

# Tennessee Comprehensive Assessment Program

# TCAP

TNReady—English  
EOC Item Release





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# 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**

<b>Item Label</b>	TN859127	<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>	3	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	9-10.W.HHD"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****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.

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

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<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

<b>Item Label</b>	TN833085	<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   1
<b>DOK</b>	2	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	9-10.F@'7G"4	<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.**

## 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

<b>Item Label</b>	TN033096	<b>Max Points</b>	1
<b>Item Grade</b>	N/A	<b>Item Content</b>	ELA
<b>Item Type</b>	choice	<b>Key</b>	2
<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 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

<b>Item Label</b>	TN733101	<b>Max Points</b>	1   1
<b>Item Grade</b>	HS	<b>Item Content</b>	ELA
<b>Item Type</b>	composite	<b>Key</b>	4   2,7
<b>DOK</b>	N/A	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	- !%\$"RL.? =8.2	<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

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

<b>Item Label</b>	TN733111	<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>	2	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	- !%\$"RL.7G.5	<b>Standard 1 Text</b>	N/A
<b>Standard 2 Code</b>	N/A	<b>Standard 2 Text</b>	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

<b>Item Label</b>	TN233130	<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>	- !%\$"RL.7G.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 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

<b>Item Label</b>	TN133154	<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>	2	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	- !%\$"RL.? =8.2	<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

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

<b>Item Label</b>	TN137828	<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>	3	<b>Rubric</b>	N/A
<b>Standard 1 Code</b>	9-10"K "HHD.3	<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 write a response to the Writing Prompt.**

## Excerpt from “The Trojan Prince”

by Tessa Hadley

1 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.

2 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.

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

<sup>2</sup>**aplomb:** confidence

<sup>3</sup>**dithers:** hesitates

<sup>4</sup>**fatalistically:** warily

**5** **querulous:** complaining

**6** **dado:** the lower part of a wall

**Writing Prompt**

In “The Trojan Prince” the author creates some uncertainty about the purpose of James’s visit to Miss Ellen. Write the story from James’s point of view, explaining his feelings about his meeting with Miss Ellen. Be sure to use what you have learned about the setting, characters, and plot of the passage.

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 narrative story.

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

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# TN333230

<b>Item Label</b>	TN333230	<b>Max Points</b>	1   1
<b>Item Grade</b>	HS	<b>Item Content</b>	ELA
<b>Item Type</b>	composite	<b>Key</b>	4   3
<b>DOK</b>	2	<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

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.

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

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**<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.

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# 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.

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<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.**

**OLYMPOS: 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.

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Tennessee Comprehensive  
Assessment Program TCAP  
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Spring 2017

