

ILLINOIS STANDARDS ACHIEVEMENT TEST PREPARATION AND PRACTICE WORKBOOK



Aligned with the Illinois
Reading Assessment Framework

GLENCOE LANGUAGE ARTS GRADE 6

This helpful workbook provides

- Test-taking strategies and tips for the ISAT
- ISAT practice lessons with reading and literature multiple-choice items
- Instruction in how to write an extended response
- A full-length ISAT Reading practice test
- Rubrics and annotated samples for scoring extended responses

Acknowledgments

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Introduction to the Test

In sixth grade, you will take the Illinois Standards Achievement Test (ISAT). This exam tests your knowledge about the following:

- Vocabulary Development
- Reading Strategies
- Reading Comprehension
- Literary Elements and Techniques

There are two kinds of questions on the ISAT. All questions are aligned to the *Illinois Reading Assessment Framework*, which defines the elements of the Illinois Learning Standards that are suitable for state testing.

Multiple-choice questions ask you to read, to reflect, and then to select the best choice for an answer.

Extended-response questions ask you to show an understanding of a passage by explaining key ideas using examples from the text and by using this information to draw conclusions or make connections to other situations.

The ISAT is given over the course of two days. There are three sessions and they must be given in the correct sequence. The sessions for a given subject can be split across two different times of day or across different days. You will take no more than two test sessions on any one day of regularly scheduled testing. A minimum 10-minute break will be given between test sessions.

Session One 45 minutes

Reading You will read six passages (stories, articles, essays, or poems) and answer 30 multiple-choice questions based on them.

Session Two 45 minutes

Reading You will read one long passage with 15–18 multiple-choice questions, one extended-response question, and one functional passage with 3–5 questions.

Session Three 45 minutes

Reading You will read one long passage with 15–18 multiple-choice questions, one extended-response question, and one functional passage with 3–5 questions.

Test Tips and Techniques

You have two days to complete the ISAT. Each day you will have 90 minutes to complete two parts of the test, or 45 minutes on each part. That means you need to keep track of the time and to pace yourself. Apply the following pacing strategies as you complete the lessons in this book so that by testing day, they will have become good habits:

- Wear a watch. Do not become so preoccupied with time that you cannot focus on the test, but be aware that you are under time constraints.
- Do not get stuck on one question. If you cannot answer a question after a few minutes, mark your best guess, circle the question number, and move on to the next question. If you have time later, you can go back to the questions you have circled and think more about them. You are not penalized for guessing, so rather than leaving an answer blank, choose one of the answer choices.
- Be systematic. Some of the lessons in this book suggest steps for you to take so that your answers and essays are complete and thorough. Make a mental checklist of these steps and keep a steady rhythm while you complete the test.
- The most useful technique for answering a multiple-choice question is the process of elimination. You will have four answer choices. Read the question and all of the choices before answering. Pick the best response.
- Essay questions ask you to think about what you have learned and to write about it in one or more paragraphs. Be sure to leave yourself enough time to answer the essay question. Decide what the question is asking you and what information is needed to answer it. Reread your essay and make corrections as needed.
- Get enough sleep the night before the test. Eat a healthy breakfast. Relax. Listen carefully to all of the test directions. Ask questions if you do not understand. Be sure you mark your answers in the right place on the answer sheet.

Test Techniques: Process of Elimination

The most useful technique for answering a multiple-choice question is the process of elimination. The multiple-choice questions on the ISAT give you four answer choices, but only one of the choices is the best answer. Figuring out which three answer choices are wrong is just as good as figuring out which one answer choice is correct. This is when the process of elimination can help. Here is an easy example.

What is the capital of Illinois? You are given the following four possible answers:

- Springfield
- Austin
- Dover
- Tucson

Do you know the capital of Illinois? Even if you don't, you can still figure it out! Use the process of elimination. First eliminate the answer choices that you KNOW are wrong. Then choose from the remaining answers. The fewer the answer choices you have to choose from, the better chance you have of picking the correct answer.

Take a look at how it works. Which cities do you know are NOT the capital of Illinois? You may know that *Austin* is the capital of Texas, *Dover* is the capital of Delaware, and *Tucson* is the capital of Arizona, so none of those can be the correct answer. That leaves you with only *Springfield*. Springfield must be the capital of Illinois. Even if you didn't know the capital of Illinois, the process of elimination helped you get the right answer!

To use the process of elimination for multiple-choice questions on the test, mark all the answers you KNOW are wrong. Then take your best guess from those choices that are left.

The process of elimination can help you answer multiple-choice questions on the test. Read this paragraph and then answer the question.

Laura stormed up the stairs and through the front door. She slammed the door behind her and threw her backpack on the living room sofa. Her mother put down her newspaper and looked up in surprise. "That Roberta is so irksome!" Laura proclaimed in a loud voice.

1

The word *irksome* means —

- A kind
- B mean
- C annoying
- D friendly

Do you know what the word *irksome* means? If not, you can use the process of elimination to increase your chances of choosing the correct answer.

In the passage, Laura is obviously upset. You read that she "stormed up the stairs" and "slammed the door." Obviously Roberta has done something that Laura doesn't like, so it is unlikely

that Laura would describe Roberta as *kind* or *friendly*. Answer choices (A) and (D) must be wrong.

That leaves only answer choices (B) and (C), *mean* and *annoying*. Now pick between the two answers. Even if you still don't know what *irksome* means, you have a better chance of picking the correct answer.

Remember to use the process of elimination on every multiple-choice question you don't know the answer to right away. Even getting rid of one answer will help the process of elimination.

The answer to the question is (C), *annoying*.



Lessons



Vocabulary Skills

All questions on the Illinois Standards Achievement Test (ISAT) require that you understand what you read. Some questions ask you to identify the definition, or meaning of a word. Other questions may use words with which you are unfamiliar.

Below are some reminders of types of vocabulary words, ways to approach them, and examples of how to answer the questions that focus on them:

Synonyms Words that have the same, or almost the same meaning

- On the test, select the option that has nearly the *same* meaning.
- Example: *stones / rocks*: The wall was made of *stones*.

Antonyms Words that have the opposite, or very different meaning

- Select the option that has the *opposite* meaning.
- Example: *furious / elated*: Mom was *furious* when the plate broke.

Homophones Words that sound alike but have different meanings and spellings

- Each option may sound like the same word, but the meanings will be different.
- Example: *blue / blew*: The sky was *blue*.

Multiple-Meaning Words Words that have several meanings, depending on how they are used in a sentence

- Which answer option deals with a similar subject?
- Example: *bat*: A *bat* is a mammal, a tool used in sports, and an action.

Prefixes Letters or groups of letters that are placed at the beginning of base words to create new words with different meanings

- Example: *bicycle*: *bi / cycle*

Suffixes Letters or groups of letters that are placed at the ending of base words to create new words with different meanings

- Example: *softness*: *soft / ness*

Base Word The basic word not including prefixes or suffixes

- Concentrate on the *base* or *root* of unknown words.
- Example: *punctuality*: *punctual*: to be on time
punctuality: describes being on time

Check-Up

- ▶ How can the main idea of what you are reading help you understand unfamiliar words or words that may have more than one meaning?

Tip

Substitute answer options for unfamiliar vocabulary words to decide which option makes the most sense.

Apply It

from *Where the Red Fern Grows*

by
Wilson Rawls

1 When I left my office that beautiful spring day, I had no idea what was in store for me. To begin with, everything was too perfect for anything unusual to happen. It was one of those days when a man feels good, feels like speaking to his neighbor, is glad to live in a country like ours, and proud of his government. You know what I mean, one of those rare days when everything is right and nothing is wrong.

2 I was walking along whistling when I heard the dogfight. At first I paid no attention to it. After all it wasn't anything to get excited about, just another dogfight in a residential section.

3 As the sound of the fight grew nearer, I could tell there were quite a few dogs mixed up in it. They boiled out of an alley, turned, and headed straight toward me. Not wanting to get bitten or run over, I moved over to the edge of the sidewalk.

4 I could see that all the dogs were fighting one. About twenty-five feet from me they caught him and down he went. I felt sorry for the unfortunate one. I knew if something wasn't done quickly the sanitation department would have to pick up a dead dog.

5 I was trying to make up my mind to help when I got a surprise. Up out of that snarling, growling, slashing mass reared an old redbone hound. For a second I saw him. I caught my breath. I couldn't believe what I had seen.

6 Twisting and slashing, he fought his way through the pack and backed up under the low branches of a hedge. Growling and snarling, they formed a half-moon circle around him. A big bird dog, bolder than the others, darted in. The hedge shook as he tangled with the hound. He came out so fast he fell over backwards. I saw that his right ear was split wide open. It was too much for him and he took off down the street, squalling like a scalded cat.

7 A big ugly cur tried his luck. He didn't get off so easy. He came out with his left shoulder laid open to the bone. He sat down on his rear and let the world know that he had been hurt.

1

The narrator calls the dogfight “just another dogfight in a *residential section*.” What does *residential section* mean in the story?

- A An area with dwellings
- B An area with businesses
- C An area with street traffic
- D An area with tall buildings

2

One of the dogs is described as a *cur*. What does the word *cur* mean?

- A A dirty stray dog
- B A clean large dog
- C A small white poodle
- D A beautiful friendly pet

3

What is an antonym of the word *unusual* in the following sentence from the story?
“To begin with, everything was too perfect for anything *unusual* to happen.”

- A Odd
- B Rare
- C Occasional
- D Common

4

What is the *best* meaning of the following phrase from the story?
“They boiled out of an alley . . .”

- A They calmly followed a leader.
- B They came out running wildly.
- C Hot water came out of the alley quickly.
- D Water slowly came out of the alley.

5

What does the word *hedge* mean in this sentence from the story?
“Twisting and slashing, he fought his way through the pack and backed up under the low branches of a *hedge*.”

- A A line of fences
- B A row of shrubs
- C A group of dogs
- D A part of the dog’s fur

Making Inferences

Lesson 2

The questions that you answer on the Illinois Standards Achievement Test (ISAT) are based on the passages that you read. Sometimes the answers may not be clearly stated in the text. It may be necessary for you to make inferences, or educated guesses, from what is implied in the passage or about the information you are given.

Here is how to approach answering questions focused on **making inferences**:

- Read the question carefully and think about what part of the reading passage contains ideas that will help you answer the question. Review the section in the passage that may contain clues to the correct answer.
- Reread any sections that may hint at or provide evidence about the answer to the question.
- Look at the question and read ALL of the answer choices. Eliminate the answers that you know are wrong. Then choose the best answer from the remaining choices.

Sometimes questions requiring you to make inferences will ask you to figure out the meaning of a vocabulary word in the passage. When answering these questions, you should use clues from the passage to help you select the correct answer. These clues are called **context clues**.

Using Context Clues

You can use context clues to answer inference questions:

- Go back and find the word in the passage.
- Read the sentences that appear before and after the word. Think about what is happening at that point in the text. Look for clues that hint at the word's meaning.
- Look closely at the choices. Once you have eliminated the choices you know are wrong, substitute the choices in the text where the word appears. Select the choice that makes the best sense.

Check-Up

- ▶ What should you do if you have eliminated the answer choices you know are wrong and there is still more than one choice?
- ▶ What are some examples of occasions when you have had to make inferences?

Tip

When making inferences, think about what you already know about the topic of the question. Then think about what makes the best sense from the choices given.

Apply It

A stingy queen locks away Ingrid, her young maid, and forces Ingrid to spin yarn and sew clothes. Three magical ugly old women help Ingrid. In exchange, each woman makes Ingrid promise to call her “Auntie” on the happiest day of Ingrid’s life. The story begins as Ingrid presents the queen with twelve beautiful shirts.

from *The Three Aunts: A Norwegian Folktale*

retold by
Jerry Miller

1 “Ingrid,” said the queen as she examined the beautiful shirts. “If you have been daydreaming of marrying a prince, perhaps you should marry my son.”

2 Ingrid and the prince had already exchanged secret glances, smiles, and a few sweet words, so the two were soon engaged. The queen gloated.¹ Her son, she thought, would save great sums of money when he married. Ingrid could do all their spinning, weaving, and sewing herself.

3 When the wedding day arrived, all the guests arrived in elegant carriages, wearing their finest clothing. But just as the prince and Ingrid sat down to the bridal feast, an ugly old woman wearing shabby clothes came bursting in. Everyone stared aghast² at her tremendous nose, but Ingrid leapt up, kissed the old woman kindly and said, “Welcome, Auntie.”

4 “That’s your aunt?” the stunned prince asked.

5 “Yes,” said Ingrid.

6 “In that case,” the prince said bravely, “she must sit at the bridal table.”

7 Just then, two more hags entered the hall, both as old and ugly and badly dressed as the first. Ingrid kissed both women, called each one Auntie, and seated them at her table. The other guests were shocked and full of scorn.

8 “These ladies are indeed your Aunties?” asked the prince.

9 “Yes,” said Ingrid.

10 “But how in the world,” he burst out, “can my beautiful bride come from such a family?”

11 The prince blushed deep red when he realized how rude he had been, but the Aunts were not bothered a bit.

12 “The truth is,” said one, “that we, too, were beautiful once. However, I was forced to spin, and the longer I spun, the longer my nose grew.”

13 “And I,” said another, “was made to weave, and so my body became twisted and bent.”

14 “And I,” said the third, “stared and stared at my sewing until my eyes became huge, and bulging, and red.”

15 “And that is how we grew so ugly,” they said, with sly smiles.

16 “Good Grief!” exclaimed the prince. “It is lucky for me I learned this now. Ingrid, you must promise me you will never spin, nor weave, nor sew again!”

17 Ingrid promised.

¹gloated: thought about with great satisfaction; ²aghast: shocked

1

What can you infer from the story that Norwegian people probably value the *most*?

- A Keeping secrets
- B Being informative
- C Keeping your promises
- D Dressing in nice clothes

2

What can you conclude about Ingrid and the prince, judging from their exchanges of glances and smiles?

- A Ingrid and the prince will be happy to be engaged.
- B Ingrid and the prince do not want to be engaged.
- C The prince wants to marry Ingrid for her money.
- D Ingrid wants to do all the sewing for the prince herself.

3

Why were the wedding guests stunned when they saw Ingrid greet her three “Aunties”?

- A The Aunties were magical and creative.
- B The Aunties had not been invited to the wedding.
- C The Aunties were old and ugly and wore shabby clothes.
- D The Aunties wore fine clothes and arrived in elegant carriages.

4

Why were the Aunties not bothered by the prince’s rude remark about his bride’s ugly family?

- A They did not hear the prince’s remark.
- B They felt he had said nothing wrong.
- C They were having too much fun dancing.
- D They wanted to trick the prince into not making Ingrid work so hard.

5

Why did the prince blush when he realized how rude he had been?

- A He was angry that he had been told a lie.
- B He thought the queen would be angry with him.
- C He was shocked by the reaction from the Aunties.
- D He was embarrassed that he made such a rude comment.

Drawing Conclusions, Determining Main Ideas, and Summarizing

In this lesson, you will learn how **drawing conclusions**, **determining main ideas**, and **summarizing** what you read relate to each other.

- Some of the questions on the Illinois Standards Achievement Test (ISAT) ask you to draw conclusions. Conclusions should be made after you review the information presented in a passage. They should not be based on an opinion you may already have about a subject or topic.
- Other questions on the test will ask you to determine the main idea of a paragraph or an entire passage. The main idea is the central meaning or purpose of a paragraph or passage. There is usually one main idea for each paragraph or section. You might need to draw conclusions about the information you read in order to determine the main idea.
- Finally, you will be asked to summarize passages that you read. When you summarize, you are condensing the information that you read and retelling the most important ideas of a passage in your own words.

Read the first paragraph from a passage below.

My name is Nyawal Beshir. I am eleven years old and live in Miami, Florida. I have not always lived in this country. Just two years ago, my family was forced to flee our homeland of Sudan because of a civil war. It was dangerous there, and we often feared for our lives.

Drawing Conclusions Do you think Nyawal and her family plan to return to Sudan? The passage says that her family was *forced to flee* and that it was *dangerous* there. You can conclude that they will probably not return any time soon.

Determining Main Ideas Think about what the paragraph is mostly about. Remember that a main idea is not simply one detail from a paragraph but the most important topic or information presented in that paragraph.

Summarizing To answer a summarizing question on the test, think about the main ideas and summarize the most important details of the entire passage in your own words.

Check-Up

- ▶ How are the skills of drawing conclusions and determining main ideas related to summarizing what you read?

Tip

A summary should apply to an entire passage, not just to a section of the passage. Eliminate answer options that refer to just one paragraph or section.

A Hero's Legacy

by
Madison J. Gray

Rosa Parks's Brave Stand Against Injustice Changed America Forever

1 We live in a time when kids of all colors go to school together, gather at the same libraries and recreation centers, and live in the same neighborhoods.

2 But 50 years ago, it wasn't like that. Then, many states had laws requiring segregation based on race. In the South, black people were not permitted to attend the same schools, sit in the same bus seats, or eat at the same restaurants as white people.

3 It took brave people like Rosa Parks to find a way to defeat legalized segregation in the U.S. This year marks the 50th anniversary of her heroic stand against injustice. On December 1, 1955, in Montgomery, Alabama, Rosa Parks, an African-American woman, refused to give up her bus seat to a white man. She was arrested.

4 Rosa Parks's single act of defiance¹ helped bring an end to laws that kept black and white people separated on buses. It also gave birth to the modern civil rights movement, a time when African-Americans and others staged protests and other nonviolent actions to win equal rights.

5 Mrs. Parks died late last month at the age of 92. She was the first woman to be honored by having her casket on view in the rotunda of the U.S. Capitol.

6 She wanted people to remember her as an example of the change that just one person can make in the world.

7 Elaine Steele, co-founder of the Rosa and Raymond Parks Institute, spoke for Mrs. Parks in her final years. Steele says Mrs. Parks's message has always been the same. "It begins and stops with the individual person."

Tired of Segregation

8 In 1955, Rosa Parks was a seamstress and the secretary of the Montgomery chapter of the National Association for the Advancement of Colored People (NAACP), a civil rights organization.

9 Many people debate what inspired Mrs. Parks to remain in her seat on December 1, 1955. In her autobiography, Mrs. Parks said she was tired of following racist laws.

10 "People always say that I didn't give up my bus seat because I was tired, but that wasn't true," Mrs. Parks wrote in *Rosa Parks: My Story*. "No, the only tired I was, was tired of giving in."

¹defiance: rebellious, boldly disobedient act

1

Which statement *best* expresses the main idea of the passage?

- A** The United States has changed a lot in the last 50 years.
- B** People should obey laws even though the laws seem unfair.
- C** Only the government can fix injustices in the world.
- D** One person's act of bravery can make a big difference.

2

According to the passage, why did Rosa Parks *actually* refuse to give up her bus seat?

- A** She was tired of following racist laws.
- B** She was sick and too weak to move from her seat.
- C** She was tired from a long day at work as a seamstress.
- D** She was already sitting in a seat designated for black people.

3

After her death, Rosa Parks received the honor of being the first woman to —

- A** receive a Nobel Peace Prize
- B** receive a prize from the NAACP for her autobiography
- C** have her casket on view in the rotunda of the U.S. Capitol
- D** be secretary of the NAACP

4

What is paragraph 2 of this selection *mainly* about?

- A** How black people could not eat in some restaurants
- B** What life was like in the segregated South 50 years ago
- C** Rosa Parks' single act of defiance to end laws of segregation
- D** The 50th anniversary of Rosa Parks' heroic stand against injustice

5

After reading the passage, what do you think Rosa Parks *mostly* wanted people to remember her for?

- A** Starting the modern civil rights movement
- B** Playing a role in the Rosa and Raymond Parks Institute
- C** Writing her autobiography, *Rosa Parks: My Story*
- D** Being an example of the change one person can make in the world

Sequence, Order, and Cause and Effect

Some questions on the Illinois Standards Achievement Test (ISAT) ask you to identify the **sequence** or **order** in which certain events occur.

- Some key words that authors use to tell order are *first, second, third, next, last, before, then, after, and finally*.

The sequence in which events happen in a reading passage is very important to the meaning of the text. Knowing the order in which events occurred will help you remember and understand what happened in the passage. Many events occur in chronological, or time, order.

A skill related to sequencing and ordering is identifying cause and effect.

- A **cause** is why something happens.
- An **effect** is what happens because of a cause.

Sequencing is frequently linked with cause and effect. Read the following example:

Susie was happily playing with a friend in the park when it suddenly began to rain. Then it started to pour down rain and the girls got absolutely soaked. Both girls shivered and ran home. Susie sneezed as she burst through the front door of her house.

The basic sequence of events is:

- It began to rain.
- The girls got soaked.
- The girls shivered.
- Susie sneezed.

Now think about cause and effect as it relates to this paragraph.

- The general effect is that Susie is probably sick with a cold.
- The cause of this is that she got very wet and chilled.

The sequence of events is important in understanding the cause and effect of what happened to Susie.

Check-Up

- ▶ What types of books or articles are written in time order?
- ▶ What are some ways to remember the sequence of what you read?

Tip

Visualize each event or detail that you read about. This will help you remember the sequence or order of events and help you better understand what you read.

Apply It

from *The Westing Game*

Ghosts or Worse

by
Ellen Raskin

1 On September first the chosen ones (and the mistake) moved in. A wire fence had been erected along the north side of the building; on it a sign warned: NO TRESPASSING—*Property of the Westing estate*. The newly paved driveway curved sharply and doubled back on itself rather than breach the city-county line. Sunset Towers stood at the far edge of town.

2 On September second Shin Hoo’s Restaurant, specializing in authentic Chinese cuisine, held its grand opening. Only three people came. It was, indeed, an exclusive neighborhood; too exclusive for Mr. Hoo. However, the less expensive coffee shop that opened on the parking lot was kept busy serving breakfast, lunch, and dinner to tenants “ordering up” and to workers from nearby Westingtown.

3 Sunset Towers was a quiet, well-run building, and (except for the grumbling Mr. Hoo) the people who lived there seemed content. Neighbor greeted neighbor with “Good morning” or “Good evening” or a friendly smile, and grappled with small problems behind closed doors.

4 The big problems were yet to come.

5 Now it was the end of October. A cold, raw wind whipped dead leaves about the ankles of the four people grouped in the Sunset Towers driveway, but not one of them shivered. Not yet.

6 The stocky, broad-shouldered man in the doorman’s uniform, standing with feet spread, fists on hips, was Sandy McSouthers. The two slim, trim high-school seniors, shielding their eyes against the stinging chill, were Theo Theodorakis and Doug Hoo. The small, wiry man pointing to the house on the hill was Otis Amber, the sixty-two-year old delivery boy.

7 They faced north, gaping like statues cast in the moment of discovery, until Turtle Wexler, her kite tail of a braid flying behind her, raced her bicycle into the driveway. “Look! Look, there’s smoke—there’s smoke coming from the chimney of the Westing house.”

8 The others had seen it. What did she think they were looking at anyway?

1

What is the *first* thing the “chosen ones” do in the story?

- A Leave town
- B Hold a party
- C Move in
- D Put up signs

2

What happened *after* Shin Hoo’s Restaurant opened?

- A Workers finished a newly paved driveway.
- B Three people came in to the restaurant.
- C A wire fence was erected in the parking lot.
- D A more expensive coffee shop opened nearby.

3

Why did tenants and workers go to the parking lot?

- A Everyone heard a loud crash.
- B They went to park their cars.
- C A man was locked out of his car.
- D They ate at another coffee shop there.

4

Which of the following is mentioned *last* in the passage?

- A People greeted their neighbors.
- B A cold wind whipped leaves around.
- C Otis Amber pointed to the house on the hill.
- D A wire fence was erected on the north side of the building.

5

Why did Turtle Wexler race her bicycle to Sunset Towers?

- A It was October and quite cold.
- B She was late for an appointment.
- C She was asked by Sandy McSouthers.
- D She saw smoke coming from the chimney.

Interpreting Instructions

All of the questions on the Illinois Standards Achievement Test (ISAT) require that you follow directions. To follow test directions, or any directions, you must understand them clearly. The skill needed to understand and follow directions is known as **interpreting instructions**.

You may recall from the previous lesson that the sequence in which events happen in a reading passage is very important to the meaning of the text. It is especially important to pay attention to the order of the directions when interpreting and following instructions.

The following are hints to help you interpret instructions:

- Skim the passage to see what the general topic is. Is the passage going to tell you how to make something? Is it a set of directions that will tell you how to get to a location?
- Look at how the passage is written or appears. Is it written as an organized list?
- Are there headings in the passage?
- Check the first word of each paragraph or section. Do you see words such as *first*, *second*, *third*, *next*, or *last*?
- Look to see if there are diagrams or pictures. Passages that explain a process or that are written to give directions will often have diagrams or pictures to help the reader interpret the instructions.
- Draw or sketch your own picture. It is sometimes helpful to make a visual plan of what needs to be done when reading about how to do a task.
- Make notes as you read. If instructions are lengthy, you may want to underline or circle steps as you read about them. You may want to make your own list as you read about each step in a process.

Tip

As you read instructions, pay attention to verb tense. If parts of the instructions are written in the past tense, they are telling about something that should have already been done.

Check-Up

- ▶ How do diagrams and pictures help a reader interpret instructions and follow directions?
- ▶ What is most helpful to you when reading and interpreting instructions?

Apply It

Make Your Own Kite

You can make your own kite by using the following instructions:

Materials

- 2 sticks (one stick should be three feet long, the other should be two feet long)
- string
- scissors
- glue
- a big sheet of paper

Make the String Frame

First, make a cross with the sticks, centering the shorter stick one-third of the way down the longer stick. Tie a piece of string to the joint and wrap it around, crossing over and under. Cut



the string and knot it. Cover the end of the string with glue and let it dry. Have an adult notch each end of the two sticks with a knife. Place the string into the notches and pull it tight. Make sure the string is tight all the way around. Then knot the two ends of string together.

Cover the Kite

Lay the kite frame on the paper. Trace a line around the kite frame that is one inch away from the string. Cut out the paper. The paper should be a little larger than the kite frame. Cut away the corners of the paper. Bend the edges of the paper over the string and the frame. Fasten them down with glue. If you haven't decorated your kite yet, now's a good time!



Controlling the Kite

Now cut a piece of string that equals the length of two sides of the kite (that's one short side plus one long side). Tie one end of the string around the top of the longer stick. Make a loop one-third of the way down the string and knot it. Tie the other end of the string to the bottom of the longer stick. Cut off any extra string. The way you tied this string to the kite will help you control the kite as it flies.



Make the Kite's Tail

Measure and cut a string that is five times as long as the kite. This will become the kite's tail. Cut more paper into little strips that measure 2 by 3 inches. Tie the strips onto the string, 8 inches apart. Tie one end of the tail to the bottom of the kite. Last, cut some string that will become the kite line and tie the string to the loop. The kite is ready to fly!



1

When making the string frame, when do you tie a piece of string to the joint?

- A** After you make a cross with the sticks
- B** Just before you cut the paper to cover the kite frame
- C** After you place the string into the notches and pull it tight
- D** Just before you center the shorter stick with the longer stick

2

Which direction could be rewritten to make the instructions more clear?

- A** The kite is ready to fly!
- B** Fasten them down with glue.
- C** Tie one end of the string around the top of the longer stick.
- D** Have an adult notch each end of the two sticks with a knife.

3

How big should the paper be that covers the kite frame?

- A** Larger on one side only of the kite frame
- B** Smaller on one side only of the kite frame
- C** A little larger than the kite frame
- D** A little smaller than the kite frame

4

How does the author make the directions for creating the kite's tail specific?

- A** The kind of string used is given.
- B** The color of the string to use for the tail is given.
- C** The color of the paper to use for the strips is given.
- D** The length of the string to use for the tail is given.

5

Which of the following would be *most* helpful in following the directions?

- A** A completed kite
- B** A drawing of each step
- C** A drawing of the strips of paper
- D** Each step written in a different color

Author's Purpose and Design

Lesson 6

When you take the Illinois Standards Achievement Test (ISAT), you may find questions that deal directly with the author's purpose and design:

- The **author's purpose** is the reason why the author wrote the passage or selection.
- The **design** refers to the author's point of view. What is the author's attitude toward the subject of the passage?

As with other skills you have read about in previous lessons, thinking about the author's purpose and design will help you to better understand selections and more easily answer test questions. Sometimes it will be easy to identify the author's purpose for writing. Other times, you may need to draw your own conclusions about this. Authors do not always directly state their opinions.

Here are some things to consider when identifying the author's purpose and design:

- Do you see words such as the following: *always, never, should, obviously, will, won't, could, couldn't, or shouldn't*? These kinds of words hint that the author thinks or feels one way or another about a topic. When the author uses words that try to make you think or feel a certain way about an issue or topic, the author's purpose is to convince or persuade you.
- Look at the style in which the selection is written. Is it written in time order? If so, the author may be telling a story about an event. The piece might have been written to entertain or to teach a lesson.
- Is the language highly descriptive? Do the words the author uses appeal to your senses? Are they poetic? Are they descriptive? Is the author trying to inform you or entertain you?
- Check the appearance. Is the selection presented as instructions or steps in a process? Is the author teaching you how to do something?

Tip

When you answer questions about what you've read, look for answer choices that fit the way the author might think about the topic.

Check-Up

- ▶ Have you ever felt strongly about a subject or had an opinion about something? Have you ever changed your opinion after reading something on the subject?

Apply It

Nerdlandia

by
Gary Soto

1 In front of a high school.

2 (*Eyes downcast, Martin, a Chicano nerd, paces. He sports a calculator on his belt, eyeglasses, white shirt with a thin tie, pants hiked up around his chest. He stops when he sees Joaquin, a cholo¹ wannabe who is “tagging” a wall. Joaquin notices Martin.*)

3 Joaquin: Hey, Martin. How come you're making *la jeta*?²

4 (*Not wanting to talk, Martin turns away. Joaquin follows him.*)

5 Joaquin: Come on. What's wrong, homes?

Martin: Nothing's wrong. I'm happy.

Joaquin: You ain't happy. What's up with up? *Qué pasó?*

6 Martin: Really, I'm fine.

(*Joaquin sizes up Martin's sadness.*)

7 Joaquin: Let me guess. You didn't make the football team? Is that it?

Martin: (*in a squeaky voice*) No, I didn't go out for football.

Joaquin: It's a joke, *ese*.³ I know you didn't go out for the team. If you had, *pues*,⁴ we wouldn't be 0–7. More like 0–100. (*pause*) I got it! You broke your microscope?

(*Martin wags his head no.*)

8 Joaquin: Your ant farm got sprayed with Black Flag?⁵

9 Martin: No, my ant farm is just fine. And so is my goldfish and my hamster.

(*Joaquin ponders Martin's reluctance to talk.*)

10 Joaquin: Ever since you and me first met in kindergarten and I was there two years getting my colors down real good you been into this science stuff. I used to think that you were all . . . stuck up. But no, I admit it, I was wrong. You're just a nerd. I figure your kind of people nerds and my kind of people *vatos*⁶ got to come together. (*pause*) I know what's wrong. Your calculator's broke!

11 Martin: No, my calculator works just fine. But thank you for asking. (*pause*) If I tell you, you won't laugh?

(*Joaquin puts on a straight face.*)

12 Joaquin: Laugh? Laugh at the vato who helps me in biology? Who whispers in my ear the answers to algebra? Who fills me with history during finals? So what's going down?

13 Martin: It's my heart.

¹cholo: a gang member; ²making *la jeta*: making a sad face; ³*ese*: dude; ⁴*pues*: then;

⁵Black Flag: bug killer; ⁶*vatos*: slang for “guys” or “homeboys”

1

What word *best* describes the mood the author creates at the beginning of the story?

- A Tense
- B Depressing
- C Lighthearted
- D Nerve-racking

2

What does the author *most likely* want the reader to know by mentioning Martin's squeaky voice?

- A Martin does not want to play sports.
- B Martin is nervous and annoyed.
- C Martin does not like to yell.
- D Martin is afraid of Joaquin.

3

The author creates a mysterious tone in the conversation between Martin and Joaquin by —

- A leading the reader to believe that Joaquin is angry with Martin
- B leading the reader to believe that Joaquin and Martin will fight
- C using dramatic language to make Martin seem very nervous
- D using humor to keep the reader wondering what is wrong with Martin

4

Which of the following statements does the *best* job of creating an image for the reader?

- A Martin wags his head no.
- B Joaquin sizes up Martin's sadness.
- C "You ain't happy. What's up with up?"
- D "No, my calculator works just fine. But thank you for asking."

5

What is the purpose of the author using both English and Spanish words in the story?

- A It helps the reader learn new words in two languages.
- B It creates confusion when reading the story.
- C The author does not know which word to use.
- D The author uses humor to make characters more human.

Literary Structure

Some questions on the Illinois Standards Achievement Test (ISAT) ask about literary structure. These questions will ask you about the way a story or another work of literature is presented. You will also be asked to identify different elements of the literary structure, such as the following:

- **Mood** The mood of a passage or selection is its general feeling, or tone. The mood may be happy, sad, mysterious, or suspenseful.
- **Setting** The setting is the location in which the passage or selection takes place, or the time in which the story occurs.
- **Plot** The plot is the series of events in a selection.
- **Point of View** A passage may be written in the **first person**. This means that the narrator, or person telling the story, is a character in the selection. If the narrator is not a character in the story, then the point of view is **third person**.
- **Theme** The theme is the topic, or main idea, presented in a piece of writing.

When you answer questions focused on literary elements, it is important to understand the context of what you read. Make notes as to how the author feels or makes you feel after reading certain parts. The kind of language that the author uses is an important part of setting the mood or tone. You may not know all of the words you read. Try to think about the mood the author sets and search for context clues. Think about the plot and the characters. How is the theme developed? What is the main idea, topic, or message of what you are reading?

Think carefully about every part of what you read. Think about why the author includes what he or she does in the story or selection. Every word the author uses is there for a reason. Think about why the author is telling the story or sharing the information.

Ask yourself questions as you read: Why does the author select a certain setting? Make notes of both your questions and the answers you may find as you read.

Check-Up

- ▶ Why can the setting of a selection be important to its purpose or message? Give an example of when a setting has been critical in the message of a story.
- ▶ How can the point of view in which a story is written affect the meaning and mood?

Tip

Pay close attention to the first couple of paragraphs or sections of what you read. An author often sets the mood or tone of the writing and hints at the direction the rest of the passage may take.

Apply It

This is a letter from a novel about Harriet Ann Jacobs, a slave who escaped to the North in the 1840s.

from *Letters from a Slave Girl*

by
Mary E. Lyons

Molly Horniblow
King Street
Edenton, N.C.
30 June, 1842

Dear Gran,

1 This is the first real letter I ever sent to my family. Be strange to tear the page from my Book and know it will be delivered. The captain will make sure you get it, but mind who reads it to you. Make sure they trusty.

2 Sarah and I looking for the sun to come up. I wont let on where we are, but a big city waits for us right outside this ship. Go on shore in board daylight, the captain says, as the best way to avoid confusion.

3 Gran, you wouldn't know your Harriet. Moving round and rubbing with saltwater is helped my legs. I can almost walk regular. But my face! It's blistered from the sun and wind. I am peeling like the bark of a birch tree.

4 First thing Sarah and I going to find is a shop that sells double veils and gloves. That way we can look out at people, but they cant stare so easy at us. Next thing is to find some folks to help us. You know they always saying the poor Slave got many friends in the North. Well, we fixing to see if that is true.

5 Then I got to find a way to New York and Louisa. Hope those bluebloods been good to her. I wonder, can she read and write? In all her nine years, she was only with her Mama in her baby time. I cant give the years back and am troubled in my heart bout it.

6 I will write to you when we settled in New York, so Mark can bring Joseph. My Son had to grow up too fast. Hope I can put the light back in his serious eyes.

7 When I get my children, I will go look for John up in New Bedford. And if the Lord can spare me any more happiness, our John be back from his voyage in one piece. Then we can be a family together, maybe in a little house all our own. And you'll be with me, too, dear grand-mother—I be feeling your arm round my shoulder wherever I go.

8 The waves all sparkly with light now, Gran, and the city is stretch out in front of us. For the first time ever in my life, I see the sun rising on freedom.

Your loving Harriet

1

Harriet's general hopeful attitude and her journey are examples of which elements of literary structure?

- A** Plot and setting
- B** Character and plot
- C** Setting and message
- D** Character and conclusion

2

The *main* purpose of Harriet's letter is —

- A** to ask her grandmother for help
- B** to explain why she is worried about her children
- C** to explain how much she misses her grandmother
- D** to tell of her plans for when she arrives in the North

3

What do buying veils and gloves in the city have to do with Sarah and Harriet escaping from slavery?

- A** They do not like how they look.
- B** They will fit in with the other city women.
- C** They have always dreamed of wearing them.
- D** They can stay unnoticed while observing others.

4

What theme does the author *most likely* want to express by telling of Harriet's travels North for freedom?

- A** Big trips must be carefully planned.
- B** Being free was a right all people had.
- C** Some people endured struggles to be free.
- D** There is adventure in moving to a big city.

5

By using the form of a letter to tell a story, the author —

- A** is able to provide many points of view
- B** is able to reveal Harriet's point of view
- C** can include more descriptive details
- D** can add more suspense to the plot

Characterization

Some questions on the Illinois Standards Achievement Test (ISAT) focus on **characterization**. This is the process by which an author reveals the personality of a character.

- **Direct characterization** is when an author describes a character in detail. The reader is told directly about the character's personality traits, habits, and mood.
- **Indirect characterization** is when an author reveals things that a character thinks or does. The author may also reveal personality traits of the character by sharing the thoughts of a different character in a reading selection.

Thinking about what the characters in a reading selection are like will help you to understand why they act a certain way. Think about these things as you read:

- What is the **personality** of the character or characters? Some clues to this might be found in passages with dialogue. How do the characters speak to and treat one another? You may read selections set in areas where the **dialect**, or the style and words the characters use when they speak, is different from where you live. How does the setting affect how the characters think, act, and speak?
- Think carefully about the plot of the story or selection. What is happening to the characters? What might have happened to cause a character to act in a certain way? Does the author give any clues as to what might happen next in the plot? As you read the story, pay close attention to the way the character or characters behave and react to each thing that happens to or around them.

You may be asked questions about the **main** and **supporting characters**.

- A **main character** is the most important person in the story. This character is probably involved in most of the action and events in the story. The main character is usually described in the most detail.
- A **supporting character** is someone who is in the story, but this character is not the main focus. Supporting characters are still important in the story. Thinking about the relationship that the main character and supporting characters have will help you answer questions about each type of character. Do they get along? Are their personalities similar?

Check-Up

- ▶ How can putting yourself in the main character's position help you choose correct answers to questions focused on characterization?
- ▶ Can you give examples of main and supporting characters in stories you've read? Why does a character act in a certain way or do something?

Tip

Remember that you can get hints about what characters in a story are like by paying attention to what other characters say or think about them.

Apply It

This passage is about Mississippi writer Willie Morris' boyhood and his dog, Old Skip. The "imprisonment" mentioned in the first sentence refers to the strict household in which Morris was living at the time.

from *Good Old Boy: A Delta Boyhood*

by
Willie Morris

- 1 One day during my imprisonment under Miss Abbott I got Old Skip, the best dog I ever owned, shipped from a kennel all the way from Springfield, Missouri. He was a black-and-white fox terrier. I had never been without a dog for more than six months at a time; this one had been promised to me ever since I behaved myself at my first funeral.
- 2 I came across a faded photograph of him not too long ago, his black face with the long nose sniffing at something in the air, his tail straight and pointing, his eyes flashing with mischief. Looking at a photograph taken a quarter of a century before, I admit that even as a grown man I still miss him. We had had a whole string of dogs before, first big birddogs like Tony, Sam, and Jimbo, and then purebred English smooth-haired fox terriers like this one. I got to know all about dogs—their crazy moods, how they looked when they were sick or just bored, when they were ready to bite or when their growling meant nothing, what they might be trying to say when they moaned and made strange human noises deep in their throats.
- 3 None of those other dogs could compare with this one. You could talk to him as well as you could to some human beings, and he would understand more of what you said than some people I knew. He would look you straight in the eye, and when he knew what you were saying he would turn his head sideways, back and forth, his ears cocked to get every word. Before going to bed at night I would say, "First thing tomorrow I want you to get your leash, and then come get me up, 'cause we're gonna get in the car and go out in the woods and get us some *squirrels*." And the next morning he would wake up both my father and me, get the leash, walk nervously around the house while we ate breakfast, and then lead us out to the car. Or I could say, "Bubba Barrier and Billy Rhodes are comin' over here today, and we're gonna play some football." And his face would light up, and he would wait around in front of the house and pick up Bubba's and Billy Rhodes' scent a block down the street and come tell me they were coming. Or, "Skip, how about some catch?" and he would get up and walk into the front room, open the door in the cabinet with his long nose, and bring me the tennis ball.
- 4 Every time I shouted "*Squirrel!*" Skip would head for the nearest tree and try to climb it, sometimes getting as high as five or six feet with his spectacular leaps. This would stop traffic on the street in front of our house. People in cars would see him trying to climb a tree, and would pull up to the curb to watch. They would gaze up into the tree to see what the dog was after, and after a pause ask me, "What's he got up there?" and I would say, "Somethin' small and mean." They seldom realized that the dog was just practicing.

1

How was Skip different from other dogs the author owned?

- A** Skip could chase down squirrels.
- B** Skip knew where to find his leash.
- C** Skip would turn his head sideways.
- D** Skip understood what the author was saying.

4

What was the relationship between the author and Skip?

- A** The author was very close to Skip.
- B** The author did not spend much time with Skip.
- C** The author wanted to find another dog like Skip.
- D** The author had problems with Skip every now and then.

2

Which of Skip's actions did the author describe to show Skip as an energetic dog?

- A** Skip cocking his ears
- B** Skip leaping up trees
- C** Skip opening cabinet doors
- D** Skip looking at him straight in the eye

5

Based on this passage, why did Skip *most likely* walk nervously around the house in the morning?

- A** He was afraid of the woods.
- B** He was hungry for breakfast.
- C** He did not like being on a leash.
- D** He was excited about going to chase squirrels.

3

Why would Skip open the cabinet with his long nose?

- A** He was hungry for some food.
- B** He wanted to play catch.
- C** He learned a new trick.
- D** He liked to show off.

Literary Devices

Some items on the Illinois Standards Achievement Test (ISAT) focus on literary devices. An author's use of literary devices and language influences how a person reads a passage.

Authors use figurative language to make their writing more descriptive and memorable. Below are descriptions and examples of some literary devices:

Simile Uses the word *like* or *as* to compare two things

- Example: *He ran like the wind.*

Metaphor Compares two things, but it does NOT use the word *like* or *as*

- Example: *The prince had the heart of a lion.*

Personification Gives human traits to things that are not living

- Example: *Leaves danced around the lawn.*

Sensory Details Refer to the descriptions the author gives that appeal to the reader's sense of smell, taste, sound, vision, or touch

- Example: *As I stepped outside on a sunny fall day, I could smell burning leaves and a cool breeze blew across my face.*

Repetition Refers to sounds, words, lines, themes, and other literary elements that are mentioned more than once in a reading selection. Repetition is usually used to emphasize an idea.

- Example: *Of the bells, bells, bells, bells, / Bells, bells, bells— / To the rhyming and the chiming of the bells!*

Rhyme Refers to a close similarity in the sounds of two or more words. It is frequently used in poetry.

- Example: *The outlook wasn't brilliant for the Mudville nine that day / The score stood four to two with but one inning more to play.*

Irony Shows a difference between what is expected to happen and what actually happens

- Example: *A math professor can't figure out how much to leave for a tip after having dinner at a restaurant.*

Check-Up

- ▶ How do literary devices make what you read more interesting?
- ▶ Use a literary device to make the following sentence more memorable: "The wind blew." Which device did you use?

Tip

Figurative language is often used in descriptions of character and settings.

Apply It

My Father Is a Simple Man

by
Luis Omar Salinas

I walk to town with my father
to buy a newspaper. He walks slower
than I do so I must slow up.
The street is filled with children.
5 We argue about the price
of pomegranates. I convince
him it is the fruit of scholars.
He has taken me on this journey
and it's been lifelong.
10 He's sure I'll be healthy
so long as I eat more oranges,
and tells me the orange
has seeds and so is perpetual;
and we too will come back
15 like the orange trees.
I ask him what he thinks
about death and he says
he will gladly face it when
it comes but won't jump
20 out in front of a car.
I'd gladly give my life
for this man with a sixth
grade education, whose kindness
and patience are true . . .
25 The truth of it is, he's the scholar,
and when the bitter-hard reality
comes at me like a punishing
evil stranger, I can always
remember that here was a man
30 who was a worker and provider,
who learned the simple facts
in life and lived by them,
who held no pretense,
And when he leaves without
35 benefit of fanfare or applause
I shall have learned what little
there is about greatness.

1

What literary device is used in the following example?
“. . . and when the bitter-hard reality comes at me like a punishing evil stranger . . .”

- A** Irony
- B** Simile
- C** Symbolism
- D** Rhyme

3

Which of the following is an example of irony?

- A** “He has taken me on this journey . . .”
- B** “We argue about the price of pomegranates.”
- C** “Reality comes at me like a punishing evil stranger . . .”
- D** “The truth of it is, he’s the scholar . . .”

2

What literary device does the author use in the following lines?
“He’s sure I’ll be healthy so long as I eat more oranges, and tells me the orange has seeds and so is perpetual; and we too will come back like the orange trees.”

- A** Rhyme
- B** Repetition
- C** Personification
- D** Sensory details

4

What type of language does the author use in the following lines?
“He walks slower than I do so I must slow up.”

- A** Sensory detail
- B** Metaphor
- C** Rhyme
- D** Simile

Writing Extended Responses

The reading portion of the Illinois Standards Achievement Test (ISAT) includes multiple-choice questions followed by an extended-response question. There are two extended-response questions on the ISAT. The extended-response questions will be worth 10 percent of your overall score. This type of question requires you to write an answer, in paragraph form, to demonstrate how well you understand what you read.

The people who score the test will read your response and score it on these points:

- Answer the prompt by discussing the key ideas from the text—ideas that are stated and ideas that are implied. You will need to “read between the lines” to identify the implied ideas.
- Include relevant text references.
- Make connections and draw conclusions. These can be personal experiences. Be sure to explain why you are including the comparison.
- Extend rather than simply state ideas.
- Balance the number of text references and connections made to those references.

Every extended response should include the following three basic parts:

Introduction This section introduces your reader to the main idea of your essay. Make sure your focus is clearly stated.

Body This section develops the main idea of your response through the use of supporting ideas and details. Include as many examples from the text as possible to support your response.

Conclusion The conclusion draws your ideas together and brings your response to a close. Make sure the conclusion summarizes, or restates, your focus.

It is important that your answer is not too general, or it will receive a low score. Your answer must include specific details from the passage. However, don't just list the details from the passage. Make a general statement first and then explain how details from the passage support it. Craft your answer so that it would make sense to any reader, not just to yourself.

Tip

The first line of your response should grab the reader's attention and lead the reader to your main idea.

Tips for Success

- Be sure to read the extended-response question *before* reading the passage. This will help you recognize information in the reading selection that will help you answer the question.
- Underline any key words in the question such as *define*, *compare*, or *explain*.
- When answering extended-response questions, remember that the objective is to demonstrate how well you can explain and support an idea.
- Keep the following in mind:
 - Read over all essay questions before writing.
 - Think before you write.
 - Map or outline the main points that you want to cover and the order they will appear in.
 - Write legibly.
 - Proofread your essay for errors.

There are many forms of the extended-response question. The list below includes some of the most common types you will be asked to answer on the ISAT.

Types of Extended-Response Questions

- Author & Personal
- Author's Technique
- Author's Use of Language
- Be the Character
- Character Study
- Compare & Contrast
- Make Connections
- Make Predictions
- Respond Emotionally
- Retell & Recount
- Significance of Events
- Summarize

Extended-Response Vocabulary

The following key terms are commonly found in extended-response questions. Understanding the terms is essential to successfully answering the questions. Knowing these words will help you identify what is being asked and will help you write a response that is clear and to the point.

Key Terms to Know

Analyze Break into separate parts and discuss, examine, or interpret each part.

Compare Examine two or more things. Identify similarities and differences.

Contrast Show differences. Set in opposition.

Define Give the meaning, usually a meaning specific to the course or subject. Determine the precise limits of the term to be defined. Explain the exact meaning. Definitions are usually short and to the point.

Describe Give a detailed account. Make a picture with words. List characteristics, qualities, and parts.

Discuss Consider and debate, or argue, the pros and cons of an issue. Compare and contrast.

Evaluate Give your opinion or cite the opinion of an expert. Include evidence to support the evaluation.

Explain Make an idea clear. Logically show how a concept is developed. Give reasons for an event.

Illustrate Give concrete examples. Explain clearly by using comparisons or examples.

Interpret Comment on, give examples, and describe relationships. Explain the meaning. Describe, then evaluate.

Outline Describe main ideas, characteristics, or events. (*Outline* does not necessarily mean “write a Roman numeral/letter outline.”)

Prove Support with facts (especially facts presented in the test or in class).

Relate Show the connections between ideas or events. Provide a larger context.

State Explain precisely.

Summarize Give a brief, condensed account. Include conclusions. Avoid unnecessary details.

Formula for Success Checklist

To answer an extended-response question successfully, you should have a formula or a plan. Here is a checklist that you should think about as you write your essay:

1. Identify what the extended-response question is asking.
2. Begin your response by stating your position.
3. Explain why you are taking the position, and support it with details and key ideas (both stated and implied) from the reading selection.
4. If appropriate to do so, make connections to your own life or to another text or medium, such as film, to support your position.
5. Be sure to have a purpose for including the information you use. Information must be relevant and purposeful.

Below is a scoring rubric to help you after you have written an essay. Look over the qualities that make an essay a 4 or a 2.

Rubric for the Grade 6 Extended-Response Question

Score	Criteria
4	<ul style="list-style-type: none"> • I demonstrate understanding by explaining the key ideas from the text, both stated & unstated. • I use information from the text to interpret or connect the text to other situations or texts through analysis, evaluation, inference & comparison. • I include specific text examples & important details to fully support my explanation. • I effectively weave text examples into my interpretation.
3	<ul style="list-style-type: none"> • I demonstrate understanding by explaining some key ideas from the text, both stated & unstated. • I use information from the text to interpret or connect the text to other situations or texts, but there are some gaps in my analysis, evaluation, inference, or comparison. • I include some examples & important details to support my explanation, but they may not be specific. • I partially weave text examples into my interpretation.
2	<ul style="list-style-type: none"> • I demonstrate understanding by explaining only the stated or unstated ideas. • I use information from the text with little or no interpretation (summary). • I include only limited text examples to support my explanation. • I use mostly the author's ideas or mostly my own ideas (unbalanced).
1	<ul style="list-style-type: none"> • I explain too little or nothing from the text. • I use inaccurate, unimportant, or no text examples. • I wrote too little to show understanding of the text.
0	<ul style="list-style-type: none"> • I write nothing. • I write nothing related to the text. • I write about something other than the assignment.

Source: <http://www.isbe.net/assessment>

Extended-Response Practice

Directions

Read the following article. After reading, answer the extended-response question on the next page.

Let the Bullies Beware

by

Ritu Upadhyay and Andrea Desimone

- 1 The school yard of Shawnee Elementary School in Grand Tower, Illinois, is usually in an uproar¹ with kids playing. But every now and then some serious words can be heard: “I don’t like it when you do that. Please stop.” Children in every grade at Shawnee Elementary were taught this response as part of an anti-bullying program that was introduced in the school.
- 2 Five million elementary- and middle-school students in the United States are bullied each year. In some cases, bullying leads to a situation in which the kids who have been bullied become bullies themselves. Researchers² at the National Threat Center found that in more than 2/3 of 37 violent acts in schools, the kids who were the attackers had felt “bullied or threatened, attacked or injured” by other kids.

Bully Busters

Tips to help you deal with mean kids

- 3 **Believe you’re bully-proof.** Keep bullies away by acting confident, says Carol Watkins, M.D., a psychiatrist³ who gives talks and workshops on bullying. Stand up straight when walking through the halls, and look everyone in the eye when you talk to them.
- 4 **Stay with your friends.** There’s safety in numbers, Watkins says, so surround yourself with friends—especially when entering places like the lunchroom or school yard where bullies hang out.
- 5 **Speak up.** Ignoring bullies doesn’t always work. Watkins suggests that you respond to teasing with a funny comeback.⁴ If that doesn’t stop the teasing, just be honest and say, “What you’re doing is wrong; stop it!”
- 6 **Learn self-defense.** Take up martial arts⁵ to build your confidence and make yourself feel safer. If bullies turn violent, you will know how to stop them with very little physical contact.
- 7 **Get help.** Tell your parents and/or teachers about any bullying that goes on, Watkins says. Even if you think you can handle some teasing, you should never have to feel scared. Once bullies realize that bullying can bring them serious punishment—like suspension or worse—they will probably decide that bothering you is just not worth it.

¹uproar: a noisy excitement and confusion; ²researchers: people who study a topic and then give a report about their information; ³psychiatrist: medical doctor who treats people with emotional problems and mental illness; ⁴comeback: a quick and witty reply; ⁵martial arts: methods of self-defense, such as judo and karate, that originated in Asia

Example Answers for Extended-Response Question

The following are examples of responses to the extended-response question. Read through the responses and compare them to your own response.

Question: Do you think the tips listed in “Bully Busters” could help someone deal with a bully? Which tips would be most helpful? Which tips would not help?

Grade: 6

Sample: 1

Score: 3

DIRECTIONS

Make sure you

- **read the question completely and make sure you understand it before you start to write,**
- **write your answer in your own words,**
- **write so that another person can read your answer and understand your thoughts,**
- **review your answer to see if you need to rewrite any part of it.**

I think that most of the tips that are given in this passage would be helpful to stop a bully from being mean to you. The tip “Stay With Your Friends” is a very helpful way to stop bullies. If you are a bully and you see a lot of kids you don’t like together, you probably would not want to bully them because the chances are a lot higher of being caught or told on.

The tip “Learn Self-Defense” isn’t a good tip to prevent a bully from bullying you because if you were very good at self-defense and fought back at them, then you would be the bully and I’m not interested in being a bully.

The last tip, “Get Help,” is a really helpful tip because if you tell someone about the problem, the bully would be informed that what he was doing was wrong. There are a lot of ways for kids all around the country to stop bullying that aren’t fighting back with your fists but with your mouth.

Grade: 6

Sample: 2

Score: 2

These bully tips are helpful to use for dealing with a bully. These tips would be helpful because you can use them to stop a bully from bullying you. Some of the tips given are believe you're bully-proof, stay with your friends, speak up, learn self-defense, and get help. These tips are very easy to learn and can be used for the rest of your life to stop being bullied.

Grade: 6

Sample: 3

Score: 1

Yes. The tips are very good to avoid bullies. People don't like bullies because they make fun of you and do mean stuff to you. They are very bad and get people mad. Another thing that gets me mad is when I am bored because it makes me angry. Bullies make me angry too. The tips make you less angry because they make less bullies.



Practice Test

Session 1



Practice Test

Session 1

Directions

In this part of the test, you are going to read a speech, three passages from different stories, an article, and a poem. You will answer questions about what you have read after each selection. You may look back at the reading selections as often as you like in order to answer the questions.



And Ain't I a Woman?

Address to the Ohio Women's Rights Convention, 1851

by
Sojourner Truth

- 1 That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain't I a woman? Look at me! Look at my arm. I have ploughed and planted, and gathered into barns, and no man could head¹ me! And ain't I a woman? I could work as much and eat as much as a man—when I could get it—and bear the lash as well! And ain't I a woman? I have borne thirteen children, and seen them most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman?
- 2 Then they talk about this thing in the head; what's this they call it? [Intellect, someone whispers.]² That's it, honey. What's that got to do with women's rights or Negroes rights? If my cup won't hold but a pint, and yours holds a quart, wouldn't you be mean not to let me have my little half-measure full?
- 3 Then that little man in black there, he says women can't have as much rights as men, 'cause Christ wasn't a woman! Where did your Christ come from? Where did your Christ come from? From God and a woman! Man had nothing to do with Him.
- 4 If the first woman God ever made was strong enough to turn the world upside down all alone, these women together ought to be able to turn it back, and get it right side up again! And now they is asking to do it, the men better let them.
- 5 Obliged³ to you for hearing me, and now old Sojourner ain't got nothing more to say.

¹**head:** In this speech, *head* means, “to do something better than someone else.” ²**intellect:** A person's *intellect* (IN tuh lekt) is his or her intelligence. ³**obliged:** *Obliged* (uh BLYJD) is another word for “grateful.”

**1**

In this speech, Truth's *main* purpose is to —

- A** describe
- B** inform
- C** entertain
- D** persuade

4

What literary device does the author use to help readers recognize her message?

- A** Simile
- B** Rhyme
- C** Repetition
- D** Metaphor

2

The main idea of the speech is that —

- A** Truth is stronger than many men
- B** Truth lost many of her children to slavery
- C** all women should be given special treatment
- D** all women should have the same rights as men

5

What mood is reflected in the tone of Truth's words?

- A** Anger
- B** Regret
- C** Suspense
- D** Restlessness

3

Which statement from the speech is an opinion?

- A** "I have ploughed and planted . . ."
- B** ". . . and no man could head me!"
- C** "Then they talk about this thing in the head . . ."
- D** ". . . now old Sojourner ain't got nothing more to say."



Read this passage about Maya Angelou (Marguerite Johnson) and her brother Bailey. Then answer the questions.

from *I Know Why the Caged Bird Sings*

by
Maya Angelou

- 1 When I was three and Bailey four, we had arrived in the musty little town, wearing tags on our wrists which instructed “To Whom It May Concern” that we were Marguerite and Bailey Johnson Jr., from Long Beach, California, en route to Stamps, Arkansas, c/o¹ Mrs. Annie Henderson.
- 2 Our parents had decided to put an end to their calamitous marriage, and Father shipped us home to his mother. A porter had been charged with our welfare he got off the train the next day in Arizona and our tickets were pinned to my brother’s inside coat pocket.
- 3 I don’t remember much of the trip, but after we reached the segregated southern part of the journey, things must have looked up. Negro passengers, who always traveled with loaded lunch boxes, felt sorry for “the poor little motherless darlings” and plied us with cold fried chicken and potato salad.
- 4 Years later I discovered that the United States had been crossed thousands of times by frightened Black children traveling alone to their newly affluent² parents in Northern cities, or back to grandmothers in Southern towns when the urban North reneged³ on its economic promises.
- 5 The town reacted to us as its inhabitants had reacted to all things new before our coming. It regarded us after a while without curiosity but with caution, and after we were seen to be harmless (and children) it closed in around us, as a real mother embraces a stranger’s child. Warmly, but not too familiarly.
- 6 We lived with our grandmother and uncle in the rear of the Store (it was always spoken of with a capital s), which she had owned some twenty-five years.
- 7 Early in the century, Momma (we soon stopped calling her Grandmother) sold lunches to the sawmen in the lumberyard (east Stamps) and the seedmen at the cotton gin (west Stamps). Her crisp meat pies and cool lemonade, when joined to her miraculous ability to be in two places at the same time, assured her business success. From being a mobile lunch counter, she set up a stand between the two points of fiscal⁴ interest and supplied the workers’ needs for a few years. Then she had the Store built in the heart of the Negro area.

¹c/o: in the care of; ²affluent: wealthy; ³reneged: went back on; ⁴fiscal: monetary



6

The narrator talks about her parents' "calamitous marriage." What does *calamitous* mean?

- A** secret marriage
- B** friendly marriage
- C** distressful marriage
- D** long-lasting marriage

7

The use of the first-person "I" indicates that this passage is *most likely* from a(n) —

- A** biography
- B** autobiography
- C** newspaper article
- D** history book excerpt

8

The narrator and her brother were sent to live in the South because —

- A** their parents had no money
- B** their parents had moved to the South
- C** their parents had ended their marriage
- D** their parents wanted them to know their grandmother

9

Which event comes *first* in chronological, or time, order?

- A** The narrator's parents got divorced.
- B** The narrator and her brother moved into the Store.
- C** The narrator and her brother took a train to Stamps.
- D** The narrator and her brother were fed by the train passengers.

10

How did the children *most likely* feel after living in Stamps for a short time?

- A** Fearful
- B** Boastful
- C** Confused
- D** Welcome



from **Slower Than the Rest**

by
Cynthia Rylant

- 1 Leo was the first one to spot the turtle, so he was the one who got to keep it. They had all been in the car, driving up Tyler Mountain to church, when Leo shouted, "There's a turtle!" and everyone's head jerked with the stop.
- 2 Leo's father grumbled something about turtle soup, but Leo's mother was sympathetic toward turtles, so Leo was allowed to pick it up off the highway and bring it home. Both his little sisters squealed when the animal stuck its ugly head out to look at them, and they thought its claws horrifying, but Leo loved it from the start. He named it Charlie.
- 3 The dogs at Leo's house had always belonged more to Leo's father than to anyone else, and the cat thought she belonged to no one but herself, so Leo was grateful for a pet of his own. He settled Charlie in a cardboard box, threw in some lettuce and radishes, and declared himself a happy boy.
- 4 Leo adored Charlie, and the turtle was hugged and kissed as if he were a baby. Leo liked to fit Charlie's shell on his shoulder under his left ear, just as one might carry a cat, and Charlie would poke his head into Leo's neck now and then to keep them both entertained.
- 5 Leo was ten years old the year he found Charlie. He hadn't many friends because he was slower than the rest. That was the way his father said it: "Slower than the rest." Leo was slow in reading, slow in numbers, slow in understanding nearly everything that passed before him in a classroom. As a result, in fourth grade Leo had been separated from the rest of his classmates and placed in a room with other children who were as slow as he. Leo thought he would never get over it. He saw no way to be happy after that.
- 6 But Charlie took care of Leo's happiness, and he did it by being congenial. Charlie was the friendliest turtle anyone had ever seen. The turtle's head was always stretched out, moving left to right, trying to see what was in the world. His front and back legs moved as though he were swimming frantically in a deep sea to save himself, when all that was happening was that someone was holding him in midair. Put Charlie down and he would sniff at the air a moment, then take off as if no one had ever told him how slow he was supposed to be.
- 7 Every day, Leo came home from school, took Charlie to the backyard to let him explore and told him about the things that had happened in fifth grade. Leo wasn't sure how old Charlie was, and, though he guessed Charlie was probably a young turtle, the lines around Charlie's forehead and eyes and the clamp of his mouth made Leo think Charlie was wise the way old people are wise. So Leo talked to him privately every day.



11

Charlie is described as *congenial* and *friendly*. How else might he *best* be described?

- A** Careful
- B** Agreeable
- C** Confused
- D** Concerned

12

What message can be inferred from this story?

- A** Pets can make people happy.
- B** Pets are mean to most kids.
- C** Pets can't take the place of people.
- D** Pets are a lot of hard work.

13

What is the main conflict that Leo faces?

- A** His parents give him a hard time for caring about Charlie.
- B** His learning difficulties make it hard for him to be happy.
- C** He is concerned that the family's other pets will feel neglected.
- D** He worries that his father might use Charlie to make turtle soup.

14

Which of the following is a good summary statement about the story?

- A** A young boy works hard to buy a pet.
- B** A young boy learns the pain of losing a pet.
- C** A young boy finds a pet that changes his life forever.
- D** A young boy persuades his parents to let him have a pet turtle.

15

What is the main theme of this story?

- A** It's hard to tell the age of turtles.
- B** Leo's father was not very nice to him.
- C** "Slow" people often don't have friends.
- D** Life is more enjoyable when you have friends.



from *Too Soon a Woman*

by
Dorothy Johnson

1 We left the home place behind, mile by
slow mile, heading for the mountains,
across the prairie where the wind blew
forever.

2 At first there were four of us with the
one-horse wagon and its skimpy load. Pa
and I walked, because I was a big boy of
eleven. My two little sisters romped and
trotted until they got tired and had to be
boosted up into the wagon bed.

3 That was no covered Conestoga¹, like Pa's
folks came west in, but just an old farm
wagon, drawn by one weary horse, creaking
and rumbling westward to the mountains,
toward the little woods town where Pa
thought he had an old uncle who owned a
little two-bit² sawmill.

4 Two weeks we had been moving when
we picked up Mary, who had run away
from somewhere that she wouldn't tell. Pa
didn't want her along, but she stood up to
him with no fear in her voice.

5 "I'd rather go with a family and look
after the kids," she said, "but I ain't going
back. If you won't take me, I'll travel with
any wagon that will."

6 Pa scowled at her, and her wide blue
eyes stared back.

7 "How old are you?" he demanded.

8 "Eighteen," she said. "There's teamsters³
come this way sometimes. I'd rather go
with you folks. But I won't go back."

9 "We're prid'near out of grub," my father
told her. "We're clean out of money. I got
all I can handle without taking anybody
else." He turned away as if he hated the
sight of her. "You'll have to walk," he said.

10 So she went along with us and looked
after the little girls, but Pa wouldn't talk
to her.

11 On the prairie, the wind blew. But in
the mountains, there was rain. When
we stopped at little timber claims along
the way, the homesteaders⁴ said it had
rained all summer. Crops among the
blackened stumps were rotted and
spoiled. There was no cheer anywhere
and little hospitality. The people we
talked to were past worrying. They
were scared and desperate.



- 12 So was Pa. He traveled twice as far each day as the wagon. He ranged through the woods with his rifle, but he never saw game. He had been depending on venison⁵, but we never got any except as a grudging gift from the homesteaders.
- 13 He brought in a porcupine once; that was fat meat and good. Mary roasted it in chunks over the fire, half crying with the smoke. Pa and I rigged up the tarp sheet for a shelter to keep the rain from putting the fire clean out.
- 14 The porcupine was long gone, except for some of the tried-out⁶ fat that Mary had saved, when we came to an old, empty cabin. Pa said we'd have to stop. The horse was wore out, couldn't pull anymore up those grades on the deep-rutted roads in the mountains.

¹**Conestoga:** A *Conestoga* (kawn ih STOW ga) is a covered wagon with a canvas top and large, wood wheels.

²**two-bit:** The expression *two-bit* means "practically worthless."³ **teamsters:** *Teamsters* are people who drove teams, or groups, of horses or oxen. ⁴**homesteaders:** *Homesteaders* are people who claimed and settled land.

⁵**venison:** *Venison* is deer meat. ⁶**tried-out:** *Tried-out* refers to the melted and hardened fat from the roasted porcupine.



16

Which word *best* describes the characters?

- A Fearful
- B Patriotic
- C Energetic
- D Desperate

19

From her conversation with Pa, you can conclude that Mary is —

- A lighthearted
- B determined
- C dishonest
- D shy

17

Which of the following states the main idea of the passage?

- A A boy and his family have an exhausting trip West in search of a new life.
- B A boy and his family run into bad luck on a journey.
- C A boy and his family look for the teamsters.
- D A boy and his family adopt a new child.

20

In Pa's mind, what might have been a positive effect of Mary joining the journey?

- A She knew how to hunt for food.
- B She could help drive the wagon.
- C She could help look after the kids.
- D She knew people who could get Pa a job.

18

What is the *most serious* problem this family has?

- A They have a coverless wagon.
- B They have only one horse.
- C They are poor and hungry.
- D They are running away.



Whatif

by
Shel Silverstein

Last night, while I lay thinking here,
Some Whatifs crawled inside my ear
And pranced and partied all night long
And sang their same old Whatif song:
5 Whatif I'm dumb in school?
Whatif they've closed the swimming pool?
Whatif I get beat up?
Whatif there's poison in my cup?
Whatif I start to cry?
10 Whatif I get sick and die?
Whatif I flunk that test?
Whatif green hair grows on my chest?
Whatif nobody likes me?
Whatif a lightning bolt strikes me?
15 Whatif I don't grow taller?
Whatif my head starts getting smaller?
Whatif the fish won't bite?
Whatif the wind tears up my kite?
Whatif they start a war?
20 Whatif my parents get divorced?
Whatif the bus is late?
Whatif my teeth don't grow in straight?
Whatif I tear my pants?
Whatif I never learn to dance?
25 Everything seems swell, and then
The nightmare Whatifs strike again.



21

What is the author *mainly* trying to express in the following lines:

“Everything seems swell,
and then
The nightmare Whatifs
strike again!”

- A** “If I am not careful, tiny creatures will crawl into my ear.”
- B** “Life seems OK, but then I start to worry again.”
- C** “I am fine during the day, and I only have worries at nighttime.”
- D** “When life is going well, terrible things will happen in nightmares.”

23

Which feeling is *mainly* described in this poem?

- A** Happiness
- B** Sadness
- C** Fear
- D** Anger

24

What can you conclude about the speaker in this poem?

- A** He is a teacher.
- B** He is a toddler.
- C** He is an old man.
- D** He is a school-aged kid.

22

What is the *best* summary of the meaning of this poem?

- A** Things in life will surely go wrong.
- B** Worrying is an uncommon thing to do.
- C** People should keep their Whatifs to themselves.
- D** People often worry about things that usually do not happen.

25

Which suffix shows the reader that the events happened in the past?

- A** -ed
- B** -ing
- C** -er
- D** -s



Meet the Writer

So It Won't Happen Again

- 1 **Yoshiko Uchida** (1921 – 1992) was a senior in college when the United States entered World War II. Like most other people of Japanese descent on the West Coast, Uchida and her family were uprooted by the government and forced to go to an internment camp. There, she and her family lived at Tanforan Racetrack in horse stall 40, answering to Family Number 13453 instead of their own name. Later Uchida gave the same horse stall and family number to the fictional family she created in her short story “The Bracelet.”
- 2 Uchida said that in writing about the internment camps, she tried to give readers a sense of the courage and strength that enabled most Japanese Americans to endure this tragedy.
- 3 There was another reason that she wrote about the camps:
- 4 “I always ask the children why they think I wrote *Journey to Topaz* and *Journey Home*, in which I tell of the wartime experiences of the Japanese Americans. . . . ‘To tell how you felt? To tell what happened to the Japanese people?’
- 5 ‘Yes,’ I answer, but I continue the discussion until finally one of them will say, ‘You wrote those books so it won’t ever happen again.’
- 6 And that is why I wrote this book. I wrote it for the young Japanese Americans who seek a sense of continuity with their past. But I wrote it as well for all Americans, with the hope that through knowledge of the past, they will never allow another group of people in America to be sent into desert exile ever again.”



26

According to this article, why were families forced to go to internment camps?

- A They were related to enemies of the United States.
- B They were of Japanese descent.
- C They were on the West Coast.
- D They were not Americans.

29

This article is a good example of which genre of writing?

- A Myth
- B Legend
- C Biography
- D Historical fiction

27

Which is *not* a reason why Uchida wrote about her wartime experiences?

- A To tell people how she felt
- B To help prevent future internment camps
- C To connect young Japanese Americans to their past
- D To show the courage and strength of prisoners in Japan

30

What is a possible summary of the topic of this passage?

- A How Uchida decides to name her story "The Bracelet"
- B Uchida explains her reasons for writing
- C How internment camps were created
- D Life in California during World War II

28

What is the meaning of *uprooted* in the following phrase from the passage? "...Uchida and her family were *uprooted* by the government..."

- A Relocated
- B Accused
- C Captured
- D Imprisoned



Practice Test

Session 2



Practice Test

Session 2

Directions

In this part of the test, you are going to read part of a short story and an article. You will answer questions about what you have read and complete an extended response. You may look back at the reading selections as often as you like in order to answer the questions.



This story is about a girl trying to cope with being left out of the “in crowd” at her school.

from **Fan Club**

by
Rona Maynard

1 It was Monday again. It was Monday and
the day was damp and cold. Rain splattered
the cover of *Algebra I* as Laura heaved her
books higher on her arm and sighed.
School was such a bore.

2 School. It loomed before her now, massive
and dark against the sky. In a few minutes, she
would face them again—Diane Goddard
with her sleek blond hair and Terri Pierce in
her candy-pink sweater. And Carol and Steve
and Bill and Nancy. . . . There were so many
of them, so exclusive as they stood in their
tight little groups laughing and joking.

3 Why were they so cold and unkind? Was
it because her long stringy hair hung in her
eyes instead of dipping in graceful curls?
Was it because she wrote poetry in algebra
class and got A's in Latin without really
trying? Shivering, Laura remembered how
they would sit at the back of English class,
passing notes and whispering. She thought
of their identical brown loafers, their plastic
purses, their hostile stares as they passed
her in the corridors. She didn't care. They
were clods, the whole lot of them.

4 She shoved her way through the door and
there they were. They thronged¹ the hall,
streamed in and out of doors, clustered
under red and yellow posters advertising
the latest dance. Mohair sweaters, madras
shirts, pea-green raincoats. They were all
alike, all the same. And in the center of the
group, as usual, Diane Goddard was saying,

“It'll be a riot! I just can't wait to see her
face when she finds out.”

5 Laura flushed painfully. Were they
talking about her?

6 “What a scream! Can't wait to hear what
she says!”

7 Silently she hurried past and submerged²
herself in the stream of students heading
for the lockers. It was then that she saw
Rachel Horton—alone as always, her too-
long skirt billowing³ over the white, heavy
columns of her legs, her freckled face
ringed with shapeless black curls. She called
herself Horton, but everyone knew her
father was Jacob Hortensky, the tailor. He
ran that greasy little shop where you could
always smell the cooked cabbage from the
back rooms where the family lived.

8 “Oh, Laura!” Rachel was calling her.
Laura turned, startled.

9 “Hi, Rachel.”

10 “Laura, did you watch *World of Nature*
last night? On Channel 11?”

11 “No—no, I didn't.” Laura hesitated.
“I almost never watch that kind of
program.”

12 “Well, gee, you missed something—last
night, I mean. It was a real good show.
Laura, it showed this fly being born!”
Rachel was smiling now; she waved her
hands as she talked.



- 13 “First the feelers and then the wings. And they’re sort of wet at first, the wings are. Gosh, it was a good show.”
- 14 “I bet it was.” Laura tried to sound interested. She turned to go, but Rachel still stood there, her mouth half open, her pale, moon-like face strangely urgent. It was as if an invisible hand tugged at Laura’s sleeve.
- 15 “And Laura,” Rachel continued, “that was an awful good poem you read yesterday in English.”
- 16 Laura remembered how Terri and Diane had laughed and whispered. “You really think so? Well, thanks, Rachel. I mean, not too many people care about poetry.”
- 17 “Yours was real nice though. I wish I could write like you. I always like those things you write.”
- 18 Laura blushed. “I’m glad you do.”
- 19 “Laura, can you come over sometime after school? Tomorrow maybe? It’s not very far and you can stay for dinner. I told my parents all about you.”
- 20 Laura thought of the narrow, dirty street and the tattered awning in front of the tailor shop. An awful district, the kids said. But she couldn’t let that matter. “Okay,” she said. And then, faking enthusiasm, “I’d be glad to come.”
- 21 She turned into the algebra room, sniffing at the smell of chalk and dusty erasers. In the back row, she saw the “in” group, laughing and joking and whispering.
- 22 “What a panic!”
- 23 “Here, you make the first one.”
- 24 Diane and Terri had their heads together over a lot of little cards. You could see they were cooking up something.
- 25 Fumbling through the pages of her book, she tried to memorize the theorems⁴ she hadn’t looked at the night before. The laughter at the back of the room rang in her ears. Also those smiles—those heartless smiles. . . .
- 26 A bell buzzed in the corridors; students scrambled to their places. “We will now have the national anthem,” said the voice on the loudspeaker. Laura shifted her weight from one foot to the other. It was so false, so pointless. How could they sing of the land of the free, when there was still discrimination. Smothered laughter behind her. Were they looking at her?
- 27 And then it was over. Slumping in her seat, she shuffled through last week’s half-finished homework papers and scribbled flowers in the margins.

¹**thronged:** *Thronged* means “crowded” or “pressed together in large numbers.” ²**submerged:** *Submerged* (sub MURJD) means “put or went under, as in water.” ³**billowing:** A *billowing* skirt swells out. ⁴**theorems:** *Theorems* (THEER umz) are basic math rules or ideas that can be shown to be true.



31

What is the setting of this story?

- A A coffee shop
- B A tailor shop
- C A bookstore
- D A school

32

What is the main conflict the narrator faces in paragraphs 2 and 3?

- A She hates writing poetry.
- B Her books get wet in the rain.
- C She thinks other kids don't like her.
- D She gets in trouble for writing notes.

33

Which of the following is a theme of this story?

- A Life can be difficult when you don't fit in.
- B You should wear nice clothes to be liked.
- C All popular kids have fun at school.
- D People should never be trusted.

34

From which point of view is this story told?

- A First-person ("I" perspective)
- B Second-person ("you" perspective)
- C Limited third-person (one character's perspective)
- D Omniscient ("all-knowing" perspective)

35

The third sentence in paragraph 1 begins, "Rain splattered the cover . . ." What does this phrase mean?

- A The cover got cold.
- B The cover got wet.
- C The cover was old.
- D The cover was decorated.



36

Which of the following sentences *best* helps the reader form a mental picture?

- A "There were so many of them . . ."
- B ". . . her long stringy hair hung in her eyes . . ."
- C ". . . she wrote poetry in algebra class . . ."
- D "They were all alike, all the same."

39

The following is an example of which literary device: ". . . that was an awful good poem you read yesterday in English."

- A Rhyme
- B Verbal irony
- C Sensory detail
- D Personification

37

When Terri and Diane laugh and whisper, what does Laura think?

- A They are talking about her.
- B They are sharing answers in class.
- C They are talking about poetry.
- D They will invite her to their homes.

40

Laura sees Diane Goddard and her group talking in the hall. What does Laura *most likely* think would happen to her if she stopped to talk to the group?

- A They would tease her.
- B They would compliment her.
- C They would apologize to her.
- D They would ask to see her homework.

38

Rachel invites Laura to her home because she —

- A wants to trick her
- B is proud of her home
- C likes and respects Laura
- D needs help with her algebra homework



41

Read the following section from the passage: "Diane Goddard with her sleek blond hair and Terri Pierce in her candy-pink sweater. And Carol and Steve and Bill and Nancy . . ." What idea does the author want to express by mentioning so many names in a row?

- A The rest of the names are not known.
- B There are too many names in the group to list.
- C Those are the only important names in the group.
- D The author does not want to list any more names.

42

Why might Laura accept an invitation to dinner at Rachel's house even though she isn't really excited to go?

- A Laura wants to meet Rachel's parents.
- B Laura is afraid to say no to Rachel.
- C Laura feels sorry for Rachel.
- D Laura wants to be popular.

43

The author writes the following about the neighborhood in which Rachel lives: ". . . narrow, dirty street and the tattered awning in front of the tailor shop." How can these details be interpreted?

- A Rachel's family must work very hard.
- B Rachel's family does not want to live there.
- C Rachel's family does not have much money.
- D Rachel family is new to the neighborhood.

44

This passage from "Fan Club" is a good example of what type of writing?

- A Narrative
- B Expository
- C Persuasive
- D Descriptive

45

Which of the following is a synonym for the word *awning*?

- A Sill
- B Roof
- C Door
- D Window

**46**

Laura says she doesn't care about what the popular kids think of her. However, her thoughts and actions suggest that she does. Write about two things that Laura thinks or does that suggest she cares about what the popular kids think of her. Use information from the passage and your own knowledge to support your answer.

Extended Response

DIRECTIONS

- Make sure you**
- read the question completely and make sure you understand it before you start to write,
 - write your answer in your own words,
 - write so that another person can read your answer and understand your thoughts,
 - review your answer to see if you need to rewrite any part of it.



A large rectangular box containing 20 horizontal lines, intended for writing a response.



Telling Time, A Drop at a Time

by
Doris Williams

There once was an era when knowing the exact time did not seem as important as today. Centuries ago, no one rushed to catch a plane or punch a timecard at work. As a result, there was no need for atomic clocks or quartz watches, such as we have today.

Sundials kept time in the ancient world. The first sundials were simply long poles stuck in the ground that cast a shadow from the sun. The length and direction of the shadow was measured to tell the approximate time of day. But how would someone tell time on a cloudy day or at nighttime? Water clocks solved this problem.

A water clock was found in the tomb of an Egyptian pharaoh who was buried in 1500 B.C. In 325 B.C., the Greeks made water clocks from stone. Actually, they were vessels, or small cups or bowls, with a small hole in the bottom where water dripped out at a certain rate. These stone vessels had markings on the sides that measured the passing “time.”

Other water clocks were designed to slowly fill up with water. Markings on the inside tracked the passing of time as they filled with water. Later, Romans and Greeks made fancier water clocks by adding bells and gongs to the clocks. Water clocks were an improvement over sundials. However, the flow of water is not steady so these clocks could never guarantee accurate time.



You can make a water clock by following these directions.

Materials:

- Five paper cups all of one size
- Five thumbtacks
- Large glass jar
- Piece of cardboard, 4 feet long and 6 inches wide
- Kitchen timer
- Strip of paper
- Transparent tape
- Marker

Directions:

1. Punch a hole in the bottom of each paper cup with a thumbtack.
2. Tack the five cups to the piece of cardboard, one under another in a straight vertical line, half an inch apart.
3. Tape the strip of paper to the large glass jar and place the jar under the bottom cup.
4. Pour some water into the top paper cup to be sure the water drips easily from cup to cup and into the jar. Empty the glass jar if there is any water in it.
5. Now fill the top cup with water. Using the timer, at the end of every 5 minutes, mark the water level on the paper that you taped to the glass jar.

When the paper strip is marked up to the top of the jar, your water clock is complete. Empty the jar. You can start your water clock to time an activity. By using the five-minute marks, you can see how long you spend doing homework, using a computer, or talking on the phone.



47

Water clocks were an improvement over sundials because they —

- A could give the time at night
- B required less maintenance
- C were easier to assemble
- D were more accurate

50

What type of illustrations would be *most* helpful in the water clock activity?

- A An illustration of a sundial
- B An illustration of a water clock
- C An illustration of each step in the process
- D An illustration of the paper strip used in the water clock

48

Water clocks were not totally accurate because —

- A not enough water was used
- B they frequently ran out of water
- C vessels sometimes absorbed water
- D water does not flow at a steady rate

51

What part of the directions could *best* be clarified to construct a water clock?

- A The directions explaining how to punch holes in the cups
- B The directions explaining how to make the paper strip
- C The directions explaining how to measure the water
- D The directions explaining how to empty the jar

49

What is the next step after taping a strip of paper to the large glass jar?

- A Punch a hole in the bottom of each cup.
- B Pour water into the top paper cup.
- C Use a timer to mark the water levels.
- D Place a jar under the bottom cup.



Practice Test

Session 3



Practice Test

Session 3

*D*irections

In this part of the test, you are going to read two articles. You will answer questions about what you have read and complete an extended response. You may look back at the reading selections as often as you like in order to answer the questions.



This article is about why kids around the world eagerly await each new installment in the Harry Potter series.

The Real Magic of Harry Potter

by
Nancy Gibbs

- 1 So why all the fuss about Harry Potter? There were already lots of books with unicorns and wizards in them before Harry came along. And there were certainly lots of books about orphans searching for their roots and young people coming of age.
- 2 What makes author J.K. Rowling's Harry Potter books different? Simply put, readers say, Rowling gets everything right. She writes as though she knows what it's like to be 13 years old. She knows how it feels to be nervous or shocked at discovering what you can do if you try. Through her books, Rowling talks to kids as though they know as much as—or more than—she does about the things that matter. Many readers say they like the characters she has created, Harry above all, not because he is fantastic but because he is familiar.
- 3 Unlike big and all-powerful superheroes, Harry has the look of an ordinary guy but the heart of a hero. He is small but fast, and his slogan might be “The wand is mightier than the sword.”
- 4 “He’s kind of like me,” says Alex Heggen, 12, of Des Moines, Iowa, who sees some of himself in Harry and hopes to find more of Harry in himself. “He’s just brave sometimes . . . I’ve got black hair, I wear glasses, we’re about the same height. . . . Wearing glasses and having braces—getting picked on is just your life. You have to deal with it.”
- 5 Kids say that the friendship between Harry, Ron, and Hermione shows that Rowling understands how young people deal with one another. “She gets almost everything right,” says Ligia Mizhquiri, 12, of Chicago, Illinois. “What happens [at Harry’s school] happens to us. Some of us are popular. Some of us are not. Some of us get bullied. Some of us are bullies.”



- 6 Harry's friendship with his buddy Ron is so familiar to kids that when word got out that a character would die in Book 4, children wrote to Rowling and begged her not to kill off Ron. They were afraid it would be the way it often is in the movies—the sweet best friend is the one who dies.
- 7 And Hermione is more than “the smart one.” She's resourceful and at times she can be the toughest of the three. “Hermione ignores a lot,” says Ellis O'Connor, 10, of Evanston, Illinois. “Ignoring while people are teasing is very, very important, because if you don't ignore them, they'll get on your nerves more, and it will be worse.”
- 8 Kids who are teased because they don't have cool clothes can connect with Ron Weasley and his large family. “If you took all three [Harry, Ron, and Hermione] and put them in a blender, you'd get me,” says Ryan Gepperth, 12, of Chicago. “I like to try new things, like Harry. I love reading, like Hermione. And I have problems of my own, like Ron. Ron gets made fun of a lot because he has a lot of brothers and sisters and he comes from a poor family. The other kids don't like him because of that.”
- 9 The Weasleys *are* poor, but they also are hardworking, loving, and generous. Mrs. Weasley can cast a spell to make dirty dishes clean themselves, but she can't create money out of thin air to buy new appliances for the kitchen. That's the kind of family many Potter readers can understand.



52

What does the word *roots* mean as used in the following sentence?

“And there were certainly lots of books about orphans searching for their *roots* and young people coming of age.”

- A Parts of a tree
- B Family photos
- C Family beginnings
- D Books about relatives

54

What would be a good summary statement for this article?

- A Many kids like reading about the adventures in the Harry Potter books.
- B Many kids can identify with the characters in the Harry Potter books.
- C Some kids enjoy reading about characters with super powers.
- D Some kids look a lot like the characters in Rowling’s books.

53

Which sentence *best* represents what the writer means by “The wand is mightier than the sword”?

- A Some tools are better for fighting than others.
- B People with swords and wands have all the power.
- C Running away is smarter than fighting your enemies.
- D Being quick and smart is better than being big and strong.

55

Which word in the following sentence is a homonym?
“Kids who are teased because they don’t have cool clothes can connect with Ron Weasley and his large family.”

- A Clothes
- B Cool
- C They
- D Have

56

This selection is an example of which type of writing?

- A Expository
- B Persuasive
- C Narrative
- D Poetry



57

Which real-life situation could the Harry Potter books *best* help readers deal with?

- A Making new friends
- B Jealousy of siblings
- C Divorce of parents in the family
- D Getting picked on by a bully

58

Which statement from the selection expresses a fact?

- A "Ignoring while people are teasing is very, very important."
- B "She writes as though she knows what it's like to be 13 years old."
- C "... children wrote to Rowling and begged her not to kill off Ron."
- D "... the sweet best friend is the one who dies. . . ."

59

One reason young readers enjoy Rowling's books is because she —

- A knows how 13-year-olds think
- B knows how wizards can sometimes turn evil
- C wants to trick readers into believing that Harry is real
- D ignores readers' requests for certain plot twists

60

Which reason would the way an illustrator might draw the Harry Potter characters be *most* important?

- A The drawings would help the reader keep the characters straight.
- B The drawings would let the reader use his or her imagination.
- C The drawings would show the reader that the characters look like normal kids.
- D The drawings would help the reader understand the plot.

61

Even though they do not have much money, the Weasleys could be considered "rich" because they —

- A are hardworking, loving, and generous
- B get ignored by other people
- C do not have cool clothes
- D cannot buy appliances



62

Which of the following main ideas is suggested in the article?

- A Many kids have personalities similar to the Harry Potter characters.
- B Rowland has spent a lot of time researching children.
- C Some kids are bullied like Harry.
- D Rowland was bullied as a child.

64

According to one reader of Rowling's books, why is it important to ignore teasing?

- A To keep teasing from turning you into a bully
- B To keep a bully from bothering you more and more
- C To keep a bully from getting you into trouble
- D To keep teasing from making you sick

63

What is the meaning of the word *resourceful* in the following sentence?
"And Hermione is more than 'the smart one.' She's *resourceful* and at times she can be the toughest of the three."

- A The most intelligent
- B The biggest and strongest
- C Able to deal with situations
- D Able to make new friends

65

According to the article, how do Harry and the other characters relate to each other?

- A They have different personalities and support each other.
- B They are very similar and always get along well.
- C They look very different and don't always get along.
- D Harry and Ron are small and Hermione is big.

66

When comparing Harry Potter and a superhero, which statement is true?

- A Both are physically strong.
- B Both are adventurous.
- C Both are natural.
- D Both are secretive.

**67**

Using information from the article, give two reasons why young people enjoy reading Harry Potter books. Use information from the passage and your own knowledge to support your answer.



Extended Response

DIRECTIONS

Make sure you

- read the question completely and make sure you understand it before you start to write,
- write your answer in your own words,
- write so that another person can read your answer and understand your thoughts,
- review your answer to see if you need to rewrite any part of it.



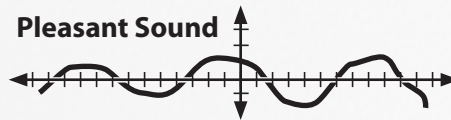
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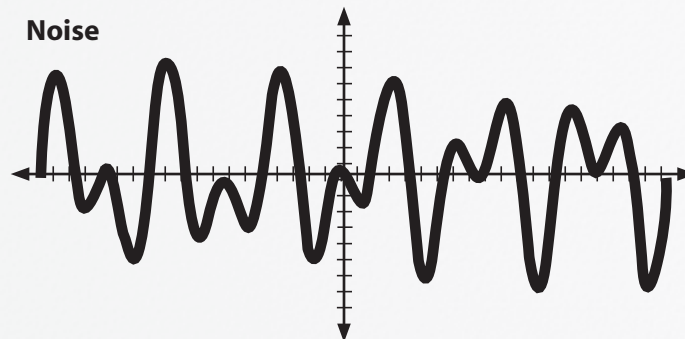
A Dish and a Cone

by Doris Williams

Sound travels through the air like a wave travels on the ocean. On the ocean, waves have different patterns. Waves may be broad and high if the water is being stirred up by the wind or a storm. If the water is calm, the waves flow smoothly. Sound waves also have different patterns. Sounds that are pleasant, such as quiet music, have regular patterns. If you could see the sound-wave patterns made by quiet music as they traveled through the air, you would see this picture:



If you were to shake a bag of empty cans, you would hear a clattering noise. This sound produces a sound wave with an irregular pattern. An irregular sound-wave pattern looks like this:



Sound waves can travel great distances through the air, but the farther they travel the weaker they become. Think of a sound wave as a signal. The signal is transmitted from a satellite traveling in space. When a signal is transmitted, there must be an object to receive the signal. Receiving sound-wave signals is the function of a satellite dish. A satellite dish has a modified cone-like shape. The signal hits the sides of the dish and then moves in toward a point in the center of the dish. Electronic instruments, located in the center of the dish, turn up the volume and send the sounds into radios or televisions.

To better understand how sound travels, you can make a sound cone. As you use your sound cone, sound waves will hit the sides of the cone and move toward the center point of the cone, in the same manner as the satellite dish receives sound waves.



Making a Sound Cone

You can make a sound cone by following these directions.

Materials:

- Large piece of poster board or thick paper, 18 inches by 24 inches
- Transparent tape

Directions:

1. Roll the poster board into a cone shape.
2. Leave a small hole (about 1/2 to 1 inch across) at the pointed end of the cone.
3. Leave the big end of the cone open and as wide as possible.
4. Tape the edges of the poster board in place.
5. Now for the fun part. Take the sound cone outside. Carefully place the small pointed end near your ear, without putting the poster board directly into your ear. Stand still and listen for a few minutes. Point the cone in different directions, but make sure not to point the sound cone directly at anything that could make a loud noise. Are you hearing sounds you have not heard before? Can you see how your sound cone is like a satellite dish?



68

How do sound waves change when they travel great distances?

- A They break up.
- B They gain speed.
- C They become weaker.
- D They become stronger.

71

Which phrase best describes the pattern of a sound wave created by shaking a bag of cans?

- A Broad and pointed
- B Uneven and jagged
- C Narrow and tapered
- D Even and widely spaced

69

How is the sound cone like a satellite dish?

- A They both must be used outside.
- B Each has electronic components.
- C The cone is as large as a satellite dish.
- D Sound waves move toward the sides in each.

72

Which could be added to the directions to make the process of constructing a sound cone clearer?

- A The number of inches the open end of the cone should measure across
- B The angle at which the user should hold the cone to his or her ear
- C The brand of tape to use to secure the edges of the poster board
- D The color of the poster board to use to make the sound cone

70

In assembling the cone, why is Step 2 necessary?

- A To focus incoming sounds
- B For easier handling of the sound cone
- C To make the cone look the same as a satellite dish
- D To create a large, open area to receive sound signals

Directions

Fill in the bubble that corresponds to the answer choice you think is best.

Session 1

1 (A) (B) (C) (D)

2 (A) (B) (C) (D)

3 (A) (B) (C) (D)

4 (A) (B) (C) (D)

5 (A) (B) (C) (D)

6 (A) (B) (C) (D)

7 (A) (B) (C) (D)

8 (A) (B) (C) (D)

9 (A) (B) (C) (D)

10 (A) (B) (C) (D)

11 (A) (B) (C) (D)

12 (A) (B) (C) (D)

13 (A) (B) (C) (D)

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27 (A) (B) (C) (D)

28 (A) (B) (C) (D)

29 (A) (B) (C) (D)

30 (A) (B) (C) (D)

Session 2

31 (A) (B) (C) (D)

32 (A) (B) (C) (D)

33 (A) (B) (C) (D)

34 (A) (B) (C) (D)

35 (A) (B) (C) (D)

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37 (A) (B) (C) (D)

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45 (A) (B) (C) (D)

47 (A) (B) (C) (D)

48 (A) (B) (C) (D)

49 (A) (B) (C) (D)

50 (A) (B) (C) (D)

51 (A) (B) (C) (D)

Session 3

52 (A) (B) (C) (D)

53 (A) (B) (C) (D)

54 (A) (B) (C) (D)

55 (A) (B) (C) (D)

56 (A) (B) (C) (D)

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66 (A) (B) (C) (D)

68 (A) (B) (C) (D)

69 (A) (B) (C) (D)

70 (A) (B) (C) (D)

71 (A) (B) (C) (D)

72 (A) (B) (C) (D)

Extended Response

DIRECTIONS

- Make sure you
- read the question completely and make sure you understand it before you start to write,
 - write your answer in your own words,
 - write so that another person can read your answer and understand your thoughts,
 - review your answer to see if you need to rewrite any part of it.

Teacher Introduction

About the Illinois Standards Achievement Test (ISAT)

The ISAT measures individual student achievement relative to the Illinois Learning Standards. The results give parents, teachers, and schools one measure of student learning and school performance.

The sixth grade ISAT was developed to help assess students' mastery in Vocabulary Development, Reading Strategies, and Literary Elements and Techniques. English language arts curriculum includes reading, writing, speaking, listening and the study of literature. Through the study of English language arts, students should be able to read fluently and understand a broad range of written materials. They must be able to communicate well and listen carefully and effectively. They should develop a command of the English language and demonstrate their knowledge through speaking and writing for a variety of audiences and purposes. In addition, students must be able to study, retain, and use information from many sources. As students progress, a structured study of literature will allow them to recognize universal themes and to compare styles and ideas across authors and era.

The sixth-grade ISAT will evaluate a student's skills in reading, listening, and writing, and covers a range of genres taught in sixth grade, including nonfiction, essays, poetry, and fiction.

The test is administered in three 45-minute sessions over two days with a minimum rest period of 10 minutes between sessions. Over the course of the test, students will read several passages, answer multiple-choice questions, and answer extended-response questions. The test sessions are structured as follows:

Session 1	Session 2	Session 3
45 minutes	45 minutes	45 minutes
6 short passages	1 longer passage with 15–18 multiple-choice items	1 longer passage with 15–18 multiple-choice items
30 multiple-choice items total	1 extended-response item	1 extended-response item
	1 functional passage with 3–5 multiple-choice items	1 functional passage with 3–5 multiple-choice items

Teaching the Lessons

Once you have reviewed the Student Introduction with the class, you are ready to start the lessons. These lessons will give your students practice in all the skills that will be tested on the ISAT. Each lesson will usually take a full class period.

The lessons are designed to encourage active student participation. Most lessons are divided into the following three parts:

- Page One introduces the particular skill that is being taught.
- Page Two contains the passage for students to read before applying the skill.
- Page Three allows students to apply what they have read and learned to test questions that model the ISAT.

In general, you will be most involved in presenting Page One. The *Apply It* section requires little teacher guidance and can be assigned in class or given as homework.

Each lesson is reproduced in the Teacher’s Annotated Edition along with a test tip in a sidebar. These tips are intended to help students with logical test-taking techniques and/or test-related information.

Lesson Format

This book will familiarize you with the ISAT. You will encounter items and passages that are similar to those on the real test. This book will:

- explain the skills students need to learn to do well on the exam.
- prepare students for the types of questions, passages, and extended responses on the exam.
- teach students test-taking strategies that will help them do well on the exam.

There are ten (10) lessons in this book. Each lesson covers a particular skill that is tested on the ISAT. Most lessons consist of the following components:

- Introduction to the Skill “This lesson gives . . .” “This lesson introduces . . .”
- Test tip on the skill being taught in the lesson
- Short passage with 3–5 items for practice of the skill
- Answers to the lesson’s practice items

Administering the Practice Test

Ideally, students should take the Practice Test two or three weeks before taking the ISAT. Be sure to follow the best test practices by simulating actual testing conditions. This will help your students become acclimated to the testing environment.

Encourage students to think about the Practice Test seriously. Explain that the Practice Test is a trial run for the ISAT and will give them the experience of answering questions within a specified time period. Remember, the attitude and demeanor you display toward the Practice Test can affect how seriously your students take the test.

A separate answer document has been provided for the students to record their answers. For the extended-response questions, students have been provided with lined forms.

After students complete the test, take time to gather feedback. Ask what they found challenging and discuss which test techniques were most helpful and useful.

Scoring the Practice Test

The scoring system for the ISAT is complicated. Multiple-choice questions are assigned different point values according to their difficulty level, and extended-response questions are scored holistically with the use of anchor papers and rubrics. Raw scores are converted into scaled scores, which correspond to the four overall score levels.

Because this method is so complex, we are unable to provide accurate scoring guides for the Practice Test to help you calculate a final score. However, you can correct each session individually and get a sense of areas where your students need further instruction. There is a rubric at the back of this book to help you score extended-response questions.

Extended-Response Reading Rubric

Readers identify important information found explicitly and implicitly in the text. Readers use this information to interpret the text and/or make connections to other situations or contexts through analysis, evaluation, or comparison/contrast.

Score	Criteria
4	<ul style="list-style-type: none"> • Reader demonstrates an accurate understanding of important information in the text by focusing on the key ideas presented explicitly and implicitly. • Reader uses information from the text to interpret significant concepts or make connections to other situations or contexts logically through analysis, evaluation, inference, or comparison/contrast. • Reader uses relevant and accurate references; most are specific and fully supported. • Reader integrates interpretation of the text with text-based support (balanced).
3	<ul style="list-style-type: none"> • Reader demonstrates an accurate understanding of information in the text by focusing on some key ideas presented explicitly and implicitly. • Reader uses information from the text to interpret significant concepts or make connections to other situations or contexts logically (with some gaps) through analysis, evaluation, inference, or comparison/contrast. • Reader uses relevant and accurate references; some are specific; some may be general and not fully supported. • Reader partially integrates interpretation of the text with text-based support.
2	<ul style="list-style-type: none"> • Reader demonstrates an accurate but limited understanding of the text. • Reader uses information from the text to make simplistic interpretations of the text without using significant concepts or by making only limited connections to other situations or contexts. • Reader uses irrelevant or limited references. • Reader generalizes without illustrating key ideas; may have gaps.
1	<ul style="list-style-type: none"> • Reader demonstrates little or no understanding of the text; may be inaccurate. • Reader makes little or no interpretation of the text. • Reader uses no references or the references are inaccurate. • Reader's response is insufficient to show that criteria are met.
0	<ul style="list-style-type: none"> • Reader's response is absent or does not address the task. • Reader's response is insufficient to show that criteria are met.

Source: <http://www.isbe.net/assessment>

Dear Parent or Guardian:

This year your child will take the Illinois Standards Achievement Test (ISAT). This test assesses students' skills covered in the middle-school curriculum, such as the ability to read critically and write responses to extended-response questions.

The ISAT is given in three 45-minute sessions over two days. On Day 1, students read approximately 6 passages and answer 30 multiple-choice questions. On Day 2, students read one longer passage and answer 15–18 multiple-choice questions about the passage's content. They will then answer one extended-response question. The extended-response question will be based on the longer passage. Your child will compose an essay based on a prompt. There will also be one functional passage with several items attached.

As a parent, you can become involved in the test-preparation process. Encourage your child to read on a regular basis, to look up unfamiliar words, and to engage in discussions about books, stories, and movies. Review written assignments and encourage your child to revise his or her work.

Most importantly, try to make your child feel at ease with taking tests. Listen for any hints of test-taking apprehension and ease it as best you can with positive reinforcement. Assure your child that he or she can improve with practice!

If you have any questions about the ISAT or how we are preparing for it, feel free to contact me.

Sincerely,

Answer Key with Assessment Objectives Identified

Item Number	Correct Answer	Assessment Objective
Session 1		
1	D	2.6.15 Identify whether a given passage is narrative, persuasive, or expository.
2	D	1.6.15 Distinguish the main ideas and supporting details in any text.
3	B	1.6.20 Distinguish between fact and opinion.
4	C	2.6.11 Identify and interpret figurative language or literary devices: (e.g., sensory detail, simile, rhyme, repetition, metaphors, alliteration, personification).
5	A	1.6.23 Explain how the author's choice of words appeals to the senses, creates imagery, suggests mood, and sets tone.
6	C	1.6.03 Determine the meaning of an unknown word using word, sentence, and cross-sentence clues.
7	B	2.6.06 Recognize points of view in narratives (e.g., first person).
8	C	1.6.14 Determine the answer to a literal or simple inference question regarding the meaning of a passage.
9	A	1.6.17 Identify or summarize the order of events in a story or nonfiction account.
10	D	1.6.07 Make and verify predictions based on prior knowledge and text.
11	B	1.6.05 Use synonyms and antonyms to define words.
12	A	1.6.14 Determine the answer to a literal or simple inference question regarding the meaning of a passage.
13	B	2.6.02 Explain how plot, setting, character, and theme contribute to the meaning of a literary selection.
14	C	1.6.16 Summarize a story or nonfiction passage, or identify the best summary.
15	D	2.6.04 Identify the author's message or theme.
16	D	2.6.07 Determine what characters are like by what they say or do by how the author or illustrator portrays them.
17	A	1.6.12 Identify explicit and implicit main ideas.
18	C	2.6.01 Identify elements of fiction: plot, character, setting, theme, character foils.
19	B	2.6.02 Explain how plot, setting, character, and theme contribute to the meaning of a literary selection.
20	C	1.6.13 Identify cause and effect organizational patterns in fiction and nonfiction.
21	B	2.6.04 Identify the author's message or theme.
22	D	2.6.03 Interpret literary passages using the following element of literary structure: exposition.
23	C	1.6.12 Identify explicit and implicit main ideas.
24	D	2.6.01 Identify elements of fiction: plot, character, setting, theme, character foils.
25	A	1.6.01 Determine the meaning of an unknown word or content-area vocabulary using knowledge of prefixes, suffixes, and word roots (see Roots and Affixes list).
26	B	1.6.18 Identify the causes of events in a story or nonfiction account.
27	D	2.6.04 Identify the author's message or theme.

Answer Key with Assessment Objectives Identified (continued)

Item Number	Correct Answer	Assessment Objective
28	A	1.6.03 Determine the meaning of an unknown word using word, sentence, and cross-sentence clues.
29	C	2.6.14 Identify the following subcategories of genres: science fiction, historical fiction, myth or legend, drama, biography/autobiography, story, poem, fairy tale, folktale, fable, nonfiction, and essay.
30	B	1.6.16 Summarize a story or nonfiction passage, or identify the best summary.
Session 2		
31	D	2.6.02 Explain how plot, setting, character, and theme contribute to the meaning of a literary selection.
32	C	2.6.01 Identify elements of fiction: plot, character, setting, theme, character foils.
33	A	2.6.04 Identify the author’s message or theme.
34	C	2.6.06 Recognize points of view in narratives (e.g., first person).
35	B	1.6.03 Determine the meaning of an unknown word using word, sentence, and cross-sentence clues.
36	B	1.6.23 Explain how the author’s choice of words appeals to the senses, creates imagery, suggests mood, and sets tone.
37	A	1.6.07 Make and verify predictions based on prior knowledge and text.
38	C	2.6.08 Determine character motivation.
39	B	2.6.13 Identify verbal irony.
40	A	1.6.08 Identify probable outcomes or actions.
41	B	1.6.23 Explain how the author’s choice of words appeals to the senses, creates imagery, suggests mood, and sets tone.
42	C	1.6.19 Draw inferences, conclusions, or generalizations about text and support them with textual evidence and prior knowledge.
43	C	1.6.21 Interpret an image based on information provided in a passage.
44	A	2.6.15 Identify whether a given passage is narrative, persuasive, or expository.
45	B	1.6.05 Use synonyms and antonyms to define words.
46	Extended Response	2.6.05 Compare stories to personal experience, prior knowledge, or other stories.
47	A	1.6.15 Distinguish the main ideas and supporting details in any text.
48	D	1.6.15 Distinguish the main ideas and supporting details in any text.
49	D	1.6.22 Determine whether a set of complex, multiple-step instructions or procedures are clear (e.g., if not clear, edit to clarify).
50	C	1.6.10 Use information in charts, graphs, diagrams, maps, and tables to help understand a reading passage
51	B	1.6.22 Determine whether a set of complex, multiple-step instructions or procedures are clear (e.g., if not clear, edit to clarify).

Answer Key with Assessment Objectives Identified (continued)

Item Number	Correct Answer	Assessment Objective
Session 3		
52	C	1.6.06 Determine the meaning of a word in context when the word has multiple meanings.
53	D	1.6.23 Explain how the author's choice of words appeals to the senses, creates imagery, suggests mood, and sets tone.
54	B	1.6.16 Summarize a story or nonfiction passage, or identify the best summary.
55	B	1.6.02 Given words that are spelled alike, identify them as homonyms.
56	A	2.6.15 Identify whether a given passage is narrative, persuasive, or expository.
57	D	2.6.05 Compare stories to personal experience, prior knowledge, or other stories.
58	C	1.6.20 Distinguish between fact and opinion.
59	A	1.6.13 Identify cause and effect organizational patterns in fiction and nonfiction.
60	C	1.6.24 Determine how illustrators use art to express their ideas.
61	A	1.6.14 Determine the answer to a literal or simple inference question regarding the meaning of a passage.
62	A	1.6.12 Identify explicit and implicit main ideas.
63	C	1.6.01 Determine the meaning of an unknown word or content-area vocabulary using knowledge of prefixes, suffixes, and word roots (see Roots and Affixes list).
64	B	1.6.14 Determine the answer to a literal or simple inference question regarding the meaning of a passage.
65	A	2.6.10 Explain the relationship between main and supporting characters.
66	B	2.6.09 Compare or contrast the behavior of two characters.
67	Extended Response	2.6.05 Compare stories to personal experience, prior knowledge, or other stories.
68	C	1.6.19 Draw inferences, conclusions, or generalizations about text and support them with textual evidence and prior knowledge.
69	D	1.6.19 Draw inferences, conclusions, or generalizations about text and support them with textual evidence and prior knowledge.
70	A	1.6.22 Determine whether a set of complex, multiple-step instructions or procedures are clear (e.g., if not clear, edit to clarify).
71	B	1.6.10 Use information in charts, graphs, diagrams, maps, and tables to help understand a reading passage
72	A	1.6.22 Determine whether a set of complex, multiple-step instructions or procedures are clear (e.g., if not clear, edit to clarify).



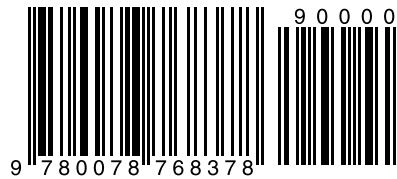
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