

Florida FSA 2020 Grade 6 Writing Practice

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FSA
ELA & Mathematics
Assessments

Grade 6
FSA ELA Writing
Practice Test

The purpose of these practice test materials is to orient teachers and students to the types of passages and prompts on FSA ELA Writing tests. Each spring, students in grades 4–10 are administered one text-based writing prompt for the FSA English Language Arts test. Students will respond to either an informative/explanatory prompt or to an opinion/argumentation prompt. An example of a text-based writing prompt for each grade is available for practice. To familiarize students with the response formats, teachers may encourage students to practice with each type of prompt within a grade band.

The following FSA ELA Writing Practice Tests are available on the Florida Statewide Assessments Portal as shown below:

Elementary Grade Band

Grade 4 - Informative/Explanatory

Grade 5 - Opinion

Middle Grade Band

Grade 6 - Informative/Explanatory

Grade 7 - Argumentation

Grade 8 - Informative/Explanatory

High School Grade Band

Grade 9 - Argumentation

Grade 10 - Informative/Explanatory

The practice test is not intended to guide classroom instruction.

Read the “Courage and Heroism” passage set.

Courage and Heroism

Source 1: An Act of Courage

by Lauren Green

- 1 What does courage look like? Is it standing up for a friend or learning how to be a firefighter? For Rosa Parks on December 1, 1955, courage meant refusing to give up her seat on a public bus. Montgomery, Alabama, where Parks lived, was a segregated city. African Americans were not allowed to use the same restrooms or water fountains as white residents and were refused entry to many restaurants, stores, and schools. Parks had long been frustrated by the injustice of segregation. She was involved with the National Association for the Advancement of Colored People (NAACP) and had organized campaigns for social justice. Her work helped many people, but she was always aware of how much more needed to be done. After all, her everyday life was heavily affected by segregation.
- 2 When Rosa Parks boarded that bus in 1955, she sat down in the first row of seats designated for African Americans. Montgomery law reserved the front ten rows of seats on the bus for white passengers. Sometimes the buses became very crowded and all of the front row seats were taken. If a white passenger did not have a seat, some bus drivers opened the first row of African American seats to white passengers who wished to sit down. If an African American passenger was sitting in the row, he or she was expected to give up the seat and stand. This is what Rosa Parks was told to do—and she refused. She knew that the bus driver’s request was not right or fair and, even though she knew her resistance would not be well received, she defended her beliefs. She argued that she was not in a seat reserved for whites and could choose to remain seated. The bus driver called the police and Parks was arrested. She was found guilty of violating the city’s laws.
- 3 Rosa Parks challenged the established order in Alabama at a time when many people were arguing about the future of segregation. Her family was concerned for her safety, knowing there was great tension in Montgomery. Parks knew the risks when she defended her rights and was determined to do more for her community. Her actions inspired

other African Americans to rally for equality. They organized a peaceful boycott of Montgomery's buses, led by a young and still mostly unknown minister named Dr. Martin Luther King Jr. The boycott lasted 381 days, causing a serious decline in bus revenues, and was very influential. The courts ruled that bus segregation was unconstitutional, a decision that was upheld by the United States Supreme Court. The boycott and court ruling drew national attention and inspired many other people. For her brave resistance, Parks is known as the "Mother of the Civil Rights Movement."

"An Act of Courage" by Lauren Green. Written for educational purposes.

Source 2: Monuments Men Foundation for the Preservation of Art

by Rosanne Scott

The Monuments, Fine Arts and Archives Project was established in 1943 to protect cultural artifacts during and after World War II. The majority of service members involved in this project had backgrounds in art history and archaeology. They were called the "Monuments Men." Many of these service members went on to play important roles in museums and other cultural institutions after the war.

- 4 Long before World War II began, Hitler had planned the systematic looting of Europe's finest museums and private collections. Thanks, in large part, to the Monuments Men, he wasn't entirely successful. This group of 345 men and women, who were mostly American but who hailed from thirteen countries, applied their civilian talents as museum directors, curators, art historians, archaeologists, architects and educators to save, quite literally, Western civilization's treasures.
- 5 In advance of the Nazis, the Monuments Men evacuated 400,000 works from the Louvre,¹ including the *Mona Lisa*, which they shuttled to safety six times. Just ahead of the German invasion of the Soviet Union, they emptied and stashed more than two million works from the Hermitage.²

¹Louvre: an art museum in Paris, France

²Hermitage: an art museum in St. Petersburg, Russia

- 6 But it wasn't only Nazi plunder they had to guard against. It was left to the Monuments Men to figure a way to save da Vinci's *Last Supper*, painted on the refectory wall of the convent at Santa Maria delle Grazie, before the Allies bombed Milan. By [creating] a scaffold of steel bars and sandbags around the wall, they saved the masterpiece. After the raid, it was the only wall in the refectory still standing. By using aerial photos, Monuments Men diverted Allied airmen away from many important sites, including the Chartres Cathedral; when a cultural site ended up an unintended target, Monuments Men rushed in to make repairs.
- 7 In March 1945, Allied forces discovered the first of Hitler's many secret repositories of art, more than one thousand hiding places in all, stashed mostly in salt mines and castles. That's when the Monuments Men began the serious task of conservation, restoration, and restitution. In all, they restored and returned to their rightful owners more than five million works of art, including works by Rembrandt, Vermeer, Botticelli, Manet, and many others, plus sculptures, tapestries, fine furnishings, books and manuscripts, scrolls, church bells, religious relics, and even the stained glass the Nazis had stolen from the windows of a cathedral. "This was the first time an army fought a war on the one hand and attempted to mitigate damage to cultural treasures at the same time," says Robert Edsel.
- 8 Edsel has spent eleven years and more than three million dollars researching, piecing together, and championing the little-known story of the group referred to officially as the U.S. Army's Monuments, Fine Arts and Archives section or, more commonly, the Monuments Men. . . .
- 9 Once their wartime duties were behind them, many of the Monuments Men went on to distinguish themselves in the arts, including Lincoln Kirstein, who founded the New York City Ballet; James Rorimer, who served as director of the Metropolitan Museum of Art; and Charles Parkhurst, chief curator of the National Gallery of Art. But, as the years passed, their wartime contributions sadly slipped from notice. As Edsel himself discovered, there was hardly a mention of the Monuments Men in all the vast literature of World War II. His unrelenting curiosity, energy, and deep admiration have brought honor to those heroes who saved Europe's treasures. "Their search," says Edsel, "was the greatest treasure hunt in history."

"Monuments Men Foundation for the Preservation of Art" by Rosanne Scott, from <http://www.neh.gov/about/awards/national-humanities-medals/monuments-men-foundation-the-preservation-art>

Source 3: 2014 International Women of Courage Awards

Remarks from Michelle Obama

The International Women of Courage Awards are held each year in honor of women who show leadership, bravery, and a willingness to sacrifice for others. These women range from activists to human rights lawyers to medical doctors. The award is given by the U.S. Department of State.

- 10 This is the sixth time that I’ve had the pleasure of attending this event, and it is one of the highlights of my year because I always walk away feeling inspired by these women, determined to reflect their courage in my own life. And I know I’m not alone in that feeling because every day, with every life they touch and every spirit they raise, these women are creating ripples that stretch across the globe. . . .
- 11 That is what this day is about. It’s about understanding that while our circumstances may be different in so many ways, the solutions to our struggles are the same. So when we see these women raise their voices and move their feet and empower others to create change, we need to realize that each of us has that same power and that same obligation. And as I learned about this year’s honorees and I thought about how we could support their work, I realized that for most of these women, there is a common foundation for their efforts. It’s a foundation of education.
- 12 On stage today, we have doctors and lawyers, we have a bishop, even a classically trained musician. These women have spent years in schools and universities equipping themselves with the knowledge and skills they now use to tackle the challenges before them. And that’s a story I can relate to because it’s the story of my life. And that is the message I’m sharing with young people across America, urging them to commit to their education so that they too can write their own destiny. . . .
- 13 And as I travel the world, whether I’m in Mexico City or Johannesburg, Mumbai, or later this month when I travel to China, I make it a priority to talk to young people about the power of education to help them achieve their aspirations. I always tell them that getting a good education isn’t just about knowing what’s going on in your own community or even in your own country, because no

matter where we live, we all face so many of the same struggles—fighting poverty, hunger and disease; ensuring our most basic rights and freedoms; confronting threats like terrorism and climate change. . . .

- 14 So none of us can afford to just go about our business as usual. We cannot just sit back and think this is someone else’s problem. As one of our honorees, Zimbabwe’s Beatrice Mtetwa, as she once said about the fight for progress in her home country, “This has to be done. Somebody’s got to do it, and why shouldn’t it be you?” That is the courage we celebrate today; that willingness to not only ask that question but to devote your soul, your entire soul, toward finding an answer; that fearlessness to step forward even though you don’t know what lies ahead; that audacity to believe that principles like justice and equality can become a reality, but only if we’re willing to sacrifice for it. That is the courage that we all must challenge ourselves to summon every single day in our own families, in our own communities. And if we can do that, then we won’t just be making a difference for those closest to us, we’ll be creating a ripple effect of our own.

Remarks from Michelle Obama at the International Women of Courage Awards, from <http://www.state.gov/s/gwi/rls/rem/2014/222920.htm>. In the public domain.

Writing Prompt

Your social studies class is researching both traditional and unexpected heroes. Using the information and examples found in the “Courage and Heroism” passage set, write an informative essay on what it means to be courageous.

Manage your time carefully so that you can

- read the passages;
- plan your response;
- write your response; and
- revise and edit your response.

Be sure to

- use evidence from multiple sources; and
- avoid overly relying on one source.

Your response should be in the form of a multiparagraph essay. Write your response in the space provided.

A large rectangular box containing 25 horizontal lines for writing.

A large rectangular area with horizontal lines, intended for writing or drawing.

[illegible]



FSA
ELA & Mathematics
Assessments

Grade 6
FSA ELA Writing
Rubric

The FSA ELA Writing Rubric is a scoring tool that describes the characteristics of a written response for each score point within each domain. The rubric may assist educators with evaluating the strengths and weaknesses of student responses based on the text-based writing prompt/task included in the practice test as well as responses based on other text-based writing prompts/tasks educators choose to use in a classroom setting.

The FSA ELA Writing tests for Grades 7–10 will be administered online. Grades 4–6 will be paper-based assessments for all students and for students in Grades 7–10 with an IEP or 504 plan that specifies a paper-based accommodation. (Paper-based and online FSA ELA Practice Writing tests are available on the FSA portal so that students have an opportunity to practice with both administration formats.)

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Grade 6 Informative/Explanatory Text-based Writing Rubric (Score points within each domain include most of the characteristics below.)			
Score	Purpose, Focus, and Organization (4-point Rubric)	Evidence and Elaboration (4-point Rubric)	Conventions of Standard English (2-point Rubric 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 and effective organizational structure creating coherence and completeness. The response includes most of the following:</p> <ul style="list-style-type: none"> Strongly maintained controlling idea with little or no loosely related material Skillful use of a variety of transitional strategies to clarify the relationships between and among ideas Logical progression of ideas from beginning to end with a satisfying introduction and conclusion Appropriate style and objective tone established and maintained 	<p>The response provides thorough and convincing support, citing evidence for the controlling idea 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"> Smoothly integrated, thorough, and relevant evidence, including precise references to sources 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 Clear and effective expression of ideas, using precise language Academic and domain-specific vocabulary clearly appropriate for the audience and purpose Varied sentence structure, demonstrating language facility 	
3	<p>The response is adequately sustained and generally focused within the purpose, audience, and task; and it has a clear controlling idea and evident organizational structure with a sense of completeness. The response includes most of the following:</p> <ul style="list-style-type: none"> Maintained controlling idea, though some loosely related material may be present Adequate use of a variety of transitional strategies to clarify the relationships between and among ideas Adequate progression of ideas from beginning to end with a sufficient introduction and conclusion Appropriate style and objective tone established 	<p>The response provides adequate support, citing evidence for the controlling idea 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"> Generally integrated and relevant evidence from sources, though references may be general or imprecise Adequate use of some elaborative techniques Adequate expression of ideas, employing a mix of precise and general language Domain-specific vocabulary generally appropriate for the audience and purpose Some variation in sentence structure 	
<i>Continued on the following page</i>			

FSA ELA Writing Rubric

Score	Purpose, Focus, and Organization (4-point Rubric)	Evidence and Elaboration (4-point Rubric)	Conventions of Standard English (2-point Rubric)
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 with an inconsistent organizational structure. The response may include the following:</p> <ul style="list-style-type: none"> • Focused controlling idea but insufficiently sustained or unclear • Inconsistent use of transitional strategies with little variety • Uneven progression of ideas from beginning to end with an inadequate introduction or conclusion 	<p>The response provides uneven, cursory support/evidence for the controlling idea 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"> • Weakly integrated evidence from sources; erratic or irrelevant references or citations • Repetitive or ineffective use of elaborative techniques • Imprecise or simplistic expression of ideas • Some use of inappropriate domain-specific vocabulary • Most sentences limited to simple constructions 	<p>The response demonstrates an adequate command of basic conventions. The response may include the following:</p> <ul style="list-style-type: none"> • Some minor errors in usage but no patterns of errors • Adequate use of punctuation, capitalization, sentence formation, and spelling
1	<p>The response is related to the topic but may demonstrate little or no awareness of the purpose, audience, and task; and it may have little or no controlling idea or discernible organizational structure. The response may include the following:</p> <ul style="list-style-type: none"> • Confusing or ambiguous ideas • Few or no transitional strategies • Frequent extraneous ideas that impede understanding • Too brief to demonstrate knowledge of focus or organization 	<p>The response provides minimal support/evidence for the controlling idea or main idea, including little if any use of sources, facts, and details. The response may include the following:</p> <ul style="list-style-type: none"> • Minimal, absent, erroneous, or irrelevant evidence or citations from the source material • Expression of ideas that is vague, unclear, or confusing • Limited and often inappropriate language or domain-specific vocabulary • Sentences limited to simple constructions 	<p>The response demonstrates a partial command of basic conventions. The response may include the following:</p> <ul style="list-style-type: none"> • Various errors in usage • Inconsistent use of correct punctuation, capitalization, sentence formation, and spelling
0			<p>The response demonstrates a lack of command of conventions, with frequent and severe errors often obscuring meaning.</p>