

Student Name:

CASE | Benchmark
Assessments™

2020-2021

English I
(Traditional)

Final Comprehensive

**Rutherford County School District: GradeCam
Tennessee**

Spring 2021



*This benchmark assessment is intended for use with **students registered in your classroom this school year**. Your right to use of this document is limited to its delivery in whole to your students as a formative assessment, and for review and instructional purposes for those registered students within your classroom in the year of assessment delivery. **Please note the following restrictions regarding this benchmark assessment:***

- No reproduction of the assessment in whole;
- No sharing with other classes or teachers;
- No dissection and reproduction of any individual questions;
- No distribution of or sharing of copies of the assessment in whole or any individual questions from the assessment;
- No preparation of derivative works of the assessment or the individual questions;
- No importing or otherwise loading the assessment in whole or any individual questions to any internal or external item bank or question data warehouse;
- No posting or uploading to any platform partner "community board"; and
- No public displays of the assessment or individual questions outside your classroom.

DIRECTIONS:

- Read each of the passages, and answer the questions that follow.
- You will choose the best answer for some questions, but you will have to choose more than one answer for some of the others. Choose the best answer or answers from the choices given.
- Stop when you see the words "STOP. END OF ENGLISH I BENCHMARK."

“Before the Schumann Recording Plays”

by Yunshu Luo

- 1 Cities like Liberty, Missouri, and the analogous Springfields and Orange Springs and...the rest of the Midwest, small towns not movie-bright-and-lovely but wan with languishing economies, little municipalities where McDonald's is the local restaurant *and* coffee shop *and* Friday-night hangout for everyone...these are all cities I've traveled to for piano. For whatever reason, perhaps the politics of music teachers' conventions, piano competitions often end up in obscure locations, as if the nonchalant hand of chance flicked points at the American map. But that's altogether over now. My last competition was my last. I know that. My teacher Varya knows that. Except—
- 2 Here we are on the piano bench listening to her sway me into a concerto contest; already she's throwing Schumann, Bach, even Ravel around like footballs instead of the veteran, fragile things they are. I remember this grandiose style of talking before the last competition, when we decided that I should learn and play a Prokofiev sonata, a Bach English Suite, a Liszt Hungarian Rhapsody, and a short poem by Shchedrin. For the next eight months, I studied one pedantic¹ piece analysis after another. I practiced faithfully, six hours of abuse a day marked by bloody cuts from *glissando*, torn nails and torn blisters, neck permanently tensed, and two hilariously muscular pinkie fingers built from octaves and their even less forgiving, larger-interval cousins. My sister began calling me Penny Bigfoot because the stark copper smell of the piano pedals had transferred to my feet, which now left a metallic scent on every ground they touched, including my bedcovers.
- 3 I labored to find the essence of every note, the personality of every phrase, playing one measure over and over and over and over and over and over, wading through a blacker than black lightless tunnel, toward the light, stretching, pulling tight to grasp that sought sound, unreachable like the highest heavenly cupola. I obsessed over whether the trill in the 32nd measure of the Liszt should hold for half a second longer or shorter, whether the rest in Bach should pause with or without vibration, whether the *forte* in Prokofiev should ring brilliantly and crassly or resonate deeply.
- 4 I finally realized what Varya meant when she said my playing had to “breathe.” When she asked me to “lean into the music,” not physically but emotionally, I understood, describing certain passages as black or sea foam or a chicken or shyness or Slovenia. Finally, finally, all these musical metaphors began to make sense...but that's not the point.
- 5 The point is, I still lost the competition, not even an honorary honorable mention. And that look on my teacher's face when they announced the results, when my name failed to slip from the coordinator's lips, Varya's *look* of pure unhappiness—no soft, maternal disappointment to temper the blow, hot disbelief noticeably absent, just unhappiness—was quite possibly worse than losing. I never wanted to see that expression on her face again. Never again.
- 6 On the drive home from Ada, Oklahoma, I told my mother I wouldn't compete anymore. I promised her this as we whammed through corn country, battling the radio dial for the most lurid rock, a cleanse, a purge of all things classical, which obviously didn't cleanse or purge enough, because here's the truth: I obey Varya more than I obey my mother. So today I'm already nodding along with Varya's plan. Yes, I like that concerto! Yes, that one is divine as well! I'm already accompanying Varya to her living room for an eyes-following-the-tempo-markings listen of Schumann. We should have done this repertoire selection a week ago, but last lesson we did nothing.

¹pedantic—overly concerned with minor details

- 7 Last week, the first thing Varya said, after I walked in the door, was “So what are we going to do now?” I looked at her, and she looked at me, but neither of us had an answer. Varya made some comments about the competition, mostly irrelevant grumblings that halfheartedly consoled the both of us when neither of us was halfheartedly sad. She repeated her earlier question, “So what are we going to do now?” followed by a tense, forty-five-second pause when something should have been said, but we failed to catch the right swollen words to present to each other. Silence. All in all, that lesson was the most sobering experience of my life.
- 8 When I finally spoke and mentioned a local contest, she said, “Competition will be tough this year,” with a toss of her head and a purse of her lips that indicated other players would be better than I, that she’d lost confidence in me. And yet only eight months before, she had referred to the strenuous technique in Prokofiev by saying, “You have good fingers. Your fingers can handle that,” her laugh airy enough to buoy me up with happiness. At that moment, I had thought, my life is worth it; nothing else matters but this relationship, this music, this piano.
- 9 I’ve always felt compelled to make her proud, so I’m the y to her x , my self-worth and motivation dropping and rising depending on her criticism, the graph an exponentially fluctuating sine curve. Certainly, Varya is manipulative, but the reality is, aren’t all remarkable mentors like that? Don’t they all dole out harsh analysis and praise like vipers with venom, subtly coaxing their students toward perfection?
- 10 Even so, I’m *not* some non-autonomous dimwit. If I’ve been coaxed, it’s because I’ve let myself be coaxed. Varya may have pushed me too hard, but that’s not why I lost. I lost because I’m not good enough. Even with my rigorous practicing, my performance just did not reach the necessary level.
- 11 I don’t have the *gift*.
- 12 Subconsciously I knew, but I lied to myself, cowardly creating the easy, false identity of a serious musician. With piano, I could occupy the role of a naïve artist: turn down social events, be free from superficial worries, have the higher purpose of playing classical music, make decisions based on one and only one criterion. But I am not an idealistic, romantic hard worker. I am practical, maybe too practical. I am selfish. I am mediocre. I am dishonest. I have fears.
- 13 Most importantly, I haven’t figured out who I am. But—
- 14 I may be lying again. To be frank, I never took piano as seriously as I said I did. Those “six hours of abuse a day marked by bloody cuts” I so desperately recalled? Cuts only because the technique required that I drag my cuticles over the keys. Anybody doing any *glissando* at any time will have ripped skin. Also, the “six hours” were not six actual hours of pure concentration and deliberate practice, but six hours by the clock.
- 15 Because I used the instrument as a personality crutch, I never practiced, played, even picked pieces with genuine intentions. Washes of something dark, deceptive fleeting shadows hurrying to escape anxiety, stained my fundamental conception of piano. If I had been authentic from the start, if I had sat down at the piano every day purely for the sake of music, I might have gained a truer ability. The fact that I killed a professional career or lifelong pursuit in something that, in the end, I still love—I won’t think about it.
- 16 I shouldn’t have lied, shouldn’t have subsumed my unwhole self into that tall Yamaha. Then again, I wouldn’t care about it if I hadn’t done so.

- 17 This is too complex a truth; at the moment, I can merely set it aside for later. Perhaps, one day, I will unfold this package and be stunned by the wide angles of recognition, bursts of energy splitting forward after years of ferment.
- 18 But for now, I must let go. So, before the Schumann recording plays, I refuse. I tell Varya no to the concerto contest.
- 19 She blinks, smiles, then says, "Of course, Nina, it's always your choice."
- 20 As we walk back to the piano, Varya describes the new student Marco, who I know will go where I didn't. I'm happy for him.
- 21 I'm happy for her, too. And I'm happy for myself.

"Before the Schumann Recording Plays" by Yunshu Luo from *Cricket Magazine*. © Carus Publishing Company. Reproduced with permission. All Cricket Media material is copyrighted by Carus Publishing Company, d/b/a Cricket Media, and/or various authors and illustrators. Any commercial use or distribution of material without permission is strictly prohibited. Please visit <http://www.cricketmedia.com/info/licensing2> for licensing and <http://www.cricketmedia.com> for subscriptions.

Part A

1. How does the author develop the theme of the passage?

- A by focusing on the narrator's reflections about why she plays piano
- B by describing the narrator's outrage over losing the piano competition
- C by highlighting the narrator's appreciation for the support of her piano teacher
- D by emphasizing the narrator's desire to be the best possible piano player that she can be

Part B

2. Which quotation supports the answer in Part A?

- A "I practiced faithfully, six hours of abuse a day marked by bloody cuts from *glissando*, torn nails and torn blisters, neck permanently tensed..." (paragraph 2)
- B "The point is, I still lost the competition, not even an honorary honorable mention." (paragraph 5)
- C "Varya made some comments about the competition, mostly irrelevant grumblings that halfheartedly consoled the both of us..." (paragraph 7)
- D "Because I used the instrument as a personality crutch, I never practiced, played, even picked pieces with genuine intentions." (paragraph 15)

3. How does the author's use of first-person point of view shape the passage?

- A** The first-person point of view provides a stream of conscious recounting of the narrator's thoughts and feelings.
- B** The first-person point of view provides a biased retelling of events that distorts and exaggerates the facts of the story.
- C** The first-person point of view provides an emotional tribute to an important adult in the narrator's life.
- D** The first-person point of view provides an insightful look at the world of piano playing and musical competition.

4. What effect is created by the author's use of flashback in paragraphs 2-4?

- A** The flashback provides the reader with background information about classical music.
- B** The flashback offers the reader insight into the sacrifices that the narrator has made.
- C** The flashback explains to the reader why the narrator enjoys playing the piano.
- D** The flashback clarifies for the reader the complexity of classical music.

5. Read the excerpt from paragraph 9.

Certainly, Varya is manipulative, but the reality is, aren't all remarkable mentors like that? Don't they all dole out harsh analysis and praise like vipers with venom, subtly coaxing their students toward perfection?

What does the simile reveal about the narrator's attitude toward Varya?

- A** It reveals that the narrator finds Varya to be unnecessarily cruel.
- B** It reveals that the narrator considers Varya to be dishonest.
- C** It reveals that the narrator works to please Varya out of fear and respect.
- D** It reveals that the narrator wishes that Varya was less serious.

6. Read paragraphs 16-17.

I shouldn't have lied, shouldn't have subsumed my unwhole self into that tall Yamaha. Then again, I wouldn't care about it if I hadn't done so.

This is too complex a truth; at the moment, I can merely set it aside for later. Perhaps, one day, I will unfold this package and be stunned by the wide angles of recognition, bursts of energy splitting forward after years of ferment.

How does the metaphor developed in the paragraphs impact the meaning of the passage?

- A** by expressing the sincerity of the narrator to work harder in the future toward achieving her goals
- B** by expressing the reluctance of the narrator to evaluate why she dedicated so much time in pursuit of a goal to which she was not fully committed
- C** by expressing the valuable lesson that the narrator learns about being honest with other people
- D** by expressing the sting of losing that the narrator believes will stay with her for many years to come

7. How does the author create tension in the passage?

- A** by using the competition to foreshadow the events that follow
- B** by contrasting the narrator's musical efforts with her awareness that she is not good enough
- C** by revealing the narrator's sense of relief at the end of the passage
- D** by clarifying the resolution of the plot at the beginning of the passage

“Sun and Skin: The Dark Side of Sun Exposure”

National Institutes of Health (NIH)

- 1 People enjoy the sun. Some have even worshiped it. Sunlight is essential to many living things. But sunlight also has a dangerous side. It can harm your skin and even your eyes. The good news is you can take some simple steps to protect your body from sun damage and still enjoy the sun’s healthful effects.
- 2 Our bodies were built to make good use of the sun. Sunlight helps keep our sleeping patterns on track so we can stay awake by day and sleep soundly at night. Getting too little sun, especially in winter months, can leave some people prone to a form of depression known as seasonal affective disorder. Sunlight also helps our skin make vitamin D, which is needed for normal bone function and health. Yet, sunlight can also cause damage.
- 3 Sunlight travels to Earth as a mixture of both visible and invisible rays, or waves. Long waves, like radio waves, are harmless to people. But shorter waves, like ultraviolet (UV) light, can cause problems. The longest of these UV rays that reach the Earth’s surface are called UVA rays. The shorter ones are called UVB rays.
- 4 Too much exposure to UVB rays can lead to sunburn. UVA rays can travel more deeply into the skin than UVB rays, but both can affect your skin’s health. When UV rays enter skin cells, they upset delicate processes that affect the skin’s growth and appearance.
- 5 Over time, exposure to these rays can make the skin less elastic. Skin may even become thickened and leathery, wrinkled, or thinned like tissue paper. “The more sun exposure you have, the earlier your skin ages,” says Dr. Barnett S. Kramer, a cancer prevention expert at NIH.
- 6 Your skin does have ways to prevent or repair such damage. The outermost layer of skin constantly sheds dead skin cells and replaces them. You might have noticed this type of skin repair if you’ve ever had a bad sunburn. Your skin may peel, but it usually looks normal in a week or two.
- 7 “When you’re exposed to ultraviolet radiation, there’s a repair process that goes on constantly in each one of your exposed cells,” says Dr. Stephen I. Katz, director of NIH’s National Institute of Arthritis and Musculoskeletal and Skin Diseases. Still, long-term damage to your skin can remain.
- 8 As you get older, it becomes harder for skin to repair itself. Over time, UV damage can take a toll on your skin and its underlying connective tissue. As a result, your skin may develop more wrinkles and lines.
- 9 Too much sun exposure can also raise your risk for skin cancer, the most common type of cancer in the United States. When UV light enters skin cells, it can harm the genetic material (called DNA) within.
- 10 DNA damage can cause changes to cells that make them rapidly grow and divide. This growth can lead to clumps of extra cells called a tumor, or lesion. These may be cancerous (malignant) or harmless (benign).
- 11 Skin cancer may first appear as a small spot on the skin. Some cancers reach deep into surrounding tissue. They may also spread from the skin to other organs of the body.

- 12 Each year, more than 2 million people are treated for two types of skin cancer: basal cell and squamous cell carcinoma. These cancers are seen in both older and younger people, and they're rarely life-threatening.
- 13 Melanoma is a less common but more serious type of skin cancer that's diagnosed in more than 68,000 Americans each year. Another 48,000 are diagnosed with an early form of the disease that involves only the top layer of skin. Melanomas arise from the cells that provide pigment (color) to the skin.
- 14 Your risk for melanoma is higher if members of your family have had skin cancer or if you've already had melanoma or other skin cancers. A major risk factor for melanoma is having a large number of moles or having large flat moles with irregular shapes. Sunburns, especially during childhood, may also raise your risk for melanoma.
- 15 "If you've had skin cancers in the past, then you're at a particularly high risk for developing another skin cancer," Kramer says. "Over the long run, there is a high rate of new lesions developing."
- 16 "One of the major factors affecting skin health is genetics, which determines the pigment content of your skin. This affects how much protection you have from natural sunlight," explains Katz. Although darker-skinned people have a lower risk for sun-related damage and disease, people of all races and skin color can still get skin cancer.
- 17 "Certain genetic mutations contribute to melanoma onset in certain people. You find much less non-melanoma skin cancer in African Americans, people from the Middle East, or even Asians from the Near East," Katz says.
- 18 The best way to protect skin health and prevent skin cancer is to limit sun exposure. Avoid prolonged time in the sun and choose to be in the shade rather than in direct sunlight. Wear protective clothing and sunglasses, and use sunscreen between 10 a.m. and 4 p.m. Sunscreen is especially important at that time when the sun's rays are most intense.
- 19 "The time to really start sun protective behavior is not when you reach adulthood, but years before," Kramer says. "The message to parents is, now is the time to start protecting your child against skin damage from sun overexposure, when your child is developing sun exposure habits and when they have many more years of potential sun exposure ahead of them." Among other skin-protecting habits, teach children and teens to avoid the use of tanning beds.
- 20 Sunscreens come labeled with a sun protection factor (SPF), such as 15, 30, or 50. A sunscreen labeled SPF 15 means it will take you 15 times as long to get a sunburn as it would if you had no sunscreen on. A sunscreen labeled SPF 30 means it would take you 30 times as long to burn.
- 21 The effectiveness of sunscreens is affected by several factors. A sunscreen's active ingredients can break down over time, so be sure to check the expiration date on the container. The amount of sunscreen you use and how often you use it affect your protection from the sun. Perspiration and time spent in the water can also reduce sunscreen effectiveness.
- 22 Some people look to the sun as a source of vitamin D, but it takes just a brief time in the sun to do the trick. "You need very little exposure—something like 10 to 15 minutes a day to the backs of your hands, arms, and face—to get enough," Katz says.

- 23 Several factors—like cloudy days or having dark-colored skin—can reduce the amount of vitamin D your skin makes. But you can also get vitamin D from foods or dietary supplements. Check with your health care provider about whether you should be taking vitamin D supplements.
- 24 Limit time in the sun to protect your skin against early wrinkles, damage, and disease. “Being sun smart is a good thing,” Katz says. And if you spot a suspicious mark on your skin, Kramer advises, be sure to get it checked out.

“Sun and Skin: The Dark Side of Sun Exposure” from the National Institutes of Health. <https://newsinhealth.nih.gov/sites/nihNIH/files/2014/July/NIHNIHJul2014.pdf> (8/3/20). Public domain.

Part A

8. Which is a central idea of the text?

- A The sun provides people with valuable sources of vitamin D.
- B Skin cancer is an abnormal growth of skin cells that develop on skin exposed to the sun.
- C Overexposure to the sun’s UV rays can cause serious health effects.
- D Sunscreens’ SPF labels indicate how long it takes for the sun’s UV rays to redden skin.

Part B

9. Which quotation supports the answer in Part A?

- A “Sunlight also helps our skin make vitamin D, which is needed for normal bone function and health.” (paragraph 2)
- B “Too much sun exposure can also raise your risk for skin cancer, the most common type of cancer in the United States.” (paragraph 9)
- C “Skin cancer may first appear as a small spot on the skin. Some cancers reach deep into surrounding tissue.” (paragraph 11)
- D “A sunscreen labeled SPF 15 means it will take you 15 times as long to get a sunburn as it would if you had no sunscreen on.” (paragraph 20)

10. How is the author's point of view advanced through the use of rhetoric?

- A** The author uses quotations from medical experts to reinforce the dangers of spending too much time in the sun.
- B** The author uses technical, scientific terminology to explain that the sun is an important energy source for life on Earth.
- C** The author uses exaggeration to instill fear in the reader about the dangers that the sun poses to skin health.
- D** The author uses comparison to encourage parents to teach their children smart sun-prevention practices.

11. How does the structure of paragraphs 3-4 support the ideas presented in the text?

- A** by contrasting the wavelengths of the sun and the effects long and short rays have on skin health
- B** by contradicting preceding claims about the cultural significance and health benefits of the sun
- C** by asserting that the effects of prolonged sun exposure may be less severe than experts suggest
- D** by outlining the process for how energy is transferred from the sun to Earth's surface

12. Read the claim in paragraph 18.

The best way to protect skin health and prevent skin cancer is to limit sun exposure.

Which statement *accurately* evaluates the evidence that the author uses to support the claim?

- A** The evidence is flawed because it does not provide the reader with practical suggestions for how people can limit sun exposure.
- B** The evidence is flawed because it does not provide the reader with clear reasons why it is necessary to limit sun exposure.
- C** The evidence is accurate because it provides specific information about limiting time outside and wearing protective clothing to reduce sun exposure.
- D** The evidence is accurate because it provides specific information about different types of skin cancer caused by sun exposure.

13. Which quotation from the text supports the inference that sunscreens are only effective when applied properly?

- A** "Sunscreen is especially important at that time when the sun's rays are most intense."
(paragraph 18)
- B** "Sunscreens come labeled with a sun protection factor (SPF), such as 15, 30, or 50."
(paragraph 20)
- C** "A sunscreen labeled SPF 30 means it would take you 30 times as long to burn."
(paragraph 20)
- D** "The amount of sunscreen you use and how often you use it affect your protection from the sun."
(paragraph 21)

14. Which claim requires additional evidence to be supported fully?

- A** "'The time to really start sun protective behavior is not when you reach adulthood, but years before,' Kramer says."
(paragraph 19)
- B** "Among other skin-protecting habits, teach children and teens to avoid the use of tanning beds."
(paragraph 19)
- C** "Limit time in the sun to protect your skin against early wrinkles, damage, and disease."
(paragraph 24)
- D** "And if you spot a suspicious mark on your skin, Kramer advises, be sure to get it checked out."
(paragraph 24)

"Daisies"

by M.E.B.

Low in the grass and high in the clover,
Starring the green earth over and over,
Now into white waves tossing and breaking,
Like a foaming sea when the wind is waking,
5 Now standing upright, tall and slender,
Showing their deep hearts' golden splendor;
Daintily bending,
Airily lending

Garlands of flowers for earth's adorning,
10 Fresh with the dew of a summer morning;
High on the slope, low in the hollow,
Where eye can reach or foot can follow,
Shining with innocent fearless faces
Out of the depths of lonely places,
15 Till the glad heart sings their praises
—Here are the daisies!
The daisies!

Daisies!
See them ebbing and flowing,
20 Like tides with the full moon going;
Spreading their generous largess¹ free
For hand to touch and for eye to see;
In dust of the wayside growing,
On rock-ribbed upland blowing,
25 By meadow brooklets glancing,
On barren fields a-dancing,
Till the world forgets to burrow and grope,
And rises aloft on the wings of hope;
—Oh! of all posies,
30 Lilies or roses,
Sweetest or fairest,
Richest or rarest,
That earth in its joy to heaven upraises,
Give me the daisies!

35 Why? For they glow with the spirit of youth,
Their beautiful eyes have the glory of truth,
Down before all their rich bounty they fling
—Free to the beggar, and free to the king

¹largess—gifts

40 Loving they stoop to the lowliest ways,
Joyous they brighten the dreariest days;
Under the fringe of their raiment² they hide
Scars the gray winter hath opened so wide;
Freely and brightly—
Who can count lightly
45 Gifts with such generous ardor proffered,
Tokens of love from such full heart's offered,
Or look without glances of joy and delight
At pastures star-covered from morning till night,
When the sunshiny field ablaze is
50 With daisies!

Daisies,
Your praise is,
That you are like maidens, as maidens should be,
Winsome with freshness, and wholesome to see,
55 Gifted with beauty, and joy to the eye,
Head lifted daintily—yet not too high—
Sweet with humility, radiant with love,
Generous too as the sunshine above,
Swaying with sympathy, tenderly bent
60 On hiding the scar and on healing the rent,
Innocent looking the world in the face,
Yet fearless with nature's own innocent grace,
Full of sweet goodness, yet simple in art,
White in the soul, and pure gold in the heart
65 —Ah, like unto you should all maidenhood be
Gladsome to know, and most gracious to see;
Like you, my daisies!

"Daisies" by M.E.B. from *Boys' and Girls' New Pictorial Library of Prose, Poetry, and Art*. Copyright 1889 by R.S. Peale & Co. Public domain.

²raiment—clothing; dress

15. Which line from the poem supports the inference that the speaker admires the daisies and regards them as more than just pretty flowers?

- A "Low in the grass and high in the clover," (line 1)
- B "Now into white waves tossing and breaking," (line 3)
- C "Fresh with the dew of a summer morning;" (line 10)
- D "Shining with innocent fearless faces" (line 13)

16. Read lines 29-34.

**—Oh! of all posies,
Lilies or roses,
Sweetest or fairest,
Richest or rarest,
That earth in its joy to heaven upraises,
Give me the daisies!**

How do the lines develop the theme of the poem?

- A** by emphasizing that beauty is found in what is often overlooked
- B** by stating that people are entitled to differ in opinion from others
- C** by expressing that physical appearances can be deceiving
- D** by conveying that everyday objects can seem extraordinary with imagination

17. Read lines 35-36.

**Why? For they glow with the spirit of youth,
Their beautiful eyes have the glory of truth,**

How does the personification of the daisies impact the tone of the poem?

- A** The personification expresses a curious tone.
- B** The personification expresses an envious tone.
- C** The personification expresses a joyful tone.
- D** The personification expresses an arrogant tone.

18. Which line from the poem supports the inference that daisies are a symbol of virtue and innocence?

- A** "Fresh with the dew of a summer morning;" (line 10)
- B** "See them ebbing and flowing," (line 19)
- C** "On barren fields a-dancing," (line 26)
- D** "White in the soul, and pure gold in the heart" (line 64)

19. Read lines 44-50.

**Who can count lightly
Gifts with such generous ardor proffered,
Tokens of love from such full heart's offered,
Or look without glances of joy and delight
At pastures star-covered from morning till night,
When the sunshiny field ablaze is
With daisies!**

In these lines, how does the speaker's perspective of the daisies shape the meaning of the poem?

- A** The speaker expresses that daisies brighten the landscape with vibrant colors.
- B** The speaker expresses that daisies are a rare and beautiful flower.
- C** The speaker expresses that daisies deserve appreciation for all that they provide.
- D** The speaker expresses that daisies are superior to other flowers.

Part A**20. In the final stanza, how does the speaker develop the idea that daisies are models for how maidens should be?**

- A** by praising daisies for being humble and modest
- B** by emphasizing that daisies are prettier than all other flowers
- C** by describing daisies as acting prim and proper
- D** by highlighting the dance-like movements of daisies

Part B**21. Which phrase from the final stanza supports the answer in Part A?**

- A** "Gifted with beauty..." (line 55)
- B** "Sweet with humility..." (line 57)
- C** "Swaying with sympathy..." (line 59)
- D** "Gladsome to know..." (line 66)

from ***The World's History and Its Makers***

by Edgar Sanderson, John Porter Lamberton, John McGovern

- 1 The steamship is a child of the century, and a wonderful change has been wrought since the day, less than a hundred years ago, when the American merchant ship was the queen of the seas.... The changes have been due first, to the application of steam to power vessels and then, to a change of construction from wood to iron and steel.... As with so many other things, the germ of the idea is to be found in the discoveries of a previous century. There are many claimants to the honor...yet the first practicable steamboat was the *Clermont*, constructed by Robert Fulton in 1807. The *Clermont*, originally a canal boat, was built to run on the Hudson River. In order of construction, the *Clermont* was the sixteenth steamboat, but it was the first to be used permanently. The trial was made August 7, while throngs of people crowded the banks to watch the sight, a few praying for success, but most of them certain that it would be a failure. There was a slight delay, but the boat went ahead on her trip and steam navigation was an accomplished fact. Along her route, she was met with various emotions. Many people feared her....
- 2 The *Clermont* was a crude boat. She was 133-feet long...and made only five miles an hour. But within a year, two other boats built by Fulton were running between New York and Albany, the time being thirty-two hours, with a fare of \$7. The success of the experiment led to its imitation in England. The *Comet* was launched upon the Clyde River in 1812....
- 3 These steamships were an important factor in the development of the newly settled portions of the United States. Before the days of the steamboat, methods of transportation were primitive.... Four months were required for the journey from St. Louis to New Orleans. At Pittsburgh in 1811, the first boat for Western rivers was built, and she made the trip to New Orleans. Great enthusiasm was aroused when, with the construction of the *Enterprise* in 1815, St. Louis was reached in twenty-five days from New Orleans. The opportunity which was given for the development of the country excited the imagination of the people....
- 4 The first steamer to cross the Atlantic was an American built ship, the *Savannah*. The vessel had been built in New York as a sailing ship. She was 350 tons...and propelled by one...pressure engine.... She had paddle wheels that could be taken out and put on deck. The *Savannah* steamed to the city in whose honor she was named and from there started for Liverpool, May 24, 1819, making the voyage in twenty-five days, being under steam eighteen days. She used pitch pine trees for fuel as coal was not yet introduced. From Liverpool, she went to St. Petersburg. For some years, she ran between Savannah and New York, and finally ran aground in a storm off Long Island and went to pieces.
- 5 A ship wholly dependent upon steam was regarded for a long time as a mere chimera. Nautical experts insisted that no vessel could carry fuel enough to supply engines on a long voyage, and this was long accepted without dispute. The first vessel to make the journey without the use of sails and by steam alone was a Canadian vessel, the *Royal William*, built at Three Rivers in the Province of Quebec....
- 6 Yet in spite of this, Dr. Dionysius Lardner declared that "As well might they attempt a voyage to the moon, as to run regularly between England and New York." This feat was accomplished by two British vessels in 1838—the *Sirius* and the *Great Western*. The former was 178-feet long and of 703 tons and the latter 256 feet and of 1,340 tons. The average speed of the former was seven knots¹ and the latter 8.2 knots an hour....

¹knots—roughly 1.15 miles per hour

- 7 Comfort as well as speed and safety are results sought by the builders of ocean-going steamers, and the great vessels on the lakes that cater to the traveling public. In 1838, even the best kind of ocean traveling was excessively disagreeable. The supply of fresh food became exhausted a few days after leaving port. But there is now a complete revolution in this respect. Even the steerage passengers fare better than did the cabin passengers of the early days. The employment of cold storage and artificial refrigeration, together with the adaptation of every improvement in life ashore, have arranged it so that a voyage on the ocean may be as comfortable as life at a first-class hotel.
- 8 Only the motion remains to worry the person who is addicted to sea sickness. The fable of Jack's beanstalk is more than realized by the evolution of the steamboat. It is a far cry from the *Clermont*, built by Robert Fulton in 1807, to the floating hotel which crosses the Atlantic from New York to London in six days, carrying every modern luxury for the benefit of her passengers.

Excerpt from *The World's History and Its Makers* by Edgar Sanderson, John Porter Lamberton, John McGovern. Copyright 1900 by Universal History Publishing Co. Public domain.

22. Which sentence expresses the central idea of the text?

- A** Steamships, despite the early skepticism of the public, evolved into a symbol of modern technological advancement.
- B** Steamships facilitated travel both within the United States' river system and across the ocean to Europe.
- C** Steamships, despite facing numerous technological challenges, became the most popular mode of transportation during the 19th century.
- D** Steamships generated an international race between countries to see which country could build the fastest ship.

23. How *effectively* do the authors support the claim in paragraph 1 that "a wonderful change has been wrought" since the advent of steamships?

- A** The claim is supported solely by anecdotal evidence about steamships provided by the authors rather than verifiable dates and facts.
- B** The claim is well-supported by examples of how steamships shortened travel times and made crossing the ocean a more pleasurable experience.
- C** The claim is supported by insufficient evidence to prove that steamships had a significant impact on society.
- D** The claim is poorly supported by irrelevant information regarding the names and construction dates of specific steamships.

24. In paragraph 3, how does the information about previous methods of transportation impact the text?

- A** by identifying several major steamship ports
- B** by explaining how steamship travel depended on water access
- C** by providing background knowledge about construction processes
- D** by emphasizing the need for more efficient modes of travel

25. What does *chimera* mean based on paragraph 5?

- A** fantasy
- B** transportation
- C** unimportance
- D** vessel

26. How do the authors use rhetoric in paragraph 8 to advance their purpose?

- A** The authors use emotional appeal to encourage readers to consider traveling by steamship.
- B** The authors use dates and facts to describe the experience of traveling by steamship.
- C** The authors use allusion to show that steamships are the actualization of ideas once considered impossible.
- D** The authors use contrast to emphasize how steamships operated more efficiently with the introduction of coal.

"An Undelivered Speech"

by Mark Twain

In this undelivered speech, Mark Twain (Samuel Clemens) provides a firsthand account of transatlantic sea travel during the late 1800s.

- 1 Day after tomorrow I sail for England in a ship of this line, the *Paris*. It will be my fourteenth crossing in three years and a half. Therefore, my presence here, as you see, is quite natural, quite commercial. I am interested in ships. They interest me more now than hotels do. When a new ship is launched, I feel a desire to go and see if she will be good quarters for me to live in, particularly if she belongs to this line, for it is by this line that I have done most of my ferrying.
- 2 People wonder why I go so much. Well, I go partly for my health, partly to familiarize myself with the road. I have gone over the same road so many times now that I know all the whales that belong along the route, and latterly it is an embarrassment to me to meet them, for they do not look glad to see me, but annoyed, and they seem to say: "Here is this old derelict again."
- 3 Earlier in life this would have pained me and made me ashamed, but I am older now, and when I am behaving myself, and doing right, I do not care for a whale's opinion about me. When we are young, we generally estimate an opinion by the size of the person that holds it, but later we find that that is an uncertain rule, for we realize that there are times when a hornet's opinion disturbs us more than an emperor's.
- 4 I do not mean that I care nothing at all for a whale's opinion, for that would be going to too great a length. Of course, it is better to have the good opinion of a whale than his disapproval; but my position is that if you cannot have a whale's good opinion, except at some sacrifice of principle or personal dignity, it is better to try to live without it. That is my idea about whales.
- 5 Yes, I have gone over that same route so often that I know my way without a compass, just by the waves. I know all the large waves and a good many of the small ones. Also, the sunsets. I know every sunset and where it belongs just by its color. Necessarily, then, I do not make the passage now for scenery. That is all gone by.
- 6 What I prize most is safety, and in the second place, swift transit and handiness. These are best furnished by the American line, whose watertight compartments have no passage through them; no doors to be left open, and consequently, no way for water to get from one of them to another in time of collision. If you nullify the peril which collisions threaten you with, you nullify the only very serious peril which attends voyages in the great liners of our day and makes voyaging safer than staying at home.
- 7 When the *Paris* was half-torn to pieces some years ago, enough of the Atlantic ebbed and flowed through one end of her, during her long agony, to sink the fleets of the world if distributed among them; but she floated in perfect safety, and no life was lost. In time of collision, the rock of Gibraltar is not safer than the *Paris* and other great ships of this line. This seems to be the only great line in the world that takes a passenger from metropolis to metropolis without the intervention of tugs and barges or bridges—takes him through without breaking bulk, so to speak.
- 8 On the English side he lands at a dock; on the dock a special train is waiting; in an hour and three-quarters he is in London. Nothing could be handier. If your journey were from a sandpit on our side

to a lighthouse on the other, you could make it quicker by other lines, but that is not the case. The journey is from the city of New York to the city of London, and no line can do that journey quicker than this one, nor anywhere near as conveniently and handily. And when the passenger lands on our side he lands on the American side of the river....

- 9 I am glad, with you and the nation, to welcome the new ship. She is another pride, another consolation, for a great country whose mighty fleets have all vanished, and which has almost forgotten what it is to fly its flag to sea. I am not sure as to which St. Paul she is named for. Some think it is the one that is on the upper Mississippi, but the head quartermaster told me it was the one that killed Goliath. But it is not important. No matter which it is, let us give her hearty welcome and godspeed.

"An Undelivered Speech" from *Mark Twain's Speeches*. Copyright 1910 by Harper & Brothers Publishers. Public domain.

27. In paragraph 2, how does the speaker's humorous rhetoric advance his purpose?

- A by providing a realistic depiction of what it is like to cross the Atlantic
- B by answering specific questions posed by the audience before the start of the speech
- C by drawing in the audience while simultaneously establishing his authority on the topic
- D by introducing a serious topic on the latest safety features of American line ships

28. How do paragraphs 2-4 develop a central idea of the speech?

- A by describing the transformative effects of visiting a foreign country
- B by emphasizing the speaker's love of steamship travel despite what others may think
- C by explaining that steamships symbolize mankind's mastery of the sea
- D by describing how the speaker's interest in ocean travel has made him a source of ridicule

29. In paragraphs 2-5, how does the speaker's use of extended metaphor to compare the ocean to a road impact the speech?

- A by making the idea of crossing the ocean seem like an everyday outing
- B by illustrating how his attitude toward ocean travel has evolved over time
- C by emphasizing that the scenery and ocean animals provide endless entertainment
- D by reinforcing that modern steamships are well-equipped to deal with the perils of the ocean

30. What does the anecdote emphasize about the *Paris*?

- A** the safe design of modern technology
- B** the potential downsides of taking risks
- C** the rapid advancement of modern technology
- D** the need for increased investment in American steamships

Part A**31. How is the speaker's point of view advanced through his use of rhetoric?**

- A** The speaker's eagerness to get to London is advanced through his use of repetition.
- B** The speaker's awe of the Atlantic Ocean is advanced through his use of figurative language.
- C** The speaker's excitement about the steamships of the American line is advanced through his use of hyperbole.
- D** The speaker's embarrassment about his interest in the steamships of the American line is advanced through his use of satire.

Part B**32. Which quotation supports the answer in Part A?**

- A** "Earlier in life this would have pained me and made me ashamed, but I am older now..." (paragraph 3)
- B** "I know all the large waves and a good many of the small ones. Also, the sunsets." (paragraph 5)
- C** "On the English side he lands at a dock; on the dock a special train is waiting; in an hour and three-quarters he is in London." (paragraph 8)
- D** "I am glad, with you and the nation, to welcome the new ship. She is another pride...for a great country...which has almost forgotten what it is to fly its flag to sea." (paragraph 9)

Questions 33-34 refer to the texts from *The World's History and Its Makers* and "An Undelivered Speech."

33. How do the texts from *The World's History and Its Makers* and "An Undelivered Speech" address the topic of steamships?

- A** *The World's History and Its Makers* explains the mechanical features of steamships, while "An Undelivered Speech" focuses on the luxuries of steamships.
- B** *The World's History and Its Makers* describes steamships as revolutionary, while "An Undelivered Speech" makes traveling on steamships seem mundane.
- C** *The World's History and Its Makers* focuses on how steamships developed over time, while "An Undelivered Speech" outlines goals for the future.
- D** *The World's History and Its Makers* contrasts the speeds of steamships, while "An Undelivered Speech" emphasizes that the journey is more important than the amount of time it takes.

34. Which statement reflects an idea explored in both texts?

- A** The mobility granted by steamships led to a population boom in the western United States.
- B** The invention of refrigeration improved the quality of life for passengers on steamships.
- C** The safety of steamships depends on design features like watertight compartments.
- D** The rise of steamships facilitated travel and made ocean crossing easier.

There are five underlined parts in the text. They may contain errors to be corrected, or they may need to be changed for better wording. If a change is needed, select the correct replacement. If no change is needed, select "No change."

Art is not just a beautiful painting or sculpture, it is a part of our culture and enriches people's lives. The largest art museum in the United States is the Metropolitan Museum of Art, also known as "the Met." The museum has a collection of over two million objects that are housed in three different locations around New York City. The main building spans a grand total of four city blocks, which makes it one of the world's largest art galleries.

Housed inside the main building are works of art dating from prehistoric times to the present. In addition to these works of art, the museum also collects musical instruments, antique weapons, armor, and costumes from around the world. A smaller, second location, the Cloisters, displays art and artifacts from medieval Europe, while a third location, the Met Breuer, focusing on exhibiting modern and contemporary art.

The Met was founded in 1870 by a group of philanthropists, businessmen, and artists who wanted to create a national institution and gallery to bring art and art education to the American people. The museum's mission became to collect and exhibit works of art that represent: "the broadest spectrum of human achievement at the highest level of quality." The main building opened its doors to the public in 1880, and it continues to be one of the most visited sites in New York City.

One of the most stunning pieces of art in the museum's Egyptian collection is the massive Temple of Dendur. This ancient sandstone temple was commissioned by Roman Emperor Augustus around 15 BCE and was built near the banks of the Nile River in Egypt. The stone blocks that make up the temple weigh more than 800 tons. The temple walls are decorated with reliefs that feature carvings of papyrus, vultures, and lotus plants. In the 1960s, the temple was dismantled, removed from its original location, and it was relocated to the United States. Egypt gifted the temple in order to save it from being submerged by floodwaters following construction of the Aswan High Dam. President Johnson awarded the temple to the Metropolitan Museum, where it was reassembled brick by brick. It now resides in the museum's glass atrium overlooking Central Park.

35. Which change, if any, is needed to revise the underlined text?

painting or sculpture, it is a part

- A** painting, or sculpture, it is a part
- B** painting; or sculpture it is a part
- C** painting or sculpture; it is a part
- D** No change

36. Which change, if any, is needed to revise the underlined text?

the museum also collects musical instruments, antique weapons, armor

- A the museum also collects: musical instruments, antique weapons, armor
- B the museum also collects; musical instruments, antique weapons, armor
- C the museum also collects—musical instruments, antique weapons, armor
- D No change

37. Which change, if any, is needed to revise the underlined text?

focusing

- A focus
- B focuses
- C will focus
- D No change

38. Which change, if any, is needed to revise the underlined text?

art that represent: "the broadest spectrum

- A art that represent "the broadest spectrum
- B art that represent; "the broadest spectrum
- C art that represent—"the broadest spectrum
- D No change

39. Which change, if any, is needed to revise the underlined text?

it was relocated to the United States

- A** it was to the United States relocated
- B** to the United States it was relocated
- C** relocated to the United States
- D** No change

This is the end of the English I Benchmark.

DIRECTIONS:

- 1. Look back over your answers for the test questions.**
- 2. Put all of your papers inside your test book, and close your test book.**
- 3. Stay quietly in your seat until your teacher tells you that testing is finished.**



END OF ENGLISH I BENCHMARK

