

# Tennessee Comprehensive Assessment Program

# TCAP

## English II Test Practice





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## Metadata—English

### Passage

Grade	Passage Title	Lexile Level	Word Count
EN2	from Chapter XXVIII of <i>Roughing It</i> , Part 3	1010L	1224
EN2	from "How the Freaky Octopus Can Help Us Understand the Human Brain"	1130L	1116
EN2	from "The Garden of Memories"	730L	1252
EN2	from "New tech harvests drinking water from (relatively) dry air using only sunlight"	1210L	565
EN2	from "New desalination tech could help quench global thirst"	1250L	660
EN2	Foley Artists	900L	238
EN2	from <i>Dracula</i>	970L	997

### Metadata Definitions

<b>Grade</b>	Grade level or Course.
<b>Passage Title</b>	Title of the passage(s) associated with this item.
<b>Lexile Level</b>	Readability level for passage.
<b>Word Count</b>	Count of words in the passage.

### Items

Page Number	Grade	Item Type	Key	TN Standards
4	EN2	MC	A	9-10.L.VAU.4
5	EN2	MC	C	9-10.RL.KID.3
6	EN2	MC	D	9-10.RL.KID.2
7	EN2	CR	Scored with Writing Rubric	9-10.W.TTP.3
11	EN2	MC	A	9-10.L.VAU.4
12	EN2	Composite	A,B	9-10.RI.KID.3
13	EN2	MS	C,E	9-10.RI.KID.2
14	EN2	MC	B	9-10.RI.CS.6
15	EN2	Composite	B,B	9-10.RI.KID.3
20	EN2	MC	C	9-10.RL.CS.4
21	EN2	Composite	B,C,D	9-10.RL.KID.3
22	EN2	MS	A,E	9-10.RL.KID.2
23	EN2	MC	D	9-10.RL.KID.3
28	EN2	MC	D	9-10.L.VAU.4
29	EN2	MC	B	9-10.RI.KID.3

30	EN2	Composite	D,D	9-10.RI.KID.2
31	EN2	MS	C,D	9-10.RI.KID.1
32	EN2	MC	D	9-10.RI.KID.2
33	EN2	MC	A	9-10.RI.KID.3
35	EN2	MC	A	9-10.L.CSE.2
36	EN2	MC	C	9-10.L.CSE.1
37	EN2	MC	A	9-10.L.CSE.1
38	EN2	MC	B	9-10.L.VAU.6
39	EN2	MC	D	9-10.L.CSE.2
43	EN2	MC	D	9-10.L.VAU.4
44	EN2	Composite	B,A,C	9-10.RL.KID.3
45	EN2	MC	B	9-10.RL.KID.2
46	EN2	Composite	D,A	9-10.RL.KID.2
47	EN2	MS	A,C	9-10.RL.CS.6

## Metadata Definitions

<b>Grade</b>	Grade level or Course.
<b>Item Type</b>	Indicates the type of item. MC= Multiple Choice, MS = Multiple Select, Composite = MC for Part A, MC or MS for Part B
<b>Key</b>	Correct answer. This may be blank for constructed response items where students write or type their responses.
<b>TN Standards</b>	Primary educational standard assessed.

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

## **from Chapter XXVIII of *Roughing It*, Part 3**

by Mark Twain

*In 1859, silver was discovered in Nevada, and throughout the 1860s, tens of thousands of Americans and people from all over the world came to Nevada to mine it. This is an excerpt from a work of semi-autobiographical fiction by Mark Twain about this time period.*

- 1 I confess, without shame, that I expected to find masses of silver lying all about the ground. I expected to see it glittering in the sun on the mountain summits. I said nothing about this, for some instinct told me that I might possibly have an exaggerated idea about it, and so if I betrayed my thought I might bring derision upon myself. Yet I was as perfectly satisfied in my own mind as I could be of anything, that I was going to gather up, in a day or two, or at furthest a week or two, silver enough to make me satisfactorily wealthy — and so my fancy was already busy with plans for spending this money. The first opportunity that offered, I sauntered carelessly away from the cabin, keeping an eye on the other boys, and stopping and contemplating the sky when they seemed to be observing me; but as soon as the coast was manifestly clear, I fled away as guiltily as a thief might have done and never halted till I was far beyond sight and call. Then I began my search with a feverish excitement that was brimful of expectation — almost of certainty. I crawled about the ground, seizing and examining bits of stone, blowing the dust from them or rubbing them on my clothes, and then peering at them with anxious hope. Presently I found a bright fragment and my heart bounded! I hid behind a boulder and polished it and scrutinized it with a nervous eagerness and a delight that was more pronounced than absolute certainty itself could have afforded. The more I examined the fragment the more I was convinced that I had found the door to fortune. I marked the spot and carried away my specimen. Up and down the rugged mountainside I searched, with always increasing interest and always augmenting gratitude that I had come to Humboldt and come in time. Of all the experiences of my life, this secret search among the hidden treasures of silver-land was the nearest to unmarred ecstasy. It was a delirious revel.
- 2 By and by, in the bed of a shallow rivulet, I found a deposit of shining yellow scales, and my breath almost forsook me! A gold-mine, and in my simplicity I had been content with vulgar silver! I was so excited that I half believed my overwrought imagination was deceiving me. Then a fear came upon me that people might be observing me and would guess my secret. Moved by this thought, I made a circuit of the place, and ascended a knoll. Solitude. No creature was near. Then I returned to my mine, fortifying myself against possible

disappointment, but my fears were groundless — the shining scales were still there. I set about scooping them out, and for an hour I toiled down the windings of the stream and robbed its bed. But at last the descending sun warned me to give up the quest, and I turned homeward laden with wealth. As I walked along I could not help smiling at the thought of my being so excited over my fragment of silver when a nobler metal was almost under my nose. In this little time the former had so fallen in my estimation that once or twice I was on the point of throwing it away.

3       The boys were as hungry as usual, but I could eat nothing. Neither could I talk. I was full of dreams and far away. Their conversation interrupted the flow of my fancy somewhat, and annoyed me a little, too. But as they proceeded, it began to amuse me. It grew to be rare fun to hear them planning their poor little economies and sighing over possible privations and distresses when a gold-mine, all our own, lay within sight of the cabin, and I could point it out at any moment. Smothered hilarity began to oppress me, presently. It was hard to resist the impulse to burst out with exultation and reveal everything; but I did resist. I said within myself that I would filter the great news through my lips calmly and be serene as a summer morning while I watched its effect in their faces. I said:

4       “Where have you all been?”

5       “Prospecting.”

6       “What did you find?”

7       “Nothing.”

8       “Nothing? What do you think of the country?”

9       “Can’t tell, yet,” said Mr. Ballou, who was an old gold-miner, and had likewise had considerable experience among the silver-mines.

10      “Well, haven’t you formed any sort of opinion?”

11      “Yes, a sort of a one. It’s fair enough here, maybe, but overrated. Seven-thousand-dollar ledges are scarce, though.

12      “That Sheba may be rich enough, but we don’t own it; and, besides, the rock is so full of base metals that all the science in the world can’t work it. We’ll not starve, here, but we’ll not get rich, I’m afraid.”

13      “So you think the prospect is pretty poor?”

14      “No name for it!”

15      “Well, we’d better go back, hadn’t we?”

- 16 "Oh, not yet — of course not. We'll try it a riffle, first."
- 17 "Suppose, now — this is merely a supposition, you know — suppose you could find a ledge that would yield, say, a hundred and fifty dollars a ton — would that satisfy you?"
- 18 "Try us once!" from the whole party.
- 19 "Or suppose — merely a supposition, of course — suppose you were to find a ledge that would yield two thousand dollars a ton — would that satisfy you?"
- 20 "Here — what do you mean? What are you coming at? Is there some mystery behind all this?"
- 21 "Never mind. I am not saying anything. You know perfectly well there are no rich mines here — of course you do. Because you have been around and examined for yourselves. Anybody would know that, that had been around. . . Gentlemen, I don't say anything — I haven't been around, you know, and of course don't know anything — but all I ask of you is to cast your eye on that, for instance, and tell me what you think of it!" and I tossed my treasure before them.
- 22 There was an eager scrabble for it, and a closing of heads together over it under the candle-light. Then old Ballou said:
- 23 "Think of it? I think it is nothing but a lot of granite rubbish and nasty glittering mica that isn't worth ten cents an acre!"
- 24 So vanished my dream. So melted my wealth away. So toppled my airy castle to the earth and left me stricken and forlorn.
- 25 Moralizing, I observed, then, that "all that glitters is not gold."
- 26 Mr. Ballou said I could go further than that, and lay it up among my treasures of knowledge, that nothing that glitters is gold. So I learned then, once for all, that gold in its native state is but dull, unornamental stuff, and that only low-born metals excite the admiration of the ignorant with an ostentatious glitter. However, like the rest of the world, I still go on underrating men of gold and glorifying men of mica. Commonplace human nature cannot rise above that.

From ROUGHING IT by Mark Twain—Public Domain

**00.** What does the word ostentatious mean as it is used in paragraph 26?

- A.** showy; overly extravagant
- B.** having no value; worthless
- C.** admirable; worthy of respect
- D.** unfamiliar; inexperienced with



- 00.** How does the narrator's attitude change from the beginning to the end of the passage?
- A.** At first he is overjoyed at his good fortune, but at the end he is disgraced.
  - B.** At first he is not interested in getting involved, but then he realizes he enjoys prospecting.
  - C.** At first he is overconfident in his success, but then he is humbled and discovers he has much to learn.
  - D.** At first he would rather work in solitude, but by the end he enjoys the company of the other prospectors.

- 00.** Which statement **best** expresses a theme in the passage?
- A.** It is prudent to seek the counsel of others before making decisions.
  - B.** Good fortune should be shared with others.
  - C.** New experiences can be life changing.
  - D.** People can be blinded by their desire for wealth.

## **00. Writing Prompt**

You have just read a story about a prospector who thinks he has discovered gold. Write a narrative that tells the story from the point of view of one of the other prospectors. 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 narrative and do some prewriting using your scratch paper.
- write your response to the writing prompt in the space provided.

Read the passage and answer the questions that follow.

## Excerpt from “How the Freaky Octopus Can Help Us Understand the Human Brain”

by Katherine Harmon Courage

- 1        The octopus is weird: eerily malleable body, sucker-studded arms, skin that can transform into a convincing facsimile of seaweed— or sand — in a flash. It can solve mazes, open jars, use tools. It even has what seems to be a sophisticated inner life. What’s confusing about all this is that the octopus has a brain unlike that of almost any creature we might think of as intelligent. In fact, the octopus brain is so different from ours — from most of the animals we’re accustomed to studying — that it holds a rare promise: If we can figure out how the octopus manages its complex feats of cognition, we might be closer to discovering some of the fundamental elements of thought — and to developing new ideas about how mental capacity evolved.
- 2        “Part of the problem in working out what’s essential to intelligence in the brain is working out which are the features that, if you took them away, you would no longer have an intelligent system,” says Peter Godfrey-Smith, a philosopher at CUNY [City University of New York] who studies animal minds. “What’s essential as opposed to an accident of history?” Think about it: Chimpanzees are primates. Dolphins are mammals. Even clever crows and ravens are at least vertebrates. If you want to study an alien intelligence, Godfrey-Smith says, “octopuses are the closest thing we have.”
- 3        If you were to measure octopus smarts by the number of neurons the creatures have (500 million to our almost 100 billion), they’d come up pretty dull. But forget that metric. The octopus’s neurons aren’t even concentrated in its head; about two-thirds of its “brains” are distributed in its arms, dedicated to the fine operation of these limbs and each of their hundreds of suckers. The rest of the neurons are split between a central brain — surrounding the esophagus — and large optic lobes behind the eyes. Like we said: alien.
- 4        But somehow octopuses do things that suggest they’re brainier than plenty of animals with backbones and more familiar nervous systems. Here’s an easy one: Lots of octopods have learned to twist off standard jar lids. But in 2003, biologists at the Seattle Aquarium challenged Billye, a female *Enteroctopus dofleini* — a giant Pacific octopus — with a childproof bottle, the kind that can baffle even the smartest *Homo sapiens*. Billye figured out the push-and-twist trick in a little less than an hour. And in subsequent attempts, she popped those tricky tops in a mere five minutes.

- 5 This is just the beginning of their abilities. Octopuses in the wild may be using tools — a feat that, not so long ago, was considered the exclusive domain of humans (though now we know it's the province of other species too, like dolphins and some birds). Researchers have observed octopuses off the coast of Indonesia collecting — and awkwardly carrying — coconut shell halves along the sandy seafloor. For a shelter on the go, they whip out the two pieces of shell, swoop inside, and snap the pair shut. "That's a spectacular example, because it really does suggest foresight," says Jennifer Mather, who studies animal behavior at Canada's University of Lethbridge. "In terms of cognition, that's pretty good."
- 6 The octopus displays sophisticated (some might say even irreverent) behavior in the lab too. Just ask Jean Boal, a behavioral researcher at Millersville University. On the way to feed her octopus subjects one day, she suspected they might not like what was on offer: They preferred the very freshest of frozen squid, but the stuff she bore was a bit stale. She doled it out anyway, walking down the line of tanks, dropping a subpar serving into each one. When she finished, she walked back to the first octopus to see if it had gone for the meal. The food was nowhere to be seen, but the cephalopod was waiting for Boal — waiting and watching. This octopus locked eyes with her and moved slowly sideways to the drain in the front right corner of its tank. Pausing above the outflow, it shot the stale squid out of its arms and down the drain, continuing its stare (or was it a glare?) at Boal, who got the message. Two, actually: This octopus was not going to tolerate crummy food — and maybe it even wanted Boal to understand that.
- 7 These behaviors are especially impressive because octopuses are solitary creatures — you can't argue that they learn skills like tool use from their parents. There isn't an octopus culture; you can't posit that their apparent ability to communicate with us stems from group behavior in the wild. . . . What you can argue, though — and it's something Boal and other researchers have suggested — is that the octopus got smart because the octopus got soft (or vice versa). It has no bones, no shell, no scary spikes. So if the octopus wanted to go hunting in an ocean full of fish that are also hunting (sometimes for octopus), it had to become fiendishly clever. Not unlike a certain shell-less, clawless, furless primate we could mention.
- 8 Just how smart octopuses are, however, has been difficult to determine. They are tough to study — not just conceptually but physically. You need a backup set of everything, because your stretchy-armed and curious subjects will inevitably pull stuff into their tanks for examination. Besides stealing lab equipment, they will yank up tank drain plugs, and they can and will escape through any opening larger than their small beaks. They are also temperamental. As Boal and colleagues put it in a research paper, "A chief roadblock in investigations of octopus learning abilities has been their relative intractability as experimental subjects." Try to test their memory and spatial navigation skills in a maze, as you might with a rat, and lab octopuses often refuse to budge. So while it's easy to make casual observations about their behavior, it's difficult to run the creatures

through the kinds of task-based tests (like mazes and object-discrimination trials) that scientists rely on to prove things in vertebrate subjects.

- 9 Furthermore, their combination of dexterity and smooshiness makes it nearly impossible to use traditional monitoring technology. Octopuses will take off or rip out external or implanted wires, and they lack hard structures on which to affix devices. Michael Kuba, who has studied octopus intelligence at the Hebrew University of Jerusalem, talks with fond laughter about his original postdoc plan to record the neural patterns of octo-subjects as they were learning new tasks. “It was a miserable failure,” he says. “They just pulled the wire off.” Even with new, smaller wireless data loggers, “it’s going to be some time before we get anything like exact neural recordings of an octopus brain,” Kuba says.

Excerpt from “How the Freaky Octopus Can Help Us Understand the Human Brain” by Katherine Harmon Courage. 2017, Condé Nast. Used by permission of the publisher via Copyright Clearance Center.

**00.** What does the word intractability mean as it is used in paragraph 8?

- A.** unyielding attitude
- B.** rare use
- C.** limited availability
- D.** high cost

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

**Part A**

How does paragraph 7 help develop an idea from the text?

- A.** By contrasting the way humans and other social animals learn with the way octopuses learn, paragraph 7 develops the idea that studying the octopus can lead to a better understanding of how basic thought processes developed.
- B.** By describing how vulnerable the octopus is to being preyed upon in the wild, paragraph 7 develops the idea that all animals have found ways to survive in their environment.
- C.** By suggesting that octopuses and humans are similar in their lack of protective, defensive physical features, paragraph 7 develops the idea that animal culture comes from the need to survive.
- D.** By suggesting that octopuses have soft, defenseless bodies because they are intelligent, paragraph 7 develops the idea that increased intelligence in the animal world results in a loss of physical strength.

**Part B**

Which excerpt from paragraph 7 **best** supports the answer to Part A?

- A.** “behaviors are especially impressive”
- B.** “you can’t argue that they learn skills like tool use from their parents.”
- C.** “the octopus got smart because the octopus got soft”
- D.** “the octopus wanted to go hunting in an ocean full of fish”



- 00.** Which **two** details about octopuses are important enough to be included in a summary of the passage?
- A.** Because the octopus lacks bones and a shell, it uses its skin and body as defensive camouflage.
  - B.** Octopuses have a relatively small number of neurons compared to vertebrates.
  - C.** Octopuses are very good at solving problems and using tools.
  - D.** One researcher learned a lesson about octopus behavior when she fed stale squid to her subjects.
  - E.** Octopuses are difficult to study because of their curiosity, destructiveness, and lack of cooperation.

- 00.** What does the author believe about the question of octopus intelligence?
- A.** She considers it equivalent to human intelligence.
  - B.** She understands that exact measurements of it remain elusive.
  - C.** She believes that it is the only path to understanding the fundamental elements of thought.
  - D.** She believes that researchers should not study it in a laboratory setting.

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

**Part A**

What do paragraphs 8 and 9 suggest about octopuses?

- A.** They enjoy negative attention.
- B.** They are uncooperative at times.
- C.** They know when they are being watched.
- D.** They have a playful, teasing quality.

**Part B**

What type of evidence does the author of the passage present in paragraphs 8 and 9 to support the statement indicated by the answer to Part A?

- A.** Personal experiences
- B.** Quotations from experts
- C.** Scientific data
- D.** Deductive logic

Read the passage and answer the questions that follow.

## Excerpt from “The Garden of Memories”

by C. A. Mercer

*A man returns to his childhood home to meet with a lawyer about selling the property. The prospective buyer wishes to harvest the timber on the property.*

1       As he came to the stream, he saw the reflection of a face in the water — not his own, but that of one much younger.

2       It was so he met the boy. The child had been placing stepping-stones to bridge the stream, and now came across, balancing himself on the slippery surfaces to test his work. It was odd that he had remained unobserved until this moment, but that was due to the fact of the water-rushes on the brink being as tall as he.

3       The boy’s eyes met those of the man with a frank, unclouded gaze. He did not appear astonished. That is the way when one is young enough to be continually viewing fresh wonders; one takes everything for granted. He saw at a glance that this other was not alien to him; his instinct remained almost as true as those of the wild nature around.

4       For his own part, he had an unmistakable air of possession about him. He appeared to belong to the place as much as the hollyhocks and honeysuckle; and yet, how could that be?

5       “Do you live here?” he asked of the boy.

6       “Yes.” The boy turned proudly toward the modest gray pile in the manner of introducing it, forgetting himself in his subject. “It’s a very old house. There’s a picture over the bureau in the parlor of the man who built it, and planted the trees in the wood. Hannah says —”

7       “Hannah!”

8       It was a foolish repetition of the name. Of course there were other Hannahs in the world. The old servant of that name, who had told the man stories in his boyhood, had been dead more years than the child could number.

9       “Yes, — don’t you know Hannah? She’ll come and call me in presently, and then you’ll see her. Hannah says they — the trees — have grown up with the family” (he assumed an odd importance, evidently in unconscious mimicry of the one who had repeated the tradition to him), “and that with them the house will stand or fall. Do you think the roots really reach so far?”

- 10        There was an underlying uneasiness in the tone, which it was impossible altogether to disguise.
- 11        As the other expressed his inability to volunteer an opinion on this point, the boy went on, seeing that his confidences were treated with due respect:
- 12        “I dug up one myself once — I wished I hadn’t afterwards — It was only a tiny fir, small enough to go in a flower-pot; but that night the house shook, and the windows rattled as if all the trees in the forest were trying to get in. I heard them tapping their boughs ever so angrily against the pane. As soon as it was light, I went out and planted the tree again. I hadn’t meant to keep it out of the ground long: they might have known that.”
- 13        “Have you no playfellows here?”
- 14        The boy gave a comprehensive glance around. “There are the trees; they are good fellows. I wouldn’t part with one of them. It’s fine to hear them all clap their hands when we are all jolly together. There are nests in them, too, and squirrels. We see a lot of one another.”
- 15        This statement was not difficult to believe: the Holland overalls bore evident traces of fellowship with mossy trunks.
- 16        The boy did most of the talking. He had more to tell of the founder of the family whose portrait hung in the parlor, and of how, when he — the child — grew up, he rather thought of writing books, as that same ancestor had done, and making the name great and famous again.
- 17        “Shall we go in the wood now?” said the boy. “It’s easy enough to cross over the stepping-stones.”
- 18        “Yes, let us go.” The man was beginning to see everything through the boy’s eyes. The garden was again much as he had remembered it, enclosed in a world of beautiful mystery. Nothing was really altered. What alteration he had imagined had been merely a transitory one in himself. Together they went into the wood, as happy as a pair of truant school boys; they might have been friends of long standing.
- 19        “So this is your enchanted forest?” said the man.
- 20        “Not really enchanted,” replied the boy seriously. “I once read of one, but of course it was only in a fairy tale. That one vanished as soon as one spoke the right word. It would be a very wrong word that could make this vanish.” He had a way of speaking of the wood as if it were some sacred grove.
- 21        His companion suddenly felt guilty, not quite knowing why.

- 22        “Of course someone might cut them down.” The boy lowered his voice; it seemed shameful to mention the perpetration of such a deed aloud. “It would be terrible to hear them groan when the axe struck them. The young ones mightn’t mind so much; but it would be bad for the grandfather trees who’ve been here from the beginning. Hannah says one would still hear them wailing on stormy nights.”
- 23        “Even if they had been felled and carted away?”
- 24        “Yes, even then; though, to be sure, there would be no one to hear the wailing if it’s true that the house must fall, too, at the same time. But we needn’t trouble about that; none of it is likely to happen. You see, if it did, where should I be?”
- 25        He laughed merrily. This last argument appeared to him to be quite conclusive. Such an important consideration placed the awful contingency quite out of the question, and transformed it into nothing more than a joke.
- 26        The child’s laughter died away as they both stood still to listen. Each thought he had heard his own name called.
- 27        “It’s Hannah,” said the boy; and off he raced toward the house, barely saving himself from running into the arms of another person who had turned in at the gate.
- 28        “Who was the boy who ran round by the espaliers<sup>1</sup> a minute ago?”
- 29        The man’s heart sank with a dull thud: something had told him the answer before it came.
- 30        “Child!” The lawyer looked puzzled. “I did not see one. No children have any business in this garden. The house has been shut up altogether since the old servant you called Hannah died, eleven years ago.”
- 31        They had reached the veranda. The westering sun had faded off the windows. It was easy to see that the house was empty. The shutters were up within, and the panes dark and weather-stained. Birds had built their nests undisturbed about the chimney stacks. The hearthstones had long been cold.
- 32        “My client is willing to purchase the property on the terms originally proposed,” the lawyer was saying. “He contemplates investing in it as a building site. Of course the timber would have to be felled —”
- 33        A breeze passed through the treetops like a shudder. The younger man interposed: —

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<sup>1</sup>**espaliers:** trees trained to grow flat against a wall

34 "I am sorry you should have had the trouble of coming here, but I have decided to keep the old place after all — stick and stone. It is not right it should go out of the family. I must pull my affairs together as well as I can without that."

35 The little echo of his long-gone boyhood was to suffer no eviction.

From "The Garden of Memories" by C. A. Mercer—Public Domain

**00. Read this sentence from paragraph 33.**

**A breeze passed through the treetops like a shudder.**

How does the figurative language in this sentence affect the meaning of the passage?

- A.** by noting that the man is wistfully recalling the cool winds of his childhood in the same forest
- B.** by describing how the rapid and unpredictable changes in the weather are affecting the setting
- C.** by suggesting that the forest feels threatened when the attorney mentions the buyer's plans for the trees
- D.** by explaining the reason why the boy's servant has called him inside



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

**Part A**

How is paragraph 12 significant to the development of the plot?

- A.** It introduces the boy's feelings of extreme loneliness.
- B.** It warns against removing the trees from the property.
- C.** It illustrates the beauty and wonder of nature.
- D.** It shows that the boy fails to value nature as he claims to value it.

**Part B**

Select **two** details from paragraph 12 that **best** support the answer to Part A.

- A.** "'I dug up one myself once'"
- B.** "'It was only a tiny fir, small enough to go in a flower-pot'"
- C.** "'that night the house shook, and the windows rattled as if all the trees in the forest were trying to get in.'"
- D.** "'I heard them tapping their boughs ever so angrily against the pane.'"
- E.** "'I hadn't meant to keep it out of the ground long: they might have known that.'"

- 00.** Select the **two** sentences that when combined would **best** create a summary of the passage.
- A.** A man's visit to his childhood home causes a man to reminisce about the home's importance to his youth.
  - B.** A boy tells a story about a time when he removed a tree from the ground but later replaced it.
  - C.** The boy's servant and the man's former servant have the same name.
  - D.** A lawyer meets the man at the property to assist with its sale.
  - E.** The man's renewed appreciation for his land encourages him not to sell it.

- 00.** How does the conversation that occurs in paragraphs 22 through 24 affect the events of the passage?
- A.** It reminds the man of the wise words that his former servant once said to him.
  - B.** It shows the man how the removal of a forest can affect the entire community.
  - C.** It leads to the boy's acceptance of what could soon happen to his home.
  - D.** It contributes to the man's decision to keep the property in the family.

**Read the passages and answer the questions that follow.**

## **Passage 1**

### **from “New tech harvests drinking water from (relatively) dry air using only sunlight”**

by Thomas Sumner

- 1 A new device the size of a coffee mug can generate drinkable water from desert air using nothing but sunlight.
- 2 “With this device, you can harvest the equivalent of a Coke can’s worth of water in an hour,” says cocreator Omar Yaghi, a chemist at the University of California, Berkeley. “That’s about how much water a person needs to survive in the desert.”
- 3 Though that may not sound like much, its designers say the current device is just a prototype. But the technology could be scaled up to supply fresh water to some of the most parched and remote regions of the globe, such as the Middle East and North Africa, they say.
- 4 Previous attempts at low-energy water collection struggled to function below 50 percent relative humidity (roughly the average afternoon humidity of Augusta, Ga.). Thanks to a special material, the new device pulled water from air with as low as 20 percent relative humidity, Yaghi and colleagues report online April 13 in *Science*. That’s like conjuring water in Las Vegas, where the average afternoon relative humidity is 21 percent.
- 5 Drinking water supplies can’t keep up with the rising demands of a growing human population. Already, two-thirds of the world’s population is experiencing water shortages. One largely untapped water source is the atmosphere, which contains more than 5 billion Olympic-sized pools’ worth of moisture in the form of vapor and droplets.
- 6 Getting that moisture out is easy when the air is saturated with water. But humid regions aren’t where the water-shortage problem is, and drawing water from the drier air in parched areas is a greater challenge. Spongy materials such as silica gels can extract moisture from the air even at low relative humidity. Those materials, however, either amass water too slowly or require lots of energy to extract the collected water from the material.
- 7 The new device uses a material that avoids both problems. MIT mechanical engineer Evelyn Wang, Yaghi and colleagues repurposed an existing material composed of electrically charged metal atoms linked by organic molecules. This

metal-organic framework, christened MOF-801, creates a network of microscopic, spongelike pores that can trap such gases as water vapor. At room temperature, water vapor collects in the pores. As temperatures rise, the water escapes.

- 8        The team's prototype includes a layer of MOF-801 mixed with copper foam. Left in the shade, this layer collects water vapor from the air. When moved into direct sunlight, the layer heats up and the water vapor escapes into an underlying chamber. A condenser in the chamber cools the vapor, converting it into a potable liquid. This entire process takes around two hours.
- 9        Laboratory tests of the device harvested 2.8 liters of water per day for every kilogram of MOF-801 used. As it is now, the device could be used as a personal water source in dry regions without water-producing infrastructure, Yaghi says, or the system could be scaled up to produce enough water for a whole community.
- 10       The device's ability to produce water at low relative humidity is a breakthrough, says Krista Walton, a chemical engineer at Georgia Tech in Atlanta. "No one else is using MOFs like this today," she says.
- 11       As for the cost of scaling up, the ingredients used in the device's metal-organic framework "aren't exotic," Walton says. Producing large amounts of the material "would definitely be possible if the demand were there."

Excerpt from "New tech harvests drinking water from (relatively) dry air using only sunlight," by Thomas Sumner, from *ScienceNews.org*, April 13, 2017. Copyright © 2017, Society for Science & the Public.

## Passage 2

### from “New desalination tech could help quench global thirst”

by Thomas Sumner

12 The world is on the verge of a water crisis.

13 By 2025, the United Nations predicts, 2.4 billion people will live in regions of intense water scarcity, which may force as many as 700 million people from their homes in search of water by 2030.

14 Those water woes have people thirstily eyeing the more than one sextillion liters of water in Earth’s oceans and some underground aquifers with high salt content. For drinking or irrigation, the salt must come out of all those liters. And while desalination has been implemented in some areas — such as Israel and drought-stricken California — for much of the world, salt-removal is a prohibitively expensive energy drain.

15 Scientists and engineers, however, aren’t giving up on the quest for desalination solutions. The technology underlying modern desalination has been around for decades, “but we have not driven it in such a way as to be ubiquitous,” says UCLA chemical engineer Yoram Cohen. “That’s what we need to figure out: how to make desalination better, cheaper and more accessible.”

16 Recent innovations could bring costs down and make the technology more accessible. A new wonder material may make desalination plants more efficient. Solar-powered disks could also serve up freshwater with no need for electricity. Once freshwater is on tap, coastal floating farms could supply food to Earth’s most parched places, one scientist proposes.

#### **Watering holes**

17 Taking the salt out of water is hardly a new idea. In the fourth century B.C., Aristotle noted that Greek sailors would evaporate impure water, leaving the salt behind, and then condense the vapor to make drinkable water. In the 1800s, the advent of steam-powered travel and the subsequent need for water without corrosive salt for boilers prompted the first desalination patent, in England.

#### **Coastal crops**

18 When Khaled Moustafa looks at a beach, he doesn’t just see a place for sunning and surfing. The biologist at the National Conservatory of Arts and Crafts in Paris sees the future of farming.

- 19 In the April issue of *Trends in Biotechnology*, Moustafa proposed that desalination could supply irrigation water to colossal floating farms. Self-sufficient floating farms could bring agriculture to arid coastal regions previously inhospitable to crops. The idea, while radical, isn't too farfetched, given recent technological advancements, Moustafa says.
- 20 Floating farms would lay anchor along coastlines and suck up seawater, he proposes. A solar panel-powered water desalination system would provide freshwater to rows of cucumbers, tomatoes or strawberries stacked like a big city high-rise inside a "blue house" (that is, a floating greenhouse).
- 21 Each floating farm would stretch 300 meters long by 100 meters wide, providing about 1 square kilometer of cultivable surface over only three-hundredths of a square kilometer of ocean, Moustafa says. The farms could even be mobile, cruising around the ocean to transport crops and escape bad weather.
- 22 Such a portable and self-contained farming solution would be most appealing in dry coastal regions that get plenty of sunshine, such as the Arabian Gulf, North Africa and Australia.
- 23 "I wouldn't say it's a silly idea," Voutchkov says. "But it's an idea that can't get a practical implementation in the short term. In the long term, I do believe it's a visionary idea."
- 24 Floating farms may come with a large price tag, Moustafa admits. Still, expanding agriculture should "be more of a priority than building costly football stadiums or indoor ski parks in the desert," he argues.
- 25 Whether or not farming will ever take to the seas, new desalination technologies will transform the way society quenches its thirst. More than 300 million people rely on desalination for at least some of their daily water, and that number will only grow as needs rise and new materials and techniques improve the process.
- 26 "Desalination can sometimes get a rap for being energy intensive," Dave says. "But the immediate benefits of having access to water that would not otherwise be there are so large that desalination is a technology that we will be seeing for a long time into the future."

Excerpt from "New desalination tech could help quench global thirst," by Thomas Sumner, from *ScienceNews.org*, August 9, 2016. Copyright © 2016, Society for Science & the Public.

- 00.** What is the meaning of the word christened as it is used in paragraph 7 of Passage 1?
- A.** launched; started
  - B.** blessed; made holy
  - C.** brought to life
  - D.** given the name



- 00.** How does paragraph 5 contribute to the development of ideas in Passage 1?
- A.** It demonstrates how water shortages may not be taken as seriously as they should be.
  - B.** It establishes the severity of the problem and suggests a reason why the solution may be effective.
  - C.** It provides readers with context they need to understand technical concepts in the rest of the article.
  - D.** It connects a description of how a device works to an explanation of why it will solve a difficult problem.

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

**Part A**

In Passage 1, what central idea is developed in paragraphs 6–11?

- A.** MOF-801 can be used in dry climates because its ingredients are not especially difficult to find.
- B.** MOF-801 will probably take a while to catch on since demand for the device has not yet been created.
- C.** MOF-801 uses a framework of organic and inorganic material to collect water vapor and release it as liquid.
- D.** MOF-801 is a new technology that collects water quickly from relatively dry air and releases it with little energy.

**Part B**

Which sentence from the passage supports the central idea from Part A?

- A.** “Spongy materials such as silica gels can extract moisture from the air even at low relative humidity.” (paragraph 6)
- B.** “MIT mechanical engineer Evelyn Wang, Yaghi and colleagues repurposed an existing material composed of electrically charged metal atoms linked by organic molecules.” (paragraph 7)
- C.** “The team’s prototype includes a layer of MOF-801 mixed with copper foam.” (paragraph 8)
- D.** “The device’s ability to produce water at low relative humidity is a breakthrough, says Krista Walton, a chemical engineer at Georgia Tech in Atlanta.” (paragraph 10)

- 00.** Select **two** pieces of evidence the author provides in “New desalination tech could help quench global thirst” to support the claim that desalination techniques have been in use for a long time.
- A.** “For drinking or irrigation, the salt must come out of all those liters.” (paragraph 14)
  - B.** “Scientists and engineers, however, aren’t giving up on the quest for desalination solutions.” (paragraph 15)
  - C.** “In the fourth century B.C., Aristotle noted that Greek sailors would evaporate impure water, leaving the salt behind, and then condense the vapor to make drinkable water.” (paragraph 17)
  - D.** “In the 1800s, the advent of steam-powered travel and the subsequent need for water without corrosive salt for boilers prompted the first desalination patent, in England.” (paragraph 17)
  - E.** “Self-sufficient floating farms could bring agriculture to arid coastal regions previously inhospitable to crops.” (paragraph 19)

- 00.** Which statement **best** summarizes the section titled “Coastal crops” in Passage 2 (paragraphs 18-26)?
- A.** Floating farms are potentially useful but too expensive to maintain in the long term.
  - B.** Building floating farms in offshore locations will prove to be too difficult with current technologies.
  - C.** Floating farms are large crop-growing structures that are used mostly in areas that are dry and close to the seashore.
  - D.** Building floating farms that use desalination to irrigate crops with ocean water is a radical idea but possible in the future.

- 00.** Which sentence **best** states the difference in how these two passages address water scarcity?
- A.** Passage 1 has a straightforward description of a practical solution, while Passage 2 envisions an innovative fix to the problem.
  - B.** Passage 1 fully explains how a potential solution works, while Passage 2 describes an example of one of several potential solutions.
  - C.** Passage 1 hypothesizes about the future of water availability, while Passage 2 outlines attempts through history to make it more widely available.
  - D.** Passage 1 focuses mostly on overcoming obstacles to solving the problem, while Passage 2 explains why new technology makes obstacles irrelevant.

**There are five underlined parts in the passage. Some underlined parts may contain errors to be corrected, or they may need to be changed for better wording. If a change is needed, select the correct replacement. If no change is needed, select “No change.” For other underlined parts, you may only need to answer a question about the underlined word or phrase.**

There is more to movies than just moving pictures. When people watch movies; they are also listening. The sound in a film was part of the world the director creates — music can be cheerful, mysterious, or suspenseful. The music adds to the words and actions of the actors who appear onscreen. Another element of creating a particular mood in a movie is the background sounds.

The people who record those sounds are known as “Foley artists.” This job title is named for Jack Foley. Jack Foley moved to California as a young man because he liked the sunny, warm weather, born in New York in 1891. He started in the film area as a stuntman. He later also wrote and directed scripts.

The movie-making business was shaken up in 1927 when sound was added to movies, which had been silent until then. Jack Foley then began to create the sounds of movement, such as footsteps or the rustle of clothing, for the actors. Foley realized that different characters walked in distinctive ways, so each sound needed to be recorded separately. Some actors had soft footsteps; others had rushed or angry footsteps. Because the people who created these sounds were reproducing aspects of the personality of a character, Jack Foley considered them performers.

Every year since 1963, the Academy of Motion Picture Arts and Sciences has granted an Oscar to the film with the best sound design and editing.

**00.** Which change, if any, shows the **best** way to revise the underlined text?

**When people watch movies; they are also listening.**

- A.** When people watch movies, they are also listening.
- B.** When people watch movies. They are also listening.
- C.** When people watch movies they are also listening.
- D.** No change

**00.** Which change, if any, is needed to the underlined text?

**The sound in a film was part of the world the director creates**

- A.** The sound in a film is part of the world the director created
- B.** The sound in a film was part of the world the director created
- C.** The sound in a film is part of the world the director creates
- D.** No change



**00.** Which change, if any, shows the best way to revise the underlined text?

**Jack Foley moved to California as a young man because he liked the sunny, warm weather, born in New York in 1891.**

- A.** Jack Foley, born in New York in 1891, moved to California as a young man because he liked the sunny, warm weather.
- B.** Jack Foley moved to California, as a young man, born in New York in 1891, because he liked the sunny, warm weather.
- C.** Born in New York in 1891, because he liked the sunny, warm weather, as a young man Jack Foley moved to California.
- D.** No change

**00.** Which word **best** replaces “area” to be most specific?

**He started in the film area as a stuntman.**

- A.** field
- B.** industry
- C.** service
- D.** region

**00.** Which change, if any, shows the **best** way to revise the underlined text?

**Jack Foley then began to create the sounds of movement, such as footsteps or the rustle of clothing, for the actors.**

- A.** Jack Foley then began to create the sounds of movement such as footsteps or the rustle of clothing for the actors.
- B.** Jack Foley then began to create the sounds of movement (such as footsteps or the rustle of clothing), for the actors.
- C.** Jack Foley then began to create the sounds of movement — such as footsteps or the rustle of clothing for the actors.
- D.** No change

Read the passage and answer the questions that follow.

## Excerpt from *Dracula*

by Bram Stoker

*A young attorney named Jonathan Harker is sent to visit a potential buyer of a house in London to arrange the details of the purchase. The buyer is a nobleman named Count Dracula.*

- 1 I must have been asleep, for certainly if I had been fully awake I must have noticed the approach of such a remarkable place. In the gloom the courtyard looked of considerable size, and as several dark ways led from it under great round arches, it perhaps seemed bigger than it really is. I have not yet been able to see it by daylight.
- 2 When the calèche<sup>1</sup> stopped, the driver jumped down and held out his hand to assist me to alight. Again I could not but notice his prodigious strength. His hand actually seemed like a steel vice that could have crushed mine if he had chosen. Then he took out my traps, and placed them on the ground beside me as I stood close to a great door, old and studded with large iron nails, and set in a projecting doorway of massive stone. I could see even in the dim light that the stone was massively carved, but that the carving had been much worn by time and weather. As I stood, the driver jumped again into his seat and shook the reins; the horses started forward, and trap and all disappeared down one of the dark openings.
- 3 I stood in silence where I was, for I did not know what to do. Of bell or knocker there was no sign; through these frowning walls and dark window openings it was not likely that my voice could penetrate. The time I waited seemed endless, and I felt doubts and fears crowding upon me. What sort of place had I come to, and among what kind of people? What sort of grim adventure was it on which I had embarked? Was this a customary incident in the life of a solicitor's clerk sent out to explain the purchase of a London estate to a foreigner? Solicitor's clerk! Mina would not like that. Solicitor<sup>2</sup> — for just before leaving London I got word that my examination was successful; and I am now a full-blown solicitor! I began to rub my eyes and pinch myself to see if I were awake. It all seemed like a horrible nightmare to me, and I expected that I should suddenly awake, and find myself at home, with the dawn struggling in through the windows, as I had now and again felt in the morning after a day of overwork. But my flesh answered the pinching test, and my eyes were not to be deceived. I was indeed awake and among the

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<sup>1</sup>**calèche:** a light carriage pulled by a horse

<sup>2</sup>**Solicitor:** a government attorney or legal official

Carpathians<sup>3</sup>. All I could do now was to be patient, and to wait the coming of the morning.

4 Just as I had come to this conclusion I heard a heavy step approaching behind the great door, and saw through the chinks the gleam of a coming light. Then there was the sound of rattling chains and the clanking of massive bolts drawn back. A key was turned with the loud grating noise of long disuse, and the great door swung back.

5 Within, stood a tall old man, clean shaven save for a long white moustache, and clad in black from head to foot, without a single speck of colour about him anywhere. He held in his hand an antique silver lamp, in which the flame burned without chimney or globe of any kind, throwing long quivering shadows as it flickered in the draught of the open door. The old man motioned me in with his right hand with a courtly gesture, saying in excellent English, but with a strange intonation: —

6 “Welcome to my house! Enter freely and of your own will!” He made no motion of stepping to meet me, but stood like a statue, as though his gesture of welcome had fixed him into stone. The instant, however, that I had stepped over the threshold, he moved impulsively forward, and holding out his hand grasped mine with a strength which made me wince, an effect which was not lessened by the fact that it seemed as cold as ice — more like the hand of a dead than a living man. Again he said: —

7 “Welcome to my house. Come freely. Go safely; and leave something of the happiness you bring!” The strength of the handshake was so much akin to that which I had noticed in the driver, whose face I had not seen, that for a moment I doubted if it were not the same person to whom I was speaking; so to make sure, I said interrogatively: —

8 “Count Dracula?” He bowed in a courtly way as he replied: —

9 “I am Dracula; and I bid you welcome, Mr. Harker, to my house. Come in; the night air is chill, and you must need to eat and rest.” As he was speaking, he put the lamp on a bracket on the wall, and stepping out, took my luggage; he had carried it in before I could forestall him. I protested but he insisted: —

10 “Nay, sir, you are my guest. It is late, and my people are not available. Let me see to your comfort myself.” He insisted on carrying my traps along the passage, and then up a great winding stair, and along another great passage, on whose stone floor our steps rang heavily. At the end of this he threw open a heavy door, and I rejoiced to see within a well lit room in which a table was spread for supper, and on whose mighty hearth a great fire of logs, freshly replenished, flamed and flared.

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<sup>3</sup>**Carpathians:** a mountain range in central and eastern Europe

- 11       The Count halted, putting down my bags, closed the door, and crossing the room, opened another door, which led into a small octagonal room lit by a single lamp, and seemingly without a window of any sort. Passing through this, he opened another door, and motioned me to enter. It was a welcome sight; for here was a great bedroom well lighted and warmed with another log fire, — also added to but lately, for the top logs were fresh — which sent a hollow roar up the wide chimney. The Count himself left my luggage inside and withdrew, saying, before he closed the door: —
- 12       “You will need, after your journey, to refresh yourself by making your toilet. I trust you will find all you wish. When you are ready, come into the other room, where you will find your supper prepared.”
- 13       The light and warmth and the Count’s courteous welcome seemed to have dissipated all my doubts and fears. Having then reached my normal state, I discovered that I was half famished with hunger; so making a hasty toilet, I went into the other room.
- 14       I found supper already laid out. My host, who stood on one side of the great fireplace, leaning against the stonework, made a graceful wave of his hand to the table, and said: —
- 15       “I pray you, be seated and sup how you please. You will, I trust, excuse me that I do not join you; but I have dined already, and I do not sup.”

From DRACULA by Bram Stoker—,Public Domain

**00.** What does dissipated mean as it is used in paragraph 13?

- A.** to encourage movement
- B.** to bring about sudden change
- C.** to identify negative feelings
- D.** to cause something to fade

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

**Part A**

How does the author introduce the main conflict?

- A.** by describing the interaction between Harker and the driver as they reach the Count's home
- B.** by revealing Harker's lack of confidence as he waits outside the castle door
- C.** by explaining that Harker has only recently become a fully qualified solicitor
- D.** by showing how Harker believes he may be imagining all the events he describes

**Part B**

Select **two** statements from paragraph 3 that **best** support the answer to Part A.

- A.** "I stood in silence where I was, for I did not know what to do."
- B.** "The time I waited seemed endless"
- C.** "I felt doubts and fears crowding upon me"
- D.** "began to rub my eyes and pinch myself"
- E.** "All I could do now was to be patient, and to wait"



**00.** What is the **best** summary of the passage?

- A.** As soon as a London solicitor arrives at the home of Count Dracula, the solicitor is uneasy because the castle is dark. He waits patiently until the Count opens the heavy door. The Count is frightening, dressed all in black and standing like a statue.
- B.** A London solicitor arrives at the home of Count Dracula during the night. When no one comes to the door, he waits outside, frightened, in the dark courtyard. After the Count finally appears and warmly welcomes the solicitor in, his fears fade away.
- C.** In the middle of the night, a London solicitor is dropped off at Count Dracula's castle. The Count, a tall man dressed in black, opens the door and invites the solicitor into his house. The Count then picks up his guest's luggage and offers him supper.
- D.** A London solicitor who goes to the home of Count Dracula at night has reservations about having agreed to the journey. He is even more alarmed when the Count appears at the door. The solicitor does not know what to expect when he enters the house and is offered supper.

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

**Part A**

Which sentence **best** states an important theme of this passage?

- A.** One should strive to find the positive aspects of a negative situation.
- B.** Take advantage of favorable circumstances; they may not last.
- C.** Those who are aware of an upcoming event are better prepared to accept it.
- D.** First impressions may be misleading; things are not always as they seem.

**Part B**

How does the author develop the theme identified in Part A?

- A.** by contrasting Harker's feelings before and after he meets the Count
- B.** by revealing important information about the Count before Harker meets him for the first time
- C.** by providing details about the Count's appearance and about his initial actions toward Harker
- D.** by comparing Harker's response to the Count with the Count's response to Harker

- 00.** Which **two** sentences describe how the author’s choice to tell the story from Harker’s point of view contributes to the development of the passage?
- A.** The author uses the point of view to present the Count as a mysterious figure, thus creating anticipation.
  - B.** The author uses the point of view to introduce background knowledge about both characters, allowing readers to better understand the conflict.
  - C.** The author uses the point of view to create a sense of familiarity with Harker.
  - D.** The author uses the point of view to establish the relationship between characters by sharing reasons for their actions.
  - E.** The author uses the point of view to deliver unreliable information to the reader, which adds to the sense of confusion.

Tennessee ELA  
English II  
Fall Narrative Essay  
Item TN0025487  
Prospectors

Annotated Students Responses

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

## Excerpt from Chapter XXVIII of *Roughing It*, *Part 3*

by Mark Twain

*In 1859, silver was discovered in Nevada, and throughout the 1860s, tens of thousands of Americans and people from all over the world came to Nevada to mine it. This is an excerpt from a work of semi-autobiographical fiction by Mark Twain about this time period.*

- 1 I confess, without shame, that I expected to find masses of silver lying all about the ground. I expected to see it glittering in the sun on the mountain summits. I said nothing about this, for some instinct told me that I might possibly have an exaggerated idea about it, and so if I betrayed my thought I might bring derision upon myself. Yet I was as perfectly satisfied in my own mind as I could be of anything, that I was going to gather up, in a day or two, or at furthest a week or two, silver enough to make me satisfactorily wealthy — and so my fancy was already busy with plans for spending this money. The first opportunity that offered, I sauntered carelessly away from the cabin, keeping an eye on the other boys, and stopping and contemplating the sky when they seemed to be observing me; but as soon as the coast was manifestly clear, I fled away as guiltily as a thief might have done and never halted till I was far beyond sight and call. Then I began my search with a feverish excitement that was brimful of expectation — almost of certainty. I crawled about the ground, seizing and examining bits of stone, blowing the dust from them or rubbing them on my clothes, and then peering at them with anxious hope. Presently I found a bright fragment and my heart bounded! I hid behind a boulder and polished it and scrutinized it with a nervous eagerness and a delight that was more pronounced than absolute certainty itself could have afforded. The more I examined the fragment the more I was convinced that I had found the door to fortune. I marked the spot and carried away my specimen. Up and down the rugged mountainside I searched, with always increasing interest and always augmenting gratitude that I had come to Humboldt and come in time. Of all the experiences of my life, this secret search among the hidden treasures of silver-land was the nearest to unmarred ecstasy. It was a delirious revel.

2       By and by, in the bed of a shallow rivulet, I found a deposit of shining yellow scales, and my breath almost forsook me! A gold-mine, and in my simplicity I had been content with vulgar silver! I was so excited that I half believed my overwrought imagination was deceiving me. Then a fear came upon me that people might be observing me and would guess my secret. Moved by this thought, I made a circuit of the place, and ascended a knoll. Solitude. No creature was near. Then I returned to my mine, fortifying myself against possible disappointment, but my fears were groundless — the shining scales were still there. I set about scooping them out, and for an hour I toiled down the windings of the stream and robbed its bed. But at last the descending sun warned me to give up the quest, and I turned homeward laden with wealth. As I walked along I could not help smiling at the thought of my being so excited over my fragment of silver when a nobler metal was almost under my nose. In this little time the former had so fallen in my estimation that once or twice I was on the point of throwing it away.

3       The boys were as hungry as usual, but I could eat nothing. Neither could I talk. I was full of dreams and far away. Their conversation interrupted the flow of my fancy somewhat, and annoyed me a little, too. But as they proceeded, it began to amuse me. It grew to be rare fun to hear them planning their poor little economies and sighing over possible privations and distresses when a gold-mine, all our own, lay within sight of the cabin, and I could point it out at any moment. Smothered hilarity began to oppress me, presently. It was hard to resist the impulse to burst out with exultation and reveal everything; but I did resist. I said within myself that I would filter the great news through my lips calmly and be serene as a summer morning while I watched its effect in their faces. I said:

4       "Where have you all been?"

5       "Prospecting."

6       "What did you find?"

7       "Nothing."

8       "Nothing? What do you think of the country?"

9       "Can't tell, yet," said Mr. Ballou, who was an old gold-miner, and had likewise had considerable experience among the silver-mines.

10      "Well, haven't you formed any sort of opinion?"

11      "Yes, a sort of a one. It's fair enough here, maybe, but overrated. Seven-thousand-dollar ledges are scarce, though.

- 12        "That Sheba may be rich enough, but we don't own it; and, besides, the rock is so full of base metals that all the science in the world can't work it. We'll not starve, here, but we'll not get rich, I'm afraid."
- 13        "So you think the prospect is pretty poor?"
- 14        "No name for it!"
- 15        "Well, we'd better go back, hadn't we?"
- 16        "Oh, not yet — of course not. We'll try it a riffle, first."
- 17        "Suppose, now — this is merely a supposition, you know — suppose you could find a ledge that would yield, say, a hundred and fifty dollars a ton — would that satisfy you?"
- 18        "Try us once!" from the whole party.
- 19        "Or suppose — merely a supposition, of course — suppose you were to find a ledge that would yield two thousand dollars a ton — would that satisfy you?"
- 20        "Here — what do you mean? What are you coming at? Is there some mystery behind all this?"
- 21        "Never mind. I am not saying anything. You know perfectly well there are no rich mines here — of course you do. Because you have been around and examined for yourselves. Anybody would know that, that had been around. . . Gentlemen, I don't say anything — I haven't been around, you know, and of course don't know anything — but all I ask of you is to cast your eye on that, for instance, and tell me what you think of it!" and I tossed my treasure before them.
- 22        There was an eager scrabble for it, and a closing of heads together over it under the candle-light. Then old Ballou said:
- 23        "Think of it? I think it is nothing but a lot of granite rubbish and nasty glittering mica that isn't worth ten cents an acre!"
- 24        So vanished my dream. So melted my wealth away. So toppled my airy castle to the earth and left me stricken and forlorn.
- 25        Moralizing, I observed, then, that "all that glitters is not gold."
- 26        Mr. Ballou said I could go further than that, and lay it up among my treasures of knowledge, that nothing that glitters is gold. So I learned then, once for all, that gold in its native state is but dull,

unornamental stuff, and that only low-born metals excite the admiration of the ignorant with an ostentatious glitter. However, like the rest of the world, I still go on underrating men of gold and glorifying men of mica. Commonplace human nature cannot rise above that.

Excerpt from "Chapter XXVIII" from *Roughing It* by Mark Twain, 1872. August 18, 2006 [EBook #3177]. Copyright © 2016, from Gutenberg.org. In the public domain.



### **Writing Prompt**

You have just read a story about a prospector who thinks he has discovered gold. Write a narrative that tells the story from the point of view of one of the other prospectors. Be sure to use what you have learned about the setting, characters, and plot of the passage.

# TNReady Grades 9-12 Narrative Rubric

Revised: May 2017

Score	Focus & Organization	Development	Language	Conventions
4	<p>In response to the task and the stimulus, the writing:</p> <ul style="list-style-type: none"> <li>effectively engages and orients the reader by setting out a relevant problem, situation, or observation, establishing a point(s) of view, and introducing a narrator and/or characters.</li> <li>utilizes effective organizational strategies to establish a sequence of events and/or experiences that build on one another to create a coherent whole.</li> <li>contains an effective conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</li> </ul>	<p>In response to the task and the stimulus, the writing:</p> <ul style="list-style-type: none"> <li>effectively utilizes relevant narrative techniques, such as dialogue, pacing, description, reflection, and/or multiple plot lines, to thoroughly and insightfully develop experiences, events, and/or characters.</li> <li>effectively incorporates relevant, well-chosen details from the stimulus.</li> <li>effectively demonstrates a clear, insightful understanding of the task and stimulus by using relevant, well-chosen, descriptive details in order to convey a vivid picture of the experiences, events, setting, and/or characters.</li> </ul>	<p>The writing:</p> <ul style="list-style-type: none"> <li>illustrates consistent and sophisticated command of precise language, including sensory language.</li> <li>illustrates sophisticated command of syntactic variety for meaning and reader interest.</li> <li>utilizes sophisticated and varied transitional words and phrases.</li> <li>effectively establishes and maintains an appropriate style and tone.</li> </ul>	<p>The writing:</p> <ul style="list-style-type: none"> <li>demonstrates consistent and sophisticated command of grade-level conventions of standard written English<sup>1</sup>.</li> <li>may contain a few minor errors that do not interfere with meaning.</li> </ul>
3	<p>In response to the task and the stimulus, the writing:</p> <ul style="list-style-type: none"> <li>adequately engages and orients the reader by setting out a relevant problem, situation, or observation, establishing a point(s) of view, and introducing a narrator and/or characters.</li> <li>utilizes adequate organizational strategies to establish a sequence of events and/or experiences that build on one another to create a coherent whole.</li> <li>contains an adequate conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</li> </ul>	<p>In response to the task and the stimulus, the writing:</p> <ul style="list-style-type: none"> <li>adequately utilizes relevant narrative techniques, such as dialogue, pacing, description, reflection, and/or multiple plot lines, in order to sufficiently develop experiences, events, and/or characters.</li> <li>adequately incorporates relevant details from the stimulus.</li> <li>adequately demonstrates an understanding of the task and stimulus by using relevant descriptive details in order to convey a vivid picture of the experiences, events, setting, and/or characters.</li> </ul>	<p>The writing:</p> <ul style="list-style-type: none"> <li>illustrates consistent command of precise language, including sensory language.</li> <li>illustrates command of syntactic variety for meaning and reader interest.</li> <li>utilizes appropriate and varied transitional words and phrases.</li> <li>establishes and maintains an appropriate style and tone.</li> </ul>	<p>The writing:</p> <ul style="list-style-type: none"> <li>demonstrates consistent command of grade-level conventions of standard written English.<sup>1</sup></li> <li>contains occasional minor and/or major errors, but the errors do not significantly interfere with meaning.</li> </ul>
2	<p>In response to the task and the stimulus, the writing:</p> <ul style="list-style-type: none"> <li>conveys a limited, possibly confusing, situation, observation, or problem that may include a point(s) of view, a narrator, and/or characters.</li> <li>contains a limited sequence of events and/or experiences that may be confusing or contain gaps that interfere with the progression of events and/or experiences.</li> <li>contains a weak conclusion that may be only loosely related to the narrated events or experiences.</li> </ul>	<p>In response to the task and the stimulus, the writing:</p> <ul style="list-style-type: none"> <li>utilizes some relevant narrative techniques, such as dialogue, pacing, description, reflection, and/or multiple plot lines, in order to partially develop experiences, events, and/or characters.</li> <li>utilizes limited, if any, relevant details from the stimulus.</li> <li>demonstrates some understanding of the task and stimulus by using some relevant details in order to convey a limited picture of the experiences, events, setting, and/or characters.</li> </ul>	<p>The writing:</p> <ul style="list-style-type: none"> <li>illustrates inconsistent command of precise and/or sensory language.</li> <li>illustrates inconsistent command of syntactic variety.</li> <li>utilizes basic or repetitive transitional words and phrases.</li> <li>establishes but inconsistently maintains an appropriate style and tone.</li> </ul>	<p>The writing:</p> <ul style="list-style-type: none"> <li>demonstrates inconsistent command of grade-level conventions of standard written English.<sup>1</sup></li> <li>contains frequent errors that may significantly interfere with meaning.</li> </ul>
1	<p>In response to the task and the stimulus, the writing:</p> <ul style="list-style-type: none"> <li>contains an unclear, irrelevant, or no situation, observation, problem, or point of view.</li> <li>contains no or an ineffective sequence of events and/or experiences that may be brief, confusing, or very hard to follow.</li> <li>contains no or an irrelevant conclusion.</li> </ul>	<p>In response to the task and the stimulus, the writing:</p> <ul style="list-style-type: none"> <li>contains few or no relevant narrative techniques, such as dialogue, pacing, description, reflection, and/or multiple plot lines, in order to develop experiences, events and/or characters.</li> <li>contains no or irrelevant details from the stimulus.</li> <li>demonstrates little to no understanding of the task and stimulus by using no or irrelevant details, conveying an unclear or no picture of experiences, events, setting and/or characters.</li> </ul>	<p>The writing:</p> <ul style="list-style-type: none"> <li>illustrates little to no use of precise language and/or sensory language.</li> <li>illustrates little to no syntactic variety.</li> <li>utilizes no or few transitional words and phrases.</li> <li>does not establish or maintain an appropriate style and tone.</li> </ul>	<p>The writing:</p> <ul style="list-style-type: none"> <li>demonstrates limited command of grade-level conventions of standard written English.<sup>1</sup></li> <li>contains numerous and repeated errors that seriously impede meaning.</li> </ul>

<sup>1</sup> Conventions of standard written English include sentence structure, grammar, usage, spelling, capitalization, and punctuation.

they are in a camp they are discoverers threw 1859-1860 and they want to find gold and they find a rich mine. when they found some they said it was like "shining yellow scales" his friend thought he was going to stop since he was not finding any thing but he was wrong he had been still looking and could not wait to see what they said when he told them of his findings. when he went to tell his friend he did not want to believe him he thought he was just joking around he was serious and showed him he really found it. He even told him what Mr. Ballu said he could do.

### **Focus & Organization: 1**

The writing contains an unclear situation and does not establish a new point of view, as the exclusive use of "he" and "his" pronouns instead of character names generates reader confusion. The writing presents an ineffective sequence of events, where a sense of characters and actions is often unclear and hard to follow. The absence of a conclusion further weakens the response.

### **Development: 1**

The writing contains almost no narrative techniques. There is a loose sequence of events (they want to find gold, they find a rich mine, he tells a friend, he shows him what he found), but these sparse elements are presented without detail or development. The response does not utilize dialogue, clear characters, description, or reflection. There are a few references from the stimulus (*shining yellow scales...Mr. Ballu*), but most of the development is ineffective and reflects little to no understanding of the task and stimulus.

### **Language: 1**

The writing includes little to no use of precise or sensory language, and the examples that are present are borrowed from the stimulus (*discover[ers], shining yellow scales*). The writing mainly consists of three incorrect run-on sentences, so there is no syntactic variety. Additionally, transitions are absent, and the writing does not establish an appropriate style or tone.

### **Conventions: 1**

The writing demonstrates a limited command of grade-level conventions. While not incoherent, there are numerous errors across several areas that seriously impede meaning. In addition to consistent errors with capitalization and sentence construction (run-on sentences), there are repeated errors in basic spelling (*find* [find], *found* [found], *wrong* [wrong], *been* [been], *really* [really]) and usage (*threw* [through], *since* [since]). The response is too brief to sustain so many errors.

At the begining of the story they thought they had found masses of silver lying on the ground. They thought when they seen the silver it was gone glitter in the sun on the moutain summits. They thought they was gone exaggerate the idea and betrayed they thoughts, and bring derision upon they self.

By and By, in the bed of a shallow rivulet, i found a deposit of shinning yellow scales, and my breath almost forsook me! They was so excited that i half believed my overwrought imagination was deceiving me and would guess my secret. They set about scooping them out, and for an hour i toiled down the windings of the stream and robbed its bed. As they walked over they could not help smiling at the thought of my being so exited over my fragment of silver when a nobler metal.

Then they started getting hungry and didn't eat nor talked. They was having all different types of dreams and they conversations interrupted the flow of my fancy somewhat, and annoyed a little, too. It was hard to resist the impulse to burst out with exultation and everything; nut i did resist.

Suppose, now this is merely a supposition, you know- suppose you could find a ledge that would yield, say a hundred and fifty dolloars a ton- woud that satisfy you. Or find you one that would yield two thousand dollars a ton- would that satisfy you.

Among they treasures of knowledge, that nothing that is glitters is gold. So they learned then, once for all, that gold in its native state is but dull, unornamental stuff, and that only low- born metals excite the admiation of the ignorant with an ostentations glitter.

### Focus & Organization: 1

The writing fails to accomplish an essential part of the task, to adopt an alternate character's point of view, and instead presents a scenario from the same perspective as the stimulus. While the writing presents a sequence of events organized in a chronological progression, most of this narrative structure is copied directly from the original stimulus narrative, including the conclusion. There is insufficient original focus and organization to merit higher than a Score Point 1.

### Development: 1

The writing contains narrative techniques, but these elements are carried over directly from the stimulus with little alteration. The curation of directly copied text is not always logical, and the efforts to construct original content reflect misreads of the text (Then they started getting hungry and didn't eat or talked. They was having all different types of dreams). Stray moments of ineffective paraphrasing do not offset that nearly all of the development is directly from the stimulus. The writing reflects little to no understanding of the task and stimulus.

### Language: 1

In instances where nearly all the writing is directly copied from the stimulus, the Language trait is assessed exclusively on original content. The writing includes little to no use of original precise or sensory language, as the examples that are present are borrowed from the stimulus. The syntactic variety, transitions, style and tone are also carried over from the original stimulus. As a result, the stray elements of original language use are inadequate and result in a Score Point 1.

**Conventions: 1**

The writing demonstrates a limited command of grade-level conventions. Setting aside all text that is directly copied from the stimulus, the small sample of remaining writing contains numerous and repeated errors in grammar (they seen, they thoughts, they self, gone glitter, didn't eat nor talked) and capitalization (i, By); these errors sometimes impede meaning.

The story help us to learn how can exprince change lif or how the hard work can change life too because no one can't stop your dream "silver was discovered in nevada" that's mean how he change his life ,make him dream real, and he make people come from all the world to mine it, he try explain how he learn from silver and how silver story help him learn a lot things.

in paragraph 24 said "so vanished my dream. so melted my wealth away. so toppled my airy castle to the earth and left me stricken and forlorn" that's explain how he exited to make his dream because he fight everything to make his dream.

in paragraph 3 said "the boys were as hungry as usual, but I could eat nothung. neither could I talk. I was full of dreams and far away" explain how he forget everthing because he try hard to be sucssful and learnd because we can't take the dream easy we need try hard and hard to make dreams , everybody start from nothing.

The last thing I would say we can learn a lot from this stories like the dream not easy to make it , we need fight for dreams, we need work hard and sucssful to get dream because nothing easy to get in life sure we find presure somtime from people but in this time we need read like this story to learn from those people how they work hard to get then dream and change life for them .

### **Focus & Organization: 1**

The writing fails to accomplish both essential parts of the task, to craft a narrative and adopt an alternate character's point of view, and instead presents information from the author's perspective outside of a narrative framework. The writing contains no relevant sequence of events, as it is not a narrative that moves through time. "What we can learn from the story" is an inappropriate focus for the writing.

### **Development: 1**

The writing contains almost no narrative techniques. Instead of a narrative, the response utilizes an expository format to present an inappropriate attempt at analysis. The writing references some details from the stimulus, but these are presented as cited examples to support a central idea, and do not serve to develop a narrative (in paragraph 3 said). The writing reflects little to no understanding of the task and stimulus.

### **Language: 1**

The writing includes little to no use of precise or sensory language, and the examples that are present are borrowed directly from the stimulus (vanished, melted, toppled). Most of the word choice is bland and simple. The writing is comprised of rambling, incorrect run-on sentences, so there is no syntactic variety. The response does use perfunctory transitions, but they do not offset the limited use of vocabulary, weak sentences, and inappropriate expository style and tone.

### **Conventions: 1**

The writing demonstrates a limited command of grade-level conventions. The writing exhibits numerous and frequent errors in punctuation, most notably sentence boundaries, which seriously impede meaning. Additional errors in grammar (story help us to, no one can't, he try explain, that's mean how he), spelling (exprince, sucssful, learnd, sometime), dropped words (learn how can exprince change lif, we need fight for dreams), and capitalization (i) further weaken the response.

As a prospector I would say gold minning and silver minning are overrated. It takes weeks before you might even find gold or silver. Don't expect to find masses of gold or silver. It is not a consistent way of money.

Also, being a gold or silver miner could cause people to catch on to what you are doing. Then they will want to get gold too. So, when you do find gold or silver you shouldn't share with anyone that you don't trust. "It was hard to resist the impulse to burst out with exultation and reveal everything; but I did resist." (paragraph 3)

Even though gold or silver is uncommom to find while searching for it, many people still are amazed by it and its beauty. The way gold looks is appealing to the eyes. But is all the searching and time really worth finding it? It could take weeks to months, even longer before any is found. Finding gold and silver may be a very exciting thing to have but it isn't worth the cost of finding it.

### **Focus & Organization: 1**

The writing fails to accomplish both essential parts of the task, to craft a narrative and adopt an alternate character's point of view, and instead presents information from the author's perspective outside of a narrative framework. The writing contains no relevant sequence of events, as it is not a narrative that moves through time. The premise that mining is overrated and not worth the effort is an inappropriate focus for the writing.

### **Development: 1**

The writing contains almost no narrative techniques. Instead of a narrative with characters, dialogue, or a sequence of events that move through time, the response utilizes an expository format to present an inappropriate attempt at analysis. The writing includes a single reference from the stimulus (It was hard to resist the impulse to burst out with exultation and reveal everything; but I did resist), but this detail is presented as a cited example to support a central idea and does not serve to develop a narrative. The writing reflects little to no understanding of the task and stimulus.

### **Language: 2**

The writing illustrates inconsistent command of precise and/or sensory language (overrated, uncommo[n], appealing to the eyes). For the most part, the language within the writing is bland and simple (It takes weeks before you might even find gold or silver; Then they will want to get gold too), as well as repetitive (gold, silver, searching, finding). Many of the sentences are short, simple, and choppy, reflecting a limited syntactic variety. There are basic transitional phrases present to move the narrative along (Also, Even), and there is some evidence of an appropriate style and tone.

### **Conventions: 2**

The writing demonstrates an inconsistent command of grade-level language conventions. The writing correctly places commas after most introductory clauses, but there are also some commas missing. There are some instances of awkward syntax (It is not a consistent way of money; Even though gold or silver is uncommom to find while searching for it, many people still are amazed by it and its beauty) that interrupt the flow of the writing. Weighing the elements done correctly against the errors, and factoring in the brevity of the response where there is limited opportunity to showcase a broader range of skills, the result is a Score Point 2.

There's a strange new lad working in the mines. He always looks guilty, like he's found something and doesn't plan on sharing. We all know he hasn't found anything. There's nothing here, but yet he goes about all sneaky. He'll dissapear all day, the only time we see him is when the sun sets. One night at dinner, he looked like he was about to burst he was so happy. Then at least he finally said something.

"Where have you all been?" he asked.

"Prospecting," said one of the other men with us.

"What did you find?"

"Nothing."

Back and forth they went, the strange one talking about finding wealth in this empty mine, "merely a supposition," he claimed. We all knew he was up to something.

"Here - what do you mean? What are you coming at? Is there some mystery behind all this?" someone asked.

"Never mind. I am not saying anything. You know perfectly well there are no rich mines here - of course you do. Because you have been around around and examined for yourselves. Anybody would know that, that had been around... Gentlemen, I don't say anything - I haven't been around, you know, and of course don't know anything - but all I ask of you is to cast your eye on that, for instance, and tell me what you think of it!" He threw a bag full of rocks down on the table.

"Think of it? I think it is nothing but a lot if granite rubbish and nasty glittering mica that isn't worth ten cents an acre!"

He looked down, embarassed and upset. Poor guy, thought he struck fortune, but that's just how it is in the mines.

### Focus & Organization: 2

The writing conveys a limited situation but does adopt an alternate character's point of view (There's a strange new lad working in the mines). There is a minimal introduction to establish the first impressions of the prospector, but additional information would more adequately orient the reader. There is a limited sequence of events and experiences that progresses clearly, though a significant portion of the organization is closely modeled after the structure of the stimulus. The brief conclusion is weak, but it does relate to the narrated events and experiences.

### Development: 2

The writing includes some relevant narrative techniques, such as dialogue, pacing, and description, but it draws upon the stimulus so heavily that only some credit can be given for Development. While there is an expectation within the prompt to retrace the steps from the original narrative, presenting a paraphrased retell with minimal additional information (details, insights, observations) only somewhat responds to the task. In this response, the bulk of the borrowed text centers on the group dialogue in the moments before the prospector's reality check. There are missed opportunities to develop the exchange with additional insights and observations. However, the introduction attempts to condense story events and add some details, and the conclusion contains an appropriate, if brief, observation as well. The writing reflects some understanding of the task and stimulus.

### Language: 2

The writing illustrates inconsistent command of precise and/or sensory language (strange new lad, [so happy] like he was about to burst), as for the most part, the language is bland and simple. Many of the sentences are short and simple, but the writing also includes a few



slightly more complex sentences (Poor guy, thought he struck fortune, but that's just how it is in the mines), reflecting an inconsistent syntactic variety. The writing utilizes a few transitional phrases (One night at dinner; Back and forth they went), and they sufficiently move the narrative forward. There is also some evidence of an appropriate style and tone.

**Conventions: 2**

The writing demonstrates an inconsistent command of grade-level language conventions. There are stray errors in spelling (disappear, lot of granite) and usage (at least [last]), but these errors do not interfere with meaning. The primary reason for a Score Point 2 is that when the copied stimulus elements are removed from consideration, there is a limited writing sample wherein to assess control of language conventions. The brevity of the original content limits the opportunity to showcase a broad range of skills, so the result is a Score Point 2.

My name is Alexander and i am a prospector. It has been a couple of months since one of my co-workers and I thought we hit it big by discovering that we had found gold.

It was one day the my partner had told me how he thought he had walked up on a pile of gold but that wasn't the case. He was on his hands and knees wiping and dusting off dust of what he had belived was the door to his fortune. He picked up the object and took it with him. He was examining the piece while he was walking along the way but he soon found out that it was just a piece of silver that was stained with dirt so it gave it a gold color. He was heart broken. As a prspector it is really tough to think that you have found gold but you soon realize that you haven't. This is your job and this is how you earn your pay.

It took many many months for my co-worker to get over what he thought he had found. But as a prospector you just have to back out there and start looking again!

### **Focus & Organization: 2**

The writing conveys a limited situation but does adopt an alternate character's point of view (My name is Alexander and i am a prospector). There is a minimal introduction to setup the new character and situation, but additional information would more adequately orient the reader. The writing presents a limited sequence of events and experiences that progresses clearly, though there are gaps and the writing does not always stay in narrative format. The brief conclusion is weak, but it does relate to the narrated events and experiences.

### **Development: 2**

The writing includes some relevant narrative techniques, such as pacing and reflection, but there is also some expository writing that is not integrated into the story very well (He was heart broken...This is your job and how you earn your pay). Stepping out of the story to attempt analysis is not effective for narrative writing, especially when it results in missed opportunities for more appropriate development (insights, more details from the original story, and descriptions). This mixed approach and the absence of additional narrative techniques and appropriate development reflect a limited understanding of the task and stimulus.

### **Language: 2**

The writing illustrates inconsistent command of precise language ([wiping], dusting, stained). An example of sensory language is also present (a piece of silver that was stained with dirt so it gave it a gold color), but for the most part, the language is bland and simple. The response also exhibits inconsistent command of syntactic variety, as some correct simple and compound sentences are present alongside less controlled sentences (He was examining the piece...it was just a piece of silver that was stained with dirt so it gave it a gold color). There are basic transitional phrases present to move the narrative along, and there is some evidence of an appropriate style and tone.

### **Conventions: 2**

The writing demonstrates an inconsistent command of grade-level language conventions. Frequent errors in spelling (whiping, belived, prspector), usage (day the [that] my partner; dusting off dust of [from] what), and dropped words (have to [get] back there) sometimes interfere with meaning. While most sentence boundaries are acceptable, punctuation errors via missing commas sometimes make the writing hard to follow.

I would see him everyday, he went and came, he didnt find anything but he still searched. I could see him through the cabin window. He looked like a 5 year old playing pathologist wanna be. He didn't have tools but he used what he had in hand to examine all those stones. It seemed like he was havinf fun with it. Althought for me was pretty boring. He came back one day as the sun was setting and he looked excited.

I was starving, had nothing to eat, nothing to do but to plan out how we were gonna manage economy. He seemed very weird like he was hiding something. Me as a miner knew that he had found somehtig. I've been around the place and it wasn't bad but it wasn't the best. He had had a granite rubbish mica that was worth nothing so i had to tell him.

It looked like he was upset about what I'd said. I told him " there is nothing wrong with discovering and being wrong but you have to know the difference between gold and glitter". At that moment he understood the lesson and seemed a little less ignorant than before.

### **Focus & Organization: 2**

The writing conveys a limited situation but does adopt an alternate character's point of view (though unnamed, the new perspective is Mr. Ballou). There is no formal introduction, as the response launches into the new perspective of someone observing the miner, but details to establish setting and characters to better orient the reader are missing. The writing presents a limited sequence of events and experiences, though there are gaps that sometimes interfere with the progression of events. The brief conclusion is weak, but it does relate to the narrated events and experiences.

### **Development: 2**

The writing includes some relevant narrative techniques, such as pacing, description, and reflection to partially develop ideas. To its credit, the writing maintains a narrative format and stays sufficiently aligned with the original stimulus plot points without drawing too heavily upon stimulus details for development. This reflects some understanding of the task and stimulus. However, the overall development of the response remains superficial, as the story events are presented quickly and with little additional detail (He seemed very weird like he was hiding something. Me as a miner knew that he had found somehtig). "He looked like a 5 year old playing pathologist wanna be" is a strong characterization detail, but the writing also contains awkward stimulus details that are less effective (how we were gonna manage economy; He had had a granite rubbish mica).

### **Language: 2**

The writing illustrates inconsistent command of precise language (pathologist, starving, weird), and there is no sensory language. For the most part, the language is bland and simple. The response also exhibits inconsistent command of syntactic variety, as some correct simple and compound sentences are present alongside less controlled sentences (I would see him everyday, he went and came, he didnt find anything but he still searched). The writing does not incorporate traditional transitions, but there is sufficient connection between paragraphs to move the narrative along (...so i had to tell him; It looked like he was upset about what I'd said), and there is some evidence of an appropriate style and tone.

### **Conventions: 2**

The writing demonstrates an inconsistent command of grade-level language conventions. The writing exhibits mostly correct spelling and grammar, and there are only a few capitalization errors. However, the frequent punctuation errors, primarily with inconsistent comma usage (but there are also missing apostrophes and hyphens), sometimes interfere with meaning.

Commas are missing from introductory clauses and when introducing dialogue. The inconsistent comma usage also generates some incorrect sentence formations, as extra commas create run-ons (opening sentence) and comma splices (It seemed like he was havinf fun with it, Althought for me was pretty boring).

I have been working in the mines for years and not once have I come across gold. I had hope to see it before my time comes to an end and for my family. Being a gold miner is tough business. I work in dark caves only smelling of dirt and copper. I see other men around me die, trying to find gold. Throughout all these years working in the dangerous mines I have yet to discover gold. There is a rookie who came in about a month ago who is optimistic about finding this gold. I see men come and go, and there is nothing special about this one. I am only down here because of my family.

"Hey, do you know where the water is," asked the rookie in his thick New York accent.

"You talking to me?" I said looking at his lanky body. He was tall, but skinny. He looks like he hasn't ate in days. His face was covered in dirt and coal.

"Look, I've only been here for a couple of days could you cut me some slack," he said offering his hand out to me.

"Alright, rookie the water is over there," I said pointing to the brown bucket.

When work was over we all went to the shed and ate. We were all hungry after a long day. The only person that didn't come back was the rookie. After an hour he came back with an odd attitude. We was happy, but it looked like he was hiding something. *I always thought he was suspicious.* He said nothing was wrong, but something was up I could feel it.

### Focus & Organization: 2

The writing conveys a limited situation but does adopt an alternate character's point of view (There is a rookie who came in about a month ago). The introduction sets up the situation and the new character's mindset to adequately orient the reader. The writing presents a limited sequence of events and experiences, though there are gaps that interfere with the progression of events (the abrupt transition from the introduction to the exchange about water). The absence of a conclusion may have been intentional to keep the reader interested, but this results in a sense of incompleteness to the response.

### Development: 2

The writing includes some relevant narrative techniques, such as dialogue, pacing, and description, to partially develop ideas. The introduction includes some specific details to convey the desperation and danger involved in the narrator's line of work (Being a gold miner is tough business...I see other men around me die, trying to find gold). These observations and new details could work to set up an effective narrative, but the brief story that follows does little to match the potential of the introduction. There are a few characterization details within the dialogue exchange (thick New York accent, lanky, covered in dirt and coal), but a conversation about finding water does not contribute to or advance the narrative in a meaningful way. A more extensive narrative could have sustained a slow start, but this response includes it as one of only two events. The rest of the narrative transpires quickly and with little additional information or insight. The writing reflects some understanding of the task and stimulus.

### Language: 3

The writing illustrates a consistent command of precise language (rookie, optimistic, lanky, suspicious), including sensory language (dark caves only smelling of dirt and copper, thick New York accent, face was covered in dirt and coal). The writing also exhibits a command of syntactic variety that enhances reader interest, as both simple and compound sentences are present and constructed correctly (I see men come and go, and there is nothing special about

this one). The writing establishes and maintains an appropriate style and effective appraising tone.

**Conventions: 3**

The writing demonstrates a consistent command of grade-level language conventions. The writing exhibits generally correct spelling, capitalization, and sentence structure. There are occasional errors with tense shifts (I had hope[d]; [He] hasn't ate in days) and punctuation (clauses are missing commas), but these errors do not interfere with meaning.

Hot. It doesn't get much hotter than Nevada in the bunring summer time. We've been here for quite some time now, but we haven't struck gold yet. We're not gettin' poorer, but we aren't gettin' richer either.

I walk outside with the boys who have been with me in my time here. I look up at the golden sun and feel the drops of sweat begin to roll down the back of my neck. We set off to mine in hopes of riches.

Only a few minutes have passed, and it seems like one of my buddies is already headed back inside! For what, though? Surely he's man enough to stay out here like the rest of us. Only now I notice he's not going inside, but he's going off into nowhere! He looks back at us and stops in place and stares at the sky as if there's somehin' interestin' up there. I just get back to work because if you work hard, you'll get rewarded. Only 20 or so minutes later though, I look over, and he's gone. Oh well. He can do what he wants.

After a hard day's work, some grub sure sounds about nice right now. We didn't find gold, but we worked hard together... with the exception of the one boy over there. The rest of the boys and I though talk about economics and such. It's important to plan for the future in case somehin' good or bad comes about. I look over at the boy in the midst of our conversation, and he has a strange smirk on his face. He is a strange one...Suddenly, he speaks out.

We continue to have a short conversation about our day, and then he teases us about his finding of "treasure." We all scramble to get a glimpse of what we thought was going to be our fortune we dreamed of. However, just as I was starting to warm up to the boy, Mr. Ballou said it wasn't gold! In fact, it wouldn't even be worth ten cents an acre! The fool was blinded by his greed, and he will still be the odd man out...

### Focus & Organization: 3

The introduction adequately orients the reader by providing some specific details to establish a relevant situation (...Nevada in the [burning] summer time. We've been here for quite some time now, but we haven't struck gold yet), and an alternate point of view for the story (later confirmed "...it seems like one of my buddies is already headed back inside!). The writing is organized in a clear chronological order to establish a sequence of events that create a coherent whole. The conclusion is brief, but adequately ends the narrative.

### Development: 3

The writing adequately utilizes several narrative techniques, such as pacing, description, and reflection. There is no use of dialogue, but this is somewhat offset by the narrator's internal reflections and observations. The response adequately sets up the prospector's mindset and provides some specific details from the stimulus to develop the narrative and adequately convey the narrator's experience (He looks back at us and stops in place and stares at the sky as if there's somehin' interestin' up there. I just get back to work because if you work hard, you'll get rewarded). There are moments of reflection throughout the writing, though the narrative moves quickly, and additional development would have strengthened the response. The writing reflects an adequate understanding of the task and stimulus.

### Language: 3

The writing illustrates a consistent command of precise language ([burning] summer, grub, strange smirk, scramble to get a glimpse), including sensory language (I look up at the golden sun and feel the drops of sweat begin to roll down the back of my neck). The writing also exhibits a command of syntactic variety that enhances reader interest, as both simple

and compound sentences are present and constructed correctly (Only now I notice he's not going inside, but he's going off into nowhere!). The writing also establishes and maintains an appropriate conversational style and tone that enhances the narrator's voice and perspective (For what, though? Surely he's man enough to stay here like the rest of us).

**Conventions: 3**

The writing demonstrates a consistent command of grade-level language conventions. The writing exhibits generally correct spelling, capitalization, grammar, and punctuation, though there are occasional errors. The stylistic choice to adopt a dialect (gettin', somethin', interestin') is consistent throughout the response. There are occasional errors with syntax (...some grub sure sounds about nice right now; The rest of the boys and I though talk), but these errors do not significantly interfere with meaning.



I'll never forget going to Nevada to search for silver. I remember seeing all the people, there was so many people. It was an crazy experience.

The first day we all worked really hard at digging for the silver. I personally feel I was working the hardest, oh why? Well mostly because I'm just an great miner. I'm not even kidding, believe it or not, but anyway, we were all mining so much that first day. Then, while the rest of us were working another mine was saying he found gold!

I was so astonished and didn't know if he was being serious, I felt maybe he was hallucinating since we had all been working so much in the heat. The other guys and I ended up following him though. He took us on a pretty far walk, we were wondering if it was even worth following him. We honestly began we'd all end up dying from the burning heat showering down onto us, but we continued following him anyway, hoping he wasn't an crazy man.

We all finally got to the place where the man saw "gold." He was yelling as loud as a train sounds at full speed. It ended up being an rubbish granite. I was on the verge of breaking down into tears, I felt that long exhausting walk was so pointless. I felt that someone gave me hope and excitement for something that was crushed in under an hour. We all lost so much faith that day, it was hard for us to walk all the way back and continuing mining.

I know I've been describing how I felt but I'm certain others felt just as bad as me, or some of them felt worse than me. I know for sure the man who thought it was gold felt as if he just got an entire boulder dropped on his heart. He just sat around for the rest of our time there. He felt extremely embarrassed and would start crying at random times. I kind of began feeling bad for the guy, but I mean it was all his fault for not being able to identify proper gold. Well, that's what happened when I went to the wonderful Nevada to search for silver! It was honestly quite the experience and adventure, one I'll never forget.

### Focus & Organization: 3

The introduction briefly orients the reader to establish a relevant situation, that the narrator was searching for silver in Nevada and it was an environment congested with fellow prospectors. The ensuing focus is on the alternate character's point of view (...while the rest of us were working another mine[r] was saying he found gold!). The writing is organized in a clear chronological order to establish a sequence of events that create a coherent whole. The integration of the conclusion into the narrative is a bit clumsy (...it was all his fault for not being able to identify proper gold. Well, that's what happened when I went to the wonderful Nevada...), but the conclusion adequately reflects on the narrator's experiences.

### Development: 3

The writing adequately utilizes several narrative techniques, such as pacing, description, and reflection. There is no use of dialogue, but this is somewhat offset by the narrator's internal reflections and observations. The writing is adequately developed with a mix of elements from the stimulus (a prospector believes he has found gold, the others get their hopes up too, the prospector receives a reality check and is despondent), as well as revisions to the original story, since the prospectors must journey to the granite and mica deposits instead of them being revealed at the dinner table. There are moments of reflection throughout the writing (I was on the verge of breaking down into tears, I felt that long exhausting walk was so pointless; we all lost so much faith that day), though the narrative moves quickly, and additional development would have strengthened the response. The writing reflects an adequate understanding of the task and stimulus.

**Language: 3**

The writing illustrates a consistent command of precise language (astonished, [hallucinating], exhausting, pointless), including sensory language (burning heat showering down on us, yelled as loud as a train sounds at full speed). The writing also exhibits a command of syntactic variety that enhances reader interest, as both simple and more complex sentences are present (We honestly began [dropped word] we'd all end up dying from the burning heat showering down onto us, but we continued following him anyway, hoping he wasn't an crazy man). The writing also establishes and maintains an appropriate conversational style and tone that enhances the narrator's voice and perspective.

**Conventions: 3**

The writing demonstrates a consistent command of grade-level language conventions. The writing exhibits generally correct spelling and capitalization. There are occasional grammar errors, such as the dropped word noted above, subject-verb disagreement in "...it was hard for us to walk all the way back and continuing mining," and the error of using "an" instead of "a" (an crazy man, an great miner). Most sentence construction is adequate, and though there are a few comma splices within the writing (I was so astonished and didn't know if he was being serious, I felt maybe he was hallucinating), the errors do not significantly interfere with meaning.

This journey to Nevada has been harsh. I've never been so famished in my life. As we pull into our cabin, we all gaze around looking for glittering ores. Finally, we all get settled into the cabin and we naturally all meet in the living quarters to discuss plans. We all decide to go search and explore this new land before us.

Some of us thought the ground would be scattered with chunks of silver and gold. Some dreamed of wealth and prosperity. They were all wrong. We all went out on our own and searched for profitable land. This Nevada mountain land is not what we expected, a bit of a disappointment really. Never the less, we kept prospecting for land and mines holding our wealths and all we had to do was flip the rock over.

I saw Mark, a young yuppy, find a piece of granite with meca on it. That young man scrambled for it like a starved hound for a slab of meat. I let him be and let him dream of riches before they get crushed by Mr. Ballou. Mr. Ballou was the eldest and most experienced miner that had came to Nevada with the group. He would shatter little Mark's dreams of wealth. Mark needs to learn the hard way though. He'll see that it isn't that easy out here in Nevada.

As for me, I went and explored the countryside. I found one potentially promising cave that could be used for gold and silver. I didn't see any other prospects, either. That was the best part. I would have a mine all to myself and all the earnings to go along with it. I still feel sorry for that Mark kid. Poor kid thought he was just going to come out here and strike it big on his first day. Well, I got news for you. It isn't easy. Never has been and never will be.

On my way back, I saw two miners bickering over a piece of quartz. They thought it was silver and boy did they believe that. Both of them went back and forth arguing about who saw it first. Also who touched it first, who had possession first. They needed a jury to settle this quarel out. So I became the jury. I walked up and said, "Whats all this about?" "He's trying to steal my silver!" said one "You yellow-belly, I saw it first!" said the other.

I thought I should just settle this right now so I did. I told them both it was just a lousey chunk of quartz and it's worthless. They both dropped it and went on their merry way.

Getting towards sundown, a bright gleam struck my eye. I winced, but that was the only pain this thing would give me. As I walked over to inspect this rock I made sure the coast was clear. As I leaned down, I saw a bright bronze glow to a shiny metal. This was it! This is gold! I jumped for joy in my head. My exterior was quite the opposite. I quickly stuffed the rock into my bag and made haste to the mountain cabin.

On my walk home, I take in the scenery of the Nevada mountain escape. Beautiful pine covered mountains, strong, flowing rivers, and the sunset. The sunset was breathtaking. Shades of red, orange, yellow, pink, and purple blend across the sky wonderfully. It was a symphony in the sky and they were playing a triumphant tune. The sunset and I knew good luck had come my way and I was thankful.

When I entered the cabin, everyone was waiting on me. I was the last one out. Apparently, Mark had presented his quartz as silver and Mr. Ballou had made a fool of him. I kept my discovery secret and would keep it secret until I die. Tomorrow I would run off and try to sell my gold. I'll be rich! I hid my bag and headed to bed. Finally, I struck gold.

**Focus & Organization: 3**

The introduction briefly orients the reader to establish a relevant situation, that the narrator has just arrived in Nevada with other prospectors and plans to survey their new surroundings. The ensuing focus is on the alternate character's point of view (I saw Mark, a young yuppy, find a piece of granite with meca on it). The writing is organized in a clear chronological order to establish a sequence of events that create a coherent whole, though some repetition of events occasionally slows down the progression of the narrative (We all decide to go search and explore this new land; We all went out on our own and searched for profitable land).

**Development: 3**

The writing adequately utilizes several narrative techniques, such as pacing, description, and reflection. The brief use of dialogue does little to enhance the writing, as the brief encounter with the quarrelling minors is extraneous; if the intention was to foreshadow the original miner's similar failure to recognize false treasure, the connection could be stronger. The writing adequately develops ideas with a mix of specific details from the stimulus (That young man scrambled for it like a starved hound for a slab of meat. I let him be and let him dream of riches before they get crushed by Mr. Ballou), as well as new elements to convey the narrator's experience (I jumped for joy in my head. My exterior was quite the opposite. I quickly stuffed the rock into my bag and made haste to the mountain cabin). The paragraph detailing the Nevada scenery is vividly rendered and a highlight of the writing. However, the overall development is uneven, as the remaining stimulus details are rushed to a hasty conclusion. The writing reflects an adequate understanding of the task and stimulus.

**Language: 4**

The writing illustrates consistent and sophisticated command of precise language (famished, scrambled for it like a starved hound for a slab of meat, shatter, quarrel), including sensory language (The sunset was breathtaking. Shades of red, orange, yellow, pink, and purple blend across the sky. It was a symphony in the sky...playing a triumphant tune). The evocative word choice, specific active verbs, and moments of alliteration (young yuppy, potentially promising) present throughout the response significantly enhance the writing. The writing utilizes an array of simple and more complex sentences to demonstrate a strong command of syntactic variety throughout the response (Getting towards sundown, a bright gleam struck my eye. I winced, but that was the only pain this thing would give me). Transitional phrases are present to effectively advance the story. The writing also establishes and maintains an appropriate style and tone, as the narrator's world-weary expertise colors the narrative and keeps the reader engaged (I still feel sorry of that Mark kid. Poor kid thought he was just going to come out here and strike it big on his first day. Well I got news for you. It isn't easy. Never has been and never will be).

**Conventions: 3**

The writing demonstrates a consistent command of grade-level language conventions. The writing exhibits generally correct grammar and capitalization. There are occasional errors in spelling (quarts, quarel, lousey), and punctuation (some missing commas and a missing period within the dialogue exchange). Most sentence construction is adequate, and though there are a few moments of awkward syntax (Never the less, we kept prospecting for land and mines holding our wealths and all we had to do was flip the rock over), overall, the errors do not significantly interfere with meaning.

All we have is dreams. Dreams of striking gold and getting rich. Dreams of possessing a vast fortune, of living in luxury for the rest of our days, of leaving behind enough money to support our children and our grandchildren. But that's all they are. Dreams.

Every day I would talk to my fellow prospectors about what I would do if I struck gold. "I'd buy a new car, build a two-story house, and give my wife all the jewelry she wanted," was usually what I said. The other boys I lived with all had different ideas. Johnny, the 22-year-old minister's student from Kansas always said something to the effect of "I want to give half to my parents, and use the rest to build my church." Samuel, a 6'4" hunk of muscle from Connecticut wanted to travel the world and meet all the women he could. And Mark. Mark was smart as a whip, and spent all his time writing stuff down in a tattered old journal. He didn't exactly say what he'd use the money for, just that he wanted it, and wanted it bad. He always woke up at three thirty, and was out of the cabin before the first cup of coffee was poured.

One day we had decided to take the morning off, and as the sun rose high in the sky, we chatted about what we always did: the money. A long silence had fallen over the kitchen table where we sat, when Mark casually strolled through the door. We inquired as to where he had been that day, and if he had found anything. He answered as he always did, "No." The conversation then drifted to the subject of the look of the country. "It's fair enough here, maybe, but overrated. Seven-thousand-dallar ledged ate scarce, though." I mused. Mark then spoke up from behind me. "Suppose now - this is merely a supposition, you know- suppose you could find a ledge that would yield, say, a hundred and fifty thousand dollars a ton- would that satisfy you?" Shocked, I asked, "Here- what do you mean? What are you coming at?" And with that, he tossed a fist-sized stone onto the table. After careful inspection by old Ballou, the old gold-miner from California, he said, "I think it is nothing but a lot of granite rubbish and nasty glittering mica that isn't worth ten cents an acre!" Mark's hopeful expression melted away, the dancing light left his eyes, and he grew morose and brooding for a moment. After several minutes of silence, he whispered "All that glitters is not gold."

### Focus & Organization: 3

The introduction adequately engages and orients the reader by establishing a relevant situation, that of the prospectors' dreams of striking gold and leaving a legacy of wealth for their families. The ensuing focus of the response adequately establishes the alternate character's point of view, as he observes his fellow miners and zeroes in on the original prospector, "Mark." The writing is organized in a clear chronological order to establish a sequence of events. While there is a coherent whole, it is weak, as the split focus in development causes the writing to read like separate halves and the cohesiveness could be strengthened. The conclusion is brief, but adequately wraps up the narrative.

### Development: 3

The writing adequately utilizes several narrative techniques, such as dialogue, pacing, and description. While the introduction is reflective, the remainder of the writing pivots away from reflection and instead layers details to reach adequate development. The writing adequately develops ideas with a mix of new characters and descriptions (Johnny, the 22-year-old minister's student from Kansas...Samuel, a 6'4" hunk of muscle from Connecticut wanted to travel the world; He always woke up at three thirty, and was out of the cabin before the first cup of coffee was poured), as well as elements carried over from the stimulus, namely the extended dialogue when Mark reveals his false treasure. The first approach is more effective,

and coupled with the thoughtful introduction, the response starts strong and then flattens into a retell of the stimulus. Despite the split focus of the development, overall, the details adequately convey the narrator's experience. The writing reflects an adequate understanding of the task and stimulus.

**Language: 4**

The writing illustrates consistent and sophisticated command of precise language (possessing, hunk of muscle, tattered, morose, brooding), including sensory language (A long silence had fallen over the kitchen table; [Mark's] expression melted away, the dancing light left his eyes). Utilizing an array of simple, compound, and compound-complex sentences, the writing exhibits a strong command of syntactic variety throughout the response (Dreams of possessing a vast fortune, of living in luxury for the rest of our days, of leaving behind enough money to support our children and our grandchildren). While not sophisticated, the transitional phrases within the response adequately advance the story.

**Conventions: 4**

The writing demonstrates a consistent and sophisticated command of grade-level language conventions in sentence structure, grammar, usage, spelling, capitalization, and punctuation (including quotation marks, apostrophes, and commas). The writing also successfully uses sophisticated punctuation (One day we had decided to take the morning off, and as the sun rose high in the sky, we chatted about what we always did: the money).

It was another cloudy day in the cabin. Me and my fellow boys sat and watched the sky as we talked and made jokes with no end. One had left in search of any valuable piece of rock he could find. I could tell before he even left that he would return empty handed. There wasn't a drop of silver within miles of this dull landscape. I didn't anticipate such bad luck when we moved here in hopes of getting rich off of the newfound "Nevada Silver". We could tell within days of moving in that all the great rock had already been mined, carried away, and sold to hungry mouths. So now, we're left inhabiting this boring land until we can scrape enough money to move somewhere more productive.

As the day went on, and the cabin began to take on more of an aroma of food, our friend had still not returned from his hopeless search of silver. We began to worry of his condition, for we could see the sun setting. Just as we began to appoint a few eyes to go out and search for the boy, I spotted him high on a hill heading our way. He was walking with an urgency I had not seen from him before. I figured he was just in a rush to get home before all the food was scarfed down. However, I would soon come to find that was not the case.

Later, as we were all sitting at the table, enjoying a lovely dinner, I noticed our friend's attitude was at an awkward stage. Despite the weirdness of it, I could read him like a book. I could tell he was hiding something from the group. Soon come to find out that he had found what he thought were tons of gold. However, it was nothing more than the common man's rock. It was a heavy realization on him I could tell. Desperately, I tried to comfort him to no avail. He held his head as a burden for the next few days. The more I tried to convince him of there still being hope, the more I began to believe it myself. Seeing him that way gave me a new motivation to search for the riches we all so badly dreamt for. The search was not over.

#### **Focus & Organization: 4**

With a solid introduction, the writing effectively engages and orients the reader by establishing a relevant scenario and introducing an alternate character's point of view (Me and my fellow boys sat and watched the sky as we talked and made jokes with no end. One had left in search of any valuable piece of rock he could find. I could tell before he even left that he would return empty handed). The writing is effectively organized, presenting ideas logically in a way that advances the story and creates a coherent whole. A well-crafted, reflective conclusion works well to wrap up the narrative.

#### **Development: 3**

The writing adequately utilizes several narrative techniques, such as pacing, description, and reflection. There is no use of dialogue, but this is somewhat offset by the narrator's internal reflections and observations. To develop the response, the writing follows the stimulus plot elements closely, but adds some additional insights and observations (So now, we're left inhabiting this boring land until we can scrape enough money to move somewhere more productive; Despite the weirdness of it, I could read him like a book. I could tell he was hiding something from the group). The response also includes a limited extension of the original story, as the conclusion reveals that the extended efforts to cheer up the despondent prospector renewed his own hope in finding gold. That said, more development of the narrative would be needed to achieve the highest score point.

#### **Language: 4**

The writing illustrates consistent and sophisticated command of precise language (hungry mouths, inhabiting, scarfed down, held his head as a burden), including sensory language

(...the cabin began to take on more of an aroma of food). Utilizing an array of simple and more complex sentences, the writing exhibits a strong command of syntactic variety throughout the response (As the day went on, and the cabin began to take on more of an aroma of food, our friend had still not returned from his hopeless search of silver). The writing includes varied transitional phrases (As the day went on; Later) and establishes and maintains an appropriate style and tone.

**Conventions: 4**

The writing demonstrates a consistent and sophisticated command of grade-level language conventions in sentence structure, grammar, usage, spelling, capitalization, and punctuation (including quotation marks, apostrophes, and commas). Commas are consistently used correctly after transitions and introductory clauses, as well as within the more sophisticated sentence constructions (Later, as we were all sitting at the table, enjoying a lovely dinner, I noticed our friend's attitude was at an awkward stage).



I, like any and everyone else who travels all the way to Nevada, am here to find a fortune. Except I know something that these foolish men do not. I know where and how to get exactly what I am looking for. These other men have no idea what they are doing. They come out here and pick up anything they can find and think it is something, because they are not informed on what is worthy and what is not. I, however, know exactly what is what. I have devised a plan to not only leave here rich and wealthy, but also have everyone else do the work for me.

Today is the first day my group is here to mine, and they are excited. I am also excited to rack up the gold. After dinner I am planning on having at least one courageous fool to bring something home from mining. They are going to be so overjoyed, yet they are going to have no idea if it is really worth anything. That is when I swoop in. I am going to be like a saving grace letting them know that it really is not worth anything and sadly take it from them to dispose of. Little do they know what I am really doing with it. Of course anything in this part of Nevada is worth something! But these dillusional fools have no idea. I am really not a monster. It is not my fault these men are not knowledgable on gold!

It is now getting dark and my group is meeting up to eat. They cannot even go a few hours without a meal! As we are eating, anyone who found even a speck of sparkle is going to have it be eating at their mind until they can no longer hold it in-

"Where have you all been?" one of my men stated.

Could this be it? Could this be the start of a confession? As the men were speaking back and forth I was too excited to even focus on what was being said. Well, until the most exquisite piece of silver was being shown. Of course I had to act fast after he asked what we had though of it. "Think of it? I think it is nothing but a lot of granite rubbish and nasty glittering mica that isn't worth ten cents an acre!" As soon as I responded I watched the excitement drain ot of his face. I almost felt guilty, but it left almost as soon as it came. If anything, I deserve this! Not some new silver-miners who have no smarts at all. After this event and people started leaving for their tents, I slowly and steadily grabbed the ledge off the ground where it was left and quietly put it in my bag. I immediately felt so much relief, and that night I had the best sleep I could ever ask for.

#### **Focus & Organization: 4**

With a highly effective introduction, the writing skillfully engages and orients the reader by establishing a relevant scenario and introducing an alternate character's point of view (I have devised a plan to not only leave here rich and wealthy, but also have everyone else do the work for me). Part of the skillful execution of this response is that it is not immediately apparent that the new character is old Mr. Ballou; the reveal is satisfying and reflects careful planning and organization of the narrative. Ideas are presented logically in a way that advances the story and creates a coherent whole. A well-crafted conclusion works well to wrap up the narrative.

#### **Development: 4**

The writing effectively utilizes an array of narrative techniques, such as dialogue, pacing, immersive description, and reflection to thoroughly develop and vividly convey the narrator's experience. The writing effectively presents elements from the stimulus narrative, but the events are filtered through Mr. Ballou's playfully sinister observations and perspective, giving a new dimension to the familiar proceedings (As soon as I responded I watched the excitement drain [out] of his face. I almost felt guilty, but it left almost as soon as it came. If anything, I deserve this!). The pacing of the story is particularly done well, teasing the

mystery until the effective reveal. Given the moderate length, every sentence contributes to portray a fully realized characterization of the “villain” point of view. The original narrative

has been modified, but there are enough elements present, and the recontextualization of the events is sophisticated. The writing reflects a clear, insightful understanding of the task and stimulus.

**Language: 4**

The writing illustrates consistent and sophisticated command of precise language (devised, courageous fool, overjoyed, swoop in, dillusional), including sensory language (anyone who found a speck of sparkle is going to have it be eating at their mind). Utilizing an array of simple, compound, and compound-complex sentences, the writing exhibits a strong command of syntactic variety throughout the response, as in the introduction, where the sentences effectively build upon one another (I, like any and everyone else who travels to Nevada, am here to find a fortune. Except I know something that these foolish men do not. I know where and how to get exactly what I’m looking for). The writing includes varied transitional phrases to advance the narrative and establishes and maintains an appropriate style and conspiratorial tone (“Where have you been?” one of my men stated. Could this be it? Could this be the start of a confession?).

**Conventions: 4**

The writing demonstrates a consistent and sophisticated command of grade-level language conventions in sentence structure, grammar, usage, spelling, capitalization, and punctuation (including quotation marks, apostrophes, and commas). Commas are consistently used correctly after transitions and introductory clauses, as well as within the more sophisticated sentence constructions. The successful presentation of interrupted thought also enhances the writing (As we are eating, anyone who found even a speck of sparkle is going to have it be eating at their mind until they can no longer hold it in – “Where have you been?” one of my men stated).

As I laved around the campfire, light flickered, and lit up the area around my camp. Prospecting had been a gamble, I never knew if or when I would finally get my hands on gold. Black smoke rised in the air, leaving a stream of it in the dark blue sky. I glanced up, taking in my surroundings. Beautiful, it truly was. Although I seemed to never have of the slightest luck in finding a tiny golden nugget, it was still beautiful. The hot desert was a strange land. No trees for miles, odd prickly plants which some prospectors called cactus. The most odd thing of all was how hot it could be during day, but when night fell it became as cold as when it snowed back home. Or atleast, it felt like it. I rubbed my hands together, looking around. We only had tents, which we bought back home. I knew coming to Nevada would be a risk, for me and my family back home. I shook my head, sighing. Oh, home. I missed the trees and the cool air. Green painted the landscape, and the sun shined ever so warmly.

As I laved by the fire, I heard voices. Other propectors coming from the mines or rivers around here. None of them looked joyous, just tired and hungry. All of them had rugged clothes, faces smeared in dirt. Of course, we had lackluster equipment. I noticed something, we were missing one prospector. I looked over at Mr. Ballou, confused. He ignored me and sat by the fire. Sitting in silence, I got up to help the others make food for the night. I was a long day afterall.

An hour or so passed, everyone was settling down until the missing prospector appeared. He was a sad looking man, he was very pale. Almost more pale than usual. He sat by us but did not eat at all. Others sat and talked, discussing if this place actually had gold or if it was all fake. I didn't join it, I couldn't think of this being fake. I knew I couldn't handle the idea. I turned over, facing away from the fire. Casual mummering and conversation followed. Some men were laughing as they ate, and others looking down at the ground. I was about to shut my eyes, until I heard a roar of excitement. I jumped up to see what was happening. The prospector who had returned late had gold! Actual, real gold! I glanced over, but my view of the gold was blocked by other prospector's scrambling dirty hands. Everyone wanted some. We all had a tiny piece and held it near light.

"This is rubbish! It's glimmering granite, it's not worth ten cents an acre!" Mr. Ballou said.

As Mr. Ballou spoke those words, the joy in everyone's eye vanished. I thought of my dreams and hopes for a moment there as well. How could our party be so lucky to find such things as gold and whatnot? No, we could pray or dream but deep inside my mind I knew we would never find gold. The crew dispersed into their tents slowly. The unlucky prospector sat by the campfire, staring at the flickering flames. As for myself, I held onto my piece of granite and squeezed it. I looked at the prospector, and yet our eyes did not meet. As the rest, I went to my tent. Dreaming of gold as any other.

#### **Focus & Organization: 4**

A skillful introduction immediately and effectively engages and orients the reader by establishing a relevant scenario and introducing an alternate character's point of view (Although I seemed to never have the slightest luck in finding a tiny golden nugget, it was still beautiful; I knew coming to Nevada would be a risk, for me and my family back home; I noticed something, we were missing one prospector). The writing is effectively organized,

presenting ideas logically in a way that advances the story and creates a coherent whole. A well-crafted, reflective conclusion works very well to wrap up the narrative.

**Development: 4**

The writing effectively utilizes an array of narrative techniques, such as pacing, immersive description, and reflection to thoroughly develop and vividly convey the narrator's experience. The development of the writing follows the original stimulus narrative closely, but the response avoids a flat retell due to the layers of specific details and observations that paint a vivid picture of story events (Other prospectors coming from the mines or rivers around here. None of them looked joyous, just tired and hungry. All of them had rugged clothes, faces smeared in dirt). The narrator is an acute observer, and these abundant details and reactions to events around him work together to portray a fully realized new perspective (Others sat and talked, discussing if this place actually had gold or if it was all fake. I didn't join it, I couldn't think of this being fake. I knew I couldn't handle the idea). Considering the immersive, well-chosen details and effective insights throughout the narrative, the overall development reflects a clear, insightful understanding of the task and stimulus.

**Language: 4**

The writing illustrates consistent and sophisticated command of precise language (scrambling dirty hands, dispersed, flickering flames), including sensory language (Green painted the landscape, and the sun shined ever so warmly; rugged clothes, faces smeared in dirt; roar of excitement). Utilizing an array of simple, compound, and compound-complex sentences, the writing exhibits a strong command of syntactic variety throughout the response (I glanced over, but my view of the gold was blocked by the other prospector's scrambling dirty hands. Everyone wanted some. We all had a tiny piece and held it to the light.). The writing includes varied transitional phrases to advance the narrative (An hour or so passed; As Mr. Ballou spoke those words) and establishes and maintains an appropriate style and melancholy, contemplative tone (I shook my head, sighing. Oh home. I missed the trees and the cool air).

**Conventions: 4**

The writing demonstrates a consistent and sophisticated command of grade-level language conventions in sentence structure, grammar, usage, spelling, capitalization, and punctuation (including quotation marks, apostrophes, and commas). Commas are consistently used correctly after transitions and introductory clauses, as well as within the more sophisticated sentence constructions.

Nevada wasn't the greatest place in the world, but it was where home would be for a while. I had moved from Michigan during the harsh winter and sat out in hopes of finding gold. The journey was long and brutal due to climate conditions and lack of supplies. I soon arrived in Nevada however and met another group of people who had the same hopes as I did. Camp was set up in a small field next to a mountainside with a river located nearby.

Living with these other men gave me perspective on what life was like outside of Michigan. I became close with many of these men overtime but there was one man who seemed mischievous and sly. The man was named Elias, but most called him Eli. He seemed to always be watching what everyone in the camp was doing but he would be sneaky about it. He often disappeared for hours at a time and come back filthy but not telling of his travels.

The search for gold and silvers ~~ndndnnn~~ had caused many to lose hope and go home poorer than when they had arrived. Often times the camp would be ransacked by Native American tribes and many lost their lives due to these attacks and to the weather during the summer months. The few of us left at the camp managed to survive off limited food supplies and the river near us. Eli however seemed to be as cheerful as many of us were when we first arrived in Nevada, but no one knew why.

One day I decided to follow Eli after I watched him slither to the mountainside alone. I watched from behind the security of a tree so I could see what Eli was doing down here alone. Eli was sifting through the rock and soil and was eagerly wiping away at the excess material left on the stones. I could occasionally hear him murmur to himself about him being rich. He kept looking around to make sure he wasn't being followed by anyone and he would reach into his pockets and pull out pieces of rock or metal. After he left I soon wandered down to where he was sifting and discovered what only I can assume Eli had assumed to be gold.

I hurried back to the camp to tell my discovery of what Eli had thought was gold and why he always left the camp alone. However, no sooner than I began to tell one of close friends at the camp did I hear Eli shouting about his treasures. Sam and I rushed to the commotion to find the other men mocking Eli for his discovery of "Fool's gold" as the other miners called it. "Did you really think this was gold?" one of the men managed to say while trying to catch his breath from his uproaring laughter. Eli stood in silence trying to hide his embarrassment for his discovery. I will admit it was rather funny when he told us how long he had been finding these pieces of mica and hiding it from us because he wanted to boast of his treasures.

Life in the camps grew brighter after this alleged discovery of gold and surviving became easier. We moved to a new location further north of the river and began to pan for gold there and to our luck had great success. Eli had left us before the move due to embarrassment and heckling from the other miners. My friends and I will never forget Eli's whimsical tale of his "gold" most of the campers have even began to call the substance "Eli's gold" rather than fool's gold. Nevada became home for us and we had great success and credit Elias with educating us on the difference of true gold and fool's gold.

#### **Focus & Organization: 4**

A skillful introduction immediately and effectively engages and orients the reader by establishing a relevant scenario and introducing an alternate character's point of view (I had moved from Michigan during the harsh winter and [set] out in hopes of finding gold; I soon arrived in Nevada; Camp was set up in a small field next to a mountainside with a river located nearby). The writing is effectively organized, presenting ideas logically in a way that

advances the story and creates a coherent whole. A well-crafted, reflective conclusion works very well to wrap up the narrative.

**Development: 4**

The writing effectively utilizes an array of narrative techniques, such as pacing, immersive description, and reflection to thoroughly develop and vividly convey the narrator's experience. There is no dialogue, but this is offset by the strength of the other narrative techniques. The writing effectively integrates original stimulus details and events with new embellishments (Often times the camp would be ransacked by Native American tribes and many lost their lives due to these attacks). The scene where the narrator spies on the prospector skillfully deploys the same details about sneaking by the riverbed and collecting the false treasures, but this time from a new perspective. The development also includes an extension of the story beyond the original stimulus, which is an acceptable approach (Life in the camps grew brighter after this alleged discovery of gold and surviving became easier. We moved to a location further north). The extension is part of the conclusion, which in turn effectively calls back to the introduction, resulting in a coherent whole (Nevada became home for us and we had great success and credit Elias with educating us on the difference of true gold and fool's gold). Considering the immersive, well-chosen details and effective insights throughout the narrative, the overall development reflects a clear, insightful understanding of the task and stimulus.

**Language: 4**

The writing illustrates consistent and sophisticated command of precise language (mischievous, ransacked, slither, whimsical), including sensory language (hear him murmur to himself, trying to catch his breath from his uproaring laughter). Utilizing an array of simple and more complex sentences, the writing exhibits a strong command of syntactic variety throughout the response (The few of us left at the camp managed to survive off limited food supplies and the river near us. Eli however seemed to be as cheerful as many of us were when we first moved to Nevada, but no one knew why). The writing includes varied transitional phrases to advance the narrative and establishes and maintains an appropriate style and tone.

**Conventions: 4**

The writing demonstrates a consistent and sophisticated command of grade-level language conventions in sentence structure, grammar, usage, spelling, capitalization, and punctuation (including quotation marks, apostrophes, and commas).



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