

# Tennessee Comprehensive Assessment Program TCAP

## English II Practice Test



***Please PRINT all information in the box.***

Student Name: \_\_\_\_\_

Teacher Name: \_\_\_\_\_

School: \_\_\_\_\_

District: \_\_\_\_\_

**All practice test items represent the appropriate grade level/content standards—however, the practice test may contain item types that no longer appear on the operational assessment.**

**Test Administrator Instructions:**

This practice test has Subpart 1 and Subpart 2. It is recommended that you print one copy of this practice test and pull the answer key before copying and distributing the practice test to your students. The answer key is found at the end of the practice test.

This practice test is representative of the operational test but is shorter than the actual operational test. Subpart 1 of this practice test will take 85 minutes to complete. Subpart 2 will take 60 minutes to complete. To see the details about the operational test, please see the blueprints located on the Tennessee Department of Education website.

## **DIRECTIONS**

In this subpart of the test, you will read a passage or set of passages, answer some questions, and then write a response to a writing prompt. This prompt gives you an opportunity to demonstrate how well you can organize and express your ideas in written text.

After reading the passage(s) and answering the questions, read the writing prompt. Then take a few minutes to think about the material and to plan what you want to write before you begin to answer. Do your best to write a clear and well-organized response. Be sure to keep in mind your purpose and audience when developing your response.

You may use scratch paper for prewriting or to make notes. However, only the response entered on the lined pages of your answer document will be scored. **Remember that any work that you do on scratch paper will not be scored.** You must write your response on the lined pages to receive credit.

You will be given 85 minutes to complete the writing prompt. This includes the time for reading the passage(s), answering the questions, and planning and writing your essay. If you finish before the allotted time ends, review your work.

There is a sample passage with sample questions on the next page. Wait for your teacher to instruct you to continue.



**Do not go on to the next page until told to do so.**

Read the sample passage and answer the sample questions that follow.

## The State Quarters Program

A profile of our first U.S. president, George Washington, has been featured on the quarter since 1932. While Washington graces the “heads” side, or obverse, of the coin, the reverse has had numerous variations, most notably during the State Quarters program launched by the U.S. government from 1999 to 2008. During this span, each of the 50 states was represented on the reverse with a depiction of its cultural legacy or a significant event in its history. The Delaware quarter depicts Caesar Rodney, an instrumental statesman during the American Revolution. The North Carolina quarter shows the Wright brothers’ first airplane flight. The Tennessee quarter portrays the musical heritage of the Volunteer State, illustrated by a fiddle, a trumpet, and a guitar.

### Sample 1: Multiple choice (one correct response)

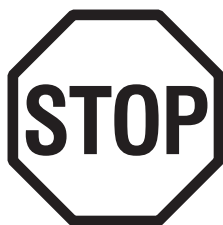
What is meant by legacy, as mentioned in the passage?

- A. pause
- B. collection
- C. tradition
- D. instrument

**Sample 2: Multiple select (multiple correct responses)**

Which **two** sentences describe unique features of state quarters created during the program?

- M.** A profile of our first U.S. president, George Washington, has been featured on the quarter since 1932.
- P.** While Washington graces the “heads” side, or obverse, of the coin, the reverse has had numerous variations, most notably during the State Quarters program launched by the U.S. government from 1999 to 2008.
- R.** During this span, each of the 50 states was represented on the reverse with a depiction of its cultural legacy or a significant event in its history.
- S.** The North Carolina quarter shows the Wright brothers’ first airplane flight.
- T.** The Tennessee quarter portrays the musical heritage of the Volunteer State, illustrated by a fiddle, a trumpet, and a guitar.



**Do not go on to the next page until told to do so.**

Read the passage and answer Questions 1 through 3. Then write a response to the writing prompt.

## Excerpt from “My Unwilling Neighbor”

by Frank Stockton

- 1 I was about twenty-five years old when I began life as the owner of a vineyard in western Virginia. I bought a large tract of land, the greater part of which lay upon the sloping side of one of the foot-hills of the Blue Ridge, the exposure being that most favorable to the growth of the vine. I am an enthusiastic lover of the country and of country life, and believed that I should derive more pleasure as well as profit from the culture of my far-stretching vineyard than I would from ordinary farm operations.
- 2 I built myself a good house of moderate size upon a little plateau on the higher part of my estate. Sitting in my porch . . . after the labors of the day, I could look down over my vineyard into a beautiful valley, with here and there a little curling smoke arising from some of the few dwellings which were scattered about among the groves and spreading fields, and above this beauty I could imagine all my hillside clothed in green and purple.
- 3 My family consisted of myself alone. It is true that I expected some day that there would be others in my house besides myself, but I was not ready for this yet.
- 4 During the summer I found it very pleasant to live by myself. It was a novelty, and I could arrange and manage everything in my own fashion, which was a pleasure I had not enjoyed when I lived in my father’s house. But when winter came I found it very lonely. Even my servants lived in a cabin at some little distance, and there were many dark and stormy evenings when the company even of a bore would have been welcome to me. Sometimes I walked over to the town and visited my friends there, but this was not feasible on stormy nights, and the winter seemed to me a very long one.
- 5 But spring came, outdoor operations began, and for a few weeks I felt again that I was all-sufficient for my own pleasure and comfort. Then came a change. One of those seasons of bad and stormy weather which so frequently follow an early spring settled down upon my spirits and my hillside. It rained, it was cold, fierce winds blew, and I became more anxious for somebody to talk to than I had been at any time during the winter.
- 6 One night, when a very bad storm was raging, I went to bed early . . .

- 7 I did not sleep long before I was awakened by the increased violence of the storm. My house shook with the fury of the wind.
- 8 The rain seemed to be pouring on its roof and northern side as if there were a waterfall above us, and every now and then I could hear a shower of hailstones rattling against the shutters. My bedroom was one of the rooms on the lower floor, and even there I could hear the pounding of the deluge and the hailstones upon the roof. . . .
- 9 I do not know how long it was before I was awakened again, this time not by the noise of the storm, but by a curious movement of my bedstead. I had once felt the slight shock of an earthquake, and it seemed to me that this must be something of the kind. Certainly my bed moved under me. I sat up. The room was pitchy dark. In a moment I felt another movement, but this time it did not seem to me to resemble an earthquake shock. Such motion, I think, is generally in horizontal directions, while that which I felt was more like the movement of a ship upon the water. The storm was at its height; the wind raged and roared, and the rain seemed to be pouring down as heavily as ever.
- 10 I was about to get up and light the lamp, for even the faintest candle-flame would be some sort of company at such a gruesome moment, when my bedstead gave another movement, more shiplike than before. It actually lurched forward as if it were descending into the trough of the sea, but, unlike a ship, it did not rise again, but remained in such a slanting position that I began to slide down toward the foot. I believe that if it had not been a bedstead provided with a footboard, I should have slipped out upon the floor.
- 11 I did not jump out of bed. I did not do anything. I was trying to think, to understand the situation, to find out whether I was asleep or awake, when I became aware of noises in the room and all over the house which even through the din of the storm made themselves noticed by their peculiarity. Tables, everything in the room, seemed to be grating and grinding on the floor, and in a moment there was a crash. I knew what that meant; my lamp had slipped off the table. Any doubt on that point would have been dispelled by the smell of kerosene which soon filled the air of the room.
- 12 The motion of the bed, which I now believe must have been the motion of the whole house, still continued; but the grating noises in the room gradually ceased, from which I inferred that the furniture had brought up against the front wall of the room.
- 13 It now was impossible for me to get up and strike a light, for to do so with kerosene oil all over the floor and its vapor diffused through the room would probably result in setting the house on fire. So I must stay in darkness and wait. I do not think I was very much frightened—I was so astonished that there was no

room in my mind for fear. In fact, all my mental energies were occupied in trying to find out what had happened. It required, however, only a few more minutes of reflection, and a few more minutes of the grating, bumping, trembling of my house, to enable me to make up my mind what was happening. My house was sliding downhill!

Excerpt from "My Unwilling Neighbor" in *The Magic Egg and Other Stories* by Frank Stockton. In the public domain.

**1** What does the word feasible mean as it is used in paragraph 4?

- A.** difficult
- B.** possible
- C.** dangerous
- D.** remarkable

**2** What does the word dispelled mean as it is used in paragraph 11?

- M.** restored
- P.** delayed
- R.** supported
- S.** eliminated



**3** How does the narrator's point of view affect the reader's understanding of the text?

- A.** The narrator's objective retelling of the events conveys an anxious, almost frightful tone.
- B.** The narrator's reflective manner assures the reader that the story will have a cheerful outcome.
- C.** The narrator's incredible descriptions give the reader a sense of his confusion at what was happening.
- D.** The narrator's use of exaggeration creates a mood of skepticism about whether the event really occurred.

## Writing Prompt

At the end of the passage, the author creates suspense about what the narrator will do. Write a multi-paragraph continuation of the story that describes what happens next. 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 story and do some prewriting using the resources provided.
- write your narrative.

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

**Write your essay on the lined pages of the answer document. Anything you write that is not on the lined pages will NOT be scored.**

**Use the prewriting pages to make notes and plan your writing**

- Make sure that you write your response on the lined pages provided in the answer document.
- Writing on this page will **not** be scored.

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This image shows a full page of blank, lined paper. It features approximately 20 evenly spaced horizontal grey lines across its entire width, providing a template for writing or drawing. The margins are consistent on all sides.

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This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a full page of blank white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page, providing a template for writing or drawing. There are no margins, text, or other markings present.





**This is the end of Subpart 1 of the English II Test.  
Do not go on to the next page until told to do so.**

**Directions**

This subpart of the test contains several types of questions. The following samples show the types of test questions used.

**Read the sample passage and answer the sample questions that follow.**

## **Excerpt from *The Call of the Wild***

by Jack London

And over this great demesne Buck ruled. Here he was born, and here he had lived the four years of his life. It was true, there were other dogs. There could not but be other dogs on so vast a place, but they did not count. They came and went, resided in the populous kennels, or lived obscurely in the recesses of the house after the fashion of Toots, the Japanese pug, or Ysabel, the Mexican hairless, strange creatures that rarely put nose out of doors or set foot to ground. On the other hand, there were the fox terriers, a score of them at least, who yelped fearful promises at Toots and Ysabel looking out of the windows at them and protected by a legion of housemaids armed with brooms and mops.

Excerpt from *The Call of the Wild* by Jack London. NuVision Publications, 2004.

### **Sample 1: Multiple choice (one correct response)**

What does the word populous mean as used in the passage?

- A.** special
- B.** large
- C.** crowded
- D.** nearby

**Sample 2: Multiple select (multiple correct responses)**

Which **two** details from the passage show the other dogs are protected?

- M.** Buck lived in a place with many other dogs.
- P.** Some of the dogs stayed in the house at all times.
- R.** The fox terriers often yelped at the other dogs.
- S.** Several different breeds of dogs lived there.
- T.** The housemaids used brooms to shield the smaller dogs.

**Sample 3: Two-part multiple choice (with evidence responses)**

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

**Part A**

**Read this sentence from the passage.**

**There could not but be other dogs on so vast a place, but they did not count.**

What does the sentence tell about Buck's feelings towards the other dogs?

- A.** Buck feels superior.
- B.** Buck feels jealous.
- C.** Buck feels isolated.
- D.** Buck feels mistreated.

**Part B**

Which detail from the passage supports the correct answer in Part A?

- M.** The other dogs often come and go.
- P.** Buck has always lived in this place.
- R.** Buck rules over everything around him.
- S.** The other dogs rarely go outside.

**Sample 4: Editing Task**

There are one or more underlined parts in the passage. They 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.”

Plastic water bottles and plastic grocery bags have become a major environmental issue in our country. The plastic often used to make many bottles and bags takes hundreds of years to disintegrate, caused unneeded pollution in our waters, parks, and landfills.

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

**disintegrate, caused**

- A.** disintegrate. Caused
- B.** disintegrate, causing
- C.** disintegrate; causing
- D.** No change



**Do not go on to the next page until told to do so.**

Read the passages and answer Questions 1 through 7.

## Passage 1

### Excerpt from *The Picture of Dorian Gray*

by Oscar Wilde

*Dorian Gray is a young aristocrat whose exceptional good looks inspire an artist, Basil Hallward, to paint a portrait of him.*

- 1           The studio was filled with the rich odour of roses, and when the light summer wind stirred amidst the trees of the garden, there came through the open door the heavy scent of the lilac, or the more delicate perfume of the pink-flowering thorn. . . .
- 2           In the centre of the room, clamped to an upright easel, stood the full-length portrait of a young man of extraordinary personal beauty, and in front of it, some little distance away, was sitting the artist himself, Basil Hallward, whose sudden disappearance some years ago caused, at the time, such public excitement and gave rise to so many strange conjectures.
- 3           As the painter looked at the gracious and comely form he had so skillfully mirrored in his art, a smile of pleasure passed across his face, and seemed about to linger there. But he suddenly started up, and closing his eyes, placed his fingers upon the lids, as though he sought to imprison within his brain some curious dream from which he feared he might awake.
- 4           "It is your best work, Basil, the best thing you have ever done," said Lord Henry languidly. "You must certainly send it next year to the Grosvenor. The Academy<sup>1</sup> is too large and too vulgar. Whenever I have gone there, there have been either so many people that I have not been able to see the pictures, which was dreadful, or so many pictures that I have not been able to see the people, which was worse. The Grosvenor is really the only place."
- 5           "I don't think I shall send it anywhere," he answered, tossing his head back in that odd way that used to make his friends laugh at him at Oxford. "No, I won't send it anywhere."
- 6           Lord Henry elevated his eyebrows and looked at him in amazement through the thin blue wreaths of smoke that curled up in such fanciful whorls from his . . . cigarette. "Not send it anywhere? My dear fellow, why? Have you any reason? What

<sup>1</sup>The Academy: the Royal Academy of Arts, in London

odd chaps you painters are! You do anything in the world to gain a reputation. As soon as you have one, you seem to want to throw it away. It is silly of you, for there is only one thing in the world worse than being talked about, and that is not being talked about. A portrait like this would set you far above all the young men in England, and make the old men quite jealous, if old men are ever capable of any emotion."

- 7 "I know you will laugh at me," he replied, "but I really can't exhibit it. I have put too much of myself into it."

Excerpt from *The Picture of Dorian Gray* by Oscar Wilde. In the public domain.

## Passage 2

### Excerpt from *Frankenstein*

by Mary Shelley

*As a student of medicine, Victor Frankenstein tirelessly pursues his passion to be a creator, to shape a being and give it the spark of life.*

- 8 It was on a dreary night of November that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.
- 9 How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun-white<sup>1</sup> sockets in which they were set, his shrivelled complexion and straight black lips.

<sup>1</sup>**dun-white:** a grayish color

- 10 The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room and continued a long time traversing<sup>2</sup> my bed-chamber, unable to compose my mind to sleep. . . .

<sup>2</sup>**traversing**: moving across or through

Excerpt from *Frankenstein* by Mary Shelley. In the public domain.

**1** Which sentence **best** expresses a central idea of passage 1?

- A.** The artist Basil Hallward is so entranced with a portrait he has painted that he does not want to put it on public display.
- B.** Lord Henry, a patron of the arts, tries to persuade the artist Basil Hallward to change the gallery he works with.
- C.** Basil Hallward's earlier disappearance from London had caused a great deal of excitement in the city.
- D.** Basil Hallward risks his professional reputation by insisting that his work not be displayed.

**2** How do Lord Henry's feelings toward Basil Hallward change by the end of passage 1?

- M.** He is jealous of Basil's abilities at first but begins to pity the lonely painter by the end.
- P.** He admires Basil's fine work at the beginning but becomes confused by his strange behavior.
- R.** He has little interest in Basil when he arrives but comes to wonder at his magnificent talent.
- S.** He is worried about Basil at the beginning but becomes hopeful after speaking with his friend.

3 What does the word delineate mean as it is used in paragraph 9?

- A. ignore
- B. forgive
- C. portray
- D. fabricate

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

**Part A**

Which sentence **best** expresses a central idea of passage 2?

- M. A scientist suffers delusions from long periods of solitude.
- P. A creator feels an unexpected revulsion for his creation.
- R. An ordinary man represses his human emotions in a sterile, scientific environment.
- S. An inventor persists in pursuing his goal despite criticism from peers.

**Part B**

Which quotation from the passage **best** supports the correct answer to Part A?

- A. "With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet." (paragraph 8)
- B. "His limbs were in proportion, and I had selected his features as beautiful." (paragraph 9)
- C. "The different accidents of life are not so changeable as the feelings of human nature." (paragraph 10)
- D. "I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart." (paragraph 10)



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

**Part A**

In passage 2, which statement characterizes the narrator's reaction to his creation?

- M.** He is surprised that his feelings about his creation have changed so quickly.
- P.** Regardless of his horror, he remains proud of his accomplishment.
- R.** In spite of himself, he feels loyal to his creature.
- S.** He realizes that he has sacrificed companionship for his creation.

**Part B**

Select the phrase from paragraph 10 that **best** supports the correct answer in Part A.

- A.** ". . . I had deprived myself of rest and health."
- B.** ". . . the beauty of the dream vanished, . . ."
- C.** ". . . disgust filled my heart."
- D.** ". . . I rushed out of the room and continued a long time traversing my bed-chamber, . . ."

**6** What do the main characters in the two passages have in common?

- M.** They both feel disappointment in a creation.
- P.** They both desire to create an object of beauty.
- R.** They both feel a sense of satisfaction about a creation.
- S.** They both desire to maintain a respectable reputation.

**7** Select **two** central ideas shared by **both** passages.

- A.** The creators are selfishly unwilling to share their creations with others.
- B.** The process of creating can have unsettling results.
- C.** The process of creation is a solitary occupation.
- D.** The creators lack self-confidence.
- E.** The creators have an obsession with their creations.
- F.** The process of creation is more important than the creation itself.

Read the passage and answer Questions 8 through 14.

## Excerpt from *The Story of the Pony Express*

by Glenn Danford Bradley

- 1 Time to go! Everybody back! A pause of seconds, and a cannon booms in the distance—the starting signal. The rider leaps to his saddle and starts. In less than a minute he is at the post office where the letter pouch, square in shape with four padlocked pockets, is awaiting him. Dismounting only long enough for this pouch to be thrown over his saddle, he again springs to his place and is gone. A short sprint and he has reached the Missouri River wharf. A ferry boat under a full head of steam is waiting. With scarcely checked speed, the horse thunders onto the deck of the craft. A rumbling of machinery, the jangle of a bell, the sharp toot of a whistle and the boat has swung clear and is headed straight for the opposite shore. The crowd behind breaks into tumultuous applause. Some scream themselves hoarse; others are strangely silent; and some—strong men—are moved to tears. . . .
- 2 The managers of the Central Overland, California and Pike’s Peak Express Company had laid their plans well. Horses and riders for fresh relays, together with station agents and helpers, were ready and waiting at the appointed places, ten or fifteen miles apart over the entire course. There was no guesswork or delay.
- 3 After crossing the Missouri River, out of St. Joseph, the official route of the west-bound Pony Express ran at first west and south through Kansas to Kennekuk; then northwest, across the Kickapoo Indian reservation, to Granada, Log Chain, Seneca, Ash Point, Guittards, Marysville, and Hollenberg. Here the valley of the Little Blue River was followed, still in a northwest direction. The trail crossed into Nebraska near Rock Creek and pushed on through Big Sandy and Liberty Farm, to Thirty-two-mile Creek. From thence it passed over the prairie divide to the Platte River, the valley of which was followed to Fort Kearney. This route had already been made famous by the Mormons when they journeyed to Utah in 1847. It had also been followed by many of the California gold-seekers in 1848–49 and by Gen. Albert Sidney Johnston and his army when they marched west from Fort Leavenworth to suppress the “Mormon War” of 1857–58. . . .
- 4 A large part of this route traversed the wildest regions of the Continent. Along the entire course there were but four military posts and they were strung along at intervals of from two hundred and fifty to three hundred and fifty miles from each other. Over most of the journey there were only small way stations to break the awful monotony. Topographically, the trail covered nearly six hundred miles of rolling prairie, intersected here and there by streams fringed with timber. The nature of the mountainous regions, the deserts, and alkali plains as avenues of horseback travel is well understood. Throughout these areas the men and horses had to endure such risks as rocky chasms, snow slides, and treacherous streams,

as well as storms of sand and snow. The worst part of the journey lay between Salt Lake City and Sacramento, where for several hundred miles the route ran through a desert, much of it a bed of alkali dust where no living creature could long survive. It was not merely these dangers of dire exposure and privation that threatened, for wherever the country permitted of human life, Indians abounded. From the Platte River valley westward, the old route sped over by the Pony Express is today substantially that of the Union Pacific and Southern Pacific Railroads.

- 5            In California, the region most benefited by the express, the opening of the line was likewise awaited with the keenest anticipation. Of course there had been at the outset a few dissenting opinions, the gist of the opposing sentiment being that the Indians would make the operation of the route impossible. One newspaper went so far as to say that it was "Simply inviting slaughter upon all the foolhardy young men who had been engaged as riders." But the California spirit would not back down. A vast majority of the people favored the enterprise and clamored for it; and before the express had been long in operation, all classes were united in the conviction that they could not do without it.
- 6            At San Francisco and Sacramento, then the two most important towns in the far West, great preparations were made to celebrate the first outgoing and incoming mails. On April 3rd, at the same hour the express started from St. Joseph, the eastbound mail was placed on board a steamer at San Francisco and sent up the river, accompanied by an enthusiastic delegation of business men. On the arrival of the pouch and its escort at Sacramento, the capital city, they were greeted with the blare of bands, the firing of guns, and the clanging of gongs. Flags were unfurled and floral decorations lined the streets. . . .

Excerpt from *The Story of the Pony Express* by Glenn Danford Bradley. In the public domain.

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

**Part A**

What is the relationship between paragraph 1 and paragraph 6 in the passage?

- M.** Both paragraphs describe the spirit embodied by the Pony Express riders.
- P.** Both paragraphs emphasize the speed and expertise of the riders.
- R.** Both paragraphs describe the excitement of citizens at both ends of the route.
- S.** Both paragraphs stress that the riders were experts at traveling on water as well as on land.

**Part B**

Select one detail from **each** paragraph that supports the correct answer in Part A.

Paragraph 1

- A.** "A pause of seconds, and a cannon booms in the distance. . ."
- B.** "The rider leaps to his saddle and starts."
- C.** "A ferry boat under a full head of steam is waiting."
- D.** "The crowd behind breaks into tumultuous applause."

Paragraph 6

- E.** ". . . two most important towns in the far West, . . ."
- F.** ". . . the first outgoing and incoming mails."
- H.** ". . . the eastbound mail was placed on board a steamer at San Francisco and sent up the river. . ."
- J.** ". . . accompanied by an enthusiastic delegation of business men."

- 9** How does the author present information in the passage?
- M.** The author begins by explaining general ideas then gives additional specific details.
  - P.** The author lists the least important ideas first then concludes with the most important ideas.
  - R.** The author describes the reaction geographically, starting in the east and moving to the west.
  - S.** The author gives the history chronologically from the first event that occurred to the final celebration.

- 10** What are **two** claims presented at the beginning of the passage?
- A.** "The rider leaps to his saddle and starts. In less than a minute he is at the post office where the letter pouch, square in shape with four padlocked pockets, is awaiting him." (paragraph 1)
  - B.** "A ferry boat under a full head of steam is waiting. With scarcely checked speed, the horse thunders onto the deck of the craft." (paragraph 1)
  - C.** "Some scream themselves hoarse; others are strangely silent; and some—strong men—are moved to tears. . . ." (paragraph 1)
  - D.** "The managers of the Central Overland, California and Pike's Peak Express Company had laid their plans well." (paragraph 2)
  - E.** "There was no guesswork or delay." (paragraph 2)

- 11** Which sentence **best** expresses a central idea of the passage?
- M.** The Pony Express was the first mail delivery system in the United States.
  - P.** The Pony Express, despite meeting with some early criticism, became a showcase for American ingenuity.
  - R.** The Pony Express, despite the dangers its riders faced, was welcomed by the people of the West as an important addition to their lives.
  - S.** The Pony Express was a contributing factor in the increasingly poor relations between Western settlers and Plains Indians.
- 12** What does the word dissenting mean as it is used in paragraph 5?
- A.** disrespectful
  - B.** disappointed
  - C.** disagreeing
  - D.** disbelieving

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

**Part A**

What is the relationship between paragraph 4 and paragraph 5 in the passage?

- M.** Paragraph 4 gives supporting details to explain why many Californians planned to use the Pony Express.
- P.** Paragraph 4 gives supporting details to explain how organized the entire Pony Express system turned out to be.
- R.** Paragraph 4 gives supporting details to explain why Californians had conflicting points of view about the enterprise.
- S.** Paragraph 4 gives supporting details to explain why Californians were united in their belief that the enterprise was a good thing for their state.

**Part B**

Select the detail from paragraph 5 that **best** supports the correct answer in Part A.

- A.** “. . . the opening of the line was likewise awaited with the keenest anticipation.”
- B.** “. . . there had been at the outset a few dissenting opinions, . . .”
- C.** “A vast majority of the people favored the enterprise and clamored for it; . . .”
- D.** “. . . all classes were united in the conviction that they could not do without it.”



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

**Part A**

What does the word privation mean as it is used in paragraph 4?

- M.** division
- P.** hardship
- R.** tedium
- S.** stamina

**Part B**

Select the detail from paragraph 4 that **best** supports the correct answer to Part A.

- A.** “. . . four military posts and they were strung along at intervals . . .”
- B.** “. . . nearly six hundred miles of rolling prairie . . .”
- C.** “. . . where no living creature could long survive.”
- D.** “. . . wherever the country permitted of human life, . . .”

There are seven underlined parts in the passage. They 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."

Gardens, both public and private, provide space for relaxation and pleasure. Many people enjoy seeing beautiful gardens, with their manicured, green lawns, bright floral displays, and paths that are both winding and made of stone. Fewer people understand the time and effort necessary to make such pleasing spaces, especially spaces with difficult growing conditions.

Garden design must take several important factors into consideration, light, color, seasonal interest, and soil quality. If the area to be planted is sunny, the plant choices are abundant, however if there is more shade, the plant pool shrinks. Even so, there is a wide variety of colorful shade-loving plants available to produce a beautiful garden.

Gardeners working with the right plants, adding nutrients to the soil, and bloom times can ensure that their garden is lovely to look at for most months of the year. Because shade plants usually produce fewer showy blooms, grouping plants together with a variety of different kinds of leaf types and a lot of colors is crucial in adding visual interest. Great gardeners, who often do their best work in the most challenging situations, know that shady spots are ideal places to locate water elements which can include a small waterfall, an artificial stream, or an inky black reflecting pool.

While colorful gardens which are filling with blooming flowers are delightful, true garden lovers know that nothing is as soothing as finding a cool, shaded nook on a summer day. There one can sit on a mossy bench and listen to the sound of water gently spilling into a small pool.

- 15** Which change, if any, shows the **best** way to revise the underlined text?

paths that are both winding and made of stone.

- M.** winding stone paths.
- P.** stone and winding paths.
- R.** stone paths that are winding.
- S.** No change

- 16** Which change, if any, is needed to the underlined text?

into consideration, light, color,

- A.** into consideration; light, color,
- B.** into consideration, light: color,
- C.** into consideration: light, color,
- D.** No change

- 17** Which change, if any, is needed to the underlined text?

abundant, however if

- M.** abundant: however, if
- P.** abundant; however, if
- R.** abundant, however; if
- S.** No change

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

and bloom times

- A.** and to bloom times
- B.** and with thought to blooming times
- C.** and considering bloom times in their planting
- D.** No change

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

grouping plants together with a variety of different kinds of leaf types and a lot of colors

- M.** grouping plants with a variety of leaf types and colors
- P.** grouping plants with a variety of leaf types and a variety of colors
- R.** grouping plants together with lots of different and various leaf types and colors
- S.** No change

- 20** Which change, if any, is needed to the underlined text?

**elements which can include**

- A.** elements; which can include
- B.** elements, which can include,
- C.** elements, which can include
- D.** No change

- 21** Which change, if any, is needed to the underlined text?

**which are filling with blooming flowers**

- M.** filled with blooming flowers
- P.** filling with blooming flowers
- R.** which are filling blooming flowers
- S.** No change



**This is the end of the test.**

## Subpart 1 Practice Test Questions

1.    ☐ A    ☒    ☐ C    ☐ D
2.    ☐ M    ☐ P    ☐ R    ☒
3.    ☐ A    ☐ B    ☒    ☐ D

## Subpart 2 Practice Test Questions

1.    ☒    ☐ B    ☐ C    ☐ D
2.    ☐ M    ☒    ☐ R    ☐ S
3.    ☐ A    ☐ B    ☒    ☐ D
4.    **Part A:** ☐ M    ☒    ☐ R    ☐ S  
**Part B:** ☐ A    ☐ B    ☐ C    ☒
5.    **Part A:** ☒    ☐ P    ☐ R    ☐ S  
**Part B:** ☐ A    ☒    ☐ C    ☐ D
6.    ☐ M    ☒    ☐ R    ☐ S
7.    ☐ A    ☒    ☐ C    ☐ D    ☒    ☐ F    (Select **two**)
8.    **Part A:** ☐ M    ☐ P    ☒    ☐ S  
**Part B:** ☐ A    ☐ B    ☐ C    ☒    ☐ E    ☐ F    ☐ H    ☒    (Select **two**)
9.    ☐ M    ☐ P    ☒    ☐ S
10.    ☐ A    ☐ B    ☐ C    ☒    ☒    (Select **two**)
11.    ☐ M    ☐ P    ☒    ☐ S
12.    ☐ A    ☐ B    ☒    ☐ D
13.    **Part A:** ☐ M    ☐ P    ☒    ☐ S  
**Part B:** ☐ A    ☒    ☐ C    ☐ D

**14. Part A:** (M) ● (R) (S)

**Part B:** (A) (B) ● (D)

**15.** ● (P) (R) (S)

**16.** (A) (B) ● (D)

**17.** (M) ● (R) (S)

**18.** (A) (B) ● (D)

**19.** ● (P) (R) (S)

**20.** (A) (B) ● (D)

**21.** ● (P) (R) (S)

### TCAP Practice Test Standards Alignment and Key—English II (2019–2020)

Subpart 1		
1	B	9-10.RL.CS.4
2	S	9-10.RL.CS.4
3	C	9-10.RL.CS.6
WP		9-10.W.TTP.3
Subpart 2		
1	A	9-10.RL.KID.2
2	P	9-10.RL.KID.3
3	C	9-10.RL.CS.4
4	P   D	9-10.RL.KID.2
5	M   B	9-10.RL.KID.3
6	P	9-10.RL.KID.3
7	B, E	9-10.RL.KID.2
8	R   D, J	9-10.RI.CS.5
9	R	9-10.RI.KID.3
10	D, E	9-10.RI.IKI.8
11	R	9-10.RI.KID.2
12	C	9-10.RI.CS.4
13	R   B	9-10.RI.CS.5
14	P   C	9-10.RI.CS.4
15	M	9-10.L.CSE.1
16	C	9-10.L.CSE.2
17	P	9-10.L.CSE.2
18	C	9-10.L.CSE.1
19	M	9-10.L.KL.3
20	C	9-10.L.CSE.2
21	M	9-10.L.CSE.1