IV. English Language Arts, Reading Comprehension, Grade 5
Grade 5 English Language Arts
Reading Comprehension Test

The spring 2007 grade 5 MCAS English Language Arts Reading Comprehension test was based on learning standards in the two content strands of the Massachusetts English Language Arts Curriculum Framework (2001) listed below. Specific learning standards for grade 5 are found in the Supplement to the Massachusetts English Language Arts Curriculum Framework (2004). Page numbers for the learning standards appear in parentheses.

- Language (Framework, pages 19–26; Supplement, page 10)
- Reading and Literature (Framework, pages 35–64; Supplement, pages 11–13)

The English Language Arts Curriculum Framework and Supplement are available on the Department Web site at www.doe.mass.edu/frameworks/current.html.

In Test Item Analysis Reports and on the Subject Area Subscore pages of the MCAS School Reports and District Reports, ELA Reading Comprehension test results are reported under two MCAS reporting categories: Language and Reading and Literature, which are identical to the two Framework content strands listed above.

Test Sessions and Content Overview

The MCAS grade 5 ELA Reading Comprehension test included three separate test sessions. Each session included selected readings, followed by multiple-choice and open-response questions. Common reading passages and test items are shown on the following pages as they appeared in test booklets. Due to copyright restrictions, certain reading passages cannot be released to the public on the Web site. For further information, contact Student Assessment Services at 781-338-3625.

Reference Materials and Tools

The use of bilingual word-to-word dictionaries was allowed for current and former limited English proficient students only, during all three ELA Reading Comprehension test sessions. No other reference materials were allowed during any ELA Reading Comprehension test session.

Cross-Reference Information

The table at the conclusion of this chapter indicates each item’s reporting category and the Framework general standard it assesses. The correct answers for multiple-choice questions are also displayed in the table.
DIRECTIONS
This session contains three reading selections with sixteen multiple-choice questions and two open-response questions. Mark your answers to these questions in the spaces provided in your Student Answer Booklet.

Dogs are not just “man’s best friend”; they also do valuable work for us. Read “Lights, Camera, Barking!” and answer the questions that follow.

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**LIGHTS, CAMERA, BARKING!**

The World of Dog Actors

by Kathiann M. Kowalski

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Students read two selections titled “Lights, Camera, Barking!” and “All in a Day’s Work” then answered questions 1 through 9 that follow on pages 82–84 of this document.

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Due to copyright restrictions, the selection that appeared on this page cannot be released to the public over the Internet. For more information, see the citation on the previous page.
Due to copyright restrictions, the selection that appeared on this page cannot be released to the public over the Internet. For more information, see the citation on page 79.
1. What is the *most likely* reason the author asks questions in paragraph 1?
   A. to express doubt that dogs should be actors
   B. to show a problem and solution in the article
   C. to show that there is much to learn about dogs
   D. to interest the reader in the subject of the article

2. Based on “Wanted: Professional, People-Loving Pooches,” which ability is most important in a dog trainer?
   A. the ability to think of creative plots
   B. the ability to greatly encourage people
   C. the ability to carefully observe behavior
   D. the ability to see humor in all situations

3. Based on paragraphs 4–9, how would trainer Mathilde de Cagny *most likely* respond to a dog actor that liked to bark?
   A. She would reward him when he stopped barking.
   B. She would encourage other dogs to play with him.
   C. She would scold him until he did not bark anymore.
   D. She would decide that he could not be trained as an actor.

4. Based on paragraph 9, what is *most* important to a trainer when working with a dog?
   A. the dog’s breed
   B. the dog’s history
   C. the dog’s personality
   D. the dog’s appearance
According to “All in a Day’s Work,” which kind of dog watches over other animals?
A. a guide dog
B. a guard dog
C. a therapy dog
D. a herding dog

What is the purpose of the bullets (•) in “All in a Day’s Work”?
A. to show where each new topic begins
B. to point out the most important words
C. to direct readers to other sections of the article
D. to identify words that are defined in the article

Which meaning of the word set is used in paragraph 1?
A. posture or pose
B. a radio or television receiver
C. a group of objects that are used together
D. background scenery in a movie or on a stage

Read the sentence from paragraph 9 in the box below.

That means first thinking like a dog in general, and then putting yourself in the position of the unique animal you’re working with.

Based on the sentence, what is the meaning of the word unique?
A. particular
B. trained
C. playful
D. young
Question 9 is an open-response question.

- Read the question carefully.
- Explain your answer.
- Add supporting details.
- Double-check your work.

Write your answer to question 9 in the space provided in your Student Answer Booklet.

Based on the article, explain how dogs are trained to be actors and how they are treated while they are working. Support your answer with important information from the article.
Many poems have been written about the ocean. “The Sea” and “Long Trip” show two different ways poets use images to share their views and feelings about the ocean. Read the poems and answer the questions that follow.

**The Sea**

The sea is a hungry dog,
Giant and grey.
He rolls on the beach all day.
With his clashing teeth and shaggy jaws
3
Hour upon hour he gnaws
The rumbling, tumbling stones,
And ‘Bones, bones, bones, bones!’
The giant sea-dog moans,
Licking his greasy paws.

And when the night wind roars
And the moon rocks in the stormy cloud,
He bounds to his feet and snuffs and sniffs,
Shaking his wet sides over the cliffs,
And howls and hollos long and loud.

But on quiet days in May or June,
When even the grasses on the dune
Play no more their reedy tune,
With his head between his paws
He lies on the sandy shores,
So quiet, so quiet, he scarcely snores.

—James Reeves

**Long Trip**

The sea is a wilderness of waves,
A desert of water.
We dip and dive,
Rise and roll,
5
Hide and are hidden
On the sea.
   Day, night,
   Night, day,
The sea is a desert of waves,
A wilderness of water.

—Langston Hughes

In lines 1–4 of “The Sea,” what is the poet describing with the image of the hungry dog rolling on the beach all day?

A. waves carrying large stones  
B. waves coming in to the shore  
C. a boat floating in the ocean  
D. an animal running by the water

What do lines 10–14 of “The Sea” mostly describe?

A. a wild and fierce sea at night  
B. a boat in danger on the ocean  
C. a person trying to climb a hill  
D. a lost and wet dog running home

Read lines 15–17 of “The Sea” in the box below.

But on quiet days in May or June,  
When even the grasses on the dune  
Play no more their reedy tune,

What does the description suggest?

A. The day is calm.  
B. The grass is dying.  
C. The dune is hidden.  
D. The summer is over.

How are the first two lines of “The Sea” like the first two lines of “Long Trip”?

A. The lines create a sense of peace.  
B. The lines rhyme with one another.  
C. The lines compare the sea to something else.  
D. The lines present an image of the sea’s beauty.
Anansi is a famous character in African folktales. He is a spider who is known as a trickster because he is crafty and sly. Read the folktale to find out how Anansi tricks Turtle. Answer the questions that follow.

Anansi and His Visitor, Turtle
by Edna Mason Kaula

Students read a selection titled “Anansi and His Visitor, Turtle” and then answered questions 14 through 18 that follow on pages 89 and 90 of this document.

Due to copyright restrictions, the selection cannot be released to the public over the Internet. For more information, see the copyright citation below.

“Anansi and His Visitor, Turtle”, from AFRICAN VILLAGE FOLK TALES by Edna Mason Kaula, copyright © 1968 by Edna Mason Kaula. Used by permission of Philomel Books, A Division of Penguin Young Readers Group, A Member of Penguin Group (USA) Inc., 345 Hudson Street, New York, NY 10014. All rights reserved.
Due to copyright restrictions, the selection that appeared on this page cannot be released to the public over the Internet. For more information, see the citation on the previous page.
In paragraph 2, what is the main reason that Anansi invites Turtle to dinner?
A. Anansi is Turtle’s good friend.
B. Anansi knows he must be polite.
C. Anansi wants to ask Turtle for a favor.
D. Anansi has too much food to eat by himself.

In paragraph 4, what is the most likely reason that “Anansi was eating at a furious rate”?
A. He was very hungry.
B. He wanted the food for himself.
C. He wanted to be sure the food was good.
D. He was trying to escape before Turtle returned.

In paragraph 6, what is the main reason that Turtle refuses to argue with Anansi?
A. He wants to be better friends with Anansi.
B. He does not want to hurt Anansi’s feelings.
C. He is afraid Anansi will not give him food.
D. He has lost arguments with Anansi in the past.

In paragraph 6, what does the word ravenous mean?
A. very careful
B. very hungry
C. very clean
D. very late
Question 18 is an open-response question.

- Read the question carefully.
- Explain your answer.
- Add supporting details.
- Double-check your work.

Write your answer to question 18 in the space provided in your Student Answer Booklet.

18 Explain how Anansi tricks Turtle and how Turtle tricks Anansi in the folktale. Support your answer with important details from the folktale.
My father drove a bus back in Haiti. Here he drives a taxi. That night he drove himself way across town to borrow two shovels from a friend of his. The next morning was the first day without school. I was done with fifth grade forever. I'd planned on sleeping till noon to celebrate. But when it was still half dark my father shook my shoulder. School was over, but that garden was just starting.

We walked down and picked out a place to dig up. The ground was packed so hard, the tip of my shovel bounced off it like a pogo stick. We tried three spots till we found one we liked. Then we walked back and forth, picking out broken glass, like chickens pecking seeds. After that we turned the soil. We were always digging up more trash—bolts and screws and pieces of brick. That's how I found the locket. It was shaped like a heart and covered with rust, with a broken chain. I got it open. Inside was this tiny photo of a girl. She was white, with a sad-looking face. She had on this hat with flowers on it. I don’t know why I kept it instead of tossing it on our trash pile.
It seemed like hours and hours before we had the ground finished. We rested a while. Then my father asked if I was ready. I thought he meant ready to plant our seeds. But instead, we turned another square of ground. Then another after that. Then three more after that. My father hadn’t been smiling to himself about some little garden. He was thinking of a farm, to make money. I’d seen a package of seeds for pole beans and hoped that’s what we’d grow. They get so tall that the man in the picture was picking ’em way at the top of a ladder. But my father said no. He was always asking people in his cab about how to get rich. One of ’em told him that fancy restaurants paid lots of money for this baby lettuce, smaller than the regular kind, to use in rich folks’ salads. The fresher it was, the higher the price. My father planned to pick it and then race it right over in his cab. Running red lights if he had to.

Lettuce seeds are smaller than sand. I felt embarrassed, planting so much ground. No one else’s garden was a quarter the size of ours. Suddenly I saw Miss Fleck. I hardly recognized her in jeans. She was the strictest teacher in Ohio. I’d had her for third grade. She pronounced every letter in every word, and expected you to talk the same way. She was tall and even blacker than my father. No slouching in your seat in her class or any kind of rudeness. The other teachers seemed afraid of her too. She walked over just when we finished planting.

“Well, Virgil,” she said. “You seem to have claimed quite a large plantation here.”

That’s just what I was afraid of hearing. I looked away from her, down at our sticks. We’d put ’em in the ground and run string around ’em, cutting our land up into six pieces. I didn’t know why, till my father stepped forward.

“Actually, madam, only this very first area here is ours,” he said. He had on his biggest smile. He must have remembered her. “The others we have planted at the request of relatives who have no tools or who live too far.”

“Yes, madam,” said Miss Fleck.

“Really, now,” said Miss Fleck.


My eyes opened wide. They both lived in Haiti. I stared at my father, but he just kept smiling. His finger pointed farther to the left. “My Uncle Philippe.” He lived in New York. “My wife’s father.” He died last year. “And her sister.”
My mother didn’t have any sisters. I looked at my father’s smiling face. I’d never watched an adult lie before.

“And what did your extended family of gardeners ask you to plant?” said Miss Fleck.

“She said lettuce,” said my father. “All lettuce.”

“What a coincidence,” she said back. She just stood, then walked over to her own garden. I’m pretty sure she didn’t believe him. But what principal could she send him to?

That lettuce was like having a new baby in the family. And I was like its mother. I watered it in the morning if my father was still out driving. It was supposed to come up in seven days, but it didn’t. My father couldn’t figure out why. Neither of us knew anything about plants. This wrinkled old man in a straw hat tried to show me something when I poured out the water. He spoke some language, but it sure wasn’t English. I didn’t get what he was babbling about, till the lettuce finally came up in wavy lines and bunches instead of straight rows. I’d washed the seeds out of their places.

The minute it came up, it started to wilt. It was like a baby always crying for its milk. I got sick of hauling bottles of water in our shopping cart, like I was some old lady. Then the heat came. The leaves shriveled up. Some turned yellow. That lettuce was dying.

My father practically cried, looking at it. He’d stop by in his car when he could, with two five-gallon water containers riding in the back instead of passengers. Then bugs started eating big holes in the plants. I couldn’t see anyone buying them from us. My father had promised we’d make enough money to buy me an eighteen-speed bike. I was counting on it. I’d already told my friends. My father asked all his passengers what to do. His cab was like a library for him. Finally, one of ’em told him that spring or fall was the time to grow lettuce, that the summer was too hot for it. My father wasn’t smiling when he told us.

I couldn’t believe it. I stomped outside. I could feel that eighteen-speed slipping away. I was used to seeing kids lying and making mistakes, but not grown-ups. I was mad at my father. Then I sort of felt sorry for him.
That night I pulled out the locket. I opened it up and looked at the picture. We’d studied Greek myths in school that year. In our book, the goddess of crops and the earth had a sad mouth and flowers around her, just like the girl in the locket. I scraped off the rust with our dish scrubber and shined up that locket as bright as I could get it. Then I opened it up, just a crack. Then I whispered, “Save our lettuce,” to the girl.
21 In paragraph 4, what does the description of Miss Fleck best show about her?
A. She is starting a new job.
B. She has a garden larger than Virgil’s.
C. She is one of Virgil’s favorite teachers.
D. She expects everyone to behave properly.

22 In paragraph 8, what does Miss Fleck’s comment most likely show about her attitude toward Virgil’s father’s explanation?
A. She is pleased by his generosity.
B. She doubts that his story is true.
C. She is happy that his family is so large.
D. She wonders why he wants so much work.

23 In paragraphs 14 and 15, why does the author most likely compare the lettuce to a new baby?
A. to show that the lettuce is very small
B. to show that the lettuce grows quickly
C. to show that the lettuce needs a lot of care
D. to show that the lettuce is special to Virgil

24 In paragraph 16, why is the cab “like a library” for Virgil’s father?
A. because he stores many possessions there
B. because he reads books there in his spare time
C. because he borrows items from his passengers
D. because he gets information from his passengers

25 In paragraph 17, what is the most likely reason that Virgil goes from feeling angry to feeling sorry for his father?
A. Virgil knows his father will get him a bike later.
B. Virgil thinks his father made him work too hard.
C. Virgil understands that his father is disappointed.
D. Virgil realizes his father had a good time in the garden.

26 In paragraph 18, what is the most likely reason Virgil whispers, “Save our lettuce,” to the girl in the locket?
A. She has brought him good luck before.
B. She reminds him of a spirit of nature.
C. She seems like a kind person.
D. She looks like his aunt.
Question 27 is an open-response question.

- Read the question carefully.
- Explain your answer.
- Add supporting details.
- Double-check your work.

Write your answer to question 27 in the space provided in your Student Answer Booklet.

27 Explain how Virgil’s feelings toward the garden change from the beginning to the end of the story. Support your answer with important details from the story.
SALTY BREEZE skipped off Massachusetts Bay and blustered down the streets of Salem, calling young William Driver to the sea.

Born on Saint Patrick’s Day in 1803, William had grown up in Salem surrounded by fishermen and seafarers. He had stood on the creaking docks as sea gulls wheeled overhead, watching ships slip away with the ebbing tide. He had perched nearby as sailors told tales of dangerous seas and strange adventures in foreign ports.

When he was twelve, William begged his mother’s permission to ship out as a cabin boy on the sailing vessel China, bound for Leghorn, Italy. It would be a long voyage, but he looked forward to finally having a few adventures of his own.

The owner was a dour man who had a low opinion of cabin boys.

“You’ll be paid five dollars a month, but it’s sure to be a waste of good money,” he said. “All boys on their first voyage eat more than they earn.”

William vowed to prove him wrong.

Boys often left home at an early age then, but it must have caused William’s mother some heartache to see the China disappear over the horizon, knowing it would be more than a year before she would see her son again. William may have felt a brief tug at his heart as well, but he had little time to be homesick.

The work was hard, and the days long, on board the China. As the youngest of the crew, William was given the chores no one else wanted to do. He found himself at the beck and call of every sailor on the ship. Perhaps they hoped to discourage him, but their efforts were in vain. Eighteen months of taut sails against the sky, a sea

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1 dour — gloomy
2 taut — tightly drawn

William Driver, a sea captain from Massachusetts, was the first person to use the nickname “Old Glory” to describe the American flag. His feelings for Old Glory were strong, even during the Civil War that divided the North and South in the United States. Read the selection about William Driver and Old Glory and answer the questions that follow.
that constantly shifted and changed, the taste of salt, the sound of wind twanging the
sheets, and William Driver knew where his life’s work would be.

At the end of the voyage, when the China sailed again into Massachusetts Bay, the
owner of the ship was so pleased with William’s performance that he presented him
with twenty-eight dollars in silver, over and above the five dollars a month wages the
boy had been promised.

The road home seemed to dip and sway as William hurried to give the money to
his mother and share with her his stories of the sea.

This was the first voyage of many. William worked hard and was quickly promoted.
At the age of eighteen, he became master of his first ship.

In 1821 the United States of America was a young country, less than fifty years
old, but it had already gained a worldwide reputation after winning its independence
from England. Americans were excited about their new nation and proud of its
accomplishments. Sailors from the United States traveled the world, flying the
American flag high for all to see. William was no different. If anything, he flew the
flag more than most.

The first flag of the United States had thirteen stars and stripes. By 1831, twenty-
four stars were scattered across the blue union. It was a twenty-four-star flag that was
given to Captain Driver in August 1831 by a group of admiring citizens who knew he
was about to sail around the world and wanted him to have a flag to remind him of home.

sheets — ropes used to adjust the sails on a boat
Ships’ flags rarely lasted long. Ocean winds and rain soon left them tattered. This flag, however, was different. It had been made with Captain Driver in mind. It was large and sturdy—designed to withstand sea winds and salt air. It would serve him well on this, his ninth, voyage.

Delighted, William Driver immediately raised the flag over his ship, the *Charles Doggett*, until it unfurled in the stiff breeze. As he gazed up at the crisp colors of his new flag, he cried out, “I’ll call her Old Glory, boys, Old Glory!”

The flag accompanied Captain Driver on all his voyages that followed—including two trips around the world. He sailed through storms, endured doldrums, and visited strange and exotic ports.

His constant travels gave him ample opportunity to fly his new flag but left little time for romance. Finally, he met a young woman from his hometown of Salem, Massachusetts. Her name was Martha Babbage. They were married, and Captain Driver continued his sailings. When Martha died, he felt his heart would break, but a few years later he met and married Sarah J. Parks of Nashville, Tennessee.

In 1837 Captain Driver sailed into port on his ship, the *Black Warrior*, and retired. At the age of thirty-four, he settled in Nashville, Tennessee, at the request of his second wife. Old Glory came with him, carefully preserved in the brassbound, camphor-wood sea chest that had accompanied the captain on all his voyages.

The story of the flag became a local legend, and the captain earned the nickname of “Old Glory Driver.” His fame, however, was based on sentiments that soon grew unpopular in Nashville. The nation was becoming divided over the issues of slavery and states’ rights—a division that would soon lead to civil war. Captain Driver believed in keeping the country united. When Tennessee seceded from the Union in 1861, he found himself living on the wrong side of a war he did not believe in.

Although Captain Driver sympathized with the North, he lived in Tennessee and had married a Southern woman. Two of his sons fought for the Confederate army. Even in his own home, his views were discouraged.

William Driver’s politics were as well known as his flag. He stood firm in his loyalty to the Union despite threats. Any American flag was fair game in Nashville, and Confederate sympathizers threatened to confiscate Old Glory as well. However, the flag had disappeared when the Civil War began. Although house and yard were repeatedly searched by Confederate troops, no trace was found of the flag. Those who intended to destroy it left disappointed. Captain Driver refused to discuss the flag’s whereabouts. He was an old sea dog and had a few tricks of his own that his enemies could not fathom.

Too old to fight, Captain Driver waited to see what would become of the country he loved. Would it stay fatally divided, or would his flag fly again, its stars intact?

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4 *doldrums* — areas of light wind or no wind in the ocean that make sailing difficult
5 *seceded* — withdrew
6 *confiscate* — seize or steal
7 *fathom* — understand
In 1862 Union soldiers approached Nashville. Every effort was made to stop their advance. Supplies were quickly distributed to citizens or destroyed so they would not fall into the hands of the Union troops. Important records were moved out of the city. On the morning of 25 February, Union troops arrived, and Nashville surrendered. Many residents fled. Captain Driver, on the other hand, ran in exactly the opposite direction. He welcomed the Union army and told them he had something they’d want to see. Accompanied by several soldiers of the Sixth Ohio Regiment, Captain Driver hurried home. Calling to his daughter, Mary Jane, he asked her to bring down a purple calico bedcover from upstairs. Taking the comforter in his hands, he ripped it open, and there, stitched into the lining, was Old Glory. He had sewn the flag into the quilt for safekeeping. At the sight of Old Glory, the soldiers cheered. They escorted Captain Driver as he marched with the flag to the statehouse. A hush fell over the Union soldiers as they saw the folded flag. Though no longer a young man, Captain Driver climbed the stairs to the building’s dome, took down the small regimental flag that had been flying there, and personally raised Old Glory over the capitol. As the old sea flag unfurled, a cheer rang out from the soldiers below.


28 In paragraphs 1 and 2, what is the most likely reason the author describes the events of William Driver’s early childhood?
A. to show why William wanted to become a sailor
B. to show why William had to work at a young age
C. to show why William wanted to please his mother
D. to show why William was afraid of visiting foreign lands

29 How does the selection change in paragraph 11?
A. It moves ahead in time.
B. It becomes more dramatic.
C. It changes the point of view.
D. It tells about a different person.
What do the details in paragraph 16 best show about Old Glory?

A. It lasted through some difficult and long voyages.
B. It brought Captain Driver good luck on his voyages.
C. It was a symbol of freedom and honor.
D. It reminded Captain Driver how much he missed home.

Read the sentence from paragraph 21 in the box below.

He was an old sea dog and had a few tricks of his own that his enemies could not fathom.

Based on paragraph 21, what does the sentence suggest?

A. Captain Driver was thought to be a spy for the Union.
B. Captain Driver had cut up Old Glory to make a quilt.
C. Captain Driver was planning to join the Union navy.
D. Captain Driver had hidden Old Glory from the soldiers.

Which word best describes William Driver’s actions in the selection?

A. modest
B. peaceful
C. patriotic
D. mysterious

Based on paragraph 27, what is the most likely reason that the soldiers cheered when Old Glory was raised over the capitol?

A. The flag was in perfect condition.
B. The flag represented their country.
C. Captain Driver was joining the army.
D. Captain Driver was moving to the north.
34. The information in the selection is mainly organized
   A. in order of importance.
   B. in the order in which events happen.
   C. by presenting a cause and then its effect.
   D. by presenting a problem and then its solution.

35. Read the sentence from paragraph 21 in the box below.

   Although house and yard were repeatedly searched by Confederate troops, no trace was found of the flag.

Which meaning of the word trace is used in the sentence?
   A. a sketch or outline
   B. a visible sign of something
   C. to follow a path or line exactly
   D. to follow the history of something
Question 36 is an open-response question.

- Read the question carefully.
- Explain your answer.
- Add supporting details.
- Double-check your work.

Write your answer to question 36 in the space provided in your Student Answer Booklet.

Based on the selection, explain

a. why Old Glory was important to William Driver, and
b. how William Driver showed that the flag was important to him.

Support your answer with important details from the selection.
This scene comes from a play based on Anne of Green Gables, a famous novel by Lucy Maud Montgomery. In this play, Anne is a young girl who has been adopted by Matthew and Marilla Cuthbert. They live on Prince Edward Island, in Canada, early in the 1900s. In the scene, Anne is excited about going to her first picnic—until something happens that may change her plans. Read the scene and answer the questions that follow.

**Anne of Green Gables**  
Adapted by Jamie Turner

**SCENE 4**

**TIME:** Several days later.

**SETTING:** Same. Brooch is on floor, under chair. Loose flowers and vase are on table.

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**AT RISE:** ANNE sits with patchwork in lap, daydreaming. MARILLA enters. ANNE begins stitching vigorously.

**ANNE:** I’ve been working steadily, Marilla, but it’s ever so hard when the picnic is **this very afternoon**. I keep trying to imagine what it will be like.

**MARILLA (Looking around, puzzled):** Anne, have you seen my amethyst brooch? I thought I put it right here in my pin cushion, as you said.

**ANNE (Nervously):** I — I saw it last night when you were at the Ladies Aid Society. It was in the pin cushion, as you said.

**MARILLA (Sternly):** Did you touch it?

**ANNE (Uncomfortably):** Yes. I pinned it on my dress for just a minute — only to see how it would look.

**MARILLA (Angrily):** You had no business touching something that didn’t belong to you, Anne. Where did you put it?

**ANNE:** Oh, I put it right back. I didn’t have it on but a minute, and I didn’t think about it being wrong at the time, but I’ll never do it again. That’s one good thing about me. I never do the same naughty thing twice.

**MARILLA (Sternly):** You did not put it back, or else it would be here. You’ve taken it and put it somewhere else, Anne. Tell me the truth at once. Did you lose it?

**ANNE (Upset):** Oh, but I did put it back, Marilla. I’m perfectly certain I put it back!

**MARILLA (Angrily, her voice rising):** If you had put it back, it would be here, Anne. I believe you are telling me a falsehood. In fact, I know you are.

**ANNE:** Oh, but, Marilla . . .

**MARILLA (Harshly):** Don’t say another word unless you are prepared to tell me where the brooch is. Go to your room and stay there until you are ready to confess. (ANNE starts to exit downcast.)

**ANNE:** The picnic is this afternoon, Marilla. You **will** let me out of my room for that, won’t you? I **must** go to the picnic!
MARILLA: You’ll go to no picnic nor anywhere else until you’ve confessed, Anne Shirley. Now, go! (ANNE exits)

MATTHEW (Entering): Where’s Anne?
I wanted to show her the new geese down at the pond.

MARILLA (Coldly): She’s in her room. The child has lost my amethyst brooch and is hiding the truth from me. She’s lied about it, Matthew.

MATTHEW: Well now, are you certain, Marilla? Mightn’t you have forgotten where you put it?

MARILLA (Angrily): Matthew Cuthbert, I remind you that I have kept the brooch safe for over fifty years, and I’m not likely to lose track of it now.

MATTHEW: Don’t be too hasty to accuse Anne. I don’t think she’d lie to you. (Exits. MARILLA begins to arrange flowers in vase on table as ANNE enters.)

ANNE: Marilla, I’m ready to confess.

MARILLA: Well, that was mighty quick. What do you have to say, Anne?

ANNE (Speaking quickly as if reciting from memory): I took the amethyst brooch, just as you said. I pinned it on my dress and then was overcome with an irresistible temptation to take it down by the Lake of Shining Waters to pretend that I was an elegant lady named Cordelia Fitzgerald. But, alas, as I was leaning over the bridge to catch its purple reflection in the water, it fell off and went down — down — down, and sank forevermore beneath the lake. Now, will you please punish me, Marilla, and have it over so that I can go to the picnic with nothing weighing on my mind?

MARILLA (Staring at ANNE in anger): Anne, you must be the very wickedest girl I ever heard of to take something that wasn’t yours and to lose it and then to lie about it and now to show no sign of sorrow whatever! Picnic, indeed! You’ll go to no picnic! That will be your punishment, and it isn’t half severe enough either for what you’ve done!

ANNE (Sobbing): Not go to the picnic! But, Marilla, that’s why I confessed! Oh, Marilla, you promised! Think of the ice cream, Marilla! How can you deny me the ice cream and break my heart?

MARILLA (Stonily): You needn’t plead, Anne. You are not going to the picnic, and that is final. (ANNE runs to table and flings herself into a chair, sobbing and shrieking wildly. I believe the child is out of control. (MARILLA walks around, wringing her hands. She suddenly catches sight of brooch under chair and picks it up with a startled cry.) What can this mean? Here’s my brooch, safe and sound! And I thought it was at the bottom of the lake! (ANNE looks up.) Anne, child, whatever did you mean by saying you took it and lost it?

ANNE: Well, you said you’d keep me in my room until I confessed, so I thought up an interesting confession so I could go to the picnic. But then you wouldn’t let me go after all, so my confession was wasted.
MARILLA *(Trying to look stern, but finally laughing)*: Anne, you do beat all! But I was wrong — I see that now. I shouldn’t have doubted your word when you had never told me a lie before. Of course, you shouldn’t have made up that story, but I drove you to it. So if you’ll forgive me, I’ll forgive you. Now, go upstairs and wash your face and get ready for the picnic.

ANNE: It isn’t too late?

MARILLA: No, they’ll just be getting started. You won’t miss a thing — especially the ice cream. That’s always last.

ANNE: *(Squealing happily)*: Oh, Marilla! Five minutes ago I was in the valley of woe, but now I wouldn’t change places with an angel! *(Exits)*

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37. At the beginning of the scene, what information does the section titled “SETTING” provide?
   A. It tells how the stage should look.
   B. It tells what has already happened.
   C. It tells which characters are in the scene.
   D. It tells where the characters should stand.

38. Why do lines 49 and 50 include words that are printed in italics?
   A. to show that the words should be whispered
   B. to show that other words may be used instead
   C. to show that the words are unspoken thoughts
   D. to show that the words should be spoken with feeling
39. What is **most likely** true about Anne’s confession in lines 77–90?

A. She made it up so Marilla would let her go to the picnic.
B. She told the truth after she remembered what really happened.
C. She is trying to show that the amethyst brooch is not valuable.
D. She is trying to show Marilla that she did not mean to lose the brooch.

40. In lines 139–140, Anne refers to “the valley of woe.” What does the word *woe* mean?

A. excitement
B. boredom
C. sadness
D. panic
## Grade 5 English Language Arts
### Reading Comprehension
#### Spring 2007 Released Items:
##### Reporting Categories, Standards, and Correct Answers

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* Answers are provided here for multiple-choice items only. Sample responses and scoring guidelines for open-response items, which are indicated by shaded cells, will be posted to the Department's Web site later this year.