
V. English Language Arts, Grade 6

Grade 6 English Language Arts Test

The spring 2018 grade 6 English Language Arts test was an assessment that was administered as a computer-based version, though a paper-based version was available as an accommodation for eligible students. The test included both operational items, which count toward a student's score, and matrix items. The matrix portion of the test consisted of field-test and equating questions that do not count toward a student's score.

Most of the operational items on the grade 6 ELA test were the same, regardless of whether a student took the computer-based version or the paper-based version. In some instances, the wording of a paper item differed slightly from the computer-based version. In places where a technology-enhanced item was used on the computer-based test, that item was typically replaced with one or more alternative items on the paper test. These alternative items sometimes assessed the same standard as the technology-enhanced item, or other standards from the same reporting category.

This document displays the **paper-based versions** of the 2018 operational items that have been released. The **computer-based versions** of the released items are available on the RICAS Resource Center website at ricas.pearsonsupport.com/released-items.

The Scoring Guides can be found at www.doe.mass.edu/mcas/student/. They provide the released constructed-response questions, a unique scoring guide for each question, and samples of student work at each score point.

Test Sessions and Content Overview

The grade 6 ELA test was made up of two separate test sessions. Each session included reading passages, followed by selected-response questions and constructed-response or essay questions. On the paper-based test, the selected-response questions were multiple-choice items, in which students select the correct answer from among several answer options.

Standards and Reporting Categories

The grade 6 ELA test was based on grades 6–12 learning standards in three content strands of the *Massachusetts Curriculum Framework for English Language Arts and Literacy* (2017), listed below.

- Reading
- Writing
- Language

The *Massachusetts Curriculum Framework* is strongly aligned with Rhode Island's English Language Arts/literacy standards: the Common Core State Standards (CCSS). The RICAS ELA assessment tables articulate this alignment and are available on the RIDE website at www.ride.ri.gov/ricas. The *Massachusetts Curriculum Framework for English Language Arts and Literacy* is available on the Department website at www.doe.mass.edu/frameworks/.

ELA test results are reported under three RICAS reporting categories, which are identical to the three framework content strands listed above.

The tables at the conclusion of this chapter provide the following information about each released and unreleased operational item: reporting category, standard(s) covered, item type, and item description. The correct answers for released selected-response questions are also displayed in the released item table.

Reference Materials

During both ELA test sessions, the use of bilingual word-to-word dictionaries was allowed for current and former English learner students only. No other reference materials were allowed during any ELA test session.

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This session contains 17 questions.

Directions

Read each passage and question carefully. Then answer each question as well as you can. You must record all answers in your Student Answer Booklet.

For most questions, you will mark your answers by filling in the circles in your Student Answer Booklet. Make sure you darken the circles completely. Do not make any marks outside of the circles. If you need to change an answer, be sure to erase your first answer completely.

Some questions will ask you to write a response. Write each response in the space provided in your Student Answer Booklet. Only responses written within the provided space will be scored.

In this passage from *Runt*, a wolf pup is born and begins to explore the world around him. Read the passage and then answer the questions that follow.

from *Runt*

by Marion Dane Bauer

- 1 For the next few weeks Runt and his brothers and sisters emerged slowly into a world of scent and sight and sound. Their eyes opened. Stiletto teeth popped through pink gums. They drank their mother's warm milk and snuggled against her side to sleep, then woke to nurse and drifted into sleep again. Silver rarely left them except to get water, and when she did, she was always back almost before the befuddled pups had recognized her absence.
- 2 Gradually, they came to be aware of the great black wolf who came often into the den. He brought with him the rich scent of the meat he carried in his mouth for their mother or coughed up for her from his belly. But the pups had no interest in meat yet.
- 3 Gradually, too, as they crawled over the pile of fuzzy bodies to reach milk and warmth and the comforting caress of their mother's tongue, they began to notice one another. They went from crawling to wobbling along on uncertain legs. To pouncing. To clumsy tussles.
- 4 And they grew. Their bellies constantly round and tight with milk, they doubled or tripled their weight in a week, tripled it again in three weeks. Runt grew, too, of course, but he remained the smallest, much smaller even than his two sisters. When the game was wrestling, he ended up on the bottom of the heap. When two competed for the same teat, he was the one pushed aside.
- 5 Still, he accepted his inferior size without question, as infants will. He accepted his name, too. His mother spoke it so softly, with such musical tones. "Runt. Sweet Runt. My dear little Runt." So when the day finally came for Silver to call the pups from the familiar darkness of the den, he followed without the slightest concern about what the world might hold for such a pup as he.
- 6 The last to stumble into the dazzle of a spring morning, he paused in the mouth of the den, blinking. All around him, his brothers and sisters tumbled, emitting small, inarticulate yelps of pleasure. Only Runt stood silent, overwhelmed by the wonders spread before him.
- 7 "What is that, Mother?" he asked at last. "And that, and that?"

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- 8 “That is the sky,” she told him of the soft-looking blue roof above their heads. And the radiant ball that floated in it, so brilliant he had to turn his face away, was the sun. The sweet-smelling stuff riffling in the breeze in every direction was called grass, and that other sky, stretched out at the bottom of the hill below the den, was a lake.
- 9 Beyond the lake and at the edges of the grassy clearing spreading away from their den on every side, a wall of darker green rose. “Trees,” Silver explained. The trees held up the sky, floated upside down in the sky lake, and whispered to one another as the wind stirred among them. *The pups are here*, Runt thought he heard them say. *See! The new wolf pups are here.*
- 10 And overlooking it all reigned the great black wolf whom Runt had come to know as his father. King lay on a slab of rock above the mouth of the den. His golden gaze took in each of his pups in turn. *You are mine*, those eyes said. *Never forget that you are mine.*
- 11 Runt’s entire body warmed with pleasure. How could he ever forget? How could he be anything but grateful for the gift of his father’s world?
- 12 He had long understood that his father came and went from a place beyond the warm den he and his littermates shared with their mother. But he had never imagined King’s world to be anything more than another den, perhaps deeper and darker than the one he knew. He hadn’t guessed that it contained other wolves, either.
- 13 Two yearlings,¹ a tan male and a silver female, approached the pups.
- 14 “I am your brother, Helper,” said the male, bowing with front legs outstretched.
- 15 “Your sister, Hunter,” the female announced.
- 16 Then they danced around the pups. “Leader, Runner, Sniffer, Thinker, Runt,” they sang. “Welcome. Welcome to our world.”
- 17 “Leader, Runner, Sniffer, Thinker, Runt!” called a low voice from the surrounding forest.
- 18 “The trees!” Runt cried. “They welcome us, too!”
- 19 Hunter laughed.
- 20 “That welcome comes from our friend Owl,” Helper explained gently. “He often answers our songs.”
- 21 “Friend Owl,” Runt repeated, looking fondly at his clever brother.

¹yearlings—animals in their second year of life

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- 22 A glossy black creature came floating down from the sky and landed in the midst of the pups.
- 23 "Are you Owl?" Runt asked, suddenly shy beneath the bird's bright-eyed gaze.
- 24 "Of course not," the creature replied, fluffing his feathers. "I am Raven. And who might you be?" He side-hopped a step or two, moving closer.
- 25 There wasn't much Runt knew in this unfamiliar world, but he was certain of his name. Nonetheless, his tongue seemed to freeze under this stranger's intense scrutiny.
- 26 Raven strutted around the speechless pup, examining him from every side. "You are small, aren't you?" he said at last. "Smaller than all the rest. But still"—he tipped his head to one side, considering—"small can be brave . . . fierce. Why, I've seen a pair of wrens chase a marauding crow the length of the sky. And the small red squirrel often puts the larger gray to shame."
- 27 *Brave? Fierce?* Runt hardly knew the meaning of the words. He liked their sound, though.
- 28 Raven stopped directly in front of Runt. "Surely, though, even a scrap of a pup like you has a name."
- 29 Runt ducked his head shyly. Perhaps Mother would answer this inquisitive bird . . . or his father, who watched them all with such observing eyes. But neither of them did.
- 30 Finally, growing impatient, Raven spread his wings, lifted off the ground, and landed on the slab of rock next to King. "You seem to have sired a pup who doesn't know his own name," he announced, cocking his head toward Runt.
- 31 King lay with his chin on his paws. He gazed at Runt but still made no reply.
- 32 "The good-looking black fellow," Raven prompted, as though King might not know which pup he meant. "The one who takes after me."
- 33 The great wolf's head came up sharply. "After *me*, Raven."
- 34 "After you?" Raven acted surprised. "How could that be? He has such intelligent eyes. And his feathers . . . they're so black and glossy."
- 35 "Fur!" King growled. "My son has fur!"
- 36 *My son.* Runt liked those words, too . . . even better than *brave* and *fierce*.

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- 37 "Perhaps you call him Star," Raven persisted. "Since he bears your white star. Or Prince? That would be a good name for a pup who wears the king's black coat."
- 38 The silence that greeted each of Raven's suggestions seemed to give weight to the surrounding air. Even the two yearlings stared off across the lake as though there were suddenly something of great interest passing on the opposite shore.
- 39 At last, since it was clear no one else was going to answer, Runt found his own voice. "My name is Runt," he called to Raven. "They call me Runt."

Runt by Marion Dane Bauer. Copyright © 2002 by Marion Dane Bauer. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company.

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- 1 What do paragraphs 1–3 **mainly** reveal about Runt and his siblings?
- A. how safe they feel
 - B. how rough they are
 - C. how skillful they are
 - D. how lonely they feel
- 2 What do paragraphs 13–21 **mainly** suggest?
- A. that the other wolves feel sorry for Runt
 - B. that the other wolves are grateful to Runt
 - C. a sense of family and community among the wolves
 - D. a feeling of jealousy and competition among the wolves
- 3 How does Runt’s interaction with Raven in paragraphs 22–25 **mainly** develop Runt’s character?
- A. by revealing Runt’s goal of making friends
 - B. by showing Runt’s desire to impress others
 - C. by showing how Runt responds to a new experience
 - D. by revealing how Runt reacts to an exciting challenge

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- 4 Read the sentence from paragraph 25 in the box.

Nonetheless, his tongue seemed to freeze under this stranger's intense scrutiny.

What tone does the sentence **mainly** contribute to the passage?

- A. sadness
- B. boredom
- C. suspense
- D. confusion

- 5 Read paragraph 27 in the box.

Brave? Fierce? Runt hardly knew the meaning of the words. He liked their sound, though.

What is the **most likely** reason the author used italics in the paragraph?

- A. to suggest Runt's embarrassment
- B. to reveal Runt's feelings about King
- C. to show Runt's doubts about Raven
- D. to emphasize Runt's internal thoughts

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6 Read the sentences from *Runt* in the box.

- Gradually, they came to be aware of the great black wolf who came often into the den. (paragraph 2)
- Gradually, too, as they crawled over the pile of fuzzy bodies to reach milk and warmth and the comforting caress of their mother's tongue, they began to notice one another. (paragraph 3)

In the sentences, what is suggested by the word *gradually*?

- A. changes that happen slowly
- B. feelings that develop quietly
- C. events that occur surprisingly
- D. relationships that form permanently

7 Part A

Which sentence **best** describes how Runt changes during the passage?

- A. He learns to trust his instincts.
- B. He gains confidence in his identity.
- C. He finally earns the respect of his peers.
- D. He becomes thankful for his surroundings.

Part B

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

- A. "He had long understood that his father came and went from a place beyond the warm den he and his littermates shared. . . ." (paragraph 12)
- B. "A glossy black creature came floating down from the sky. . . ." (paragraph 22)
- C. "He gazed at Runt but still made no reply." (paragraph 31)
- D. "At last, since it was clear no one else was going to answer, Runt found his own voice." (paragraph 39)

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For this question, you will write a narrative based on the passage. Write your narrative in the space provided in your Student Answer Booklet. Your writing should:

- **Use characters, settings, events, and other details from the passage.**
- **Use correct grammar, spelling, and punctuation.**

- 8** Based on *Runt*, write a narrative that tells the events of the passage from Runt's mother's point of view. Use what you know about the characters, setting, and events from the passage to write your narrative.

Read the passage and the poem about girls who have complicated feelings about their family backgrounds. Then answer the questions that follow.

In this passage from the novel *A Jar of Dreams*, Rinko, a young Japanese-American girl, tries on a kimono, a traditional Japanese garment.

from *A Jar of Dreams*

by Yoshiko Uchida

- 1 A promise is a promise, so on Sunday after dinner, I got out the kimono Aunt Waka had brought me. It was in my bureau drawer still folded nice and flat inside its soft rice paper wrapping.
- 2 One good thing about kimonos is that they don't wrinkle if you fold them properly on the seams. Also almost anybody can wear the same size because there are no buttons or snaps. If you're short, you just pull up more to make a tuck and tie it in place with a silk cord. I thought that was pretty clever when Aunt Waka pointed it out to me.
- 3 She had to help me get dressed in the kimono because I certainly couldn't do it by myself. She made sure I overlapped the left side over the right (boys do the opposite), and she wound the wide brocade *obi* around and around my middle and tied an enormous knot in back.
- 4 I felt as if I was bound up in a silk cocoon and could hardly bend down to put the white *tabi* socks on my feet. It was hard to walk, too, with the thongs of the *zori*—the sandals—digging in between my toes, and I discovered why Aunt Waka took those small steps when she walked. You have to, with the long narrow kimono coming down to your ankles.
- 5 "There, you look beautiful," Aunt Waka said, when she'd finished. "Go look at yourself in the mirror."
- 6 I padded over in small steps to the bureau and looked at myself. I held out my arms to look at the white peonies blooming on the long blue silky sleeves. I turned around and twisted my head to look at the knot of the *obi* in back. I knew then exactly how Aunt Waka felt when we made her get into western clothes.
- 7 "That's not me," I said.
- 8 Aunt Waka smiled. "I know how you feel, but it's you all right."
- 9 Then she hurried me out to the parlor to show Mama and Papa how I looked.

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- 10 Mama's eyes really lit up when she saw me. "Why, Rinko, you look so pretty." And then she said, "Stand up straight now." But she didn't say it the way she usually does in order to improve my posture. She said it as though she wanted me to feel proud of myself.
- 11 I guess Papa was about as pleased as Mama. He stood back and studied me as though he was taking a picture of me.
- 12 "I suppose you wouldn't consider going to the hospital to show Uncle Kanda how you look, would you? That would really cheer him up, you know."
- 13 "Never in a million years," I said.
- 14 So Papa told Joji to get the box camera he got for Christmas and take my picture for Uncle Kanda. Aunt Waka got her camera too. We all trooped outside, and I stood beside the peach tree squinting at the sun.
- 15 "Stop squinting, Rinky Dink," Joji said.
- 16 "Don't you call me that, Joji Tsujimura," I said. I raised my arm to give him a whack and that's when he took my picture.
- 17 "Smile," Aunt Waka said, focusing her camera.
- 18 I blinked, and that's when she squeezed the shutter.
- 19 Mama wanted a picture with all of us in it, so I went over to get Mrs. Sugar. She looked exactly the way I thought she would when she saw me wearing a kimono. Her mouth made a big O, but no sound came out.
- 20 Then she said, "Why, it's my sweet little Japanese Rinko," and she gave me a hug. But it was hard to hug her back being wrapped up like a package in all that stiff brocade.
- 21 Mrs. Sugar lined us up in front of Papa's garage and made sure she got his big sign in the picture too.
- 22 "There," she said when she'd taken three pictures. "This will be a fine commemoration of your aunt's visit."
- 23 She sounded just like the people at church. They are always taking pictures to commemorate Easter or Memorial Day or somebody's baptism or even somebody's funeral.
- 24 I could hardly wait to get out of the kimono when we were finished with all the picture-taking. Aunt Waka untied and unwound everything, and I shook my bones loose to get my circulation going again.
- 25 "Boy, am I glad to get out of that thing," I said.

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- 26 Then I remembered the kimono was a present from Aunt Waka, and I tried to think of something nice to say.
- 27 "I'll have Mama put it in her trunk and cover it with mothballs," I said.
- 28 I guess that wasn't exactly what Aunt Waka wanted to hear either. I thought she probably would've liked me to say I'd get it out and wear it once in a while.
- 29 But she didn't say that. She just smiled and said, "Ah, Rinko, you certainly are a child of America." Then she turned serious and said, "But don't ever forget, a part of you will always be Japanese too, even if you never wear a kimono again."
- 30 "I know," I said. "It's the part that makes me feel different and not as good as the others."
- 31 It was the strangest thing. Suddenly, it was as if I'd opened a faucet in my head and everything inside came pouring out. I told Aunt Waka all about how I felt at school—how the boys called me names and the girls made me feel left out. And I told her a terrible secret I'd kept to myself and never told anybody, ever.
- 32 Once when there was going to be a PTA meeting at school and we had notes to bring home, I tore up my note and never gave it to Mama. I did it because I didn't want Mama to go. I didn't want her bowing to all my teachers and talking to them in the funny English she sometimes uses. I didn't want Mama to be ignored by everybody and left sitting in a corner. I guess maybe I was a little bit ashamed of Mama. But mostly I was ashamed of myself.
- 33 "I hate always being different and left out," I told Aunt Waka.
- 34 Aunt Waka was folding my kimono and *obi* on top of my bed, smoothing them out carefully so there would be no wrinkles. She wrapped them up again in the soft rice paper and tied them up just the way they were when she'd brought them. Then she put them aside and sat down on my bed.
- 35 "I think I understand how you feel, Rinko," she said in a soft whispery voice. "When I was young and couldn't run or play with my friends, they used to tease me and call me a cripple. They often made me cry."
- 36 I thought of the old photograph of Aunt Waka standing with the crutch. "But you were smiling anyway," I said, as if she'd know what I was remembering.
- 37 "Just because you're different from other people doesn't mean you're not as good or that you have to dislike yourself," she said.

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- 38 She looked straight into my eyes, as if she could see all the things that were muddling around inside my brain.
- 39 “Rinko, don’t ever be ashamed of who you are,” she said. “Just be the best person you can. Believe in your own worth. And someday I know you’ll be able to feel proud of yourself, even the part of you that’s different . . . the part that’s Japanese.”
- 40 I was still in my slip sitting next to Aunt Waka and wriggling my toes as I listened to her. And then it happened, like a light bulb had been switched on in my head. At that very minute I finally knew what made Aunt Waka seem so special. She was exactly the kind of person she was telling me to be. She believed in herself and she liked herself. But mostly, I guess she was proud of who she was.

A Jar of Dreams by Yoshiko Uchida. Copyright © 1981 by Yoshiko Uchida. Published by Margaret K. McElderry Books. Reprinted by permission of Curtis Brown, Ltd.

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Somewhere Among is a poem about a girl whose mother is Japanese and whose father is American. Read the three sections from the poem.

from *Somewhere Among*

by Annie Donwerth-Chikamatsu

A Bridge

Papa would say I am
one foot here
one foot there
between two worlds

5 —Japan and America—

binational
bicultural
bilingual
biracial.

10 There, Americans would say
I am half
 half this
 half that.

Here, Japanese would say
15 *hāfu*¹
if they had to say *something*.

Some people here and there say
I am double.

Mom says I “contain multitudes.”
20 Like everyone else.

Multitudes

At home
with Mom and Papa

I am
between

¹*hāfu*—the Japanese word for someone who is half Japanese

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25 two cultures
two languages
two time zones
every day.

Everywhere I go
30 here or there
I am different.

Everywhere I go
here or there
people think I know
35 half or double
what I should know.

Not like anyone else
here or there
I sometimes feel alone
40 on an island
surrounded by multitudes
of people.

Sometimes
I'd rather be on the moon surrounded by multitudes
45 of stars.

Watchers of the Skies

NASA sent Chiaki Mukai,
the first Japanese woman,
into space in 1994.

Grandpa Bob airmailed me the NASA pen.

50 NASA sent Mamoru Mohri,
the first Japanese astronaut,
into space again last year.
To help map
millions of miles of Earth.

55 *Think beyond borders
reach for the stars
map your own world*

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Grandpa Bob has always told me

I can make a mark
60 no matter what

the NASA pen will work if I'm
upside down,
underwater or in space.

Under any pressure.

65 I carry it wherever I go
I carry it to school
I carry it to visit Obaachan,²
especially.

² Obaachan—a Japanese word for grandmother

Somewhere Among by Annie Donwerth-Chikamatsu. Copyright © 2016 by Annie Donwerth-Chikamatsu. Reprinted by permission of Atheneum Books for Young Readers, an imprint of Simon & Schuster Children's Publishing Division.

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- 18 Read the sentence from paragraph 1 of *A Jar of Dreams* in the box.

A promise is a promise, so on Sunday after dinner, I got out the kimono Aunt Waka had brought me.

Based on the passage, what does the phrase “A promise is a promise” **most likely** reveal about Rinko?

- A. She is not excited about wearing the kimono.
 - B. She had forgotten about wearing the kimono.
 - C. She had misrepresented her feelings about the kimono.
 - D. She does not understand the importance of the kimono.
- 19 What do paragraphs 6–8 of *A Jar of Dreams* **mainly** suggest?
- A. Rinko is puzzled by her discussion with Aunt Waka.
 - B. Rinko feels that she must be respectful to Aunt Waka.
 - C. Rinko and Aunt Waka share some similar experiences.
 - D. Rinko and Aunt Waka disagree about some important decisions.
- 20 Based on paragraphs 12–14 of *A Jar of Dreams*, what is the **most likely** reason Rinko’s family takes photographs of her wearing the kimono?
- A. Uncle Kanda regrets losing his connection with Japanese society.
 - B. Uncle Kanda will be pleased to see Rinko embracing her heritage.
 - C. Uncle Kanda misses being in frequent contact with his Japanese relatives.
 - D. Uncle Kanda will be relieved to see Rinko being supported by her relatives.

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- 21 In *A Jar of Dreams*, what does the kimono **most likely** symbolize for Rinko?
- A. a family that does not accept her
 - B. a past that she does not remember
 - C. an art form that she does not appreciate
 - D. a culture that she does not feel connected to

22 **Part A**

Which sentence **best** describes a central idea of *A Jar of Dreams*?

- A. Rinko feels understood by a family member.
- B. Rinko is confused by the actions of her parents.
- C. Rinko is eager to learn more about Japanese traditions.
- D. Rinko feels anxious about ruining her Japanese clothing.

Part B

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

- A. "She had to help me get dressed in the kimono because I certainly couldn't do it by myself." (paragraph 3)
- B. "'Never in a million years,' I said." (paragraph 13)
- C. "I didn't want her bowing to all my teachers and talking to them in the funny English she sometimes uses." (paragraph 32)
- D. "She looked straight into my eyes, as if she could see all the things that were muddling around inside my brain." (paragraph 38)

23 Part A

In *Somewhere Among*, how does the section “Multitudes” **mainly** develop the speaker’s character?

- A. It emphasizes her feeling of not fitting in.
- B. It suggests she is independent from her family.
- C. It illustrates her desire to change daily routines.
- D. It shows she is not able to bring together various people.

Part B

Which evidence from the poem **best** supports the answer to Part A?

- A. “two time zones / every day.” (lines 27 and 28)
- B. “Everywhere I go / here or there” (lines 29 and 30)
- C. “people think I know / half or double” (lines 34 and 35)
- D. “Not like anyone else / here or there” (lines 37 and 38)

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- 24 Which of the following **best** describes the tone of lines 29–36 in *Somewhere Among*?
- A. curious
 - B. hopeful
 - C. frustrated
 - D. understanding
- 25 What do lines 58–64 of *Somewhere Among* **mainly** suggest?
- A. Grandpa Bob’s belief in the speaker’s potential
 - B. Grandpa Bob’s ability to listen closely to the speaker
 - C. Grandpa Bob’s support for the speaker’s athletic ability
 - D. Grandpa Bob’s desire to be a role model for the speaker

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For this question, you will write an essay based on the passage(s). Write your essay in the space provided in your Student Answer Booklet. Your writing should:

- Present and develop a central idea.
- Provide evidence and/or details from the passage(s).
- Use correct grammar, spelling, and punctuation.

26 Write an essay that explains how Rinko in *A Jar of Dreams* and the speaker in *Somewhere Among* feel about their heritage. Be sure to use information from **both** the passage and the poem to develop your essay.

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Spring 2018 Released Operational Items:
Reporting Categories, Standards, Item Descriptions, and Correct Answers

PBT Item No.*	Page No.	Reporting Category	Standard	Item Type**	Description	Correct Answer (SR)***
1	69	<i>Reading</i>	RL.6.1	SR	Make an inference about characters using evidence from a passage.	A
2	69	<i>Reading</i>	RL.6.1	SR	Make an inference based on paragraphs from a passage.	C
3	69	<i>Reading</i>	RL.6.5	SR	Analyze how a section of a passage contributes to the development of characterization and plot.	C
4	70	<i>Reading</i>	RL.6.4	SR	Identify the tone of a passage based on a portion of the text.	C
5	70	<i>Reading</i>	RL.6.6	SR	Explain how a text feature helps to reveal the point of view of a character.	D
6	71	<i>Language</i>	L.6.4	SR	Determine the meaning of a word in context.	A
7	72	<i>Reading</i>	RL.6.3	SR	Analyze how a character changes throughout a passage and choose supporting evidence from the passage.	B;D
8	73	<i>Language, Writing</i>	L.6.1, L.6.2, L.6.3, W.6.3, W.6.4	ES	Write a narrative that retells the events of a passage from a secondary character's point of view.	
18	81	<i>Reading</i>	RL.6.4	SR	Determine how a phrase reveals aspects of a character in a passage.	A
19	81	<i>Reading</i>	RL.6.5	SR	Analyze how specific paragraphs from a passage contribute to the development of the plot.	C
20	81	<i>Reading</i>	RL.6.1	SR	Make an inference based on a specific section of the passage.	B
21	82	<i>Reading</i>	RL.6.2	SR	Determine how the symbolism of an object connects to a central idea.	D
22	82	<i>Reading</i>	RL.6.2	SR	Identify a central idea of a passage and choose supporting evidence from the passage.	A;D
23	83	<i>Reading</i>	RL.6.3	SR	Determine how a particular section of a poem develops a character and choose supporting evidence.	A;D
24	84	<i>Reading</i>	RL.6.4	SR	Determine the tone in a particular section of a poem.	C
25	84	<i>Reading</i>	RL.6.5	SR	Analyze how lines in a poem contribute to the development of the plot.	A
26	85	<i>Language, Writing</i>	L.6.1, L.6.2, L.6.3, W.6.2, W.6.4	ES	Write an essay that explains how a passage and a poem help a reader to understand an idea; use information from both the passage and the poem to support the explanation.	

* "PBT Item Number" refers to the position of the item on the operational paper-based test. This is the item number that is referred to when reporting student results for a PBT item.

** ELA item types are: selected-response (SR), constructed-response (CR), and essay (ES).

*** Answers are provided here for selected-response items only. Sample responses and scoring guidelines for any constructed-response and essay items will be posted to RIDE's website later this year.

Grade 6 English Language Arts
Spring 2018 Unreleased Operational Items:
Reporting Categories, Standards, and Item Descriptions

PBT Item No.*	Reporting Category	Standard	Item Type**	Description
9	<i>Reading</i>	RI.6.3	SR	Analyze how an author’s word choice helps the reader to understand an individual in an article.
10	<i>Reading</i>	RI.6.1	SR	Make an inference based on particular portions of an article.
11	<i>Reading</i>	RI.6.4	SR	Analyze how figurative language contributes to an understanding of an article.
12	<i>Language</i>	L.6.4	SR	Determine the meaning of a phrase in context.
13	<i>Reading</i>	RI.6.8	SR	Identify a claim made in an article and select supporting evidence.
14	<i>Reading</i>	RI.6.5	SR	Determine the effect of a particular sentence structure in a portion of an excerpt.
15	<i>Reading</i>	RI.6.8	SR	Identify evidence that supports a claim made in an article.
16	<i>Reading</i>	RI.6.6	SR	Identify the purpose for writing an article and an excerpt.
17	<i>Language, Writing</i>	L.6.1, L.6.2, L.6.3, W.6.2, W.6.4	ES	Write an essay that explains an inspiration and a challenge for an individual in an article and an excerpt; use information from the article and the excerpt to support the explanation.

* “PBT Item Number” refers to the position of the item on the operational paper-based test. This is the item number that is referred to when reporting student results for a PBT item.

** ELA item types are: selected-response (SR), constructed-response (CR), and essay (ES).