

Directions
Read this story. Then answer questions 8 through 14.

Drawing Horses

by Cerelle Woods

I'd give anything to draw horses the way Euphemia Tucker does. She draws them in the margins of spelling tests and on the back of her math homework. They're always running wild and free, their manes swirling over the paper like clouds across the sky.

5 Euphemia's horses look so real you can almost feel their breath on your face.

Luke Anderson, who sits next to me, says he can't decide whether my horses look more like Great Danes or kitchen tables. He also calls me Messy. I prefer Marisa, which is my real name, to
10 Missy, which is what everyone—except Luke—calls me. If I could draw like Euphemia, I'd sign all my pictures Marisa. Nobody messes with Euphemia's name, not even Luke Anderson.



15 Today I sharpened my pencil and took a clean sheet of paper out of my desk. Then I closed my eyes and pictured one of Euphemia's perfect horses rearing up and pawing the air with its sharp hooves. I could see it so clearly I was sure I'd be able to draw it this time.

I started with what I do best: a big, billowing mane. Next I roughed in most of the body and drew a long tail streaming out behind. It really wasn't turning out half bad until I got to the front-legs-pawing-the-air part, which looked more like two macaroni noodles
20 with tiny marshmallows for hooves.

I tried again, but the hooves still didn't seem right, and rather than doing them over and over, I erased them and went on to the head. That was when I really ran into trouble.

First I drew some great donkey ears, followed by sheep ears, pig ears, kangaroo ears . . . everything except horse ears. I erased again and again until I had rubbed a hole in
25 the paper. That was when Luke Anderson poked his nose over my shoulder.

I scratched a big X through my earless, macaroni-legged horse, wadded it up into a little ball, and stuffed it under the lid of my desk.

30 I was still upset when I got off the school bus this afternoon. I walked past the neighbors' horses standing in the field next to our house. They've been in that field for as long as I can remember. Their stringy manes never float into the sky. Their ragged old tails hang straight down to the ground, and I've never seen them run.

GO ON

I brooded about it all through dinner. After I'd helped clear the dishes, I sat down with a stack of typing paper and a freshly sharpened pencil. Without Luke Anderson there to pester me, I hoped I'd have better luck. I practiced a few horses' heads, trying to get the ears right. Nothing worked.

I tossed all the sketches into the trash and walked outside. The sun had just sunk below the horizon, feathering the whole sky with pink and orange wisps. Everything looked special in that light, even the scraggly horses next door.

I dragged a lawn chair over to the fence and sat down to take a better look at them. They'd never be free spirits like Euphemia's horses, but they did seem patient and strong. I noticed the curves of their muscles, the shadows on their faces, the shine along their backs. Their colors reminded me of dessert—rich chocolate, deep cinnamon, creamy caramel.



I was just sitting there, feeling kind of dazzled by the unexpected beauty of it all, when I remembered the big box of pastels my grandmother had sent.

An idea began to take shape in my mind, and just then the cinnamon horse turned its head toward me and nodded three times. It was like a sign.

I hurried into the house, grabbed the pastels and some paper, and raced for the door.

I choose a deep brown, pulling it across my paper in the shape of the chocolate horse. It comes out right the first time, even the legs and ears! Drawing horses is easier when they're right in front of you, and I'll say this for the ones next door—they hold their poses.

The sky is turning out just as I'd hoped, too; all the pinks and reds blending together like a strawberry parfait, and I love the way the caramel horse's mane is blowing, just barely, in the wind.

It doesn't look exactly like one of Euphemia's horses, of course. But I already know that when this drawing is finished, I'll be signing it Marisa.

8

In line 3, what does the simile “like clouds across the sky” help the reader understand about the horses in Euphemia’s sketches?

- A They are drawn sloppily.
- B They look like they are in motion.
- C They are getting tangled up with each other.
- D They look like they are trotting through fog.

9

How do lines 14 through 16 contribute to the development of the plot?

- A They establish Marisa’s problem.
- B They emphasize Marisa’s hopefulness.
- C They contrast Marisa’s artistic abilities with Euphemia’s.
- D They illustrate Marisa’s determination to not let Luke bother her.

10

Which phrase **best** conveys the tone in lines 1 through 30?

- A “They’re always running wild and free. . .” (lines 2 and 3)
- B “He also calls me Messy.” (lines 8 and 9)
- C “Next I roughed in most of the body. . .” (lines 17 and 18)
- D “I scratched a big X through my earless, macaroni-legged horse, . . .” (line 26)

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Read this sentence from line 32.

I brooded about it all through dinner.

What effect does the word “brooded” have in the story?

- A** It shows Marisa’s anxiety about her abilities.
- B** It reveals Marisa’s motives for drawing.
- C** It emphasizes how Marisa is growing as a character.
- D** It indicates Marisa has a major decision to make.

How do lines 36 through 38 help convey the theme of the story?

- A** They show that some situations take time to change.
- B** They prove that practice can help natural talents to develop.
- C** They suggest that inspiration may come in unexpected ways.
- D** They demonstrate that new ideas will eventually be accepted.

Which sentence **best** explains why Marisa’s final horse drawing was different than her first tries?

- A** “Everything looked special in that light, even the scraggly horses next door.”
(lines 37 and 38)
- B** “I noticed the curves of their muscles, the shadows on their faces, the shine along their backs.” (lines 42 through 44)
- C** “An idea began to take shape in my mind, and just then the cinnamon horse turned its head toward me and nodded three times.” (lines 49 and 50)
- D** “I choose a deep brown, pulling it across my paper in the shape of the chocolate horse.”
(line 52)

How does Marisa change while watching her neighbors' horses?

- A** She realizes that Euphemia's horses do not look realistic, so she decides to try to draw better pictures than her friend.
- B** She decides to try a different way of drawing and is proud of her work.
- C** She realizes she can never be an artist like Euphemia but wants to draw like her anyway.
- D** She finally learns that drawing horses is easier with proper lighting and art supplies.

Directions

Read this story. Then answer questions 15 through 21.

Excerpt from *The Black Pearl*

by Scott O'Dell

I had put the seventh pearl on the scales and was carefully setting the small copper weights to make them come to a proper balance when I heard my father's steps outside the office. My hand shook at the sound and one of the weights slipped from my fingers. A moment later the heavy iron door swung open.

5 My father was a tall man with skin turned a deep bronze color from the glare of the sea. He was very strong. Once I saw him take two men who were fighting and grasp them by the backs of their necks and lift them off the ground and bump their heads together.

He came across the room to where I sat at the desk on my high stool and glanced at the ledger.

10 "You work with much rapidity," he said. "Six pearls weighed and valued since I left this morning." He wiped his hands on the tail of his shirt and took a pearl from the tray. "For this one," he said, "what is your notation?"

"Round. Fair. Weight 3.5 carats," I answered.

He rolled the pearl around in the palm of his hand and then held it to the light.

15 "You call this one only fair?" he asked. "It is a gem for the king."

"For a poor king," I said. After four months of working with my father I had learned to speak my mind. "If you hold it closer to the light, you will see that it has a flaw, a muddy streak, about midway through."

20 He turned the pearl in his hand. "With a little care the flaw can be peeled away," he said.

"That, sir, I doubt."

My father smiled and placed the pearl back in the tray. "I doubt it also," he said and gave me a heavy pat on the back. "You are learning fast, Ramón. Soon you will know more than I do."

25 I took a long breath. This was not a good beginning for the request I wanted to make. It was not good at all, yet I must speak now, before my father left. In less than an hour the tide would turn and the fleet sail from the harbor.

"Sir," I began, "for a long time you have promised me that when I was sixteen I could go with you and learn how to dive for pearls. I would like to go today."

GO ON

30 My father did not reply. He strode to the slit in the wall and peered out. From a shelf he took a spyglass and held it to one eye. He then put the spyglass down and cupped his hands and shouted through the slit.

“You, Ovando, leaning against the cask, send word to Martin, who leans against the tiller of the *Santa Teresa*, that there is much work to do and little time in which to do it.”

35 My father waited, watching through the slit, until his message was sent forward by Ovando.

“If you go with the fleet,” he said, “then all the male members of the Salazar family will be on the sea at once. What happens if a storm comes up and drowns the both of us? I will tell you. It is the end of Salazar and Son. It is the end of everything I have
40 worked for.”

“The sea is calm, sir,” I answered.

“These words prove you a true landsman. The sea is calm today, but what of tomorrow? Tomorrow it may stand on end under the lash of a chubasco.”¹

“It is still a week or two before the big wind comes.”

45 “What of the sharks? What of the devilfish that can wring your neck as if it were the neck of a chicken? And the giant mantas by the dozens, all of them the size of one of our boats and twice as heavy? Tell me, what do you do with these?”

“I have the knife that grandfather gave me.”

My father laughed and the sound bounded through the room like the roar of a bull.

50 “Is it a very sharp knife?” he asked scornfully.

“Yes, sir.”

“Then with much luck you might cut off one of the eight arms of the devilfish, just before the other seven wrap around you and squeeze out your tongue and your life.”

I took another breath and brought forth my best argument.

55 “If you allow me to go, sir, I shall stay on deck while the others dive. I shall be the one who pulls up the basket and mends the ropes.”

I watched my father’s face and saw that it had begun to soften.

“I can take the place of Goleta,” I said quickly, to follow up the advantage I had gained.
60 “There is an apology to make, sir. At noon Goleta’s wife came to say that her husband is sick and cannot sail. I forgot to tell you.”

¹ **chubasco:** a strong storm

My father walked to the iron door and opened it. He looked at the sky and at the glossy leaves of the laurel trees that hung quiet on their branches. He closed the door and put the tray of pearls in the safe and turned the bolt.

“Come,” he said.

15 Read line 15 of the story.

“You call this one only fair?” he asked. “It is a gem for the king.”

What does this line suggest about the father?

- A** He has not looked at the pearl as closely as Ramón has.
- B** He does not think that Ramón is correct about the pearl.
- C** He is testing Ramón’s confidence in judging the pearl’s value.
- D** He is teaching Ramón about the pearl’s quality.

16 Which detail from the story **best** supports the idea that Ramón is becoming an expert at judging pearls?

- A** “‘For this one,’ he said, ‘what is your notation?’” (lines 11 and 12)
- B** “‘For a poor king,’ I said.” (line 16)
- C** “‘With a little care the flaw can be peeled away,’ he said.” (lines 19 and 20)
- D** “I would like to go today.” (line 29)

17 Why is the father reluctant to bring Ramón on a pearl-diving trip?

- A** He is concerned for Ramón’s safety.
- B** He needs Ramón to evaluate more pearls.
- C** He thinks Ramón is still too young to sail.
- D** He is unsure Ramón is ready to dive.

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18

In line 55, why does Ramón suggest that he will “stay on deck while the others dive”?

- A His father needs him to help with other jobs on the boat.
- B He realizes that his father will never actually let him go.
- C His father has convinced him that it is too dangerous.
- D He is trying to gradually change his father’s mind.

19

How does line 57 **best** contribute to the development of the story?

- A by signaling a turning point
- B by providing a solution to the problem
- C by comparing the characters’ actions
- D by introducing a new conflict

20

How does the father change during the story?

- A He becomes concerned about a diver’s health.
- B He begins to acknowledge Ramón’s maturity.
- C He becomes frustrated by Ramón’s persistence.
- D He stops worrying about his family business.

21 The author develops Ramón's point of view in the story **mostly** by

- A** describing Ramón's fear of pearl diving
- B** including Ramón's analysis of the pearl
- C** describing how Ramón feels about his father
- D** including dialogue between Ramón and his father

GO ON

THE STATE EDUCATION DEPARTMENT
THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY, NY 12234
2017 English Language Arts Tests Map to the Standards
Released Questions on EngageNY

Grade 6							Multiple Choice Questions:	Constructed Response Questions:	
							Percentage of Students Who Answered Correctly (P-Value)	Average Points Earned	P-Value (Average Points Earned ÷ Total Possible Points)
Question	Type	Key	Points	Standard	Subscore	Secondary Standard(s)			
Book 1									
8	Multiple Choice	B	1	CCSS.ELA-Literacy.L.6.5a	Reading		0.84		
9	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.6.5	Reading		0.53		
10	Multiple Choice	D	1	CCSS.ELA-Literacy.RL.6.4	Reading		0.51		
11	Multiple Choice	A	1	CCSS.ELA-Literacy.RL.6.4	Reading		0.51		
12	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.6.2	Reading		0.56		
13	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.6.1	Reading		0.43		
14	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.6.3	Reading		0.69		
15	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.6.1	Reading		0.46		
16	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.6.1	Reading		0.42		
17	Multiple Choice	A	1	CCSS.ELA-Literacy.RL.6.1	Reading		0.65		
18	Multiple Choice	D	1	CCSS.ELA-Literacy.RL.6.3	Reading		0.54		
19	Multiple Choice	A	1	CCSS.ELA-Literacy.RL.6.5	Reading		0.54		
20	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.6.3	Reading		0.71		
21	Multiple Choice	D	1	CCSS.ELA-Literacy.RL.6.6	Reading		0.59		
29	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.6.3	Reading		0.71		
30	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.6.1	Reading		0.59		
31	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.6.3	Reading		0.49		
32	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.6.3	Reading		0.57		
33	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.6.5	Reading		0.63		
34	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.6.2	Reading		0.53		
35	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.6.2	Reading		0.51		
Book 2									
36	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.6.3	Reading		0.66		
37	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.6.5	Reading		0.71		
38	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.6.4	Reading		0.69		
39	Multiple Choice	A	1	CCSS.ELA-Literacy.RL.6.5	Reading		0.73		
40	Multiple Choice	D	1	CCSS.ELA-Literacy.RL.6.2	Reading		0.69		
41	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.6.1	Reading		0.74		
42	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.6.2	Reading		0.72		
43	Constructed Response		2	CCSS.ELA-Literacy.RI.6.4	Writing to Sources	CCSS.ELA-Literacy.L.6.1, CCSS.ELA-Literacy.L.6.2		1.42	0.71