

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

Grade 6  
English Language Arts/Literacy  
**Test Booklet**

*Practice Test*

TEST BOOKLET SECURITY BARCODE

The barcode area is defined by four L-shaped corner markers forming a large rectangle. The text 'TEST BOOKLET SECURITY BARCODE' is positioned vertically along the left side of this rectangle.

# Unit 1

**Directions:**

Today, you will take Unit 1 of the Grade 6 English Language Arts/Literacy Practice Test.

Read each passage and question. Then, follow the directions to answer each question. Mark your answers by completely filling in the circles in your answer document. Do not make any pencil marks outside of the circles. If you need to change an answer, be sure to erase your first answer completely.

One of the questions will ask you to write a response. Write your response in the space provided in your answer document. Be sure to keep your response within the provided space. Only responses written within the provided space will be scored.

If you do not know the answer to a question, you may go on to the next question. If you finish early, you may review your answers and any questions you did not answer in this unit ONLY. Do not go past the stop sign.

**Today you will read and think about the passage from the novel from *Boy's Life* and the fable "Emancipation: A Life Fable." As you read these texts, you will gather information and answer questions about comparing themes and topics so you can write an essay.**

Read the passage from the novel titled *Boy's Life*. Then answer questions 1 through 3.

from *Boy's Life*

by Robert McCammon

- 1 TICK . . . TICK . . . TICK.
- 2 In spite of what the calendar says, I have always counted the last day of school as the first day of summer. The sun had grown steadily hotter and hung longer in the sky, the earth had greened and the sky had cleared of all but the fleeci-est of clouds, the heat panted for attention like a dog who knows his day is coming, the baseball field had been mowed and white-lined and the swimming pool newly painted and filled, and as our homeroom teacher, Mrs. Selma Neville, intoned about what a good year this had been and how much we'd learned, we students who had passed through the ordeal of final exams sat with one eye fixed to the clock.
- 3 *Tick . . . tick . . . tick.*
- 4 Have mercy.
- 5 The world was out there, waiting beyond the square metal-rimmed windows. What adventures my friends and I would find this summer of 1964, I had no way of knowing, but I did know that summer's days were long and lazy, and when the sun finally gave up its hold on the sky the cicadas sang and the lightning bugs whirled their dance and there was no homework to be done and oh, it was a wonderful time. I had passed my math exam, and escaped—with a C-minus average, if truth must be known—the snarling trap of summer school. . . .
- 6 *Tick . . . tick . . . tick.*
- 7 Time, the king of cruelty.
- 8 From the hallway we heard a stirring and rustling, followed by laughter and shouts of pure, bubbling joy. Some other teacher had decided to let her class

go early. My insides quaked at the injustice of it. Still, Mrs. Neville, who wore a hearing aid and had orange hair though she was at least sixty years old, talked on, as if there were no noise of escape beyond the door at all. It hit me, then; she didn't want to let us go. She wanted to hold us as long as she possibly could, not out of sheer teacher spite but maybe because she didn't have anybody to go home to, and summer alone is no summer at all.

- 9 "I hope you boys and girls remember to use the library during recess." Mrs. Neville was speaking in her kindly voice right now, but when she was upset she could spit sparks. . . . "You mustn't stop reading just because school is out. Your minds are made to be used. So don't forget how to think by the time September comes around a—"
- 10 *RINGGGGGGG!*
- 11 We all jumped up, like parts of the same squirming insect.
- 12 "One moment," Mrs. Neville said. "One moment. You're not excused yet."
- 13 Oh, this was torture! Mrs. Neville, I thought at that instant, must have had a secret life in which she tore the wings off flies.
- 14 "You will leave my room," she announced, "like young ladies and gentlemen. In single file, by rows. Mr. Alcott, you may lead the way."
- 15 Well, at least we were moving. But then, as the classroom emptied and I could hear the wild hollering echoing along the hallway, Mrs. Neville said, "Cory Mackenson? Step to my desk, please."
- 16 I did, under silent protest. Mrs. Neville offered me a smile from a mouth that looked like a red-rimmed string bag. "Now, aren't you glad you decided to apply yourself to your math?" she asked.
- 17 "Yes ma'am." . . .
- 18 The classroom was empty. I could hear the echoes fading. I smelled chalk dust, lunchroom chili, and pencil-sharpener shavings; the ghosts were already beginning to gather.
- 19 "You enjoy writing, don't you?" Mrs. Neville asked me, peering over her bifocals.
- 20 "I guess."
- 21 "You wrote the best essays in class and you made the highest grade in spelling. I was wondering if you were going to enter the contest this year."
- 22 "The contest?"

- 23 “The writing contest,” she said. “You know. The Arts Council sponsors it every August.”
- 24 I hadn’t thought about it. The Arts Council, headed by Mr. Grover Dean and Mrs. Evelyn Prathmore, sponsored an essay and story-writing contest. The winners got a plaque and were expected to read their entries during a luncheon at the library. I shrugged. Stories about ghosts, cowboys, detectives, and monsters from outer space didn’t seem much like contest-winning material; it was just something I did for me.
- 25 “You should consider it,” Mrs. Neville continued. “You have a way with words.”
- 26 I shrugged again. Having your teacher talk to you like a regular person is a disconcerting feeling.
- 27 “Have a good summer,” Mrs. Neville said, and I realized suddenly that I was free.
- 28 My heart was a frog leaping out of murky water into clear sunlight. I said, “Thanks!” and I ran for the door. Before I got out, though, I looked back at Mrs. Neville. She sat at a desk with no papers on it that needed grading, no books holding lessons that needed to be taught. . . . Mrs. Neville stared out at the room of empty desks, carved with the initials of generations who had passed through this place like a tide rolling into the future. Mrs. Neville suddenly looked awfully old.
- 29 “Have a good summer, Mrs. Neville!” I told her from the doorway.
- 30 “Good-bye,” she said, and she smiled.
- 31 I ran out along the corridor, my arms unencumbered by books, my mind unencumbered by facts and figures, quotations and dates. I ran out into the golden sunlight, and my summer had begun. . . .

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**1. Part A**

Read the sentence from paragraph 31 in the passage from *Boy's Life*.

I ran out along the corridor, my arms unencumbered by books, my mind unencumbered by facts and figures, quotations and dates.

What does the word **unencumbered** mean as it is used in the sentence?

- A.** not burdened
- B.** not excited
- C.** not hurried
- D.** not aged

**Part B**

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

- A.** "‘Have a good summer,’ Mrs. Neville said, and I realized suddenly that I was free.”
- B.** "Before I got out, though, I looked back at Mrs. Neville.”
- C.** "Mrs. Neville suddenly looked awfully old.”
- D.** "‘Have a good summer, Mrs. Neville!’ I told her from the doorway.”

**2. Part A**

Read the sentence from paragraph 5 in the passage from *Boy's Life*.

The world was out there, waiting beyond the square metal-rimmed windows.

How does the sentence help develop the plot of the passage?

- A.** It presents the climax.
- B.** It represents the conflict.
- C.** It indicates how the action changes.
- D.** It establishes how the speaker learns a lesson.

**Part B**

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

- A.** "The sun had grown steadily hotter . . . ."
- B.** ". . . the baseball field had been mowed . . . ."
- C.** ". . . and how much we'd learned . . . ."
- D.** ". . . sat with one eye fixed to the clock."

**3. Part A**

In the passage from *Boy's Life*, how does the narrator's attitude toward Mrs. Neville gradually change?

- A.** from confused to angry
- B.** from worried to comforted
- C.** from pitying to discouraged
- D.** from impatient to understanding

**Part B**

Which **two** sentences from the passage **best** support the gradual change in the answer to Part A?

- A.** "In spite of what the calendar says, I have always counted the last day of school as the first day of summer."
- B.** "From the hallway we heard a stirring and rustling, followed by laughter and shouts of pure, bubbling joy."
- C.** "My insides quaked at the injustice of it."
- D.** "She wanted to hold us as long as she possibly could, not out of sheer teacher spite but maybe because she didn't have anybody to go home to, and summer alone is no summer at all."
- E.** "Having your teacher talk to you like a regular person is a disconcerting feeling."
- F.** "She sat at a desk with no papers on it that needed grading, no books holding lessons that needed to be taught."



Read the fable titled “Emancipation: A Life Fable.” Then answer questions 4 through 6.

## Emancipation: A Life Fable

*by Kate Chopin*

- 1 There was once an animal born into this world, and opening his eyes upon Life, he saw above and about him confining walls, and before him were bars of iron through which came air and light from without; this animal was born in a cage.
- 2 Here he grew, and throve<sup>1</sup> in strength and beauty under care of an invisible protecting hand. Hungering, food was ever at hand. When he thirsted water was brought, and when he felt the need of rest, there was provided a bed of straw upon which to lie: and here he found it good, licking his handsome flanks, to bask in the sun beam that he thought existed but to lighten his home.
- 3 Awaking one day from his slothful rest, lo! the door of his cage stood open: accident had opened it. In the corner he crouched, wondering and fearfully. Then slowly did he approach the door, dreading the unaccustomed, and would have closed it, but for such a task his limbs were purposeless. So out the opening he thrust his head, to see the canopy of the sky grow broader, and the world waxing wider.
- 4 Back to his corner but not to rest, for the spell of the Unknown was over him, and again and again he goes to the open door, seeing each time more Light.
- 5 Then one time standing in the flood of it; a deep in-drawn breath—a bracing of strong limbs, and with a bound he was gone.
- 6 On he rushes, in his mad flight, heedless that he is wounding and tearing his sleek sides—seeing, smelling, touching of all things; even stopping to put his lips to the noxious<sup>2</sup> pool, thinking it may be sweet.
- 7 Hungering there is no food but such as he must seek and oftentimes fight for; and his limbs are weighted before he reaches the water that is good to his thirsting throat.

<sup>1</sup>throve—grew up well

<sup>2</sup>noxious—harmful

8 So does he live, seeking, finding, joying and suffering. The door which accident had opened is open still, but the cage remains forever empty!

“Emancipation: A Life Fable” by Kate Chopin—Public Domain

**4. Part A**

As used in paragraph 1, what does the word **confining** suggest about the walls?

- A.** The walls are small.
- B.** The walls are limiting.
- C.** The walls are helpful.
- D.** The walls are reassuring.

**Part B**

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

- A.** "There was once an animal born into this world . . . ."
- B.** ". . . opening his eyes upon Life . . ."
- C.** ". . . through which came air and light . . ."
- D.** ". . . this animal was born in a cage."

**5. Part A**

Read this sentence from the passage.

Back to his corner but not to rest, for the spell of the Unknown was over him, and again and again he goes to the open door, seeing each time more Light.

Which statement **best** describes how this sentence contributes to the development of the plot?

- A.** The sentence introduces new details about the setting that allow the reader to predict what will happen in the future.
- B.** The sentence reflects the change in the animal's awareness that eventually leads to action.
- C.** The sentence reveals background information that makes the problem clearer to the reader.
- D.** The sentence provides an example of the many challenges that the animal faces in his changing surroundings.

**Part B**

Which sentence from the passage contributes to the plot in a similar way?

- A.** "Here he grew, and thrive in strength and beauty under care of an invisible protecting hand." (paragraph 2)
- B.** "In the corner he crouched, wondering and fearingly." (paragraph 3)
- C.** "Then slowly did he approach the door, dreading the unaccustomed, and would have closed it, but for such a task his limbs were purposeless." (paragraph 3)
- D.** "So out the opening he thrust his head, to see the canopy of the sky grow broader, and the world waxing wider." (paragraph 3)

**6. Part A**

Which statement expresses a theme in "Emancipation: A Life Fable"?

- A.** Independence is worth the possible hardships.
- B.** Security is necessary for happiness.
- C.** Confusion can lead to bad decisions.
- D.** Nature can shelter and comfort wounded animals.

**Part B**

Which sentence from the fable **best** supports the answer to Part A?

- A.** "Here he grew, and throve in strength and beauty under care of an invisible protecting hand."
- B.** "Awaking one day from his slothful rest, lo! the door of his cage stood open: accident had opened it."
- C.** "Then one time standing in the flood of it; a deep in-drawn breath—a bracing of strong limbs, and with a bound he was gone."
- D.** "So does he live, seeking, finding, joying and suffering."

Refer to the passage from the novel titled *Boy's Life* and the fable titled "Emancipation: A Life Fable." Then answer question 7.

7. You have read the passage from *Boy's Life* and "Emancipation: A Life Fable." Write an essay that identifies a similar theme in each text and compares and contrasts the approaches each text uses to develop this theme. Be sure to support your response with evidence from **both** texts.

Read the article “The Alligator’s Super Sense.” Then answer questions 8 through 11.

## The Alligator’s Super Sense

by Ana Marie Rodriguez



- 1 Dr. Daphne Soares was sitting on the back of an alligator tied up in the bed of a pickup truck.
- 2 The gator had moved into an area where a lot of people live. Dr. Soares and her co-workers had caught the gator and were taking it away. Why would she sit on an alligator? “I had no other place to sit!” she said.
- 3 Dr. Soares is a scientist. Naturally curious, she spent the ride looking at the reptile beneath her. She noticed many small black bumps on the animal’s face, especially along the jaws. “What are those little spots for?” she wondered.
- 4 She asked other researchers about the black bumps. No one knew what they were.

- 5 Dr. Soares began to study them herself. Through her experiments, she learned what the bumps do, and much more. In fact, she discovered one of the alligator's secrets of survival.

### **The Alligator Hunts**

- 6 The alligator is a master hunter. It lies just under the water with its eyes, nose, and mouth at the surface. When a bird, mammal, or fish passes by, the reptile turns and snaps its huge jaws. It has taken another meal.
- 7 Dr. Soares thought the black bumps might help the alligator sense its prey . . . but how?
- 8 To find out, she collected about 30 alligator eggs and took them to Woods Hole Oceanographic Institution in Massachusetts. After the eggs hatched, she set up experiments to find out what type of sensors the black bumps were. Did they respond to light or electrical currents or even stinky things?
- 9 Dr. Soares knew how to find the answer. Humans and other animals have many kinds of sensors, such as the ones in the tongue for tasting, in the eye for seeing, and in the skin for feeling. When a sensor is activated, nerves carry electrical signals from the sensor to the brain. For instance, when you put a piece of chocolate into your mouth, sensors in your tongue (taste buds) send signals to the brain. Then you know how sweet the chocolate is.
- 10 Dr. Soares wanted to watch the electrical activity of the sensors' nerves to see what triggered a signal.
- 11 She prepared the baby alligators one by one. First, she gave an alligator a drug to make it sleep. Second, she connected tiny electrodes<sup>1</sup> to the sensor nerves. Third, she connected the electrodes to a computer that would show any nerve activity. Then she placed the sleeping gator into a water tank. She was ready to start the experiment.

### **No Response!**

- 12 Dr. Soares shone a light on the little black bumps. The computer showed no nerve activity. Next, she exposed the bumps to small electrical currents and then to smelly odors. None of these things activated the nerves.
- 13 The bumps did not sense light or electricity or odors. What could they detect?
- 14 Dr. Soares found the answer by chance. She accidentally created ripples in the water. At this moment, the computer buzzed, showing signals from the nerves. The sensors had detected the ripples!

<sup>1</sup>electrodes—wires that conduct electricity



- 15 At first, Dr. Soares didn't believe what she had discovered. But after many experiments, she was convinced that the bumps were pressure sensors that detected small changes in pressure as ripples hit them.

### **Chomping in the Dark**

- 16 Dr. Soares wanted to know how well the alligator could use its pressure sensors. To find out, she blocked the reptile's other senses. She used petroleum jelly to block the ears, and she turned off the lights. (She used special equipment that let her watch the alligator in the dark.)
- 17 Finally, she dropped a single drop of water in the tank. The reptile snapped at the water drop!
- 18 Since those experiments, Dr. Soares has also found pressure sensors in crocodiles, which are relatives of the alligator. She also looked for clues to the sensors in fossils of extinct crocodiles. In fossilized jaw bones, she found little holes where nerves once carried signals from pressure sensors to the brain. The holes are just like the ones in modern alligator jaws.
- 19 The modern alligator's little black bumps were once a mystery. Now we know that they tell the alligator and its relatives just where and when to chomp. And those little pressure sensors have played that role for a long, long time.

"The Alligator's Super Sense" by Ana Marie Soler-Rodriguez from Highlights for Children Magazine's November 2011 issue, copyright © 2011 by Highlights for Children, Inc., Ohio. Used by permission.

Photo: Photograph of American Alligator, Everglades National Park, Florida (Image No. AD7552), copyright © by Stephen Frink Collection/Almay. Used by permission.

**8. Part A**

How do paragraphs 1 through 5 contribute to the development of ideas in the article?

- A.** They show how dangerous alligators can be in an area with a high population.
- B.** They suggest that Dr. Soares often behaves in an unexpected manner.
- C.** They explain the circumstances that led to Dr. Soares’s curiosity about black bumps on alligators.
- D.** They provide reasons why Dr. Soares was highly qualified to conduct an experiment.

**Part B**

Which piece of evidence **best** supports the answer to Part A?

- A.** “The gator had moved into an area where a lot of people live.” (paragraph 2)
- B.** “Why would she sit on an alligator?” (paragraph 2)
- C.** “Dr. Soares is a scientist.” (paragraph 3)
- D.** “‘What are those little spots for?’ she wondered.” (paragraph 3)

**9. Part A**

Which information from the article does the author intend to support by including the photograph?

- A.** the difference in appearance between alligators and crocodiles
- B.** the size and pattern of the bumps on an alligator's jaw
- C.** how an uneven jaw makes an alligator a more effective hunter
- D.** how the bumps are affected by the size and shape of an alligator's jaw

**Part B**

Which sentence from the article **best** supports the answer to Part A?

- A.** "She noticed many small black bumps on the animal's face, especially along the jaws." (paragraph 3)
- B.** "When a bird, mammal, or fish passes by, the reptile turns and snaps its huge jaws." (paragraph 6)
- C.** "After the eggs hatched, she set up experiments to find out what type of sensors the black bumps were." (paragraph 8)
- D.** "The reptile snapped at the water drop!" (paragraph 17)

**10. Part A**

What is the meaning of **sensor** as it is used in paragraph 9 of the article?

- A.** a collection of nerves that sends signals to other animals
- B.** a device that detects changes in the body
- C.** a specialized body part that detects conditions outside of the body
- D.** a large black bump that aids in hunting

**Part B**

How do the alligators' sensors function according to the article?

- A.** They detect the depth of the water.
- B.** They help the alligator swim straight.
- C.** They help the alligator see in the dark.
- D.** They detect changes in water.

**11. Part A**

Which statement **best** summarizes the process Dr. Soares follows in her laboratory experiment?

- A.** She began with an idea and conducted experiments until she found data that supported her idea.
- B.** She began with a test subject and conducted experiments until she discovered a special ability.
- C.** She began with a question and conducted experiments until she discovered evidence that provided an answer.
- D.** She began with data that offered an explanation and conducted experiments until she confirmed the data.

**Part B**

Which two paragraphs from the article **best** support the answer to Part A?

- A.** paragraphs 3 and 15
- B.** paragraphs 4 and 9
- C.** paragraphs 5 and 14
- D.** paragraphs 6 and 17



# Unit 2

**Directions:**

Today, you will take Unit 2 of the Grade 6 English Language Arts/Literacy Practice Test.

Read each passage and question. Then, follow the directions to answer each question. Mark your answers by completely filling in the circles in your answer document. Do not make any pencil marks outside of the circles. If you need to change an answer, be sure to erase your first answer completely.

One of the questions will ask you to write a response. Write your response in the space provided in your answer document. Be sure to keep your response within the provided space. Only responses written within the provided space will be scored.

If you do not know the answer to a question, you may go on to the next question. If you finish early, you may review your answers and any questions you did not answer in this unit ONLY. Do not go past the stop sign.

**Today you will research the impact zoos have on animals. You will read one passage titled “The Stripes Will Survive.” Then you will read a passage from “The Zoos Go Wild” and read another passage titled “Our Beautiful Macaws and Why They Need Enrichment.” As you review these sources, you will gather information and answer questions so you can write an essay on the impact zoos have on animals.**

Read the article titled “The Stripes Will Survive.” Then answer questions 12 and 13.

## The Stripes Will Survive

*by Jacqueline Adams*

- 1 Danya nips his mother’s furry back over and over, as if he’s trying to see how many times he can get away with it. It doesn’t seem like a very smart game, considering Mom is a Siberian tigress! But Danya and his twin sister, Dasha, know how special they are to their mother.
- 2 They’re also special to visitors who travel to Cleveland Metroparks Zoo in Ohio for a glimpse of these rare cubs. But if Siberian tigers weren’t so rare, Danya and Dasha would never have been born.
- 3 A hundred years ago, no one worried that the world might run out of tigers. One hundred thousand tigers belonging to eight different subspecies prowled the forests and jungles of the world. But today three subspecies—the Balinese, Caspian, and Javan tigers—are now extinct, and a fourth—the South China tiger—is almost extinct. Fewer than 5,000 tigers roam the wild. Only about 400 of those are Siberian tigers, which are the largest, lightest-colored, and longest-furred tigers. And only 500 Siberian tigers live in zoos.
- 4 In 1981, the American Zoo and Aquarium Association (AZA) started the Species Survival Plan (SSP) to make sure that threatened and endangered animal species don’t disappear. The members of the Tiger SSP teach the public about the plight of tigers and do research. They keep a computerized family tree of zoo tigers that helps match males and females for breeding.
- 5 The Tiger SSP’s computer program matched four-year-old Gaia, from the Minnesota Zoo, with fifteen-year-old Tatja, from the Milwaukee Zoo. The tigers met at Cleveland Metroparks Zoo, and Danya and Dasha were born a few

months later. When the twins entered the world on April 4, 2001, each was a two-pound ball of woolly, striped fur.

- 6 Tiger fathers in the wild don't help care for their cubs and sometimes try to kill them. Tatja, whom zookeeper Steve Gove describes as "a mellow tiger," gets along well with Gaia and likes watching his cubs play. Although the zoo staff members keep Tatja in a separate area, they don't think he would hurt the cubs.
- 7 Gaia had never had cubs before, but Gove says, "She's been an absolutely perfect mother—tolerant, loving, and protective." In the wild, tiger mothers teach their cubs to hunt. Danya and Dasha won't need to hunt, but Gaia teaches them chasing and stalking techniques, as well as how to swim and groom themselves.
- 8 These lessons are pure fun for the twins. As soon as his sister's back is turned, Danya crouches, then pounces, and the two roll across the grass in a wrestling ball of stripes and teeth. But she'll get him back later, maybe when he's splashing in the pool during his swimming lesson or struggling to carry the piece of log he's turned into a toy. "They'll make a toy out of anything," says Gove.
- 9 Grooming lessons come in handy for playful cubs who can't resist rolling in the mud. Gove explains, "Sometimes they're so black you can hardly see their stripes when they come in at night, but they're completely clean by morning." Mom has taught them to wash their fur with their tongues, and swallowing a couple pounds of mud doesn't seem to bother them a bit.
- 10 If mud doesn't sound very tasty to you, how about raw horse meat? Tatja would tell you (if he could) that nothing's more delicious. On some nights he lets supper sit for a while, but on horse-meat night he cares about nothing else until he's eaten every bite. Danya crouches jealously over his slab of meat. If Mom or Sis wanders too close, he lets out a deep growl that sounds as if it should have come from his 500-pound father.
- 11 With supper over, everyone in the tiger building is content. "Gaia and the cubs are pretty friendly," says zoo-keeper Curt Gindlesperger. Proving him right, Gaia strolls to the fence and rubs against his hand like a 300-pound house cat.
- 12 The tiger family seems comfortable in Cleveland, where the weather is similar to that of their natural habitat in eastern Russia. But the time may come to move on. Tatja, who has cubs at two other zoos, will probably leave. The Tiger SSP may also transfer one or both cubs to zoos where they will raise their own



families. Then Danya and Dasha will help make sure Siberian tigers are around for a long, long time.

- 13 But what about the 400 Siberian tigers left in their natural habitat? How will they survive?
- 14 The World Wildlife Fund (WWF) and other organizations are working with the Russian government to set aside protected areas for these big cats. Rangers patrol for poachers, and educational programs help the local people understand the need to protect Siberian tigers. These efforts seem to be working. The WWF believes that the number of Siberian tigers in the wild has doubled since the antipoaching patrols began, bringing the tiger numbers from around 200 in 1994 to about 400 today.

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**12. Part A**

The author makes the claim that steps have been taken to help endangered tigers. Select the **main** strategy used throughout the article to develop the claim.

- A.** The author explains a problem and then presents solutions.
- B.** The author details the cause and effect of an event or action.
- C.** The author shares important events or actions in their order of importance.
- D.** The author presents a detailed list of problems.

**Part B**

Select **three** pieces of evidence that support the answer to Part A.

- A.** "They're also special to visitors who travel to Cleveland Metroparks Zoo in Ohio for a glimpse of these rare cubs."
- B.** "But today three subspecies—the Balinese, Caspian, and Javan tigers—are now extinct, and a fourth—the South China tiger—is almost extinct."
- C.** "They keep a computerized family tree of zoo tigers that helps match males and females for breeding."
- D.** "Tatja, whom zookeeper Steve Gove describes as 'a mellow tiger,' gets along well with Gaia and likes watching his cubs play."
- E.** "Grooming lessons come in handy for playful cubs who can't resist rolling in the mud."
- F.** "One hundred thousand tigers belonging to eight different subspecies prowled the forests and jungles of the world."
- G.** "The World Wildlife Fund (WWF) and other organizations are working with the Russian government to set aside protected areas for these big cats."

**13. Part A**

What is the author's **main** purpose in "The Stripes Will Survive"?

- A.** to describe the different lessons Gaia teaches her cubs
- B.** to explain recent changes in how zoos raise Siberian tigers
- C.** to explain the efforts being made to preserve Siberian tigers
- D.** to describe how Danya and Dasha interact with their parents

**Part B**

Which sentence from the article supports the answer to Part A?

- A.** "It doesn't seem like a very smart game, considering Mom is a Siberian tigress!"
- B.** "Only about 400 of those are Siberian tigers, which are the largest, lightest-colored, and longest-furred tigers."
- C.** "And only 500 Siberian tigers live in zoos."
- D.** "Rangers patrol for poachers, and educational programs help the local people understand the need to protect Siberian tigers."

Read this passage titled “The Zoos Go Wild,” from the book *No More Dodos*. Then answer questions 14 and 15.

## The Zoos Go Wild from *No More Dodos*

by Nicholas Nirgiotis and Theodore Nirgiotis

- 1 The small lowland gorilla was just three years old when he was caught by poachers, people who illegally kill or capture wild animals. He was taken away from his mother and out of his African rainforest home. Few gorillas that age could survive such an ordeal, but this one was lucky. Soon after his capture in 1961, an animal trader sold him to Zoo Atlanta. He spent the next 27 years of his life alone in an indoor cage. Zoo personnel named him Willie B. after William B. Hartsfield, the mayor of Atlanta.
- 2 Willie’s keepers wanted him to be happy. They hung an old tire from a wall of his cage and put a television set in one corner. They hoped these toys would keep Willie from being bored. But the tire and the television set were hardly the playthings a growing gorilla needed.
- 3 By age 12, Willie had grown into a magnificent 460-pound, 6-foot-tall silverback, a mature male with a distinguishing streak of silver hair on his back. His broad chest and powerful arms made people think of King Kong. They crowded in front of his cage to see him.
- 4 Gorillas are gentle, shy creatures, despite their size and fearsome appearance. But confinement in a cramped cage and lack of exercise had made Willie restless and bad-tempered. He grew fat and lazy, paced in his cage, and ignored visitors. His cage was a real prison, and Willie B. was a very unhappy gorilla.
- 5 A turning point in Willie’s life came in 1988. That year Zoo Atlanta opened the Ford African Rainforest, a brand-new home for Willie and the zoo’s other lowland gorillas. It was a large open-air enclosure designed to resemble the rainforest of Willie’s native central Africa.

### The Way Willie Likes It

- 6 Willie’s rainforest home is just one example of the far-reaching changes that have taken place in zoos in recent years. Zoos no longer feel their primary mission is simply to collect and display as many different species of animals from around the world as they possibly can. They no longer believe that the more unusual animals a zoo has, the better it is. Instead, zoos are changing into conservation parks that cooperate to help save animals threatened with

extinction. The first step toward this goal was to get rid of the cages and change the way zoo animals lived.

- 7 When Willie was let out of his cage into his new home, he found himself in a large grassy area leading to a gradually rising, rock-covered slope. All around the edges of the slope were trees and plants similar to those in his African home.
- 8 In no time, Willie acted like a different animal. He was no longer bored or easily angered. There were tree branches he could pull to test his strength or bend into a nest for his afternoon siesta,<sup>1</sup> and there was a rocky hillside he could climb. More important, he had company. He shared his new home with three females, and other groups of gorillas lived nearby. Willie could finally act like the silverback he was. He could have his own family and be the dominant male.
- 9 Willie had not lost the instinct for peaceful family life that gorillas live by in the wild. He watched over his family when it was feeding or resting, ever alert for danger. His companions could chase each other and wrestle, knowing he was there to protect them. Every so often, he would cup his hands and thump his chest to show the females and nearby rival males who was boss. Willie B. had finally become a real gorilla. In February 1994, he became a father as well.
- 10 Three other gorilla groups share Zoo Atlanta’s African Rainforest enclosure with Willie’s family. They are kept apart from each other by trees and small hills that mark their territories, just the way it would be in Africa. The gorillas spend their time looking for bamboo shoots and leaves to eat, grooming each other, napping between meals, or just resting.
- 11 Willie’s story has a happy ending. But the best part is that he is not alone in his good fortune. Thousands of other zoo animals throughout the world have been moved into new homes that replaced the old, cramped cages in which they lived before.

### **Lessons from Germany**

- 12 Housing animals in open-air, natural enclosures is not a new idea. The first to use such a setting was Karl Hagenbeck at the Hamburg Zoo, Germany, in 1907. He moved antelopes into a grassy, open area. To add a touch of drama, he placed a pride of lions just behind them. Visitors to the zoo were startled to find lions living next to antelopes. They could not see the moat that separated the predators from their prey.

<sup>1</sup>siesta—nap

- 13 Hagenbeck’s novel idea of allowing animals to move about freely in large open spaces caught on. He was asked to redesign the Detroit Zoo in the 1930s. His ideas were also used in New York’s Bronx Zoo, Chicago’s Brookfield Zoo, and the San Diego Zoo.
- 14 But large-scale redesigning of zoos didn’t begin until the 1960s, when natural habitats of wild animals around the world began to shrink in size, and scores of species dwindled to the point of vanishing. Zoo designers traveled to the animals’ natural habitats in faraway places to study not only what the habitats looked like but how the animals used the space and behaved in it. Housing animals in spaces that were as close to the animals’ habitats as the designers could make them was an important step in the struggle to save endangered species.

Excerpt from **NO MORE DODOS: HOW ZOOS HELP ENDANGERED WILDLIFE** by Nicholas Nirgiotis and Theodore Nirgiotis, copyright © 1996 by Nicholas Nirgiotis and Theodore Nirgiotis. Used by permission of the authors.

**14. Part A**

Read the sentence from paragraph 14 of the passage “The Zoos Go Wild.”

Housing animals in spaces that were as close to the animals’ habitats as the designers could make them was an important step in the struggle to save endangered species.

What does the word **endangered** mean as it is used in the sentence?

- A. distant
- B. aggressive
- C. frightened
- D. threatened

**Part B**

Which detail from paragraph 14 of the passage supports the answer to Part A?

- A. “. . . large-scale redesigning of zoos didn’t begin until the 1960s . . . .”
- B. “. . . dwindled to the point of vanishing.”
- C. “Zoo designers traveled to the animals’ natural habitats in faraway places . . . .”
- D. “. . . how the animals used the space and behaved in it.”

**15. Part A**

Which detail from the passage “The Zoos Go Wild” supports the idea that Willie changed after being moved into his new home?

- A.** the comparison of the grassy area to Willie’s African home
- B.** the mention of Willie’s large size and magnificent appearance
- C.** the description of Willie’s behavior with his companions
- D.** the comparison of Willie to gorillas that live in the wild

**Part B**

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

- A.** paragraph 7
- B.** paragraph 9
- C.** paragraph 10
- D.** paragraph 11



Refer to the article titled “The Stripes Will Survive” and the passage titled “The Zoos Go Wild.” Then answer question 16.

**16. Part A**

Choose a central idea that is developed in both “The Stripes Will Survive” and “The Zoos Go Wild.”

- A.** Zoos are constantly changing exhibits to keep visitors interested in the animals.
- B.** Zoos are sometimes responsible for caring for animals that people have abandoned.
- C.** One responsibility of a zoo is to prevent the extinction of species by breeding them.
- D.** Zoos are changing their approaches to caring for their animals.

**Part B**

Choose **one** detail from **each** passage that supports the answer to Part A.

- A.** “But Danya and his twin sister, Dasha, know how special they are to their mother.” (“The Stripes Will Survive”)
- B.** “In 1981, the American Zoo and Aquarium Association (AZA) started the Species Survival Plan (SSP) to make sure that threatened and endangered animal species don’t disappear.” (“The Stripes Will Survive”)
- C.** “Gaia had never had cubs before, but Gove says, ‘She’s been an absolutely perfect mother—tolerant, loving and protective.’” (“The Stripes Will Survive”)
- D.** “They hung an old tire from a wall of his cage and put a television set in one corner.” (“The Zoos Go Wild”)
- E.** “His companions could chase each other and wrestle, knowing he was there to protect them.” (passage from “The Zoos Go Wild”)
- F.** “Thousands of other zoo animals throughout the world have been moved into new homes that replaced the old, cramped cages in which they lived before.” (passage from “The Zoos Go Wild”)

Read the passage from the article “Our Beautiful Macaws and Why They Need Enrichment.” Then answer questions 17 and 18.

from “Our Beautiful Macaws and Why They Need Enrichment”

by Alicia Powers



© Alicia Powers, Oakland Zoo

- 1 Oakland Zoo’s Animal Care, Conservation, and Research team has the privilege and challenge of providing our animal residents with an enriching, well-balanced life and advocating for the conservation of their wild counterparts.
- 2 The zoo’s flock of Blue and Gold Macaws recently got a healthy dose of extra enrichment. The ACCR<sup>1</sup> team combed through a handful of creative ideas to give the Macaw Exhibit a new, fresh look. In addition to replacing some of the wood perching that had suffered significant wear-and-tear from years of the Macaws using them to keep their beaks sharp and strong, the team also added two twenty foot sections of rope. The rope is a novel perching surface in this exhibit. It will not only give our Blue and Gold Macaws something new and fun

<sup>1</sup>ACCR—Animal Care, Conservation, and Research

to play with, but it will also help keep their little feet healthy. With some resourceful alterations to the ends of the rope, the keepers are able to move the ropes to different angles whenever they please. This way the birds get a bit of a “different look” with their perching without the keepers having to make any permanent rearrangements.



© Alicia Powers, Oakland Zoo

- 3 The fun doesn't stop there though! The team recycled some cargo netting and stretched it out between some perching to support brand new bird baths. Just like the native songbirds that like to bathe in the little puddles in your yard, Macaws and other Parrots love to keep themselves clean too.
- 4 But one may wonder . . . why? Why do our Blue and Gold Macaws deserve this special treatment?
- 5 Macaws are smart. Macaws are REALLY smart and curious. It is this very characteristic that makes them coveted as pets. Ironically, it is also what makes them inappropriate as a pet. Meeting the behavioral and enrichment needs of these incredibly smart birds is difficult. A behaviorally unhealthy bird may become aggressive, destructive, or even sick.



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6 Add to this the fact that Blue and Gold Macaws can live for over 60 years, and the bird often becomes an unbearable burden even for well-intentioned owners. In fact, the four Blue and Gold Macaws in the zoo's collection came from such circumstances. The keepers responsible for the daily care of our Macaws are tasked with keeping them behaviorally and medically sound. Having flexible and varied perching options will help immensely with this goal.

© Alicia Powers, Oakland Zoo

**17. Part A**

What is the meaning of **novel** as it is used in paragraph 2?

- A.** lengthy
- B.** unique
- C.** solid
- D.** textured

**Part B**

Which phrase from paragraph 2 supports the answer to Part A?

- A.** “wear-and-tear”
- B.** “twenty foot sections”
- C.** “new and fun”
- D.** “little feet healthy”

**18. Part A**

What is the author's **main** purpose in "Our Beautiful Macaws and Why They Need Enrichment"?

- A.** to describe the different tasks zookeepers are required to perform
- B.** to explain why some pet Macaws eventually live in zoos
- C.** to explain how a zoo is providing a stimulating environment for Macaws
- D.** to describe why zookeepers include specific equipment in new exhibits

**Part B**

Which sentence from the article **best** supports the answer to Part A?

- A.** "The ACCR team combed through a handful of creative ideas to give the Macaw Exhibit a new, fresh look."
- B.** "This way the birds get a bit of a 'different look' with their perching without the keepers having to make any permanent rearrangements."
- C.** "A behaviorally unhealthy bird may become aggressive, destructive, or even sick."
- D.** "Add to this the fact that Blue and Gold Macaws can live for over 60 years, and the bird often becomes an unbearable burden even for well-intentioned owners."

Refer to the article titled “The Stripes Will Survive” and the passage from the article “Our Beautiful Macaws and Why They Need Enrichment.” Then answer question 19.

**19. Part A**

Which sentence describes how central ideas are introduced in “The Stripes Will Survive” and “Our Beautiful Macaws and Why They Need Enrichment”?

- A.** “The Stripes Will Survive” provides details about a particular zoo habitat, while “Our Beautiful Macaws and Why They Need Enrichment” describes the daily duties of zookeepers.
- B.** “The Stripes Will Survive” explains one animal’s background, while “Our Beautiful Macaws and Why They Need Enrichment” details the research carried out at one zoo.
- C.** “The Stripes Will Survive” tells an anecdote about a particular animal family, while “Our Beautiful Macaws and Why They Need Enrichment” describes the zookeepers’ role in updating the habitat for the birds.
- D.** “The Stripes Will Survive” explains the importance of the American Zoo and Aquarium Association in protecting animals in zoos, while “Our Beautiful Macaws and Why They Need Enrichment” describes the beautiful colors of the birds in a particular zoo.

**Part B**

Select **one** detail from **each** text that supports the answer to Part A.

- A.** “Danya nips his mother’s furry back over and over . . . .” (paragraph 1, “The Stripes Will Survive”)
- B.** “They’re also special to visitors who travel to Cleveland Metroparks Zoo . . . .” (paragraph 2, “The Stripes Will Survive”)
- C.** “A hundred years ago, no one worried that the world might run out of tigers.” (paragraph 3, “The Stripes Will Survive”)
- D.** “The zoo’s flock of Blue and Gold Macaws recently got a healthy dose of extra enrichment.” (paragraph 2, “Our Beautiful Macaws and Why They Need Enrichment”)
- E.** “With some resourceful alterations to the ends of the rope, the keepers are able to move the ropes to different angles . . . .” (paragraph 2, “Our Beautiful Macaws and Why They Need Enrichment”)
- F.** “The keepers responsible for the daily care of our Macaws . . . .” (paragraph 6, “Our Beautiful Macaws and Why They Need Enrichment”)

Refer to the article titled “The Stripes Will Survive,” the passage titled “The Zoos Go Wild,” and the passage from the article “Our Beautiful Macaws and Why They Need Enrichment.” Then answer question 20.

- 20.** You have read three texts that claim that the role of zoos is to protect animals. Write an essay that compares and contrasts the evidence each source uses to support this claim. Be sure to use evidence from all three sources to support your response.





# Unit 3

**Directions:**

Today, you will take Unit 3 of the Grade 6 English Language Arts/Literacy Practice Test.

Read each passage and question. Then, follow the directions to answer each question. Mark your answers by completely filling in the circles in your answer document. Do not make any pencil marks outside of the circles. If you need to change an answer, be sure to erase your first answer completely.

One of the questions will ask you to write a response. Write your response in the space provided in your answer document. Be sure to keep your response within the provided space. Only responses written within the provided space will be scored.

If you do not know the answer to a question, you may go on to the next question. If you finish early, you may review your answers and any questions you did not answer in this unit ONLY. Do not go past the stop sign.

**Today you will read a passage from the story titled *Magic Elizabeth*. As you read and answer the questions, pay close attention to the characters to help prepare you to write a narrative story.**

Read the passage from *Magic Elizabeth*. Then answer questions 21 through 25.

from *Magic Elizabeth*

by Norma Kassirer

- 1 It all began one rainy night at the end of a summer.
- 2 "As if we didn't have enough troubles!" groaned Mrs. Chipley. "There it goes and rains on us!"
- 3 Sally, clinging to Mrs. Chipley's plump hand, was almost running to keep up with her. The bright feather on Mrs. Chipley's black hat, which had started out so proudly erect, had gradually wilted, and now drooped sadly down the back of that lady's stout neck. Sally's red suitcase, its handle firmly gripped by Mrs. Chipley's other hand, bumped in a steady rhythm against her right leg. But Mrs. Chipley strode purposefully on, as if she had no time to notice small discomforts.
- 4 The two of them had come all the way across the city on the bus, and during the ride the sky had darkened and the street lights had bloomed all at once. High-piling storm clouds snuffed out the light of the round orange moon. As they stepped off the bus, the branches of the tall trees rattled like bones in the wind.
- 5 And now it was raining—a nasty, cold, stinging rain, mixed with wet leaves torn from the groaning trees. It splashed and flew about them as they hurried along the gloomy street, as if the faster they went the more they stirred up the fury of the night. Their coattails snapped behind them. Rain flew into Sally's eyes and even into her mouth, and it dribbled unpleasantly beneath the collar of her coat. Raindrops hitting a large mailbox echoed like drumbeats down the street. Sally's long red hair, fluttering bannerlike behind her, gave their small procession a brave look. And yet Sally, at least, was not feeling brave at all. Quite the contrary.
- 6 "Troubles, troubles," Mrs. Chipley went on, "but it's a lucky thing your Aunt Sarah's come back to town just now when we need her."

- 7 "I don't remember her at all," panted Sally. "I was just a baby when she went away to California."
- 8 "Going back again too, pretty soon, your ma tells me," said Mrs. Chipley. "Only came back here to sell the house. But never you mind, honey," she went on, without slackening her furious pace at all, "she's your own kin, and the only one you have here in town. I'm sure I didn't know what else to do but call her, what with your mom and dad away on that business trip, and we don't want to spoil it for them, and it's not as if you'd have to stay with your aunt forever. A few days, and I'll have my daughter straightened around and come back. And it was your own ma left her name in case of an emergency."
- 9 "I wonder what she's like," Sally said. But Mrs. Chipley did not seem to hear her.

Excerpt from *Magic Elizabeth* by Norma Kassirer, copyright © 1966 by Norma Kassirer. Permission granted by the Estate of Norma Kassirer.

**21. Part A**

Which statement **best** states a theme in the passage?

- A.** Difficult journeys are best taken with a friend.
- B.** Nature can be appreciated despite being unpredictable.
- C.** People have the ability to adapt to unpleasant situations.
- D.** Adults may struggle to understand the challenge of being young.

**Part B**

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

- A.** “‘As if we didn’t have enough troubles!’ groaned Mrs. Chipley. ‘There it goes and rains on us!’”
- B.** “But Mrs. Chipley strode purposefully on, as if she had no time to notice small discomforts.”
- C.** “The two of them had come all the way across the city on the bus, and during the ride the sky had darkened and the street lights had bloomed all at once.”
- D.** “‘A few days, and I’ll have my daughter straightened around and come back.’”

**22. Part A**

How does Sally's attitude change during the passage?

- A.** At first she is unhappy, but then she becomes satisfied.
- B.** At first she is distrustful, but then she becomes confident.
- C.** At first she is scared, but then she becomes a little curious.
- D.** At first she is angry, but then she becomes slightly daring.

**Part B**

Which **two** sentences from the passage, when taken together, **best** support the answer to Part A?

- A.** "Sally, clinging to Mrs. Chipley's plump hand, was almost running to keep up with her."
- B.** "As they stepped off the bus, the branches of the tall trees rattled like bones in the wind."
- C.** "Rain flew into Sally's eyes and even into her mouth, and it dribbled unpleasantly beneath the collar of her coat."
- D.** "And yet Sally, at least, was not feeling brave at all."
- E.** "'And it was your own ma left her name in case of an emergency.'"
- F.** "'I wonder what she's like,' Sally said."

**23. Part A**

How does the storm in paragraph 5 contribute to the passage?

- A.** It develops the weather as a villain character type.
- B.** It introduces Sally's concern about bad weather.
- C.** It establishes a conflict between the characters.
- D.** It represents Sally's fear of her changing situation.

**Part B**

Which sentence from paragraph 5 **best** supports the answer to Part A?

- A.** "It splashed and flew about them as they hurried along the gloomy street, as if the faster they went the more they stirred up the fury of the night."
- B.** "Their coattails snapped behind them."
- C.** "Raindrops hitting a large mailbox echoed like drumbeats down the street."
- D.** "Sally's long red hair, fluttering bannerlike behind her, gave their small procession a brave look."

**24. Part A**

Which option describes the **main** purpose of paragraph 8 in the passage?

- A.** to give the reasons Mrs. Chipley and Sally are going to Aunt Sarah's house
- B.** to reveal that Sally's Aunt Sarah will be in town only for a short time
- C.** to show Sally's confusion about how to handle the situation
- D.** to explain that Mrs. Chipley has a daughter who needs help

**Part B**

Which detail from paragraph 8 **best** supports the answer to Part A?

- A.** "Going back again too, pretty soon, your ma tells me," said Mrs. Chipley."
- B.** "Only came back here to sell the house."
- C.** "But never you mind, honey," she went on, without slackening her furious pace at all . . . ."
- D.** "I'm sure I didn't know what else to do but call her, what with your mom and dad away on that business trip, and we don't want to spoil it for them . . . ."

- 25.** In the passage from *Magic Elizabeth*, the author creates a vivid setting and two distinct characters, Mrs. Chipley and Sally. Think about the details the author uses to establish the setting and the characters.

Write an original story about what happens when Sally arrives at Aunt Sarah's house. In your story, be sure to use what you have learned about the setting and the characters as you tell what happens next.



**Today you will read passages from two books about boys and the sea.**

Read the passage from *The Story of a Bad Boy*. Then answer questions 26 and 27.

from *The Story of a Bad Boy*

by Thomas Bailey Aldrich

- 1 Every Rivermouth boy looks upon the sea as being in some way mixed up with his destiny. While he is yet a baby lying in his cradle, he hears the dull, far-off boom of the breakers<sup>1</sup>; when he is older, he wanders by the sandy shore, watching the waves that come plunging up the beach like white-maned seahorses, as Thoreau calls them; his eye follows the lessening sail as it fades into the blue horizon, and he burns for the time when he shall stand on the quarter-deck of his own ship, and go sailing proudly across that mysterious waste of waters.
- 2 Then the town itself is full of hints and flavors of the sea. The gables and roofs of the houses facing eastward are covered with red rust, like the flukes of old anchors; a salty smell pervades the air, and dense gray fogs, the very breath of Ocean, periodically creep up into the quiet streets and envelop everything. The terrific storms that lash the coast; the kelp and spars, tossed on shore by the scornful waves; the shipyards, the wharves<sup>2</sup>, and the tawny fleet of fishing-smacks yearly fitted out at Rivermouth—these things, and a hundred other, feed the imagination and fill the brain of every healthy boy with dreams of adventure. He learns to swim almost as soon as he can walk; he draws in with his mother’s milk the art of handling an oar: he is born a sailor, whatever he may turn out to be afterwards.
- 3 To own the whole or a portion of a rowboat is his earliest ambition. No wonder that I, born to this life, and coming back to it with freshest sympathies, should have caught the prevailing infection. No wonder I longed to buy a part of the trim little sailboat *Dolphin*, which chanced just then to be in the market. This was in the latter part of May.

<sup>1</sup>breakers—big waves that crash on the shore

<sup>2</sup>wharves—place where boats are tied up

- 4 Three shares, at five or six dollars each, I forget which, had already been taken by Phil Adams, Fred Langdon, and Binny Wallace. The fourth and remaining share hung fire. Unless a purchaser could be found for this, the bargain was to fall through.
- 5 I am afraid I required but slight urging to join in the investment. I had four dollars and fifty cents on hand, and the treasurer of the Centipedes advanced me the balance, receiving my silver pencil-case as ample security. It was a proud moment when I stood on the wharf with my partners, inspecting the *Dolphin*, moored at the foot of a very slippery flight of steps. She was painted white with a green stripe outside, and on the stern a yellow dolphin, with its scarlet mouth wide open, stared with a surprised expression at its own reflection in the water. The boat was a great bargain.
- 6 I whirled my cap in the air, and ran to the stairs leading down from the wharf, when a hand was laid gently on my shoulder. I turned and faced Captain Nutter. I never saw such an old sharp-eye as he was in those days.
- 7 I knew he wouldn't be angry with me for buying a rowboat; but I also knew that the little bowsprit<sup>3</sup> suggesting a jib<sup>4</sup>, and the tapering mast ready for its few square feet of canvas, were trifles not likely to meet his approval. As far as rowing on the river, among the wharves, was concerned, the Captain had long since withdrawn his decided objections, having convinced himself, by going out with me several times, that I could manage a pair of sculls as well as anybody.
- 8 I was right in my surmises. He commanded me, in the most emphatic terms, never to go out in the *Dolphin* without leaving the mast in the boat-house. This curtailed my anticipated sport, but the pleasure of having a pull whenever I wanted it remained. I never disobeyed the Captain's orders touching the sail, though I sometimes extended my row beyond the points he had indicated.

<sup>3</sup>bowsprit—pole sticking off of the front of the boat

<sup>4</sup>jib—small sail that goes in front of a larger sail

From THE STORY OF A BAD BOY by Thomas Bailey Aldrich—Public Domain

**26. Part A**

What is the meaning of the word **surmises** as it is used in paragraph 8?

- A.** descriptions
- B.** calculations
- C.** orders
- D.** conclusions

**Part B**

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

- A.** “. . . the little bowsprit suggesting a jib . . .” (paragraph 7)
- B.** “. . . were trifles not likely to meet his approval.” (paragraph 7)
- C.** “He commanded me . . . .” (paragraph 8)
- D.** “This curtailed my anticipated sport . . . .” (paragraph 8)

**27. Part A**

What is a theme in the passage from *The Story of a Bad Boy*?

- A.** Boys who like adventure want to become sailors.
- B.** Boys who appreciate the sea usually journey far from home.
- C.** Boys who buy boats must be careful and responsible.
- D.** Boys who grow up near the sea are naturally drawn to it.

**Part B**

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

- A.** "Every Rivermouth boy looks upon the sea as being in some way mixed up with his destiny." (paragraph 1)
- B.** "The gables and roofs of the houses facing eastward are covered with red rust, like the flukes of old anchors. . . ." (paragraph 2)
- C.** "I am afraid I required but slight urging to join in the investment." (paragraph 5)
- D.** "He commanded me, in the most emphatic terms, never to go out in the *Dolphin* without leaving the mast in the boat-house." (paragraph 8)

Read the passage from *The Life of a Ship from the Launch to the Wreck*, which is introduced by a song. Then answer questions 28 through 30.

from *The Life of a Ship from the Launch to the Wreck*

by R.M. Ballantyne

Song of the Sailor Boy

I

Oh! I love the great blue ocean,  
I love the whistling breeze,  
When the gallant ship sweeps lightly  
Across the surging seas.  
I watched my first ship building;  
I saw her timbers rise,  
Until her masts were towering  
Up in the bright blue skies.

II

I heard the cheers ascending,  
I saw her kiss the foam,  
When first her hull went plunging  
Into her ocean home.  
Her flags were gaily streaming,  
And her sails were full and round,  
When the shout from shore came ringing,  
“Hurrah! for the Outward-bound!”

III

But, alas! ere<sup>1</sup> long a tempest  
Came down with awful roar  
And dashed our ship in pieces  
Upon a foreign shore.  
But He who holds the waters  
In His almighty hand,  
Brought all the sailors safely  
Back to their native land.

<sup>1</sup>ere—Before

- 1 Davy was a fisher boy; and Davy was a very active little boy; and Davy wanted to go to sea. His father was a fisherman, his grandfather had been a fisherman, and his great-grandfather had been a fisherman: so we need not wonder much that little Davy took to the salt water like a fish. When he was very little he used to wade in it, and catch crabs in it, and gather shells on the shore, or build castles on the sands. Sometimes, too, he fell into the water neck and heels, and ran home to his mother, who used to whip him and set him to dry before the fire; but, as he grew older, he went with his father in the boat to fish, and from that time forward he began to wish to go to sea in one of the large ships that were constantly sailing away from the harbour near his father's cottage.
- 2 One day Davy sat on a rock beside the sea, leaning on his father's boat hook, and gazing with longing eyes out upon the clear calm ocean, on which several ships and boats were floating idly, for there was not a breath of wind to fill their sails.
- 3 "Oh, how I wish my father would let me go to sea!" said Davy, with a deep sigh. "I wonder if I shall ever sail away beyond that line yonder, far, far away, where the sky seems to sink into the sea!" The line that he spoke of was the horizon.

From THE LIFE OF A SHIP FROM THE LAUNCH TO THE WRECK by R.M. Ballantyne—Public Domain

**28. Part A**

What is the meaning of **tempest** as it is used in line 17 of the song in the passage from *The Life of a Ship from the Launch to the Wreck*?

- A. noisy ship
- B. calm breeze
- C. fierce storm
- D. foreign sailor

**Part B**

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

- A. “full and round” (line 14)
- B. “shout from shore” (line 15)
- C. “awful roar” (line 18)
- D. “foreign shore” (line 20)

**29. Part A**

What is the relationship between the song at the beginning of the passage from *The Life of a Ship from the Launch to the Wreck* and the story that comes after it?

- A.** It sets the tone for how Davy feels about the sea.
- B.** It gives the reader information about Davy's life.
- C.** It helps the reader understand the symbolism of sea travel.
- D.** It establishes the perspective Davy's family has about the sea.

**Part B**

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

- A.** "Davy was a fisher boy; and Davy was a very active little boy. . . ." (paragraph 1)
- B.** ". . . he used to wade in it, and catch crabs in it, and gather shells on the shore. . . ." (paragraph 1)
- C.** ". . . for there was not a breath of wind to fill their sails." (paragraph 2)
- D.** "'I wonder if I shall ever sail away beyond that line yonder, far, far away. . . .'" (paragraph 3)



**30. Part A**

How does the author develop Davy's point of view in the passage from *The Life of a Ship from the Launch to the Wreck*?

- A.** by describing his relationship with his mother
- B.** by describing how he develops from a child to a man
- C.** by describing how he and his father spend their days
- D.** by describing his family background and childhood dreams

**Part B**

Which detail in paragraph 1 **best** supports the answer to Part A?

- A.** ". . . his grandfather had been a fisherman. . . ."
- B.** ". . . ran home to his mother . . ."
- C.** ". . . as he grew older . . ."
- D.** ". . . harbour near his father's cottage."

Refer to the passages from *The Story of a Bad Boy* and *The Life of a Ship from the Launch to the Wreck*. Then answer question 31.

**31. Part A**

How do the boys' attitudes about the sea emphasize a common central idea of the passages?

- A. Both view the sea as an adventurous place.
- B. Both think of the sea as a highly dangerous place.
- C. Both consider the seashore a good place to raise a family.
- D. Both look at the sea as a place to earn a living as a fisherman.

**Part B**

Select **one** detail from **each** passage that best supports the answer to Part A.

- A. ". . . he burns for the time when he shall stand on the quarter-deck. . . ." (from *The Story of a Bad Boy*, paragraph 1)
- B. ". . . the town itself is full of hints and flavors of the sea." (from *The Story of a Bad Boy*, paragraph 2)
- C. ". . . tossed on shore by the scornful waves . . ." (from *The Story of a Bad Boy*, paragraph 2)
- D. "His father was a fisherman. . . ." (from *The Life of a Ship from the Launch to the Wreck*, paragraph 1)
- E. ". . . in one of the large ships that were constantly sailing away . . ." (from *The Life of a Ship from the Launch to the Wreck*, paragraph 1)
- F. ". . . several ships and boats were floating idly. . . ." (from *The Life of a Ship from the Launch to the Wreck*, paragraph 2)



**ELA/Literacy: Grade 6**  
**Paper Practice Test Answer and Alignment Document**

<b>Unit 1</b>		
<b>Items 1-7</b>		
<b>Task:</b> Literary Analysis (LAT)		
<b>Passage 1:</b> from <i>Boy's Life</i> by Robert McCammon		
Item Number	Answer(s)	Standards Alignment
1 VH045294	<b>Item Type:</b> EBSR <b>Part A:</b> A <b>Part B:</b> A	RL1; RL4
2 VH045365	<b>Item Type:</b> EBSR <b>Part A:</b> B <b>Part B:</b> D	RL1; RL5
3 VH045418	<b>Item Type:</b> EBSR <b>Part A:</b> D <b>Part B:</b> C and D	RL1; RL3
<b>Passage 2:</b> "Emancipation: A Life Fable" by Kate Chopin		
4 VH045633	<b>Item Type:</b> EBSR <b>Part A:</b> B <b>Part B:</b> D	RL1; RL4
5 VH179827	<b>Item Type:</b> EBSR <b>Part A:</b> B <b>Part B:</b> D	RL1; RL5
6 VH045693	<b>Item Type:</b> EBSR <b>Part A:</b> A <b>Part B:</b> D	RL1; RL2
<b>Passage 1:</b> from <i>Boy's Life</i> by Robert McCammon and <b>Passage 2:</b> "Emancipation: A Life Fable" by Kate Chopin		
7 VH045724	<b>Item Type:</b> PCR Refer to Grade 6 Scoring Rubric	RL1; RL9; W2; W4-10
<b>Items 8-11</b>		
<b>Passage Type:</b> Informational S/M		
<b>Passage:</b> "The Alligator's Super Sense" by Ana Marie Rodriguez		
8 V0602	<b>Item Type:</b> EBSR <b>Part A:</b> C <b>Part B:</b> D	RI1; RI5
9 VF820527	<b>Item Type:</b> EBSR <b>Part A:</b> B <b>Part B:</b> A	RI1; RI7
10 VH010078	<b>Item Type:</b> EBSR <b>Part A:</b> C <b>Part B:</b> D	RI1; RI4
11 VF820986	<b>Item Type:</b> EBSR <b>Part A:</b> C <b>Part B:</b> A	RI1; RI2; RI3

<b>Unit 2</b>		
<b>Items 1-9</b>		
<b>Task:</b> Research Simulation (RST)		
<b>Passage 1:</b> “The Stripes Will Survive” by Jacqueline Adams		
<b>Item Number</b>	<b>Answer(s)</b>	<b>Standards Alignment</b>
1 VH180084	<b>Item Type:</b> EBSR <b>Part A:</b> A <b>Part B:</b> B, C, G	RI1; RI2; RI3
2 VH059613	<b>Item Type:</b> EBSR <b>Part A:</b> C <b>Part B:</b> D	RI1; RI6
<b>Passage 2:</b> “The Zoos Go Wild” from <i>No More Dodos</i> by Nicholas Nirgiotis and Theodore Nirgiotis		
3 VH059804	<b>Item Type:</b> EBSR <b>Part A:</b> D <b>Part B:</b> B	RI1; L4
4 VH059779	<b>Item Type:</b> EBSR <b>Part A:</b> C <b>Part B:</b> B	RI1; RI3
<b>Passage 1:</b> “The Stripes will Survive” by Jacqueline Adams and <b>Passage 2:</b> “The Zoos Go Wild” from <i>No More Dodos</i> by Nicholas Nirgiotis and Theodore Nirgiotis		
5 VH180095	<b>Item Type:</b> EBSR <b>Part A:</b> D <b>Part B:</b> B, F	RI1; RI2; RI9
<b>Passage 3:</b> from “Our Beautiful Macaws and Why They Need Enrichment” by Alicia Powers		
6 VH180102	<b>Item Type:</b> EBSR <b>Part A:</b> B <b>Part B:</b> C	RI1; RI4
7 VH180111	<b>Item Type:</b> EBSR <b>Part A:</b> C <b>Part B:</b> B	
<b>Passage 1:</b> “The Stripes will Survive” by Jacqueline Adams and <b>Passage 3:</b> from “Our Beautiful Macaws and Why They Need Enrichment” by Alicia Powers		
8 VH180106	<b>Item Type:</b> EBSR <b>Part A:</b> C <b>Part B:</b> A, E	RI1; RI2; RI3
<b>Passage 1:</b> “The Stripes Will Survive” by Jacqueline Adams, <b>Passage 2:</b> “The Zoos Go Wild” from <i>No More Dodos</i> by Nicholas Nirgiotis and Theodore Nirgiotis, and <b>Passage 3:</b> “Behind the Scenes at the National Zoo’s Lion Cub” (video)		
9 VH180097	<b>Item Type:</b> PCR Refer to Grade 6 Scoring Rubric	RI1; RI8; RI9; W2; W4-10

<b>Unit 3</b>		
<b>Items 1-5</b>		
<b>Task:</b> Narrative (NWT)		
<b>Passage:</b> from <i>Magic Elizabeth</i> by Norma Kassirer		
1 VH044629	<b>Item Type:</b> EBSR <b>Part A:</b> C <b>Part B:</b> B	RL1; RL2
2 VH044644	<b>Item Type:</b> EBSR <b>Part A:</b> C <b>Part B:</b> D and F	RL1; RL3
3 VH044660	<b>Item Type:</b> EBSR <b>Part A:</b> D <b>Part B:</b> A	RL1; RL5
4 VH044854	<b>Item Type:</b> EBSR <b>Part A:</b> A <b>Part B:</b> D	RL1; RL5
5 VH045150	<b>Item Type:</b> PCR Refer to Grade 6 Scoring Rubric	W3-10
<b>Items 6-11</b>		
<b>Passage Type:</b> Paired		
<b>Passage 1:</b> from <i>The Story of a Bad Boy</i> by Thomas Bailey Aldrich		
6 V0607	<b>Item Type:</b> EBSR <b>Part A:</b> D <b>Part B:</b> B	RL1; RL4
7 VH010103	<b>Item Type:</b> EBSR <b>Part A:</b> D <b>Part B:</b> A	RL1; RL2
<b>Passage 2:</b> from <i>The Life of a Ship from the Launch to the Wreck</i> by R.M. Ballantyne		
8 VF902226	<b>Item Type:</b> EBSR <b>Part A:</b> C <b>Part B:</b> C	RL1; RL4; L4
9 VF883157	<b>Item Type:</b> EBSR <b>Part A:</b> A <b>Part B:</b> D	RL1; RL5
10 VF882995	<b>Item Type:</b> EBSR <b>Part A:</b> D <b>Part B:</b> A	RL1; RL6
<b>Passage 1:</b> from <i>The Story of a Bad Boy</i> by Thomas Bailey Aldrich; <b>Passage 2:</b> from <i>The Life of a Ship from the Launch to the Wreck</i> by R.M. Ballantyne		
11 VF883175	<b>Item Type:</b> EBSR <b>Part A:</b> A <b>Part B:</b> A, E	RL1; RL2