

Student Name _____

P

Grade 10
English Language Arts/Literacy
Test Booklet

Practice Test

TEST BOOKLET SECURITY BARCODE



Unit 1

Directions:

Today, you will take Unit 1 of the Grade 10 English Language Arts/Literacy Practice Test.

Read each passage and question. Then, follow the directions to answer each question. Mark your answers by circling the answer in your test booklet. If you need to change an answer, be sure to erase your first answer completely.

One of the questions will ask you to write a response. Write your response in the space provided in your answer document.

If you do not know the answer to a question, you may go on to the next question. If you finish early, you may review your answers and any questions you did not answer.

Today you will read and analyze passages from two short stories. As you read these texts, you will gather information and answer questions about each text individually and about the relationship between the texts so you can write an analytical essay.

Read the passage from “Red Cranes,” a short story written by United States writer Jacey Choy. Then answer questions 1 through 3.

from “Red Cranes”

by Jacey Choy

- 1 Jiro removed his hat and the cloth band tied around his forehead. Bending over, he untied his shoes, then set them in the shoe rack next to the door. He opened the door and shuffled over to the sink to wash his hands. Shaded by the aged cherry trees, the small house remained cool. Jiro wiped his hands on a towel and sat at the low table.
- 2 “Father,” said Mie as she sat beside him, “how is the work going today? Do you think the plants will be ready to harvest in time? Do you have enough men to help you?”
- 3 Jiro turned to Mie and smiled. “Yes, yes, Mie, I think we will have a good crop this time. Kinshi and the others have been working hard . . . we can always use more help, but we’re doing fine. I was going to tell you that I thought I heard some cranes early this morning, before the sun came up. I tried to find them, but I wasn’t sure where their calls were coming from. They’re so loud and resonant, so it’s sometimes hard to tell. I was going to wake you, but I decided it wouldn’t be worth it, especially if it wasn’t a red crane.”
- 4 “The red cranes! Father! Please wake me next time, even if you’re not sure! I don’t mind getting up that early, anyway.” Red cranes were rare around this part of Japan, but Mie longed to see one. She imagined herself on the back of a red crane, flying high in the air.
- 5 “Oh, Mie,” said Yuki, “all your talk of red cranes. Dreams, just dreams.” Yuki picked up her chopsticks and shook her head.
- 6 “I know I sound foolish, but I’m so excited to see a red crane. I’ve been reading about them in one of your books, Mother, and I just wish I could actually see and hear one. Did you know that their nests usually contain only two eggs and can be found on the ground in marshy areas? And, most cranes

are usually brown, gray, or white, so the red crane is unusual with its red feathers." Mie's eyes flashed with excitement as she talked.

- 7 "Well, Mie, if I hear any cranes, no matter what, I will come and get you." Jiro gazed at his daughter and then stood up from the table.
- 8 Mie and Yuki finished clearing the dishes of rice, *namasu* or pickled vegetables, and miso soup. Jiro had returned to the fields, leaving Mie and Yuki to spend some time in the house. Mie wanted to read her poetry anthology, the *Man'yoshu*, and practice her calligraphy. Because she lived in the country, she was unable to go to school like the girls who lived in Edo. They were closer to the priests and temples, where they could be taught how to read and write. But Yuki had learned how to read and write as a girl, and she worked hard with Mie every day to teach her what she knew. It was Mie's favorite part of her day, not only to learn how to read and write, but to interact so intimately with Yuki. She admired Yuki, a strong woman and a gentle mother.
- 9 Yuki walked over to Mie, drying her hands on a soft cloth. "Mother, what were your dreams when you were a girl? I know life was difficult, but did you ever think how things might be different for you? Did you dream you would be a wife and mother? Or did you have other dreams as well?"
- 10 Yuki turned to Mie. Dreams are for youth, she thought to herself. She had so many dreams when she was growing up, most that she dared not share with anyone. Life, for her, held so few choices. What should she say? She worried that if she told her the truth it might influence Mie in the wrong way. Women had a hard life if they chose not to marry and be a devoted wife and mother—and she wanted Mie to have a comfortable life.
- 11 "Well, when I was your age I had many dreams, as children do. One of my dreams was to fall in love and get married. I was lucky that one of my dreams came true . . . and that I met your father, who is a wonderful husband and father." Yuki worried that she didn't sound strong enough, sure enough about the path that her life took.
- 12 "Of course, Mother. But I mean, did you ever dream that you would be a famous puppeteer, or a rich merchant that traveled the oceans, or maybe a poet whose poems were written in the *Man'yoshu*? How about an artist that painted beautiful landscapes?"
- 13 Yuki laughed. "You have some wild ideas for a young girl. I suggest that you concentrate on your own reading and writing for now. You can work on your dreams later." Yuki shook her head and walked toward the kitchen. She felt like her own mother, discouraging Mie from carrying around her dreams. She

wanted her daughter to have her dreams yet she didn't want her to grow up with unrealistic ideas and goals.

- 14 Mie continued reading, but when she heard her mother leave the room, Mie glanced up and stared out the window. She watched her father working in the fields, and the mountain, Fujisan, far in the background. Fujisan, a volcano said to have been created during an earthquake hundreds of years ago, was a sacred place filled with magic—or so many who had been there said. Mie dreamed of visiting Fujisan one day and climbing to its summit. She imagined herself at the peak and, like a red crane, flying into the sky. With these thoughts a peacefulness, a serenity, traveled through her. She closed her eyes and imagined the plum blossoms in the spring, their delicate fragrance. She imagined the Japanese maple trees in the autumn, deep purple and brown penetrating the landscape. She saw the snow in winter, covering the ground, the trees, and the bridge in the crisp air. Mie felt her heart soar and her mind drift.

Jacey Choy, "Red Cranes," from *Fiction on a Stick* (Minneapolis: Milkweed Editions, 2008). Reprinted with permission.

1. Part A

What is the meaning of **resonant** as it is used in paragraph 3?

- A. intense
- B. distant
- C. familiar
- D. annoying

Part B

Which quotation from paragraph 3 helps clarify the meaning of **resonant**?

- A. "I tried to find them"
- B. ". . . I wasn't sure where their calls were coming from."
- C. "They're so loud"
- D. ". . . it's sometimes hard to tell."

2. Part A

How are the details about Mie’s interest in the red cranes important to the development of a central theme in the passage?

- A.** They suggest that Mie will not listen to her parents’ advice because she has a strong personality.
- B.** They reinforce the idea that Mie remains idealistic despite her mother’s cautious realism.
- C.** They highlight the dangers of Mie’s unrealistic expectations about her future.
- D.** They emphasize the importance of Mie’s decision to follow a cultural tradition.

Part B

Which paragraph focused on the red cranes provides the **best** support for the answer to Part A?

- A.** paragraph 3
- B.** paragraph 4
- C.** paragraph 6
- D.** paragraph 14

3. Part A

Which phrase describes the attitude of Mie’s father, Jiro, toward Mie?

- A. distrust of her motives
- B. amusement about her desires
- C. respect for her wishes
- D. anxiety about her future

Part B

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

- A. “Yes, yes, Mie, I think we will have a good crop this time.” (paragraph 3)
- B. “I tried to find them, but I wasn’t sure where their calls were coming from.” (paragraph 3)
- C. “. . . all your talk of red cranes. Dreams, just dreams.” (paragraph 5)
- D. “Well, Mie, if I hear any cranes, no matter what, I will come and get you.” (paragraph 7)

Read the passage from “The Firefly Hunt,” a short story by Japanese writer Jun’ichirō Tanizaki (1886–1965). Then answer questions 4 through 6.

from “The Firefly Hunt”

by Jun’ichirō Tanizaki

- 1 It was a strange house, of course, but it was probably less the house than sheer exhaustion that kept Sachiko awake. She had risen early, she had been rocked and jolted by train and automobile through the heat of the day, and in the evening she had chased over the fields with the children, two or three miles it must have been. . . . She knew, though, that the firefly hunt would be pleasant to remember. . . . She had seen firefly hunts only on the puppet stage, Miyuki and Komazawa murmuring of love as they sailed down the River Uji; and indeed one should properly put on a long-sleeved kimono, a smart summer print, and run across the evening fields with the wind at one’s sleeves, lightly taking up a firefly here and there from under one’s fan. Sachiko was entranced with the picture. But a firefly hunt was, in fact, a good deal different. If you are going to play in the fields you had better change your clothes, they were told, and four muslin kimonos—prepared especially for them?—were laid out, each with a different pattern, as became their several ages. Not quite the way it looked in the pictures, laughed one of the sisters. It was almost dark, however, and it hardly mattered what they had on. They could still see each other’s faces when they left the house, but by the time they reached the river it was only short of pitch dark. . . . A river it was called; actually it was no more than a ditch through the paddies, a little wider perhaps than most ditches, with plumes of grass bending over it from either bank and almost closing off the surface. A bridge was still dimly visible a hundred yards or so ahead. . . .
- 2 They turned off their flashlights and approached in silence; fireflies dislike noise and light. But even at the edge of the river there were no fireflies. Perhaps they aren’t out tonight, someone whispered. No, there are plenty of them—come over here. Down into the grasses on the bank, and there, in that delicate moment before the last light goes, were fireflies, gliding out over the water in low arcs like the sweep of the grasses . . . And on down the river, and on and on, were fireflies, lines of them wavering out from this bank and the other and back again . . . sketching their uncertain lines of light down close to the surface of the water, hidden from outside by the grasses. . . . In that last moment of light, with the darkness creeping up from the water and the moving

plumes of grass still faintly outlined, there, far, far, far as the river stretched, an infinite number of little lines in two long lines on either side, quiet, unearthly. Sachiko could see it all even now, here inside with her eyes closed. . . . Surely it was the impressive moment of the evening, the moment that made the firefly hunt worth while. . . . A firefly hunt has indeed none of the radiance of a cherry blossom party. Dark, dreamy, rather . . . might one say? Perhaps something of the child's world, the world of the fairy story in it. . . . Something not to be painted but to be set to music, the mood of it taken up on a piano or a koto. . . . And while she lay with her eyes closed, the fireflies, out there along the river, all through the night, were flashing on and off, silent, numberless. Sachiko felt a wild, romantic surge, as though she were joining them there, soaring and dipping along the surface of the water, cutting her own uncertain line of light. . . .

"The Firefly Hunt" by Jun'ichirō Tanizaki from *Modern Japanese Literature*, edited by Donald Keene, copyright © 1956 by Grove Press Inc. Used by permission of Grove/Atlantic, Inc. Any third party use of this material, outside of this publication, is prohibited.

4. Part A

In paragraph 1, what is the meaning of the word **entranced** as it is used in the sentence "Sachiko was **entranced** with the picture"?

- A. startled with fear
- B. filled with wonder and delight
- C. overjoyed with fortune
- D. held back with confusion and uncertainty

Part B

Which **two** quotations from later in the passage further emphasize the meaning of **entranced**?

- A. "Perhaps they aren't out tonight, someone whispered."
- B. "And on down the river, and on and on, were fireflies, lines of them wavering out from this bank and the other and back again"
- C. ". . . there, in that delicate moment before the last light goes, were fireflies, gliding out over the water in low arcs"
- D. "In that last moment of light, with the darkness creeping up from the water and the moving plumes of grass still faintly outlined"
- E. "Sachiko could see it all even now, here inside with her eyes closed. . . . Surely it was the impressive moment of the evening"
- F. ". . . as though she were joining them there, soaring and dipping along the surface of the water"

5. Part A

Which option **best** captures a central theme of the passage?

- A. the stimulation of the imagination
- B. the overcoming of childhood fears
- C. the disruption of nature by humans
- D. the deceptive nature of dreams

Part B

Which quotation is **most** relevant to a central theme of the passage?

- A. "They could still see each other's faces when they left the house, but by the time they reached the river it was only short of pitch dark."
(paragraph 1)
- B. "A river it was called; actually it was no more than a ditch through the paddies, a little wider perhaps than most ditches, with plumes of grass bending over it from either bank and almost closing off the surface. A bridge was still dimly visible" (paragraph 1)
- C. "They turned off their flashlights and approached in silence; fireflies dislike noise and light." (paragraph 2)
- D. "Dark, dreamy, rather . . . might one say? Perhaps something of the child's world, the world of the fairy story in it. . . . Something not to be painted but to be set to music, the mood of it taken up on a piano or a koto." (paragraph 2)

6. Part A

Throughout the passage, the author builds suspense. Which structural choice contributes **most** directly to suspense?

- A.** The author begins the passage by mentioning a strange house Sachiko stayed in.
- B.** The author describes the things Sachiko did throughout the day before describing what she did during the evening.
- C.** The author dwells on Sachiko and her friends searching for the fireflies in the dark prior to describing the finding of the fireflies.
- D.** The author describes Sachiko reflecting on her experience with the fireflies.

Part B

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

- A.** "It was a strange house, of course, but it was probably less the house than sheer exhaustion that kept Sachiko awake." (paragraph 1)
- B.** "If you are going to play in the fields you had better change your clothes, they were told, and four muslin kimonos—prepared especially for them?—were laid out, each with a different pattern" (paragraph 1)
- C.** "A river . . . with plumes of grass bending over it from either bank and almost closing off the surface. A bridge was still dimly visible a hundred yards or so ahead" (paragraph 1)
- D.** ". . . the moment that made the firefly hunt worth while. . . . A firefly hunt has indeed none of the radiance of a cherry blossom party." (paragraph 2)

Refer to the passage from “Red Cranes” and the passage from “The Firefly Hunt.” Then answer question 7.

7. You have read two passages, one from Jacey Choy’s “Red Cranes” and one from Jun’ichirō Tanizaki’s “The Firefly Hunt.” Though Mie and Sachiko, the main characters in the passages, have certain similarities, the authors develop their characters in very different ways.

Write an essay in which you analyze the different approaches the authors take to develop these characters. In your essay, be sure to discuss how each author makes use of such elements as

- the main characters’ interactions with other characters,
- the presentation of the main characters’ thoughts, and
- the strong feelings each character experiences at the end of each passage.

Use specific evidence from both passages to support your analysis.

Lined writing area with 20 horizontal lines.

PLEASE DO NOT WRITE IN THIS AREA

Serial number input area consisting of a square box followed by 25 circles.

SERIAL #

Read the passage from the speech “The Sinews of Peace.” Then answer questions 8 through 11.

from “The Sinews of Peace”

by Winston S. Churchill

- 1 A shadow has fallen upon the scenes so lately lighted by the Allied victory. Nobody knows what Soviet Russia and its Communist international organization intends to do in the immediate future, or what are the limits, if any, to their expansive and proselytizing tendencies. I have a strong admiration and regard for the valiant Russian people and for my wartime comrade, Marshal Stalin. There is deep sympathy and goodwill in Britain—and I doubt not here also—towards the peoples of all the Russias and a resolve to persevere through many differences and rebuffs in establishing lasting friendships. We understand the Russian need to be secure on her western frontiers by the removal of all possibility of German aggression. We welcome Russia to her rightful place among the leading nations of the world. We welcome her flag upon the seas. Above all, we welcome, or should welcome, constant, frequent and growing contacts between the Russian people and our own peoples on both sides of the Atlantic. It is my duty, however, for I am sure you would not wish me to—not to state the facts as I see them to you, it is my duty to place before you certain facts about the present position in Europe.
- 2 From Stettin in the Baltic to Trieste in the Adriatic, an iron curtain has descended across the Continent. Behind that line lie all the capitals of the ancient states of Central and Eastern Europe. Warsaw, Berlin, Prague, Vienna, Budapest, Belgrade, Bucharest and Sofia, all these famous cities and the populations around them lie in what I must call the Soviet sphere, and all are subject in one form or another, not only to Soviet influence but to a very high and, in some cases, increasing measure of control from Moscow. Athens alone—Greece with its immortal glories—is free to decide its future at an election under British, American and French observation. The Russian-dominated Polish Government has been encouraged to make enormous and wrongful inroads upon Germany, and mass expulsions of millions of Germans on a scale grievous and undreamed-of are now taking place. The Communist parties, which were very small in all these Eastern States of Europe, have been raised to pre-eminence and power far beyond their numbers and are seeking everywhere to obtain totalitarian control. Police governments are prevailing in nearly every case, and so far, except in Czechoslovakia, there is no true democracy.

- 3 Turkey and Persia are both profoundly alarmed and disturbed at the claims which are being made upon them and at the pressure being exerted by the Moscow Government. An attempt is being made by the Russians in Berlin to build up a quasi¹-Communist party in their zone of Occupied Germany by showing special favours to groups of left-wing German leaders. At the end of the fighting last June, the American and British Armies withdrew westwards, in accordance with an earlier agreement, to a depth at some points of 150 miles upon a front of nearly four hundred miles, in order to allow our Russian allies to occupy this vast expanse of territory which the Western Democracies had conquered.
- 4 If now the Soviet Government tries, by separate action, to build up a pro-Communist Germany in their areas, this will cause new serious difficulties in the American and British zones, and will give the defeated Germans the power of putting themselves up to auction between the Soviets and the Western Democracies. Whatever conclusions may be drawn from these facts—and facts they are—this is certainly not the Liberated Europe we fought to build up. Nor is it one which contains the essentials of permanent peace.
- 5 The safety of the world, ladies and gentlemen, requires a new unity in Europe, from which no nation should be permanently outcast. It is from the quarrels of the strong parent races in Europe that the world wars we have witnessed, or which occurred in former times, have sprung. Twice in our own lifetime we have seen the United States, against their wishes and their traditions, against arguments, the force of which it is impossible—the force of which it is impossible not to comprehend, twice we have seen them drawn by irresistible forces into these wars in time to secure the victory of the good cause, but only after frightful slaughter and devastation have occurred. Twice the United States has had to send several millions of its young men across the Atlantic to find the war; but now war can find any nation, wherever it may dwell, between dusk and dawn. Surely we should work with conscious purpose for a grand pacification² of Europe, within the structure of the United Nations and in accordance with our Charter. That I feel is a—opens a course of policy of very great importance.

¹quasi—almost

²pacification—ending of war

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8. Part A

Which phrase **best** states Churchill’s purpose in using personification to characterize Russia in paragraph 1?

- A.** to emphasize the severity of the challenges confronting the nation
- B.** to convey his attitude toward the recent actions of the nation
- C.** to show his sympathy toward the nation and its interests
- D.** to suggest the factors that led to the current state of the nation

Part B

In which quote from elsewhere in the passage does Churchill use the same technique for a similar purpose?

- A.** “Athens alone—Greece with its immortal glories—is free to decide its future at an election under British, American and French observation.” (paragraph 2)
- B.** “The Russian-dominated Polish Government has been encouraged to make enormous and wrongful inroads upon Germany, and mass expulsions of millions of Germans on a scale grievous and undreamed-of are now taking place.” (paragraph 2)
- C.** “An attempt is being made by the Russians in Berlin to build up a quasi-Communist party in their zone of Occupied Germany by showing special favours to groups of left-wing German leaders.” (paragraph 3)
- D.** “At the end of the fighting last June, the American and British Armies withdrew westwards, in accordance with an earlier agreement, to a depth at some points of 150 miles upon a front of nearly four hundred miles, in order to allow our Russian allies to occupy this vast expanse of territory which the Western Democracies had conquered.” (paragraph 3)

9. Part A

What is the meaning of the word **totalitarian** as it is used in paragraph 2 of the passage from the speech?

- A. disciplined
- B. calculating
- C. extraordinary
- D. absolute

Part B

Which phrase from paragraph 2 **best** clarifies the meaning of **totalitarian**?

- A. “. . . which were very small . . .”
- B. “. . . these Eastern States of Europe . . .”
- C. “. . . pre-eminence and power . . .”
- D. “. . . seeking everywhere . . .”

10. Part A

How does Churchill use references to the United States of America in paragraph 5 to advance his argument?

- A.** Using the United States as an example, Churchill provides a model for the behavior of European nations.
- B.** By listing American sacrifices, Churchill makes a plea for similar sacrifices from other governments.
- C.** By highlighting American involvement in world wars, Churchill emphasizes to Americans that their nation is affected by the situation he describes.
- D.** Describing the power of the United States, Churchill threatens other countries with military action.

Part B

Which sentence from paragraph 5 supports the answer to Part A?

- A.** "The safety of the world, ladies and gentlemen, requires a new unity in Europe, from which no nation should be permanently outcast."
- B.** "It is from the quarrels of the strong parent races in Europe that the world wars we have witnessed, or which occurred in former times, have sprung."
- C.** "Twice the United States has had to send several millions of its young men across the Atlantic to find the war; but now war can find any nation, wherever it may dwell, between dusk and dawn."
- D.** "That I feel is a—opens a course of policy of very great importance."

11. Part A

How does Churchill build his claim that the countries of Europe should share a democratic ideology?

- A.** by contrasting the actions of Russia as an ally during World War II with the actions of Soviet Russia after the war
- B.** by comparing the Russian expansion to the tyranny of Germany during World War II
- C.** by using figurative language to exaggerate the roles of the United States, European nations, and Soviet Russia
- D.** by proposing an alliance with Russia that would help protect all nations from further aggression

Part B

Which statement from the passage from the speech **best** supports the answer in Part A?

- A.** "A shadow has fallen upon the scenes so lately lighted by the Allied victory." (paragraph 1)
- B.** "Above all, we welcome, or should welcome, constant, frequent and growing contacts between the Russian people and our own peoples on both sides of the Atlantic." (paragraph 1)
- C.** "Turkey and Persia are both profoundly alarmed and disturbed at the claims which are being made upon them and at the pressure being exerted by the Moscow Government." (paragraph 3)
- D.** "Whatever conclusions may be drawn from these facts—and facts they are—this is certainly not the Liberated Europe we fought to build up." (paragraph 4)





You have come to the end of Unit 1 of the test.

- **Review your answers.**
- **Then, close your test booklet and answer document and raise your hand to turn in your test materials.**



10 - ELA

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