

# Tennessee Comprehensive Assessment Program

# TCAP

TNReady—English  
EOC Item Release





Published under contract with the Tennessee Department of Education by Questar Assessment Inc., 5550 Upper 147th Street West, Minneapolis, MN 55124. Copyright © 2018 by Tennessee Department of Education. No part of this publication may be copied, reproduced, or distributed in any form or by any means, or stored in a database or retrieval system, without the prior express written consent of the Tennessee Department of Education and Questar Assessment Inc. Nextera® is a registered trademark of Questar Assessment Inc. All trademarks, product names, and logos are the property of their respective owners. All rights reserved.

# Tennessee Comprehensive Assessment Program

# TCAP

TNReady—English I  
EOC Item Release





Published under contract with the Tennessee Department of Education by Questar Assessment Inc., 5550 Upper 147th Street West, Minneapolis, MN 55124. Copyright © 2018 by Tennessee Department of Education. No part of this publication may be copied, reproduced, or distributed in any form or by any means, or stored in a database or retrieval system, without the prior express written consent of the Tennessee Department of Education and Questar Assessment Inc. Nextera® is a registered trademark of Questar Assessment Inc. All trademarks, product names, and logos are the property of their respective owners. All rights reserved.

# Table of Contents

---

**Metadata Interpretation Guide – English**..... 4

**English I**..... 5

# Metadata Interpretation Guide – English

## Sample Metadata Table

<b>Item Label</b>	TN0034909	<b>Max Points</b>	1
<b>Item Grade</b>	EOC	<b>Item Content</b>	English III
<b>Item Type</b>	choice	<b>Key</b>	2
<b>DOK</b>	2	<b>Rubric</b>	
<b>Standard 1 Code</b>	11-12.RL.KID.3	<b>Standard 1</b>	
<b>Standard 2 Code</b>	11-12.RL.CS.4	<b>Standard 2</b>	
<b>Passage Type 1</b>		<b>Passage Title 1</b>	

## Metadata Definitions

<b>Item Label:</b> Unique letter/number code used to identify the item.	<b>Max Points:</b> Maximum score points possible for this item.
<b>Item Grade</b> (if listed): Grade level in 3-8 or EOC	<b>Item Content</b> (if listed): Subject being tested. (e.g., ELA, Algebra I, etc.).
<b>Item Type:</b> For example, "Choice" for multiple choice questions, "Match" for matching tables, "Composite" for two-part items.	<b>Key:</b> Correct answer. 1=A, 2=B, etc. This may be blank for constructed response items, in which students write or type their responses.
<b>DOK</b> (if listed): Depth of Knowledge (cognitive complexity) is measured on a four-point scale. 1=recall; 2=skill/concept; 3=strategic thinking; 4=extended thinking.	<b>Rubric</b> (if listed): A written explanation, sometimes with examples, detailing the characteristics of answers with certain score point values.
<b>Standard 1 Code</b> (if listed): Primary content standard assessed.	<b>Standard 1</b> (if listed): Text of the content standard assessed.
<b>Standard 2 Code</b> (if listed): Secondary content standard assessed.	<b>Standard 2</b> (if listed): Text of the content standard assessed.
<b>Passage Type 1</b> (if listed): Informational, literary, editing, etc.).	<b>Passage Title 1</b> (if listed): Title of the passage(s) associated with this item.

**TN675115**

Item Label	TN675115	Max Points	1
Item Grade	09	Item Content	English I
Item Type	choice	Key	2
DOK	2	Rubric	
Standard 1 Code	9-10.RI.CS.4	Standard 1 Text	
Standard 2 Code	9-10.L.VAU.4	Standard 2 Text	
Passage Type 1	INF	Passage Title 1	Sir Ernest Shackleton Biography
Passage Label 1	TN625193		
Passage Type 2	INF	Passage Title 2	from Shipwreck at the Bottom of the World by Jennifer Armstrong
Passage Label 2	TN295204		

Read the passages and answer the questions that follow. Then write a response to the writing prompt.

## Passage 1

### Excerpt from "Biography of Ernest Shackleton"

by Tejvan Pettinger

- 1 Sir Ernest Shackleton (1874–1922) was a great explorer who made ground breaking explorations of the South Pole.
- 2 Ernest Shackleton was born 15 February 1874 in County Kildare, Ireland. His father was part of the Anglo Irish aristocracy, though his father Henry had given up his life as a landowner to study medicine at Trinity College, Dublin. In 1884, the family moved to Sydenham in the suburbs of London.

- 3        The young Ernest was a voracious reader, but easily bored of contemporary education. A weak student, he left school at age 16 to work as a merchant navy officer.
- 4        By 1901, Shackleton had been appointed to his first Antarctic expedition — the Discovery expedition led by Robert Falcon Scott. He placed an ad in a paper for fellow adventurers.
- “Men Wanted: For hazardous journey. Small wages, bitter cold, long months of complete darkness, constant danger, safe return doubtful. Honour and recognition in case of success.”
- 5        The expedition was partly to make scientific experiments and analysis, but also to test walking across the Antarctic as a precursor to a later bid to reach the South Pole. Shackleton was a key figure in the team and became popular with other members. However, he suffered ill health during the expedition and on return to the ship was sent home by Scott to recuperate. It is suggested that Shackleton took exception to his treatment by Scott and resolved to pursue his own expeditions to rival Scott’s.
- 6        In between Antarctic expeditions, Shackleton was in high demand as a public speaker and celebrity. He made frequent visits to satisfy the curiosity of the new generation and the age of exploration. Shackleton was able to raise substantial funds through his public engagements, though he often lost these on ill-fated business adventures.
- 7        In 1907 he returned to the Antarctic on the Nimrod expedition. The expedition included the first successful ascent of Mount Erebus and the discovery of the approximate location of the magnetic South Pole. However, the journey back was a struggle and the party was forced on to half rations. Typically of Shackleton, he chose to forgo part of his own rations to give it to the ailing team member Frank Wild. It was this concern and sacrifice to his own team members that brought great loyalty to Shackleton as a leader.
- 8        On his return home, his fame grew even more and he was made Knight of the British Empire, becoming Sir Ernest Shackleton. He also received a Gold medal from the Royal Geographical society. The only shadow on the expedition were the large debts the expedition left. Despite a grant from the government, many debts were allowed to expire.

- 9 After Roald Amundsen had reached the South Pole in 1912, Shackleton turned his attention to the last great Antarctic expedition — a journey across the continent via the South Pole. He began his Imperial Trans-Antarctic expedition in 1914, just before the outbreak of the First World War.
- 10 By January 1915, his ship the *Endurance* had become frozen on an ice floe. This was a potential dangerous outcome as it would remain stuck in ice until the next spring. His worst fears were confirmed in November when the stricken ship was sunk and the men had to resort to camps on the ice. After a harrowing journey across ice and in lifeboats, they finally made solid ground at Elephant Island in April of 1916. From Elephant Island five crew members made an audacious journey through stormy seas to reach the cliffs of South Georgia. From there, they had to make a daring land crossing over the mountainous terrain to reach the whaling stations on the north coast. The next successful crossing of South Georgia was not until 1955; those who completed the journey in 1955 remarked how unbelievable it was that they managed the crossing, given their limited equipment and supplies.
- 11 On reaching a whaling station, Shackleton sent a boat to rescue his men on Elephant Island. All 22 men were eventually evacuated. It was a daring and epic rescue. If it had not been for the First World War, his expedition would undoubtedly have received more coverage.
- 12 Returning to Britain in 1917, he applied to go to the Western Front, but instead was given a diplomatic mission to South America. In 1919, he published an account of the *Endurance* journey.
- 13 After the war, in 1922, he began one last great expedition, but suffered a fatal heart attack whilst the expedition was in South Georgia.
- 14 After his death, the reputation of Shackleton was largely overshadowed by the more famous Scott. But, interests in the exploits of Shackleton revived after the publication of Alfred Lansing's *Endurance — Shackleton's Incredible Voyage*.

Excerpt from "Biography of Ernest Shackleton" by Tejvan Pettinger. Copyright © 2009, Oxford, [www.biographyonline.net](http://www.biographyonline.net). Used by permission of the publisher via Copyright Clearance Center.

## Passage 2

Excerpt from Shipwreck at the Bottom of  
the World: The Extraordinary True Story of  
Shackleton and the Endurance

by Jennifer Armstrong

- 15 As the last days of 1914 ran out, Endurance continued to creep southward through the Weddell Sea. The course was never a straight one. Sometimes the ship found a lead of open water to the south and followed that with all speed. Other times, Worsley, the skipper, had to sail the ship west along the edge of the pack searching for open water to enter, even sailing north from time to time when the pack was impenetrable, or standing still, waiting for a lead. Feeling like a rat in a trap, Worsley looked for leads from the crow's-nest and signaled the course to the man on the bridge. Iceblink, a white glare on the underside of the clouds, indicated pack ice ahead. A water sky, a dark reflection on the clouds, showed where the open water lay.
- 16 Shackleton explained, "Worsley, Wild, and I, with three officers, kept three watches while we were working through the pack, so that we had two officers on deck all the time. The carpenter had rigged a six-foot wooden semaphore on the bridge to enable the navigating officer to give the seamen or scientists at the wheel the direction and the exact amount of helm required. This device saved time as well as the effort of shouting."
- 17 Occasionally, when the frigid atmosphere was charged with water, every rope and spar on the ship was frosted white, making Endurance look like another species of sparkling white iceberg as it nosed its way through the pack. When the sun came out, icicles fell from the shrouds and shattered like glass on the decks below. Sometimes open leads of water in all directions were wreathed with wisps of frost smoke as the water began to freeze, and Shackleton commented that the effect resembled the smoke from a prairie fire. The sun never set, and even when there was fog it was never dark. Often the crystalline air formed mirages, and the sailors saw icebergs suspended upside down on the horizon. These mirages made navigation around the bergs very dangerous, because it was often hard to tell what was a real iceberg and what was a phantom. Knowing the difference was critical, especially since Endurance often

passed more than 400 bergs in a twenty-four-hour period: it was a crowded sea.

- 18        On New Year’s Eve, they crossed the Antarctic Circle at last, and some of the men gathered on the bridge to sing “Auld Lang Syne” with an accompaniment of dog howls. The ice grew denser, and open water became harder and harder to find. There was no sign that the pack was opening up at all. Day and night, ice growled and scraped along the sides of the ship. The men heard it grinding while they slept, while they ate or played cards, while they stoked the engines or read the charts.
- 19        When fog and ice made progress impossible, Shackleton ordered the ship moored to a large iceberg or floe. Then the men and dogs could take advantage of the wide, flat floes to get some exercise. Hockey and soccer games were the sport of choice among the men. As for the dogs, they could chase penguins and run wild without going too far — on all sides was the frigid sea, where killer whales cruised in search of a meal. “These beasts have a habit of locating a resting seal by looking over the edge of a floe, and then striking through the ice dam below in search of a meal; they would not distinguish between a seal and a man,” Shackleton noted.
- 20        On one occasion, when Endurance was moored to a floe, the crew hauled out the motor sledge. Orde-Lees, the motor expert, got the machine going, and Marston pretended it was an ice cream wagon. Several sailors did imitations of boys begging for a treat as Marston hammed it up as an ice cream vendor. When the kidding was done, however, the men gave the motor sledge a test run. On the uneven surface of the ice, the machine turned out to be awkward and impractical, and plans to use it were abandoned.
- 21        As the days went on, Endurance crept forward through leads that closed in behind her. Open water was becoming harder and harder to find: a shifting mass of ice stretched from one horizon to the next.
- 22        Two and a half weeks into the new year, Hurley wrote in his diary, “It is now seven weeks since we first entered the pack ice, and since then it has been almost an incessant battle.” The weather was not improving, and the ice showed no signs of opening. On the next day, January 19, the fist of the Antarctic closed around the ship: Endurance was surrounded by ice pack, with no open water in sight. They had sailed 12,000 miles from London. They had picked their way through 1,000 miles of ice pack. Now they were less than 100 miles from the continent itself, but Endurance would never reach it.

Excerpt from Shipwreck at the Bottom of the World: The Extraordinary True Story of Shackleton and the Endurance by Jennifer Armstrong. Copyright © 2005, Houghton Mifflin Harcourt. Used by permission of the publisher via Copyright Clearance Center.

In paragraph 5, what does the word precursor indicate about the 1901 expedition to Antarctica?

- A. It was modeled on previous expeditions.
- B. It led the way for future ventures.
- C. It avoided the route taken by other explorers.
- D. It competed with another expedition.

# TN605120

Item Label	TN605120	Max Points	1
Item Grade	09	Item Content	English I
Item Type	choice	Key	4
DOK	2	Rubric	
Standard 1 Code	9-10.RI.KID.3	Standard 1 Text	
Standard 2 Code	9-10.RI.KID.1	Standard 2 Text	
Passage Type 1	INF	Passage Title 1	Sir Ernest Shackleton Biography
Passage Label 1	TN625193		
Passage Type 2	INF	Passage Title 2	from Shipwreck at the Bottom of the World by Jennifer Armstrong
Passage Label 2	TN295204		

Based on the information in passage 1, how did Ernest Shackleton benefit from the 1901 expedition to Antarctica?

- A. He acquired his first sailing and navigational skills.
- B. He gained the admiration and loyalty of fellow explorer Robert Scott.
- C. He demonstrated he could survive extremely harsh conditions with ease.
- D. He became well known as an explorer and was able to generate financial support.

# TN325131

Item Label	TN325131	Max Points	1
Item Grade	09	Item Content	English I
Item Type	choice	Key	2
DOK	2	Rubric	
Standard 1 Code	9-10.RI.KID.2	Standard 1 Text	
Standard 2 Code	9-10.RI.KID.1	Standard 2 Text	
Passage Type 1	INF	Passage Title 1	Sir Ernest Shackleton Biography
Passage Label 1	TN625193		
Passage Type 2	INF	Passage Title 2	from Shipwreck at the Bottom of the World by Jennifer Armstrong
Passage Label 2	TN295204		

Which sentence states a central idea shared by both passages?

- A. Ernest Shackleton preferred fame and glory over the safety of his crew.
- B. Ernest Shackleton persevered toward his goal despite numerous obstacles and hardships.
- C. Ernest Shackleton's expeditions made many important scientific discoveries.
- D. Ernest Shackleton and his ship Endurance were the first to cross the Antarctic Circle.

# TN505178

Item Label	TN505178	Max Points	0
Item Grade	09	Item Content	English I
Item Type	extendedText	Key	na
DOK	3	Rubric	
Standard 1 Code	9-10.W.TTP.2	Standard 1 Text	
Standard 2 Code	9-10.RI.KID.2	Standard 2 Text	
Passage Type 1	INF	Passage Title 1	Sir Ernest Shackleton Biography
Passage Label 1	TN625193		
Passage Type 2	INF	Passage Title 2	from Shipwreck at the Bottom of the World by Jennifer Armstrong
Passage Label 2	TN295204		

## Writing Prompt

You have just read two passages about explorer Ernest Shackleton. Write a multi-paragraph informational essay explaining Shackleton's adventures and achievements during his career.

Manage your time carefully so that you can

- plan your essay and do some prewriting using your scratch paper.
- write your essay in the response box in Nextera.

Be sure to

- use details from both passages.
- avoid over-relying on one passage.

Your written response should be in the form of a multi-paragraph informational essay.

Write your essay in the response box in Nextera. Anything you write that is not in the response box in Nextera will NOT be scored.

# TN013407

Item Label	TN013407	Max Points	1
Item Grade	09	Item Content	English I
Item Type	choice	Key	4
DOK	2	Rubric	
Standard 1 Code	9-10.RI.CS.4	Standard 1 Text	
Standard 2 Code	9-10.FL.VA.7a.i	Standard 2 Text	
Passag e Type 1	INF	Passag e Title 1	Research Shows Placebos May Have Place In Everyday Treatments
Passag e Label 1	TN313394		
Passag e Type 2	INF	Passag e Title 2	Pushing That Crosswalk Button May Make You Feel Better, But....
Passag e Label 2	TN016148		

Read the passages and answer the questions that follow. Then write a response to the writing prompt.

## Passage 1

### Research Shows Placebos May Have Place In Everyday Treatments

by Laura Sullivan and Ted Kaptchuk

This passage is a transcript from a National Public Radio (NPR) program. In this excerpt, NPR host Laura Sullivan interviews Dr. Ted Kaptchuk, a professor of medicine at Harvard Medical School, about his research on how sham treatments affect the way we feel.

<sup>1</sup> SULLIVAN: So placebos are essentially fake drugs. These are sugar pills — just something that is not, in any way,

supposed to make you better. How do they compare, in your studies, to real drugs?

2           KAPTCHUK: For a lot of medications, the placebo effect is a big part of what the effect of the medication is. Placebos don't do anything. That's an oxymoron, to say a placebo does something. But it's what surrounds the placebo that is what's doing things. That's the symbols; the rituals; doctor-patient relationship; and the power of imagination, trust and hope.

3           For example, if you give powerful drug-reliever — like morphine — and these experiments have been done — and you give it to the patient surreptitiously, without them knowing, in an IV, it has a very strong analgesic effect. It stops pain. But if you give that same dosage in an injection that the patient sees going into their arm, it has double the effect.

4           SULLIVAN: Why does that work? Why are we susceptible to that?

5           KAPTCHUK: Well, there are many ways of answering that "why" question. One way is a psychological way. We have expectations; we have previous experience; we have non-conscious awareness. And we're in a medical environment, and we're used to that environment producing beneficial results. The ritual of medicine activates particular areas in the brain that actually will reduce pain, or at least reduce the sensations that we have in relation to pain.

6           SULLIVAN: Is it that the ritual of medicine — sitting in front of a doctor, telling him or her your pain; or going through the process of an appointment, taking a pill — does it make us think we're feeling better, or are we actually getting better?

7           KAPTCHUK: Well, I don't think it's only thinking. I think there's some evidence that if you expect things to happen, it happens. But I don't think you expect to get better, and that makes you better. I call it the [Romeo and Juliet](#)<sup>1</sup> effect. We know what's going to happen to Romeo and Juliet. We watch it. But when we watch it for the fourth time, the fifth time, tenth time, we get all excited. We get emotionally involved. When we're sick, we get emotionally involved. Those rituals, even though they may be drama, they affect us more deeply than drama because our real lives are at stake.

8           SULLIVAN: Hmm. You know, I found your asthma study fascinating, because you had this group of people. They were all on placebos, and they were reporting to you that they were feeling better. And you actually went in expecting — when you

looked at their lungs — to see that they were getting better. And what you found was that there was really no improvement at all, in their lungs.

9           KAPTCHUK: Yeah. What we found was that the patients reported the same amount of relief with the fake medicine as they did with the active medicine. And it was a really interesting study, showing that objective pathophysiological measures don't seem to be modified by ritual self-appraisal. How we experience ourselves is very much affected by the ritual of medicine.

10           SULLIVAN: Do you think that there's going to be a time where we're going to use placebos on people because they seem to work, in some cases, as well as regular drugs?

11           KAPTCHUK: I think the bottom line is, we're never allowed to deceive people — give people placebos without them being informed of what we're doing. That's the bottom line. Is it possible to give people a placebo, and tell them it's a placebo; meaning, it's an ethical thing to do. Will that unleash changes that will actually improve illness?

12           We've done two experiments like that. They're small; they're pilot studies. We're hopeful that maybe this will pan out in the future; that we can actually, instead of putting people on drugs right away, maybe put them on the ritual of medicine, and see if that's enough. So I see there's a place for it, but it's still in infancy whether this is really an option or not.

---

<sup>1</sup>Romeo and Juliet: a tragic play by William Shakespeare

---

Excerpt from "Research Shows Placebos May Have Place In Everyday Treatments" by Laura Sullivan & Ted Kaptchuk, from NPR, February 3, 2013. Copyright © 2013, NPR/National Public Radio, Inc. Used by permission of the publisher via Copyright Clearance Center.

## Passage 2

Excerpt from "Pushing That Crosswalk Button May Make You Feel Better, but . . ."

---

by Christopher Mele

The following article from The New York Times discusses placebos in our everyday lives.

13        It is a reflex born of years of habit: You see a button, press it and then something happens.

14        The world is filled with them, such as doorbells, vending machines, calculators and telephones.

15        But some buttons we regularly rely on to get results are mere artifices — placebos that promote an illusion of control but that in reality do not work.

16        No matter how long or how hard you press, it will not change the outcome. Be prepared to be surprised — and disappointed — by some of these examples.

### **Door-close buttons on elevators**

17        Pressing the door-close button on an elevator might make you feel better, but it will do nothing to hasten your trip.

18        Karen W. Penafiel, executive director of National Elevator Industry Inc., a trade group, said the close-door feature faded into obsolescence a few years after the enactment of the Americans With Disabilities Act in 1990.

19        The legislation required that elevator doors remain open long enough for anyone who uses crutches, a cane or wheelchair to get on board, Ms. Penafiel said in an interview on Tuesday. “The riding public would not be able to make those doors close any faster,” she said.

20        The buttons can be operated by firefighters and maintenance workers who have the proper keys or codes.

21        No figures were available for the number of elevators still in operation with functioning door-close buttons. Given that the estimated useful life of an elevator is 25 years, it is likely that most elevators in service today have been modernized or refurbished, rendering the door-close buttons a thing of the past for riders, Ms. Penafiel said.

22        Take heart, though: The door-open buttons do work when you press them.

### **Crosswalk signals**

23 New Yorkers (those who don't jaywalk, that is) have for years dutifully followed the instructions on the metal signs affixed to crosswalk poles:

To Cross Street

- Push Button
- Wait for Walk Signal

24 But as The New York Times reported in 2004, the city deactivated most of the pedestrian buttons long ago with the emergence of computer-controlled traffic signals. More than 2,500 of the 3,250 walk buttons that were in place existed as mechanical placebos, according to city figures. . . .

### **Office thermostats**

25 The same problem that confronts couples at home — one person's perception that a room is too cold is another's that it is too warm — faces office workers as well.

26 Depending on where you work, you might find the thermostat in a plastic case under lock and key, but if you're lucky you might have control over one.

27 Well, you might think you have control.

28 The Air Conditioning, Heating and Refrigeration News reported in 2003 that it asked readers in an informal online survey whether they had ever installed "dummy thermostats." Of 70 who responded, 51 said they had.

29 One respondent, David Trimble of Fort Collins, Colo., wrote The News that people "felt better" that they could control the temperature in their work space after a nonfunctioning thermostat was installed. "This cut down the number of service calls by over 75 percent," he wrote.

### **Sense of control**

30 Though these buttons may not function, they do serve a function for our mental health, Ellen J. Langer, a psychology professor at Harvard University who has studied the illusion of control, said in an email.

31 "Perceived control is very important," she said. "It diminishes stress and promotes well being."

Excerpt from "Pushing That Crosswalk Button May Make You Feel Better, but . . ." by Christopher Mele, from *The New York Times*, October 27, 2016. Copyright © 2016, The New York Times Company. Used by permission of the publisher via Copyright Clearance Center.

What does the word artifices mean as it is used in paragraph 15?

- A. objects
- B. mistakes
- C. tools
- D. tricks

# TN313413

Item Label	TN313413	Max Points	1
Item Grade	09	Item Content	English I
Item Type	choice	Key	4
DOK	2	Rubric	
Standard 1 Code	9-10.RI.KID.3	Standard 1 Text	
Standard 2 Code	9-10.RI.KID.1	Standard 2 Text	
Passage Type 1	INF	Passage Title 1	Research Shows Placebos May Have Place In Everyday Treatments
Passage Label 1	TN313394		
Passage Type 2	INF	Passage Title 2	Pushing That Crosswalk Button May Make You Feel Better, But....
Passage Label 2	TN016148		

Which detail from passage 2 provides evidence that placebos can have positive effects?

- A. "You see a button, press it, and then something happens."  
(paragraph 13)
- B. "The riding public would not be able to make those doors close any faster. . . ." (paragraph 19)
- C. "New Yorkers (those who don't jaywalk, that is) have for years dutifully followed the instructions on the metal signs. . . ." (paragraph 23)
- D. "This cut down the number of service calls by over 75 percent. . . ." (paragraph 29)

# TN713404

Item Label	TN713404	Max Points	1
Item Grade	09	Item Content	English I
Item Type	choice	Key	2
DOK	2	Rubric	
Standard 1 Code	9-10.RI.CS.5	Standard 1 Text	
Standard 2 Code	9-10.RI.KID.1	Standard 2 Text	
Passage Type 1	INF	Passage Title 1	Research Shows Placebos May Have Place In Everyday Treatments
Passage Label 1	TN313394		
Passage Type 2	INF	Passage Title 2	Pushing That Crosswalk Button May Make You Feel Better, But....
Passage Label 2	TN016148		

How do paragraphs 8 and 9 contribute to the development of the central idea of the passage?

- A. They provide evidence that placebos can improve people’s health.
- B. They provide proof of the perceived impact of placebos.
- C. They explain how doctors use placebos to cure patients.
- D. They note that scientists suggest treating patients with placebos.

# TN713419

Item Label	TN713419	Max Points	0
Item Grade	09	Item Content	English I
Item Type	extendedText	Key	na
DOK	3	Rubric	
Standard 1 Code	9-10.W.TTP.2	Standard 1 Text	
Standard 2 Code	9-10.RI.KID.2	Standard 2 Text	
Passage Type 1	INF	Passage Title 1	Research Shows Placebos May Have Place In Everyday Treatments
Passage Label 1	TN313394		
Passage Type 2	INF	Passage Title 2	Pushing That Crosswalk Button May Make You Feel Better, But....
Passage Label 2	TN016148		

## Writing Prompt

You have just read two passages about the effects placebos can have on people. Write an informational essay explaining how placebos function in our lives.

Manage your time carefully so that you can

- plan your essay and do some prewriting using your scratch paper.
- write your essay in the response box in Nextera.

Be sure to

- use evidence from both passages.
- avoid over-relying on one passage.

Your written response should be in the form of a multi-paragraph informational essay.

Write your essay in the response box in Nextera. Anything you write that is not in the response box in Nextera will NOT be scored.

Tennessee Comprehensive  
Assessment Program TCAP  
TNReady—English I  
EOC Item Release  
Spring 2018



# Tennessee Comprehensive Assessment Program

# TCAP

TNReady—English II  
EOC Item Release





Published under contract with the Tennessee Department of Education by Questar Assessment Inc., 5550 Upper 147th Street West, Minneapolis, MN 55124. Copyright © 2018 by Tennessee Department of Education. No part of this publication may be copied, reproduced, or distributed in any form or by any means, or stored in a database or retrieval system, without the prior express written consent of the Tennessee Department of Education and Questar Assessment Inc. Nextera® is a registered trademark of Questar Assessment Inc. All trademarks, product names, and logos are the property of their respective owners. All rights reserved.

# Table of Contents

---

**Metadata Interpretation Guide – English** ..... 4

**English II** ..... 5

# Metadata Interpretation Guide – English

## Sample Metadata Table

<b>Item Label</b>	TN0034909	<b>Max Points</b>	1
<b>Item Grade</b>	EOC	<b>Item Content</b>	English III
<b>Item Type</b>	choice	<b>Key</b>	2
<b>DOK</b>	2	<b>Rubric</b>	
<b>Standard 1 Code</b>	11-12.RL.KID.3	<b>Standard 1</b>	
<b>Standard 2 Code</b>	11-12.RL.CS.4	<b>Standard 2</b>	
<b>Passage Type 1</b>		<b>Passage Title 1</b>	

## Metadata Definitions

<b>Item Label:</b> Unique letter/number code used to identify the item.	<b>Max Points:</b> Maximum score points possible for this item.
<b>Item Grade</b> (if listed): Grade level in 3-8 or EOC	<b>Item Content</b> (if listed): Subject being tested. (e.g., ELA, Algebra I, etc.).
<b>Item Type:</b> For example, "Choice" for multiple choice questions, "Match" for matching tables, "Composite" for two-part items.	<b>Key:</b> Correct answer. 1=A, 2=B, etc. This may be blank for constructed response items, in which students write or type their responses.
<b>DOK</b> (if listed): Depth of Knowledge (cognitive complexity) is measured on a four-point scale. 1=recall; 2=skill/concept; 3=strategic thinking; 4=extended thinking.	<b>Rubric</b> (if listed): A written explanation, sometimes with examples, detailing the characteristics of answers with certain score point values.
<b>Standard 1 Code</b> (if listed): Primary content standard assessed.	<b>Standard 1</b> (if listed): Text of the content standard assessed.
<b>Standard 2 Code</b> (if listed): Secondary content standard assessed.	<b>Standard 2</b> (if listed): Text of the content standard assessed.
<b>Passage Type 1</b> (if listed): Informational, literary, editing, etc.).	<b>Passage Title 1</b> (if listed): Title of the passage(s) associated with this item.

**TN026979**

Item Label	TN026979	Max Points	1
Item Grade	10	Item Content	English II
Item Type	choice	Key	1,4
DOK	2	Rubric	
Standard 1 Code	9-10.RI.KID.2	Standard 1 Text	
Standard 2 Code	9-10.RI.KID.1	Standard 2 Text	
Passage Type 1	INF	Passage Title 1	The Chicago Cubs, the Goat Curse and the Psychological Roots of Superstition
Passage Label 1	TNI243780		
Passage Type 2	INF	Passage Title 2	Why Rituals Work
Passage Label 2	TNI876783		

Read the passages and answer the questions that follow. Then respond to the writing prompt.

## Passage 1

### Excerpt from “The Chicago Cubs, the Goat Curse and the Psychological Roots of Superstition”

by David Noonan

When this passage was written, the Chicago Cubs were potential contenders for the 2016 World Series. While that season is long over, it is a point that the author makes about superstition is timeless.

<sup>1</sup> It is, of course, scientifically impossible for the legendary Curse of the Billy Goat — which dictates that the Chicago Cubs will never win the World Series — to affect the outcome of games in the 2016 postseason. To give credence to the curse (laid on the team in October 1945 by an angry bar owner whose

smelly mascot goat was evicted from Wrigley Field) is irrational and the very definition of magical thinking. And yet, as the Cubs once again seek to end their 108-year World Series Championship drought, lifelong fans like Michael Pardys struggle — and fail — to remain rational. “Intellectually, I know this is a really good baseball team,” says Pardys, 66, an attorney and Wrigley Field season-ticket holder. “They won 103 games in the regular season and there’s no reason at all that they shouldn’t win. But there’s a feeling of doom that hangs over me. Something always intervenes.” To fend off his sense of dread, and to try to help his team overcome decades of ill fortune, Pardys is wearing the same Cubs hat and sweatshirt to every game he attends this fall and performing a ritual handshake with his wife Sandy and a third fan before the first pitch. “I feel really silly saying this,” he admits, “but I somehow feel that the whole thing is really delicately balanced, that anything can change it.”

2        Pardys may be sheepish about it, but when he gives in to his superstitious impulses he is acting on common psychological tendencies that are shared by a lot of other intelligent, emotionally stable adults. Indeed, the intuitive thinking that prompts many superstitious behaviors may actually carry an evolutionary advantage. “You would never want to undo the processes that give rise to superstitious thinking,” says Jane Risen, an associate professor of behavioral science at the University of Chicago Booth School of Business who studies judgment and intuitive belief formation.

3        Those processes, Risen says, involve what’s known as “System 1 thinking,” from the dual process model of thinking as developed and popularized by psychologist Daniel Kahneman. In that model System 1 offers quick, intuitive answers to judgment problems that are sometimes essential for survival, and System 2 analyzes and may correct what System 1 proposes. While an otherwise rational person’s embrace of superstition might seem like a failure of System 2, Risen suggests in her work that people like Pardys “recognize that their belief is irrational, but choose to acquiesce to a powerful intuition.” To put it another way, System 2 does its job and points out that wearing a certain sweatshirt cannot possibly affect the play on the field, and the fan simply rejects it.

4        The length of the Cubs’ ordeal — more than a century — and the number of people who have shared the pain are also factors in fans’ propensity for superstitious rituals. “The intuitive properties of a long-held superstition are likely to be much stronger,” Risen says. “And the fact that other people believe it means that it’s entertained as a possibility. With the Cubs, you

pay attention to this lore because everybody else is paying attention to it.”

5        And because, well, there has to be a reason the Cubs have not won the World Series since 1908 — doesn’t there? Research shows that in our desire to understand why things happen and to deal with the uncertainties of life, people often resort to what is called causal reasoning, which can lead us to see patterns and connections that don’t exist. If, for example, the Cubs had won the 1946 World Series (or any World Series in the 1950s or 1960s), the Curse of the Billy Goat would be long forgotten. But they didn’t — and though there are thousands of baseball-related reasons for the drought, evoking the curse is, in its way, the most appealing. Chicago native and lifelong Cubs fan Darian Martyniuk, 49, who has his own elaborate set of game-day rituals, understands the simple pull of superstition. “It’s very tempting and it’s very comforting,” he says.

6        Along with the anxiety relief that can come from superstitious behaviors, another psychological tendency at work in Wrigley Field is confirmation bias. “The way we think about things,” Risen says, “is we start with a hypothesis and we move forward with that. We look for confirmatory evidence. We don’t try to disconfirm.” So when Martyniuk, who says he is “slightly OCD (obsessive-compulsive disorder)” as well as superstitious, catches the same train to the game and enters through the same gate and wears the same hat and the Cubs win, it confirms his feeling that he is doing his part to help the team.

Excerpt from “The Chicago Cubs, the Goat Curse and the Psychological Roots of Superstition,” by David Noonan, from *Scientific American*, October 12, 2016. Copyright © 2016, *Scientific American*, A Division of Nature America, Inc. Used by permission of the publisher via Copyright Clearance Center.

## Passage 2

### Excerpt from “Why Rituals Work”

by Francesca Gino & Michael I. Norton

7        Think about the last time you were about to interview for a job, speak in front of an audience, or go on a first date. To quell your nerves, chances are you spent time preparing — reading up on the company, reviewing your slides, practicing your

charming patter. People facing situations that induce anxiety typically take comfort in engaging in preparatory activities, inducing a feeling of being back in control and reducing uncertainty.

- 8        While a little extra preparation seems perfectly reasonable, people also engage in seemingly less logical behaviors in such situations. Here's one person's description from our research:

I pound my feet strongly on the ground several times, I take several deep breaths, and I "shake" my body to remove any negative energies. I do this often before going to work, going into meetings, and at the front door before entering my house after a long day.

- 9        While we wonder what this person's co-workers and neighbors think of their shaky acquaintance, such rituals — the symbolic behaviors we perform before, during, and after meaningful events — are surprisingly ubiquitous, across culture and time. Rituals take an extraordinary array of shapes and forms. At times performed in communal or religious settings, at times performed in solitude; at times involving fixed, repeated sequences of actions, at other times not. People engage in rituals with the intention of achieving a wide set of desired outcomes, from reducing their anxiety to boosting their confidence, alleviating their grief to performing well in a competition — or even making it rain.

- 10       Recent research suggests that rituals may be more rational than they appear. Why? Because even simple rituals can be extremely effective. Rituals performed after experiencing losses — from loved ones to lotteries — do alleviate grief, and rituals performed before high-pressure tasks — like singing in public — do in fact reduce anxiety and increase people's confidence. What's more, rituals appear to benefit even people who claim not to believe that rituals work. While anthropologists have documented rituals across cultures, this earlier research has been primarily observational. Recently, a series of investigations by psychologists has revealed intriguing new results demonstrating that rituals can have a causal impact on people's thoughts, feelings, and behaviors.

- 11       Basketball superstar Michael Jordan wore his North Carolina shorts underneath his Chicago Bulls shorts in every game; Curtis Martin of the New York Jets reads Psalm 91 before every game. And Wade Boggs, former third baseman for the Boston Red Sox, woke up at the same time each day, ate chicken before

each game, took exactly 117 ground balls in practice, took batting practice at 5:17, and ran sprints at 7:17. (Boggs also wrote the Hebrew word Chai (“living”) in the dirt before each at-bat. Boggs was not Jewish.) Do rituals like these actually improve performance? In one recent experiment, people received either a “lucky golf ball” or an ordinary golf ball, and then performed a golf task; in another, people performed a motor dexterity task and were either asked to simply start the game or heard the researcher say “I’ll cross fingers for you” before starting the game. The superstitious rituals enhanced people’s confidence in their abilities, motivated greater effort — and improved subsequent performance. These findings are consistent with research in sport psychology demonstrating the performance benefits of pre-performance routines, from improving attention and execution to increasing emotional stability and confidence.

Excerpt from “Why Rituals Work,” by Francesca Gino & Michael I. Norton, from *Scientific American*, May 14, 2013. Copyright © 2013, Scientific American, A Division Nature America, Inc. Used by permission of the publisher via Copyright Clearance Center.

What are two central ideas in passage 1?

- A. A belief in superstitions is the result of acting on common mental tendencies.
- B. Michael Pardys, a season-ticket holder and lifelong Cubs fan, believes in the curse.
- C. Jane Risen, an associate professor of behavioral science, studies the process of forming beliefs.
- D. The desire to understand why things happen may result in seeing causes and effects that are not real.
- E. There are many baseball-related reasons for not winning a championship in over a hundred years.

# TN926983

Item Label	TN926983	Max Points	1
Item Grade	10	Item Content	English II
Item Type	choice	Key	1
DOK	2	Rubric	
Standard 1 Code	9-10.RI.CS.4	Standard 1 Text	
Standard 2 Code	9-10.RI.KID.1	Standard 2 Text	
Passage Type 1	INF	Passage Title 1	The Chicago Cubs, the Goat Curse and the Psychological Roots of Superstition
Passage Label 1	TNI243780		
Passage Type 2	INF	Passage Title 2	Why Rituals Work
Passage Label 2	TNI876783		

What does the word quell mean as it is used in paragraph 7?

- A. calm
- B. ignore
- C. question
- D. acknowledge

# TN326987

Item Label	TN326987	Max Points	1
Item Grade	10	Item Content	English II
Item Type	choice	Key	4
DOK	3	Rubric	
Standard 1 Code	9-10.RI.KID.2	Standard 1 Text	
Standard 2 Code	9-10.RI.KID.1	Standard 2 Text	
Passage Type 1	INF	Passage Title 1	The Chicago Cubs, the Goat Curse and the Psychological Roots of Superstition
Passage Label 1	TNI243780		
Passage Type 2	INF	Passage Title 2	Why Rituals Work
Passage Label 2	TNI876783		

Which sentence from passage 2 identifies the central idea introduced by paragraphs 7 through 10?

- A. "Think about the last time you were about to interview for a job, speak in front of an audience, or go on a first date." (paragraph 7)
- B. "People facing situations that induce anxiety typically take comfort in engaging in preparatory activities, inducing a feeling of being back in control and reducing uncertainty." (paragraph 7)
- C. "While a little extra preparation seems perfectly reasonable, people also engage in seemingly less logical behaviors in such situations." (paragraph 8)
- D. "People engage in rituals with the intention of achieving a wide set of desired outcomes, from reducing their anxiety to boosting their confidence, alleviating their grief to performing well in a competition — or even making it rain." (paragraph 9)

# TN627041

Item Label	TN627041	Max Points	0
Item Grade	10	Item Content	English II
Item Type	extendedText	Key	na
DOK	3	Rubric	
Standard 1 Code	9-10.W.TTP.2	Standard 1 Text	
Standard 2 Code	9-10.RI.KID.2	Standard 2 Text	
Passage Type 1	INF	Passage Title 1	The Chicago Cubs, the Goat Curse and the Psychological Roots of Superstition
Passage Label 1	TNI243780		
Passage Type 2	INF	Passage Title 2	Why Rituals Work
Passage Label 2	TNI876783		

## Writing Prompt

You have just read two passages about superstitions and rituals. Write an informational essay explaining why people believe in the power of superstitions and rituals.

Manage your time carefully so that you can

- plan your essay and do some prewriting using your scratch paper.
- write your essay in the response box in Nextera.

Be sure to

- use evidence from both passages.
- avoid over-relying on one passage.

Your written response should be in the form of a multi-paragraph informational essay.

Write your essay in the response box in Nextera. Anything you write that is not in the response box in Nextera will NOT be scored.

# TN735012

Item Label	TN735012	Max Points	1
Item Grade	10	Item Content	English II
Item Type	choice	Key	3
DOK	2	Rubric	
Standard 1 Code	9-10.RI.CS.4	Standard 1 Text	
Standard 2 Code	9-10.VAU.5	Standard 2 Text	
Passage Type 1	INF	Passage Title 1	Nellie Bly
Passage Label 1	TN934928		
Passage Type 2	INF	Passage Title 2	excerpt from Around the World in 72 Days
Passage Label 2	TN334941		

Read the passages and answer the questions that follow. Then response to the writing prompt.

## Passage 1

### Excerpt from "Nellie Bly"

- 1 When she was about 21 years old, Elizabeth Cochrane assumed the pen name "Nellie Bly" and wrote her way into worldwide fame in what had been the man's world of journalism.
- 2 She was born in a small Pennsylvania town, but her family moved to Pittsburgh after her father's death. An article opposing the goals of the 19th century feminist movement angered Cochrane into sending a stern letter denouncing the writer to the editor of the Pittsburgh Dispatch. The editor was so impressed with her letter that he hired her, making her one of the first women reporters in the United States. Her byline, "Nellie Bly," came from a Stephen Foster song.
- 3 Instead of restricting her beat to women's subjects, Nellie Bly focused on ordinary men and women, even going under

cover to investigate their lives and jobs. She worked in a factory, for instance, and wrote about child labor, unsafe working conditions, and the poor wages she witnessed first hand. When advertisers began to complain about her stories, her editors tried to restrict her writing. Bly instead traveled to Mexico in 1886–87 and filed stories about the country, describing its poverty and corruption. The assignment ended abruptly when the Mexican government expelled her. Unhappy back in Pittsburgh, Bly decided to try her hand elsewhere. “I am off for New York,” said her note to the editors. “Look out for me. Bly.”

4        In 1887, Bly became a reporter for the New York World. There, she pioneered investigative journalism, or, as it was often called, “muckraking” — exposing corruption, crime, and abuse . . .

5        Despite her vivid writing, her courageous muckraking, and the reforms her articles inspired, Bly is best remembered for mimicking the feat described in Jules Verne’s *Around the World in 80 Days*. With her newspaper’s support, she left New York on her 24,899-mile trip on November 14, 1889. She circled the globe, and was back in New York in 72 days, six hours, 11 minutes, and 14 seconds — a new record. The highly publicized trip allowed newspaper readers to follow her travel day by day and made Bly an international celebrity.

Excerpt from “Nellie Bly,” from *Women of Influence*. USInfo.state, U.S. Department of State, Bureau of International Information Programs, 2006.

## Passage 2

### Excerpt from *Around the World in 72 Days*

by Nellie Bly

This excerpt is from Nellie Bly’s account of her famous journey.

6        On Thursday, November 14, 1889, at 9.40.30 o’clock, I started on my tour around the world.

7        Those who think that night is the best part of the day and that morning was made for sleep, know how uncomfortable they

feel when for some reason they have to get up with — well, with the milkman.

8 I turned over several times before I decided to quit my bed. I wondered sleepily why a bed feels so much more luxurious, and a stolen nap that threatens the loss of a train is so much more sweet, than those hours of sleep that are free from duty's call. I half promised myself that on my return I would pretend sometime that it was urgent that I should get up so I could taste the pleasure of a stolen nap without actually losing anything by it. I dozed off very sweetly over these thoughts to wake with a start, wondering anxiously if there was still time to catch the ship.

9 Of course I wanted to go, but I thought lazily that if some of these good people who spend so much time in trying to invent flying machines would only devote a little of the same energy towards promoting a system by which boats and trains would always make their start at noon or afterwards, they would be of greater assistance to suffering humanity.

10 I endeavored to take some breakfast, but the hour was too early to make food endurable. The last moment at home came. There was a hasty kiss for the dear ones, and a blind rush downstairs trying to overcome the hard lump in my throat that threatened to make me regret the journey that lay before me.

11 "Don't worry," I said encouragingly, as I was unable to speak that dreadful word, goodbye; "only think of me as having a vacation and the most enjoyable time in my life."

12 Then to encourage myself I thought, as I was on my way to the ship: "It's only a matter of 28,000 miles, and seventy-five days and four hours, until I shall be back again."

13 A few friends who told of my hurried departure, were there to say good-bye. The morning was bright and beautiful, and everything seemed very pleasant while the boat was still; but when they were warned to go ashore, I began to realize what it meant for me.

14 "Keep up your courage," they said to me while they gave my hand the farewell clasp. I saw the moisture in their eyes and I tried to smile so that their last recollection of me would be one that would cheer them.

15 But when the whistle blew and they were on the pier, and I was on the Augusta Victoria, which was slowly but surely moving away from all I knew, taking me to strange lands and

strange people, I felt lost. My head felt dizzy and my heart felt as if it would burst. Only seventy-five days! Yes, but it seemed an age and the world lost its roundness and seemed a long distance with no end, and — well, I never turn back.

16 I looked as long as I could at the people on the pier. I did not feel as happy as I have at other times in life. I had a sentimental longing to take farewell of everything.

17 “I am off,” I thought sadly, “and shall I ever get back?”

18 Intense heat, bitter cold, terrible storms, shipwrecks, fevers, all such agreeable topics had been drummed into me until I felt much as I imagine one would feel if shut in a cave of midnight darkness and told that all sorts of horrors were waiting to gobble one up.

19 The morning was beautiful and the bay never looked lovelier. The ship glided out smoothly and quietly, and the people on deck looked for their chairs and rugs and got into comfortable positions, as if determined to enjoy themselves while they could, for they did not know what moment someone would be enjoying themselves at their expense.

20 When the pilot went off everybody rushed to the side of the ship to see him go down the little rope ladder. I watched him closely, but he climbed down and into the row boat, that was waiting to carry him to the pilot boat, without giving one glance back to us. It was an old story to him, but I could not help wondering if the ship should go down, whether there would not be some word or glance he would wish he had given.

21 “You have now started on your trip,” someone said to me. “As soon as the pilot goes off and the captain assumes command, then, and only then our voyage begins, so now you are really started on your tour around the world.”

Excerpt from *Around the World in 72 Days*, by Nellie Bly. The Pictoria Weeklies Company, New York. 1890. In the public domain.

In paragraphs 4 and 5, what are words like pioneered and courageous intended to suggest to the reader?

- A. concern for Nellie Bly's safety
- B. astonishment at Nellie Bly's behavior
- C. admiration for Nellie Bly's activities
- D. criticism of Nellie Bly's occupation

# TN035052

Item Label	TN035052	Max Points	1
Item Grade	10	Item Content	English II
Item Type	choice	Key	2
DOK	2	Rubric	
Standard 1 Code	9-10.RI.CS.5	Standard 1 Text	
Standard 2 Code	9-10.RI.KID.1	Standard 2 Text	
Passage Type 1	INF	Passage Title 1	Nellie Bly
Passage Label 1	TN934928		
Passage Type 2	INF	Passage Title 2	excerpt from Around the World in 72 Days
Passage Label 2	TN334941		

Which statement best describes paragraphs 7 through 9?

- A. They foreshadow the momentous events of Bly’s departure, as it occurs later in the day.
- B. They are a detour from the main subject, which reinforces the idea that Bly feels reluctant to leave.
- C. They flash back to an earlier event to show how it will affect Bly’s coming voyage.
- D. They introduce an ongoing conflict between Bly’s high expectations and the reality of the trip.

# TN635033

Item Label	TN635033	Max Points	1
Item Grade	10	Item Content	English II
Item Type	choice	Key	2
DOK	2	Rubric	
Standard 1 Code	9-10.RI.CS.4	Standard 1 Text	
Standard 2 Code	9-10.VAU.5	Standard 2 Text	
Passage Type 1	INF	Passage Title 1	Nellie Bly
Passage Label 1	TN934928		
Passage Type 2	INF	Passage Title 2	excerpt from Around the World in 72 Days
Passage Label 2	TN334941		

What does Bly mean when she writes “the world lost its roundness” in paragraph 15?

- A. The distance she had to travel seemed shorter in real life.
- B. She felt like she would forever be journeying away from home.
- C. The experience was challenging things that she had long believed.
- D. She feared that actually experiencing other lands might be disappointing.

# TN435070

Item Label	TN435070	Max Points	16
Item Grade	10	Item Content	English II
Item Type	extendedText	Key	na
DOK	3	Rubric	
Standard 1 Code	9-10.W.TTP.3	Standard 1 Text	
Standard 2 Code	9-10.RI.KID.3	Standard 2 Text	
Passage Type 1	INF	Passage Title 1	Nellie Bly
Passage Label 1	TN934928		
Passage Type 2	INF	Passage Title 2	excerpt from Around the World in 72 Days
Passage Label 2	TN334941		

## Writing Prompt

You have just read two passages about the journalist Nellie Bly. Write a fictional narrative describing a day of traveling, writing, and reporting from the perspective of Nellie Bly. Use details from both passages in your narrative.

Manage your time carefully so that you can

- plan your narrative and do some prewriting using your scratch paper.
- write your narrative in the response box in Nextera.

Be sure to

- use details from both passages.
- avoid over-relying on one passage.

Your written response should be in the form of a multi-paragraph narrative.

Write your narrative in the response box in Nextera. Anything you write that is not in the response box in Nextera will NOT be scored.

**This page intentionally left blank.**

**This page intentionally left blank.**

**This page intentionally left blank.**

Tennessee Comprehensive  
Assessment Program TCAP  
TNReady—English II  
EOC Item Release  
Spring 2018



# Tennessee Comprehensive Assessment Program

# TCAP

TNReady—English  
EOC Item Release





Published under contract with the Tennessee Department of Education by Questar Assessment Inc., 5550 Upper 147th Street West, Minneapolis, MN 55124. Copyright © 2017 by Tennessee Department of Education. No part of this publication may be copied, reproduced, or distributed in any form or by any means, or stored in a database or retrieval system, without the prior express written consent of the Tennessee Department of Education and Questar Assessment Inc. Nextera® is a registered trademark of Questar Assessment Inc. All trademarks, product names, and logos are the property of their respective owners. All rights reserved.

# Table of Contents

---

**Metadata Interpretation Guide – English** ..... 4

**English EOC** ..... 5

# Metadata Interpretation Guide – English

## Sample Metadata Table

<b>Item Label</b>	TN0034909	<b>Max Points</b>	1
<b>Item Grade</b>	EOC	<b>Item Content</b>	English III
<b>Item Type</b>	choice	<b>Key</b>	2
<b>DOK</b>	2	<b>Rubric</b>	
<b>Standard 1 Code</b>	11-12.RL.KID.3	<b>Standard 1</b>	
<b>Standard 2 Code</b>	11-12.RL.CS.4	<b>Standard 2</b>	
<b>Passage Type 1</b>		<b>Passage Title 1</b>	

## Metadata Definitions

<b>Item Label:</b> Unique letter/number code used to identify the item.	<b>Max Points:</b> Maximum score points possible for this item.
<b>Item Grade</b> (if listed): Grade level in 3-8 or EOC	<b>Item Content</b> (if listed): Subject being tested. (e.g., ELA, Algebra I, etc.).
<b>Item Type:</b> For example, "Choice" for multiple choice questions, "Match" for matching tables, "Composite" for two-part items.	<b>Key:</b> Correct answer. 1=A, 2=B, etc. This may be blank for constructed response items, in which students write or type their responses.
<b>DOK</b> (if listed): Depth of Knowledge (cognitive complexity) is measured on a four-point scale. 1=recall; 2=skill/concept; 3=strategic thinking; 4=extended thinking.	<b>Rubric</b> (if listed): A written explanation, sometimes with examples, detailing the characteristics of answers with certain score point values.
<b>Standard 1 Code</b> (if listed): Primary content standard assessed.	<b>Standard 1</b> (if listed): Text of the content standard assessed.
<b>Standard 2 Code</b> (if listed): Secondary content standard assessed.	<b>Standard 2</b> (if listed): Text of the content standard assessed.
<b>Passage Type 1</b> (if listed): Informational, literary, editing, etc.).	<b>Passage Title 1</b> (if listed): Title of the passage(s) associated with this item.

**TN859127**

Item Label	TN859127	Max Points	N/A
Item Grade	HS	Item Content	ELA
Item Type	extendedText	Key	na
DOK	3	Rubric	N/A
Standard 1 Code	9-10.W.TTP.2	Standard 1 Text	N/A
Standard 2 Code	N/A	Standard 2 Text	N/A

Read the passages and write a response to the Writing Prompt.

## Passage 1

### Excerpt from Andy Lovell

by T.S. Arthur

In this story, Andy has lost interest in his shoemaking business after his three children died of scarlet fever.

- 1 Customers, getting discouraged or offended, dropped away, but it gave Andy no concern. He had, no longer, any heart in his business; and worked in it more like an automaton than a live human being.
- 2 At last, Andy suddenly made up his mind to shut up his shop, and retire from business. He had saved enough to live on—why should he go on any longer in this halting, miserable way—a public servant, yet pleasing nobody?
- 3 Mrs. Lovell hardly knew what to say in answer to her husband's suddenly formed resolution. It was as he alleged; they had laid up sufficient; to make them comfortable for the rest of their lives; and, sure enough, why should Andy worry himself any longer with the shop? As far as her poor reason went, Mrs. Lovell had nothing to oppose; but all her instincts were on the other side—she could not feel that it would be right.
- 4 But Andy, when he made up his mind to a thing, was what people call hard-headed. His "I won't stand it any longer," meant more than this common form of speech on the lips of ordinary men. So he gave it out that he should quit business; and it was soon all over the village. Of course Tompkins and Lyon<sup>1</sup> were well enough

shoemaker's determination with regret. In the face of all difficulties and annoyances, they had continued to depend on him for foot garniture<sup>2</sup>, and were now haunted by unpleasant images of cramped toes, corns, bunyons, and all the varied ill attendant on badly made and badly fitting shoes, boots, and gaiters. The retirement of Andy, cross and unaccommodating as he had become, was felt, in many homes, to be a public calamity.

5 "Don't think of such a thing, Mr. Lovell," said one.

6 "We can't do without you," asserted another.

7 "You'll not give up altogether," pleaded a third, almost coaxingly.

8 But Andy Lovell was tired of working without any heart in his work; and more tired of the constant fret and worry attendant upon a business in which his mind had ceased to feel interest. So he kept to his resolution, and went on with his arrangements for closing the shop.

9 "What are you going to do?" asked a neighbor.

10 "Do?" Andy looked, in some surprise, at his interrogator.

11 "Yes. What are you going to do? A man in good health, at your time of life, can't be idle. Rust will eat him up."

12 "Rust?" Andy looked slightly bewildered.

13 "What's this?" asked the neighbor, taking something from Andy's counter.

14 "An old knife," was the reply. "It dropped out of the window two or three months ago and was lost. I picked it up this morning."

15 "It's in a sorry condition," said the neighbor. "Half eaten up with rust, and good for nothing."

16 "And yet," replied the shoemaker, "there was better stuff in that knife, before it was lost, than in any other knife in the shop."

17 "Better than in this?" And the neighbor lifted a clean, sharp-edged knife from Andy's cutting-board.

18 "Worth two of it."

19 "Which knife is oldest?" asked the neighbor.

21 “And this has been in constant use?”

22 “Yes.”

23 “While the other lay idle, and exposed to the rains and dews?”

24 “And so has become rusted and good for nothing. Andy, my friend, just so rusted, and good for nothing as a man, are you in danger of becoming. Don’t quit business; don’t fall out of your place; don’t pass from useful work into self-corroding idleness. You’ll be miserable—miserable.”

25 The pertinence of this illustration struck the mind of Andy Lovell, and set him to thinking; and the more he thought, the more disturbed became his mental state. He had, as we have seen, no longer any heart in his business. All that he desired was obtained—enough to live on comfortably; why, then, should he trouble himself with hard-to-please and ill-natured customers? This was one side of the question.

26 The rusty knife suggested the other side. So there was conflict in his mind; but only a disturbing conflict. Reason acted too feebly on the side of these new-coming convictions. A desire to be at once, and to escape daily work and daily troubles, was stronger than any cold judgment of the case.

27 “I’ll find something to do,” he said, within himself, and so pushed aside unpleasantly intruding thoughts. But Mrs. Lovell did not fail to observe, that since, her husband’s determination to go out of business, he had become more irritable than before, and less at ease in every way.

28 The closing day came at last. Andy Lovell shut the blinds before the windows of his shop, at night-fall, saying, as he did so, but in a half-hearted, depressed kind of a way, “For the last time;” and then going inside, sat down in front of the counter, feeling strangely and ill at ease. The future looked very blank. There was nothing in it to strive for, to hope for, to live for.

---

<sup>1</sup>Tompkins and Lyon: other shoemakers in the same town

---

<sup>2</sup>garniture: decoration

## Passage 2

### The Song of the Old Mother

by William Butler Yeats

I rise in the dawn, and I kneel and blow  
Till the seed of the fire flicker and glow;  
And then I must scrub and bake and sweep  
Till stars are beginning to blink and peep;  
And the young lie long and dream in their bed  
Of the matching of ribbons for bosom and head,  
And their day goes over in idleness,  
And they sigh if the wind but lift a tress:  
While I must work because I am old,  
And the seed of the fire gets feeble and cold.

"The Song of the Old Mother" from Second Book of the Rhymers' Club by W. B. Yeats. 1894.  
In the public domain.

#### Writing Prompt

Write an essay analyzing how both passages address a common theme.  
Develop your essay by providing textual evidence from both passages.

Manage your time carefully so that you can

- Plan your essay and do some prewriting in the space provided
- Write your essay on the lined pages of your answer document

Your written response should be in the form of a multi-paragraph essay.

Write your response to the writing prompt in the space provided in your answer document.

# TN833085

Item Label	TN833085	Max Points	1   1
Item Grade	HS	Item Content	ELA
Item Type	composite	Key	2   1
DOK	2	Rubric	N/A
Standard 1 Code	9-10.RL.CS.4	Standard 1 Text	N/A
Standard 2 Code	N/A	Standard 2 Text	N/A

Read the passage and answer the questions that follow.

## Summer

by Amy Lowell

Some men there are who find in nature all  
 Their inspiration, hers the sympathy  
 Which spurs them on to any great endeavor,  
 To them the fields and woods are closest friends,  
 5 And they hold dear communion with the hills;  
 The voice of waters soothes them with its fall,  
 And the great winds bring healing in their sound.  
 To them a city is a prison house  
 Where pent up human forces labour and strive,  
 10 Where beauty dwells not, driven forth by man;  
 But where in winter they must live until  
 Summer gives back the spaces of the hills.  
 To me it is not so. I love the earth  
 And all the gifts of her so lavish hand:

15 Sunshine and flowers, rivers and rushing winds,  
Thick branches swaying in a winter storm,  
And moonlight playing in a boat's wide wake;  
But more than these, and much, ah, how much more,  
I love the very human heart of man.

20 Above me spreads the hot, blue mid-day sky,  
Far down the hillside lies the sleeping lake  
Lazily reflecting back the sun,  
And scarcely ruffled by the little breeze  
Which wanders idly through the nodding ferns.

25 The blue crest of the distant mountain, tops  
The green crest of the hill on which I sit;  
And it is summer, glorious, deep-toned summer,  
The very crown of nature's changing year  
When all her surging life is at its full.

30 To me alone it is a time of pause,  
A void and silent space between two worlds,  
When inspiration lags, and feeling sleeps,  
Gathering strength for efforts yet to come.  
For life alone is creator of life,

35 And closest contact with the human world  
Is like a lantern shining in the night  
To light me to a knowledge of myself.

I love the vivid life of winter months  
In constant communication with human minds,  
40 When every new experience is gain  
And on all sides we feel the great world's heart;  
The pulse and throb of life which makes us men!

"Summer" from *A Dome of Many-Coloured Glass*, by Amy Lowell. Published by Houghton Mifflin, Boston, 1916.

The following item has two parts. Answer Part A and then answer Part B.

Part A

What does the word idly mean as used in line 24?

- A. loudly
- B. leisurely
- C. subtly
- D. sadly

Part B

How does this word choice develop the poet's ideas?

- M. It emphasizes the peace and calmness of the summer day.
- P. It contrasts the quiet sunshine with the noisy wind.
- R. It suggests the turning of the seasons from summer to autumn.
- S. It creates a nostalgic tone as the author remembers past summers.

# TN033096

Item Label	TN033096	Max Points	1
Item Grade	N/A	Item Content	ELA
Item Type	choice	Key	2
DOK	2	Rubric	N/A
Standard 1 Code	9-10.RL.KID.3	Standard 1 Text	N/A
Standard 2 Code	N/A	Standard 2 Text	N/A

How is the speaker different from the others she writes about?

- A. She feels isolated from other people.
- B. She values life in the city more than nature.
- C. She thinks winter storms are more beautiful than clear summer days.
- D. She is frustrated with people's trivial concerns.

# TN733101

Item Label	TN733101	Max Points	1   1
Item Grade	HS	Item Content	ELA
Item Type	composite	Key	4   2,7
DOK	N/A	Rubric	N/A
Standard 1 Code	9-10.RL.KID.2	Standard 1 Text	N/A
Standard 2 Code	N/A	Standard 2 Text	N/A

The following item has two parts. Answer Part A and then answer Part B.

## Part A

What theme is developed in lines 20–29?

- M. The simple genius of nature is superior to the complex intelligence of humanity.
- P. The beauty of summer distracts people from doing important work.
- R. Humanity will never be able to harness the power of nature.
- S. Summer is a time of rest despite being the height of nature’s activity.

## Part B

Select two phrases or sentences that best support the answer to Part A.

- A. “Above me spreads”
- B. “the sleeping lake / Lazily reflecting back the sun”
- C. “blue crest of the distant mountain”
- D. “The green crest of the hill”
- E. “deep-toned summer”
- F. “The very crown”
- I. “When all her surging life is at its full”

# TN733111

Item Label	TN733111	Max Points	1
Item Grade	HS	Item Content	ELA
Item Type	choice	Key	4
DOK	2	Rubric	N/A
Standard 1 Code	9-10.RL.CS.5	Standard 1 Text	N/A
Standard 2 Code	N/A	Standard 2 Text	N/A

What effect does the poet produce by beginning the poem with the statement, "Some men there are who find in nature all / Their inspiration,"?

- M. She creates a reaction of disbelief from the reader by exaggerating nature's impact on humanity.
- P. She creates unity by introducing a universal theme.
- R. She creates a sense of conflict between humans and nature.
- S. She creates suspense as the reader wonders what contrast will be drawn between these men and other people.

# TN233130

Item Label	TN233130	Max Points	1
Item Grade	HS	Item Content	ELA
Item Type	choice	Key	3
DOK	N/A	Rubric	N/A
Standard 1 Code	9-10.RL.CS.5	Standard 1 Text	N/A
Standard 2 Code	N/A	Standard 2 Text	N/A

Which statement best describes how the poet creates a sense of tension between opposing ideas in the poem?

- A. She describes herself as different from other people but concludes that all people are the same.
- B. She describes cities as like prisons but describes life in the country as like being free.
- C. She describes the beauty of summer but concludes that she loves the heart of man more.
- D. She describes society in critical terms but also describes her desire for society to accept her.

# TN133154

Item Label	TN133154	Max Points	1   1
Item Grade	HS	Item Content	ELA
Item Type	composite	Key	2   4
DOK	2	Rubric	N/A
Standard 1 Code	9-10.RL.KID.2	Standard 1 Text	N/A
Standard 2 Code	N/A	Standard 2 Text	N/A

The following item has two parts. Answer Part A and then answer Part B.

## Part A

What is one of the author's primary themes in this poem?

- M. Nature should be protected from the damage done by humans.
- P. One should appreciate the benefits of civilization.
- R. There is reason to love each season as it changes.
- S. It is important to understand the science behind nature.

## Part B

Select the quotation that best supports the answer to Part A.

- A. "The voice of waters soothes them with its fall, / And the great winds bring healing in their sound." (lines 6–7)
- B. "Where pent up human forces labour and strive, / Where beauty dwells not, driven forth by man;" (lines 9–10)
- C. "Sunshine and flowers, rivers and rushing winds, / Thick branches swaying in a winter storm," (lines 15–16)
- D. "And closest contact with the human world / Is like a lantern shining in the night" (lines 35–36)

# TN137828

Item Label	TN137828	Max Points	N/A
Item Grade	HS	Item Content	ELA
Item Type	extendedText	Key	na
DOK	3	Rubric	N/A
Standard 1 Code	9-10.W.TTP.3	Standard 1 Text	N/A
Standard 2 Code	N/A	Standard 2 Text	N/A

Read the passage and write a response to the Writing Prompt.

## Excerpt from “The Trojan Prince”

by Tessa Hadley

- It’s an April morning and a young man waits at a black-painted front door on a decent street in Tynemouth. It’s a much more decent street than the one where his home is. Both streets are terraced, but here the scale’s quite different. A curving flight of stone steps climbs to the door, flanked by railings that are also painted black. Dropped behind more railings, there’s a basement area, and rising from down there are the sounds of pans clashing and women’s voices and the steam of cooking—but he’s determinedly not looking down. He fixes his attention on the front door as if willing it to open—he has tugged at the bellpull and heard a distant jangling inside, but doesn’t know if he’ll have the nerve to pull it twice. The year is 1920. This young man has missed the World War; he has closed his mind now even to the thought of the war, which, it seems to him, has devoured everyone’s pity and imagination for too long.
- The street is quiet. It’s past the hour when the kind of men who live in these houses leave for their offices and boardrooms. He has chosen the time intentionally, so as to avoid them. But he’s hoping that it’s still early enough for the women to be at home. He has only a vague idea how the women who live here pass their days. The wind is tearing scraps of cloud in a fitfully gleaming sky, and combing through the twigs of the hornbeam trees (the trees are another difference between this street and his), setting them springing and dancing like whips. Last night it rained heavily—he lay awake listening to it in the bed that he shares with his brother—and the stone walls are still dark with wet, though the wind has dried the pavements. Beside the door, an iron implement like the upside-down end of a hoe is set into the stone step; too late, just as the

door swings back, he realizes that it must be for scraping the mud off your boots before you go inside the house. He has walked or run down this street a hundred times before and never noticed the boot scrapers or given any thought to their function, because then he was a boy with no interest in going inside. There's no time now to check whether his boots are dirty.

3 A maid has opened the door—he knew that would happen and worried that she might be a girl he'd known at school. But she's a stranger, tall and big-boned, with a smut on her cheek, so he's able to push past her into the hall, doffing his cap. It's only as the still atmosphere of the house envelops him that he's aware of the particular weather of the morning he's left behind—its touch on his face and its tug at his coat, the urgings of the onset of spring, the twigs glowing russet, swelling into bud.

4 "Can I speak to Miss Ellen, please?" he says, with the aplomb he has rehearsed at home.

5 The cessation of the wind is so abrupt that he feels for a moment as if he were deaf; it must be the quiet that makes this house seem so different from his own, because the smells are familiar enough—furniture polish, scalded dishrags, boiling cabbage. The maid is frowning at him sulkily, not knowing if she should have let him in. He guesses that she spends her life afraid of trouble from one side or another.

6 "Don't know if she's at home."

7 "I should think she'd like to see me. She'll be sorry if she misses me. I'm her cousin. I'm going away to sea."

8 The maid dithers fatalistically .

9 "I'll go and tell Missus. What's your name?"

10 "McIlvanney," he says. "Tell her it's James McIlvanney."

11 "Do you want to wait here, then?"

12 "Here's all right."

13 She puts out her hand to him and he waits a moment too long, not knowing what she wants. Then, blushing, he gives her his cap and sees a little light of contempt come into her eyes, which are round and hard and wet like pebbles—but it doesn't matter, he's got this far. Going up the stairs, she makes a show of stamping her feet heavily, as if she's actually too weary to climb to the first floor.

- 14 He's only sixteen, despite the man's overcoat and the new tweed cap. His hair is jet-black and very straight, and his face is composed of strong fine lines, clean and clear and exquisite like his pink-and-white skin; his eyebrows are as well-shaped as a woman's, his curved lips pressed shut as if he were holding in important news. The jut of his cheekbones and jaw is masculine enough—strained and resilient. His expression is keenly alive with self-interest, which makes him appear blind and alert at the same time. The air in the hall is thick and dim and greenish, because the blinds are all drawn down—as they are in the parlor at home—to keep the light from fading the furniture. It makes him remember floating underwater once, when he dived into the canal and hit his head on an old bedstead someone had dumped there. A clock ticking in the hall is like his own pulse urging him on. He can hear the maid's voice upstairs, other voices responding, impatient, querulous—he has dropped an interruption into the smooth unfurling of the women's morning. Without warning, he experiences a slight nausea and dizziness.
- 15 He holds his head back warily, defiantly, on his shoulders, so that the furnishings in this house won't get the better of him: the dado with its raised pattern of diamonds under thick brown paint, the polished wood of the hall stand, the yellow gleams of brass among the shadows—the face of the clock, a rack for letters, a little gong hanging in a frame with a suede-covered mallet balanced across two hooks, a tall pot to hold umbrellas. He doesn't look down at the pattern of blue and cream tiles underfoot in case he has trodden mud on them. Through an open door he glimpses low chairs fat with stuffing, crouched on a sea of flower-patterned rug. The smell of brushed carpet tickles in his nose. Everything in this house is slick with prosperity, with the labor of servants. In his own home, there's only a girl who comes in two mornings a week to help his mother with the heavy work.

16 What James McIlvanney thinks is: I'll have all this one day.

17 He doesn't particularly like it, but he wants it.

18 He stores it up, so that he knows what to want.

Excerpt from "The Trojan Prince" by Tessa Hadley, from *The New Yorker*, November 15, 2010.

---

<sup>1</sup>hornbeam: small hardwood trees

<sup>2</sup>aplomb: confidence

<sup>3</sup>dithers: hesitates

<sup>4</sup>fatalistically: wearily



# TN333230

Item Label	TN333230	Max Points	1   1
Item Grade	HS	Item Content	ELA
Item Type	composite	Key	4   3
DOK	2	Rubric	N/A
Standard 1 Code	9-10.RL.CS.4	Standard 1 Text	N/A
Standard 2 Code	N/A	Standard 2 Text	N/A

Read the passage and answer the questions that follow.

## Excerpt from Around the World in Eighty Days

by Jules Verne

- 1 Phileas Fogg was a member of the Reform , and that was all.
- 2 The way in which he got admission to this exclusive club was simple enough.
- 3 He was recommended by the Barings , with whom he had an open credit. His cheques were regularly paid at sight from his account current, which was always flush.
- 4 Was Phileas Fogg rich? Undoubtedly. But those who knew him best could not imagine how he had made his fortune, and Mr. Fogg was the last person to whom to apply for the information. He was not lavish, nor, on the contrary, avaricious; for, whenever he knew that money was needed for a noble, useful, or benevolent purpose, he supplied it quietly and sometimes anonymously. He was, in short, the least communicative of men. He talked very little, and seemed all the more mysterious for his taciturn manner. His daily habits were quite open to observation; but whatever he did was so exactly the same thing that he had always done before, that the wits of the curious were fairly puzzled.
- 5 Had he travelled? It was likely, for no one seemed to know the world more familiarly; there was no spot so secluded that he did not appear to have an intimate acquaintance with it. He often corrected, with a few clear words, the thousand conjectures advanced by members of the club as to lost and unheard-of travellers, pointing out the true probabilities, and seeming as if gifted with a sort of second sight, so often did events justify his predictions. He must have travelled everywhere, at least in the spirit.

6 It was at least certain that Phileas Fogg had not absented himself from London for many years. Those who were honoured by a better acquaintance with him than the rest, declared that nobody could pretend to have ever seen him anywhere else. His sole pastimes were reading the papers and playing whist. He often won at this game, which, as a silent one, harmonised with his nature; but his winnings never went into his purse, being reserved as a fund for his charities. Mr. Fogg played, not to win, but for the sake of playing. The game was in his eyes a contest, a struggle with a difficulty, yet a motionless, unwearied struggle, congenial to his tastes.

7 Phileas Fogg was not known to have either wife or children, which may happen to the most honest people; either relatives or near friends, which is certainly more unusual. He lived alone in his house in Saville Row, whither none penetrated. A single domestic sufficed to serve him. He breakfasted and dined at the club, at hours mathematically fixed, in the same room, at the same table, never taking his meals with other members, much less bringing a guest with him; and went home at exactly midnight, only to retire at once to bed. He never used the cosy chambers which the Reform provides for its favoured members. He passed ten hours out of the twenty-four in Saville Row, either in sleeping or making his toilet. When he chose to take a walk it was with a regular step in the entrance hall with its mosaic flooring, or in the circular gallery with its dome supported by twenty red porphyry Ionic columns, and illumined by blue painted windows. When he breakfasted or dined, all the resources of the club—its kitchens and pantries, its buttery and dairy—aided to crowd his table with their most succulent stores; he was served by the gravest waiters, in dress coats, and shoes with swan-skin soles, who proffered the viands in special porcelain, and on the finest linen; club decanters, of a lost mould, contained his sherry, his port, and his cinnamon-spiced claret; while his beverages were refreshingly cooled with ice, brought at great cost from the American lakes.

8 If to live in this style is to be eccentric, it must be confessed that there is something good in eccentricity.

9 The mansion in Saville Row, though not sumptuous, was exceedingly comfortable. The habits of its occupant were such as to demand but little from the sole domestic, but Phileas Fogg required him to be almost superhumanly prompt and regular. On this very 2nd of October he had dismissed James Forster, because that luckless youth had brought him shaving-water at eighty-four degrees Fahrenheit instead of eighty-six; and he was awaiting his successor, who was due at the house between eleven and half-past.

10 Phileas Fogg was seated squarely in his armchair, his feet close together like those of a grenadier on parade, his hands resting on his knees, his body straight, his head erect; he was steadily watching a complicated clock which indicated the hours, the minutes, the seconds, the days, the months, and the years. At exactly half-past eleven Mr. Fogg would, according to his daily habit, quit Saville Row, and repair to the Reform.

11 A rap at this moment sounded on the door of the cosy apartment where Phileas Fogg was seated, and James Forster, the dismissed servant, appeared.

12 "The new servant," said he.

13 A young man of thirty advanced and bowed.

14 "You are a Frenchman, I believe," asked Phileas Fogg, "and your name is John?"

15 "Jean, if monsieur pleases," replied the newcomer, "Jean Passepartout, a surname which has clung to me because I have a natural aptness for going out of one business into another. I believe I'm honest, monsieur, but, to be outspoken, I've had several trades. I've been an itinerant singer, a circus-rider, when I used to vault like Leotard, and dance on a rope like Blondin. Then I got to be a professor of gymnastics, so as to make better use of my talents; and then I was a sergeant fireman at Paris, and assisted at many a big fire. But I quitted France five years ago, and, wishing to taste the sweets of domestic life, took service as a valet here in England. Finding myself out of place, and hearing that Monsieur Phileas Fogg was the most exact and settled gentleman in the United Kingdom, I have come to monsieur in the hope of living with him a tranquil life, and forgetting even the name of Passepartout."

16 "Passepartout suits me," responded Mr. Fogg. "You are well recommended to me; I hear a good report of you. You know my conditions?"

17 "Yes, monsieur."

18 "Good! What time is it?"

19 "Twenty-two minutes after eleven," returned Passepartout, drawing an enormous silver watch from the depths of his pocket.

20 "You are too slow," said Mr. Fogg.

21 "Pardon me, monsieur, it is impossible—"

- 22 "You are four minutes too slow. No matter; it's enough to mention the error. Now from this moment, twenty-nine minutes after eleven, A.M., this Wednesday, 2nd October, you are in my service."
- 23 Phileas Fogg got up, took his hat in his left hand, put it on his head with an automatic motion, and went off without a word.
- 24 Passepartout heard the street door shut once; it was his new master going out. He heard it shut again; it was his predecessor, James Forster, departing in his turn. Passepartout remained alone in the house in Saville Row.

Excerpt from *Around the World in Eighty Days* by Jules Verne. In the public domain.

---

<sup>1</sup>Reform: An exclusive social club in London

---

<sup>2</sup>Barings: a bank based in London

---

<sup>3</sup>Saville Row : a street in London which was home to influential people

---

<sup>4</sup>domestic: a housekeeper

---

<sup>5</sup>sherry, port, and . . . claret: types of wine

The following item has two parts. Answer Part A and then answer Part B.

**Part A**

Which word is **closest** in meaning to conjectures, as used in paragraph 5?

- M.** circumstances
- P.** calculations
- R.** questions
- S.** speculations

**Part B**

Select the detail that helps the reader interpret the correct meaning of conjectures.

- A.** “seemed to know the world more familiarly”
- B.** “have an intimate acquaintance with it”
- C.** “pointing out the true probabilities”
- D.** “gifted with a sort of second sight”

# TN533246

<b>Item Label</b>	TN533246	<b>Max Points</b>	1   1
<b>Item Grade</b>	HS	<b>Item Content</b>	ELA
<b>Item Type</b>	composite	<b>Key</b>	2   3
<b>DOK</b>	2	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	- !%\$"RL.? =8.3	<b>Standard 1 Text</b>	N/A
<b>Standard 2 Code</b>	N/A	<b>Standard 2 Text</b>	N/A

The following item has two parts. Answer Part A and then answer Part B.

## Part A

How does his interaction with James Forster in paragraphs 9–11 develop the complexity of Fogg’s character?

- M.** It contrasts his love of luxury with the lifestyle he provides for his servants.
- P.** It contrasts the generosity of his charitable contributions with his rigid nature.
- R.** It contrasts his desire for travel and adventure with the routine that he follows.
- S.** It contrasts his erratic behavior with the strict schedule he maintains.

## Part B

Which line from the text **best** supports the correct answer in Part A?

- A.** “If to live in this style is to be eccentric, it must be confessed that there is something good in eccentricity.” (paragraph 8)
- B.** “The mansion in Saville Row, though not sumptuous, was exceedingly comfortable.” (paragraph 9)
- C.** “The habits of its occupant were such as to demand but little from the sole domestic, but Phileas Fogg required him to be almost superhumanly prompt and regular.” (paragraph 9)
- D.** “At exactly half-past eleven Mr. Fogg would, according to his daily habit, quit Saville Row, and repair to the Reform.” (paragraph 10)

# TN333254

<b>Item Label</b>	TN333254	<b>Max Points</b>	1
<b>Item Grade</b>	HS	<b>Item Content</b>	ELA
<b>Item Type</b>	choice	<b>Key</b>	3
<b>DOK</b>	2	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	- !%\$"RL.? =8.3	<b>Standard 1 Text</b>	N/A
<b>Standard 2 Code</b>	N/A	<b>Standard 2 Text</b>	N/A

How does paragraph 7 demonstrate Fogg’s perspective on life?

- M.** It describes Fogg’s home in order to show that he values simplicity.
- P.** It explains that Fogg is not married in order to show that he values solitude.
- R.** It depicts Fogg’s rigid schedule in order to show that he values structure and order.
- S.** It shows that Fogg enjoys the finest foods in order to show that he values a luxurious lifestyle.

# TN933260

<b>Item Label</b>	TN933260	<b>Max Points</b>	1   1
<b>Item Grade</b>	HS	<b>Item Content</b>	ELA
<b>Item Type</b>	composite	<b>Key</b>	1   4
<b>DOK</b>	3	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	- !%\$"RL.7G.4	<b>Standard 1 Text</b>	N/A
<b>Standard 2 Code</b>	N/A	<b>Standard 2 Text</b>	N/A

The following item has two parts. Answer Part A and then answer Part B.

### Part A

What does the phrase "whither none penetrated" mean, as used in paragraph 7?

- A.** where no guests were allowed
- B.** where security was superior
- C.** where no outside sounds could be heard
- D.** where his secrets were protected

### Part B

How does the use of this phrase impact the meaning of the passage?

- M.** It implies that Fogg is hiding a weakness.
- P.** It describes the measures Fogg has taken to protect his wealth.
- R.** It suggests that Fogg lives a frugal life.
- S.** It emphasizes the life of solitude Fogg has chosen to live.

# TN333265

<b>Item Label</b>	TN333265	<b>Max Points</b>	1   1
<b>Item Grade</b>	HS	<b>Item Content</b>	ELA
<b>Item Type</b>	composite	<b>Key</b>	1   2
<b>DOK</b>	3	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	- !%\$"RL.? =8.3	<b>Standard 1 Text</b>	N/A
<b>Standard 2 Code</b>	N/A	<b>Standard 2 Text</b>	N/A

The following item has two parts. Answer Part A and then answer Part B.

## Part A

What is Phileas Fogg’s attitude as an employer?

- A.** He is unwavering in his expectation of accuracy in the performance of tasks.
- B.** He is gracious and respectful of the efforts of his servant.
- C.** He is concerned with having his every need anticipated.
- D.** He is unreserved in his expression of concern for the welfare of his servant.

## Part B

Which quotation supports the correct answer to Part A?

- M.** “A single domestic sufficed to serve him.” (paragraph 7)
- P.** “On this very 2nd of October he had dismissed James Forster, because that luckless youth had brought him shaving-water at eighty-four degrees Fahrenheit instead of eighty-six.” (paragraph 9)
- R.** ““You are well recommended to me; I hear a good report of you.”” (paragraph 16)
- S.** ““Now from this moment, twenty-nine minutes after eleven, A.M., this Wednesday, 2nd October, you are in my service.”” (paragraph 22)

# TN033275

<b>Item Label</b>	TN033275	<b>Max Points</b>	1
<b>Item Grade</b>	HS	<b>Item Content</b>	ELA
<b>Item Type</b>	choice	<b>Key</b>	1
<b>DOK</b>	2	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	9-10.RL.KID.2	<b>Standard 1 Text</b>	N/A
<b>Standard 2 Code</b>	N/A	<b>Standard 2 Text</b>	N/A

Which statement is the **best** summary of the passage?

- M.** Phileas Fogg, a wealthy and eccentric man, hires a new servant who has a variety of life experiences.
- P.** Phileas Fogg is a mystery to his acquaintances, who try to learn more about his history.
- R.** Phileas Fogg demonstrates that he is an unreasonable employer by firing a servant for tardiness.
- S.** Phileas Fogg pretends to be aloof and unfeeling, but proves himself to be generous when people are in need.

**This page intentionally left blank.**

# TN637843

<b>Item Label</b>	TN637843	<b>Max Points</b>	N/A
<b>Item Grade</b>	HS	<b>Item Content</b>	ELA
<b>Item Type</b>	extendedText	<b>Key</b>	na
<b>DOK</b>	N/A	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	11-12.W.TTP.2	<b>Standard 1 Text</b>	N/A
<b>Standard 2 Code</b>	N/A	<b>Standard 2 Text</b>	N/A

**Read the passages and write a response to the writing prompt.**

## Passage 1

### Departure

by Sherwood Anderson

- 1 Young George Willard got out of bed at four in the morning. It was April and the young tree leaves were just coming out of their buds. The trees along the residence streets in Winesburg are maple and the seeds are winged. When the wind blows they whirl crazily about, filling the air and making a carpet underfoot.
- 2 George came downstairs into the hotel office carrying a brown leather bag. His trunk was packed for departure. Since two o'clock he had been awake thinking of the journey he was about to take and wondering what he would find at the end of his journey. The boy who slept in the hotel office lay on a cot by the door. His mouth was open and he snored lustily. George crept past the cot and went out into the silent deserted main street. The east was pink with the dawn and long streaks of light climbed into the sky where a few stars still shone.
- 3 Beyond the last house on Trunion Pike in Winesburg there is a great stretch of open fields. The fields are owned by farmers who live in town and drive homeward at evening along Trunion Pike in light creaking wagons. In the fields are planted berries and small fruits. In the late afternoon in the hot summers when the road and the fields are covered with dust, a smoky haze lies over the great flat basin of land. To look across it is like looking out across the sea. In the spring when the land is green the effect is somewhat different. The land becomes a wide green billiard table on which tiny human insects toil up and down.

- 4 All through his boyhood and young manhood George Willard had been in the habit of walking on Trunion Pike. He had been in the midst of the great open place on winter nights when it was covered with snow and only the moon looked down at him; he had been there in the fall when bleak winds blew and on summer evenings when the air vibrated with the song of insects. On the April morning he wanted to go there again, to walk again in the silence. He did walk to where the road dipped down by a little stream two miles from town and then turned and walked silently back again. When he got to Main Street clerks were sweeping the sidewalks before the stores. "Hey, you George. How does it feel to be going away?" they asked.
- 5 The westbound train leaves Winesburg at seven forty-five in the morning. Tom Little is conductor. His train runs from Cleveland to where it connects with a great trunk line railroad with terminals in Chicago and New York. Tom has what in railroad circles is called an "easy run." Every evening he returns to his family. In the fall and spring he spends his Sundays fishing in Lake Erie. He has a round red face and small blue eyes. He knows the people in the towns along his railroad better than a city man knows the people who live in his apartment building.
- 6 George came down the little incline from the New Willard House at seven o'clock. Tom Willard carried his bag. The son had become taller than the father.
- 7 On the station platform everyone shook the young man's hand. More than a dozen people waited about. Then they talked of their own affairs. Even Will Henderson, who was lazy and often slept until nine, had got out of bed. George was embarrassed. Gertrude Wilmot, a tall thin woman of fifty who worked in the Winesburg post office, came along the station platform. She had never before paid any attention to George. Now she stopped and put out her hand. In two words she voiced what everyone felt. "Good luck," she said sharply and then turning went on her way.
- 8 When the train came into the station George felt relieved. He scampered hurriedly aboard. Helen White came running along Main Street hoping to have a parting word with him, but he had found a seat and did not see her. When the train started Tom Little punched his ticket, grinned and, although he knew George well and knew on what adventure he was just setting out, made no comment. Tom had seen a thousand George Willards go out of their towns to the city. It was a commonplace enough incident with him. In the smoking car there was a man who had just invited Tom to go on a fishing trip to Sandusky Bay. He wanted to accept the invitation and talk over details.

- 9        George glanced up and down the car to be sure no one was looking, then took out his pocket-book and counted his money. His mind was occupied with a desire not to appear green. Almost the last words his father had said to him concerned the matter of his behavior when he got to the city. "Be a sharp one," Tom Willard had said. "Keep your eyes on your money. Be awake. That's the ticket. Don't let anyone think you're a greenhorn."
- 10        After George counted his money he looked out of the window and was surprised to see that the train was still in Winesburg.
- 11        The young man, going out of his town to meet the adventure of life, began to think but he did not think of anything very big or dramatic. Things like his mother's death, his departure from Winesburg, the uncertainty of his future life in the city, the serious and larger aspects of his life did not come into his mind.
- 12        He thought of little things—Turk Smollet wheeling boards through the main street of his town in the morning, a tall woman, beautifully gowned, who had once stayed overnight at his father's hotel, Butch Wheeler the lamp lighter of Winesburg hurrying through the streets on a summer evening and holding a torch in his hand, Helen White standing by a window in the Winesburg post office and putting a stamp on an envelope.
- 13        The young man's mind was carried away by his growing passion for dreams. One looking at him would not have thought him particularly sharp. With the recollection of little things occupying his mind he closed his eyes and leaned back in the car seat. He stayed that way for a long time and when he aroused himself and again looked out of the car window the town of Winesburg had disappeared and his life there had become but a background on which to paint the dreams of his manhood.

"Departure" from *Sherwood Anderson: Collected Stories: Winesburg, Ohio* by Sherwood Anderson. Copyright © 2013, New York: Library of America.

## Passage 2

### Song—Farewell to Eliza

by Robert Burns

From thee, Eliza, I must go,  
And from my native shore;  
The cruel fates between us throw  
A boundless ocean's roar:  
But boundless oceans, roaring wide,  
Between my love and me,  
They never, never can divide  
My heart and soul from thee.

Farewell, farewell, Eliza dear,  
The maid that I adore!  
A boding voice is in mine ear,  
We part to meet no more!  
But the latest throb that leaves my heart,  
While Death stands victor by,—  
That throb, Eliza, is thy part,  
And thine that latest sigh!

Song - "Farewell to Eliza" from *The Poems and Songs of Robert Burns* by Robert Burns. Harvard classics, v.6. registered 1937, 1960 1961 1984, Collier.

### **Writing Prompt**

Write an explanatory essay discussing how leaving impacts the emotions of both the main character in “Departure” and the speaker in “Song—Farewell to Eliza.” Develop your essay by providing textual evidence from **both** passages.

Manage your time carefully so that you can

- Plan your essay and do some prewriting in the space provided
- Write your essay on the lined pages of your answer document

Your written response should be in the form of a multi-paragraph essay.

**Write your response to the writing prompt in the space provided in your answer document.**

# TN033357

<b>Item Label</b>	TN033357	<b>Max Points</b>	1
<b>Item Grade</b>	HS	<b>Item Content</b>	ELA
<b>Item Type</b>	choice	<b>Key</b>	2
<b>DOK</b>	N/A	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	11-12.RL.CS.6	<b>Standard 1 Text</b>	N/A
<b>Standard 2 Code</b>	N/A	<b>Standard 2 Text</b>	N/A

Read the passage and answer Questions 8 through 15.

## Excerpt from *The Acharnians*

by Aristophanes

### CHARACTERS

**OLYMPPOS:** A peripatetic divine

**DIKAIOPOLIS:** An elderly Athenian

**FIRST KORYPHAIOS:** First leader of the Chorus

**SECOND KORYPHAIOS:** Second leader of the Chorus

- 1        **OLYMPPOS:** (*Entering on the dead run, bearing three leather bottles. Throughout this scene, he is very nervous, continually looking back over his shoulder.*) No “welcomes” until I can stop. Mind if I run? I have to keep fleeing to flee those Acharnians. Every bit helps, you know.
- 2        **DIKAIOPOLIS:** What’s up?
- 3        **OLYMPPOS:** Well, I was en route with the treaties, and someone smelled them out—true Acharnian elders, they were: the real thing, hearts of oak, ribs of rock, the authentic, genuine old maple-hearts of Marathon. They set up a shout: “You dare bring a truce when our vines have been cut down.” Then they gathered up rocks in their cloaks. I tried to get away, but they kept following me and shouting.
- 4        And, as for me, I’ll run away from the Acharnians.
- 5        (*Both exit, OLYMPPOS offstage as fast as he can, DIKAIOPOLIS slowly and luxuriously into his house.*)
- 6        (*After a short pause, the CHORUS enters, wheezing and puffing in slow and painful pursuit, led by the FIRST and SECOND*

*KORYPHAIOS. They are dressed in long, ragged cloaks.)*

7       **FIRST KORYPHAIOS:** This way, men! Over here! Follow him—  
track him down! Sound out everybody you meet! Trapping the  
traitor is a Civic Duty—Athens Expects, and all that. (*To the  
audience.*)—Pardon, but is there anyone in the house who can  
possibly give us some information? Did a man run through here  
recently, holding (excuse the word) a TRUCE? And if so, which way  
did he go?

8       **FIRST SEMICHORUS:**

Woe—he has vanished! Woe—he has fled!

Woe for my own decrepitude !

Woe for my youth, for the thews which knew

to shrug a burden and run to a draw

PHAÿLLOS the fleet. If Then were Now,

this scum with the treaty wouldn't escape

and swirl with scornful ease from my grip:

If Now were Then,

I'd run him down!

9       **SECOND KORYPHAIOS:** But it's Now, not Then. Be realistic,  
men—just look at us: I've pulled up lame already; old Lakrateides'  
legs are practically ossified . But still, let's not give up the chase!

10       It's a Question of Honor: We may be doddering, decrepit,  
ramshackle—But we're ACHARNIANS first! If he gets away, it's  
DISGRACE—our proud name ground in the dust by the heel of a  
light-foot Traitor!

11       **FIRST KORYPHAIOS:** First things first. Later, the War; Now,  
the Traitor. Stalk him, dog him, ferret him out! Ransack the world!  
And leave no stone unturned—he might have crawled underneath. If  
not, take the stone along and throw it when we find him . . .

12       (*The CHORUS bursts from concealment, Dikaiopolis, hugging his  
pot to confront a shower of stones, not too accurately thrown, from  
the angry Acharnians.*)

- 13       **FIRST KORYPHAIOS:** That's the man! That's the man! Smash him!
- 14       **SECOND KORYPHAIOS:** That's the scoundrel. That's the traitor! Rush him! Crush him!
- 15       **DIKAIOPOLIS:** What's this? Look out! You'll smash the pot! (*Unperturbed.*) Would you mind disclosing the nature of the charge, reverend Acharnians?
- 16       **FIRST KORYPHAIOS:** What a question! You've got no shame—and you'll get no pity! You betrayed the City—YOU MADE A TRUCE ON YOUR OWN! And still you have the gall to look Athenians like us in the eye!
- 17       **DIKAIOPOLIS:** I admit it. I made a truce—but I had reasons. Listen.
- 18       **FIRST KORYPHAIOS:** Listen to *you*? You listen to *me* . . .
- 19       **DIKAIOPOLIS:** Not before you hear me, friends. Please let me speak.
- 20       **FIRST KORYPHAIOS:** Nothing can change the facts. You made a Truce with the SPARTANS! We don't want orations—we don't want harangues—WE WANT VENGEANCE!
- 21       **DIKAIOPOLIS:** Your singleness of purpose is praiseworthy, Sirs—but scarcely relevant. Don't stumble over the Spartans—they're peripheral. The question is the Peace. Hear me, and decide: did I do a Good Thing?
- 22       **SECOND KORYPHAIOS:** GOOD THING? A Truce with SPARTANS? How can you trust them? They swear by hollow handshakes! GOOD THING!
- 23       **DIKAIOPOLIS:** This is madness, friends. I know the Spartans, too, and the fact remains that they're not to blame for all our troubles.
- 24       **FIRST KORYPHAIOS:** NOT ALL! You've compounded your treason; this is Patent Betrayal! NO QUARTER !
- 25       **DIKAIOPOLIS:** I repeat: *The Spartans are not to blame for all our troubles.* Why, I, as I stand before you now, could point out a sizable number of complaints that the Spartans have against us, complaints that are well-authenticated and, more important, perfectly reasonable.

- 26       **SECOND KORYPHAIOS:** (*Staggering, hand to chest.*) Sorry, men—my heart can't stand shock the way it used to. I never heard the like!—You mean you'll defend the ENEMY? HERE? TO US?
- 27       **DIKAIOPOLIS:** Since you put it that way, yes. (*With a wave at the audience.*) And, such is the power of Truth on the sovereign people of Athens, that I feel little or no hesitation at offering to address this crowd like What's-his-name in Euripides' play.
- 28       **SECOND KORYPHAIOS:** What play?
- 29       **DIKAIOPOLIS:** I forget. But the name doesn't matter. Hmmm. I take it, members of the Ancient & Noble Order of the Sons of Acharnai, that, deep down, you don't prefer to hear my speech?
- 30       **FIRST KORYPHAIOS:** Never!
- 31       **DIKAIOPOLIS:** Is this final?
- 32       **FIRST KORYPHAIOS:** NEVER!—I mean, yes—it's final.
- 33       **DIKAIOPOLIS:** That's really too bad.

Excerpt from *The Acharnians*, by Aristophanes. Circa 1883. In the public domain.

---

<sup>1</sup>**Acharnians:** people from Acharnae, a small town outside of Athens

<sup>2</sup>**peripatetic divine:** wandering immortal

<sup>3</sup>**Chorus:** in Greek drama, a group of performers that comments on the play

<sup>4</sup>**decrepitude:** a quality of being worn out

<sup>5</sup>**thews:** powers

<sup>6</sup>**ossified:** hardened, rigid

<sup>7</sup>**quarter:** mercy

Which sentence from the drama provides a clue about the particular time period?

- A. "I have to keep fleeing to flee those Acharnians."
- B. "Then they gathered up rocks in their cloaks."
- C. "And leave no stone unturned—he might have crawled underneath."
- D. "Not before you hear me, friends."

# TN133373

<b>Item Label</b>	TN133373	<b>Max Points</b>	1
<b>Item Grade</b>	HS	<b>Item Content</b>	ELA
<b>Item Type</b>	choice	<b>Key</b>	2
<b>DOK</b>	N/A	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	11-12.RL.CS.4	<b>Standard 1 Text</b>	N/A
<b>Standard 2 Code</b>	N/A	<b>Standard 2 Text</b>	N/A

**Read this excerpt from line 3 of the drama.**

**OLYMPUS: Well, I was en route with the treaties, and someone smelled them out—true Acharnian elders, they were: the real thing, hearts of oak, ribs of rock .**

. .

The author uses these metaphors to indicate that the Acharnians are

- M.** good at cultivating the earth.
- P.** very resistant to change.
- R.** prejudiced against outsiders.
- S.** physically imposing in person.

# TN933389

<b>Item Label</b>	TN933389	<b>Max Points</b>	1
<b>Item Grade</b>	HS	<b>Item Content</b>	ELA
<b>Item Type</b>	choice	<b>Key</b>	4
<b>DOK</b>	N/A	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	11-12.RL.CS.5	<b>Standard 1 Text</b>	N/A
<b>Standard 2 Code</b>	N/A	<b>Standard 2 Text</b>	N/A

**Read this excerpt from line 6 of the drama.**

***(After a short pause, the CHORUS enters, wheezing and puffing in slow and painful pursuit, led by the FIRST and SECOND KORYPHAIOS. They are dressed in long, ragged cloaks.)***

What effect do these stage directions have on the drama?

- A.** They build suspense over whether the messenger will escape.
- B.** They introduce the most important characters.
- C.** They show the unpredictable nature of the Acharnians.
- D.** They establish the Acharnians as nonthreatening.

# TN235350

<b>Item Label</b>	TN235350	<b>Max Points</b>	1
<b>Item Grade</b>	HS	<b>Item Content</b>	ELA
<b>Item Type</b>	choice	<b>Key</b>	1
<b>DOK</b>	N/A	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	11-12.RL.CS.5	<b>Standard 1 Text</b>	N/A
<b>Standard 2 Code</b>	N/A	<b>Standard 2 Text</b>	N/A

**Read this excerpt from line 7 of the drama.**

**FIRST KORYPHAIOS: This way, men! Over here! Follow him—track him down! Sound out everybody you meet! Trapping the traitor is a Civic Duty—Athens Expects, and all that. (*To the audience.*)—Pardon, but is there anyone in the house who can possibly give us some information? Did a man run through here recently, holding (excuse the word) a TRUCE? And if so, which way did he go?**

What purpose does this aside serve in the drama?

- M.** It includes the audience in the action.
- P.** It allows a character to tell a joke.
- R.** It explains the relationship between the characters.
- S.** It tells the audience why the chorus opposes the truce.

# TN035353

<b>Item Label</b>	TN035353	<b>Max Points</b>	1
<b>Item Grade</b>	HS	<b>Item Content</b>	ELA
<b>Item Type</b>	choice	<b>Key</b>	3
<b>DOK</b>	N/A	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	11-12.RL.CS.4	<b>Standard 1 Text</b>	N/A
<b>Standard 2 Code</b>	N/A	<b>Standard 2 Text</b>	N/A

**Read this excerpt from line 21 of the drama.**

**DIKAIOPOLIS: Your singleness of purpose is praiseworthy, Sirs—but scarcely relevant. Don't stumble over the Spartans—they're peripheral.**

What is the meaning of the underlined word?

- A.** weak
- B.** helpless
- C.** unimportant
- D.** misunderstood

# TN535355

<b>Item Label</b>	TN535355	<b>Max Points</b>	1   1
<b>Item Grade</b>	HS	<b>Item Content</b>	ELA
<b>Item Type</b>	composite	<b>Key</b>	1   2
<b>DOK</b>	N/A	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	11-12.RL.KID.2	<b>Standard 1 Text</b>	N/A
<b>Standard 2 Code</b>	N/A	<b>Standard 2 Text</b>	N/A

The following item has two parts. Answer Part A and then answer Part B.

## Part A

How does the author use satire to develop a central idea of the drama?

- M.** The physical abilities of the Acharnians contrast humorously with their call for violence.
- P.** The anger of the Acharnians contrasts humorously with their desire for peace.
- R.** The Acharnians' call for war contrasts humorously with their refusal to listen to reason.
- S.** The Acharnians' actions contrast humorously with the actions of Olympos.

## Part B

Which two sections of the drama **best** support the correct answer to Part A?

- A.** Lines 3 and 4
- B.** Lines 10 and 11
- C.** Lines 15 and 16
- D.** Lines 21 and 22

# TN635360

<b>Item Label</b>	TN635360	<b>Max Points</b>	1   1
<b>Item Grade</b>	HS	<b>Item Content</b>	ELA
<b>Item Type</b>	composite	<b>Key</b>	3   3
<b>DOK</b>	N/A	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	11-12.RL.KID.2	<b>Standard 1 Text</b>	N/A
<b>Standard 2 Code</b>	N/A	<b>Standard 2 Text</b>	N/A

The following item has two parts. Answer Part A and then answer Part B.

## Part A

Which sentence is a theme of the passage?

- M.** Loyalty is the most important of human virtues.
- P.** Words are no consolation for past injuries.
- R.** People are often unwilling to see other viewpoints.
- S.** Honor can sometimes lead people to make poor decisions.

## Part B

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

- A.** "That's the scoundrel. That's the traitor! Rush him! Crush him!" (line 14)
- B.** "What a question! You've got no shame—and you'll get no pity! You betrayed the City—YOU MADE A TRUCE ON YOUR OWN! And still you have the gall to look Athenians like us in the eye!" (line 16)
- C.** "Nothing can change the facts. You made a Truce with the SPARTANS! We don't want orations—we don't want harangues—WE WANT VENGEANCE!" (line 20)
- D.** "GOOD THING? A Truce with SPARTANS? How can you trust them? They swear by hollow handshakes! GOOD THING!" (line 22)

# TN535363

<b>Item Label</b>	TN535363	<b>Max Points</b>	1
<b>Item Grade</b>	HS	<b>Item Content</b>	ELA
<b>Item Type</b>	choice	<b>Key</b>	4
<b>DOK</b>	N/A	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	11-12.RL.CS.6	<b>Standard 1 Text</b>	N/A
<b>Standard 2 Code</b>	N/A	<b>Standard 2 Text</b>	N/A

Based on the drama, the author believes that citizens have a duty to

- M.** support their country's government.
- P.** take revenge into their own hands.
- R.** participate in their country's foreign affairs.
- S.** understand the facts of political situations.

# TN335365

<b>Item Label</b>	TN335365	<b>Max Points</b>	1
<b>Item Grade</b>	HS	<b>Item Content</b>	ELA
<b>Item Type</b>	choice	<b>Key</b>	2,6
<b>DOK</b>	3	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	11-12.RI.KID.2	<b>Standard 1 Text</b>	N/A
<b>Standard 2 Code</b>	N/A	<b>Standard 2 Text</b>	N/A

Read the passage and answer the questions that follow.

## Eight Million Tons of Trash Added to Ocean From Land Each Year

by Douglas Main

*For the first time, scientists have estimated how much plastic in the ocean comes from the land, as opposed to from ships and fishing vessels. And it's not a small number.*

- 1 A study published in the journal *Science* calculates that 8 million tons of plastic trash makes its way into the ocean each year.
- 2 "This is equivalent to five large trash bags full of plastic trash, for every foot of coastline in the world," says study co-author Jenna Jambeck, an environmental engineer at the University of Georgia.
- 3 That number is the middle of the range of estimates the researchers came up with; the total may be as low as 4.8 million tons but could be as high as 12.7 million. And it could get worse: Under a "business as usual" scenario where no major waste management changes are made, that number is set to double by 2025, Jambeck adds.
- 4 This "ground breaking study" shows that "the oceans are likely to be even more contaminated than we have previously considered based on counting litter at sea and on shorelines," says Richard Thompson, a marine biologist at Plymouth University.
- 5 The top 20 waste contributors are all developing countries with densely populated coasts—with one notable exception: The United States comes in at number 20 on the list. Approximately 75,000

tons of American plastic waste enters the oceans via the land each year, the study noted. To put that in context, the U.S. recycles 2.8 million tons of plastic annually, according to the U.S. Environmental Protection Agency.

6 China is far and away the largest contributor to the problem, producing about 2.4 million tons of plastic waste each year, accounting for 28 percent of the world's total.

7 But Jambeck was quick to say that this study isn't about pointing fingers or assigning blame. It's a problem that everybody contributes to and can help improve, she says.

8 Previous studies have shown that there are 270,000 tons of microplastics—tiny particles and fibers of plastic—floating on the surface of the world's oceans. And there's even more plastic trash on the ocean bottom. In one area of seafloor in the remote Indian Ocean that is about one-third the size of Central Park, scientists recently counted an estimated 4 billion plastic fibers. They believe that the ocean is equally polluted in many other places.

9 Plastic pollution is a problem for many reasons. Most obviously it can entangle and choke animals like sea turtles, birds and mammals like dolphins. Plastics can also both soak up and leach out toxins that can make their way into sea animals' bodies, potentially accumulating in the food web and finally ending up in seafood that humans eat, says Chelsea Rochman, an ecotoxicologist at the University of California-Davis who wasn't involved in the study.

10 Jambeck says the solution to this marine problem lies on land. Marcus Eriksen, the director of research at 5 Gyres, an environmental and research organization, concurs. "It's not sensible to go to the ocean with nets to capture trash, but rather to focus on mitigation strategies on land," says Eriksen.

11 To reduce waste, countries have to come up with better "collection, capture and containment" methods, Jambeck says. Much of the plastic that ends up in the ocean from the land is carried by water, and also the wind. So a properly managed waste stream is important, she says.

- 12 But to really solve the problem, plastic producers should design products that can be reused or easily reprocessed, Eriksen says. "If all plastic products and packaging were designed with a recovery incentive, then very little would likely make its way to the ocean," he says. "Design matters as much as waste management."

"Eight Million Tons of Trash Added to Ocean From Land Each Year," by Douglas Main, from newsweek.com, February 12, 2015. Copyright © 2015 Newsweek LLC via Copyright Clearance Center.

Select **two** statements that **best** express central ideas from the passage.

- A.** Developing countries like China contribute the largest quantity of plastic waste.
- B.** There is more plastic pollution in the ocean than previously thought.
- C.** Seafood from the Indian Ocean contains high levels of toxins.
- D.** Plastic trash on both the surface and seabed of the ocean causes the extinction of many marine species.
- E.** The best way to solve the problem presented by plastics is to restrict the number of products made of plastic.
- F.** Various strategies should be employed to reduce pollution from plastic.

# TN435367

<b>Item Label</b>	TN435367	<b>Max Points</b>	1
<b>Item Grade</b>	HS	<b>Item Content</b>	ELA
<b>Item Type</b>	choice	<b>Key</b>	2
<b>DOK</b>	N/A	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	11-12.RI.CS.6	<b>Standard 1 Text</b>	N/A
<b>Standard 2 Code</b>	N/A	<b>Standard 2 Text</b>	N/A

How does the author use information from experts, researchers, and the U.S. Environmental Protection Agency to advance his purpose?

- M.** He uses the information to explain the research methods used to determine the extent of the plastic trash problem.
- P.** He uses the information to present credible sources to verify that the plastic trash problem is both real and serious.
- R.** He uses the information to link the plastic trash problem to consumers' dependence on plastic goods.
- S.** He uses the information to provide the evidence necessary for developed countries to take action against the main contributors to the problem.

# TN535368

<b>Item Label</b>	TN535368	<b>Max Points</b>	1   1
<b>Item Grade</b>	HS	<b>Item Content</b>	ELA
<b>Item Type</b>	composite	<b>Key</b>	2   3,5
<b>DOK</b>	N/A	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	11-12.RI.CS.4	<b>Standard 1 Text</b>	N/A
<b>Standard 2 Code</b>	N/A	<b>Standard 2 Text</b>	N/A

The following item has two parts. Answer Part A and then answer Part B.

## Part A

What does the phrase “mitigation strategies” mean as it is used in paragraph 10?

- A. efforts to find cheaper material from which to make plastics
- B. approaches to lessen the problem of plastic trash
- C. methods to retrieve plastic trash
- D. plans to implement a ban on plastics

## Part B

Select **two** details from paragraphs 10–12 that **best** help the reader determine the meaning of “mitigation strategies.”

- M. “Jambeck says the solution to this marine problem lies on land.”
- P. “It’s not sensible to go to the ocean with nets to capture trash. . . .”
- R. “To reduce waste, countries have to come up with better ‘collection, capture and containment’ methods. . . .”
- S. “Much of the plastic that ends up in the ocean from the land is carried by water, and also the wind.”
- T. “. . . plastic producers should design products that can be reused or easily reprocessed. . . .”

# TN635371

<b>Item Label</b>	TN635371	<b>Max Points</b>	1
<b>Item Grade</b>	HS	<b>Item Content</b>	ELA
<b>Item Type</b>	choice	<b>Key</b>	1
<b>DOK</b>	N/A	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	11-12.RI.KID.2	<b>Standard 1 Text</b>	N/A
<b>Standard 2 Code</b>	11-12.RI.IKI.8	<b>Standard 2 Text</b>	N/A

What kinds of evidence does the author **mainly** use to support the central idea in the passage?

- A.** quotations from experts, including an author of a recent study
- B.** personal experience with the effects of pollution on the earth
- C.** eyewitness testimonies, including reports by environmental observers
- D.** counter-arguments to previously accepted opinions

# TN335373

<b>Item Label</b>	TN335373	<b>Max Points</b>	1   1
<b>Item Grade</b>	HS	<b>Item Content</b>	ELA
<b>Item Type</b>	composite	<b>Key</b>	2   4
<b>DOK</b>	N/A	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	11-12.RI.CS.4	<b>Standard 1 Text</b>	N/A
<b>Standard 2 Code</b>	N/A	<b>Standard 2 Text</b>	N/A

The following item has two parts. Answer Part A and then answer Part B.

### Part A

What is the meaning of the term “food web” as it is used in paragraph 9?

- M.** net used to capture fish
- P.** plants and animals that are interconnected through diet
- R.** toxic organisms linked to food poisoning
- S.** mesh created by accumulated plastic pollution

### Part B

How does the author’s use of this term affect the meaning of paragraph 9?

- A.** It is a symbolic way of describing the physical structure of plastic fibers on the seafloor.
- B.** It stresses the dangers sea turtles, birds, and mammals face when they become entangled in plastic pollution.
- C.** It alludes to the complicated, tangled nature of the problem of plastic pollution.
- D.** It emphasizes how all living organisms are interdependent and therefore affected by plastic pollution.

# TN235377

<b>Item Label</b>	TN235377	<b>Max Points</b>	1
<b>Item Grade</b>	HS	<b>Item Content</b>	ELA
<b>Item Type</b>	choice	<b>Key</b>	2,5
<b>DOK</b>	N/A	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	11-12.RI.KID.2	<b>Standard 1 Text</b>	N/A
<b>Standard 2 Code</b>	N/A	<b>Standard 2 Text</b>	N/A

Select the **two** sentences that together summarize the passage.

- M.** For every foot of coastline in the world, five trash bags full of plastic trash are discarded each year.
- P.** A study published in *Science* reveals that the problem of plastic trash in the ocean is more serious than previously realized.
- R.** Plastics break down into tiny particles and fibers that float on the ocean's surface and settle to the bottom.
- S.** The largest plastic waste contributor is China.
- T.** Better methods of collecting plastic waste on land and designs that encourage reuse and recycling are keys to reducing plastic pollution in the ocean.
- V.** Plastic trash is carried to the ocean from land by water and wind.

# TN335380

<b>Item Label</b>	TN335380	<b>Max Points</b>	1   1
<b>Item Grade</b>	HS	<b>Item Content</b>	ELA
<b>Item Type</b>	composite	<b>Key</b>	2,4   3
<b>DOK</b>	N/A	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	11-12.RI.KID.2	<b>Standard 1 Text</b>	N/A
<b>Standard 2 Code</b>	N/A	<b>Standard 2 Text</b>	N/A

The following item has two parts. Answer Part A and then answer Part B.

## Part A

Select **two** central ideas of the passage.

- A.** Most plastic pollution in the ocean originates on ships and fishing vessels.
- B.** Millions of tons of plastic trash enter the ocean each year.
- C.** Most plastic pollution is created by developed countries.
- D.** Plastic pollution negatively impacts sea animals, birds, and humans.
- E.** Scientists are unable to determine exactly how much plastic trash is dumped in the ocean annually.
- F.** A remote area of seafloor in the Indian Ocean is one of the most polluted places in the world.

## Part B

Consider the correct answers in Part A. What is the relationship between the ideas?

- M.** The ideas represent a problem-and-solution relationship.
- P.** The ideas illustrate opposite sides of an ongoing debate.
- R.** The ideas represent a cause-and-effect relationship.
- S.** The ideas illustrate a general principle supported by a specific reason.

# TN935383

<b>Item Label</b>	TN935383	<b>Max Points</b>	1
<b>Item Grade</b>	HS	<b>Item Content</b>	ELA
<b>Item Type</b>	choice	<b>Key</b>	4
<b>DOK</b>	N/A	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	11-12.RI.CS.5	<b>Standard 1 Text</b>	N/A
<b>Standard 2 Code</b>	N/A	<b>Standard 2 Text</b>	N/A

Which statement **best** describes the structure of the passage?

- A.** The findings of a study are debated. The merits of the findings are weighed. Two experts offer contrasting opinions.
- B.** Two experts offer opinions. The opinions are discussed. Other experts refute their conclusions.
- C.** Two solutions for a problem are offered. The solutions are analyzed. One conclusion is drawn.
- D.** The findings of a study are presented. The findings are elaborated upon. Two solutions are offered.

**This page intentionally left blank.**

**This page intentionally left blank.**

Tennessee Comprehensive  
Assessment Program TCAP  
TNReady—English  
EOC Item Release  
Spring 2017



Tennessee Comprehensive  
Assessment Program TCAP  
TNReady—English  
EOC Item Release

