



NEW MEXICO MEASURES  
OF STUDENT SUCCESS AND  
ACHIEVEMENT

M

S

S

A

**NM-MSSA**

# English Language Arts/Literacy

## Grade 6 • Practice Test



PLACE STUDENT  
LABEL HERE

# English Language Arts/Literacy Session 1

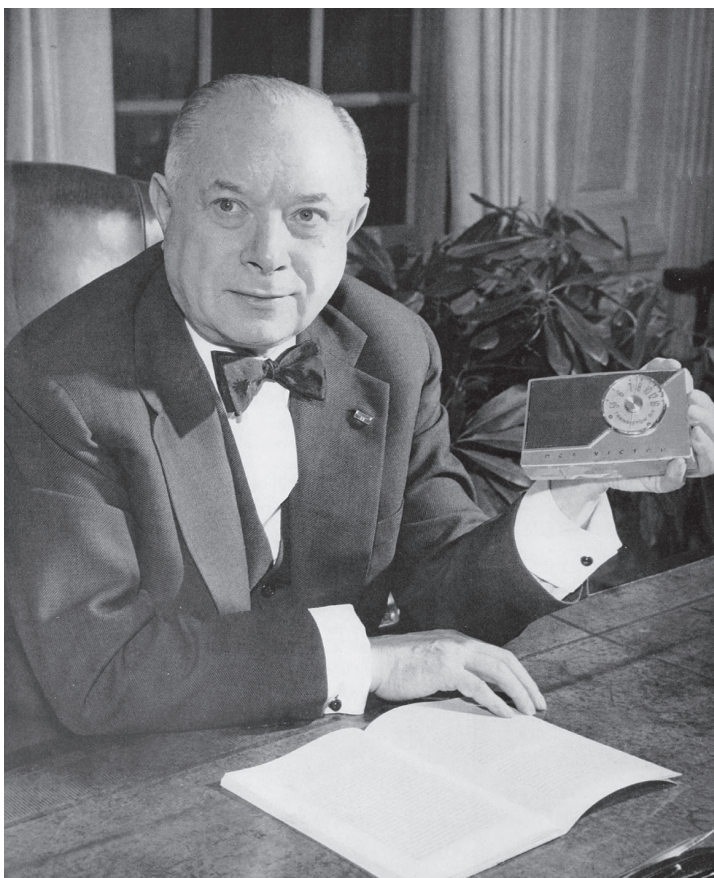
## DIRECTIONS

Today you will take a test in reading. For this test, you will read passages and then answer questions about the passages. Some of the questions may look different from test questions you have seen before, and some may ask about material that is new to you, but it is important to do your best. If you are not sure of the answer to a question, you should still try to answer it.

*You will now read two passages and answer the questions that follow. Some of the questions may ask you to compare the two passages.*

### Passage 1

#### David Sarnoff



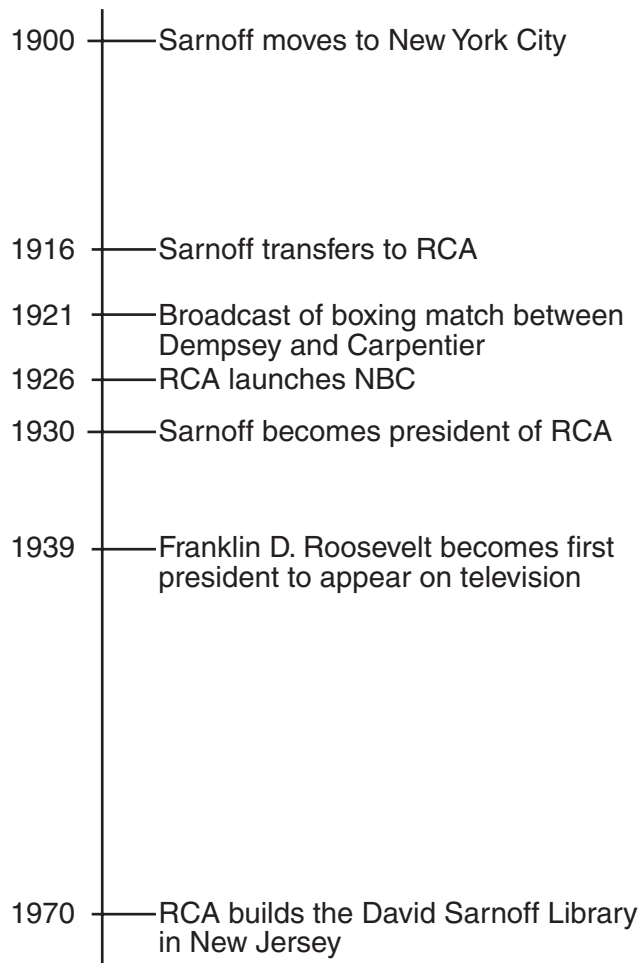
National Archives

SESSION  
1

- 1 In its early years, radio was a silent, two-way medium. Sometimes called “the wireless,” radios sent code rather than sound. They were used primarily in the shipping trade. However, an immigrant named David Sarnoff showed remarkable vision for what could be possible with the radio.

- 2 Sarnoff came from a humble background. Born in a Russian Jewish “shtetl” (settlement) near Minsk, he came to the United States with his mother and brothers at the age of nine in 1900. He didn’t know any English. Within days Sarnoff was working for a butcher and delivering newspapers. He earned additional money singing at a temple.
- 3 Sarnoff eventually became a messenger for a telegraph company. The bright young man learned about his employer’s business by reading all the letters he delivered. Soon he became a telegraph operator, sending and receiving messages across the world using Morse code, a system of using clicking sounds to transmit information.
- 4 In April 1912, Sarnoff was at his desk when word came over the telegraph that the world-famous ocean liner *Titanic* was sinking. He worked through the night for three nights in a row. Sarnoff sent news to the press and listened for the names of the survivors. His work won praise from coast to coast. Sarnoff was quickly promoted to management.
- 5 Around 1916, Sarnoff had an idea that the radio receiver could become a regular household device. People could use it in their homes to listen to music, sports, and news. His idea was met with doubt at first, but when he transferred to a different company, the Radio Corporation of America (RCA), he was allowed to develop his ideas.
- 6 One dramatic event in 1921 helped Sarnoff demonstrate his vision for radio’s future. That July he broadcast a boxing match from Jersey City, New Jersey. In a dozen different cities, Sarnoff put radio sets next to loudspeakers inside theaters and dance halls. Then he invited the public to listen to the fight. Sarnoff even arranged for the bout to be heard in some barns in farm country. When heavyweight champion Jack Dempsey knocked out Georges Carpentier in the fourth round, hundreds of thousands of people were all listening at the same moment. The radio fad began shortly thereafter, and RCA sold millions of sets.
- 7 Sarnoff was now the company’s general manager. He had a plan: a nationwide network of radio stations, all broadcasting the latest news and high-quality entertainment at the same time. He also had the resources of a large company behind him. In 1926, Sarnoff’s vision became reality and the first network went on the air. RCA named it the National Broadcasting Company (NBC). NBC went on to broadcast some of the most popular radio and television shows of all time. David Sarnoff would always be remembered as the visionary man who brought broadcasting to the masses.

## Time Line of Sarnoff's Life



"David Sarnoff" © 2017 by Cognia, inc.

**Passage 2****The Birth of TV Broadcasting**

- 1 April 20, 1939, is often called the day television broadcasting was born. The New York World's Fair was about to begin in Flushing Meadows in Queens, New York. David Sarnoff, the head of the Radio Corporation of America (RCA), was in attendance to dedicate the company's building at the fair. RCA cameras were there to film the event. Sarnoff's voice and visual image were to be sent through the airwaves in an experimental broadcast.
- 2 This day had been coming for a long time. Network radio had existed for more than ten years. Many popular radio shows entertained listeners. President Franklin D. Roosevelt had used radio to communicate with the nation in a series of what he called "fireside chats." Tens of millions of people went to the movies every week. Movies began featuring sound in 1927, the year Al Jolson's *The Jazz Singer* was released. After sound and pictures came together at the movies, it was only a matter of time until pictures would combine with the sound signals delivered over radio waves.
- 3 However, developing the technology was no easy task. Scientists had worked for years on mechanical devices that never held much promise. One of these scientists was the Russian-born engineer Vladimir Zworykin. In the laboratories of a company called Westinghouse, Zworykin imagined machines that could send and receive visual signals. The signals would be encoded as constantly changing patterns of electrons. Zworykin had the right approach. In fact, this is the reason we call television an electronic medium. But he wasn't able to put the pieces together into an instrument that worked. Another scientist completed this task first: Philo T. Farnsworth. Farnsworth was a 21-year-old self-taught genius from a farm in Utah. He performed the first successful experiment in sending electronic audio-visual signals on September 7, 1927.
- 4 Zworykin, who was now working for RCA, visited Farnsworth's lab in 1930. Zworykin had finally learned how to connect an electronic transmitter to a receiver he had already built. RCA later decided to fight Farnsworth in court to argue that Zworykin had invented television first. The corporation lost the case and had to pay Farnsworth fees for the use of his invention. However, the legal battle went on for years and harmed Farnsworth's career.
- 5 By the spring of 1939, RCA was ready to put the very first television station on the air. In his opening broadcast, Sarnoff called television "a new art so important in its implications that it is bound to affect all society." Ten days later, President Franklin Roosevelt stood in front of the cameras as he declared the official opening of the World's Fair.

- 6 However, regular television broadcasts did not start right away. Later in 1939, World War II began so the industry delayed rolling out the new technology to the marketplace until the war ended. By 1955, half of all U.S. households had television sets. That number soon increased to far above 90 percent. TV broadcasting was here to stay.

"The Birth of TV Broadcasting" © 2017 by Cognia, inc.



1. In paragraph 1 of Passage 1, the word “medium” refers to
  - A a style of speaking.
  - B a method of communication.
  - C a device that delighted people.
  - D a machine that only worked some of the time.
  
2. According to Passage 1, what do Sarnoff's early job experiences suggest about his later achievements?
  - A His practice of saving the money he earned proved useful when he moved to another city.
  - B His employers valued his creativity and supported his desire to expand the use of radio.
  - C His hard work and ability to learn quickly enabled him to advance in business.
  - D His family urged him to work in different fields to find what he could do well.
  
3. According to Passage 2, why were movies important to the development of television?
  - A Movies linked images and sound for the first time.
  - B Movies attracted audiences by focusing on jazz musicians.
  - C Movies showed that television would help families relax at home.
  - D Movies proved that television would be a tool for government leaders.



4. In Passage 2, which evidence **best** supports the claim that Philo T. Farnsworth invented television?
- A He had an independent spirit.
  - B He met with Vladimir Zworykin.
  - C He only worked on electronic devices.
  - D He won the case in court against RCA.

*This question has two parts. Be sure to answer both parts of the question.*

5. Which sentence **best** states a central idea of Passage 2?
- A Television sales slowed because of the start of World War II.
  - B Television was first developed by someone outside of RCA.
  - C Inventors had to overcome challenges to create television.
  - D Laboratories cooperated to make television possible.

Which choice provides the **best** evidence for the answer to the previous question?

- A "Scientists had worked for years on mechanical devices that never held much promise."
- B "Farnsworth was a 21-year-old self-taught genius from a farm in Utah."
- C "The corporation lost the case and had to pay Farnsworth fees."
- D "By 1955, half of all U.S. households had television sets."





6. What idea in Passage 2 does the time line in Passage 1 support?
- A The opening of the World's Fair in 1939 was a key event in television history.
  - B RCA struggled in the 1930s to get credit for inventing the television.
  - C Sarnoff used a boxing match to introduce radio to many people.
  - D Sarnoff used radios before they became available to the public.
7. How do Passage 1 and Passage 2 present information about Sarnoff?
- A Passage 1 considers his life story, and Passage 2 considers his work history.
  - B Passage 1 describes his early inventions, and Passage 2 describes his later inventions.
  - C Passage 1 explains the challenges he faced, and Passage 2 highlights the successes he had.
  - D Passage 1 focuses on his contributions to radio, and Passage 2 focuses on his role in television.



Read the passage. Then answer the questions that follow.

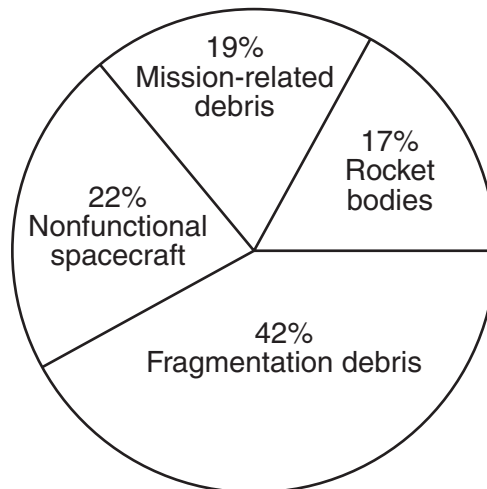
### Space Junk

- 1 Satellites and space stations aren't the only objects orbiting Earth. According to the National Aeronautics and Space Administration (NASA), there are more than 500,000 pieces of debris in orbit. This "space junk" poses a threat to satellites, spacecraft, and the International Space Station. Even a small piece of space junk the size of a marble can damage them. This could put astronauts' lives at risk.

#### Where Does Space Junk Come From?

- 2 Some space junk comes from natural objects, such as space rocks. It can also come from human-made items, such as parts of satellites. Human-made junk that circles Earth is more accurately known as orbital debris. This debris includes old satellites, rocket launch stages, or fragments from space equipment that was destroyed upon launch.

Debris Orbiting Earth



- 3 As more satellites and spacecraft are launched into orbit, the amount of orbital debris will increase. NASA considers this a major problem. More than 20,000 pieces of space debris larger than a softball are currently in orbit. They can travel up to 17,500 miles per hour. This is fast enough to cause considerable damage to working equipment. A crash can reduce communication across the globe by damaging the GPS and weather satellites that are so vital to our modern world. More importantly, it could put astronauts in danger.

- 4 Space junk is a problem that affects many countries. For example, in 1996 a French satellite was hit by parts of a rocket that France had launched ten years earlier. To help address the problem of space junk, in 2007 China experimented with destroying old satellites by firing a missile into an abandoned weather satellite. Unfortunately, this made the problem worse because it added 3,000 more pieces of debris to space. Then in 2009, an American satellite was destroyed when it crashed into a broken Russian satellite. This wreck also added thousands of pieces of debris into orbit.
- 5 Thankfully, the International Space Station orbits Earth at an altitude that is low enough to avoid most orbital debris. However, it is still under threat. Any puncture could destroy parts of the station. In 2014, the station made three debris-avoidance maneuvers, or movements. These maneuvers take a lot of time to plan and accomplish. For example, it can take up to 30 hours to move the International Space Station with its rocket thrusters. Sometimes the alert can come too late to make maneuvers. In 2015, an old Russian weather satellite nearly hit the station. The American and Russian members of the station's crew were forced to shelter inside an escape capsule while the debris passed.
- 6 To make the problem worse, there were 92 space launches in 2014, which is the highest number in twenty years. As the number of launches has increased, so has the amount of space debris. By one estimate, the number of objects being tracked by NASA will triple by the year 2030. Every launch adds to the growing cloud of debris and increases the chance of accidents. Even tiny bits of paint can cause damage. For instance, when the space shuttle would return to Earth, engineers would sometimes need to replace the windows because of damage from paint chips in space.

### **Back on Earth, What Can NASA Do?**

- 7 Right now, with the help of the U.S. Department of Defense, NASA is tracking any pieces of orbital debris large enough to pose a threat. With modern technology, these scientists are able to track objects that are as small as three millimeters in diameter. In low-Earth orbit, the elevation where all spaceflights take place, NASA tracks objects two inches in diameter or larger. In higher orbit, over 22,000 miles above sea level, NASA tracks objects one yard in length. At those high altitudes, these large objects can interrupt communications via satellites.
- 8 To determine how these objects can threaten an operating satellite or the International Space Station, NASA developed a method called the "pizza box." This is a flat and rectangular zone around the satellite a mile deep and 30-by-30 miles in length. If any orbital debris enters this zone, NASA can use a debris-avoidance maneuver to get the satellite or spacecraft out of harm's way. The need for this maneuver is based on the chance of a crash, how it might affect a mission at hand, or whether the astronauts might be at risk.

- 9** Scientists have a few ideas on how to remove space debris and prevent more from being created. Some say building smaller satellites could help. With fewer parts to break off, these satellites could be the future in efficient design. Other scientists disagree. They say filling Earth's orbit with lots of smaller satellites could make the problem worse.
- 10** To remove existing debris, the European Space Agency is working on a harpoon system that can grab debris from a distance and collect it. International agreements to ban satellite-destroying tests can help reduce further debris.
- 11** However, these actions are only a partial fix. A more permanent solution is needed. The problem is getting worse. As space missions turn toward the Moon, Mars, and beyond, protecting astronauts and spacecraft is now more important than ever.

"Space Junk" © 2017 by Cognia, inc.



8. Which detail from the passage **best** shows that space junk affects life on Earth?
- A NASA keeps creating more space junk.
  - B NASA knows that space junk is found in a low orbit.
  - C Space junk is created when satellites are destroyed.
  - D Space junk can interfere with communication satellites.
9. As used in paragraph 2, the word “fragments” refers to
- A tools for fixing something that was damaged.
  - B parts of something that was whole.
  - C rules that people ignored.
  - D errors that people made.
10. How does the diagram support the information in the passage?
- A It explains which type of debris is the most dangerous.
  - B It suggests how long debris remains in orbit around Earth.
  - C It represents the composition of human-made debris orbiting Earth.
  - D It demonstrates which types of human-made debris are the largest.
11. What is the **most likely** reason the author includes paragraph 4 in the passage?
- A to show that the issue of space junk has been difficult to solve
  - B to provide the steps necessary for getting rid of space junk
  - C to give the history of space junk from beginning to end
  - D to describe which areas are most affected by space junk



12. How does the author support the claim that the amount of space junk around Earth will likely increase?
- A by reporting that people enjoy space travel and research
  - B by including data about the number of expected launches
  - C by explaining how difficult it is to design and build a spacecraft
  - D by describing the training that will soon be needed for engineers

*This question has two parts. Be sure to answer both parts of the question.*

13. Which sentence **best** describes the author's point of view on space junk?
- A NASA is responsible for solving the problem of space junk.
  - B Space junk is a crisis that scientists cannot solve.
  - C We must address the problem of space junk to make space safer.
  - D Various countries are at fault for creating space junk.

Which choice provides the **best** evidence for the answer to the previous question?

- A "Scientists have a few ideas on how to remove space debris."
- B "The European Space Agency is working on a harpoon system that can grab debris."
- C "International agreements to ban satellite-destroying tests can help reduce further debris."
- D "A more permanent solution is needed."



You will now read two passages and answer the questions that follow. Some of the questions may ask you to compare the two passages.

This passage tells about a contest between Zaki and his older brother, Farid.

### Passage 1

#### Zaki's Challenge

by Pam Sandlin

- 1 Zaki took a deep breath and let it out slowly. When his lungs felt comfortable, he dived beneath the water. Looking up, he could see the bright sun glinting on the water's surface.
- 2 *Soon, Zaki thought, I shall be able to hold my breath as long as Farid. Then I, too, shall be able to dive for pearls and bring wealth to our family.*
- 3 With lungs burning, he quickly surfaced and gasped for breath. Zaki was small for his twelve years, and he resented being treated as a child. Farid, his older brother, had been looked upon as a man long before he was Zaki's age.
- 4 Now, every day as the sun warmed the Arabian Gulf, Farid and the other young Bahraini men went out in their wooden boats, called *dhow*s, to dive for oysters. With luck, there would be pearls in many of them. Each pearl earned a bonus for the man who found it. Many times Zaki begged to go along, but Farid always refused to let him.
- 5 "You?" Farid would laugh. "First, small one, you have to become larger than the oyster!" Still laughing, Farid would go his manly way, leaving Zaki bitter and angry.
- 6 So every day Zaki would go to the shallow water to practice. His grandfather, a former diver, would watch him and advise him. All morning, Zaki would practice diving beneath the waves. Every afternoon, again and again he would go underwater and hold his breath. With each day's practice, his diving improved and he could hold his breath a little while longer.
- 7 Soon Zaki felt as much at home in the water as he did out of it. Now, if only Farid would take him seriously.
- 8 *Tomorrow will be the day, Zaki decided. Tomorrow I shall challenge Farid. When I can stay beneath the waves longer than he, the whole village will know I am a man.* Zaki waded to the shore, his mind focused on the next day.
- 9 He rose early the next morning. Even so, he had to hurry to catch up with Farid, who was already on the beach.
- 10 "Farid, wait!" called Zaki. "I must speak to you."
- 11 In the stillness of the morning his voice carried clearly. The group of men around Farid grew quiet as Zaki spoke.
- 12 "Farid, I say that I can hold my breath under the water as long as you can. If I win, I ask only that you treat me as a man and let me dive by your side."

- 13 The men of the village gasped and began to laugh. Zaki silently waited for his brother to answer.
- 14 Farid looked amused. "And what happens, young brother, when you lose?"
- 15 At the word *when* instead of *if*, Zaki lost his temper.
- 16 He shouted, "I will not lose!" He took a breath. "But if I should, I promise not to ask to go with you for a full year!"
- 17 "Then it will be worth it not to listen to your pleading," said Farid dryly. "When will this contest begin?"
- 18 "Now," replied Zaki. "Let us go into the Gulf. The men of the village are here to judge."
- 19 Farid looked surprised, but with all of his friends looking on, he had little choice but to agree.
- 20 Zaki and Farid waded out into the sea until it was deep enough for them to dive. One of the men counted slowly to ten to give the brothers time to regulate their breathing. Then, at a signal, both dived beneath the waves. Zaki opened his eyes and found himself looking into his brother's face. Farid was smiling with confidence. That smile made Zaki even more determined to win.
- 21 Seconds ticked by slowly with neither brother moving toward the surface. Slowly, too, the smile was fading from Farid's face. Zaki knew that his brother had not been expecting any serious competition. As more seconds passed and turned into a minute, a frown appeared on Farid's face. Soon the frown turned into a worried look. Farid was realizing that Zaki could possibly beat him.
- 22 Looking into Farid's eyes, Zaki suddenly understood what losing could mean to his brother. Never would the villagers allow him to live it down. He would be teased and tormented about losing to a mere child.
- 23 Zaki's throat felt tight, but his lungs had not yet begun to burn. He still had time before he must surface, but the strain was showing on Farid's face.
- 24 Zaki reached out, touched his brother's hand, and smiled. Almost without thinking, Zaki kicked his feet and rose to the surface of the water a second before Farid's head appeared beside him.
- 25 The men around them cheered and patted Farid on the back. Farid, however, put his arm around Zaki's shoulders.
- 26 "Today," Farid announced, "we shall have a new diver among us." Then quietly, for Zaki's ears alone, he said, "Thank you, my brother." And Zaki knew that they both had learned that it takes more than strength to make a man.



"Zaki's Challenge" by Pam Sandlin. Copyright © Highlights for Children, Inc., Columbus, Ohio. All rights reserved. Used by permission.



*This passage is about a water nymph who longs to be something else.*

## Passage 2

### CLYTIE

*by Flora J. Cooke*

- 1 CLYTIE was a beautiful little water nymph who lived in a cave at the bottom of the sea. The walls of the cave were covered with pearls and shells. The floor was made of sand as white as snow.
- 2 There were many chairs of amber with soft mossy cushions. On each side of the cave-opening was a great forest of coral. Back of the cave were Clytie's gardens.
- 3 Here were the sea anemones, starfish and all kinds of seaweed.
- 4 In the garden grotto were her horses. These were the gentlest goldfish and dolphins.
- 5 The ocean fairies loved Clytie and wove her dresses of softest green sea lace.
- 6 With all these treasures Clytie should have been happy, but she was not. She had once heard a mermaid sing of a glorious light which shone on the top of the water.
- 7 She could think of nothing else, but longed day and night to know more of the wonderful light.
- 8 No ocean fairy dared take her to it, and she was afraid to go alone.
- 9 One day she was taking her usual ride in her shell carriage. The water was warm and the dolphins went so slowly that Clytie soon fell asleep. On and on they went, straight towards the light, until they came to an island.
- 10 As the waves dashed the carriage against the shore Clytie awoke. She climbed out of the shell and sat down upon a large rock. She had never seen the trees and flowers.
- 11 She had never heard the birds chirping or the forest winds sighing.
- 12 She had never known the perfume of the flowers or seen the dew on the grass.
- 13 In wonder, she saw a little boy and girl near her and heard them say, "Here it comes! Here it comes!"
- 14 As she looked away in the east she saw the glorious light that she had so longed for. In its midst, in a golden chariot, sat a wonderful king.
- 15 The king smiled and instantly the birds began to sing, the plants unfolded their buds, and even the old sea looked happy.
- 16 Clytie sat on the rock all day long and wished that she might be like the great kind king.
- 17 She wept when he entered the land of the sunset and she could see him no longer. She went home, but she could scarcely wait until the morning. Very early the next day her swiftest goldfish carried her to the rock.



- 18 After this, she came every day, wishing more and more to be like the great kind king. One evening as she was ready to go home, she found that she could not move her feet. She leaned out over the sea and knew that she had her wish. Instead of a water nymph a beautiful sunflower looked back at her from the water.
- 19 Her yellow hair had become golden petals, her green lace dress had turned into leaves and stems, and her little feet had become roots which fastened her to the ground.
- 20 The good king the next day sent her into many countries, into dry and sandy places, that the people might be made happy by looking at her bright face, so like his own.

"CLYTIE" from *Nature Myths and Stories for Little Children* by Flora J. Cooke. In the public domain.



- 14.** What does paragraph 5 in Passage 1 reveal about the brothers' relationship?
- A** Farid wants to make Zaki laugh.
  - B** Farid enjoys Zaki's brotherly admiration.
  - C** Zaki is jealous of Farid's reputation for finding pearls.
  - D** Zaki's feelings toward Farid cause Zaki to practice more.
- 15.** In Passage 1, why is Zaki's grandfather a good choice to watch and advise Zaki?
- A** He is Zaki's closest relative.
  - B** He is an experienced diver.
  - C** Farid asked him to help Zaki.
  - D** The village men expect him to help.
- 16.** In paragraph 18 of Passage 1, what is the effect of the tone created by Zaki's choice of the words "Now" and "Let us go"?
- A** It emphasizes how serious Zaki is about winning the contest.
  - B** It reveals why Zaki's grandfather is helping Zaki.
  - C** It casts doubt on Zaki's ability to achieve success.
  - D** It makes the reader question Zaki's motives.



- 17.** How would paragraphs 21 and 22 in Passage 1 be different if they were told from Farid's point of view?
- A** The reader would understand how Farid is able to hold his breath for so long.
  - B** The reader would know what Farid was going to say when he surfaced.
  - C** The reader would know what Farid was planning to do if he won the contest.
  - D** The reader would understand why the smile was fading from Farid's face.
- 18.** In paragraph 12 of Passage 2, what does the phrase "the perfume of the flowers" reveal about Clytie?
- A** She thinks the flowers smell wonderful.
  - B** She thinks the flowers smell strange.
  - C** She thinks the flowers resemble her own gardens.
  - D** She thinks that she is dreaming.

*This question has two parts. Be sure to answer both parts of the question.*

**19.** In Passage 2, how has Clytie changed by the end of the story?

- A** She has become the new ruler of the sky.
- B** She has found happiness on land in a new form.
- C** She has learned to appreciate her underwater home.
- D** She has become bitter and upset about her situation.

Which choice provides the **best** evidence for the answer to the previous question?

- A** "With all these treasures Clytie should have been happy."
- B** "After this, she came every day, wishing more and more to be like the great kind king."
- C** "She leaned out over the sea and knew that she had her wish."
- D** "Her yellow hair had become golden petals."

SESSION

1

**20.** Which of the following **best** describes how Zaki and Clytie each feel about the sea?

- A** Zaki views the sea as ugly, while Clytie views it as beautiful.
- B** Zaki views the sea as a threat, while Clytie views it as peaceful.
- C** Zaki views the sea as his home, while Clytie views it as a strange place.
- D** Zaki views the sea as an opportunity, while Clytie views it as restrictive.

# English Language Arts/Literacy Session 2

## DIRECTIONS

Today you will take a test in writing and language. For this test, you will read passages and answer questions. Some questions might ask about how to improve the passage. Other questions might ask you to correct errors in the passage. Some of the questions may look different from test questions you have seen before, and some may ask about material that is new to you, but it is important to do your best. If you are not sure of the answer to a question, you should still try to answer it.

*Read the passage. Then answer the questions that follow.*

### Installation Art

**1.** You have possibly seen tons of art in your life, whether it is in museums, on postcards, or in someone's home. **2.** But have you ever heard of installation art? **3.** Instead of being limited to a frame, installation art usually uses a larger space. **4.** Sometimes, an artist can turn an entire room into an unusual and puzzling work of art. **5.** For example, artist Martin Creed designed an empty room in which the lights switched on and off every five seconds. **6.** Other times, only part of a room is meant to be art. **7.** Artist Nam June Paik created an electronic map of the United States using neon lights and televisions. **8.** His art covers a wall at the Smithsonian American Art Museum.

**9.** One of the most important things to know about installation art is that it should be seen in person. **10.** Installation artists create art that is meant to be experienced, so it is hard to completely understand them from a photograph or even a video. **11.** Richard Serra makes giant, curving steel sculptures that viewers can walk through like hallways. **12.** Another artist, José de Creeft, created a sculpture of a scene from *Alice in Wonderland*, a well-known nineteenth-century novel, in a large public park. **13.** Different from a regular one, however, this one was built to be sat on and climbed through. **14.** People of all ages can pretend to enter the famous story and imagine interacting with the setting and with its favorite characters. **15.** This is why people who are interested should see installation art in the environment that it was designed for.

"Installation Art" © 2015 by Cogna, Inc.

- 21.** How should the underlined word in sentence 1 be changed to maintain the style of the passage?
- A** NO CHANGE
  - B** a whole lot
  - C** a great deal
  - D** an excessive amount
- 22.** How should the underlined word in sentence 10 be changed?
- A** NO CHANGE
  - B** these artists
  - C** their artwork
  - D** the experiences
- 23.** The writer is deciding whether sentence 12 helps develop the topic of the second paragraph. Should the writer keep sentence 12?
- A** Yes, because it offers important details about the materials used to make installation art.
  - B** Yes, because it provides an example of installation art that needs to be experienced.
  - C** No, because it does not assist in the readers' understanding of outdoor installation art.
  - D** No, because it does not show how installation art can communicate popular stories.

- 24.** Which change makes the underlined portion of sentence 13 more precise?
- A** NO CHANGE
  - B** Unlike a traditional sculpture
  - C** Unusual for this sort of thing
  - D** Contrary to the normal kind of sculpture
- 25.** How should the underlined word in sentence 14 be changed?
- A** NO CHANGE
  - B** her
  - C** our
  - D** their



*This question has two parts. Be sure to answer both parts of the question.*

- 26.** Which choice would be the **best** to add as a concluding sentence for the passage?
- A** Even though installation art is all around, many people still do not know what it is.
  - B** In an art gallery or a public park, installation art invites people not just to look at it, but to explore it.
  - C** Installation art is also special because it is often only on display for a short period of time.
  - D** Sometimes it seems as though installation art can have many different interpretations.

Which choice provides the **best** evidence for the answer to the previous question?

- A** “lights switched on and off every five seconds”
- B** “One of the most important things to know”
- C** “that viewers can walk through like hallways”
- D** “imagine interacting with the setting”

Read the passage. Then answer the questions that follow.

### Community Gardens

1. A community garden is a plot of land on which a group of people work together. 2. When a group of people decide to create a garden together, they rent land on which they can grow your own fruits or vegetables. 3. Community gardens sometimes have fees or require users to share tools.
4. One benefit is that growing fresh produce costs less than buying it in a store does. 5. Because fresh produce is inexpensive, gardeners tend to eat healthy food more often than non-gardeners do. 6. Gardeners are not the only ones who benefit from garden plots, though. 7. Community garden members sometimes sell some of the food they grow.
8. Gardening—and the fresh air and physical exercise that go along with it—offers health benefits in addition to the obvious nutritional ones. 9. Research conducted by Stephen Kellert shows that being in nature helps children grow intellectually. 10. For instance, there is evidence that children who go outside regularly do better in school than children who stay inside. 11. Studies have also found that gardening improves mood and shrinks anxiety.
12. Given these many benefits, it is not surprising that some people work the same garden plot for many years. 13. Community gardeners enjoy growing fresh vegetables and fruits for themselves and getting to know their neighbors. 14. Instead, gardeners sow the seeds of community spirit. 15. By building new friendships and encouraging healthy eating habits, community gardens offer benefits that extend well into the future.

SESSION

2

"Community Gardens" © 2020 by Cognia, Inc.

27. Which pronoun should replace the underlined word in sentence 2?

- A his
- B its
- C their
- D them

*This question has two parts. Be sure to answer both parts of the question.*

28. Which sentence would be **best** to add after sentence 3 to introduce the claim of the argument?

- A Community gardens exist in all different types of communities.
- B It can be difficult to find a garden plot that does not have strict rules.
- C However, the benefits of community gardens far outweigh any difficulties they create.
- D Sometimes, gardeners have to find creative ways to pay for the rental costs and fees.

Which detail from the argument **best** supports the answer above?

- A "require users to share tools"
- B "growing fresh produce costs less"
- C "sometimes sell some of the food they grow"
- D "some people work the same garden plot for many years"

29. The writer wants to include a detail after sentence 5 to support the statement made in sentence 5. Which choice is **best**?
- A Many people say that they like eating fresh fruits and vegetables, but these foods can be hard to find.
  - B Some experts suggest adding cut-up fruit to cereal in the morning and eating raw vegetables with a low-fat dip.
  - C The Centers for Disease Control and Prevention say that only 1 in 10 North Americans eats the recommended number of fruits and vegetables per day.
  - D A Michigan State University study found that families with garden plots were 3.5 times more likely to eat at least 5 servings of fruits and vegetables per day.
30. The writer is considering adding the phrase “a Yale University professor who studied the relationship between people’s health and the environment” after the name Steven Kellert in sentence 9. Should the writer make this addition?
- A Yes, because it shows that the information about children and nature comes from a trusted source.
  - B Yes, because it explains why Kellert’s research is different from other research in the field.
  - C No, because the information about children and nature is not important in the argument.
  - D No, because it focuses attention on Kellert’s workplace rather than the research itself.

- 31.** Which **two** choices would best replace the underlined word in sentence 11? Select **two** answers.
- A** cuts
  - B** declines
  - C** decreases
  - D** reduces
  - E** shortens
- 32.** How should the underlined word in sentence 15 be changed to provide the **best** transition to the ideas that follow?
- A** As it happens
  - B** For example
  - C** In the process
  - D** In the meantime

*You are now going to read two brief passages and respond to a writing task. First, read the following passages about art. The first passage includes imaginary journal entries based on Georgia O'Keeffe's life and art.*

### Passage 1

#### Georgia O'Keeffe's Diary

Monday, 1929

- 1 I'm in Taos, and it's so strange. There are no flowers here. I usually paint flowers—mine are huge so that people can't help noticing them—but New Mexico is a dry place that is red and not green. I do not see any flowers. What I have found here are bones, cow bones and skulls that have been scraped white by the wind. I walk through the hills and collect the bones all day. I wonder what I can make from the bones.

Tuesday

- 2 I brought the bones that I found in the hills back to my house. I laid them on my table. I placed feathers beside the bones. I like the contrast between the soft feathers and the sharp white bones. They are beautiful decorations in my house. They make me think. Maybe I will paint the bones and the feather. Maybe I can make something other than a painting out of them. Someday perhaps I will make pots, and then I can put my bones in a pot I have made.

Thursday

- 3 Today I rode out alone in the hills through the gray sage with the sun at my back. I found shells in the hills. They are mussel shells that have turned to stone. They are probably millions of years old. Their shapes are smooth and round, different from my bones. I have brought the shells back to my house and placed them outside my front door. I wonder what I can make from them. Can I combine them with the bones? Should I make a painting out of them or something else? Can I sew them into a dress? They would make a nice sound, on a long linen dress. Those shells bring the sea back to me.

Friday

- 4 Today I rode out to the mountain called Pedernal. Near my house there is a strong, handmade wooden ladder. This evening I leaned against that ladder and stood looking at the long dark line of the Pedernal. The sky was a pale greenish blue and the moon was high and white. I had been thinking about painting the mountain and the ladder for some time. Tonight it was all there, ready to be put down in paint the next day.

"Georgia O'Keeffe's Diary" © 2020 by Cognia, Inc.

**Passage 2****Recycled Art**

- 1 Did you know that there are people who make junk into art? In fact, every year Santa Fe has the country's largest and oldest market for art made out of junk. It is called the Recycle Santa Fe Art Festival. All of the art at the festival is made from thrown-away or discarded material. The festival lasts a week. It includes a Trash Fashion and Costume Contest, an art market, and student and adult contests. Each piece of art shown in the festival must be made from at least 75% recycled material.
- 2 The Friday Night Fashion show is the most famous part of the festival. People create and model clothes made out of trash, or "trash fashion." Down the runway comes a woman in a dress fashioned from used coffee cups, a young lady in a fancy gown made out of a shower curtain, or a boy in an outfit designed entirely from folded newspapers. Some people have made dresses out of mint tins, milk jugs, gum wrappers, and old bicycle tires. These clothes are bright, cheerful, pretty, and in some cases completely wild.
- 3 In addition to the fashion show, there are regular art shows. Every year artists from all over New Mexico show their artworks at the festival. There is an adults' art show, a student art show, and an art market, in which artists sell their work. The art market includes objects you can buy for holiday or birthday gifts. At the art market you can buy earrings made from tin cans, glittering collages created from broken glass, and pretty rugs woven out of old yarn. Each year visitors buy a lot of junk art as presents for their friends and relatives.
- 4 During the week there are also contests in which students from all over the state participate. Students make little houses out of bottle corks and feathers and cardboard. They make mosaics out of bottle caps and wall hangings out of painted plates. One year someone made a comfortable bed by lining a lawn chair with fifty stuffed animals!
- 5 Have you ever gone to this festival? Have you ever made art out of reused materials? If not, maybe you should melt some old crayons, find some loose pennies, pick up a feather, and create some art of your own!

"Recycled Art" © 2020 by Cognia, Inc.

- 33.** Now read the writing task and draft a response. As you write, think about what makes writing successful.

### Features of Successful Writing

Clearly addresses the topic and purpose identified in the prompt
Includes relevant and specific details and examples in support of ideas
Has a clear focus and an organizational plan
Uses language that is engaging and contributes to a style and tone appropriate to the task
Shows attention to sentence structure, sentence variety, and conventions (grammar, usage, spelling, punctuation)

### Writing Task

You have read about an artist, Georgia O'Keeffe, and about other artists in New Mexico who make art out of natural or human-made objects they find. Your class is putting together a magazine, and you decide to write a story for it. Write a story about a character, real or imaginary, who finds an object and makes it into something else. Use details from what you read, along with your own ideas and experiences, to write your story.

Today you will be writing a narrative text. When you write a narrative, you

- recount a real or imaginary series of events in an engaging way.
- think about how your story can affect your audience through humor, sympathy, or other emotions.
- put events in an order that makes sense.
- use specific details to make the events and characters interesting.

After you have read the passages, and before you begin writing, think about

- who your narrative will be about.
- what events you want your narrative to include.
- when and where the events in your narrative happen.
- why the person or people in your narrative think and act as they do.

Now write your response in the space provided in your answer document.



## NM-MSSA ELA

# PRACTICE TEST ANSWER KEY

## Grade 6

Item Number	Key	Standards
<b>Session 1 READING</b>		
1	B	RI.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.
2	C	RI.6.3 Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).
3	A	RI.6.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
4	D	RI.6.8 Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.
5	C; A	RI.6.2 Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
6	A	RI.6.7 Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.
7	D	RI.6.9 Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).
8	D	RI.6.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
9	B	RI.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.
10	C	RI.6.7 Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

## Practice Test Answer Key • Grade 6 ELA

Item Number	Key	Standards
11	A	RI.6.5 Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.
12	B	RI.6.8 Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.
13	C; D	RI.6.6 Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.
14	D	RL.6.5 Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
15	B	RL.6.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
16	A	RL.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.
17	D	RL.6.6 Explain how an author develops the point of view of the narrator or speaker in a text.
18	A	RL.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.
19	B; C	RL.6.3 Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.
20	D	RL.6.9 Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.
<b>Session 2 WRITING AND LANGUAGE</b>		
21	C	W.6.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. e) Establish and maintain a formal style.

## Practice Test Answer Key • Grade 6 ELA

Item Number	Key	Standards
22	C	L.6.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. d) Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).
23	B	W.6.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. b) Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
24	B	W.6.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. d) Use precise language and domain-specific vocabulary to inform about or explain the topic.
25	D	L.6.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. c) Recognize and correct inappropriate shifts in pronoun number and person.
26	B; D	W.6.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. f) Provide a concluding statement or section that follows from the information or explanation presented.
27	C	L.6.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. a) Ensure that pronouns are in the proper case (subjective, objective, possessive).
28	C; B	W.6.1 Write arguments to support claims with clear reasons and relevant evidence. a) Introduce claim(s) and organize the reasons and evidence clearly.
29	D	W.6.1 Write arguments to support claims with clear reasons and relevant evidence. b) Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.
30	A	W.6.1 Write arguments to support claims with clear reasons and relevant evidence. b) Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.

## Practice Test Answer Key • Grade 6 ELA

Item Number	Key	Standards
31	C, D	L.6.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. c) Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., <i>stingy</i> , <i>scrimping</i> , <i>economical</i> , <i>unwasteful</i> , <i>thrifty</i> ).
32	C	W.6.1 Write arguments to support claims with clear reasons and relevant evidence. c) Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.
33	NA	W.6.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

## Production of Writing: NM-MSSA Narrative Writing Rubric (Grades 6–8)

	Score Point 4	Score Point 3	Score Point 2	Score Point 1
	The Writing:			
Development/ Content	<ul style="list-style-type: none"> <li>Presents a narrative that develops real or imagined experiences or events that consistently address the task.</li> <li>Uses consistently effective and varied narrative techniques such as dialogue, pacing, and description to develop experiences, events, and/or characters.</li> <li>Substantially develops the narrative using consistently relevant descriptive details.</li> </ul>	<ul style="list-style-type: none"> <li>Presents a narrative that develops real or imagined experiences or events that generally address the task.</li> <li>Uses generally effective and somewhat varied narrative techniques such as dialogue, pacing, and description to develop experiences, events, and/or characters.</li> <li>Generally develops the narrative using mostly relevant descriptive details.</li> </ul>	<ul style="list-style-type: none"> <li>Presents a narrative that develops real or imagined experiences or events that partially address the task.</li> <li>Uses partially effective and/or varied narrative techniques such as dialogue, pacing, and description to develop experiences, events, and/or characters.</li> <li>Partially develops the narrative using some relevant descriptive details.</li> </ul>	<ul style="list-style-type: none"> <li>Presents a narrative that develops real or imagined experiences or events that minimally address the task.</li> <li>Rarely uses/does not use effective and/or varied narrative techniques such as dialogue, pacing, or description to develop experiences, events, and/or characters.</li> <li>Minimally develops the narrative using few, if any, relevant descriptive details.</li> </ul>
Organization/ Focus	<ul style="list-style-type: none"> <li>Engages and effectively orients the reader by clearly establishing a context and point of view*and clearly introducing a narrator and/or character(s).</li> <li>Establishes and consistently maintains an event sequence that unfolds naturally and logically.</li> <li>Provides a conclusion that clearly follows from and reflects on the narrated experiences or events.</li> <li>Consistently demonstrates effective use of a wide variety of transition words, phrases, and clauses to convey sequence and signal shifts in time frame or setting.</li> </ul>	<ul style="list-style-type: none"> <li>Adequately engages and orients the reader by generally establishing a context and point of view* and adequately introducing a narrator and/or character(s).</li> <li>Establishes and generally maintains an event sequence that unfolds naturally and logically.</li> <li>Provides a conclusion that generally follows from and reflects on the narrated experiences or events.</li> <li>Generally demonstrates effective use of a variety of transition words, phrases, and clauses to convey sequence and signal shifts in time frame or setting.</li> </ul>	<ul style="list-style-type: none"> <li>Attempts to engage and orient the reader but does not clearly establish a context and point of view* and/or clearly introduce a narrator and/or character(s).</li> <li>Attempts to establish and partially maintains an event sequence that unfolds naturally and logically.</li> <li>Provides a conclusion that partially follows from and reflects on the narrated experiences of events.</li> <li>Sometimes demonstrates varied and effective use of transition words, phrases, and/or clauses to convey sequence and signal shifts in time frame or setting.</li> </ul>	<ul style="list-style-type: none"> <li>May attempt to engage and/or orient the reader by establishing a context and point of view* and/or introduce a narrator and/or character(s).</li> <li>May attempt to establish but does not maintain an event sequence that unfolds naturally and logically.</li> <li>Provides a conclusion that minimally follows from and reflects on the narrated experiences or events or does not follow from them.</li> <li>Rarely demonstrates/does not demonstrate varied or effective use of transition words, phrases, and/or clauses to convey sequence and signal shifts in time frame or setting.</li> </ul>
Language	<ul style="list-style-type: none"> <li>Consistently uses precise words and phrases, vivid descriptive details, and sensory language to capture the action and convey experiences and events.</li> <li>Includes language choices that establish and consistently maintain a style and tone appropriate to the task.</li> </ul>	<ul style="list-style-type: none"> <li>Often uses precise words and phrases, vivid descriptive details, and sensory language to capture the action and convey experiences and events.</li> <li>Includes language choices that generally contribute to a style and tone appropriate to the task.</li> </ul>	<ul style="list-style-type: none"> <li>Sometimes uses precise words and phrases, vivid descriptive details, and/or sensory language to capture the action and convey experiences and events.</li> <li>Includes language choices that sometimes contribute to a style and tone appropriate to the task.</li> </ul>	<ul style="list-style-type: none"> <li>Rarely uses/does not use precise words and phrases, vivid descriptive details, and/or sensory language to capture the action and convey experiences and events.</li> <li>Rarely includes/does not include language choices that contribute to a style and tone appropriate to the task and/or includes language that is inappropriate to the task.</li> </ul>

## Use of Conventions: NM-MSSA Conventions Rubric (Grades 3–8)

	Score Point 3	Score Point 2	Score Point 1
	The Writing:		
Grammar/ Usage	<ul style="list-style-type: none"> <li>Demonstrates general command of standard English grammar and usage.</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrates partial command of standard English grammar and usage.</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrates little command of standard English grammar and usage.</li> </ul>
Mechanics	<ul style="list-style-type: none"> <li>Demonstrates general command of standard English conventions relative to the length and complexity of the text.</li> <li>May have minor or infrequent errors that do not interfere with meaning or confuse the reader.</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrates partial command of standard English conventions relative to the length and complexity of the text.</li> <li>May have errors or patterns of errors that somewhat interfere with meaning or confuse the reader.</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrates little command of standard English conventions relative to the length and complexity of the text.</li> <li>May have errors that interfere with meaning or confuse the reader.</li> </ul>

\*Only assessed at grades 7 & 8

Production of Writing: NM-MSSA Informative Writing Rubric (Grades 6–8)				
	Score Point 4	Score Point 3	Score Point 2	Score Point 1
	The Writing:			
Development/ Content	<ul style="list-style-type: none"> <li>Presents ideas that thoroughly address the task.</li> <li>Substantially develops the topic with consistently pertinent facts, definitions, details, examples, and other information from relevant sources.</li> </ul>	<ul style="list-style-type: none"> <li>Presents ideas that generally address the task.</li> <li>Generally develops the topic with mostly pertinent facts, definitions, details, examples, and other information from relevant sources.</li> </ul>	<ul style="list-style-type: none"> <li>Presents ideas that partially address the task.</li> <li>Partially develops the topic with some pertinent facts, definitions, details, examples, and other information from relevant sources.</li> </ul>	<ul style="list-style-type: none"> <li>Presents ideas that minimally address the task.</li> <li>Minimally develops the topic with few pertinent facts, definitions, details, examples, and other information from relevant sources.</li> </ul>
Organization/ Focus	<ul style="list-style-type: none"> <li>Establishes and consistently maintains an organizational plan focused on a controlling or central idea.</li> <li>Provides a thoroughly clear and engaging introduction and a concluding statement or section that clearly follows from and supports the preceding ideas/information.</li> <li>Consistently demonstrates effective use of transitions to create cohesion.</li> </ul>	<ul style="list-style-type: none"> <li>Establishes and generally maintains an organizational plan focused on a controlling or central idea.</li> <li>Provides a generally clear introduction and a concluding statement or section that generally follows from and supports the preceding ideas/information.</li> <li>Generally demonstrates effective use of transitions to create cohesion.</li> </ul>	<ul style="list-style-type: none"> <li>Attempts to establish and partially maintains an organizational plan focused on a controlling or central idea.</li> <li>Provides a partially clear introduction and a concluding statement or section that loosely follows from and supports the preceding ideas/information.</li> <li>Sometimes demonstrates effective use of transitions to create cohesion.</li> </ul>	<ul style="list-style-type: none"> <li>May attempt to establish but does not maintain an organizational plan focused on a controlling or central idea.</li> <li>May lack an introduction; a concluding statement, if provided, may not follow from or support preceding ideas/information.</li> <li>Rarely demonstrates/does not demonstrate any effective use of transitions to create cohesion.</li> </ul>
Language	<ul style="list-style-type: none"> <li>Consistently uses precise language to inform or explain the topic.</li> <li>Includes language choices that establish and consistently maintain a style and tone appropriate to the task.</li> </ul>	<ul style="list-style-type: none"> <li>Often uses precise language to inform or explain the topic.</li> <li>Includes language choices that generally contribute to a style and tone appropriate to the task.</li> </ul>	<ul style="list-style-type: none"> <li>Sometimes uses precise language to inform or explain the topic.</li> <li>Includes language choices that sometimes contribute to a style and tone appropriate to the task.</li> </ul>	<ul style="list-style-type: none"> <li>Rarely uses/does not use precise language to inform or explain the topic.</li> <li>Rarely includes/does not include language choices that contribute to a style and tone appropriate to the task and/or includes language that is inappropriate to the task.</li> </ul>

Use of Conventions: NM-MSSA Conventions Rubric (Grades 3–8)			
	Score Point 3	Score Point 2	Score Point 1
	The Writing:		
Grammar/ Usage	<ul style="list-style-type: none"> <li>Demonstrates general command of standard English grammar and usage.</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrates partial command of standard English grammar and usage.</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrates little command of standard English grammar and usage.</li> </ul>
Mechanics	<ul style="list-style-type: none"> <li>Demonstrates general command of standard English conventions relative to the length and complexity of the text.</li> <li>May have minor or infrequent errors that do not interfere with meaning or confuse the reader.</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrates partial command of standard English conventions relative to the length and complexity of the text.</li> <li>May have errors or patterns of errors that somewhat interfere with meaning or confuse the reader.</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrates little command of standard English conventions relative to the length and complexity of the text.</li> <li>Has errors or patterns of errors that interfere with meaning or confuse the reader.</li> </ul>

Production of Writing: NM-MSSA Argumentative Writing Rubric (Grades 6–8)				
	Score Point 4	Score Point 3	Score Point 2	Score Point 1
	The Writing:			
Development/ Content	<ul style="list-style-type: none"> <li>Makes a claim that fully addresses the topic.</li> <li>Develops the argument with consistently logical reasons and consistently relevant evidence.</li> <li>Uses consistently accurate and credible sources and demonstrates substantial understanding of the topic.</li> </ul>	<ul style="list-style-type: none"> <li>Makes a claim that generally addresses the topic.</li> <li>Develops the argument with generally logical reasons and generally relevant evidence.</li> <li>Uses generally accurate and credible sources and demonstrates general understanding of the topic.</li> </ul>	<ul style="list-style-type: none"> <li>Makes a claim that partially addresses the topic.</li> <li>Develops the argument with only some logical reasons and partially relevant evidence.</li> <li>Uses partially accurate and/or credible sources and demonstrates limited understanding of the topic.</li> </ul>	<ul style="list-style-type: none"> <li>Makes a claim that minimally addresses the topic or does not explicitly make a claim.</li> <li>Attempts to develop the argument but includes few, if any, logical reasons and/or relevant evidence.</li> <li>Uses few accurate and/or credible sources and demonstrates little/no understanding of the topic.</li> </ul>
Organization/ Focus	<ul style="list-style-type: none"> <li>Provides a clear and engaging introduction of the claim(s) and a concluding statement or section that logically follows from and supports the argument presented.</li> <li>Consistently organizes reasons and evidence logically.</li> <li>Substantially acknowledges alternate or opposing claims.*</li> <li>Consistently demonstrates effective use of words, phrases, and clauses to create cohesion and clarify the relationships among the claim(s), reasons, and evidence.</li> </ul>	<ul style="list-style-type: none"> <li>Provides a generally clear introduction of the claim(s) and a concluding statement or section that adequately follows from and supports the argument presented.</li> <li>Generally organizes reasons and evidence logically.</li> <li>Generally acknowledges alternate or opposing claims.*</li> <li>Generally demonstrates effective use of words, phrases, and clauses to create cohesion and clarify the relationships among the claim(s), reasons, and evidence.</li> </ul>	<ul style="list-style-type: none"> <li>Provides a partially clear introduction of the claim(s) and a concluding statement or section that partially follows from and supports the argument presented.</li> <li>Sometimes organizes reasons and evidence logically.</li> <li>Sometimes acknowledges alternate or opposing claims.*</li> <li>Sometimes demonstrates effective use of words, phrases, and clauses to create cohesion and clarify the relationships among the claim(s), reasons, and evidence.</li> </ul>	<ul style="list-style-type: none"> <li>May be missing an introduction of the claim(s) and/or a concluding statement or section that follows from or supports the argument presented.</li> <li>May attempt to organize reasons and evidence logically.</li> <li>May not acknowledge alternate or opposing claims.*</li> <li>Rarely demonstrates/does not demonstrate effective use of words, phrases, and clauses to create cohesion and clarify the relationships among the claim(s), reasons, and evidence.</li> </ul>
Language	<ul style="list-style-type: none"> <li>Includes language choices that establish and consistently maintain a style and tone appropriate to the task.</li> </ul>	<ul style="list-style-type: none"> <li>Includes language choices that generally contribute to a style and tone appropriate to the task.</li> </ul>	<ul style="list-style-type: none"> <li>Includes language choices that sometimes contribute to a style and tone appropriate to the task.</li> </ul>	<ul style="list-style-type: none"> <li>Rarely includes/does not include language choices that contribute to a style and tone appropriate to the task and/or includes language that is inappropriate to the task.</li> </ul>

Use of Conventions: NM-MSSA Conventions Rubric (Grades 3–8)			
	Score Point 3	Score Point 2	Score Point 1
	The Writing:		
Grammar/ Usage	<ul style="list-style-type: none"> <li>Demonstrates general command of standard English grammar and usage.</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrates partial command of standard English grammar and usage.</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrates little command of standard English grammar and usage.</li> </ul>
Mechanics	<ul style="list-style-type: none"> <li>Demonstrates general command of standard English conventions relative to the length and complexity of the text.</li> <li>May have minor or infrequent errors that do not interfere with meaning or confuse the reader.</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrates partial command of standard English conventions relative to the length and complexity of the text.</li> <li>May have errors or patterns of errors that somewhat interfere with meaning or confuse the reader.</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrates little command of standard English conventions relative to the length and complexity of the text.</li> <li>May have errors that interfere with meaning or confuse the reader.</li> </ul>

\*Only assessed at grades 7 & 8