

# Ohio's State Tests

**PRACTICE TEST ANSWER KEY &  
SCORING GUIDELINES**

**ENGLISH LANGUAGE ARTS II**

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**ELA II  
Practice Test  
Content Summary and Answer Key**

Question No.	Item Type	Topic	Content Standard	Answer Key	Points
1	Multiple Choice	Informational	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).	D	1 point
2	Multiple Choice	Informational	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).	B	1 point
3	Evidence-Based Selected Response	Informational	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	A; A	2 points

**ELA II**  
**Practice Test**  
**Content Summary and Answer Key**

Question No.	Item Type	Topic	Content Standard	Answer Key	Points
4	Multiple Choice	Informational	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).	C	1 point
5	Evidence-Based Selected Response	Informational	Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.	D; A	2 points
6	Multiple Choice	Informational	Determine an author's perspective or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.	B	1 point
7	Multiple Choice	Informational	Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).	C	1 point

**ELA II  
Practice Test  
Content Summary and Answer Key**

Question No.	Item Type	Topic	Content Standard	Answer Key	Points
8	Multiple Choice	Informational	Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.	D	1 point
9	Hot Text Item	Informational	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	---	1 point
10	Multiple Choice	Informational	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.	D	1 point
11	Matching Item	Informational	Analyze seminal U.S. documents of historical and literary significance (e.g., Washington’s Farewell Address, the Gettysburg Address, Roosevelt’s <i>Four Freedoms</i> speech, King’s “Letter From Birmingham Jail”), including how they address related themes and concepts.	---	1 point

**ELA II  
Practice Test  
Content Summary and Answer Key**

Question No.	Item Type	Topic	Content Standard	Answer Key	Points
12	Multiple Choice	Literary	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.	A	1 point
13	Multiple Choice	Literary	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	B	1 point
14	Matching Item	Literary	Analyze literary text development. a. Determine a theme of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details. b. Provide an objective summary of the text that includes the theme and relevant story elements.	---	1 point

**ELA II  
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Question No.	Item Type	Topic	Content Standard	Answer Key	Points
15	Multi-Select Item	Literary	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	C, D	1 point
16	Multiple Choice	Literary	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning, mood, and tone (e.g., how the language evokes a sense of time and place or an emotion; how it sets a formal or informal tone).	C	1 point
17	Multiple Choice	Literary	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning, mood, and tone (e.g., how the language evokes a sense of time and place or an emotion; how it sets a formal or informal tone).	D	1 point

**ELA II  
Practice Test  
Content Summary and Answer Key**

Question No.	Item Type	Topic	Content Standard	Answer Key	Points
18	Multiple Choice	Literary	Analyze how an author alludes to and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).	B	1 point
19	Multiple Choice	Literary	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.	C	1 point
20	Extended Response	Writing	Write informative/ explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.	---	10 points



**English Language Arts II  
Practice Test**

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**Stimulus for Questions 1 – 11**

# Stimulus for Questions 1 – 11

## Passage 1: from *Walden*

by Henry David Thoreau

1 I know of no more encouraging fact than the unquestionable ability of man to elevate his life by a conscious endeavor. It is something to be able to paint a particular picture, or to carve a statue, and so to make a few objects beautiful; but it is far more glorious to carve and paint the very atmosphere and medium through which we look, which morally we can do. To affect the quality of the day, that is the highest of arts. Every man is tasked to make his life, even in its details, worthy of the contemplation of his most elevated and critical hour.

. . .

2 Our life is frittered away by detail. An honest man has hardly need to count more than his ten fingers, or in extreme cases he may add his ten toes, and lump the rest. Simplicity, simplicity, simplicity! I say, let your affairs be as two or three, and not a hundred or a thousand; instead of a million count half a dozen, and keep your accounts on your thumb-nail. In the midst of this chopping sea of civilized life, such are the clouds and storms and quicksands and thousand-and-one items to be allowed for, that a man has to live, if he would not founder and go to the bottom and not make his port at all, by dead reckoning, and he must be a great calculator indeed who succeeds. Simplify, simplify. Instead of three meals a day, if it be necessary eat but one; instead of a hundred dishes, five; and reduce other things in proportion. Our life is like a German Confederacy, made up of petty states, with its boundary forever fluctuating, so that even a German cannot tell you how it is bounded at any moment. The nation itself, with all its so-called internal improvements, which, by the way are all external and superficial, is just such an unwieldy and overgrown establishment, cluttered with furniture and tripped up by its own traps, ruined by luxury and heedless expense, by want of calculation and a worthy aim, as the million households in the land; and the only cure for it, as for them, is in a rigid economy, a stern and more than Spartan simplicity of life and elevation of purpose. It lives too fast. Men think that it is essential that the Nation have commerce, and export ice, and talk through a telegraph, and ride thirty miles an hour, without a doubt, whether *they* do or not; but whether we should live like baboons or like men, is a little uncertain. If we do not get out sleepers, and forge rails, and devote days and nights to the work, but go to tinkering upon our *lives* to improve *them*, who will build railroads? And if railroads are not built, how shall we get to heaven in season? But if we stay at home and mind our business, who will want railroads? We do not ride on the railroad; it rides upon us.

Excerpt from *Walden* by Henry David Thoreau. In the public domain.

## Passage 2: The American Scholar

by Ralph Waldo Emerson

3 The first in time and the first in importance of the influences upon the mind is that of nature. Every day, the sun; and, after sunset, night and her stars. Ever the winds blow; ever the grass grows. Every day, men and women, conversing, beholding and beholden. The scholar is he of all men whom this spectacle most engages. He must settle its value in his mind. What is nature to him? There is never a beginning, there is never an end, to the inexplicable continuity of this web of God, but always circular power returning into itself. Therein it resembles his own spirit, whose beginning, whose ending, he never can find,—so entire, so boundless. Far, too, as her splendors shine, system on system shooting like rays, upward, downward, without centre, without circumference,—in the mass and in the particle, nature hastens to render account of herself to the mind. Classification begins. To the young mind, every thing is individual, stands by itself. By and by, it finds how to join two things, and see in them one nature; then three, then three thousand; and so, tyrannized over by its own unifying instinct, it goes on tying things together, diminishing anomalies<sup>1</sup> discovering roots running under ground, whereby contrary and remote things cohere, and flower out from one stem. It presently learns, that, since the dawn of history, there has been a constant accumulation and classifying of facts. But what is classification but the perceiving that these objects are not chaotic, and are not foreign, but have a law which is also a law of the human mind? The astronomer discovers that geometry, a pure abstraction of the human mind, is the measure of planetary motion. The chemist finds proportions and intelligible method throughout matter; and science is nothing but the finding of analogy, identity, in the most remote parts. The ambitious soul sits down before each refractory fact; one after another, reduces all strange constitutions, all new powers, to their class and their law, and goes on for ever to animate the last fiber of organization, the outskirts of nature, by insight.

4 Thus to him, to this school-boy under the bending dome of day, is suggested, that he and it proceed from one root; one is leaf and one is flower; relation, sympathy, stirring in every vein. And what is that Root? Is not that the soul of his soul?—A thought too bold,—a dream too wild. Yet when this spiritual light shall have revealed the law of more earthly natures,—when he has learned to worship the soul, and to see that the natural philosophy that now is, is only the first gropings of its gigantic hand, he shall look forward to an ever expanding knowledge as to a becoming creator. He shall see, that nature is the opposite of the soul, answering to it part for part. One is seal, and one is print. Its beauty is the beauty of his own mind. Its laws are the laws of his own mind. Nature then becomes to him the measure of his attainments. So much of nature as he is ignorant of, so much of his own mind does he not yet possess. And, in fine, the ancient precept, "Know thyself," and the modern precept, "Study nature," become at last one maxim.<sup>2</sup>

<sup>1</sup> anomalies: unusual or unexpected things

<sup>2</sup> maxim: a guiding motto; words to live by

Excerpt from "The American Scholar" by Ralph Waldo Emerson. In the public domain.



**English Language Arts II  
Practice Test**

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**Question 1**

**Question and Scoring Guidelines**

## Question 1

Read this sentence from Passage 1.

"It is something to be able to paint a particular picture, or to carve a statue, and so to make a few objects beautiful; but it is far more glorious to carve and paint the very atmosphere and medium through which we look" (paragraph 1)

Why does Thoreau make this comparison to the visual arts?

- Ⓐ to associate daily life with the slow process of painting and sculpting
- Ⓑ to compare finding one's focus to the challenge of making beautiful things
- Ⓒ to suggest people should spend more time appreciating the beauty in details
- Ⓓ to imply that human perspective can be shaped as readily as physical objects

**Points Possible:** 1

**Topic:** Informational

**Content Standard:** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

## Scoring Guidelines

Rationale for Option A: This is incorrect. While there is some connection between a person's life or outlook and making art, the focus is not on the speed of the process, but rather that a life can be shaped the way art can.

Rationale for Option B: This is incorrect. While Thoreau mentions making a few objects beautiful, he is more concerned with the human mind and its outlook on a larger scale. He actually wants a broader focus on the mind rather than a focus on smaller details.

Rationale for Option C: This is incorrect. While this is a concept that might be associated with art in general, Thoreau does not suggest people should devote more time to appreciating beauty, but rather that they should seek to make their lives worthy of contemplation.

Rationale for Option D: **Key** – Thoreau uses this language to show that human perspective is as malleable as an art medium and can be shaped just as a statue can. With this language, he implies that the mind and its outlook are only as fixed as a person's artistic vision for them.

### Sample Response: 1 point

Read this sentence from Passage 1.

"It is something to be able to paint a particular picture, or to carve a statue, and so to make a few objects beautiful; but it is far more glorious to carve and paint the very atmosphere and medium through which we look" (paragraph 1)

Why does Thoreau make this comparison to the visual arts?

- Ⓐ to associate daily life with the slow process of painting and sculpting
- Ⓑ to compare finding one's focus to the challenge of making beautiful things
- Ⓒ to suggest people should spend more time appreciating the beauty in details
- Ⓓ to imply that human perspective can be shaped as readily as physical objects



**English Language Arts II  
Practice Test**

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**Question 2**

**Question and Scoring Guidelines**

## Question 2

In Passage 1, what is Thoreau’s purpose in using the phrase “this chopping sea of civilized life”?

- Ⓐ to emphasize his concern for the dangers people face each day
- Ⓑ to introduce his contempt for the complexities of modern life
- Ⓒ to describe the struggles he faces while working on many projects
- Ⓓ to compare his current situation with the way he formerly lived life

**Points Possible:** 1

**Topic:** Informational

**Content Standard:** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

## Scoring Guidelines

Rationale for Option A: This is incorrect. Although a student might misread the “chopping sea”, “quicksands” and “go to the bottom” as dangers, Thoreau is using these terms metaphorically to describe the distractions of modern life.

Rationale for Option B: **Key** – Thoreau introduces his contempt for modern life with this metaphor, going on to lament “so-called internal improvements”, people “ruined by luxury and heedless expense” and modern technology.

Rationale for Option C: This is incorrect. Although a student might misread Thoreau’s calling for simplification in life as autobiographical, there is no evidence that he is referring to his own life.

Rationale for Option D: This is incorrect. Although a student may misinterpret Thoreau’s comparisons between simplified life and distracted life as a reference to his own life, there is no indication that he is comparing his past and present.

## Sample Response: 1 point

In Passage 1, what is Thoreau's purpose in using the phrase "this chopping sea of civilized life"?

- Ⓐ to emphasize his concern for the dangers people face each day
- Ⓑ to introduce his contempt for the complexities of modern life
- Ⓒ to describe the struggles he faces while working on many projects
- Ⓓ to compare his current situation with the way he formerly lived life



**English Language Arts II  
Practice Test**

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**Question 3**

**Question and Scoring Guidelines**

## Question 3

This question has two parts. First, answer Part A. Then, answer Part B.

### Part A

In Passage 2, what does Emerson suggest is the relationship between nature and the scholar?

- Ⓐ Nature is a teacher of the scholar, providing instruction on many things.
- Ⓑ Nature and the scholar are companions, working toward a similar cause.
- Ⓒ Nature and the scholar are equals, each belonging to the same classification system.
- Ⓓ Nature is an adversary of the scholar, each fighting for control of the natural world.

### Part B

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

- Ⓐ "The first in time and the first in importance of the influences upon the mind is that of nature." (paragraph 3)
- Ⓑ "Far, too, as her splendors shine, system on system shooting like rays, upward, downward, without centre, without circumference . . ." (paragraph 3)
- Ⓒ "To the young mind, every thing is individual, stands by itself." (paragraph 3)
- Ⓓ "By and by, it finds how to join two things, and see in them one nature; then three, then three thousand . . ." (paragraph 3)

**Points Possible:** 2

**Topic:** Informational

**Content Standard:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

# Scoring Guidelines

## Part A

Rationale for Option A: Key – This shows an accurate interpretation of the relationship between nature and the scholar.

Rationale for Option B: This is incorrect. This response keys on the ideas about classification and interpreting that as an idea related to companionship, but this is not a correct interpretation.

Rationale for Option C: This is incorrect. This response shows a connection to the idea that scholars classify nature, but this does not result in the scholar and nature becoming equals.

Rationale for Option D: This is incorrect. This response presents the idea of individualism and standing by “itself” as oppositional, but this is an incorrect interpretation of the idea.

## Part B

Rationale for Option A: Key – This detail supports the idea that nature is the teacher of the scholar.

Rationale for Option B: This is incorrect. This response relates to option C in Part A, but Emerson does not describe nature and the scholar as belonging to the same classification system.

Rationale for Option C: This is incorrect. This response relates to option D in Part A, but Emerson does not describe nature and the scholar as adversaries.

Rationale for Option D: This is incorrect. This response relates to option B in Part A, but while Emerson paints a somewhat symbiotic relationship between the scholar and nature, the true relationship is that of teacher and pupil.



**English Language Arts II  
Practice Test**

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**Question 3**

**Sample Responses**

## Sample Response: 2 points

This question has two parts. First, answer Part A. Then, answer Part B.

### Part A

In Passage 2, what does Emerson suggest is the relationship between nature and the scholar?

- A Nature is a teacher of the scholar, providing instruction on many things.
- B Nature and the scholar are companions, working toward a similar cause.
- C Nature and the scholar are equals, each belonging to the same classification system.
- D Nature is an adversary of the scholar, each fighting for control of the natural world.

### Part B

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

- A "The first in time and the first in importance of the influences upon the mind is that of nature." (paragraph 3)
- B "Far, too, as her splendors shine, system on system shooting like rays, upward, downward, without centre, without circumference . . ." (paragraph 3)
- C "To the young mind, every thing is individual, stands by itself." (paragraph 3)
- D "By and by, it finds how to join two things, and see in them one nature; then three, then three thousand . . ." (paragraph 3)

### Notes on Scoring

This response earns full credit (2 points) because the student selected the correct response in Part A as well as in Part B.

## Sample Response: 1 point

This question has two parts. First, answer Part A. Then, answer Part B.

### Part A

In Passage 2, what does Emerson suggest is the relationship between nature and the scholar?

- Nature is a teacher of the scholar, providing instruction on many things.
- Nature and the scholar are companions, working toward a similar cause.
- Nature and the scholar are equals, each belonging to the same classification system.
- Nature is an adversary of the scholar, each fighting for control of the natural world.

### Part B

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

- "The first in time and the first in importance of the influences upon the mind is that of nature." (paragraph 3)
- "Far, too, as her splendors shine, system on system shooting like rays, upward, downward, without centre, without circumference . . ." (paragraph 3)
- "To the young mind, every thing is individual, stands by itself." (paragraph 3)
- "By and by, it finds how to join two things, and see in them one nature; then three, then three thousand . . ." (paragraph 3)

### Notes on Scoring

This response earns partial credit (1 point) because the student selected the correct answer in Part A; however, the response for Part B is incorrect and does not earn a point. In order to earn full credit for this item, both Part A and Part B must be correct.

## Sample Response: 1 point

This question has two parts. First, answer Part A. Then, answer Part B.

### Part A

In Passage 2, what does Emerson suggest is the relationship between nature and the scholar?

- A Nature is a teacher of the scholar, providing instruction on many things.
- B Nature and the scholar are companions, working toward a similar cause.
- C Nature and the scholar are equals, each belonging to the same classification system.
- D Nature is an adversary of the scholar, each fighting for control of the natural world.

### Part B

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

- A "The first in time and the first in importance of the influences upon the mind is that of nature." (paragraph 3)
- B "Far, too, as her splendors shine, system on system shooting like rays, upward, downward, without centre, without circumference . . ." (paragraph 3)
- C "To the young mind, every thing is individual, stands by itself." (paragraph 3)
- D "By and by, it finds how to join two things, and see in them one nature; then three, then three thousand . . ." (paragraph 3)

### Notes on Scoring

This response earns partial credit (1 point) because the student selected the correct answer in Part A; however, the response for Part B is incorrect and does not earn a point. In order to earn full credit for this item, both Part A and Part B must be correct.

## Sample Response: 1 point

This question has two parts. First, answer Part A. Then, answer Part B.

### Part A

In Passage 2, what does Emerson suggest is the relationship between nature and the scholar?

- A Nature is a teacher of the scholar, providing instruction on many things.
- B Nature and the scholar are companions, working toward a similar cause.
- C Nature and the scholar are equals, each belonging to the same classification system.
- D Nature is an adversary of the scholar, each fighting for control of the natural world.

### Part B

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

- A "The first in time and the first in importance of the influences upon the mind is that of nature." (paragraph 3)
- B "Far, too, as her splendors shine, system on system shooting like rays, upward, downward, without centre, without circumference . . ." (paragraph 3)
- C "To the young mind, every thing is individual, stands by itself." (paragraph 3)
- D "By and by, it finds how to join two things, and see in them one nature; then three, then three thousand . . ." (paragraph 3)

### Notes on Scoring

This response earns partial credit (1 point) because the student selected the correct answer in Part A; however, the response for Part B is incorrect and does not earn a point. In order to earn full credit for this item, both Part A and Part B must be correct.

## Sample Response: 0 points

This question has two parts. First, answer Part A. Then, answer Part B.

### Part A

In Passage 2, what does Emerson suggest is the relationship between nature and the scholar?

- Ⓐ Nature is a teacher of the scholar, providing instruction on many things.
- Ⓑ Nature and the scholar are companions, working toward a similar cause.
- Ⓒ Nature and the scholar are equals, each belonging to the same classification system.
- Ⓓ Nature is an adversary of the scholar, each fighting for control of the natural world.

### Part B

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

- Ⓐ "The first in time and the first in importance of the influences upon the mind is that of nature." (paragraph 3)
- Ⓑ "Far, too, as her splendors shine, system on system shooting like rays, upward, downward, without centre, without circumference . . ." (paragraph 3)
- Ⓒ "To the young mind, every thing is individual, stands by itself." (paragraph 3)
- Ⓓ "By and by, it finds how to join two things, and see in them one nature; then three, then three thousand . . ." (paragraph 3)

### Notes on Scoring

This response earns no credit (0 points). The student selected the correct answer in Part B; however, the answer selected in Part A is not correct. In order to receive partial credit for this item, the answer in Part A must be correct. In order to receive full credit for this item, both Part A and Part B must be correct.

## Sample Response: 0 points

This question has two parts. First, answer Part A. Then, answer Part B.

### Part A

In Passage 2, what does Emerson suggest is the relationship between nature and the scholar?

- Ⓐ Nature is a teacher of the scholar, providing instruction on many things.
- Ⓑ Nature and the scholar are companions, working toward a similar cause.
- Ⓒ Nature and the scholar are equals, each belonging to the same classification system.
- Ⓓ Nature is an adversary of the scholar, each fighting for control of the natural world.

### Part B

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

- Ⓐ "The first in time and the first in importance of the influences upon the mind is that of nature." (paragraph 3)
- Ⓑ "Far, too, as her splendors shine, system on system shooting like rays, upward, downward, without centre, without circumference . . ." (paragraph 3)
- Ⓒ "To the young mind, every thing is individual, stands by itself." (paragraph 3)
- Ⓓ "By and by, it finds how to join two things, and see in them one nature; then three, then three thousand . . ." (paragraph 3)

### Notes on Scoring

This response earns no credit (0 points) because the answers selected for Part A and Part B are both incorrect.



**English Language Arts II  
Practice Test**

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**Question 4**

**Question and Scoring Guidelines**

## Question 4

What does Thoreau mean when he says “We do not ride on the railroad; it rides upon us” at the end of Passage 1?

- Ⓐ He is critiquing those who live a life marked by luxury and excessive expenses.
- Ⓑ He is commenting on the rapid growth of the transportation system and the danger it poses to society.
- Ⓒ He is using the train as an example of how technological progress moves people further from personal freedom.
- Ⓓ He is criticizing the historical expansion of the railways and the destruction it brings to the surrounding landscape.

**Points Possible:** 1

**Topic:** Informational

**Content Standard:** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

## Scoring Guidelines

Rationale for Option A: This is incorrect. While Thoreau does allude to this point in the passage, this is not the idea expressed in the targeted sentence.

Rationale for Option B: This is incorrect. While Thoreau is not a proponent of the railway system, he is not arguing that it poses a danger to society in this sentence.

Rationale for Option C: **Key** – Thoreau feels that technology and progress complicate life. Trains cause people to get places faster, but they cause people to rush and not savor life.

Rationale for Option D: This is incorrect. While Thoreau is a proponent of the natural world, the intent of the targeted statement is to comment on the danger that the railway poses to personal freedom, not on the dangers posed to the natural world.

## Sample Response: 1 point

What does Thoreau mean when he says "We do not ride on the railroad; it rides upon us" at the end of Passage 1?

- (A) He is critiquing those who live a life marked by luxury and excessive expenses.
- (B) He is commenting on the rapid growth of the transportation system and the danger it poses to society.
- (C) He is using the train as an example of how technological progress moves people further from personal freedom.
- (D) He is criticizing the historical expansion of the railways and the destruction it brings to the surrounding landscape.



**English Language Arts II  
Practice Test**

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**Question 5**

**Question and Scoring Guidelines**

## Question 5

This question has two parts. First, answer Part A. Then, answer Part B.

### Part A

What is a key idea in Passage 2?

- Ⓐ Scholars have an obligation to be in touch with nature.
- Ⓑ Young people should spend more time connecting with nature.
- Ⓒ Scientists should be devoted to cataloguing and classifying nature.
- Ⓓ Humans should understand nature in order to understand themselves.

### Part B

What details from the passage help develop the key idea?

- Ⓐ metaphors connecting humans and nature
- Ⓑ narratives of how nature has shaped people
- Ⓒ examples from real life displaying the benefits of studying nature
- Ⓓ comparisons between those who are connected to nature and those who are not

**Points Possible:** 2

**Topic:** Informational

**Content Standard:** Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

# Scoring Guidelines

## Part A

Rationale for Option A: This is incorrect. Although Emerson does say “The scholar is he of all men whom this spectacle most engages”, this is not a key idea in the passage. Emerson does not focus on how scholars, as opposed to others, should be more connected to nature.

Rationale for Option B: This is incorrect. Although Emerson relates that “to this school-boy under the bending dome of day, is suggested, that he and it proceed from one root”, Emerson does not argue that young people in particular need to spend more time connecting with nature.

Rationale for Option C: This is incorrect. Although Emerson calls out a number of scientists and relates that “The ambitious soul sits down before each refractory fact; one after another, reduces all strange constitutions, all new powers, to their class and their law”, he does not argue that scientists need to devote themselves to classifying and cataloguing.

Rationale for Option D: **Key** – A major focus of the passage is that only through connecting to nature can humans connect to themselves. Emerson emphasizes this in his final statement that “in fine, the ancient precept, ‘Know thyself’, and the modern precept, ‘Study nature’, become at last one maxim”.

## Part B

Rationale for Option A: **Key** – Emerson uses metaphors throughout the passage such as “one is leaf and one is flower” to emphasize the connections between humans and nature, and thus supports the idea that humans and nature are one, and that humans need to understand nature in order to understand themselves.

Rationale for Option B: This is incorrect. Although Emerson uses detailed descriptions, he does not use narratives to further his key idea that humans need to understand nature to understand themselves.

Rationale for Option C: This is incorrect. Although Emerson mentions specific classes of people, he does not use real-life examples to further his key idea that humans need to understand nature to understand themselves.

Rationale for Option D: This is incorrect. Although Emerson emphasizes the importance of connecting to nature, he does not use comparisons to further his key idea that humans need to understand nature to understand themselves.



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**Question 5**

**Sample Responses**

## Sample Response: 2 points

This question has two parts. First, answer Part A. Then, answer Part B.

### Part A

What is a key idea in Passage 2?

- Ⓐ Scholars have an obligation to be in touch with nature.
- Ⓑ Young people should spend more time connecting with nature.
- Ⓒ Scientists should be devoted to cataloguing and classifying nature.
- Ⓓ Humans should understand nature in order to understand themselves.

### Part B

What details from the passage help develop the key idea?

- Ⓓ metaphors connecting humans and nature
- Ⓑ narratives of how nature has shaped people
- Ⓒ examples from real life displaying the benefits of studying nature
- Ⓓ comparisons between those who are connected to nature and those who are not

### Notes on Scoring

This response earns full credit (2 points) because the student selected the correct response in Part A as well as in Part B.

## Sample Response: 1 point

This question has two parts. First, answer Part A. Then, answer Part B.

### Part A

What is a key idea in Passage 2?

- Ⓐ Scholars have an obligation to be in touch with nature.
- Ⓑ Young people should spend more time connecting with nature.
- Ⓒ Scientists should be devoted to cataloguing and classifying nature.
- Ⓓ Humans should understand nature in order to understand themselves.

### Part B

What details from the passage help develop the key idea?

- Ⓐ metaphors connecting humans and nature
- Ⓑ narratives of how nature has shaped people
- Ⓒ examples from real life displaying the benefits of studying nature
- Ⓓ comparisons between those who are connected to nature and those who are not

### Notes on Scoring

This response earns partial credit (1 point). The student selected the correct answer in Part A; however, the response for Part B is incorrect and does not earn a point. In order to earn full credit for this item, both Part A and Part B must be correct.

## Sample Response: 1 point

This question has two parts. First, answer Part A. Then, answer Part B.

### Part A

What is a key idea in Passage 2?

- (A) Scholars have an obligation to be in touch with nature.
- (B) Young people should spend more time connecting with nature.
- (C) Scientists should be devoted to cataloguing and classifying nature.
- (D) Humans should understand nature in order to understand themselves.

### Part B

What details from the passage help develop the key idea?

- (A) metaphors connecting humans and nature
- (B) narratives of how nature has shaped people
- (C) examples from real life displaying the benefits of studying nature
- (D) comparisons between those who are connected to nature and those who are not

### Notes on Scoring

This response earns partial credit (1 point). The student selected the correct answer in Part A; however, the response for Part B is incorrect and does not earn a point. In order to earn full credit for this item, both Part A and Part B must be correct.

## Sample Response: 1 point

This question has two parts. First, answer Part A. Then, answer Part B.

### Part A

What is a key idea in Passage 2?

- Ⓐ Scholars have an obligation to be in touch with nature.
- Ⓑ Young people should spend more time connecting with nature.
- Ⓒ Scientists should be devoted to cataloguing and classifying nature.
- Ⓓ Humans should understand nature in order to understand themselves.

### Part B

What details from the passage help develop the key idea?

- Ⓐ metaphors connecting humans and nature
- Ⓑ narratives of how nature has shaped people
- Ⓒ examples from real life displaying the benefits of studying nature
- Ⓓ comparisons between those who are connected to nature and those who are not

### Notes on Scoring

This response earns partial credit (1 point). The student selected the correct answer in Part A; however, the response for Part B is incorrect and does not earn a point. In order to earn full credit for this item, both Part A and Part B must be correct.

## Sample Response: 0 points

This question has two parts. First, answer Part A. Then, answer Part B.

### Part A

What is a key idea in Passage 2?

- Ⓐ Scholars have an obligation to be in touch with nature.
- Ⓑ Young people should spend more time connecting with nature.
- Ⓒ Scientists should be devoted to cataloguing and classifying nature.
- Ⓓ Humans should understand nature in order to understand themselves.

### Part B

What details from the passage help develop the key idea?

- Ⓐ metaphors connecting humans and nature
- Ⓑ narratives of how nature has shaped people
- Ⓒ examples from real life displaying the benefits of studying nature
- Ⓓ comparisons between those who are connected to nature and those who are not

### Notes on Scoring

This response earns no credit (0 points) because the answers selected for Part A and Part B are both incorrect.

## Sample Response: 0 points

This question has two parts. First, answer Part A. Then, answer Part B.

### Part A

What is a key idea in Passage 2?

- A Scholars have an obligation to be in touch with nature.
- B Young people should spend more time connecting with nature.
- C Scientists should be devoted to cataloguing and classifying nature.
- D Humans should understand nature in order to understand themselves.

### Part B

What details from the passage help develop the key idea?

- A metaphors connecting humans and nature
- B narratives of how nature has shaped people
- C examples from real life displaying the benefits of studying nature
- D comparisons between those who are connected to nature and those who are not

### Notes on Scoring

This response earns no credit (0 points) because the answers selected for Part A and Part B are both incorrect.



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**Question 6**

**Question and Scoring Guidelines**

## Question 6

In paragraph 3, Emerson states that "science is nothing but the finding of analogy." How does this idea help Emerson develop his overall purpose?

- (A) It appeals to emotion by highlighting the importance of nature in the lives of humans.
- (B) It appeals to logic by emphasizing the connection between nature and the human mind.
- (C) It appeals to logic by listing examples of scientific findings and explains how each led to important progress.
- (D) It appeals to emotion by providing examples of different types of scientists to show how nature is important to each.

**Points Possible:** 1

**Topic:** Informational

**Content Standard:** Determine an author's perspective or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

## Scoring Guidelines

Rationale for Option A: This is incorrect. Emerson does discuss the importance of nature to the lives of humans and begins the passage by explaining this concept. However, the quotation does not reflect the importance of nature in the lives of humans.

Rationale for Option B: **Key** – Emerson's entire argument is an analogy between nature and the human mind, as he shows the parallels between nature's laws and the operation of the human mind.

Rationale for Option C: This is incorrect. Emerson discusses scientific principles and process, and he provides examples of different types of scientists. However, he does not list examples of specific findings.

Rationale for Option D: This is incorrect. Although Emerson does show how nature is important to different types of scientists, this quotation is not an appeal to emotion. Emerson's overall purpose isn't simply to show that nature is important to science, but to create an analogy between the workings of nature and the workings of the human mind.

## Sample Response: 1 point

In paragraph 3, Emerson states that "science is nothing but the finding of analogy." How does this idea help Emerson develop his overall purpose?

- Ⓐ It appeals to emotion by highlighting the importance of nature in the lives of humans.
- Ⓑ It appeals to logic by emphasizing the connection between nature and the human mind.
- Ⓒ It appeals to logic by listing examples of scientific findings and explains how each led to important progress.
- Ⓓ It appeals to emotion by providing examples of different types of scientists to show how nature is important to each.



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**Question 7**

**Question and Scoring Guidelines**

## Question 7

Read the sentence from Passage 2.

"The astronomer discovers that geometry, a pure abstraction of the human mind, is the measure of planetary motion." (paragraph 3)

How does this sentence develop Emerson's claims?

- Ⓐ It explains humanity's place in the world relative to nature.
- Ⓑ It establishes scientists' ability to effect change in the world.
- Ⓒ It demonstrates that things that seem unrelated are actually closely connected.
- Ⓓ It gives an example of disciplines scholars should study to improve themselves.

**Points Possible:** 1

**Topic:** Informational

**Content Standard:** Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

## Scoring Guidelines

Rationale for Option A: This is incorrect. While the sentence mentions astronomy, which has some sense of Earth's place within the universe, it does not focus on humanity's place in the world.

Rationale for Option B: This is incorrect. While the sentence may seem to have some relationship to the effect of a scientific discovery, Emerson is not developing a claim about an effect on the world.

Rationale for Option C: **Key** – The sentence shows how certain concepts and phenomena are connected, even though they seem quite unrelated at first. Emerson shows that things that are as theoretically disparate and physically distant as the human mind and celestial bodies are actually intrinsically linked.

Rationale for Option D: This is incorrect. While the sentence mentions astronomy and geometry, and the overall passage suggests studying nature to "know thyself", Emerson is not encouraging certain types of pursuits here, nor is he as concerned with self-improvement.

## Sample Response: 1 point

Read the sentence from Passage 2.

"The astronomer discovers that geometry, a pure abstraction of the human mind, is the measure of planetary motion." (paragraph 3)

How does this sentence develop Emerson's claims?

- Ⓐ It explains humanity's place in the world relative to nature.
- Ⓑ It establishes scientists' ability to effect change in the world.
- Ⓒ It demonstrates that things that seem unrelated are actually closely connected.
- Ⓓ It gives an example of disciplines scholars should study to improve themselves.



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**Question 8**

**Question and Scoring Guidelines**

## Question 8

In Passage 2, how does Emerson describe the development of the mind?

- Ⓐ It develops in a circular manner, by constantly learning and then re-learning facts.
- Ⓑ It develops in partnership with others, by learning from teachers who have acquired knowledge.
- Ⓒ It develops by moving from a complicated lifestyle with many distractions toward a more focused lifestyle.
- Ⓓ It develops by moving from discrete understandings toward perceiving the connections that form the natural world.

**Points Possible:** 1

**Topic:** Informational

**Content Standard:** Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

## Scoring Guidelines

Rationale for Option A: This is incorrect. Although Emerson describes nature as an “always circular power returning into itself”, he does not describe the mind as circular.

Rationale for Option B: This is incorrect. Although Emerson mentions a school-boy learning “under the bending dome of day”, he describes the development of the mind as an individual process. There is no focus on a partnership or learning from others.

Rationale for Option C: This is incorrect. Emerson does describe a focused lifestyle in tune with nature, but he does not talk of the issues inherent in a complicated lifestyle.

Rationale for Option D: Key – Emerson states that, “To the young mind, every thing is individual, stands by itself”. Then he describes the growth of the mind when it “finds how to join two things . . . then three, then three thousand”. He states that the mind ultimately works toward understanding the connections in the world, “whereby contrary and remote things cohere, and flower out from one stem”.

## Sample Response: 1 point

In Passage 2, how does Emerson describe the development of the mind?

- Ⓐ It develops in a circular manner, by constantly learning and then re-learning facts.
- Ⓑ It develops in partnership with others, by learning from teachers who have acquired knowledge.
- Ⓒ It develops by moving from a complicated lifestyle with many distractions toward a more focused lifestyle.
- Ⓓ It develops by moving from discrete understandings toward perceiving the connections that form the natural world.



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**Question 9**

**Question and Scoring Guidelines**

## Question 9

Read the sentence from Passage 2.

"And, in fine, the ancient precept, 'Know thyself,' and the modern precept, 'Study nature,' become at last one maxim." (paragraph 4)

Select one detail from paragraph 4 that develops this point.

"Thus to him, to this school-boy under the bending dome of day, is suggested, that he and it proceed from one root; one is leaf and one is flower; relation, sympathy, stirring in every vein. And what is that Root? Is not that the soul of his soul?—A thought too bold,—a dream too wild. Yet when this spiritual light shall have revealed the law of more earthly natures,—when he has learned to worship the soul, and to see that the natural philosophy that now is, is only the first gropings of its gigantic hand, he shall look forward to an ever expanding knowledge as to a becoming creator. He shall see, that nature is the opposite of the soul, answering to it part for part."

**Points Possible:** 1

**Topic:** Informational

**Content Standard:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

## Scoring Guidelines

For this item, a full-credit response includes:

- Selection of "Thus to him, to this school-boy under the bending dome of day, is suggested, that he and it proceed from one root; one is leaf and one is flower; relation, sympathy, stirring in every vein." (1 point).

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**Question 9**

**Sample Responses**

## Sample Response: 1 point

Read the sentence from Passage 2.

"And, in fine, the ancient precept, 'Know thyself,' and the modern precept, 'Study nature,' become at last one maxim." (paragraph 4)

Select one detail from paragraph 4 that develops this point.

"Thus to him, to this school-boy under the bending dome of day, is suggested, that he and it proceed from one root; one is leaf and one is flower; relation, sympathy, stirring in every vein. And what is that Root? Is not that the soul of his soul?—A thought too bold,—a dream too wild. Yet when this spiritual light shall have revealed the law of more earthly natures,—when he has learned to worship the soul, and to see that the natural philosophy that now is, is only the first gropings of its gigantic hand, he shall look forward to an ever expanding knowledge as to a becoming creator. He shall see, that nature is the opposite of the soul, answering to it part for part."

### Notes on Scoring

This response earns full credit (1 point) because the student selected the correct detail.

## Sample Response: 0 points

Read the sentence from Passage 2.

"And, in fine, the ancient precept, 'Know thyself,' and the modern precept, 'Study nature,' become at last one maxim." (paragraph 4)

Select one detail from paragraph 4 that develops this point.

"Thus to him, to this school-boy under the bending dome of day, is suggested, that he and it proceed from one root; one is leaf and one is flower; relation, sympathy, stirring in every vein. And what is that Root? Is not that the soul of his soul?—A thought too bold,—a dream too wild. **Yet when this spiritual light shall have revealed the law of more earthly natures,**—when he has learned to worship the soul, and to see that the natural philosophy that now is, is only the first gropings of its gigantic hand, he shall look forward to an ever expanding knowledge as to a becoming creator. He shall see, that nature is the opposite of the soul, answering to it part for part."

### Notes on Scoring

This response earns no credit (0 points) because the student selected an incorrect detail.

## Sample Response: 0 points

Read the sentence from Passage 2.

"And, in fine, the ancient precept, 'Know thyself,' and the modern precept, 'Study nature,' become at last one maxim." (paragraph 4)

Select one detail from paragraph 4 that develops this point.

"Thus to him, to this school-boy under the bending dome of day, is suggested, that he and it proceed from one root; one is leaf and one is flower; relation, sympathy, stirring in every vein. And what is that Root? Is not that the soul of his soul?—A thought too bold,—a dream too wild. Yet when this spiritual light shall have revealed the law of more earthly natures,—when he has learned to worship the soul, and to see that the natural philosophy that now is, is only the first gropings of its gigantic hand, he shall look forward to an ever expanding knowledge as to a becoming creator. He shall see, that nature is the opposite of the soul, answering to it part for part."

### Notes on Scoring

This response earns no credit (0 points) because the student selected an incorrect detail.

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**Question 10**

**Question and Scoring Guidelines**

## Question 10

Read the sentence from Passage 2.

"By and by, it finds how to join two things, and see in them one nature; then three, then three thousand; and so, tyrannized over by its own unifying instinct, it goes on tying things together, diminishing anomalies discovering roots running under ground, whereby contrary and remote things cohere, and flower out from one stem." (paragraph 3)

What is the meaning of cohere in the sentence?

- Ⓐ blossom
- Ⓑ expand
- Ⓒ thrive
- Ⓓ unite

**Points Possible:** 1

**Topic:** Informational

**Content Standard:** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.

## Scoring Guidelines

Rationale for Option A: This is incorrect. The reference to plants could lead to a misunderstanding that the word is related to "blossom", but the context clearly points to uniting or joining together for the meaning of "cohere".

Rationale for Option B: This is incorrect. The sentence makes reference to expansion at the beginning, but the context clearly points to uniting or joining together for the meaning of "cohere".

Rationale for Option C: This is incorrect. The idea of growing stronger or thriving could be a misunderstanding based on some of the references in the sentence, but the full context clearly points to uniting or joining together for the meaning of "cohere".

Rationale for Option D: **Key** – "Cohere" means to unite or join together as it is used in the sentence.

## Sample Response: 1 point

Read the sentence from Passage 2.

"By and by, it finds how to join two things, and see in them one nature; then three, then three thousand; and so, tyrannized over by its own unifying instinct, it goes on tying things together, diminishing anomalies discovering roots running under ground, whereby contrary and remote things cohere, and flower out from one stem." (paragraph 3)

What is the meaning of cohere in the sentence?

- (A) blossom
- (B) expand
- (C) thrive
- (D) unite



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**Question 11**

**Question and Scoring Guidelines**

## Question 11

Emerson and Thoreau were major figures of the American Transcendentalist movement. Below are three key Transcendentalist principles. Complete the chart by selecting whether Passage 1, Passage 2, or both passages reflect each principle.

	<b>Passage 1</b>	<b>Passage 2</b>
<b>Quest for heightened consciousness</b>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Disdain for materialism</b>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Importance of the individual</b>	<input type="checkbox"/>	<input type="checkbox"/>

**Points Possible:** 1

**Topic:** Informational

**Content Standard:** Analyze seminal U.S. documents of historical and literary significance (e.g., Washington’s Farewell Address, the Gettysburg Address, Roosevelt’s *Four Freedoms* speech, King’s “Letter From Birmingham Jail”), including how they address related themes and concepts.

## Scoring Guidelines

For this item, a full-credit response includes:

- Both "Passage 1" and "Passage 2" selected for "Quest for heightened consciousness";  
AND
- Only "Passage 1" selected for "Disdain for materialism";  
AND
- Both "Passage 1" and "Passage 2" selected for "Importance of the individual" (1 point).



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**Question 11**

**Sample Responses**

## Sample Response: 1 point

Emerson and Thoreau were major figures of the American Transcendentalist movement. Below are three key Transcendentalist principles. Complete the chart by selecting whether Passage 1, Passage 2, or both passages reflect each principle.

	<b>Passage 1</b>	<b>Passage 2</b>
<b>Quest for heightened consciousness</b>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>Disdain for materialism</b>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<b>Importance of the individual</b>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

### Notes on Scoring

This response earns full credit (1 point) because the student correctly matched the major principles with the associated passages.

## Sample Response: 0 points

Emerson and Thoreau were major figures of the American Transcendentalist movement. Below are three key Transcendentalist principles. Complete the chart by selecting whether Passage 1, Passage 2, or both passages reflect each principle.

	<b>Passage 1</b>	<b>Passage 2</b>
<b>Quest for heightened consciousness</b>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<b>Disdain for materialism</b>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<b>Importance of the individual</b>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

### Notes on Scoring

This response earns no credit (0 points) because the student did not correctly match the major principles with the associated passages.

## Sample Response: 0 points

Emerson and Thoreau were major figures of the American Transcendentalist movement. Below are three key Transcendentalist principles. Complete the chart by selecting whether Passage 1, Passage 2, or both passages reflect each principle.

	<b>Passage 1</b>	<b>Passage 2</b>
<b>Quest for heightened consciousness</b>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>Disdain for materialism</b>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>Importance of the individual</b>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

### Notes on Scoring

This response earns no credit (0 points) because the student did not correctly match the major principles with the associated passages.

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**Stimulus for Questions 12 – 20**

## Stimulus for Questions 12 – 20

### Passage 1: Androcles and the Lion

by Aesop

- 1 It happened in the old days at Rome that . . . Androcles escaped from his master and fled into the forest, and he wandered there for a long time till he was weary and well nigh spent with hunger and despair. Just then he heard a lion near him moaning and groaning and at times roaring terribly. Tired as he was Androcles rose up and rushed away, as he thought, from the lion; but as he made his way through the bushes he stumbled over the root of a tree and fell down lamed, and when he tried to get up there he saw the lion coming towards him, limping on three feet and holding his forepaw in front of him. Poor Androcles was in despair; he had not strength to rise and run away, and there was the lion coming upon him. But when the great beast came up to him instead of attacking him it kept on moaning and groaning and looking at Androcles, who saw that the lion was holding out his right paw, which was covered with blood and much swollen. Looking more closely at it Androcles saw a great big thorn pressed into the paw, which was the cause of all the lion's trouble. Plucking up courage he seized hold of the thorn and drew it out of the lion's paw, who roared with pain when the thorn came out, but soon after found such relief from it that he fawned upon Androcles and showed, in every way that he knew, to whom he owed the relief. . . .
- 2 But one day a number of soldiers came marching through the forest and found Androcles, and as he could not explain what he was doing they took him prisoner and brought him back to the town from which he had fled. Here his master soon found him and brought him before the authorities, and he was condemned to death because he had fled from his master. Now it used to be the custom to throw murderers and other criminals to the lions in a huge circus, so that while the criminals were punished the public could enjoy the spectacle of a combat between them and the wild beasts. So Androcles was condemned to be thrown to the lions, and on the appointed day he was led forth into the Arena and left there alone with only a spear to protect him from the lion. The Emperor was in the royal box that day and gave the signal for the lion to come out and attack Androcles. But when it came out of its cage and got near Androcles, what do you think it did? Instead of jumping upon him it fawned upon him and stroked him with its paw and made no attempt to do him any harm. It was of course the lion which Androcles had met in the forest. The Emperor, surprised at seeing such a strange behavior in so cruel a beast, summoned Androcles to him and asked him how it happened that this particular lion had lost all its cruelty of disposition. So Androcles told the Emperor all that had happened to him and how the lion was showing its gratitude for his having relieved it of the thorn. Thereupon the Emperor pardoned Androcles . . . , while the lion was taken back into the forest and let loose to enjoy liberty once more.

Excerpt from "Androcles and the Lion" by Aesop,  
retold by Joseph Jacobs. In the public domain.

## Passage 2: from *Androcles and the Lion*

by George Bernard Shaw

*In this scene from the play Androcles and the Lion, George Bernard Shaw imagines the events that lead the emperor to pardon Androcles and the lion.*

3 ANDROCLES (*naively*)

Now I wonder why they all run away from us like that. (*The lion combining a series of yawns, purrs, and roars, achieves something very like a laugh*)

4 THE EMPEROR (*standing on a chair inside his box and looking over the wall*)

Sorcerer, I command you to put that lion to death instantly. It is guilty of high treason. Your conduct is most disgra—(*The lion charges at him up the stairs*) Help! (*He disappears. The lion rears against the box; looks over the partition at him, and roars. The Emperor darts out through the door and down to Androcles, pursued by the lion.*)

5 ANDROCLES

Don't run away, sir: he can't help springing if you run. (*He seizes the Emperor and gets between him and the lion, who stops at once*) Don't be afraid of him.

6 THE EMPEROR

I am NOT afraid of him. (*The lion crouches, growling. The Emperor clutches Androcles*) Keep between us.

7 ANDROCLES

Never be afraid of animals, your Worship: that's the great secret. He'll be as gentle as a lamb when he knows that you are his friend. Stand quite still; and smile; and let him smell you all over just to reassure him; for, you see, he's afraid of you; and he must examine you thoroughly before he gives you his confidence. (*To the lion*) Come now, Tommy; and speak nicely to the Emperor, the great, good Emperor who has power to have all our heads cut off if we don't behave very, VERY respectfully to him.

8 (*The lion utters a fearful roar. The Emperor dashes madly up the steps, across the landing, and down again on the other side, with the lion in hot pursuit. Androcles rushes after the lion; overtakes him as he is descending; and throws himself on his back, trying to use his toes as a brake. Before he can stop him the lion gets hold of the trailing end of the Emperor's robe.*)

...

9 ANDROCLES

We mustn't let him lash himself into a rage. You must show him that you are my particular friend—if you will have the condescension. (*He seizes the Emperor's hands, and shakes them cordially*) Look, Tommy: the nice Emperor is the dearest friend Andy Wandy has in the whole world: he loves him like a brother.

10 THE EMPEROR

You little brute . . . I'll have you [punished] for daring to touch the divine person of the Emperor. (*The lion roars*)

11 ANDROCLES

Oh don't talk like that, sir. He understands every word you say: all animals do: they take it from the tone of your voice. (*The lion growls and lashes his tail*) I think he's going to spring at your worship. If you wouldn't mind saying something affectionate. (*The lion roars*)

12 THE EMPEROR (*shaking Androcles' hands frantically*)

My dearest Mr. Androcles, my sweetest friend, my long lost brother, come to my arms. (*He embraces Androcles*) Oh, what an abominable smell of garlic!

13 (*The lion lets go the robe and rolls over on his back, clasping his forepaws over one another coquettishly above his nose.*)

14 ANDROCLES

There! You see, your worship, a child might play with him now. See! (*He tickles the lion's belly. The lion wriggles ecstatically*) Come and pet him.

15 THE EMPEROR

I must conquer these unkingly terrors. Mind you don't go away from him, though. (*He pats the lion's chest*)

16 ANDROCLES

Oh, sir, how few men would have the courage to do that—

17 THE EMPEROR

Yes: it takes a bit of nerve. Let us invite the Court in and frighten them. Is he safe, do you think?

18 ANDROCLES

Quite safe now, sir.

Excerpt from *Androcles and the Lion* by George Bernard Shaw. In the public domain.

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**Question 12**

**Question and Scoring Guidelines**

## Question 12

How does the structure of Passage 1 create a different effect from Passage 2?

- Ⓐ The slower narration creates a more serious mood.
- Ⓑ The long paragraphs create a dramatic atmosphere.
- Ⓒ The introductory paragraph establishes playfulness.
- Ⓓ The detailed description lends a greater sense of mystery.

**Points Possible:** 1

**Topic:** Literary

**Content Standard:** Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

## Scoring Guidelines

Rationale for Option A: Key – The action moves much more slowly in Passage 1 because of the sequential, uniformly paced narration.

Rationale for Option B: This is incorrect. The paragraphs in Passage 1 are significantly longer than Passage 2, but the plot is not more dramatic.

Rationale for Option C: This is incorrect. The initial paragraph of Passage 1 does not establish a tone that is playful, light-hearted or not serious; it is more mythic or heroic.

Rationale for Option D: This is incorrect. The narration in Passage 1 does provide description of details with respect to scene and imagery, but these do not make the plot more mysterious or harder to follow.

Sample Response: 1 point

How does the structure of Passage 1 create a different effect from Passage 2?

- A The slower narration creates a more serious mood.
- B The long paragraphs create a dramatic atmosphere.
- C The introductory paragraph establishes playfulness.
- D The detailed description lends a greater sense of mystery.



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**Question 13**

**Question and Scoring Guidelines**

## Question 13

Read this excerpt from Passage 2.

"I must conquer these unkingly terrors. Mind you don't go away from him, though."  
(paragraph 15)

What do these sentences reveal about the emperor?

- Ⓐ He tries to continually improve himself.
- Ⓑ He believes rulers should appear courageous.
- Ⓒ He would rather fight than befriend Androcles.
- Ⓓ He feels he has to show he is physically stronger than the lion.

**Points Possible:** 1

**Topic:** Literary

**Content Standard:** Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

## Scoring Guidelines

Rationale for Option A: This is incorrect. Although the idea of overcoming a personal terror suggests a desire for improvement, context shows that the emperor's desire to overcome his fear was not out of an innate desire for self-improvement, but rather to live up to the view that leaders should be strong and courageous.

Rationale for Option B: **Key** – Context shows that the emperor feels that because of his position, he needs to show that he is courageous.

Rationale for Option C: This is incorrect. Although the emperor shows reluctance to befriend Androcles, context shows that this phrase has more to do with the emperor's self-perception than his relationship with Androcles.

Rationale for Option D: This is incorrect. Although the emperor's use of the word "conquer" suggests that he wants to overcome something, context shows that he wants to overcome himself, not the lion. The emperor isn't as concerned about competing with the lion as he is with overcoming his personal fears.

### Sample Response: 1 point

Read this excerpt from Passage 2.

"I must conquer these unkingly terrors. Mind you don't go away from him, though."  
(paragraph 15)

What do these sentences reveal about the emperor?

- A He tries to continually improve himself.
- B He believes rulers should appear courageous.
- C He would rather fight than befriend Androcles.
- D He feels he has to show he is physically stronger than the lion.



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**Question 14**

**Question and Scoring Guidelines**

## Question 14

Select whether each statement would be included in a summary of Passage 1 or Passage 2.

	<b>Passage 1 Only</b>	<b>Passage 2 Only</b>
<b>Androcles is captured and taken as a prisoner to be thrown to the lions.</b>	<input type="checkbox"/>	<input type="checkbox"/>
<b>A lion is released to freedom after he shows his loyalty and friendship to Androcles.</b>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Androcles sees a lion in pain and decides to help by removing a thorn from the lion's paw.</b>	<input type="checkbox"/>	<input type="checkbox"/>
<b>A lion that was supposed to attack prisoners instead terrorizes the crowd and chases the emperor.</b>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Androcles guides the emperor in order to keep the emperor from being attacked by a lion.</b>	<input type="checkbox"/>	<input type="checkbox"/>

Points Possible: 1

Topic: Literary

**Content Standard:** Analyze literary text development. a. Determine a theme of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details. b. Provide an objective summary of the text that includes the theme and relevant story elements.

## Scoring Guidelines

For this item, a full-credit response includes:

- “Passage 1 Only” selected for “Androcles is captured and taken as a prisoner to be thrown to the lions.”;  
AND
- “Passage 1 Only” selected for “A lion is released to freedom after he shows his loyalty and friendship to Androcles.”;  
AND
- “Passage 1 Only” selected for “Androcles sees a lion in pain and decides to help by removing a thorn from the lion’s paw.”;  
AND
- “Passage 2 Only” selected for “A lion that was supposed to attack prisoners instead terrorizes the crowd and chases the emperor.”;  
AND
- “Passage 2 Only” selected for “Androcles guides the emperor in order to keep the emperor from being attacked by a lion.” (1 point).



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**Question 14**

**Sample Responses**

## Sample Response: 1 point

Select whether each statement would be included in a summary of Passage 1 or Passage 2.

	<b>Passage 1 Only</b>	<b>Passage 2 Only</b>
<b>Androcles is captured and taken as a prisoner to be thrown to the lions.</b>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<b>A lion is released to freedom after he shows his loyalty and friendship to Androcles.</b>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<b>Androcles sees a lion in pain and decides to help by removing a thorn from the lion's paw.</b>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<b>A lion that was supposed to attack prisoners instead terrorizes the crowd and chases the emperor.</b>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<b>Androcles guides the emperor in order to keep the emperor from being attacked by a lion.</b>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

### Notes on Scoring

This response earns full credit (1 point) because all of the student's selections are correct and accurately reflect a detail included in the summary for the assigned passage.

## Sample Response: 0 points

Select whether each statement would be included in a summary of Passage 1 or Passage 2.

	<b>Passage 1 Only</b>	<b>Passage 2 Only</b>
<b>Androcles is captured and taken as a prisoner to be thrown to the lions.</b>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<b>A lion is released to freedom after he shows his loyalty and friendship to Androcles.</b>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<b>Androcles sees a lion in pain and decides to help by removing a thorn from the lion's paw.</b>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<b>A lion that was supposed to attack prisoners instead terrorizes the crowd and chases the emperor.</b>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<b>Androcles guides the emperor in order to keep the emperor from being attacked by a lion.</b>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

### Notes on Scoring

This response earns no credit (0 points) because the student's selections do not all accurately reflect a detail included in the summary for the assigned passage.

## Sample Response: 0 points

Select whether each statement would be included in a summary of Passage 1 or Passage 2.

	<b>Passage 1 Only</b>	<b>Passage 2 Only</b>
<b>Androcles is captured and taken as a prisoner to be thrown to the lions.</b>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<b>A lion is released to freedom after he shows his loyalty and friendship to Androcles.</b>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<b>Androcles sees a lion in pain and decides to help by removing a thorn from the lion's paw.</b>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<b>A lion that was supposed to attack prisoners instead terrorizes the crowd and chases the emperor.</b>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<b>Androcles guides the emperor in order to keep the emperor from being attacked by a lion.</b>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

### Notes on Scoring

This response earns no credit (0 points) because the student's selections do not all accurately reflect a detail included in the summary for the assigned passage.

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**Question 15**

**Question and Scoring Guidelines**

## Question 15

Select **two** details from Passage 2 that show how the emperor pretends to change in order to avoid being attacked by the lion.

- "I am NOT afraid of him." (paragraph 6)
- (*The Emperor dashes madly up the steps, across the landing, and down again on the other side, with the lion in hot pursuit.*)(paragraph 8)
- THE EMPEROR (*shaking Androcles' hands frantically*) (paragraph 12)
- "My dearest Mr. Androcles, my sweetest friend, my long lost brother, come to my arms." (paragraph 12)
- "Mind you don't go away from him, though." (paragraph 15)

**Points Possible:** 1

**Topic:** Literary

**Content Standard:** Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

## Scoring Guidelines

Rationale for First Option: This is incorrect. Although this is an example of the emperor trying to convince the audience and Androcles that he is not afraid of the lion, at this time he is running away from the lion and is not being honest. Androcles even tells the emperor not to be afraid in the next section of dialogue.

Rationale for Second Option: This is incorrect. While this describes an instance in which the emperor seeks to avoid the lion, it does not show him changing or pretending to change.

Rationale for Third Option: **Key** – This shows how the emperor, who has previously prohibited Androcles from touching him, initiates contact with Androcles to convince the lion not to attack.

Rationale for Fourth Option: **Key** – This option describes the emperor embracing Androcles for comedic effect, which is a stark contrast to how Androcles has been treated elsewhere in the excerpt.

Rationale for Fifth Option: This is incorrect. This sentence represents a command that the emperor gives to Androcles, so it does not indicate any change (the Emperor is still bossy and commanding).



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**Question 15**

**Sample Responses**

## Sample Response: 1 point

Select **two** details from Passage 2 that show how the emperor pretends to change in order to avoid being attacked by the lion.

- "I am NOT afraid of him." (paragraph 6)
- (*The Emperor dashes madly up the steps, across the landing, and down again on the other side, with the lion in hot pursuit.*)(paragraph 8)
- THE EMPEROR (*shaking Androcles' hands frantically*) (paragraph 12)
- "My dearest Mr. Androcles, my sweetest friend, my long lost brother, come to my arms." (paragraph 12)
- "Mind you don't go away from him, though." (paragraph 15)

### Notes on Scoring

This response earns full credit (1 point) because the student selected the two correct answers.

## Sample Response: 0 points

Select **two** details from Passage 2 that show how the emperor pretends to change in order to avoid being attacked by the lion.

- "I am NOT afraid of him." (paragraph 6)
- (*The Emperor dashes madly up the steps, across the landing, and down again on the other side, with the lion in hot pursuit.*)(paragraph 8)
- THE EMPEROR (*shaking Androcles' hands frantically*) (paragraph 12)
- "My dearest Mr. Androcles, my sweetest friend, my long lost brother, come to my arms." (paragraph 12)
- "Mind you don't go away from him, though." (paragraph 15)

### Notes on Scoring

This response earns no credit (0 points) because one of the selected answers is incorrect. In order to earn full credit for this item, both selections must be correct.

## Sample Response: 0 points

Select **two** details from Passage 2 that show how the emperor pretends to change in order to avoid being attacked by the lion.

- "I am NOT afraid of him." (paragraph 6)
- (*The Emperor dashes madly up the steps, across the landing, and down again on the other side, with the lion in hot pursuit.*)(paragraph 8)
- THE EMPEROR (*shaking Androcles' hands frantically*) (paragraph 12)
- "My dearest Mr. Androcles, my sweetest friend, my long lost brother, come to my arms." (paragraph 12)
- "Mind you don't go away from him, though." (paragraph 15)

### Notes on Scoring

This response earns no credit (0 points) because only one of the answer choices are selected. In order to earn full credit for this item, both selections must be correct.

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**Question 16**

**Question and Scoring Guidelines**

## Question 16

Read these sentences from Passage 2.

3 ANDROCLES (*naively*)

Now I wonder why they all run away from us like that. (*The lion combining a series of yawns, purrs, and roars, achieves something very like a laugh*)

What tone does this establish?

- (A) formal
- (B) hopeless
- (C) humorous
- (D) mysterious

**Points Possible:** 1

**Topic:** Literary

**Content Standard:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning, mood, and tone (e.g., how the language evokes a sense of time and place or an emotion; how it sets a formal or informal tone).

## Scoring Guidelines

Rationale for Option A: This is incorrect. Although this is a tone often used in literature, it is not used here.

Rationale for Option B: This is incorrect. Although the naive wondering might contribute to a hopeless tone, the stage directions clarify that the tone is not hopeless at all.

Rationale for Option C: Key – Introducing the lion as a character who yawns and laughs casually contributes to a satirical tone in the passage, and the naive ponderings of Androcles confirm that this is meant to be a humorous moment, juxtaposing Androcles' words with the lion's behavior.

Rationale for Option D: This is incorrect. Although there is some mystery around what will happen to Androcles, there is not a mysterious tone. The writer is not trying to create suspense with these sentences.

## Sample Response: 1 point

Read these sentences from Passage 2.

3 ANDROCLES (*naively*)

Now I wonder why they all run away from us like that. (*The lion combining a series of yawns, purrs, and roars, achieves something very like a laugh*)

What tone does this establish?

- (A) formal
- (B) hopeless
- (C) humorous
- (D) mysterious



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**Question 17**

**Question and Scoring Guidelines**

## Question 17

Read this sentence from paragraph 16.

16 ANDROCLES

Oh, sir, how few men would have the courage to do that—

How does the word choice in this sentence add irony to the passage?

- Ⓐ It adds irony because Androcles is afraid of his own situation.
- Ⓑ It adds irony because the emperor wants to frighten the court.
- Ⓒ It adds irony because the emperor does not want to touch the lion.
- Ⓓ It adds irony because Androcles does not think the emperor is brave.

**Points Possible:** 1

**Topic:** Literary

**Content Standard:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning, mood, and tone (e.g., how the language evokes a sense of time and place or an emotion; how it sets a formal or informal tone).

## Scoring Guidelines

Rationale for Option A: This is incorrect. Although Androcles is somewhat afraid of his own situation, he is flattering the emperor here by calling him courageous; to the extent that Androcles is afraid, this does not add irony to the scene.

Rationale for Option B: This is incorrect. The emperor wants to bring the court in so they can be frightened by the lion just as he was, but there is no irony in that.

Rationale for Option C: This is incorrect. The emperor does touch the lion in spite of his own fear; however, this is not ironic.

Rationale for Option D: Key – Androcles does not really think that the emperor is courageous. Androcles is manipulating the emperor throughout the entire scene by appealing to the emperor’s arrogance.

### Sample Response: 1 point

Read this sentence from paragraph 16.

16 ANDROCLES

Oh, sir, how few men would have the courage to do that—

How does the word choice in this sentence add irony to the passage?

- A It adds irony because Androcles is afraid of his own situation.
- B It adds irony because the emperor wants to frighten the court.
- C It adds irony because the emperor does not want to touch the lion.
- D It adds irony because Androcles does not think the emperor is brave.



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**Question 18**

**Question and Scoring Guidelines**

## Question 18

How does Passage 2 transform the characters of Androcles and the lion?

- Ⓐ It suggests they are more concerned about achieving social status.
- Ⓑ It shows them as more actively involved in changing their fate.
- Ⓒ It suggests that they are more sympathetic toward one another.
- Ⓓ It portrays them as more fearful of government and authority.

**Points Possible:** 1

**Topic:** Literary

**Content Standard:** Analyze how an author alludes to and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

## Scoring Guidelines

Rationale for Option A: This is incorrect. Although Androcles is well aware that the emperor has to condescend him, he doesn't seem concerned with achieving any particular status.

Rationale for Option B: **Key** – In Passage 2, Androcles and the lion are actively involved in manipulating the emperor. They are not passive participants in the public spectacle; they are driving the events.

Rationale for Option C: This is incorrect. Androcles and the lion have a close relationship in Passage 2, but they are also sympathetic toward each other in Passage 1.

Rationale for Option D: This is incorrect. Androcles and the lion are fearful of the emperor's power to put them to death, but they are also toying with him, so they do not seem to be more fearful in Passage 2. In fact, they seem less so than in Passage 1.

Sample Response: 1 point

How does Passage 2 transform the characters of Androcles and the lion?

- Ⓐ It suggests they are more concerned about achieving social status.
- Ⓑ It shows them as more actively involved in changing their fate.
- Ⓒ It suggests that they are more sympathetic toward one another.
- Ⓓ It portrays them as more fearful of government and authority.



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**Question 19**

**Question and Scoring Guidelines**

## Question 19

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

- Ⓐ pretending to show affection to a friend
- Ⓑ having courage in the face of great danger
- Ⓒ assuming equality with someone viewed as inferior
- Ⓓ feeling sympathy for someone in a similar situation

**Points Possible:** 1

**Topic:** Literary

**Content Standard:** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.

## Scoring Guidelines

Rationale for Option A: This is incorrect. The emperor does pretend to be Androcles' friend, but Androcles does not mean that he is showing affection to a friend because he clearly knows they are not friends.

Rationale for Option B: This is incorrect. Although the emperor does work up his courage to face the lion, that is not what is happening in these lines.

Rationale for Option C: Key – This is the meaning of the word “condescension”. The reader can infer this from the fact that the emperor sees Androcles as a captive slave, but now must pretend to be his friend.

Rationale for Option D: This is incorrect. Androcles is helpful and sympathetic in the passage, but the emperor is not. In these lines, the emperor is stooping to be Androcles' friend.

### Sample Response: 1 point

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

- Ⓐ pretending to show affection to a friend
- Ⓑ having courage in the face of great danger
- Ⓒ assuming equality with someone viewed as inferior
- Ⓓ feeling sympathy for someone in a similar situation



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**Question 20**

**Question and Scoring Guidelines**

## Question 20

Construct a multi-paragraph written response in which you examine how the development of the characters of Androcles, the Emperor, and the lion helps advance the plot in each passage. Explain how this development is similar and how it is different in each passage. Your response must be based on ideas and information that can be found in the sources.

Manage your time carefully so that you can

- review the sources;
- plan your response;
- write a thorough response; and
- revise and edit your response.

Be sure to

- include an introduction;
- use evidence from the sources to support your explanation/thesis statement; and
- include a conclusion.

Write your multi-paragraph response in the space provided.

**Points Possible:** 10

**Topic:** Writing

**Content Standard:** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

# Scoring Guidelines

Ohio's State Test Informative/Explanatory Writing Rubric, Grades 6–12 (Score points within each domain include most of the characteristics below.)			
Score	Purpose, Focus, and Organization (4-points)	Evidence and Elaboration (4-points)	Conventions of Standard English (Begins at score point 2)
4	<p>The response is fully sustained and consistently focused within the purpose, audience, and task; and it has a clear controlling idea/thesis statement and effective organizational structure creating coherence and completeness. The response includes most of the following:</p> <ul style="list-style-type: none"> <li>• A strongly maintained controlling idea/thesis statement with little or no loosely related material</li> <li>• Skillful use of a variety of transitional strategies to clarify the relationships between and among ideas</li> <li>• Logical progression of ideas from beginning to end with a satisfying introduction and conclusion</li> <li>• Appropriate style and objective tone established and maintained</li> </ul>	<p>The response provides thorough and convincing support, citing evidence for the controlling idea/thesis statement or main idea that includes the effective use of sources, facts, and details. The response includes most of the following:</p> <ul style="list-style-type: none"> <li>• Smoothly integrated, thorough, and relevant evidence, including precise references to sources</li> <li>• Effective use of a variety of elaborative techniques (including but not limited to definitions, quotations, and examples), demonstrating an understanding of the topic and text</li> <li>• Clear and effective expression of ideas, using precise language</li> <li>• Academic and domain-specific vocabulary clearly appropriate for the audience and purpose</li> <li>• Varied sentence structure, demonstrating language facility</li> </ul>	
3	<p>The response is adequately sustained and generally focused within the purpose, audience, and task; and it has a clear controlling idea/thesis statement and evident organizational structure with a sense of completeness. The response includes most of the following:</p> <ul style="list-style-type: none"> <li>• A maintained controlling idea/thesis statement, though some loosely related material may be present</li> <li>• Adequate use of a variety of transitional strategies to clarify the relationships between and among ideas</li> <li>• Adequate progression of ideas from beginning to end with a sufficient introduction and conclusion</li> </ul>	<p>The response provides adequate support, citing evidence for the controlling idea/thesis statement or main idea that includes the use of sources, facts, and details. The response includes most of the following:</p> <ul style="list-style-type: none"> <li>• Generally integrated and relevant evidence from sources, though references may be general or imprecise</li> <li>• Adequate use of some elaborative techniques</li> <li>• Adequate expression of ideas, employing a mix of precise and general language</li> <li>• Domain-specific vocabulary generally appropriate for the audience and purpose</li> <li>• Some variation in sentence structure</li> </ul>	

Score	Purpose, Focus, and Organization (4-points)	Evidence and Elaboration (4-points)	Conventions of Standard English (2-points)
2	<p>The response is somewhat sustained within the purpose, audience, and task but may include loosely related or extraneous material; and it may have a controlling idea/thesis statement with an inconsistent organizational structure. The response may include the following:</p> <ul style="list-style-type: none"> <li>• A focused controlling idea/thesis statement but insufficiently sustained or unclear</li> <li>• Inconsistent use of transitional strategies with little variety</li> <li>• Uneven progression of ideas from beginning to end with an inadequate introduction or conclusion</li> </ul>	<p>The response provides uneven, cursory support/evidence for the controlling idea/thesis statement or main idea that includes partial use of sources, facts, and details. The response may include the following:</p> <ul style="list-style-type: none"> <li>• Weakly integrated evidence from sources; erratic or irrelevant references or citations</li> <li>• Repetitive or ineffective use of elaborative techniques</li> <li>• Impractise or simplistic expression of ideas</li> <li>• Some use of inappropriate domain-specific vocabulary</li> <li>• Most sentences limited to simple constructions</li> </ul>	<p>The response demonstrates an adequate command of basic conventions. The response may include the following:</p> <ul style="list-style-type: none"> <li>• Some minor errors in usage but no patterns of errors</li> <li>• Adequate use of punctuation, capitalization, sentence formation, and spelling</li> </ul>
1	<p>The response is related to the topic but may demonstrate little awareness of the purpose, audience, and task; and it may have a limited controlling idea/thesis statement or discernible organizational structure. The response may include the following:</p> <ul style="list-style-type: none"> <li>• Confusing or ambiguous ideas</li> <li>• Few transitional strategies</li> <li>• Frequent extraneous ideas that impede understanding</li> <li>• Too brief to demonstrate knowledge of focus or organization</li> </ul>	<p>The response provides minimal support/evidence for the controlling idea/thesis statement or main idea, including little use of sources, facts, and details. The response may include the following:</p> <ul style="list-style-type: none"> <li>• Minimal, erroneous, or irrelevant evidence or citations from the source material</li> <li>• Expression of ideas that is vague, unclear, or confusing</li> <li>• Limited and often inappropriate language or domain-specific vocabulary</li> <li>• Sentences limited to simple constructions</li> </ul>	<p>The response demonstrates a partial command of basic conventions. The response may include the following:</p> <ul style="list-style-type: none"> <li>• Various errors in usage</li> <li>• Inconsistent use of correct punctuation, capitalization, sentence formation, and spelling</li> </ul>
0	<p>The response is unrelated to the topic and displays little awareness of the purpose, audience and/or task. There is no controlling idea/thesis statement and it has no focus or discernible organizational structure. The response may:</p> <ul style="list-style-type: none"> <li>• Be blank or show a written refusal to answer</li> <li>• Be presented in a language other than English</li> <li>• Include only a restatement of the stem</li> <li>• Consist of random keystroke characters</li> <li>• Include only bulleted points</li> <li>• Include no transitional strategies</li> </ul>	<p>The response provides no support/evidence related to a main idea/thesis statement and includes no use of sources, facts or details. The response may include:</p> <ul style="list-style-type: none"> <li>• Only direct copy of part of the reading selection</li> <li>• No citations from the source material</li> <li>• No relevant domain-specific vocabulary</li> <li>• No evidence from the support material(s)</li> </ul>	<p>The response demonstrates a lack of command of conventions, with frequent and severe errors often obscuring meaning.</p>

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**Question 20**

**Sample Responses**

## Sample Response: 10 points

The story of Androcles and the Lion is essentially a story about expectations surrounding power and who has it. In both Aesop's original and Shaw's reimagining, the assumption is that the lion will be fierce and unforgiving in his brute power. The conflict in the plots is centered on how the characters deal with that assumption. A sub-element to this power play is how each character is developed in each passage. The Lion, Androcles, and the Emperor relate to one another based on their own strengths and weaknesses and the readers' expectations of those roles.

While all the characters propel the plots in each version, the lion's character is at the center of each story. In both passages, he is expected to be fierce and violent towards humans, though Shaw's lion is the only one who actually acts fiercely. In Aesop's version, the reader can infer the lion is normally fierce based on Androcles' reaction when he first sees the beast. Though weary, "Androcles rose up and rushed away" from the lion. However, the lion turns out to be weak – if only from injury—"moaning and groaning" at first, and then "fawn[ing]" on Androcles later, instead of being the "cruel beast" he is expected to be. Similarly, the lion in Shaw's version is expected to be fierce and powerful. This power is shown by Androcles' words, "I wonder why they all run away from us like that." The difference in this version is that the lion is fierce, chasing the Emperor, roaring, and getting "hold of the trailing end of the [his] robe." This lion is clearly powerful, whereas the lion in passage 1 is just assumed to be so. Either way, the actions (or inactions) of the lion drive the plot, especially considering Androcles' and the Emperor's characters and reactions.

Androcles' relationship to the lion's power is very different in the two passages. In Aesop's version, Androcles is portrayed as fearful and at the mercy of the lion's power. He is "in despair" when he cannot continue to flee from the lion. His survival depends on the lion twice in this version. He "pluck[s] up the courage" to help the lion, and that leads to the immediate affection of the lion. As a further result of Androcles' sudden courage, the lion surprises the reader and the Emperor later when he makes "no attempt to do [Androcles] any harm." However, in Shaw's version, Androcles is not at the mercy of the lion in the same way. The man's character is not one of weakness and fear, but one full of bravery and wisdom. Shaw's Androcles advises the Emperor on how to interact with the lion, giving such advice as "Don't run away, sir: he can't help springing if you run," and "Never be afraid of animals, your Worship: that's the great secret." This Androcles seems never to have been afraid of the lion. In this version, the plot revolves around the Emperor's fear of the lion's power rather than Androcles'.

Therefore, examining the Emperor's role reveals the last element of the power play in the plots of the stories. The depictions of the Emperor in the two versions is very dissimilar. In Aesop's version, he is static but important and powerful. His word commands that both Androcles and the lion be freed in the end. The interaction with Androcles seems brief: "Androcles told the Emperor all that had happened to him .... Thereupon the Emperor pardoned Androcles." Shaw's Emperor is far more dynamic, and his relationship with the lion toys with audience expectations of who has power. The Emperor says he is strong, "I am NOT afraid of him." Yet, the ruler's actions show that he is weak. The stage directions illustrate this: "*The Emperor clutches Androcles,*" and "*The Emperor dashes madly up the steps....*" Therefore, it is clear that Androcles and the lion hold the power in Shaw's version. It isn't until the Emperor admits to their power that the lion is subdued. Right after calling Androcles a "brute" for daring to touch him, the Emperor gives in to his fear of the lion and shows he likes the servant. The Emperor says, "Mr. Androcles, my sweetest friend, my long lost brother, come to my arms" in reaction to the lion's roar. Only then does the lion roll "over on his back" leading Androcles to say "You see... a child might play with him now." This shift in power proves that both the lion and the Emperor are subdued.

In the end, the versions of the characters and plots in these two passages are quite distinct. Though the lion is a threatening force in each, he holds power differently in the two versions, one largely over Androcles, and the other over the Emperor. This difference in characterization and plot means that the readers understand power as forgiving in Aesop's original, and as springing from an unexpected source in Shaw's drama.

Points for Purpose, Focus, and Organization (4-point Rubric)	Points for Evidence and Elaboration (4-point Rubric)	Points for Conventions of Standard English (2-point Rubric)
4	4	2

### Notes on Scoring

This response earns full credit (10 points).

**Purpose, Focus, and Organization** – It is fully sustained and consistently focused within the purpose, audience and task category, with effective organizational structure, earning the maximum 4 points in the assigned category.

**Evidence and Elaboration** – The response also earns the maximum 4 points for providing thorough, convincing and credible support while citing evidence for the controlling idea.

**Conventions** – Finally, this response earns the maximum 2 points for demonstrating an adequate command of basic conventions of standard English.

## Sample Response: 8 points

The characters in the two versions of "Androcles and the Lion" are developed in a way that makes each plot line unique. The versions have one key similarity, however: the Emperor is the most important character to each story. First, let's look at Aesop's version and then Shaw's version and then compare both of them.

In Aesop's original story, the lion and Androcles become friends because Androcles helps the lion. Androcles is afraid of the lion at first, but he learns that the lion is hurt and seeking help. He helps him: "Looking more closely at it Androcles saw a great big thorn pressed into the paw, which was the cause of all the lion's trouble. Plucking up courage he seized hold of the thorn and drew it out of the lion's paw, who roared with pain when the thorn came out, but soon after found such relief from it that he fawned upon Androcles" Though Androcles has broken the law by escaping, he is brave and kind when he removes the thorn from the lion's paw. Both the lion and Androcles are presented as nice and that makes the reader like them. The plot thickens when these characters are captured. This event leads to the importance of the Emperor. It isn't until he intervenes that the two others are able to escape their fates.

The Emperor in Aesop's version only appears at the end of the passage, yet he is important. His surprise that the lion does not harm Androcles leads to his questioning of the servant. The fact that he is willing to listen to the prisoner's story shows that he is a just and fair man. The reader likes both the lion and Androcles based on their earlier actions, so when the Emperor frees them, it is the key moment in the plot's resolution. He becomes a sort of hero and the readers like him too.

The Emperor in the second passage by Shaw is not as likable. Shaw presents him as afraid of the lion and dishonest about it. He says he isn't afraid, but he keeps running from the lion for most of the play. The Emperor's fear is important to the plot because it shows why the lion is chasing him. It also shows why Androcles keeps telling him to calm down. He tells the Emperor to not be afraid of the lion, to be his friend, and to stand still, and the lion will behave. When the Emperor finally listens and tries to show he is not afraid, the lion does calm down. In this version of the story, the Emperor has to change his behavior for the resolution in the plot.

The two versions are similar because the lion and Androcles are friends in both versions. They are presented as likable characters. The versions of the story are different because the Emperor is not afraid in one and is afraid in the other. His fear adds humor to the second version. He yells "Help" and runs away right after he orders the lion be put to death. It seems Shaw thought the Emperor was silly while Androcles was smart. The contrast between characters helps the plot go forward because the reader is interested if the Emperor will learn from the lion and/or Androcles. In the Aesop version, the Emperor learns that the lion is not mean and why, but there is no clear change in his behavior the way there is in Shaw's version.

The Emperor's character, whether likable or not, is the most important in each story. His actions cause the resolution in each story. The other characters, while important, cannot resolve the plot on their own because they don't have the control.

Points for Purpose, Focus, and Organization (4-point Rubric)	Points for Evidence and Elaboration (4-point Rubric)	Points for Conventions of Standard English (2-point Rubric)
3	3	2

### Notes on Scoring

This response earns partial credit (8 points).

**Purpose, Focus, and Organization** – The response is adequately sustained and generally focused within the purpose, audience and task category, with evident organizational structure, earning 3 out of the 4 possible points in the assigned category.

**Evidence and Elaboration** – The response also earns 3 out of the 4 possible points in the category of evidence and elaboration for providing adequate support when citing evidence for the controlling idea.

**Conventions** – Finally, this response earns the maximum 2 points allowed for demonstrating an adequate command of basic conventions of standard English.

## Sample Response: 5 points

Though the two passages are based on the same story, they tell it differently. one way they are different is the characters: the lion, Androcles and the emporer. These characters all appear in both passages but they do different things.

In Passage 1, Androcles is in the forest and he is afraid of the lion. He runs, but the lion needs his help. Androcles pulls a thorn from the lion's paw. Later, the lion doesn't attack Androcles in the arena and the Emporer sets them free because it is so strange. The lion is mistaknly thought of as scary when he is actually nice. In the second version, he is scarier when he roars and chases people. His character is important because without him, Androcles would have died in version 1.

The Emporer in passage 2 is afraid of the lion though he doesn't want to say that he is. He runs from the lion and relays on Androcles to save him. while he is running around, Androcles tries to warn him to be brave and be friends with every one. This emporer is more intaresting than the one in passage one. He changes in the end and is nice to the lion and androcles.

In both plots, the lion is nice to androcles. In both plots, the lion surprises the emporer, but only in the second one is he mean to the emporer. "(The lion charges at him up the stairs) Help! (He disappears. The lion rears against the box; looks over the partition at him and roars)" This changes the story because it makes the him look like he doesn't now how to rule.

The characters in the story teach a lesson through the plot: being nice to animals will pay off in the end.

Points for Purpose, Focus, and Organization (4-point Rubric)	Points for Evidence and Elaboration (4-point Rubric)	Points for Conventions of Standard English (2-point Rubric)
<b>2</b>	<b>2</b>	<b>1</b>

### Notes on Scoring

This response earns partial credit (5 points).

**Purpose, Focus, and Organization** – The response is somewhat sustained within the purpose, audience and task category, but includes some extraneous material. Likewise, its organization is inconsistent, earning only 2 of the 4 possible points for this category.

**Evidence and Elaboration** – The response also earns 2 of the 4 possible points for evidence and elaboration, as the response provides uneven support for the controlling idea.

**Conventions** – Finally, this response earns only 1 of the 2 possible points for demonstrating a partial command of basic conventions of standard English.

## Sample Response: 3 points

The stories are different because one focuses on ANDrocle and one is about the emperor. The first one is about Androcle's escape from prison. He goes into the woods and a lion follows him. he wants to rest, but he can't because the lion is there. The lion isn't mean to him thou. He just want's help from Andy. After he takes the thorn out he gets put back in prison and has to fight lions which is really scary. Luckily his old friend Tommy is the lion so he doesn't kill him. The emperor is good and lets them both go finaly.

In the second passage the emperor is afraid of the lion. He is not very calm. Everyone knows that Animals are as scared of us as we are of them. I mean sometimes people frighten dogs and those dogs bite because they are scared not because they are dangerous the emperor should know not to run away.

Points for Purpose, Focus, and Organization (4-point Rubric)	Points for Evidence and Elaboration (4-point Rubric)	Points for Conventions of Standard English (2-point Rubric)
1	1	1

### Notes on Scoring

This response earns partial credit (3 points).

**Purpose, Focus, and Organization** – The response is related to the topic, but demonstrates little awareness of the purpose, audience and task category, and has no discernible organizational structure, earning only 1 of the 4 possible points for this category.

**Evidence and Elaboration** – The response also earns only 1 of the 4 possible points for evidence and elaboration, as the response provides only cursory support for the controlling idea.

**Conventions** – Finally, this response earns only 1 of the 2 possible points for demonstrating a partial command of basic conventions of standard English.

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