

Released 2008
Achievement Test

English
Language Arts

GRADE

6

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This document contains released test items from the 2008 Grade 6 English Language Arts Achievement Test.

Every second year, as of the fall of 2007, **a complete test** for all achievement test subjects and grades (except grades 6 and 9 Social Studies; grades 3, 6, and 9 Français/French Language Arts; and Grade 9 Knowledge and Employability courses) will be **mailed** to school administrators in conjunction with the assessment highlights report for that year. In this way, teachers will receive complete forms of achievement tests. The parts of those tests that are released in print form for which electronic copyright permission is received will subsequently be posted on the Alberta Education website. A test blueprint and an answer key that includes the difficulty, reporting category, test section, and item description for each test item will also be included. These materials, along with the Program of Studies and subject bulletin, provide information that can be used to inform instructional practice.

Assessment highlights provide information about the overall test, the test blueprints, and student performance on the 2009 Grade 6 English Language Arts Achievement Test. Also provided is commentary on student performance on the 2009 achievement test. This information is intended for teachers and is best used in conjunction with the multi-year and detailed school reports that are available to schools via the extranet. **Assessment highlights reports** for all achievement test subjects and grades (except grades 3, 6, and 9 Français/French Language Arts and Grade 9 Knowledge and Employability courses) will be **posted on the Alberta Education website every year** in the fall.

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Part B: Reading—2008 Achievement Test Readings and Questions

The readings and questions presented in this document are from the previously secured 2008 Part B: Reading Grade 6 English Language Arts Achievement Test and are representative of the questions that form these tests. These readings and questions are released by Alberta Education.

Grade 6 Achievement Test

2008

English Language Arts

Part B: Reading

Readings and Questions

I. Read the excerpt from a novel below and answer questions 1 to 5.

The narrator and his friend Raymond are in the northern wilderness during the winter. They are now returning to their cabin with the carcass of a moose tied onto a toboggan. They spot something unusual by their cabin.

from FAR NORTH

“Winter bear,” Raymond said, his voice hushed and awed. The length and the width of the tracks had my heart beating like thunder. My first thought was that we had no shells left for the rifle. I looked between the trees expecting at any moment to see the monster that made the tracks. “What’s a winter bear?” I whispered.

5 “Polar bear?”

“Grizzly,” he said quietly, looking over his shoulder. “Probably a big male, from the size of these prints.”

“But why isn’t it hibernating?”

10 “It didn’t put on enough fat to hibernate. Maybe there was a bad berry crop, or its teeth are too worn down.”

In frustration, I kicked at one of the cache’s¹ broken stilts. Like the other two legs, they had originally been living trees sawed off to support the cache. They’d looked sound from the outside, but inside they were rotten. Raymond dropped his outer mitts, then went around the toboggan undoing our slipknots. All the while he was glancing over his shoulder, which struck even more terror in my heart. “We better hurry,” he said. “Get our things into the cabin and figure out what to do with this meat. Bears can smell like anything. It could come back.”

20 We threw our things inside the cabin, plus the last of the firewood—enough to get us by when night fell. All the while we were looking over our shoulders. “Keep watching,” Raymond warned. “Bears move quiet. You probably won’t hear it coming.”

Now we turned to the meat on the toboggan. How to protect it now that the cache was down on the ground? “On the top of the cabin?” I wondered.

“Not high enough. The roof might cave in if the bear gets up on there.”

25 “Hang pieces of it from tree branches?”

“Ravens and camprobbers would get it.”

I stood there stamping my feet and smacking my mitts together. There was nothing left between my ears but ice. Then Raymond thought of the solution: put the toboggan up in a tree, across a couple of branches. Tie it down, repack it, cover it with the tarp and branches so the birds couldn’t get at it.

30 Easier said than done at fifty degrees below zero, but what choice did we have?

Will Hobbs

¹cache’s—a cache is a place where provisions such as food can be stored

1. The boys need to build a new cache because
 - A. the supports on the old one are rotten
 - B. the old one is too high off the ground
 - C. they need to put their food on the cabin roof
 - D. they need to store their food inside the cabin

2. The statements “We threw our things inside the cabin” (line 18) and “All the while we were looking over our shoulders” (line 19) develop a sense of
 - A. defeat
 - B. urgency
 - C. excitement
 - D. anticipation

3. In the statement “Ravens and camprobbers would get it” (line 26), the word *camprobbers* **most likely** refers to animals that
 - A. eat berries
 - B. hunt for food
 - C. scare birds away
 - D. steal items from others

4. A colon (:) is used in line 28 because it
 - A. introduces a quotation
 - B. connects two separate sentences
 - C. indicates that an explanation will follow
 - D. emphasizes the important words that follow

5. The **main** problem in this excerpt is that the boys
 - A. cannot find their cache
 - B. face threats to their survival
 - C. do not have wilderness skills
 - D. fail to understand signs of wildlife

II. Read the poem below and answer questions 6 to 8.

A CLICHÉ

is what we all say
when we're too lazy
to find another way

5 and so we say

*warm as toast,
quiet as a mouse,
slow as molasses,
quick as a wink.*

10 Think.

Is toast the warmest thing you know?
Think again, it might not be so.
Think again: it might even be snow!
Soft as lamb's wool, fleecy snow,
15 a lacy shawl of new-fallen snow.

Listen to that mouse go
scuttling and clawing,
nibbling and pawing.
A mouse can speak
20 if only a squeak.

Is a mouse the quietest thing you know?
Think again, it might not be so.
Think again: it might be a shadow.
Quiet as a shadow,
25 quiet as growing grass,
quiet as a pillow,
or a looking glass.

*Slow as molasses,
quick as a wink.*
30 Before you say so,
take time to think.

Slow as time passes
when you're sad and alone;
quick as an hour can go
35 happily on your own.

Eve Merriam

6. Lines 6 to 9 are italicized in order to
- A. introduce new clichés
 - B. add variety to the writing
 - C. distinguish the expressions as clichés
 - D. suggest more appropriate expressions
7. The phrase “Soft as lamb’s wool” (line 14) is an example of
- A. simile
 - B. alliteration
 - C. onomatopoeia
 - D. personification
8. According to the poem, clichés are **most likely** used because
- A. people do not make the effort to choose accurate words
 - B. clichés do not make images in the minds of people
 - C. people like to speak using comparisons
 - D. clichés are used by lots of people

III. Read the passage below and answer questions 9 to 13.

INSIDE STORY OF A CHOCOLATE BAR

RIDDLE: What grows on trees, is shaped like a melon and is full of beans?

Answer: Cacao pods, used to make the world's favourite treat—chocolate.

You find the yellow, red or green pods on the branches or trunks of cacao trees in warm countries like Brazil and Africa's Ivory Coast. After picking, you split the pods open with a sharp machete or knife. Inside, you find not chocolate but about 30 white beans.

You pile the beans on the ground, cover them with banana leaves and let them ferment for several days until they become brownish-red. Then you spread them out in the sun and dry them.

Bags of the dried beans are sent to chocolate factories. After cleaning and roasting, the shells are quite brittle and loose and the beans smell like chocolate. Next the beans are put through a machine that removes the shells and cracks the beans into small pieces, called nibs. Another machine grinds the nibs into a fine paste, called chocolate liquor.

If you just let the chocolate liquor harden, you'll have baking chocolate. But there are two other things you can do with chocolate liquor—turn it into eating chocolate or separate it into its two ingredients, cocoa and cocoa butter.

When you mix chocolate liquor with extra cocoa butter and sugar, you get dark eating chocolate. If you add milk to the chocolate liquor, along with the extra cocoa butter and sugar, you get milk chocolate. If you don't use any chocolate liquor at all, but just mix cocoa butter with milk and sugar, you get "white chocolate," which isn't really chocolate at all because it doesn't contain any chocolate liquor.

Although this may sound quite simple, the actual amount of each ingredient is a closely guarded secret at a chocolate factory. No company wants anyone to know how their own special brand of chocolate is made.

A chocolate bar of your own

You'll need:

25 mL (2 Tbsp) powdered cocoa (the stuff you use to make cocoa from scratch)
25 mL (2 Tbsp) of sugar (table sugar is good, but fruit sugar produces a smoother result)
5 mL (1 tsp) of unsalted butter or vegetable shortening
a double boiler

wax paper

1. Put enough water in the bottom of the double boiler to just touch the top half when it's in place. Remove the top half and bring the water to a boil on the stove.
2. Turn off the heat and put the top half of the double boiler into place.
3. Put the cocoa, sugar and butter or shortening together into the top of the double boiler and stir until the mixture is smooth and the sugar is dissolved.
4. Spread the wax paper on a counter near the stove.
5. Ask an adult to remove the top of the double boiler and pour the chocolate mixture onto the wax paper.

Let it harden and taste.

If you made your chocolate with vegetable shortening, try another batch with butter. If you used butter, try vegetable shortening. Which do you prefer? You can experiment with the taste by slightly changing the proportions of cocoa, sugar and butter or shortening.

Carol Gold

9. According to the passage, the main ingredients in dark eating chocolate are
- A. cocoa butter, milk, and sugar
 - B. cocoa butter, cocoa, and sugar
 - C. chocolate liquor, cocoa butter, and sugar
 - D. chocolate liquor, cocoa butter, milk, and sugar
10. The question “Which do you prefer?” (line 41) is intended to encourage the reader to
- A. buy different kinds of chocolate
 - B. make different kinds of chocolate
 - C. describe different kinds of chocolate
 - D. share information about different kinds of chocolate
11. In context, the word “proportions” (line 42) means
- A. brands
 - B. amounts
 - C. ingredients
 - D. temperatures
12. The **main** purpose of this passage is to
- A. express an opinion
 - B. present information
 - C. influence the reader
 - D. entertain the reader
13. This article is written **most like**
- A. a report and a recipe
 - B. a recipe and an experiment
 - C. an advertisement and a report
 - D. an experiment and an advertisement

IV. Examine the cartoon below and answer questions 14 to 19.

In this cartoon, a girl named Ruthie and her grandpa meet a man who is painting something on a curb.



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Rick Detorie

14. The purpose of the illustration and the text in frame 1 is **most likely** to
- A. illustrate the benefits of curb painting
 - B. interest the reader in making donations
 - C. present the cartoon title in a unique way
 - D. suggest that a problem will be solved in the cartoon
15. The statement “THERE’S NO CHARGE, BUT WE DO REQUEST A FIFTEEN DOLLAR DONATION” (frame 5) confuses the characters **most likely** because
- A. the painter’s request for fifteen dollars for curb painting is expensive
 - B. the painter’s request for a donation is the same as charging a fee
 - C. providing a service free of charge rarely happens
 - D. donations are rarely collected by painters
16. Part of the word “AH-**HAH!**” (frame 7) is in bold text because the cartoonist **most likely** wants to
- A. draw attention to the speaker
 - B. convey the feelings of the speaker
 - C. indicate emphasis in the spoken word
 - D. stress the importance of the information that follows
17. In frame 9, Ruthie and her grandpa exchange a look **most likely** because they both think that the
- A. painter’s idea is clever
 - B. painter is making a funny face
 - C. answer to the painter’s question is obvious
 - D. question asked by the painter is hard to answer
18. The painter’s response in frame 11 indicates that he is
- A. excited about helping others
 - B. confused by Ruthie’s question
 - C. doubtful that curbs can be painted
 - D. pleased to answer Ruthie’s question
19. Ruthie can **best** be described as
- A. clever
 - B. distracted
 - C. inattentive
 - D. enthusiastic

V. Read the excerpt from a magazine article below and answer questions 20 to 25.

from *Family ties at Skaha Bluffs*

Ten-year-old Kendra Fowler hangs slumped in her climbing harness, stalled near the top of a narrow vertical crack up a 20-metre bluff. I can't see her face from the ground, but the little girl's demeanour is starting to communicate defeat.

5 It would be at about this stage, a few months ago, that her father, Shaun, would tire of her hangdogging and lower her to the ground. But at that time, the young girl's idea of climbing involved a lot of dangling at the end of the rope and not much movement up the rock face. Now, puzzling over the rock above her, she's higher than she's ever climbed before.

10 At my urging, the Fowler family — including Shaun's wife, Lori, and their other daughter, 12-year-old Kira — has joined my own for an Okanagan rock-climbing holiday in the craggy hills overlooking 12-kilometre-long Skaha Lake, immediately south of Penticton. The reputation of the Skaha Bluffs had reached us in Calgary, where my family has been climbing for three years on the Rocky Mountains' eastern slopes.

15 "You've got to get up on your feet," I call to Kendra, who's now flailing uselessly at the rock with her arms while remaining seated in her harness, still supported by the rope. She looks as if she's trying to convince herself, and me, that the route is unclimbable.

20 "If you get your feet back on the rock," I advise, "you can push up with your legs." This is standard advice for all initiates, who invariably exhaust themselves muscling up the rock with their arms until they reach a height where self-doubt, or outright fear, make the undertaking seem Herculean. More important than strength is technique: by balancing your weight on your feet, you employ leg rather than arm muscles. With technique mastered, the climber can then move on to the mental
25 challenges. The cliff is essentially a vertical puzzle, and every movement must be fit into place for the climber to reach the top. Confidence, too, is part of the game. "I'm intimidated, because I don't see myself as an athlete," says Lori, who was the last of the Fowler family to take up climbing. "But it was, like, if you can't beat them, join them." . . .

30 Meanwhile, Kendra resumes her struggle up the rock. She wedges her left shoe into the narrow opening of a crack, offsets the weight of her upper body by extending her right leg in the air, and strains to inch her fingers across a wide ledge just within reach above her. With a firm hold on the ledge, she jams the toe of her right shoe into the crack above the other foot. I take up the slack on her rope as she
35 works her way farther up the crack and onto the ledge, just below the cliff top. The rest of the route is child's play.

"Take," she yells down triumphantly from the top, signalling I should tighten up the line to support her weight. "Got," I shout back, and she lets go of the rock. I lower her, allowing the rope to slowly slide through my hands, watching her face
40 as she descends. I'm not sure which is brighter, the Okanagan sun or her beaming smile.

Drew McKibben

20. The word “hangdogging” (line 5) describes how Kendra is **most likely**
- A. moving slowly and carefully
 - B. showing anger and frustration
 - C. dangling listlessly and silently
 - D. looking curious and determined
21. Which of the following statements **best** summarizes the main idea of the fifth paragraph (lines 19 to 29)?
- A. Attitude is an important part of rock climbing.
 - B. Strength is an important part of rock climbing.
 - C. Rock climbing requires determination and courage.
 - D. Rock climbing is both a physical and mental challenge.
22. The statement “The cliff is essentially a vertical puzzle” (line 25) is an example of
- A. metaphor
 - B. hyperbole
 - C. synecdoche
 - D. personification
23. Kendra’s mother “was the last of the Fowler family to take up climbing” (lines 27 to 28) **most likely** because she
- A. feared heights and lacked physical strength
 - B. lacked confidence and feared the physical challenge
 - C. avoided physical activity because she did not enjoy it
 - D. was interested in physical activity but did not have the time
24. The sentence “The rest of the route is child’s play” (lines 35 to 36) makes it clear that
- A. a climber would have fun taking the footpath
 - B. the remainder of the trail is easy to climb up
 - C. the remainder of the trail is still challenging
 - D. a climber would relax in this area
25. From the beginning of the excerpt to the end, Kendra’s attitude can be **most accurately** described as changing from
- A. frustrated to victorious
 - B. happy to despairing
 - C. proud to ashamed
 - D. sad to hopeful

VI. Read the poem below and answer questions 26 to 29.

Smart remark

When my older sister Marilyn
came for a visit,
She spent most of her time trying
to make us over
5 Into some other kind of family.
The kind you see on TV who get all
excited and beam
Because they're having Lipton's
Chicken Noodle soup for
10 supper.
The kind who pick to spend the
whole day in the new Mall.
The kind who love to do things
together and talk non-stop.
15 The kind we aren't.
When she said, for the fifteenth
time,
"Kate, must you always have your
head in a book?"
20 The worm turned and I snapped,
"Yes. I must.
It's better than having no head
—Like you!"

Dad laughed.
25 Mother sent me to my room.

Afterwards, she said,
"It was clever, Kate. It may even
have been true.
But you didn't have to hurt her."

30 "She hurt ME!" I complained.
"Did she really?" Mother asked,
looking me in the eye.
"Oh, I guess not," I said, thinking
back over the visit.
35 "But she drove me crazy, picking at
me . . . and . . ."

"You wanted to swat her," Mother
finished for me.
"So did we all. But you don't swat
40 butterflies, Kate."
"If she's a butterfly, what am I?" I
demanded.
"A mosquito," my father joined in.
"But Marilyn's not exactly a
45 butterfly, April.
She's more like a . . . tent
caterpillar."

Mother laughed.
Why didn't she send HIM to his
50 room?

I know why.
He said it when Marilyn couldn't
hear.
In other words, behind her back.
55 Which makes him a spider?

And Mother . . . a . . . a . . .
Queen Bee, I suppose.

Jean Little

26. In context, the word “beam” (line 7) means
- A. jump
 - B. shout
 - C. smile
 - D. giggle
27. Lines 11 to 15 convey the idea that
- A. Marilyn wants to go shopping
 - B. Marilyn is unhappy to be back home
 - C. the sisters spend a lot of time together
 - D. the sisters have a difference of opinion
28. The phrase “looking me in the eye” (line 32) implies that Mother wants Kate to
- A. listen to her carefully
 - B. explain what happened
 - C. be content with her circumstances
 - D. think carefully about the situation
29. In this poem, insects are used to represent the
- A. ages of the characters
 - B. attitudes of the characters
 - C. appearance of the characters
 - D. movements of the characters

VII. Read the article below and answer questions 30 to 35.

A MAMMOTH DISCOVERY

Frozen in Time

Recently, scientists began digging up the body of a woolly mammoth that had lain frozen in the icy Siberian ground. . . . But the big news about this mammoth is that X-rays taken through the ice show it still has its hair and skin. That means it's the first "complete" mammoth that's ever been found! The mammoth was discovered in 1997, when some reindeer herders from a local tribe spotted two giant tusks sticking out of the frozen ground. They removed the 45-kg (100-lb) tusks, which were 3 m (10 ft) long, and took them to a local market. There, they met French explorer Bernard Buigues. Once he heard that the rest of the mammoth was buried in the ice, he put together a team, with the help of the Discovery Channel, to dig up this big beast.

Dig This!

Last September, Bernard and his research team got to work digging up the mammoth. They named the 3.3 m (11-ft) male creature "Jarkov" — which was the last name of the men who had found him. Digging up Jarkov wasn't an easy task, though. The frozen ground was as hard as cement, so the team had to dig with a backhoe and jackhammers. To make sure they wouldn't damage Jarkov, the team dug a trench around him. As they got closer to him, they could smell his strong animal odour. (Ugh!) Next a huge steel "cage" was built around and under the block of ice that still surrounded Jarkov. Nobody knew how heavy he would be, so the cage floor was made of steel beams that could support 25 tons, or the weight of three full-grown elephants!

Up, Up, and Away

The day finally came to see if Jarkov could "fly." So the cage holding him was attached to a helicopter. But the load was so heavy that the helicopter had problems taking off. It dragged the cage for several minutes until it finally got airborne. Hanging beneath the helicopter, Jarkov flew 320 km (200 mi) to Khatanga, Siberia. There, he was put in an ice cave that's been turned into a special lab that's kept at about -22°C (-9°F). Researchers don't want Jarkov to rot, so they're slowly thawing him out with a hair dryer. But they've already made some discoveries — like bugs and plants tangled in Jarkov's hair. These finds and future research will help us learn more about the lives of mammoths. And that's a big, make that mammoth, deal!

Donna Goodenough

30. According to the article, Jarkov was different from other mammoths that had been found because Jarkov
- A. was fully intact
 - B. was totally surrounded by ice
 - C. weighed more than other mammoths
 - D. had larger tusks than other mammoths
31. According to the article, the mammoth was discovered by
- A. Bernard Buigues
 - B. reindeer herders
 - C. a group of scientists
 - D. a Discovery Channel worker
32. Which of the following events directly led Bernard Buigues to assemble a team of scientists to recover the mammoth?
- A. “X-rays taken through the ice show it still has its hair and skin” (line 4)
 - B. “reindeer herders from a local tribe spotted two giant tusks” (line 6)
 - C. “They removed the 45-kg (100-lb) tusks, which were 3 m (10 ft) long” (lines 7–8)
 - D. “he heard that the rest of the mammoth was buried in the ice” (line 9)
33. The statement “The frozen ground was as hard as cement” (line 16) is an example of
- A. simile
 - B. hyperbole
 - C. metaphor
 - D. exaggeration
34. The main problem encountered by the researchers when moving Jarkov was the
- A. weight of Jarkov
 - B. strength of the cage
 - C. freezing temperatures
 - D. distance that Jarkov would be moved
35. The bugs and plants found in Jarkov’s hair will help scientists to
- A. determine Jarkov’s age
 - B. understand what caused Jarkov’s death
 - C. determine what woolly mammoths ate
 - D. understand how woolly mammoths lived

VIII. Read the excerpt below and answer questions 36 to 41.

In the 1950s, the narrator of this story and his cousin Harris spend a summer together on a farm, getting into trouble with each adventure they plan. They build a motorcycle out of an old bicycle and a washing machine motor. In the process, they remove the mechanical governor, which controls gasoline flow and—ultimately—speed.

from HARRIS and ME

The motor started, finally, with a stuttering *put-n-put-n-put* and as soon as I saw Harris begin to move I looked down at the clock. I couldn't have had my eyes down for more than three seconds, but when I brought them up I was surprised to see that Harris had already moved toward me some distance.

5 Several other things were happening by this time that would determine Harris's fate. The engine, starved of gasoline all its life on the washing machine by the mechanical governor, responded in explosive gratitude for the chance at freedom. It went from the subdued *put-n-put-n-put* to a healthy *BAM-BAM-BAM* that I could hear easily from the end of the driveway.

10 Then, too, there was the further bad luck that somehow, in some way, everything held together. Bolts, belts, the bicycle—everything miraculously stayed in one piece and all of the gasoline that poured into the wide open throat of the little Briggs and Stratton engine was translated into power at the back wheel.

Power and speed.

15 From that point on everything came in flashes, flickering scenes of disaster, like watching a stop-action film of a flood or a hurricane hitting the coast of Florida.

To give him his due, Harris was plucky. Early on the Bendix brake had jammed and the chain—and therefore pedals—had turned with the back wheel. Harris kept his feet on the pedals, or tried to, but as the speed went up and the pedals began to turn faster, 20 much faster than they'd ever turned, his legs became at first a blur, then he held them up, the pedals slapping the bottoms of his bare feet as the bike approached something like terminal velocity with Harris just along for the ride.

It was amazing that nothing fell apart. As he got closer, his knees up alongside his cheeks, I could see that sense had at last come into his mind and his eyes were wide, 25 *huge* with fear. His tongue hung out the side of his mouth, spit flying, and he turned into a blur.

Fifteen, twenty, thirty, forty—the bike had to be doing close to fifty miles an hour when he passed me standing at the end of the driveway.

30 "*Helpppp meeeee!*" he yelled, the Doppler effect changing the pitch of his plea as he cleared the end of the driveway, flew across in front of me, and hit the ditch on the far side of the county road like a meteorite.

It was then, as he put it later, that he realized he was in trouble. Making the turn onto the road was clearly impossible but he claims he still thought he could "slow her down in the brush along the ditch."

35 The brush slowed him, all right. It stopped the bike dead in a dazzling, cartwheeling spray of engine, spokes, wheels, frame, and tangled belt. For half a second it was impossible to tell where Harris ended and bicycle began; the whole seemed a jumbled mass of boy and machine.

Gary Paulsen

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36. Which of the following phrases is a synonym for the word “fate” (line 5)?
- A. A future outcome
 - B. An attitude change
 - C. The challenge of a task
 - D. The enjoyment of an event
37. Which of the following statements describes the effect that the removal of the mechanical governor from the washing machine motor has on the motorcycle?
- A. The brakes become ineffective.
 - B. The motorcycle is difficult to steer.
 - C. The speed of the motorcycle is uncontrollable.
 - D. The weight of the motorcycle is greatly reduced.
38. The phrase “Bolts, belts, the bicycle” (line 11) illustrates the writer’s use of
- A. simile
 - B. hyperbole
 - C. alliteration
 - D. personification
39. Which of the following quotations **best** demonstrates the author’s use of imagery?
- A. “It was amazing that nothing fell apart” (line 23)
 - B. “he passed me standing at the end of the driveway” (line 28)
 - C. “Making the turn onto the road was clearly impossible” (lines 32–33)
 - D. “in a dazzling, cartwheeling spray of engine, spokes, wheels, frame, and tangled belt” (lines 35–36)
40. In this excerpt, Harris can be described as a person who
- A. tries to stay safe
 - B. likes to take risks
 - C. wants to be famous
 - D. thinks about consequences
41. The writer’s purpose for describing this incident is **most likely** to
- A. warn the reader about the dangers of constructing a motorcycle
 - B. inform the reader about how to construct a motorcycle
 - C. amuse the reader by describing an unusual adventure
 - D. remind the reader of an enjoyable experience

IX. Read the excerpt from a newspaper article below and answer questions 42 to 47.

from Taking Humdrum Astronaut Food, and Kicking It Up a Notch

The first rule about cooking for astronauts is don't make anything that crumbles. No one wants to chase a crumb around a space station.

Although most people rarely consider what the three people who live on the International Space Station are going to have for dinner, food scientists in Houston
5 spend their days worrying like fussy mothers over what their astronauts eat. More than 400 people have shot into space since 1961, and none have eaten better than the astronauts in the space station, said Vickie Kloeris, who has been with the space food program for 21 years. "We have so much more variety," Ms. Kloeris said. "You're going to have a fair number of meat-and-potatoes guys, but we've been incorporating
10 more ethnic food."

A French chef has also gotten into the space food game, working on some canned meals expected to debut in the fall. It is the first time that the European Union is contributing to a space menu jointly supplied by Russia and the United States. The
15 new French food will not be on the space shuttle Atlantis. . . . The shuttle, which is largely filled with construction material to expand the space station, will carry a limited cache of food for the station astronauts, including kiwis, oranges and nectarines. And the shuttle astronauts might donate some of their flour tortillas, if they have any left over. Tortillas are useful in space because they can turn anything into a sandwich and do not produce crumbs or mold as easily as bread. When a crew
20 has been stuck in space for six months, a fresh tortilla or the crunch of an apple can make all the difference in their mood.

"If something is just a little bit irritating, it can take on huge proportions if it's irritating three times a day seven days a week for months," said William S. McArthur Jr., an astronaut and a retired Army colonel who came back in April from serving as
25 commander of the space station. He spent 190 days in orbit. One trick the NASA food scientists use to keep the astronauts happy is to add lots of tang and spice to the menu. (And that's not Tang, the powdered-drink mix. Ms. Kloeris is determined to quash the rumor that NASA invented Tang, or freeze-drying, for that matter.)

In space, the sense of smell is dulled. Weightlessness makes fluid shift from the lower torso to the upper, clogging nasal passages. And an atmosphere without
30 gravity, fed only by filtered, recirculated air, does funny things to odors. Eating out of the cans and plastic pouches stocked in the space station pantry also limits the olfactory pleasures that hot food brings. After a few months of that, a bottle of Tabasco or a raw garlic clove can be heaven. "We crave anything with a nice, sharp
35 flavor," Colonel McArthur said. He speaks with the precision of a restaurant critic when he describes his favorite space food dish, dehydrated shrimp cocktail. Medium shrimp coated in sauce are plumped with a spurt of water injected into a plastic pouch, which is massaged to mix the ingredients. Colonel McArthur does not like to mix it too thoroughly, though. "It's quite a treat if you encounter a little pocket
40 of horseradish," he said. Salt and pepper can help, too, but they are in liquid form. Grains of salt and pepper in microgravity could clog equipment or become lodged in an astronaut's nose or eyes. Even a fresh tomato, which the Russians often take when it is their turn to resupply the space station, can cause problems. Instead of biting right into one, the crew has to slice it carefully. "If a little tomato juice squirts
45 out when you bite it, we have to go track it down," Colonel McArthur said.

Kim Severson

42. Lines 5 to 10 suggest that astronauts in the early years of space exploration had food supplies that
- A. did not last long
 - B. were not healthy
 - C. damaged a spacecraft
 - D. were limited in choice
43. In the phrase “add lots of tang” (line 26), the word *tang* refers to a
- A. sharp taste
 - B. pleasant odour
 - C. freeze-dried food
 - D. powdered-drink mix
44. According to the excerpt, food scientists believe that astronauts like their food to be
- A. colourful
 - B. flavourful
 - C. in liquid form
 - D. easy to unwrap
45. According to the excerpt, food is often unappealing to space station astronauts because their environment affects their ability to
- A. stay still
 - B. see colours
 - C. hold objects
 - D. smell odours
46. According to the excerpt, food on the space station can cause problems if
- A. it affects the air quality
 - B. mould grows in storage containers
 - C. it comes into contact with equipment
 - D. astronauts find it awkward to prepare
47. The **main** idea of this excerpt is that the
- A. life of an astronaut is a challenging one
 - B. space environment affects the five senses
 - C. space station is a safe environment for astronauts
 - D. development of food for astronauts is challenging

X. Examine the cartoon below and answer questions 48 to 50.



48. In frame 1, the thought bubble and the older girl's expression suggest
- A. boredom
 - B. curiosity
 - C. hesitation
 - D. amusement
49. The statement "THE TAPS, THEY LOOK LIKE EYES" (frame 3) is used to show
- A. action
 - B. contrast
 - C. flashback
 - D. comparison
50. The frame that **most clearly** shows the older girl's desire to share her discovery with the younger girl is
- A. frame 1
 - B. frame 3
 - C. frame 5
 - D. frame 6

Part B: Reading—2008 Test Blueprint and Item Descriptions

The following blueprint shows the reporting categories and language functions by which questions were classified on the 2008 Grade 6 English Language Arts Achievement Test.

Question Distribution by Reporting Category	Question Distribution by Language Function		Number and Proportion of Questions
	Informational	Narrative / Poetic	
<p>Identifying and Interpreting Ideas and Details</p> <p>Students recognize explicit or implicit ideas and details and make inferences about the relationships between ideas and details.</p>	<p>9 11 23 30 31 32 35 44 45 46</p>	<p>1 17 37 48</p>	<p>14 Questions (28% of Part B: Reading Total)</p>
<p>Interpreting Text Organization</p> <p>Students identify and analyze the author’s use of genre. Students identify and analyze the author’s choice of form, organizational structure, literary techniques, text features, and conventions.</p>	<p>10 13 22</p>	<p>4 6 14 16 38 39 49</p>	<p>10 Questions (20% of Part B: Reading Total)</p>
<p>Associating Meaning</p> <p>Students use contextual clues to determine the connotative meaning of words, phrases, and figurative language.</p>	<p>20 24 33 43</p>	<p>3 7 15 18 26 27 28 36</p>	<p>12 Questions (24% of Part B: Reading Total)</p>
<p>Synthesizing Ideas</p> <p>Students make generalizations by integrating information from an entire selection in order to identify the purpose, theme, main idea, or mood of the selection.</p>	<p>12 21 25 34 42 47</p>	<p>2 5 8 19 29 40 41 50</p>	<p>14 Questions (28% of Part B: Reading Total)</p>
<p>Number and Proportion of Questions</p>	<p>23 Questions (46% of Part B: Reading Total)</p>	<p>27 Questions (54% of Part B: Reading Total)</p>	<p>Part B: Reading Total 50 Questions (100%)</p>

The table below provides information about each question: the keyed response, the difficulty of the item (the percentage of students who answered the question correctly), the reporting category, the language function, and the item description.

Question	Key	Diff. %	Reporting Category	Language Function	Item Description
1	A	83.5	ID	NP	Identify an explicit detail in an excerpt from a novel
2	B	59.8	SI	NP	Integrate information to identify the mood in an excerpt from a novel
3	D	73.0	AM	NP	Identify the meaning of a word in an excerpt from a novel
4	C	75.0	TO	NP	Analyze the author's use of punctuation in an excerpt from a novel
5	B	80.31	SI	NP	Integrate information to identify the main problem in an excerpt from a novel
6	C	74.3	TO	NP	Analyze the author's purpose for using italics in a poem
7	A	76.5	AM	NP	Recognize the use of similes in a poem
8	A	40.2	SI	NP	Integrate information to draw a conclusion about the use of clichés in a poem
9	C	76.7	ID	I	Identify key details in an informational article
10	B	74.5	TO	I	Analyze the author's choice of form in an informational article
11	B	80.9	ID	I	Identify key details in an informational article
12	B	61.4	SI	I	Integrate information to identify the main purpose of an informational article
13	A	70.1	TO	I	Identify the author's choice of form in an informational article
14	C	74.3	TO	NP	Determine the purpose of text placement in a cartoon
15	B	74.7	AM	NP	Identify the connotative meaning of a phrase in a cartoon
16	C	48.6	TO	NP	Analyze the author's use of bolding in a cartoon
17	C	57.5	ID	NP	Infer the implicit meaning of an illustration in a cartoon
18	B	80.8	AM	NP	Infer the connotative meaning of a character's statement in a cartoon
19	A	85.4	SI	NP	Make a generalization about a character in a cartoon
20	C	58.4	AM	I	Recognize the connotative meaning of a word in an informational passage
21	D	59.5	SI	I	Make a generalization to identify the main idea of a paragraph in an informational article

Question	Key	Diff. %	Reporting Category	Language Function	Item Description
22	A	67.7	TO	I	Recognize a literary technique used in an informational article
23	B	51.1	ID	I	Infer the implicit meaning of a detail in an informational article
24	B	81.2	AM	I	Recognize the connotative meaning of a word in an informational article
25	A	73.8	SI	I	Integrate information to identify the change in a character's attitude in an informational article
26	C	63.5	AM	NP	Determine the meaning of a word in context from a poem
27	D	66.3	AM	NP	Determine the meaning of a phrase in a poem
28	D	45.9	AM	NP	Determine the meaning of figurative language in a poem
29	B	84.9	SI	NP	Make a generalization based on information in an entire poem
30	A	75.4	ID	I	Recognize explicit details in an informational article
31	B	75.8	ID	I	Recognize explicit details in an informational article
32	D	53.6	ID	I	Recognize the relationship between an idea and details in an informational article
33	A	64.3	AM	I	Recognize the figurative language in an informational article
34	A	82.4	SI	I	Synthesize information to identify problems of a character in an informational passage
35	D	75.3	ID	I	Infer the relationship between details and ideas in an informational article
36	A	71.7	AM	NP	Identify the explicit meaning of a word in an excerpt from a novel
37	C	64.2	ID	NP	Infer the relationship between details and ideas in an excerpt from a novel
38	C	60.1	TO	NP	Recognize the use of a literary technique in a excerpt from a novel
39	D	75.5	TO	NP	Identify a literary technique in an excerpt from a novel
40	B	77.4	SI	NP	Make a generalization about a character by synthesizing information in an excerpt from a novel
41	C	52.2	SI	NP	Integrate information to identify the author's purpose for writing an excerpt from a novel
42	D	70.1	SI	I	Make a generalization from information in an informational article
43	A	76.2	AM	I	Identify the contextual meaning of a word in an informational article
44	B	74.3	ID	I	Locate the key detail in an informational article

Question	Key	Diff. %	Reporting Category	Language Function	Item Description
45	D	56.4	ID	I	Identify an implicit detail in an informational article
46	C	56.8	ID	I	Locate a key detail in an informational article
47	D	68.4	SI	I	Integrate information to identify the main idea of an informational article
48	B	74.5	ID	NP	Infer the meaning of an expression from the illustration and text in a cartoon
49	D	73.3	TO	NP	Recognize the use of figurative language in a cartoon
50	B	82.7	SI	NP	Integrate information from an illustration to infer meaning in a cartoon