

2014 TEXAS STAAR TEST – GRADE 6 - READING

Total Possible Score: 48
Needed Correct to Pass: 25
Advanced Performance: 42

Time Limit: 4 Hours

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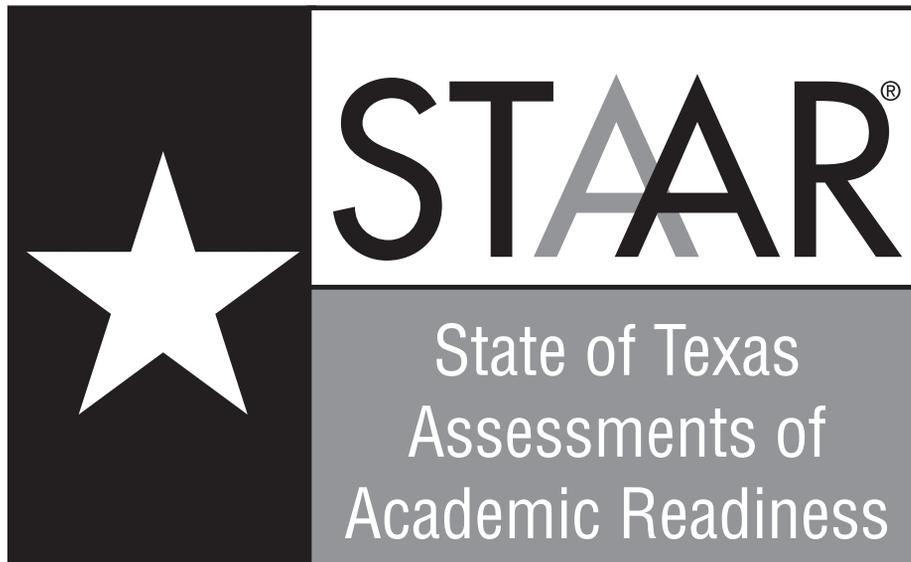
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GRADE 6
Reading

Administered April 2014

RELEASED

READING

Read the selection and choose the best answer to each question. Then fill in the answer on your answer document.

Three Sides

from *The Wanderer*
by Sharon Creech

- 1 I am not always such a dreamy girl, listening to the sea calling me. My father calls me Three-sided Sophie: one side is dreamy and romantic; one is logical and down-to-earth; and the third side is hardheaded and impulsive. He says I am either in dreamland or earthland or mule-land, and if I ever get the three together, I'll be all set, though I wonder where I will be then. If I'm not in dreamland or earthland or mule-land, where will I be?
- 2 My father says my logical side is most like him, and the dreamy side most like my mother, which isn't entirely fair, I don't think. My father likes to think of himself as a logical man, but he is the one who pores over pictures of exotic lands and says things like "We should go on a safari!" and "We should zip through the air in a hot-air balloon!"
- 3 And although my mother is a weaver and spins silky cloths and wears flowing dresses, she is the one who gives me sailing textbooks and makes me study water safety and weather prediction and says things like "Yes, Sophie, I taught you to sail, but that doesn't mean I like the idea of you being out there alone on the water. I want you to stay home. Here. With me. Safe."
- 4 My father says he doesn't know who my hardheaded mule side resembles. He says mules don't run in the family.
- 5 I am thirteen, and I am going to sail across the ocean. Although I would like to go alone—*alone! alone! flying over the water!*—I'm not. My mule-self begged a place aboard a forty-five-foot sailboat with a motley crew: three uncles and two cousins. The uncles—Stew, Mo, and Dock—are my mother's brothers, and she told them, "If the slightest harm comes to my Sophie, I'll string you all up by your toes."
- 6 She isn't worried (although maybe she should be) about the influence of my cousin Brian—quiet, studious, serious Brian—but she frets over the bad habits I might learn from my other cousin, Cody. Cody is loud, impulsive, and charming in a way my mother does not trust. "He's too charming," she says, "in a dangerous sort of way."
- 7 My mother isn't the only person who is not thrilled for me to take this trip. My uncles Stew and Mo tried their best to talk me out of it. "It's going to be a bunch of us guys, doing guy things, and it wouldn't be a very pleasant place for a girl," and "Wouldn't you rather stay home, Sophie,

where you could have a shower every day?" and "It's a lot of hard work," and yakkety-yak they went. But I was determined to go, and my mule-self kicked in, spouting a slew of sailing and weather terms, battering them over the head with all the things I'd learned in my sailing books, and with some things I'd made up, for good measure.

- 8 Uncle Dock—the good uncle, I call him, because he's the one who doesn't see any harm in my coming—said, "Heck, she knows more about boats than Brian and Cody put together," and so they caved in.
- 9 There are two other reasons my mother has not tied me to my bed and refused to let me go. The first is that Uncle Dock gave her an extensive list of the safety provisions aboard the boat, which include a satellite navigator, the Global Positioning System. The second reason, not a very logical one, but one that somehow comforts my mother, is that Bompie is on the other side of the ocean. We will end up in Bompie's arms, and she wishes she could join us just for that moment.
- 10 Bompie is my grandfather—my mother's father, and also Uncle Dock, Stew, and Mo's father—and he lived with my parents for many years. He is like a third parent and I love him because he is so like me. He is a man of three sides, like me, and he knows what I am thinking without my having to say it. He is a sweet man with a honey tongue and he is a teller of tales.
- 11 At the age of seventy-two, Bompie decided to go home. I thought he was already in his home, but what he meant by home was the place where he was born, and that place was "the rolling green hills of England."
- 12 My father was wrong about mules not running in the family. When Bompie decided to return to England, nothing was going to stop him. He made up his mind and that was that, and off he went.

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- 1 Read this sentence from the story.

He is a sweet man with a honey tongue and he is a teller of tales.

Why does the author include this description of Bompie?

- A To show that Sophie knows only what she has been told about her grandfather
- B To explain why Sophie's grandfather decided to move away
- C To convey why Sophie is eager to see her grandfather
- D To explain that Sophie does not trust what her grandfather says

-
- 2 In paragraph 9, the second reason that Sophie is allowed to go on the trip shows that her mother —

- F envies Sophie's opportunity
- G is not really worried
- H has been on similar trips before
- J wants Sophie to spend time with her uncles

- 3** The description of the three sides of Sophie’s personality helps the reader understand her —
- A** determination to go on the trip
 - B** mother’s reasons for allowing her to go on the trip
 - C** frustration with her parents’ reaction to the trip
 - D** difficulty in making a decision about the trip

-
- 4** In paragraph 9, the word extensive, which is based on a Latin root, means —
- F** providing a feeling of comfort
 - G** hindering the ability to judge
 - H** causing an unplanned response
 - J** containing many elements

- 5** The qualities Brian is described as having in paragraph 6 are most closely related to those associated with the —
- A** logical side of Sophie’s mother
 - B** dreamy side of Sophie’s father
 - C** hardheaded side of Sophie
 - D** good side of Uncle Dock

-
- 6** How does Uncle Dock respond to his sister when she expresses concern about Sophie’s safety?
- F** He reminds her that they are going to see Bompie.
 - G** He tells her that they need Sophie to help on the boat.
 - H** He encourages her to join them on the trip.
 - J** He provides her with a list of the equipment on the boat.

- 7 Why is Sophie's father most likely in favor of her going on the trip?
- A He hopes she will become more independent.
 - B He also longs for adventure.
 - C He wants her to become more like her cousins.
 - D He wants her to persuade Bompie to visit.

-
- 8 Read this sentence from the story.

There are two other reasons my mother has not tied me to my bed and refused to let me go.

The author uses figurative language in this sentence in order to —

- F emphasize how unfair Sophie's mother tends to be
- G show how much Sophie will be missed by her mother
- H establish how important safety is to Sophie's mother
- J exaggerate how protective Sophie's mother is of her

- 9** Why do Sophie's uncles agree to let her go on the trip?
- A** Sophie promises that her cousins will not influence her.
 - B** Sophie promises to help them on the sailboat.
 - C** Sophie shows that she is not bothered by inconveniences.
 - D** Sophie impresses them with her knowledge of sailing.

-
- 10** In paragraphs 2 and 3, how does the author show that Sophie's parents also have complicated personalities?
- F** By describing their relationship with Sophie's uncles
 - G** By presenting contrasting descriptions of the two characters
 - H** By revealing the things that Sophie likes most about them
 - J** By showing their similar reactions to the trip

Read the selection and choose the best answer to each question. Then fill in the answer on your answer document.

The Incredible Shrinking Pyramid

- 1 A structure located near the city of Giza, Egypt, has been called the horizon of Khufu, the last ancient wonder of the world, and the Great Pyramid. Whatever you choose to call it, this amazing pyramid has stood for more than 4,500 years, remaining in place while the world around it has changed in many ways.
- 2 As you might imagine, something that has been around for 45 centuries has quite a history. The Great Pyramid was built by the Egyptian king Khufu, also known as Cheops. Khufu wanted to construct a grand monument that would honor him after he died. What he had built was perhaps the largest structure on the planet. Originally the pyramid was 481 feet high at its peak. Its sides measured an average of 755 feet in length. More than two million yellow limestone blocks were used to build the pyramid, which contains Khufu's burial chamber deep inside it. Though many other pyramids were built after this one, none could match its great size.

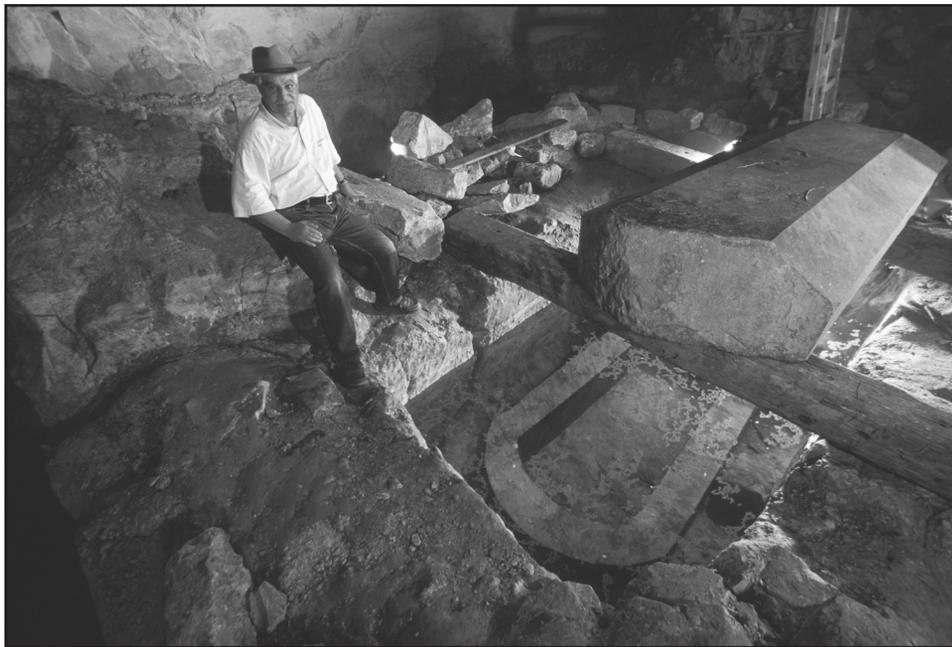


The Great Pyramid and Neighboring Pyramid

© iStockphoto.com/v0v

- 3 Many people have wondered how the ancient Egyptians could have built such a massive structure. Even experts aren't sure. Thousands of workers would have been needed to move the structure's huge blocks, each of which weighed more than two tons. Workers moved the blocks by pulling them with ropes across wooden rollers. As the height of the pyramid grew, the workers would have needed ramps or ladders to reach its top.

- 4 The work of building such a great structure must have been very difficult. Historians have learned that the pyramid's builders were farmers. When the Nile River flooded, the farmers' fields were underwater, so they worked as builders instead. Bakers and doctors also lived nearby the builders during the construction project to provide food and medical assistance.
- 5 Khufu built the Great Pyramid with the intention that everyone would notice it. In that, he was successful. Khufu's pyramid was the grandest of its time, with the finest-quality stones. The pyramid's fame has created problems, though. One such problem is that the pyramid, once the greatest structure on the planet, is shrinking. In fact, the structure has lost about 30 feet of its original height. It's not that the pyramid is sinking into the sand. The structure has actually lost height over the years because people have removed its outer layers of limestone rock and used the rock to construct other buildings. Giza is not far from Egypt's capital city, Cairo. As Cairo grew over centuries, the demand for new buildings increased. To meet that demand, people took stones from the pyramid's outer shell and used them to build houses and other buildings. This practice only advanced the shrinking process that's been occurring for thousands of years, as the wind, sun, and rain have worn down the same outer layers of the pyramid.
- 6 The Great Pyramid is also being worn away from within. Because the structure is an amazing sight and a historical landmark, thousands of tourists visit it yearly. As they walk through the tunnels and rooms inside the pyramid, the water vapor from their breath gets trapped inside the walls. Over time that water vapor collects into salts and forms a mold that causes the stones to deteriorate. So just as the pyramid is shrinking from the outside, it is rotting from the inside.
- 7 Fortunately one man, the archaeologist Zahi Hawass, made it his life's goal to restore the Great Pyramid and the smaller pyramids that surround it. In



Archaeologist Zahi Hawass

© Marc DEVILLE/Getty Images

his official role as a protector of Egypt's antiquities, Hawass worked to publicize the problems caused by allowing too many people to walk through the pyramids. Persuading people to address these problems was difficult, however, because of tourism's importance to Egypt's economy. So Hawass tried to balance the needs of his country with the goal of preserving its great structures. When one pyramid was closed for restoration, he made sure that others were open for people to enjoy.

- 8 Closing a pyramid allowed workers to seal up cracks, scrape off mold, and install airways that allow harmful moisture to escape. The work was done quickly to allow tourists to return. Although interest in the pyramids is appreciated, if it were up to Hawass, tourists would see these great buildings only from the outside. "In my opinion," he says, "the magic of the pyramid is on the outside, not on the inside." Admiring the Great Pyramid from a distance, he says, is the best way to make sure that it remains an impressive structure for many centuries to come.

11 In paragraph 5, the word advanced means —

- A** removed from the proper place
 - B** caused to become less important
 - C** proved the harmful effects of
 - D** made happen faster
-

12 What happened to the Great Pyramid as Cairo increased in size and population?

- F** It started sinking into the desert sand.
 - G** People used its outer rock to build other structures.
 - H** Water started collecting inside its walls.
 - J** The natural elements started wearing down its outer layers.
-

13 The author included paragraph 8 most likely to explain —

- A** why the pyramids are popular with tourists
- B** when tourists can visit the pyramids
- C** what can be done to preserve the pyramids
- D** who is responsible for restoring the pyramids

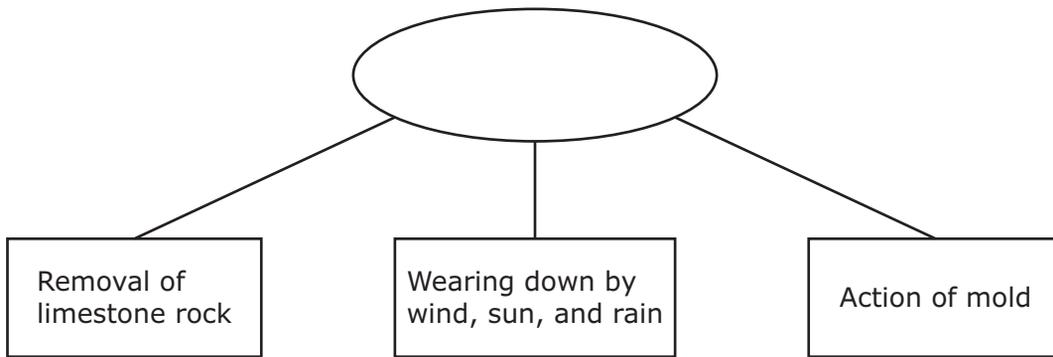
- 14** Which sentence best highlights that the author is impressed with the creation of the Great Pyramid?
- F** *Many people have wondered how the ancient Egyptians could have built such a massive structure.*
 - G** *Fortunately one man, the archaeologist Zahi Hawass, made it his life's goal to restore the Great Pyramid and the smaller pyramids that surround it.*
 - H** *In fact, the structure has lost about 30 feet of its original height.*
 - J** *Historians have learned that the pyramid's builders were farmers.*

-
- 15** The author organizes paragraphs 5 through 8 for the purpose of describing the —
- A** events that led to the Great Pyramid's problem with shrinking
 - B** causes of the Great Pyramid's problem with shrinking and the effects this problem is having on the Egyptian people
 - C** Great Pyramid's problem with shrinking and comparing it with the problems of other Egyptian pyramids
 - D** Great Pyramid's problem with shrinking and the efforts being made to solve it

- 16** The photograph below paragraph 2 is included with the selection to help the reader understand how —
- F** the Great Pyramid has changed over time
 - G** large the Great Pyramid is compared with other pyramids
 - H** many visitors the Great Pyramid attracts
 - J** the Great Pyramid was constructed

-
- 17** Based on information in the selection, with which statement would Hawass most likely agree?
- A** Historical monuments around the world should be fully open to tourists.
 - B** People should take care to protect historical monuments around the world.
 - C** Countries need to stop constructing modern cities near historical sites.
 - D** Modern buildings are often more impressive than ancient ones.

18 Look at the diagram.



Which of the following is the best title for the diagram?

- F** Effects of Nature on the Appearance of Pyramids
- G** Changes That Need to Be Made to the Great Pyramid
- H** Reasons Tourists Should Stop Visiting Pyramids
- J** Why the Great Pyramid Is Shrinking

Read the next two selections. Then choose the best answer to each question.

Full Day

by Naomi Shihab Nye

The pilot on the plane says:
In one minute and fifty seconds
we're going as far
as the covered wagon went
5 in a full day.

We look down
on clouds,
mountains of froth and foam.
We eat a neat
10 and subdivided lunch.

How was it for the people in
the covered wagon?
They bumped and jostled.
Their wheels broke.
15 Their biscuits were tough.
They got hot and cold and old.
Their shirts tore on the branches
they passed.

But they saw the pebbles
20 and the long grass
and the sweet shine of evening
settling on the fields.
They knew the ruts and the rocks.
They threw their furniture out
25 to make the wagons lighter.
They carried their treasures
in a crooked box.

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Traveling West

- 1 People today often pack up and move to another part of the country. Modern technology allows them to keep in contact with friends and family; automobiles and planes allow for visits. In the 1800s, however, such a move meant leaving behind family and friends, possibly never to see them again. It also meant selling many possessions and venturing into unfamiliar and sometimes uncharted territory.
- 2 Moving day for pioneer families was preceded by months of preparation. Families could carry only those possessions that would fit in a prairie schooner, or covered wagon. Toys, furniture, books, extra linens and clothing—even family heirlooms—were sold to raise money for the trip. The wagon was packed with only those things that were needed to start a new life: farming and hunting tools, seeds, utensils, food, essential clothing, and linens. Chicken cages were often strapped to the back of the wagon, and farm animals walked behind.
- 3 The trek west was hot and dusty in summer, wet in spring, and cold in fall. People traveling across the continent didn't have the luxury of smooth paved roads. Instead, they had rutted dirt paths, which jolted the wagon wheels, creating a bumpy ride. Strong winds blew grit, and frequent thunderstorms soaked the travelers. Most pioneers tried to cross the plains as quickly as they could in order to reach a safe place before the first snowfall of the season. Winter brought dangers—freezing conditions and few sources of food—that no one wanted to experience.
- 4 Young children and mothers usually rode in the wagons. When they peeked out from behind the canvas covers, they would often see an endless stretch of prairie grass. Older children walked alongside the wagons. Pioneer children making the trek westward had daily tasks to keep them busy. Some worked as teamsters, driving the slow, heavy-footed teams of oxen.



© North Wind Picture Archives

- 5 As an adult, Robert Sweeten wrote about his experience as a six-year-old teamster. "I walked most of the way across the plains, with but an occasional ride. One time I was driving two yoke of oxen so my stepfather could ride a while and rest. I stepped on a prickly pear,¹ and being barefooted, the needles ran into my feet. Mother had to pull them out."
- 6 During the journey some children gathered firewood and buffalo chips, or droppings, which would be used as fuel for campfires. "We would take a sack and fill it as we progressed. . . . They were very thick in a certain place close to the road. . . . I thought I was in luck. I was picking up as fast as I could when I heard the rattle of a snake. He was almost at my feet," recalled Rachel Emma Woolley, who was a twelve-year-old chip collector in 1848.
- 7 Chores did not end when a family stopped to set up camp. Adults prepared the area and tended to the animals' needs. Children fetched water in buckets—sometimes from several miles away—chopped wood, washed clothes, watched younger siblings, cooked, and hunted.
- 8 However, life on the westward trail was not all hard physical labor. When the day's chores were done, mothers would sometimes teach school subjects to their children.
- 9 William M. Colvig's mother expected him to study as well as work. "Mother had reduced the library to just a few books . . . a hymn book, *Pilgrim's Progress*, *Frost's Pictorial History of the United States*, *Webster's Elementary Spelling Book*, and *McGuffey's First and Second Reader*. During the six months or more we were on the plains, Mother had me recite to her, so that by the end of the trip I was reading in the *Second Reader*."
- 10 After doing chores and studying, pioneer children enjoyed playing games, including tag, hopscotch, and hide-and-seek. Since most children had to leave toys behind when they began the trek west, they had to be resourceful in creating their new playthings. They made dolls from cornhusks, and checkers from slices of corncobs; they carved tops for spinning from wood and made marbles from hardened clay.
- 11 The rewards of the journey west included land and new opportunities. The pioneer children who endured the westward trek often grew up to become skilled, persistent, inventive, and hardworking adults.

¹A prickly pear is a type of cactus.

Use "Full Day" (p. 18) to answer questions 19–23. Then fill in the answers on your answer document.

19 Which line from the poem suggests that people in covered wagons experienced the conditions of the land?

- A** we're going as far
 - B** mountains of froth and foam.
 - C** Their biscuits were tough.
 - D** They knew the ruts and the rocks.
-

20 The poet organizes the poem as she does in order to —

- F** explain why people travel in planes
 - G** detail the changes in travel throughout history
 - H** show how travel today differs from travel in the past
 - J** highlight the reasons people traveled in covered wagons
-

21 Why does the poet include stanzas 3 and 4?

- A** To suggest that travel by wagon had both advantages and disadvantages
- B** To explain why pioneers wanted to cross the prairie by wagon
- C** To describe what a covered wagon could carry
- D** To prove that traveling by wagon was more fun than air travel

22 The poet suggests that pioneers had to —

- F** rely on strangers for help
- G** carry only a few necessities
- H** grow their own food
- J** travel mostly at night

23 The poet includes the pilot's statement in stanza 1 in order to —

- A** tell the passengers where they are going
- B** describe how pioneers traveled
- C** explain the disadvantages of covered wagons
- D** give passengers an idea of how fast modern air travel is

Use "Traveling West" (pp. 19–20) to answer questions 24–29. Then fill in the answers on your answer document.

- 24 In paragraph 6, the word progressed comes from a Latin root word that means to —
- F work hard
 - G go forward
 - H grow strong
 - J face danger
-
- 25 Which sentence best summarizes paragraphs 4 through 7?
- A Older children walked beside the wagons and gathered wood as the wagons rolled along.
 - B Younger children rode in the wagons with their mothers.
 - C Pioneer children were often given duties to help their families.
 - D Children encountered many dangers while traveling across the prairie.

- 26** The main purpose of paragraphs 8 through 10 is to —
- F** highlight the need for rest after chores were completed
 - G** suggest that children did less work than adults
 - H** show that daily life on the trail included more than travel and hard labor
 - J** give examples of the types of books available to pioneer children

-
- 27** According to the selection, how is moving today different from how it was in the days of the pioneers?
- A** Moving today requires less effort.
 - B** Moving today involves more preparation.
 - C** The pioneers kept in closer contact with family members who stayed behind.
 - D** The pioneers moved greater distances.

28 Which sentence best expresses the main idea of the selection?

- F** Pioneer families who traveled west worked hard and were resourceful.
- G** Pioneer families who journeyed west traveled slowly by covered wagon.
- H** Pioneer families who traveled west showed creativity while completing chores.
- J** Pioneer families who journeyed west showed great patience and kindness toward others.

29 Read the dictionary entry below.

<p>raise \ˈrāz\ v 1. to move something higher 2. to rear a child 3. to collect 4. to improve</p>

Which definition matches the meaning of raise in paragraph 2?

- A** Definition 1
- B** Definition 2
- C** Definition 3
- D** Definition 4

Use “Full Day” and “Traveling West” to answer questions 30–33. Then fill in the answers on your answer document.

- 30** Which statement could be supported by both the poem and the selection?
- F** Those who moved across the prairie could not easily contact family.
 - G** Pioneers organized their personal belongings for their trip.
 - H** Crossing the prairie in a covered wagon was often expensive.
 - J** Traveling across the prairie in a covered wagon was a time-consuming experience.
-
- 31** Information in both the poem and the selection suggests that pioneers crossing the prairie —
- A** were surprised by obstacles they encountered
 - B** were determined to complete their trip
 - C** carried farming equipment to their new destination
 - D** depended on children for help

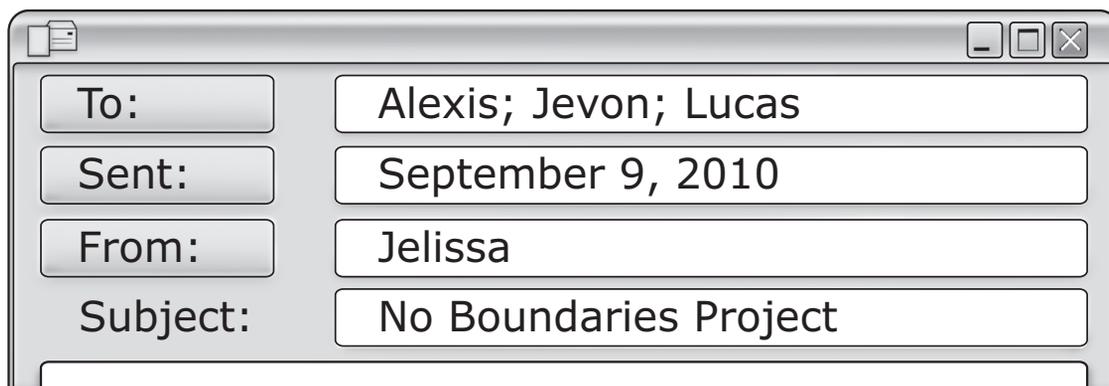
32 Both the poet and the author of the selection portray the prairie as —

- F** flat
- G** fertile
- H** harsh
- J** beautiful

33 One difference between the poem and the selection is that the selection suggests that —

- A** traveling across the prairie taught children valuable lessons
- B** moving westward encouraged close family bonds
- C** a covered wagon kept people's belongings safe
- D** closeness to nature was considered a gift

Read the selection and choose the best answer to each question. Then fill in the answer on your answer document.

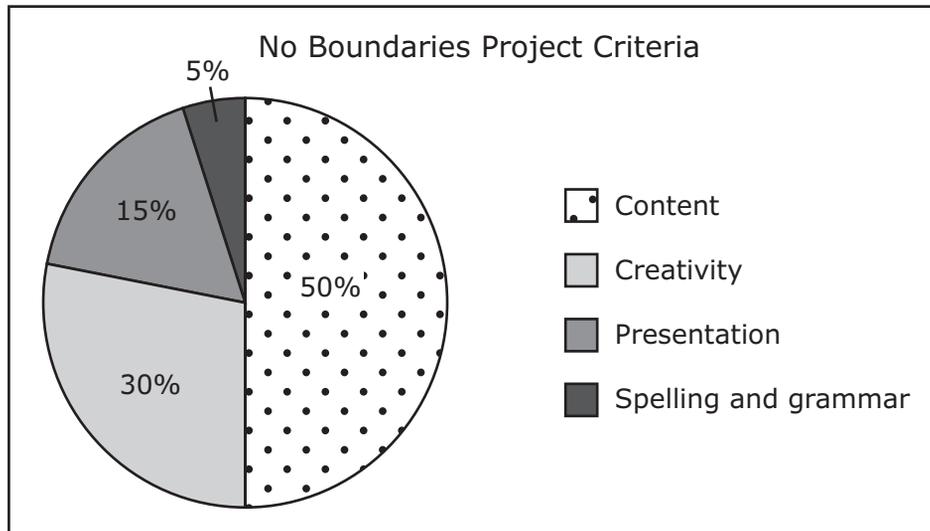


Hi, team!

- 1 I'm really excited about participating in the No Boundaries competition sponsored by *USA Today* and the National Aeronautics and Space Administration (NASA). However, I'm having serious misgivings about the type of project we agreed to submit. I know everyone decided to write a song, but now that I've had time to think about it, I'm beginning to doubt the wisdom of that decision. I think we should create a website instead. Writing a song would be fun—especially for Jevon, since he plays an instrument and sings. But I sing about as well as a cat barks, and I'd like to contribute to this project too! We have a lot of talent in our group, but by creating only a song, we would be limiting ourselves. We have the best team in our class. Shouldn't we produce a project that makes better use of our talents?
- 2 After Ms. Yancey explained our assignment in class, I still had a lot of questions about the No Boundaries competition. I went to the competition's official website and learned that the goal of our project is to make careers in science, technology, engineering, and math at NASA seem appealing to students. Even though everybody knows that astronauts work for NASA and travel into space, no one ever really talks about the thousands of others who work to get the astronauts into space. For example, there are aerospace engineers who design the spacecraft, telemetry engineers who are involved in sending commands to the spacecraft and receiving information from the spacecraft, computer engineers who make computers and robots, and astronomers who are learning about the universe.
- 3 Our team is supposed to choose one career and research it. We will need to report information on each aspect of that career, from the educational requirements to the daily responsibilities. In addition, we must have a creative way of teaching other students about our chosen career. Since we will have a lot of information to share, I think creating a website would be a perfect way to present what we have learned.

4 If we want to win the No Boundaries competition, we also need to pay attention to the judging, which encompasses content, creativity, presentation, and spelling and grammar.

5 Judges will base 50 percent of the points on content, which means that each of us must do thorough research to find accurate and complete information. I've been working on the school newspaper all year, so I've learned how to do good research. I'm also able to present complex information in a way that makes it easy to understand. Take a look at the graph below to see what I mean.



6 Creativity will be worth 30 percent of the score. If I know Jevon as well as I think I do, he's probably already scribbled down a few musical notes for a song. We should include Jevon's song as part of the website. What better way to keep visitors interested in our content than by giving them good music to listen to while they browse our website! Right?

7 Both Alexis and Lucas can help us get full marks for presentation, which will be worth 15 percent of our final score. Alexis is a great digital artist and photographer and can be responsible for supplying our artwork. Lucas, who does fantastic web designs, can post Alexis's photos and images on our website.

8 With all of us working together on this, I know we can make a project that will win the competition. Besides, let's not forget what we're working toward. The winners will receive money and a VIP tour of a NASA center. While a tour of NASA isn't as good as a trip into space, it may be the first step we take in getting there.

Your friend and teammate,

Jelissa

34 In paragraph 4, the word encompasses means —

- F** considers
 - G** references
 - H** includes
 - J** reports
-

35 Jelissa included paragraph 2 in this e-mail message most likely to —

- A** persuade her teammates to work at NASA in the future
 - B** outline the specific details of her ideas for the project
 - C** explain that her teacher asked her to research the project
 - D** share what she learned about the purpose of the project
-

36 What is Jelissa’s main goal in writing this e-mail message?

- F** To relate her findings about the project to her teammates
- G** To convince her teammates that they should rethink their decision
- H** To discuss the benefits of working together with her teammates
- J** To describe how her teammates can use their skills

37 The primary method Jelissa uses to express her message is to —

- A** clarify how the competition will be judged
 - B** highlight the benefits of winning the competition
 - C** review how their teacher explained the competition
 - D** list the reasons the competition was developed
-

38 Which sentence best explains the reason for Jelissa’s concern about the original project idea?

- F** *I know everyone decided to write a song, but now that I’ve had time to think about it, I’m beginning to doubt the wisdom of that decision.*
 - G** *Writing a song would be fun—especially for Jevon, since he plays an instrument and sings.*
 - H** *I think we should create a website instead.*
 - J** *We have a lot of talent in our group, but by creating only a song, we would be limiting ourselves.*
-

39 Jelissa appeals to her teammates by —

- A** presenting enthusiastic opinions about her teammates’ abilities
- B** describing projects their classmates have selected for the competition
- C** making her teammates believe they helped her think of the idea for the website
- D** showing how her teammates can use all their ideas

40 Which idea from the e-mail does the circle graph emphasize?

- F** How team members should organize their information
- G** Which role each person should take on
- H** How the project will be judged
- J** Why team members should participate in the project

41 Jelissa most likely thinks that once her team members read her e-mail message, they will —

- A** do research to verify the facts Jelissa shared about the competition
- B** decide to work on separate projects that highlight their unique skills
- C** urge Jelissa to visit NASA before completing the project
- D** agree that her plan for the project is better

Read the selection and choose the best answer to each question. Then fill in the answer on your answer document.

The Emperor and the Nightingale

Characters

SERVANT 1

SERVANT 2

CHAMBERLAIN

CRAFTSMAN

NIGHTINGALE

EMPEROR

SCENE 1

- 1 *[A hallway in the Emperor's palace. Servant 1 and Servant 2 are talking as they walk past the Emperor's bedroom, where the Emperor is sitting.]*
- 2 **SERVANT 1:** The Emperor has the most beautiful palace in all the world, does he not? What an honor it is to work in such a beautiful place!
- 3 **SERVANT 2:** Yes, indeed. His palace was designed by the finest architects and built by master builders. Everything in it is magnificent.
- 4 **SERVANT 1:** And do not forget the gardens! I am convinced that nowhere else on Earth are there such glorious riots of color and fragrance.
- 5 **SERVANT 2:** You are right. Truly, the Emperor has everything.
- 6 **SERVANT 1:** Well, not everything.
- 7 **SERVANT 2:** What does he not possess?
- 8 **SERVANT 1:** He does not know about the nightingale in the forest. She sings so sweetly that she brings tears to your eyes and joy to your heart.
- 9 **EMPEROR:** *[Calling from his bedroom.]* Come into my bedroom immediately, servants. What is this nightingale you speak of? *[The servants enter the Emperor's bedroom.]*
- 10 **SERVANT 1:** She is a bird in your majesty's forest. Her song is very beautiful.
- 11 **EMPEROR:** I would like to hear her sing. You must bring this nightingale to me. Now, go.

SCENE 2

- 12 *[The Emperor's throne room. The Emperor, dressed in lavish robes, sits on his throne. The Chamberlain, holding the Nightingale, approaches the throne and bows.]*
- 13 **CHAMBERLAIN:** Your majesty, it is my great honor to present you with . . . the nightingale!
- 14 **EMPEROR:** *[Leaning forward eagerly.]* Let me see! *[Drawing back.]* Bah! Never have I seen such a drab little bird. How can such a plain-looking bird sing so beautifully? There must be some mistake.
- 15 *[The Nightingale begins to sing. After listening for a moment, the Emperor wipes his eyes.]*
- 16 **EMPEROR:** *[To the Nightingale.]* I beg your pardon, little bird. Never have I heard such a beautiful song. I would love to enjoy your melody every day.
- 17 **NIGHTINGALE:** Thank you, your majesty. I'm happy my singing brings you pleasure. I will stay for as long as you desire me to. *[Continues singing for the Emperor.]*

SCENE 3

- 18 *[The Emperor's throne room. The Emperor sits on his throne listening to the Nightingale, who is on a perch nearby. Servant 2 announces the arrival of a Craftsman, who enters the throne room.]*
- 19 **SERVANT 2:** Your majesty, one of your subjects, a craftsman, has come bearing a gift for you.
- 20 **EMPEROR:** Send him in.
- 21 *[The Craftsman enters.]*
- 22 **EMPEROR:** What do you have for me?
- 23 **CRAFTSMAN:** Your majesty, I bring you a jeweled mechanical nightingale. It is extremely beautiful and is designed to sing melodies as lovely as those of the real bird. I have heard how fond you are of the nightingale's song. *[The Craftsman winds the mechanical nightingale, and it sings.]*
- 24 **EMPEROR:** Indeed this mechanical bird sings just as wonderfully and is far more attractive than that unsightly bird I have. I thank you for this gift.
- 25 *[The Servants attend the Emperor as he listens again and again to the song of the mechanical nightingale. The Emperor falls asleep listening to the mechanical nightingale's song, and the Nightingale flies out an open window.]*

SCENE 4

- 26 *[The Emperor's bedroom. The Emperor lies in bed. The mechanical nightingale is on a table at the foot of his bed. The Chamberlain stands near the table.]*
- 27 **EMPEROR:** *[In a rasping voice.]* It is no use. The doctors cannot cure my sickness. *[He gestures toward the mechanical nightingale.]* I would like to hear the nightingale sing again.
- 28 **CHAMBERLAIN:** But, your majesty, you know what the court jewelers said. After the mechanical nightingale broke last year, they warned you not to overuse it. They advised you to listen to it sparingly. Your majesty, I implore you . . .
- 29 **EMPEROR:** Save your pleas. Do you think I care about that now? I must have music. It eases my pain.
- 30 *[The Chamberlain winds up the mechanical nightingale. It plays a few distorted notes and then falls silent.]*
- 31 **CHAMBERLAIN:** I am so sorry, your majesty . . .
- 32 **EMPEROR:** No. This is nothing more than I deserve. I had a true treasure, the real nightingale, but since I cared only for outward beauty, I lost her. Now she is gone, and I will never see her again.
- 33 *[The Nightingale appears at the window and bursts into song.]*
- 34 **EMPEROR:** My friend! Have you really come back? *[Smiles.]* I feel stronger already. Listening to you sing gives me the vigor of a thousand healthy men! You shall have your place with me again. I will smash this mechanical nightingale to pieces!
- 35 **NIGHTINGALE:** No, dear Emperor, the mechanical nightingale did its best. Keep it with you, because I do not want to live in the palace. But I will come to your window every day and sing for you.
- 36 **EMPEROR:** Little friend, please forgive me, for I realize the error of my ways.
- 37 *[The Nightingale begins singing again as the curtains close.]*

42 Read this line from the play.

EMPEROR: How can such a plain-looking bird sing so beautifully?

What is the most likely purpose of this line?

- F To create suspense about what the emperor will do next
- G To set a tone of bewilderment
- H To resolve the emperor's problem
- J To foreshadow an event that will change the emperor's perspective

43 What is the best summary of the play?

- A The emperor hears about a nightingale, and when he sees it, he is impressed by its song but not by its looks. Later a craftsman brings the emperor an attractive mechanical nightingale. Since the real nightingale has been replaced, it leaves, returning only when the emperor has learned an important lesson.
- B The emperor hears his servants discussing the beauty of the palace. When they mention the beautiful song of a nightingale, the emperor asks them to bring the bird to him. While the emperor truly enjoys the song of the nightingale, a craftsman makes him a mechanical nightingale that he likes even more.
- C While the emperor owns many beautiful things, he wants to hear the song of a nightingale that lives in the forest. He is excited when a craftsman brings him a beautiful mechanical nightingale that sings just like the real one. He uses the mechanical nightingale so much that it breaks.
- D The emperor asks to hear the singing of a nightingale that his servants have mentioned. Although the nightingale does not look beautiful, its singing is lovely. The emperor keeps the nightingale by his side so that he can hear its song whenever he pleases.

- 44** The servants' conversation in Scene 1 is important because it —
- F** shows that the emperor depends on other people
 - G** explains why the emperor enjoys listening to music
 - H** establishes how much the emperor values beauty
 - J** illustrates why the nightingale prefers to live in the forest
-

- 45** Which words from Scene 4 help the reader know what distorted means?
- A** *broke last year*
 - B** *cared only for*
 - C** *never see her again*
 - D** *advised you*
-

- 46** Why are the stage directions at the end of Scene 3 important?
- F** They tell the reader that the nightingale abandons the emperor.
 - G** They allow the reader to appreciate the beauty of the mechanical nightingale.
 - H** They help the reader visualize the comfortable surroundings the emperor enjoys.
 - J** They let the reader recognize the difference between the two nightingales.

- 47** What causes the emperor to realize he made a mistake?
- A** The mechanical nightingale puts him to sleep.
 - B** The mechanical nightingale can no longer make music.
 - C** The real nightingale leaves the palace.
 - D** The real nightingale grants the emperor forgiveness.

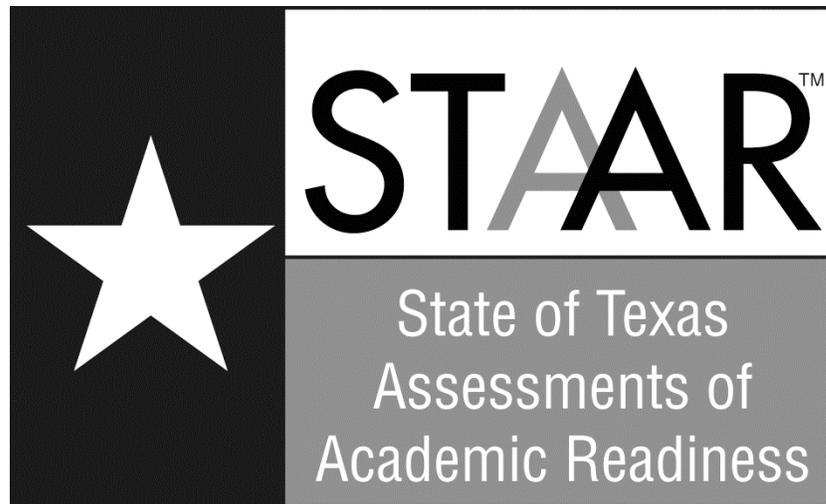
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- 48** The language used in paragraph 4 helps the reader infer that the —
- F** servants were doubtful of the garden's existence at first
 - G** garden is a new addition to the emperor's kingdom
 - H** beauty of the emperor's garden is unrivaled
 - J** emperor has a great knowledge of many types of plants

BE SURE YOU HAVE RECORDED ALL OF YOUR ANSWERS
ON THE ANSWER DOCUMENT.



**STAAR
GRADE 6
Reading
April 2014**

Item Number	Reporting Category	Readiness or Supporting	Content Student Expectation	Correct Answer
1	2	Readiness	6.8 Fig. 19(D)	C
2	2	Readiness	6.6(A)	F
3	2	Readiness	6.6 Fig. 19(D)	A
4	1	Readiness	6.2(A)	J
5	2	Readiness	6.6 Fig. 19(D)	A
6	2	Readiness	6.6(A)	J
7	2	Readiness	6.6 Fig. 19(D)	B
8	2	Readiness	6.8(A)	J
9	2	Readiness	6.6(A)	D
10	2	Readiness	6.6 Fig. 19(D)	G
11	1	Readiness	6.2(B)	D
12	3	Readiness	6.10(A)	G
13	3	Readiness	6.9 Fig. 19(D)	C
14	3	Readiness	6.10 Fig. 19(D)	F
15	3	Readiness	6.10(C)	D
16	3	Supporting	6.13 Fig. 19(D)	G
17	3	Readiness	6.10(D)	B
18	3	Readiness	6.10(A)	J
19	2	Supporting	6.4 Fig. 19(D)	D
20	2	Supporting	6.4 Fig. 19(D)	H
21	2	Supporting	6.4 Fig. 19(D)	A
22	2	Supporting	6.4 Fig. 19(D)	G
23	2	Supporting	6.4 Fig. 19(D)	D
24	1	Readiness	6.2(A)	G
25	3	Readiness	6.10(A)	C
26	3	Readiness	6.10(C)	H
27	3	Readiness	6.10(D)	A
28	3	Readiness	6.10(A)	F
29	1	Readiness	6.2(E)	C
30	1	Readiness	6.19(F)	J
31	1	Readiness	6.19(F)	B
32	1	Readiness	6.19(F)	H
33	1	Readiness	6.19(F)	A
34	1	Readiness	6.2(B)	H
35	3	Supporting	6.9 Fig. 19(D)	D
36	3	Supporting	6.9 Fig. 19(D)	G
37	3	Supporting	6.11 Fig. 19(D)	A
38	3	Supporting	6.11 Fig. 19(D)	J
39	3	Supporting	6.11 Fig. 19(D)	A
40	3	Supporting	6.13 Fig. 19(D)	H
41	3	Supporting	6.11 Fig. 19(D)	D
42	2	Supporting	6.5 Fig. 19(D)	J
43	2	Supporting	6.5 Fig. 19(E)	A
44	2	Supporting	6.5 Fig. 19(D)	H
45	1	Readiness	6.2(B)	A
46	2	Supporting	6.5 Fig. 19(D)	F
47	2	Supporting	6.5 Fig. 19(D)	B
48	2	Readiness	6.8(A)	H



Grade 6 Reading Assessment

Eligible Texas Essential Knowledge and Skills

STAAR Grade 6 Reading Assessment

Genres Assessed:

Literary

- Fiction (Readiness)
- Literary Nonfiction (Supporting)
- Poetry (Supporting)
- Drama (Supporting)
- Media Literacy (Embedded)

Informational

- Expository (Readiness)
- Persuasive (Supporting)
- Procedural (Embedded)
- Media Literacy (Embedded)

Reporting Category 1: Understanding and Analysis Across Genres

The student will demonstrate an ability to understand and analyze a variety of written texts across reading genres.

- (2) **Reading/Vocabulary Development.** Students understand new vocabulary and use it when reading and writing. Students are expected to
- (A) determine the meaning of grade-level academic English words derived from Latin, Greek, or other linguistic roots and affixes; **Readiness Standard**
 - (B) use context (e.g., cause and effect or compare and contrast organizational text structures) to determine or clarify the meaning of unfamiliar or multiple meaning words; **Readiness Standard**
 - (E) use a dictionary, a glossary, or a thesaurus (printed or electronic) to determine the meanings, syllabication, pronunciations, alternate word choices, and parts of speech of words. **Readiness Standard**
- (3) **Reading/Comprehension of Literary Text/Theme and Genre.** Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to
- (C) compare and contrast the historical and cultural settings of two literary works. **Supporting Standard**
- (7) **Reading/Comprehension of Literary Text/Literary Nonfiction.** Students understand, make inferences and draw conclusions about the varied structural patterns and features of literary nonfiction and provide evidence from text to support their understanding. Students are expected to
- (A) identify the literary language and devices used in memoirs and personal narratives and compare their characteristics with those of an autobiography. **Supporting Standard**

(9) **Reading/Comprehension of Informational Text/Culture and History.** Students analyze, make inferences and draw conclusions about the author's purpose in cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to

(A) compare and contrast the stated or implied purposes of different authors writing on the same topic. **Supporting Standard**

(11) **Reading/Comprehension of Informational Text/Persuasive Text.** Students analyze, make inferences and draw conclusions about persuasive text and provide evidence from text to support their analysis. Students are expected to

(A) compare and contrast the structure and viewpoints of two different authors writing for the same purpose, noting the stated claim and supporting evidence. **Supporting Standard**

(Figure 19) **Reading/Comprehension Skills.** Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to

(F) make connections (e.g., thematic links, author analysis) between and across multiple texts of various genres, and provide textual evidence. **Readiness Standard**

Reporting Category 2: Understanding and Analysis of Literary Texts

The student will demonstrate an ability to understand and analyze literary texts.

- (3) **Reading/Comprehension of Literary Text/Theme and Genre.** Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to
- (A) infer the implicit theme of a work of fiction, distinguishing theme from the topic; **Supporting Standard**
 - (B) analyze the function of stylistic elements (e.g., magic helper, rule of three) in traditional and classical literature from various cultures. **Supporting Standard**
- (4) **Reading/Comprehension of Literary Text/Poetry.** Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to
- (A) explain how figurative language (e.g., personification, metaphors, similes, hyperbole) contributes to the meaning of a poem. **Supporting Standard**
- (5) **Reading/Comprehension of Literary Text/Drama.** Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. **Supporting Standard**
- (6) **Reading/Comprehension of Literary Text/Fiction.** Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding. Students are expected to
- (A) summarize the elements of plot development (e.g., rising action, turning point, climax, falling action, denouement) in various works of fiction; **Readiness Standard**
 - (B) recognize dialect and conversational voice and explain how authors use dialect to convey character; **Supporting Standard**
 - (C) describe different forms of point-of-view, including first- and third-person. **Supporting Standard**

- (8) **Reading/Comprehension of Literary Text/Sensory Language.** Students understand, make inferences and draw conclusions about how an author's sensory language creates imagery in literary text and provide evidence from text to support their understanding. Students are expected to
- (A) explain how authors create meaning through stylistic elements and figurative language emphasizing the use of personification, hyperbole, and refrains. **Readiness Standard**
- (13) **Reading/Media Literacy.** Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning. Students will continue to apply earlier standards with greater depth in increasingly more complex texts. Students are expected to
- (A) explain messages conveyed in various forms of media;
Supporting Standard
 - (B) recognize how various techniques influence viewers' emotions.
Supporting Standard

(Figure 19) **Reading/Comprehension Skills.** Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to

- (D) make inferences about text and use textual evidence to support understanding; **Readiness Standard** (Fiction) / **Supporting Standard** (Literary Nonfiction, Poetry, Drama)
- (E) summarize, paraphrase, and synthesize texts in ways that maintain meaning and logical order within a text and across texts.
Readiness Standard (Fiction) / **Supporting Standard** (Literary Nonfiction, Poetry, Drama)

Reporting Category 3: Understanding and Analysis of Informational Texts

The student will demonstrate an ability to understand and analyze informational texts.

- (10) **Reading/Comprehension of Informational Text/Expository Text.** Students analyze, make inferences and draw conclusions about expository text and provide evidence from text to support their understanding. Students are expected to
- (A) summarize the main ideas and supporting details in text, demonstrating an understanding that a summary does not include opinions; **Readiness Standard**
 - (B) explain whether facts included in an argument are used for or against an issue; **Supporting Standard**
 - (C) explain how different organizational patterns (e.g., proposition-and-support, problem-and-solution) develop the main idea and the author's viewpoint; **Readiness Standard**
 - (D) synthesize and make logical connections between ideas within a text and across two or three texts representing similar or different genres. **Readiness Standard**
- (11) **Reading/Comprehension of Informational Text/Persuasive Text.** Students analyze, make inferences and draw conclusions about persuasive text and provide evidence from text to support their analysis. Students are expected to
- (B) identify simply faulty reasoning used in persuasive texts. **Supporting Standard**
- (12) **Reading/Comprehension of Informational Text/Procedural Texts.** Students understand how to glean and use information in procedural texts and documents. Students are expected to
- (B) interpret factual, quantitative, or technical information presented in maps, charts, illustrations, graphs, timelines, tables, and diagrams. **Supporting Standard**
- (13) **Reading/Media Literacy.** Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning. Students will continue to apply earlier standards with greater depth in increasingly more complex texts. Students are expected to
- (A) explain messages conveyed in various forms of media; **Supporting Standard**

- (B) recognize how various techniques influence viewers' emotions.
Supporting Standard

(Figure 19) **Reading/Comprehension Skills.** Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to

- (D) make inferences about text and use textual evidence to support understanding; **Readiness Standard** (Expository) / **Supporting Standard** (Persuasive)
- (E) summarize, paraphrase, and synthesize texts in ways that maintain meaning and logical order within a text and across texts.
Readiness Standard (Expository) / **Supporting Standard** (Persuasive)