



Released Form

Student Name: _____

Spring 2013
North Carolina
Measures of Student Learning:
NC's Common Exams
English Language Arts IV



Public Schools of North Carolina
State Board of Education
Department of Public Instruction
Raleigh, North Carolina 27699-6314

Student Booklet



Excerpt from “The Model Millionaire”

by Oscar Wilde

A note of admiration

Unless one is wealthy there is no use in being a charming fellow. Romance is the privilege of the rich, not the profession of the unemployed. The poor should be practical and prosaic. It is better to have a permanent income than to be fascinating. These are the great truths of modern life which Hughie Erskine never realized. Poor Hughie! Intellectually, we must admit, he was not of much importance. He never said a brilliant or even an ill-natured thing in his life. But then he was wonderfully good-looking, with his crisp brown hair, his clear-cut profile, and his grey eyes. He was as popular with men as he was with women, and he had every accomplishment except that of making money. His father had bequeathed him his cavalry sword, and a *History of the Peninsular War* in fifteen volumes. Hughie hung the first over his looking glass, put the second on a shelf between *Ruff's Guide* and *Bailey's Magazine*, and lived on two hundred a year that an old aunt allowed him. He had tried everything. He had gone on the Stock Exchange for six months; but what was a butterfly to do among bulls and bears? He had been a tea merchant for a little longer, but had soon tired of pekoe and souchong. . . . Ultimately he became nothing, a delightful, ineffectual young man with a perfect profile and no profession.

To make matters worse, he was in love. The girl he loved was Laura Merton, the daughter of a retired Colonel who had lost his temper and his digestion in India, and had never found either of them again. Laura adored him, and he was ready to kiss her shoe-strings. They were the handsomest couple in London, and had not a penny-piece between them. The Colonel was very fond of Hughie, but would not hear of any engagement.

“Come to me, my boy, when you have got ten thousand pounds of your own, and we will see about it,” he used to say; and Hughie looked very glum on those days, and had to go to Laura for consolation.

One morning, as he was on his way to Holland Park, where the Mertons lived, he dropped in to see a great friend of his, Alan Trevor. Trevor was a painter. Indeed, few people escape that nowadays. But he was also an artist, and artists are rather rare. Personally he was a strange rough fellow, with a freckled face and a red ragged beard. However, when he took up the brush he was a real master, and his pictures were



eagerly sought after. He had been very much attracted by Hughie at first, it must be acknowledged, entirely on account of his personal charm. "The only people a painter should know," he used to say, "are people who are *bête* and beautiful, people who are an artistic pleasure to look at and an intellectual repose to talk to. Men who are dandies and women who are darlings rule the world, at least they should do so." However, after he got to know Hughie better, he liked him quite as much for his bright buoyant spirits and his generous reckless nature, and had given him the permanent *entrée* to his studio.

When Hughie came in he found Trevor putting the finishing touches to a wonderful life-size picture of a beggar-man. The beggar himself was standing on a raised platform in a corner of the studio. He was a wizened old man, with a face like wrinkled parchment, and a most piteous expression. Over his shoulders was flung a coarse brown cloak, all tears and tatters; his thick boots were patched and cobbled, and with one hand he leant on a rough stick, while with the other he held out his battered hat for alms.

"What an amazing model!" whispered Hughie, as he shook hands with his friend.

"An amazing model?" shouted Trevor at the top of his voice; "I should think so! Such beggars as he are not to be met with every day. A *trouvaille, mon cher*; a living Velasquez! My stars! What an etching Rembrandt would have made of him!"

"Poor old chap!" said Hughie, "How miserable he looks! But I suppose, to you painters, his face is his fortune?"

"Certainly," replied Trevor, "you don't want a beggar to look happy, do you?"

"How much does a model get for sitting?" asked Hughie, as he found himself a comfortable seat on a divan.

"A shilling an hour."

"And how much do you get for your picture, Alan?"

"Oh, for this I get two thousand!"

"Pounds?"

"Guineas. Painters, poets, and physicians always get guineas."



"Well, I think the model should have a percentage," cried Hughie, laughing; "they work quite as hard as you do."

"Nonsense, nonsense! Why, look at the trouble of laying on the paint alone, and standing all day long at one's easel! It's all very well, Hughie, for you to talk, but I assure you that there are moments when Art almost attains to the dignity of manual labor. But you mustn't chatter; I'm very busy. . . ."

After some time the servant came in, and told Trevor that the frame-maker wanted to speak to him.

"Don't run away, Hughie," he said, as he went out, "I will be back in a moment."

The old beggar-man took advantage of Trevor's absence to rest for a moment on a wooden bench that was behind him. He looked so forlorn and wretched that Hughie could not help pitying him, and felt in his pockets to see what money he had. All he could find was a sovereign and some coppers. "Poor old fellow," he thought to himself, "he wants it more than I do, but it means no hansoms for a fortnight;" and he walked across the studio and slipped the sovereign into the beggar's hand.

The old man started, and a faint smile flitted across his withered lips. "Thank you, sir," he said, "thank you."

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Then Trevor arrived, and Hughie took his leave, blushing a little at what he had done. He spent the day with Laura, got a charming scolding for his extravagance, and had to walk home.

That night he strolled into the Palette Club about eleven o'clock, and found Trevor sitting by himself. . . .

"Well, Alan, did you get the picture finished all right?" he said. . . .

"Finished and framed, my boy!" answered Trevor; "and, by-the-bye, you have made a conquest. That old model you saw is quite devoted to you. I had to tell him all about you—who you are, where you live, what your income is, what prospects you have—"

"My dear Alan," cried Hughie, "I shall probably find him waiting for me when I go home. But of course you are only joking. Poor old wretch! I wish I could do something for him. I think it is dreadful that any one should be so miserable. I have got heaps of old clothes at home—do you think he would care for any of them? Why, his rags were falling to bits."



"But he looks splendid in them," said Trevor. "I wouldn't paint him in a frock-coat for anything. What you call rags I call romance. What seems poverty to you is picturesqueness to me. However, I'll tell him of your offer."

"Alan," said Hughie seriously, "you painters are a heartless lot."

"An artist's heart is his head," replied Trevor; "and besides, our business is to realize the world as we see it, not to reform it as we know it. *À chacun son métier*. And now tell me how Laura is. The old model was quite interested in her."

"You don't mean to say you talked to him about her?" said Hughie.

"Certainly I did. He knows all about the relentless colonel, the lovely Laura, and the £10,000."

"You told that old beggar all my private affairs?" cried Hughie, looking very red and angry.

"My dear boy," said Trevor, smiling, "that old beggar, as you call him, is one of the richest men in Europe. He could buy all London tomorrow without overdrawing his account. He has a house in every capital, dines off gold plate, and can prevent Russia going to war when he chooses."

"What on earth do you mean?" exclaimed Hughie.

"What I say," said Trevor. "The old man you saw today in the studio was Baron Hausberg. He is a great friend of mine, buys all my pictures and that sort of thing, and gave me a commission a month ago to paint him as a beggar. *Que voulez-vous? La fantaisie d'un millionnaire!* And I must say he made a magnificent figure in his rags, or perhaps I should say in my rags; they are an old suit I got in Spain."

"Baron Hausberg!" cried Hughie. ". . . I gave him a sovereign!" and he sank into an armchair the picture of dismay.

"Gave him a sovereign!" shouted Trevor, and he burst into a roar of laughter. "My dear boy, you'll never see it again. *Son affaire c'est l'argent des autres.*"

"I think you might have told me, Alan," said Hughie sulkily, "and not have let me make such a fool of myself."

"Well, to begin with, Hughie," said Trevor, "it never entered my mind that you went about distributing alms in that reckless way. I can understand your kissing a pretty



model, but your giving a sovereign to an ugly one—by Jove, no! Besides, the fact is that I really was not at home today to any one; and when you came in I didn't know whether Hausberg would like his name mentioned. You know he wasn't in full dress."

"What a duffer he must think me!" said Hughie.

"Not at all. He was in the highest spirits after you left; kept chuckling to himself and rubbing his old wrinkled hands together. I couldn't make out why he was so interested to know all about you; but I see it all now. He'll invest your sovereign for you, Hughie, pay you the interest every six months, and have a capital story to tell after dinner."

"I am an unlucky devil," growled Hughie. "The best thing I can do is to go to bed; and, my dear Alan, you mustn't tell anyone. I shouldn't dare show my face in the Row."

"Nonsense! It reflects the highest credit on your philanthropic spirit, Hughie. And don't run away. . . . You can talk about Laura as much as you like."

However, Hughie wouldn't stop, but walked home, feeling very unhappy, and leaving Alan Trevor in fits of laughter.

The next morning, as he was at breakfast, the servant brought him up a card on which was written, "Monsieur Gustave Naudin, *dé la part de* M. le Baron Hausberg."

"I suppose he has come for an apology," said Hughie to himself; and he told the servant to show the visitor up.

An old gentleman with gold spectacles and grey hair came into the room, and said, in a slight French accent, "Have I the honor of addressing Monsieur Erskine?"

Hughie bowed.

"I have come from Baron Hausberg," he continued. "The Baron—"

"I beg, sir, that you will offer him my sincerest apologies," stammered Hughie.

"The Baron," said the old gentleman, with a smile, "has commissioned me to bring you this letter;" and he extended a sealed envelope.

On the outside was written, "A wedding present to Hugh Erskine and Laura Merton, from an old beggar," and inside was a cheque for £10,000.



When they were married Alan Trevor was the best man, and the Baron made a speech at the wedding breakfast.

“Millionaire models,” remarked Alan, “are rare enough; but, by Jove, model millionaires are rarer still!”

- 1 Which statement represents the central idea of the selection?
- A Art is one of Hughie Erskine’s favorite pastimes.
 - B Hughie Erskine, a poor man, is repaid for his sacrifice.
 - C Laura Merton’s father refuses to allow her to marry Hughie Erskine.
 - D Hughie Erskine gives money to those he considers more unfortunate than himself.
- 2 In the first paragraph, what does the phrase “Romance is the privilege of the rich, not the profession of the unemployed” imply?
- A Unemployed people do not have a profession.
 - B Rich people are more privileged than poor people.
 - C People without money are not destined to find love.
 - D Anyone can find love, but rich people have more time to look.



- 3 In the first paragraph, what is the effect of using the word *prosaic* rather than the word *dull*?
- A The longer word confuses the reader and foreshadows the difficulty of the story.
 - B The elevated diction of the former indicates the attitude and status of the narrator.
 - C The lower level of diction would allow for a younger audience that might not understand the theme.
 - D The word choice characterizes the narrator as a sloppy person who does not choose his words carefully.
- 4 In the context of the selection, what is implied about Hughie based on the statement, “what was a butterfly to do among bulls and bears”?
- A Hughie was not able to compete among the other stockbrokers at the Stock Exchange, because he was passive.
 - B Hughie preferred fashionable suits to the traditional business suits that most men wore.
 - C Hughie was not smart enough to surpass the men with experience at the Stock Exchange.
 - D Hughie had a hard time adjusting to a working man’s life because he preferred to be social and attend parties.



- 5 How does Hughie’s pity for the beggar impact Hughie’s life later in the selection?
- A He loses everything, all of his money and his hope for the future.
 - B He lives the rest of his life in shame and without any friends.
 - C He ends up with a better future than he once thought possible.
 - D He goes to live with the beggar after his marriage to Laura.
- 6 In paragraph 22, what is the effect of using the word *charming* to describe the scolding that Hughie receives from Laura?
- A It shows that Laura loves Hughie too much to be angry with him.
 - B It shows that Laura thinks of Hughie as a child instead of an equal.
 - C It demonstrates that the scolding was very intense toward Hughie.
 - D It demonstrates that the scolding will not be very effective on Hughie.
- 7 What is the effect of the author’s use of language to foreshadow the ending?
- A The happiness that the apparent beggar displays when receiving the money indicates his true status.
 - B The carefree atmosphere at the frame-maker’s belies the angry tones.
 - C Hughie and Alan have a serious discussion about how poverty affects people.
 - D Hughie and Alan have an amused tone when referring to the apparent beggar.



- 8 What tenet of the “Aesthetic Movement” is reflected in the narrator’s ironic point of view?
- A People are more important than art.
 - B Art should be about difficult topics.
 - C Art does not have to teach a moral lesson.
 - D People should respect the many forms of art.
- 9 How does the author develop the character of Hughie Erskine?
- A by explaining the Baron’s monetary gift
 - B by giving details about his generosity
 - C through scenes with his friend Alan, who is painting a beggar
 - D through dialogue with his girlfriend’s father about marriage



The question you read next will require you to answer in writing.

1. Write your answer on separate paper.
2. Be sure to write your name on each page.

10 Based on the first paragraph, how does the quote below set the tone for the selection? Include one example from the text to support your answer.

“Romance is the privilege of the rich, not the profession of the unemployed.”

RELEASED



The Nightingale

by Mark Akenside

To-night retired, the queen of heaven
With young Endymion stays;
And now to Hesper it is given
Awhile to rule the vacant sky,
5 Till she shall to her lamp supply
A stream of brighter rays.

Propitious send thy golden ray,
Thou purest light above!
Let no false flame seduce to stray
10 Where gulf or steep lie hid for harm;
But lead where music's healing charm
May soothe afflicted love.

To them, by many a grateful song
In happier seasons vow'd,
15 These lawns, Olympia's haunts, belong:
Oft by yon silver stream we walk'd,
Or fix'd, while Philomela talk'd,
Beneath yon copses stood.

Nor seldom, where the beechen boughs
20 That roofless tower invade,
We came, while her enchanting Muse
The radiant moon above us held:
Till, by a clamorous owl compell'd,
She fled the solemn shade.

25 But hark! I hear her liquid tone!
Now Hesper guide my feet!
Down the red marl with moss o'ergrown,
Through yon wild thicket next the plain,
Whose hawthorns choke the winding lane
30 Which leads to her retreat.



See the green space: on either hand
 Enlarged it spreads around:
 See, in the midst she takes her stand,
 Where one old oak his awful shade
35 Extends o'er half the level mead,
 Enclosed in woods profound.

Hark! how through many a melting note
 She now prolongs her lays:
 How sweetly down the void they float!
40 The breeze their magic path attends;
 The stars shine out; the forest bends;
 The wakeful heifers graze.

Whoe'er thou art whom chance may bring
 To this sequester'd spot,
45 If then the plaintive Siren sing,
 O softly tread beneath her bower
 And think of Heaven's disposing power,
 Of man's uncertain lot.

O think, o'er all this mortal stage
50 What mournful scenes arise:
 What ruin waits on kingly rage;
 How often virtue dwells with woe;
 How many griefs from knowledge flow;
 How swiftly pleasure flies!

55 O sacred bird! let me at eve,
 Thus wandering all alone,
 Thy tender counsel oft receive,
 Bear witness to thy pensive airs,
 And pity Nature's common cares,
60 Till I forget my own.



- 11 Which statement provides an objective summary of the text?
- A The speaker has lost his one true love.
 - B The speaker uses nature to disregard problems.
 - C The speaker is on a quest to find a nightingale.
 - D The speaker is passionate about reading Greek mythology.
- 12 What can be inferred from the poem?
- A The speaker is inspired by the bird’s ability to sing beautifully despite the hardships of the world.
 - B The speaker is critiquing how the bird’s music can influence other people’s view of the world.
 - C The speaker is determined to show the world how a bird’s music transforms lives.
 - D The speaker is horrified that the world disrespects the power of a bird’s song.
- 13 According to the first stanza of the poem, who is the “queen of heaven”?
- A the nightingale
 - B Hesper
 - C Endymion
 - D the sun



- 14 In the second stanza, what does *propitious* mean?
- A atrociously
 - B discreetly
 - C benevolently
 - D instantaneously
- 15 What is the effect of using the word *afflicted* in the second stanza rather than the word *grievous*?
- A It shows that songs can heal the pain of love.
 - B It conveys the idea that love is a choice that can harm.
 - C It explains why men can become bitter and melancholic.
 - D It describes a lonesome man instead of a jealous one.
- 16 What is the effect of the use of the word *choke* in line 29?
- A It demonstrates there is no peace for the speaker.
 - B It demonstrates there is no escape for the nightingale.
 - C It illustrates how attractive this area is for the nightingale.
 - D It illustrates how confusing this experience is for the speaker.



- 17 Based on stanza 8, what does “Of man’s uncertain lot” mean?
- A It is arduous to make decisions.
 - B Nature does not trust humans.
 - C No one knows what will happen in life.
 - D Love is difficult to maintain sometimes.
- 18 How does the author’s choice of words in lines 49–54 impact the meaning of the poem?
- A The author’s choice of words displays the difference between problems of humans versus nature.
 - B The author’s choice of words furnishes a reason to search for the nightingale.
 - C The author’s choice of words shows how unproblematic it is to begin a war.
 - D The author’s choice of words provides an outlet for the speaker’s problems.
- 19 What can be inferred from the last stanza of the poem?
- A The nightingale’s song is beautiful no matter what.
 - B The bird helps the speaker better understand nature.
 - C The problems in nature outweigh the problems of the speaker.
 - D The song of the nightingale helps the speaker to forget his own problems in life.



The question you read next will require you to answer in writing.

1. Write your answer on separate paper.
2. Be sure to write your name on each page.

20 According to the last stanza, what is implied about the speaker? Include one example from the text to support your answer.

RELEASED



Hamlet

by William Hazlitt

It is the one of Shakespeare's plays that we think of the oftenest, because it sounds most in striking reflections on human life, and because the distresses of Hamlet are transferred, by the turn of his mind, to the general account of humanity. Whatever happens to him, we apply to ourselves, because he applies it to himself as a means of general reasoning. He is a great moralizer; and what makes him worth attending to is that he moralizes on his own feelings and experience. He is not a commonplace pedant. If Lear is distinguished by the greatest depth of passion, Hamlet is the most remarkable for the ingenuity, originality, and unstudied development of character. Shakespeare had more magnanimity than any other poet, and he has shown more of it in this play than in any other. There is no attempt to force an interest: everything is left for time and circumstances to unfold. The attention is excited without effort; the incidents succeed each other as matters of course; the characters think, and speak, and act just as they might do if left entirely to themselves. There is no set purpose, no straining at a point. The observations are suggested by the passing scene—the gusts of passion come and go like sounds of music borne on the wind. The whole play is an exact transcript of what might be supposed to have taken place at the court of Denmark at the remote period of time fixed upon, before the modern refinements in morals and manners were heard of. It would have been interesting enough to have been admitted as a bystander in such a scene, at such a time, to have heard and witnessed something of what was going on. But here we are more than spectators. We have not only "the outward pageants and the signs of grief," but "we have that within which passes show." We read the thoughts of the heart, we catch the passions living as they rise. Other dramatic writers give us very fine versions and paraphrases of nature; but Shakespeare, together with his own comments, gives us the original text, that we may judge for ourselves. This is a very great advantage.

②

The character of Hamlet stands quite by itself. It is not a character marked by strength of will or even of passion, but by refinement of thought and sentiment. Hamlet is as little of the hero as a man can well be; but he is a young and princely novice, full of high enthusiasm and quick sensibility—the sport of circumstances, questioning with fortune, and refining on his own feelings, and forced from the natural bias of his disposition by the strangeness of his situation. He seems incapable of deliberate action, and is only hurried into extremities on the spur of the occasion, when he has no time to reflect—as in the scene where he kills Polonius; and, again, where he alters the letters which Rosencrantz and Guildenstern are taking with them to England, purporting his death. At other times, when he is most bound to act, he remains puzzled, undecided, and



skeptical; dallies with his purposes till the occasion is lost, and finds out some pretense to relapse into indolence and thoughtfulness again. For this reason he refuses to kill the king when he is at his prayers; and, by a refinement in malice, which is in truth only an excuse for his own want of resolution, defers his revenge to a more fatal opportunity. . . .

The moral perfection of this character has been called in question, we think, by those who did not understand it. It is more interesting than according to rules; amiable tho not faultless. The ethical delineations of "that noble and liberal casuist"—as Shakespeare has been well called—do not exhibit the drab-colored Quakerism of morality. His plays are not copied either from "The Whole Duty of Man" or from "The Academy of Compliments!" We confess we are a little shocked at the want of refinement in those who are shocked at the want of refinement in Hamlet. The neglect of punctilious exactness in his behavior either partakes of the "license of the time," or else belongs to the very excess of intellectual refinement in the character, which makes the common rules of life, as well as his own purposes, sit loose upon him. He may be said to be amenable only to the tribunal of his own thoughts, and is too much taken up with the airy world of contemplation, to lay as much stress as he ought on the practical consequences of things. His habitual principles of action are unhinged and out of joint with the time. His conduct to Ophelia is quite natural in his circumstances. It is that of assumed severity only. It is the effect of disappointed hope, of bitter regrets, of affection suspended, not obliterated, by the distractions of the scene around him! Amidst the natural and preternatural horrors of his situation, he might be excused in delicacy from carrying on a regular courtship. When "his father's spirit was in arms," it was not a time for the son to court. He could neither marry Ophelia, nor wound her mind by explaining the cause of his alienation, which he durst hardly trust himself to think of. It would have taken him years to have come to a direct explanation on the point. In the harassed state of his mind, he could not have done much otherwise than he did. His conduct does not contradict what he says when he sees her funeral:

I loved Ophelia; forty thousand brothers
Could not, with all their quantity of love,
Make up my sum.



- 21 Which statement provides an objective summary of the selection?
- A Hazlitt admires the play because of the fantastical nature of the events that occur.
 - B Hazlitt admires Shakespeare for the development of a precise, historical setting for his plays.
 - C Hazlitt admires Shakespeare for addressing the politics of his time in innovative ways.
 - D Hazlitt admires the play because of Shakespeare's ability to create realistically flawed characters.
- 22 In the first sentence, what does the author mean by the phrase "sounds most"?
- A He means that many people are familiar with the play.
 - B He means that the play has the same tone as Shakespeare's other plays.
 - C He ties the phrase to the word *striking* to indicate that the play has a strong effect on the reader.
 - D He ties the phrase to the word *reflections* to show that memories are the keys to understanding our past.
- 23 Which quote from the first paragraph supports the author's purpose for writing this selection?
- A "Lear is distinguished by the greatest depth of passion."
 - B "Hamlet is the most remarkable for the ingenuity, originality, and unstudied development of character."
 - C "There is no set purpose, no straining at a point."
 - D "Other dramatic writers give us very fine versions and paraphrases of nature."



- 24 What is the role of the figurative language in the first paragraph?
- A The author’s use of the onomatopoeia “the gusts of passion come and go like sounds of music borne on the wind” imitates the mood of the scene.
 - B The author’s use of the simile “the gusts of passion come and go like sounds of music borne on the wind” suggests the play’s realistic setting.
 - C The metaphorical use of the observations of the characters indicates that “the gusts of passion come and go like sounds of music borne on the wind.”
 - D The oxymoron, “the gusts of passion come and go like sounds of music borne on the wind,” intentionally gives order to the disorder of the play.
- 25 How does the phrase “the characters think, and speak, and act” in the first paragraph help to refine the author’s idea?
- A The phrase contradicts Shakespeare’s intentional attempt to portray the chaos surrounding the succession of the king.
 - B The phrase demonstrates the sequential order that the characters follow in their actions.
 - C The phrase perpetuates an imaginary idyll that contrasts with the chaotic disorganization of the play.
 - D The phrase demonstrates a parallel structure that illustrates the systematic, ordered nature of the play.
- 26 How does paragraph 2 of the selection contribute to the author’s purpose?
- A It conveys specific details about Shakespeare as a child.
 - B It demonstrates why Hamlet is classified as a villain.
 - C It gives more details about the events of the play.
 - D It explains why Hamlet behaves the way he does in the play.



- 27 In the last paragraph, what does “neglect of punctilious exactness” mean?
- A showing a lack of attention to detail
 - B demonstrating the ability to be on time
 - C showing an inability to work with others
 - D demonstrating the ability to behave well
- 28 How does the author explain Hamlet’s interaction with Ophelia?
- A He claims that Hamlet wanted to be cruel to her, but was influenced by his family.
 - B He says that Hamlet was unable to carry on a relationship with her because of her father’s disapproval.
 - C He states Hamlet was unable to explain to her what was wrong with him.
 - D He says that Hamlet’s behavior toward her did not reflect his true feelings.
- 29 What effect on the reader does the author wish to achieve by his frequent use of the pronoun “we”?
- A a feeling of being persuaded to adopt the author’s point of view
 - B an assumption that the text is being directed to both the reader and the author
 - C a feeling that the author is arrogant in the expression of his opinion
 - D an assumption that the author is speaking from an uncommon point of view



The question you read next will require you to answer in writing.

1. Write your answer on separate paper.
2. Be sure to write your name on each page.

30 Based on the selection, what can be inferred about the author's feelings toward *Hamlet*? Explain the inference. Include two examples from the text to support your answer.

RELEASED



This is the end of the English Language Arts IV test.

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

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ACKNOWLEDGMENTS

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"The Nightingale" by Mark Akenside from <http://www.your-content.net/mark-kenside/nightingale-401> (04/05/2012).

"Hamlet" by William Hazlitt from *The Best of the World's Classics, Restricted to Prose, Vol. V, Great Britain and Ireland—III*. Project Gutenberg, 2007. <http://www.gutenberg.org/ebooks/22182> (04/19/2012).



**English Language Arts IV
RELEASED Form
Spring 2013
Answer Key**

Item number	Type	Key	Primary Standard(s)
1	MC	B	RL — Reading: Literature
2	MC	C	RL — Reading: Literature
3	MC	B	L — Language
4	MC	A	RL — Reading: Literature
5	MC	C	RL — Reading: Literature
6	MC	A	L — Language
7	MC	D	RL — Reading: Literature
8	MC	C	RL — Reading: Literature
9	MC	C	RL — Reading: Literature
10	CR	Rubric	W — Writing RL — Reading: Literature
11	MC	B	RL — Reading: Literature
12	MC	A	RL — Reading: Literature
13	MC	D	RL — Reading: Literature
14	MC	C	L — Language
15	MC	A	L — Language
16	MC	B	RL — Reading: Literature
17	MC	C	L — Language
18	MC	A	RL — Reading: Literature
19	MC	D	RL — Reading: Literature
20	CR	Rubric	W — Writing RL — Reading: Literature
21	MC	D	RI — Reading: Informational Text
22	MC	C	RI — Reading: Informational Text



Item number	Type	Key	Primary Standard(s)
23	MC	B	RI — Reading: Informational Text
24	MC	B	L — Language
25	MC	D	RI — Reading: Informational Text
26	MC	D	RI — Reading: Informational Text
27	MC	A	RI — Reading: Informational Text
28	MC	D	RI — Reading: Informational Text
29	MC	B	RI — Reading: Informational Text
30	CR	Rubric	W — Writing RI — Reading: Informational Text

Item Types:

MC = multiple choice

CR = constructed response

Note about selections:

Reading for literature texts can be stories or poems.

Reading for informational texts can be scientific, historical, economic, or technical.

Language and writing items may be associated with reading for literature or informational texts.