

Colorado Measures of Academic Success



Grade 5

Reading and Writing English Language Arts



Paper Practice Resource for Students

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The Colorado Measures of Academic Success (CMAS) is Colorado’s standards-based assessment program designed to measure the Colorado Academic Standards (CAS) in the content areas of science, social studies, English language arts, and mathematics. The sample items included in this resource provide students with an opportunity to become familiar with the format of test items that appear in the paper-based test books.

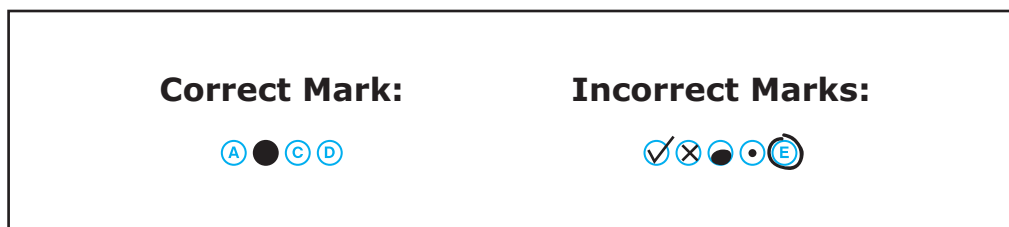
While the use of the sample items is not required, it is strongly encouraged to help ensure students are familiar with the types of items they may encounter while taking the paper-based test.

The sample item sets in the CMAS Practice Resources are not intended to be representative of a complete unit or test, nor are they intended to cover all assessed content or item types. To view assessment frameworks, high level blueprints, scoring rubrics, evidence statements and standards for the CMAS assessments, visit: https://www.cde.state.co.us/assessment/cmas_testdesign.

Item Types:

Selected Response Items

Selected response items are multiple choice questions. To respond, the student indicates their response by filling in the circle(s) next to their answer choice.



Constructed Response Items

Constructed response items are questions or prompts that require an independent, written response. To respond, the student writes his or her answer in the response box in the test book.

Converted Online Technology-Enhanced Item Types

Online technology-enhanced items converted to the paper testing format may ask students to:

- Circle the correct answer
- Complete a table with checkmarks, Xs, or letters from a list of answer choices
- Fill in the blank
- Draw lines from boxes to correct answers
- Complete a bar graph or histogram

ITEM SET 1

Today you will read a passage from *Ben and Me*. As you read the text, pay attention to the characters and events so that you can answer questions and write a narrative response.

Read the passage from *Ben and Me*. Then answer questions 1 through 5.

from *Ben and Me*

by Robert Lawson

- 1 After the Electrical Exhibition¹ most of Ben's acquaintances regarded him rather suspiciously. The Governor even crossed to the opposite side of the street when we approached.
- 2 Ben never noticed though, being wrapped-up in more experiments. I observed that he was developing an unseemly interest in lightning.
- 3 Every time a house or a tree was struck Ben was the first to reach the scene, questioning all who had been present as to how the bolt had looked, smelled or sounded, what sensations they had felt, and so on. Then he would go into a brown study² that lasted for hours, occasionally murmuring, "I wonder, I wonder."
- 4 "Wonder what?" I asked finally. It was getting on my nerves.
- 5 "Why, if lightning and electricity are the same thing."
- 6 "To me they are," I said promptly. "They're both annoying, horrid, dangerous nuisances that should be let strictly alone."
- 7 "There you go again, Amos. No vision—no vision."
- 8 "All right," I said, "ALL RIGHT. And if they *are* the same and if you *do* prove it, then what?"
- 9 "Why then," he said, "why then, I shall go down in history as he who tamed the lightning, who—"
- 10 "If you have any notion of making a house-pet of this lightning," I said, "you can go down in history as anything you please. For myself, *I* will go down in the cellar³—and stay there."

¹Electrical Exhibition—a public display of work focused on the topic of electricity

²brown study—a mood accompanied by deep thought

³cellar—an underground room, usually used for storage

- 11 Two days later I was waked from my afternoon nap by a terrible clatter overhead. Investigation disclosed Ben seated on the roof busily hammering. He had fastened a whole collection of sharp-pointed iron rods to various parts of the housetop. There were two or three on each chimney and a series of them along the ridgepole⁴. These were all connected by a tangle of wires and rods that ran down through the trapdoor into our room.
- 12 “You see, Amos,” he explained, while connecting wires to various instruments, “the trouble with most people is that they lack the calm observation of the trained scientific mind. Time after time I have rushed to the scene of one of these lightning strokes and all I could gather from the bystanders was that they were ‘terrible skeered’⁵.”
- 13 “Now by collecting a small amount of this so-called ‘lightning’ with the rods which you saw on the roof and conducting it through wires to these jars and instruments, we shall be able to investigate its nature and behavior with true scientific calm.”

From BEN AND ME: AN ASTONISHING LIFE OF BENJAMIN FRANKLIN BY HIS GOOD MOUSE AMOS by Robert Lawson, Little, Brown and Company. Copyright © 1939 by Robert Lawson, Copyright © Renewed 1967 by John W. Boyd.

⁴ridgepole—the highest horizontal beam along the ridge of a roof

⁵terrible skeered—really afraid

1. Part A

What is Ben's main challenge in the passage from *Ben and Me*?

- Ⓐ his disagreement with a friend about the safety of electricity
- Ⓑ the difficulty of fastening iron rods to the top of the house
- Ⓒ the need to gather correct information from people
- Ⓓ his effort to determine the true nature of lightning

Part B

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

- Ⓐ “. . . Ben was the first to reach the scene, questioning all who had been present. . . .” (paragraph 3)
- Ⓑ ““Why, if lightning and electricity are the same thing.”” (paragraph 5)
- Ⓒ ““. . . both annoying, horrid, dangerous nuisances”” (paragraph 6)
- Ⓓ “Investigation disclosed Ben seated on the roof busily hammering.” (paragraph 11)

2. Part A

How does the setting change in paragraph 11?

- Ⓐ The setting changes from messy and crowded to plain and simple.
- Ⓑ The setting changes from calm weather to a thunderstorm.
- Ⓒ The setting changes from the city to a specific house.
- Ⓓ The setting changes from lively to peaceful.

Part B

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

- Ⓐ “. . . a tangle of wires and rods that ran down through the trapdoor into our room.” (paragraph 11)
- Ⓑ “. . . they lack the calm observation of the trained scientific mind.” (paragraph 12)
- Ⓒ “. . . all I could gather from the bystanders . . . ” (paragraph 12)
- Ⓓ “. . . they were ‘terrible skeered’.” (paragraph 12)

3. Lightning is a focus of two settings in the passage, but each setting presents lightning differently. Complete an explanation of how lightning is part of each setting by writing a letter in each blank in the sentences. Each letter can be used only once or not at all.

- A.
- B.
- C.
- D.
- E.
- F.
- G.

In both settings, the characters could be in when lightning is near.

In paragraph 3, the to houses or trees shows the of lightning.

In paragraph 11, the on the roof shows an effort to lightning.

4. Circle a word in each box to complete the explanation of how the events in paragraphs 1 and 3 directly affect Ben's actions later in the passage.

Although the story of the Governor crossing the street suggests that some people _____ Ben's experiments, Ben's retelling of his

enjoyed
feared
ignored

visit to the scene of a lightning stroke proves that people were _____

afraid
sorry
willing

to talk to Ben. However, Ben was _____ by the results of

bored
puzzled
upset

his interviews. This reaction _____ more research.

caused
confused
delayed

- [illegible]

A large rectangular box with a blue border, containing 20 horizontal blue lines for writing. The lines are evenly spaced and extend across the width of the box.

[illegible]

A large rectangular box with a blue border, containing 20 horizontal blue lines for writing. The lines are evenly spaced and extend across the width of the box.

Today you will read a passage from *Angus MacMouse Brings Down the House* and a passage from *The Wonderful Wizard of Oz*. Then you will answer questions about the texts.

Read the passage from *Angus MacMouse Brings Down the House*. Then answer questions 6 through 8.

from Angus MacMouse Brings Down the House

by Linda Phillips Teitel

- 1 Rosemary had a small, cheerful room, with a narrow bed and a small window that looked out over the street below. Tucked in one corner of the room was a lovely Victorian dollhouse.
- 2 When she brought Angus home late that night, she set him down in the neatly furnished parlor¹. Without wasting any time he ran upstairs and downstairs, carefully sniffing everything as he inspected each charming little room. He decided immediately that this was by far the most wonderful house he had ever seen.
- 3 “I hope you’ll be comfortable in my dollhouse. I’m twelve now, so I hardly play with it anymore—but it’s much too pretty to put up in the attic,” said Rosemary as she plumped the tiny pillows on the little bed. She smiled at Angus. “It’s the perfect size for you. Now make yourself at home, and I’ll go find you some food.”
- 4 Food! Angus was starving. But he was exhausted too. He climbed up the stairs to the bedroom and curled up on the soft canopy bed. He thought he would just rest there while he waited for Rosemary to return. Maybe she would bring him some cake, or some biscuits, or . . .
- 5 Angus drifted off into a deep, peaceful sleep.

¹parlor—a sitting room in a house

- 6 Something amazing and wonderful was happening. Minnie McGraw was singing and Angus was conducting the orchestra. He stood on the podium next to the important-looking man. They were both wearing black tuxedos², and Angus had a little white stick that he waved around with great authority. When he pointed at the violinists, they played more furiously. When he slowed down, all the musicians slowed down too. Angus was making the music, and it sounded magnificent. The important-looking man lifted him up and the audience burst into wild applause. Angus bowed again and again as the audience cheered.
- 7 But something was not quite right. Why was Minnie still singing?
- 8 Angus opened his eyes and realized, to his great disappointment, that he had been dreaming. The roar was not applause at all; it was a garbage truck lumbering down the street. And the singing . . . where was the singing coming from?
- 9 . . . He recognized the melody of the aria³ that Minnie McGraw had sung the night before. The voice was similar to Minnie's, but more sweet and sunny, like a summer morning.
- 10 *How beautiful*, he thought as he yawned and stretched. *It must be a radio*.

From ANGUS MACMOUSE BRINGS DOWN THE HOUSE by Linda Phillips Teitel, Bloomsbury Books for Young Readers.
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²tuxedos—a man's suit worn on formal occasions

³aria—an elaborate melody sung by one person and accompanied by musical instruments

6. Part A

What is the meaning of **authority** as it is used in paragraph 6 of the passage from *Angus MacMouse Brings Down the House*?

- Ⓐ command
- Ⓑ courage
- Ⓒ feeling
- Ⓓ success

Part B

Which detail supports the answer to Part A?

- Ⓐ The audience cheers when the man lifts Angus into the air.
- Ⓑ The musicians obey when Angus points at them.
- Ⓒ Angus enjoys making music.
- Ⓓ Angus wears fine clothes.

7. Create a summary of paragraphs 1–5 of the passage from *Angus MacMouse Brings Down the House* by writing the letters of the **four most** important events in the table in the correct order. Not all events will be used.

A. Rosemary tells Angus he is welcome to use her dollhouse.

B. Rosemary leaves to find food for Angus.

C. Rosemary tells Angus she is twelve years old.

D. Angus hopes for cake.

E. Rosemary brings Angus home.

F. Angus quickly falls asleep.

First	_____
Next	_____
Then	_____
Last	_____

8. Part A

How does Angus's point of view affect the description of events in the passage from *Angus MacMouse Brings Down the House*?

- Ⓐ by making readers aware of Angus' feelings about Minnie McGraw
- Ⓑ by letting readers know how Angus feels about performing
- Ⓒ by showing readers Rosemary's thoughts about Angus
- Ⓓ by helping readers understand why Angus is so tired

Part B

Which detail supports the answer to Part A?

- Ⓐ "... as she plumped the tiny pillows on the little bed." (paragraph 3)
- Ⓑ "... climbed up the stairs to the bedroom . . ." (paragraph 4)
- Ⓒ "... realized, to his great disappointment, that he had been dreaming." (paragraph 8)
- Ⓓ "... more sweet and sunny, like a summer morning." (paragraph 9)

Read the passage from *The Wonderful Wizard of Oz*. Then answer questions 9 and 10.

from *The Wonderful Wizard of Oz*

by L. Frank Baum

- 1 In spite of the swaying of the house and the wailing of the wind, Dorothy soon closed her eyes and fell fast asleep.
- 2 She was awakened by a shock, so sudden and severe that if Dorothy had not been lying on the soft bed she might have been hurt. As it was, the jar made her catch her breath and wonder what had happened; and Toto put his cold little nose into her face and whined dismally. Dorothy sat up and noticed that the house was not moving; nor was it dark, for the bright sunshine came in at the window, flooding the little room. She sprang from her bed and with Toto at her heels ran and opened the door.
- 3 The little girl gave a cry of amazement and looked about her, her eyes growing bigger and bigger at the wonderful sights she saw.
- 4 The cyclone had set the house down very gently—for a cyclone—in the midst of a country of marvelous beauty. There were lovely patches of greensward¹ all about, with stately² trees bearing rich and luscious fruits. Banks of gorgeous flowers were on every hand, and birds with rare and brilliant plumage sang and fluttered in the trees and bushes. A little way off was a small brook, rushing and sparkling along between green banks, and murmuring³ in a voice very grateful to a little girl who had lived so long on the dry, gray prairies.
- 5 While she stood looking eagerly at the strange and beautiful sights, she noticed coming toward her a group of . . . people. . . . They were not as big as the grown folk she had always been used to; but neither were they very small. In fact, they seemed about as tall as Dorothy, who was a well-grown child for her age, although they were, so far as looks go, many years older.

¹greensward—green grass

²stately—large in size

³murmuring—speaking softly and continuously

- 6 Three were men and one a woman, and all were oddly dressed. They wore round hats that rose to a small point a foot above their heads, with little bells around the brims that tinkled sweetly as they moved. The hats of the men were blue; the little woman's hat was white, and she wore a white gown that hung in pleats from her shoulders. Over it were sprinkled little stars that glistened in the sun like diamonds. The men were dressed in blue, of the same shade as their hats, and wore well-polished boots with a deep roll of blue at the tops. The men, Dorothy thought, were about as old as Uncle Henry, for two of them had beards. But the little woman was doubtless much older. Her face was covered with wrinkles, her hair was nearly white, and she walked rather stiffly.
- 7 When these people drew near the house where Dorothy was standing in the doorway, they paused and whispered among themselves, as if afraid to come farther. But the little old woman walked up to Dorothy [and] made a low bow.

From THE WONDERFUL WIZARD OF OZ by L. Frank Baum—Public Domain

9. Part A

What does the author of the passage from *The Wonderful Wizard of Oz* mean in paragraph 6 by his use of the simile **little stars that glistened in the sun like diamonds**?

- ☐ Ⓐ The stars are expensive like diamonds.
- ☐ Ⓑ The stars are distant like diamonds.
- ☐ Ⓒ The stars are shiny like diamonds.
- ☐ Ⓓ The stars are rare like diamonds.

Part B

Based on the author's descriptions, which detail in paragraph 4 could be described as glistening **in the sun like diamonds**?

- ☐ Ⓐ "... a small brook . . ."
- ☐ Ⓑ "... rushing and sparkling along . . ."
- ☐ Ⓒ "... a voice very grateful . . ."
- ☐ Ⓓ "... dry, gray prairies."

10. Part A

How does the event in paragraphs 1–2 compare to the event in paragraphs 5–6 of the passage from *The Wonderful Wizard of Oz*?

- Ⓐ The first event is full of uncertainty, but the second event brings certainty.
- Ⓑ The first event is frightening, but the second event is delightful.
- Ⓒ Both events present dangerous situations for Dorothy.
- Ⓓ Both events lead to Dorothy's loneliness.

Part B

Which **two** details **best** support the answer to Part A?

- Ⓐ "... and Toto put his cold little nose into her face and whined dismally." (paragraph 2)
- Ⓑ "... nor was it dark . . ." (paragraph 2)
- Ⓒ "... flooding the little room." (paragraph 2)
- Ⓓ "... not as big as the grown folk she had always been used to . . ." (paragraph 5)
- Ⓔ "... with little bells around the brims that tinkled sweetly as they moved." (paragraph 6)
- Ⓕ "... she walked rather stiffly." (paragraph 6)

Refer to the passages from *Angus MacMouse Brings Down the House* and from *The Wonderful Wizard of Oz*. Then answer question 11.

11. Part A

Which statement correctly explains how both the passage from *Angus MacMouse Brings Down the House* and the passage from *The Wonderful Wizard of Oz* treat a similar theme?

- (A) The passage from *Angus MacMouse Brings Down the House* features a character who finds enjoyment in a dream, while the passage from *The Wonderful Wizard of Oz* features a character waking up with curiosity or wonder.
- (B) The passage from *Angus MacMouse Brings Down the House* features a character who has a difficult problem, while the passage from *The Wonderful Wizard of Oz* features a character who has an easily solved problem.
- (C) Both passages point out how people long for companionship.
- (D) Both passages highlight how people dislike change.

Part B

Which paragraphs are most important to the development of the theme? Select **one** paragraph from **each** passage.

- (A) paragraph 3 of the passage from *Angus MacMouse Brings Down the House*
- (B) paragraph 4 of the passage from *Angus MacMouse Brings Down the House*
- (C) paragraph 6 of the passage from *Angus MacMouse Brings Down the House*
- (D) paragraph 2 of the passage from *The Wonderful Wizard of Oz*
- (E) paragraph 4 of the passage from *The Wonderful Wizard of Oz*
- (F) paragraph 7 of the passage from *The Wonderful Wizard of Oz*

Refer to the passages from *Angus MacMouse Brings Down the House* and *The Wonderful Wizard of Oz*. Then answer question 12.

- 12.** Write an **X** in each row of the table to indicate which passage expresses each theme. Mark only **one** box per row.

Theme	Passage from <i>Angus MacMouse Brings Down the House</i>	Passage from <i>The Wonderful Wizard of Oz</i>
People sometimes must rely on the help of friends.		
People sometimes escape dangerous situations unharmed.		
People are most content when doing something they like.		
People can find unfamiliar surroundings beautiful to look at.		

This is the end of Item Set 1.

ITEM SET 2

Today you will research life during the Renaissance. You will read passages from three sources and answer questions. As you review these texts, you will gather information about the Renaissance so that you can write a response.

Read the passage from *The Renaissance*. Then answer questions 1 through 3.

from *The Renaissance*

by Mary Quigley

People in the Renaissance

- 1 The Renaissance was a special time in the history of Europe. It began at the end of the Middle Ages and lasted from the fourteenth to the seventeenth century. During this time, the people of Europe were swept up in an amazing flurry of creativity. Artists were painting murals—such as *The Last Supper* and the ceiling of the Sistine Chapel in Rome—that are still famous today. They were also creating sculptures in marble that were unlike anything else. New ideas were printed in books and more people learned to read. Breakthrough discoveries were made in science. People came to have a more accurate view of the world.
- 2 Renaissance means “rebirth.” The people of the Renaissance felt reborn. Things had begun to change for them. . . . The feudal system, which allowed a few wealthy landowners to control most of the population, was becoming outdated. The poor farmers who had been bound to the land of the wealthy were asking for more rights and trying new trades.
- 3 Europe became less rural during the Renaissance. It was filled with busy towns and cities. A new type of citizen emerged in these towns and cities and a middle class formed. People living at this time were inspired by the rediscovery of Greek and Roman languages, art, philosophy, and literature.

The Renaissance Ideal

- 4 The Renaissance began in the early 1300s in Italy. That was where many of the lost treasures of the Roman Empire were found. Italy was the center of trade, art, and ideas. The Renaissance soon spread to France, England, Germany, and Spain.

From THE RENAISSANCE by Mary Quigley. Copyright © 2003 Heinemann Library, a division of Reed Elsevier Inc. All rights reserved.

1. Part A

What is the meaning of **rural** as it is used in paragraph 3 of the passage from *The Renaissance*?

- ☐ Ⓐ appealing to the people
- ☐ Ⓑ related to the country
- ☐ Ⓒ dedicated to growth
- ☐ Ⓓ full of opportunity

Part B

Which detail from the passage is evidence that “Europe became less rural during the Renaissance”?

- ☐ Ⓐ the popularity of Greek and Roman cultures
- ☐ Ⓑ the development of a new social class
- ☐ Ⓒ the change in the population
- ☐ Ⓓ the rise of cities and towns

2. Circle the correct choice in each box to complete the ideas represented in the passage from *The Renaissance*.

During the Renaissance, people were influenced
by _____ cultures.

German and Spanish
French and English
Greek and Roman

Artists' creations _____ , and

included newly discovered materials
showed a realistic view of the world
celebrated the feudal system

more citizens learned to _____.

farm
paint
read

3. Part A

Which **two** statements express main ideas from the passage from *The Renaissance*?

- Ⓐ The Renaissance allowed new opportunities for people to thrive.
- Ⓑ The Renaissance had a negative effect on rich people.
- Ⓒ The Renaissance took place in many parts of Europe.
- Ⓓ The Renaissance spanned several hundred years.
- Ⓔ The Renaissance produced advances in art.

Part B

Which **two** details support the answers to Part A?

- Ⓐ “. . . lasted from the fourteenth to the seventeenth century.” (paragraph 1)
- Ⓑ “. . . creating sculptures in marble . . .” (paragraph 1)
- Ⓒ “. . . wealthy landowners to control most of the population . . .” (paragraph 2)
- Ⓓ “. . . asking for more rights and trying new trades.” (paragraph 2)
- Ⓔ “. . . spread to France, England, Germany, and Spain.” (paragraph 4)

Read the passage from *Leonardo da Vinci*. Then answer question 4.

from *Leonardo da Vinci*

by M. C. Hall

An Artist's Training

- 1 The city of Florence was a far different place than the quiet village of Vinci. Seven miles (11 km) of wall surrounded the city and protected it from its enemies. Eighty watchtowers rose from these walls. Within them, the city was in a stage of rapid growth, with new buildings and roads being constructed.
- 2 Arriving in Florence around 1466 would have been both exciting and overwhelming to young Leonardo. Florence was home to over 50,000 people and more than 100 churches, 33 banks, and 23 *palazzi*, or elaborate estates, owned by the very wealthy. There were also hundreds of shops. Artists and craftsmen worked with glass, wood, wool, silk, leather, and bronze.
- 3 Surely members of Leonardo's immediate family had noticed his amazing artistic talent. That might explain why his father, Ser Piero, brought him to Florence to study in one of the most successful workshops in the city. The shop belonged to Andrea del Verrocchio. The master artist was known for his beautiful sculptures. He and his students created works in gold, silver, and bronze. They made paintings and portraits, suits of armor, and sculptures. They designed costumes and sets for theatrical productions, as well as tombstones and elaborate tombs. The students were Verrocchio's apprentices. They worked and lived with their master to learn a trade. An apprentice's family paid the master a fee to cover the cost of the boy's room and meals.
- 4 Most apprentices worked for their masters for about six years. They started by doing the most minor chores, and each year they took on more responsibility. Eventually, a hard-working apprentice could become a master. Then he would join another workshop or start his own and begin teaching new apprentices.
- 5 Leonardo and the other apprentices were kept busy 12 hours a day and worked every day except Sunday. They ran errands, swept the studio, and cleaned paintbrushes. They would also watch their master work and listen as he explained his techniques.

- 6 Some of Leonardo's chores would have related more closely to art. Art supplies were not available in shops: most were made in the studio. Apprentices learned how to make paintbrushes from animal hair. They learned how to mix ingredients such as oil, egg yolk, plant materials, and minerals to make paints. They learned how to heat the varnish and glue used in the shop.

From LEONARDO DA VINCI by M. C. Hall, published by ABDO Publishing Company. Copyright © 2008 by Abdo Consulting Group, Inc. All rights reserved.

4. Part A

According to the passage from *Leonardo da Vinci*, why did Leonardo's father bring him to the master artist?

- (A) He brought Leonardo to the master out of frustration with other masters.
- (B) He thought that Leonardo could be an asset to the master's work.
- (C) He wanted the master's opinion of Leonardo's artistic skills.
- (D) He trusted in the master's reputation to train Leonardo.

Part B

Which detail from paragraph 3 supports the answer to Part A?

- (A) ". . . noticed his amazing artistic talent."
- (B) ". . . most successful workshops in the city."
- (C) ". . . designed costumes and sets . . ."
- (D) ". . . worked and lived with . . ."

Read the passage from *Leonardo da Vinci for Kids: His Life and Ideas*. Then answer questions 5 and 6.

from *Leonardo da Vinci for Kids: His Life and Ideas*

by Janis Herbert

- 1 Leonardo's eyes opened wide when he saw Verrocchio's studio for the first time. The doors were open to the street and the teeming life of the city spilled inside. Playing children and their dogs ran through the rooms. Sometimes a pig or a chicken wandered in! Maestro¹ Verrocchio stood in the middle of all the activity, alert to everything that was going on and directing the work of his young apprentices. Brushes and mallets and chisels hung on the walls, along with the sketches and plans of works in progress. One young man was firing up a kiln². Others hammered armor and pounded stone to powder. Easels³, workbenches, and models stood everywhere.
- 2 Leonardo's father and Verrocchio shook hands. Young Leonardo was now apprenticed to the great artist. He would be a "discepolo" (which is the Italian word for an apprentice) and would spend many years learning to be an artist under the direction of Verrocchio.
- 3 Those years flew by. Leonardo grew up to be a handsome and strong young man. He worked long days and slept at night in the upstairs living quarters with the other apprentices. Maestro Verrocchio was kind but strict, and his apprentices worked very hard. For the first few months Leonardo did nothing but sweep the floor, clean paintbrushes, and listen to the talk of the other apprentices and craftsmen. He watched everything that was going on. And in Verrocchio's bottega⁴, there was so much going on! The wealthy people of Florence would come in to have their portraits painted. They asked Verrocchio to make items of silver and gold, armor and coats of arms, statues, dishes, and furniture. Verrocchio and his apprentices even made bells for churches and cannons used to guard the town. This work was done by the older apprentices.

¹Maestro—a master, especially in an art

²kiln—an oven used when making pottery

³Easels—stands that hold paintings or drawings

⁴bottega—a studio or workshop of an artist

- 4 Leonardo cleaned and swept. Eventually he was given the daily task of grinding pigments to make paint. After he mastered each task he was given a harder one. He polished bronze statues. He learned how to make paintbrushes. He prepared wooden panels for painting. He longed for the day when he would be able to use these materials and not just prepare them for another artist. In the meantime he sketched whenever he had time.
- 5 One day Verrocchio received a very important commission⁵. Florence's cathedral, Santa Maria del Fiore, was nearly finished after almost two hundred years of construction. The final touch needed was a great bronze globe to be placed on the top. . . . And not only would it be difficult to make—Verrocchio and his apprentices also had to figure out a way to install⁶ it on the top of the cathedral! Leonardo learned there was more to art than holding a paintbrush. The artists had to cast the globe in bronze, develop architectural plans, and even design the cranes and pulleys needed to install it. For this commission, art and engineering went hand in hand. In the workshop the apprentices calculated⁷ and designed for months. Plans covered the walls. On the spring day when it was installed, the whole town turned out to watch.
- 6 Meanwhile, there were still tombstones to create out of marble, death masks to make out of plaster, and coats of arms and banners to design. Leonardo was finally allowed to help on small assignments and he was happy to be using the brushes he had made. He painted the backgrounds of pictures. He also posed for a statue by Verrocchio. The Maestro captured Leonardo's fine features and thick, wavy hair in a figure of David.
- 7 The bottega was a favorite place for artists to gather and talk. Verrocchio's great talent attracted many artists who came to learn from him. Sometimes one of the apprentices would pick up a lute and sit in a corner and play. The young men often argued about their ideas, teased each other about their progress, and taught each other new techniques.

From LEONARDO DA VINCI FOR KIDS: HIS LIFE AND IDEAS: 21 ACTIVITIES by Janis Herbert, published by Chicago Review Press, Inc. Copyright © 1998 by Janis Herbert. All rights reserved.

⁵commission—an order for the production of a piece of art

⁶install—to place and fix into position

⁷calculated—planned

5. Part A

How did Verrocchio's apprentices improve the city of Florence?

- ☐ Ⓐ They constructed items needed at buildings and for safety.
- ☐ Ⓑ They filled orders for items of fine metals and statues.
- ☐ Ⓒ They provided artistic services to the wealthy.
- ☐ Ⓓ They served as educators in the fine arts.

Part B

Which **two** details from paragraph 3 support the answer to Part A?

- ☐ Ⓐ "... listen to the talk of the other apprentices . . ."
- ☐ Ⓑ "... come in to have their portraits painted."
- ☐ Ⓒ "... items of silver and gold, armor and coats of arms . . ."
- ☐ Ⓓ "... even made bells for churches . . ."
- ☐ Ⓔ "... cannons used to guard the town."

6. Part A

In paragraph 3 of the passage from *Leonardo da Vinci for Kids: His Life and Ideas*, why does the author say “those years flew by”?

- Ⓐ to emphasize that Leonardo experienced days that went by quickly because he was busy
- Ⓑ to emphasize that Leonardo had trouble adjusting to daily life as an apprentice
- Ⓒ to point out that Leonardo matured at a surprisingly quick rate
- Ⓓ to point out that Leonardo grew tired of doing the same tasks

Part B

Which detail from paragraph 3 supports the answer to Part A?

- Ⓐ “. . . grew up to be a handsome and strong young man.”
- Ⓑ “. . . worked long days . . .”
- Ⓒ “. . . did nothing but sweep the floor . . .”
- Ⓓ “. . . work was done by the older apprentices.”

Refer to the passages from *Leonardo da Vinci* and from *Leonardo da Vinci for Kids: His Life and Ideas*. Then answer question 7.

7. Part A

According to the passage from *Leonardo da Vinci* and the passage from *Leonardo da Vinci for Kids: His Life and Ideas*, why did a maestro take on apprentices?

- (A) He valued new ideas and creative differences.
- (B) He had multiple projects and tasks each day.
- (C) He viewed it as a responsibility to the public.
- (D) He needed the money to pay for supplies.

Part B

Which **two** details support the answer to Part A? Select **one** detail from each passage.

- (A) “. . . paid the master a fee . . .” (paragraph 3, from *Leonardo da Vinci*)
- (B) “. . . ran errands, swept the studio, and cleaned paintbrushes.” (paragraph 5, from *Leonardo da Vinci*)
- (C) “. . . supplies were not available in shops. . . .” (paragraph 6, from *Leonardo da Vinci*)
- (D) “. . . sketches and plans of works in progress.” (paragraph 1, from *Leonardo da Vinci for Kids: His Life and Ideas*)
- (E) “. . . daily task of grinding pigments to make paint.” (paragraph 4, from *Leonardo da Vinci for Kids: His Life and Ideas*)
- (F) “. . . had to figure out a way to install it on the top of the cathedral!” (paragraph 5, from *Leonardo da Vinci for Kids: His Life and Ideas*)

Refer to the passages from *Leonardo da Vinci* and from *Leonardo da Vinci for Kids: His Life and Ideas*. Then answer question 8.

8. What do the authors of the passage from *Leonardo da Vinci* and the passage from *Leonardo da Vinci for Kids: His Life and Ideas* reveal about the relationship between apprentice and master? Write an **X** in the correct box in each row to indicate in which passage the information appears.

	from <i>Leonardo da Vinci</i>	from <i>Leonardo da Vinci for Kids: His Life and Ideas</i>
Apprentices participated on designs for private citizens and for public projects.		
Apprentices developed friendships with each other when working for a master.		
Masters only allowed apprentices to take off one day per week.		
Masters charged fees for apprentices' living expenses.		
Apprentices could eventually become masters.		

Refer to the passages from *Leonardo da Vinci* and from *Leonardo da Vinci for Kids: His Life and Ideas*. Then answer question 9.

9. According to the passage from *Leonardo da Vinci* and the passage from *Leonardo da Vinci for Kids: His Life and Ideas*, apprentices fulfilled many responsibilities for a maestro. Write the letter for the apprentices' jobs on the correct line that **best** matches each skill.

- A. installing a globe on a cathedral
- B. polishing statues
- C. designing coats of arms
- D. developing architectural plans
- E. preparing materials for painting
- F. painting backgrounds of pictures

Jobs Requiring Precision	Jobs Requiring Creativity	Jobs Requiring Basic Skills
_____	_____	_____

Refer to the passages from *Leonardo da Vinci* and from *Leonardo da Vinci for Kids: His Life and Ideas*. Then answer question 10.

- 10.** You have read a passage from *Leonardo da Vinci* and a passage from *Leonardo da Vinci for Kids: His Life and Ideas*. Discuss Verrocchio's relationship with his apprentices. Use details from **both** passages to support your response.

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A large rectangular box with a blue border, containing 20 horizontal blue lines for writing. The lines are evenly spaced and extend across the width of the box.

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This is the end of Item Set 2.

ITEM SET 3

Today you will read a passage from *Island of the Blue Dolphins*. Then you will answer questions and write a narrative of your own based on the passage.

Read the passage from *Island of the Blue Dolphins*. Then answer questions 1 through 5.

from Island of the Blue Dolphins

by Scott O'Dell

- 1 Ramo was standing on one foot and then the other, watching the ship coming, which he did not know was a ship because he had never seen one. I had never seen one either, but I knew how they looked because I had been told.
- 2 "While you gaze at the sea," I said, "I dig roots. And it is I who will eat them and you who will not."
- 3 Ramo picked up a root and was about to drop it into the basket. Suddenly his mouth opened wide and then closed again.
- 4 "A canoe!" he cried. "A great one, bigger than all of our canoes together. And red!"
- 5 A canoe or a ship, it did not matter to Ramo. In the very next breath he tossed the root in the air and was gone, crashing through the brush, shouting as he went.
- 6 I kept on gathering roots, but my hands trembled as I dug in the earth, for I was more excited than my brother. I knew that it was a ship there on the sea and not a big canoe, and that a ship could mean many things. I wanted to drop the stick and run too, but I went on digging roots because they were needed in the village.
- 7 By the time I filled the basket, the Aleut ship had sailed around the wide kelp bed that encloses our island and between the two rocks that guard Coral Cove. Word of its coming had already reached the village of Ghalas-at. Our men sped along the trail which winds down to the shore. Our women were gathering at the edge of the mesa.

- 8 I made my way through the heavy brush and, moving swiftly, down the ravine until I came to the sea cliffs. There I crouched on my hands and knees. Below me lay the cove. The tide was out and the sun shone on the white sand of the beach. Half the men from our village stood at the water's edge. The rest were concealed among the rocks at the foot of the trail, ready to attack the intruders should they prove unfriendly.
- 9 As I crouched there in the toyon bushes, trying not to fall over the cliff, trying to keep myself hidden and yet to see and hear what went on below me, a boat left the ship. Six men with long oars were rowing.

From ISLAND OF THE BLUE DOLPHINS: THE COMPLETE READER'S EDITION by Scott O'Dell. Copyright © 1960 by Scott O'Dell. Copyright © Renewed 1988 by Scott O'Dell. Used by permission of University of California Press.

1. Part A

What is a theme of the passage?

- Ⓐ People should share in the work of a community.
- Ⓑ People should look for the best in all situations.
- Ⓒ People should learn to control their feelings.
- Ⓓ People should be cautious in new situations.

Part B

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

- Ⓐ the way Ramo shows excitement when he sees the ship
- Ⓑ the way the narrator scolds Ramo about digging roots
- Ⓒ the way the women gather at the shore
- Ⓓ the way the narrator and the men hide

2. Part A

What is the main way paragraph 7 contributes to the passage?

- ☐ Ⓐ by describing the actions of the villagers
- ☐ Ⓑ by describing how the cove is protected
- ☐ Ⓒ by describing the movement of the ship
- ☐ Ⓓ by describing how the narrator feels

Part B

Which detail from paragraph 7 **best** supports the answer to Part A?

- ☐ Ⓐ “. . . the Aleut ship had sailed around the wide kelp bed . . .”
- ☐ Ⓑ “. . . between the two rocks that guard Coral Cove.”
- ☐ Ⓒ “Word of its coming had already reached the village . . .”
- ☐ Ⓓ “Our men sped along the trail . . .”

3. Part A

Which statement represents a difference between the narrator and Ramo?

- Ⓐ The narrator worries more about the ship than Ramo does but pretends she is not interested.
- Ⓑ Ramo is nervous about the ship's arrival, while the narrator is more interested in food.
- Ⓒ The narrator is as excited about the ship as Ramo is but prefers to hide her emotions.
- Ⓓ Ramo is anxious about the ship's arrival, while the narrator has no desire to see it.

Part B

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

- Ⓐ "'And it is I who will eat them . . .'" (paragraph 2)
- Ⓑ "' . . . bigger than all of our canoes . . .'" (paragraph 4)
- Ⓒ "' . . . he tossed the root in the air and was gone . . .'" (paragraph 5)
- Ⓓ "I kept on gathering roots, but my hands trembled . . ."
(paragraph 6)

4. Circle the correct choice in each box to compare the events in the passage from *Island of the Blue Dolphins*.

At the beginning of the passage, Ramo and the narrator are participating in an activity that is

_____.

challenging but rewarding
peaceful and relaxing
boring but necessary
new and exciting

The event the author describes in paragraph 7 brings _____ to the people,

confusion
excitement
fear
relief

while the event the narrator witnesses in the final paragraph is

_____.

a reason for concern
a cause to celebrate
a desired outcome
a familiar situation

- 5.** Think about how this passage would be different if it were told from Ramo's point of view. Write a story from Ramo's point of view that describes what he is doing and thinking as the ship comes closer to the island.

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A large rectangular box with a blue border, containing 20 horizontal blue lines for writing. The lines are evenly spaced and extend across the width of the box.

This image shows a single sheet of white paper with horizontal blue lines, resembling notebook paper. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

A large rectangular box with a blue border, containing 20 horizontal blue lines for writing. The lines are evenly spaced and extend across the width of the box.

Today you will read the passage “The Precious Jewel” and the passage from “A Tale of Three Brothers.” In each text someone learns a lesson. Read the texts and answer the questions.

Read the passage “The Precious Jewel.” Then answer questions 6 through 8.

The Precious Jewel

- 1 One day, a merchant packed his wares¹ and set out on a two day journey to the capital city, hopeful to turn a good profit as was his custom and his luck.
- 2 At the end of the first day he arrived at an inn, ate a good supper and retired to a comfortable bed.
- 3 That night he had a wonderful dream! In the dream he met another merchant sitting beneath a golden cottonwood tree who held in his hands a rare and precious jewel of magnificent proportions².
- 4 He traded for the jewel securing terms that would assure him a handsome profit.
- 5 The next morning he continued his journey and to his delight found himself at the very spot foretold in his dream. There was the cottonwood tree, and beneath it sat a man. But . . . not the man in his dream. Instead, there sat a man dressed in a simple robe, a bowl at his feet.
- 6 “Last night I dreamed I met a man right here, beneath this very tree, at this very hour, dressed exactly as you!” exclaimed the man. “Greetings and welcome!”
- 7 “I too had a dream,” said the merchant. “I dreamed that I’d come to this very spot, by this very tree, at this very hour. I too met a man . . . but not a man such as yourself. Instead, I met another merchant. I traded with him for a rare and precious jewel.”
- 8 Reaching into the folds of his robe the man pulled out a dazzling jewel. “Oh you must mean THIS,” replied the man. “Do you wish to possess it?”
- 9 “Yes, Yes, I would like nothing more, that is . . . if we can come to favorable terms.”

¹wares—items for sale

²magnificent proportions—large size

- 10 "Terms? Terms?" said the man. "I know nothing of terms. But here, if you wish to have it, take it, it is yours, and be blessed on your journey."
- 11 Hardly able to believe his good fortune, the merchant reached for the jewel, thanked his benefactor³ and walked on, as a man mesmerized⁴, anticipating the great profit that soon would be his.
- 12 A week later, the path that led the merchant to the capital city now led him back home. He came to the golden cottonwood tree, and there he found the man sitting in contemplation⁵.
- 13 "Greetings again traveler! You have returned . . . as in my dream. Did you profit from the jewel as you had hoped and dreamed?"
- 14 Now, reaching into his own pocket, the merchant pulled out . . . the jewel.
- 15 "I have come to return this to you. I have no need for it. What I truly desire now is far more precious than this jewel! Now, what I wish for is to learn from you what allowed you to give it away to me so freely."

"The Precious Jewel" from storytellerscampfire.wordpress.com. Copyright © 2010 Robert Kanegis.

³benefactor—person who helps

⁴mesmerized—to be extremely interested

⁵contemplation—deep thought

6. Circle the correct word in each box to complete the sentence to tell about an event in the passage.

In paragraph 11 of "The Precious Jewel," the author uses the word **anticipating** to show that the merchant _____

agrees
chooses
expects

to sell the jewel, and that he feels _____ about the idea of selling it.

hesitant
pleased
worried

7. Part A

In paragraphs 5–10 of “The Precious Jewel,” what is the **main** difference between the man and the merchant?

- Ⓐ The merchant worries about the happiness of others, and the man does not.
- Ⓑ The merchant remembers a dream, and the man does not remember.
- Ⓒ The merchant wants to make a trade, and the man is not willing.
- Ⓓ The merchant cares about possessions, and the man does not.

Part B

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

- Ⓐ “I too met a man . . . but not a man such as yourself.” (paragraph 7)
- Ⓑ “I traded with him for a rare and precious jewel.” (paragraph 7)
- Ⓒ “Oh you must mean THIS. . . .” (paragraph 8)
- Ⓓ “But here, if you wish to have it, take it, it is yours. . . .” (paragraph 10)

- 8.** Circle the correct phrase in each box to complete the sentences about "The Precious Jewel."

The merchant's dream leads him
to _____.

try to trade for the jewel with the man
decide to take a trip the next morning
sit under a tree and wait for the man

This action causes a series of events in the story that develop
the theme that _____.

greed is harmful to oneself and others
wisdom is more valuable than money
honesty is its own reward

Read the passage from "A Tale of Three Brothers." Then answer questions 9 through 11.

from "A Tale of Three Brothers"

by Gary Marvin Davison



- 1 One day three brothers went on a trip to the district capital. Along the way, they stopped to rest beneath a tree. All of a sudden, seemingly out of nowhere, there appeared three jugs. When the brothers looked inside the jugs, they found all three full of silver and gold. All three brothers were of course elated. The older and younger brother felt that their good fortune was reward for their kind ways and hardworking natures. The middle brother thought that if so much silver and gold was wonderful, more of such treasure would be even better. After discussing matters awhile, the three brothers decided to leave the three jugs hidden in a pile of straw near the tree. They would retrieve their treasure on the way back home from the district capital.

- 2 The brothers traveled on together to the district capital. But the middle brother could think only of retrieving that treasure of silver and gold. He began to feign¹ deep discomfort, screaming that his stomach hurt. He complained to his brothers, "Oh, I'm just not up to this trip anymore. I've never had such a stomachache! I'll be all right after I have a chance to rest quietly at home. Just go on ahead, and I'll go back home."
- 3 This middle brother then made haste² back to the tree and searched in the straw for the three jugs. He found the jugs—but did he have a surprise coming! The silver and gold that had previously filled the three jugs had become something entirely different. The fine shine of the precious metals now had the murky appearance of very foul, smelly water. Disgusted and now really feeling that stomachache that he had faked before, the middle brother trudged home in great discontent³.
- 4 But when his brothers returned to the tree on their way back from the district capital, they found the three jugs where they had left them, still full of silver and gold. These two brothers each took one jug in hand and helped each other carry the remaining jug. Once home, they said, they would divide the treasure according to a sensible plan: Because each jug held the same amount of silver and gold, each brother would take one jug.
- 5 Upon the return of his brothers, the middle brother lay on his bed, still feigning illness. When he saw that the jugs his brothers carried somehow now held silver and gold once again, his heart filled anew with greed. What was this awful trick that the three jugs had played on him? Then his heart did a flip when he heard his elder brother's words:
- 6 "Here, my brother, is your jug full of silver and gold. Younger brother and I certainly hope that you are feeling better. We know that wealth is nothing compared to health, but when you're feeling well again, we know that you will enjoy this fortune that the three of us found together."
- 7 His kind and honest brothers had returned to give him his one-third share of the treasure. The middle brother's heart emptied its greed as guilt poured in. But that guilt led to a new outlook on life. From that day forward, the middle brother changed his greedy ways.

From "A Tale of Three Brothers" republished with permission of ABC-CLIO from TALES FROM THE TAIWANESE retold by Gary Marvin Davison, © 2004 by Libraries Unlimited; permission conveyed through Copyright Clearance Center, Inc.

¹feign—pretend

²made haste—hurried

³discontent—unhappiness

9. Part A

In paragraph 3 of the passage from “A Tale of Three Brothers,” what does the “foul, smelly water” represent?

- ☐ Ⓐ anger
- ☐ Ⓑ failure
- ☐ Ⓒ greed
- ☐ Ⓓ illness

Part B

Which detail from the passage provides evidence to support the answer to Part A?

- ☐ Ⓐ “. . . could think only of retrieving that treasure of silver and gold.” (paragraph 2)
- ☐ Ⓑ “. . . screaming that his stomach hurt.” (paragraph 2)
- ☐ Ⓒ “. . . but did he have a surprise coming!” (paragraph 3)
- ☐ Ⓓ “. . . the middle brother trudged home in great discontent.” (paragraph 3)

10. Part A

How does the illustration **best** contribute to the meaning of the passage from “A Tale of Three Brothers”?

- Ⓐ by showing how the middle brother reacts to the jugs of water
- Ⓑ by showing where the middle brother finds the jugs of water
- Ⓒ by showing the clothing the middle brother is wearing
- Ⓓ by showing the size and age of the middle brother

Part B

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

- Ⓐ “All three brothers were of course elated.” (paragraph 1)
- Ⓑ ““I’ll be all right after I have a chance to rest quietly at home.”” (paragraph 2)
- Ⓒ “. . . now really feeling that stomachache that he had faked before . . .” (paragraph 3)
- Ⓓ “. . . his heart did a flip when he heard his elder brother’s words. . . .” (paragraph 5)

11. Part A

Which set of sentences provides the **best** summary of the passage from “A Tale of Three Brothers”?

- Ⓐ After three brothers find jugs full of silver and gold, one brother tries to steal the jugs but finds they are full of smelly water. Later, he learns a lesson when his brothers bring the treasure to share with him.
- Ⓑ When three brothers are walking to the district capital, they find three jugs full of silver and gold. The middle brother pretends to have a stomachache and decides to go back home.
- Ⓒ While three brothers are at the district capital, one pretends to get sick because he wants to get home early. His brothers bring him a jug full of silver and gold as a gift.
- Ⓓ Three brothers are walking when they find something interesting. One brother lies and does not get what he wants, but the other brothers get what they want.

Part B

Which detail from the passage provides the **best** conclusion to the summary in Part A?

- Ⓐ “They would retrieve their treasure on the way back home from the district capital.” (paragraph 1)
- Ⓑ “But when his brothers returned to the tree on their way back from the district capital, they found the three jugs where they had left them, still full of silver and gold.” (paragraph 4)
- Ⓒ “When he saw that the jugs his brothers carried somehow now held silver and gold once again, his heart filled anew with greed.” (paragraph 5)
- Ⓓ “From that day forward, the middle brother changed his greedy ways.” (paragraph 7)

Refer to the passages “The Precious Jewel” and from “A Tale of Three Brothers.” Then answer question 12.

12. Part A

How is a shared theme developed in **both** “The Precious Jewel” and the passage from “A Tale of Three Brothers”?

- (A) The actions of characters show that good people treat others with understanding.
- (B) The actions of characters show that generosity is more important than wealth.
- (C) An event suggests that strangers can soon become friends.
- (D) An event suggests that hard work leads to success.

Part B

Which **two** details support the answer to Part A? Select **one** detail from **each** story.

- (A) “. . . traded for the jewel securing terms that would assure him a handsome profit.” (paragraph 4, “The Precious Jewel”)
- (B) “He came to the golden cottonwood tree, and there he found the man sitting. . . .” (paragraph 12, “The Precious Jewel”)
- (C) ““. . . what I wish for is to learn from you what allowed you to give it away to me so freely.” (paragraph 15, “The Precious Jewel”)
- (D) “. . . felt that their good fortune was reward for their kind ways and hardworking natures.” (paragraph 1, from “A Tale of Three Brothers”)
- (E) “. . . each took one jug in hand and helped each other carry the remaining jug.” (paragraph 4, from “A Tale of Three Brothers”)
- (F) ““Here, my brother, is your jug full of silver and gold.”” (paragraph 6, from “A Tale of Three Brothers”)

This is the end of Item Set 3.

