

English Language Arts

LANGUAGE AND LITERATURE: SESSION 1

DIRECTIONS

This session contains three reading selections with sixteen multiple-choice questions and two open-response questions. Mark your answers to these questions in the spaces provided in your Student Answer Booklet.

Earl Weber lived on a small farm during the Great Depression, a time when many people in the United States did not have jobs or much money. Read how the Weber family lived through these hard times. Answer the questions that follow.



Our family poses in front of the barn after returning from church. My brother and sister stand on a barrel, which will become the support for a seesaw later in the morning.

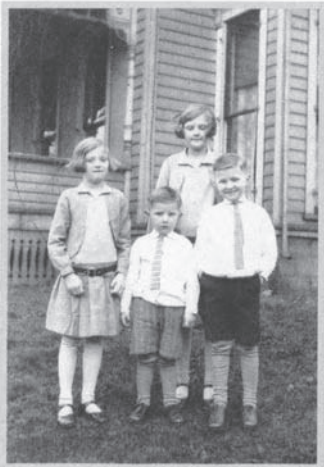


My younger brother (right) and I model nightgowns that Momma made from feed sacks.

Waste Not, Want Not

By Earl M. Weber

- 1 When I was growing up in the 1930s, the period of the Great Depression, I didn't think of our family as poor, even though we never seemed to have money. I lived on a small farm in Pennsylvania with my parents, two older sisters, and younger brother. We had an old horse, a cow, a few pigs, a flock of chickens, and a big garden. Food was not a problem. We had our own supply of milk, meat, eggs, fresh vegetables, and Momma's homemade bread. But money was scarce.
- 2 On Sunday mornings, Momma would give each of us two pennies for our Sunday School offerings. Carefully knotting my two cents in the corner of a handkerchief, she would hand it to me and caution me to "be careful not to lose it." Today, two pennies won't buy much of anything, but in the 1930s every penny was important.
- 3 As a boy of nine, I had only a vague idea of what it meant to live during hard times. The weekly newspaper would



The four of us dressed up for Sunday School on a spring morning. We had to wear garters, which were a nuisance, to hold up our long stockings.

carry pictures of people standing in line for bread, and the evening newscast on our tabletop Crosley radio would tell about the huge number of jobless people and their hardships. But these reports referred to people in the cities, and we lived in the country. We never went to bed hungry, and we didn't stand in line for bread.

- 4 Although my father was fortunate to have a job at the feed mill, his salary of eighteen dollars a week was barely enough to pay the farm mortgage and the electric bill, and to buy necessities like the flour and yeast Momma needed to bake her bread.
- 5 Momma earned a few dollars baking pies and bread, which she sold at the local market. Twenty cents for a pie and ten cents for a loaf of bread! Sometimes I helped at the market, and if we had a good day, Momma would give me a nickel for an ice-cream cone.

- 6 Momma used the market money to buy clothing for the family. With four children and two adults to clothe, she seldom bought anything new. One day when I walked to the mailbox at the end of our lane, I was excited to see a package from Sears, Roebuck and Company. That usually meant new clothing for one of us. As it turned out, I was the lucky one this time, with a brand-new pair of brown tweed knee-length knickers. Although we always went to school looking neat and clean, most of our clothing was patched, darned*, or mended. So to me, a new pair of knickers was very special.
- 7 Christmas was special, too, because then we got new socks, and for a little while we wouldn't have to wear socks darned in the toes and heels.
- 8 Momma made some of our clothing, using a treadle (foot-powered) sewing machine. To make nightgowns, she used the muslin sacks that our chicken feed came in. I wore a nightgown with "PRATT'S CHICKEN FEED" printed in big black letters on the front. (It wasn't until years later when my high-school class went on an overnight trip that I got my first store-bought pajamas.) Some companies actually put their feed in sacks made of colorfully patterned calico. Momma liked this material for making aprons and dresses.
- 9 When a piece of clothing was worn out, it wasn't thrown away. First, all the buttons were removed, sorted by size and color, and put in cans or glass jars. Then the clothing was examined, and the best parts were cut into strips and saved for making rugs.

* *darned* — repaired with thread or yarn

- 10 Almost nothing in our house was thrown away. Store parcels were generally tied with string. We saved this string by winding it on a ball. One of my jobs was to wash and flatten used tin cans. We nailed these pieces of tin over holes in the barn roof to stop the leaks and over holes in the corncrib to stop the mice and rats from eating the corn.
- 11 A wooden crate was considered a real prize. We would take it apart for future projects, being careful not to split the boards. We even straightened the bent nails and stored them in a tin can.
- 12 Although we tend to think of recycling as something fairly new, in the 1930s it was part of everyday life. “Waste

not, want not” was a familiar and often repeated phrase during those Depression years.

Yesterday and Today

In the 1930s, a chocolate bar cost five cents. A single-dip ice-cream cone was also five cents. If that sounds good, consider that children living in the country, if they were lucky enough to have a job, earned only ten cents an hour for farm labor. Kids today pay around a dollar for an ice-cream cone and about the same for a chocolate bar. But some can earn five dollars an hour baby-sitting or mowing lawns.

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- 1 According to the article, why did many people who lived in the country have enough food during the Great Depression?
- A. They waited in long bread lines for hours to get food.
 - B. They could buy the food they needed at the feed mill.
 - C. They had plenty of money to buy food at the market.
 - D. They could grow many kinds of food on their farms.

- 2 According to the article, how did the author’s mother help the family?
- A. She washed and flattened tins to repair holes in the roof.
 - B. She stood in line for bread for the family’s food every day.
 - C. She baked pies and bread to sell and made the family’s clothes.
 - D. She had a job at the feed mill and grew vegetables.

- 3 Which word BEST describes the author when he noticed a package in the mailbox?
- A. proud
 - B. bored
 - C. thrilled
 - D. concerned
- 4 According to the article, how did the author's mother use feed sacks?
- A. She mended socks with them.
 - B. She repaired leaks in the roof with them.
 - C. She patched holes in the corncrib with them.
 - D. She made nightgowns, dresses, and aprons with them.
- 5 According to the article, when did the author get his first pair of store-bought pajamas?
- A. in high school
 - B. at the age of nine
 - C. on Christmas morning
 - D. on the day the package came
- 6 In paragraph 10, what does the author MOST LIKELY mean when he says, "Almost nothing in our house was thrown away"?
- A. The family used very little.
 - B. The family sold things they made.
 - C. The family ate everything they grew.
 - D. The family reused almost everything.

- 7 According to the article, how much did a child earn working on a farm in the 1930s?
- A. five cents an hour
 - B. ten cents an hour
 - C. one dollar an hour
 - D. five dollars an hour

Read the sentence from paragraph 3 in the box below.

The weekly newspaper would carry pictures of people standing in line for bread, and the evening newscast on our tabletop Crosley radio would tell about the huge number of jobless people and their hardships.

- 8 Which of the following could replace the word *hardships*?
- A. f arms
 - B. difficulties
 - C. f amilies
 - D. savings

Write your answer to open-response question 9 in the space provided in your Student Answer Booklet.

- 9 Based on the article, describe FOUR ways the author's family benefited from reusing items. Use important and specific information from the article to support your answer.

Have you ever wondered why your shadow seems to come and go? Read to find out how one child feels about his shadow. Answer the questions that follow.



I have a little shadow that goes in and out with me,
 And what can be the use of him is more than I can see.
 He is very, very like me from the heels up to the head;
 And I see him jump before me, when I jump into my bed.

5 The funniest thing about him is the way he likes to grow—
 Not at all like proper children, which is always very slow;
 For he sometimes shoots up taller like an india-rubber ball,
 And sometimes gets so little that there's none of him at all.

10 He hasn't got a notion of how children ought to play,
 And can only make a fool of me in every sort of way.
 He stays so close beside me, he's a coward you can see;
 I'd think shame to stick to nurse as that shadow sticks to me!

15 One morning very early, before the sun was up,
 I rose and found the shining dew on every buttercup;
 But my lazy little shadow, like an arrant sleepy-head,
 Had stayed at home behind me and was fast asleep in bed.

—Robert Louis Stevenson

In the public domain.

Read line 2 from the poem in the box below.

And what can be the use of
him is more than I can see.

- 10** What does this line mean?
- A. The speaker does not know how to talk to his shadow.
 - B. The shadow does not know how to jump for the speaker.
 - C. The shadow does not understand how to behave like a child.
 - D. The speaker does not understand the purpose of his shadow.
- 11** Based on the poem, what about the shadow is MOST unlike a child?
- A. the way he hides
 - B. the way he grows
 - C. the way he jumps
 - D. the way he sleeps
- 12** Why does the speaker call his shadow a coward in line 11 of the poem?
- A. His shadow stays asleep in bed.
 - B. His shadow stays with him.
 - C. His shadow imagines how he feels.
 - D. His shadow shows him how to play.
- 13** Which of the following lines from the poem is an example of a simile?
- A. I have a little shadow that goes in and out with me,
 - B. For he sometimes shoots up taller like an india-rubber ball,
 - C. And can only make a fool of me in every sort of way.
 - D. Had stayed at home behind me and was fast asleep in bed.

The Buddha is a wise teacher. In this story, he tries to help an old woman. As you read this classic story, notice how the Buddha guides the old woman to discover for herself the answer she seeks. As it turns out, she was simply looking for the wrong thing! Answer the questions that follow.

The Mustard Seed

Retold by Marilyn McFarlane

1 The Buddha was walking on a dusty country road one day when he stopped at the edge of a river to splash cooling water on his face. When he finished washing, he looked up and saw an old woman kneeling beside him. Her clothes were ragged and her face was worn. Her arms were covered with sores.

2 “Oh, Master,” she wailed. “I suffer so. Please help me.”

3 “What troubles you?” the Buddha asked, looking at her with compassion in his eyes.

4 “Look at me! See my sad lot!” She touched her rags, and she pointed with skinny fingers to her blistered arms. “I am poor, my clothes are torn, I am ill. Once I was prosperous, with a farm, and now I am old and have only a bowl of rice to eat. Won’t you heal me and bring back my riches?”

5 “You have described life as it is,” the Buddha answered. “We are all born to suffering.”

6 The old woman shook her head, weeping. “No, no, I won’t listen. I was not born to suffer.”

7 The Buddha saw that she could not understand. “Very well, I will help you,” he said. “You must do as I say.”

8 “Anything, anything!” she gasped.

9 “Bring me a mustard seed.”

10 She stared in astonishment. “Only a mustard seed?”

11 “Yes. But the seed must come from a house that has never known sorrow, trouble, or suffering. I will take the seed and use it to banish all your misery.”

12 “Thank you, Master, thank you!”

13 The old woman hobbled away, her bare feet shuffling in the dust. She was on her way to find a house without sorrow. The Buddha continued down the road.



14 Weeks later, he returned along the same road and came to the same place by the river, and there he saw the old woman again. She was scrubbing clothes in the river water and spreading them on rocks to dry in the sun, and while she washed, she sang a tune.

15 “Greetings,” the Buddha said. “Have you found the mustard seed?”

16 “No, Blessed One. Every house I visited had far more troubles than I have.”

17 “And are you still seeking?”

18 “I’ll do that later. I have met so many people who are less fortunate than I, I have to stop and help them. Right now I’m washing clothes for a poor family with sick children.” Gently she placed a wet piece of cloth on a rock.

19 The Buddha smiled. He said, “You no longer need the mustard seed. Helping others is a great virtue. You are on the road to becoming a Buddha yourself.”

from “The Mustard Seed” by Marilyn McFarlane from “Sacred Myths: Stories of World Religions” published by Sibyl Publications, ISBN 0-9638327-78

- 14 What is troubling the old woman in the story?
- A. She needs help for her children.
 - B. She needs rest and warmth.
 - C. She has too much work to do.
 - D. She is sick and penniless.
- 15 In the story, what does the Buddha mean by the phrase “We are all born to suffering”?
- A. All people must face hard times in life.
 - B. All people should ask for help with sorrow.
 - C. All people should look for ways to be happy.
 - D. All people must help others whenever possible.
- 16 Which of the following BEST describes the Buddha in the story?
- A. a leader who has difficulty answering questions
 - B. a traveler who avoids talking to people along his way
 - C. a guide to help the old woman find out what life is like
 - D. a friend of the old woman from the time she was rich and healthy
- 17 What does the Buddha teach the old woman in the story?
- A. how to plant seeds
 - B. how to find happiness
 - C. how to forgive others
 - D. how to regain her farm

Write your answer to open-response question 18 in the space provided in your Student Answer Booklet.

- 18** Explain what the old woman learns in this story. Use important and specific information from the story to support your answer.

English Language Arts

LANGUAGE AND LITERATURE: SESSION 2

DIRECTIONS

This session contains one reading selection with eight multiple-choice questions and one open-response question. Mark your answers to these questions in the spaces provided in your Student Answer Booklet.

This story is told by Nicodemus, the leader of the rats of NIMH. Read as he describes how he and the other rats were surprised one day at the marketplace. Pay attention as the seemingly calm events lead to a thrilling end. Answer the questions that follow.

The Marketplace from *Mrs. Frisby and the Rats of NIMH*

by Robert C. O'Brien

- 1 . . . It was called the Farmers' Market, a great square of a place with a roof over part of it and no walls to speak of. There early every morning the farmers arrived from all over the surrounding countryside, with trucks full of tomatoes, corn, cabbages, potatoes, eggs, chickens, hams, food for the city. One part of it was reserved for the fishermen who brought crabs and oysters and bass and flounders. It was a fine place, noisy and full of smells.
- 2 We lived near this market—my father, my mother, my nine sisters and brothers and I—underground in a big pipe that had once been part of a storm sewer, but was no longer used. There were hundreds of other rats in the neighborhood. It was a rough life, but not so hard as you might think, because of the market.
- 3 Every evening at five o'clock the farmers and the fishermen would close up their stalls, pack their trucks, and go home. At night, hours later, the cleanup men would arrive with brooms and hoses. But in between, the market was ours. The food the farmers left behind! Peas and beans that fell from the trucks, tomatoes and squashes, pieces of meat and fish trimmed as waste—they lay on the sidewalks and in the gutters; they filled great cans that were supposed to be covered but seldom were. There was always ten times more than we could eat, and so there was never any need for fighting over it.
- 4 Fighting? Quite the contrary, the marketplace was a perfect place for playing, and so we did, the young rats at least, as soon as we had finished eating. There were empty boxes for hide-and-seek, there were walls to climb, tin cans to roll, and pieces of twine to tie and swing on. There was even, in the middle of the square, a fountain to swim in when the weather was hot. Then, at the first clang of the cleanup men in the distance, one of the older rats would sound a warning, and everyone would pick up as much food as he could to carry home. All of us kept a reserve supply, because some days—Sundays and holidays—the market would be closed, and we were never quite sure when this would happen.

- 5 When I went to the market, it was usually with two companions, my older brother Gerald and a friend of ours named Jenner. These were my two closest friends; we liked the same games, the same jokes, the same topics of conversation—even the same kinds of food. I particularly admired Jenner, who was extremely quick and intelligent.
- 6 One evening in early fall Jenner and I set out for the marketplace. It must have been September, for the leaves were just turning yellow and some children were throwing a football in a vacant lot. Gerald had to stay home that night; he had caught a cold, and since the air was chilly, my mother thought he should not go out. So Jenner and I went without him. I remember we promised to bring him back some of his favorite food, beef liver, if we could find any.
- 7 We took our usual route to the market, not along the streets but through the narrow walkways between the buildings, mostly commercial warehouses and garages, that bordered the square. As we walked, we were joined by more rats; at that time of day they converged on the marketplace from all directions. When we reached the square, I noticed that there was a white truck of an odd, square shape parked on the street bordering it, perhaps a block away. I say I noticed it—I did not pay any particular attention to it, for trucks were common enough in that part of town; but if I had, I would have noticed that printed on each side of it were four small letters: NIMH. I would not have known what they were, of course, for at that time neither I nor any of the other rats knew how to read.
- 8 It was growing dark when we reached the market, but through the dusk we could see that there was an unusually large supply of food—a great mound of it—near the center of the square, away from the roofed-over portion. I suppose that should have served as a warning, but it didn't. I remember Jenner's saying, "They must have had a really busy day," and we ran joyfully toward the pile along with several dozen other rats.
- 9 Just as we reached the food it happened. All around us suddenly there was shouting. Bright, blinding searchlights flashed on, aimed at us and at the mound of food, so that when we tried to run away from it, we could not see where we were going. Between and behind the lights there were shadows moving swiftly, and as they came toward us I could see that they were men—men in white uniforms carrying nets, round nets with long handles.
- 10 "Look out!" cried Jenner. "They're trying to catch us." He darted in one direction, I in another, and I lost sight of him.



- 11 We all ran—straight toward the men with the nets. There was no other way to run; they had us encircled. The nets flailed down, scooped, flailed again. I suppose some rats made it through, slipping between the men and past the lights. I felt a swish—a net just missed me. I turned and ran back toward the mound, thinking I might hide myself in it. But then came another swish, and that time I felt the enveloping fibers fall over me. They entangled my legs, then my neck. I was lifted from the ground along with three other rats, and the net closed around us.

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- 19 The details in paragraph 1 are MOSTLY used to
- A. describe a setting.
 - B. introduce a character.
 - C. present the problem.
 - D. create suspense.

Read the sentence from the story in the box below.

Then, at the first clang of the cleanup men in the distance, one of the older rats would sound a warning, and everyone would pick up as much food as he could to carry home.

- 20 What does this show about the rats?
- A. The rats are neat.
 - B. The rats are silent.
 - C. The rats are careful.
 - D. The rats are thankful.

- 21 Reread paragraph 7 in the story. Based on this paragraph, what MOST LIKELY happens to the narrator in the future?
- A. He learns how to read.
 - B. He rescues his friends.
 - C. He escapes from danger.
 - D. He returns to the market.

- 22 Reread paragraph 8 of the story. What warning do the rats miss?
- A. The weather is bad.
 - B. The market smells funny.
 - C. The food pile is extra large.
 - D. The truck races down the street.

- 23 Reread paragraph 9. Which of the following BEST describes how the rats in the story feel when they see the searchlights?
- A. angered
 - B. confused
 - C. prepared
 - D. relieved
- 24 Which of the following BEST explains what happens to the rats at the end of the story?
- A. The rats scare away the men.
 - B. Many of the rats are saved by the farmers.
 - C. The rats hide in the mound of food.
 - D. Many of the rats are caught in the nets.

Read the phrase from the story in the box below.

The food the farmers left behind!

- 25 Why does the author end this phrase with an exclamation point?
- A. to show that the food is scarce
 - B. to show that the food is spoiled
 - C. to show that the rats are excited about the food
 - D. to show that the rats are angry about the wasted food

Read the sentence from paragraph 11 in the box below.

There was no other way to run; they had us encircled.

- 26 What does *encircled* mean?
- A. crowded
 - B. fooled
 - C. protected
 - D. surrounded

Write your answer to open-response question 27 in the space provided in your Student Answer Booklet.

Read the sentence from the story in the box below.

It was a rough life, but not so hard as you might think, because of the market.

- 27** Explain how the Farmers' Market makes life easier for the rats that live in the neighborhood. Provide important and specific details from the story to help support your explanation.

English Language Arts

LANGUAGE AND LITERATURE: SESSION 3

DIRECTIONS

This session contains two reading selections with twelve multiple-choice questions and one open-response question. Mark your answers to these questions in the spaces provided in your Student Answer Booklet.

Some insects are able to blend into their surroundings. Read to discover how walking sticks are able to hide—even though they are in plain sight. Pay special attention to the changes that walking sticks experience throughout life. Answer the questions that follow.

STICKS THAT MOVE

by Margo Myler

Students read a selection titled “Sticks That Move” and then answered questions 28 through 35 that follow on the next pages of this document.

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- 28 Reread paragraph 3 of the article. Which of the following is the topic sentence of the paragraph?
- A. The smallest species of stick insects lives on the ground.
 - B. In the United States they're as long as your forefinger.
 - C. Walking sticks look different depending on where they live.
 - D. When standing up, they look like blades of grass.

- 29 Based on the article, which of the following might cause a walking stick to fall on the ground and pretend it is dead?
- A. A bird tries to eat the walking stick.
 - B. A female needs to lay her eggs.
 - C. A walking stick needs to molt.
 - D. A young walking stick hatches early.

- 30 According to the article, what is one way a walking stick defends itself?
- A. It sleeps through the winter.
 - B. It has strong legs for fast movement.
 - C. It pokes attackers with its prickly legs.
 - D. It can grow new body parts.
- 31 According to paragraph 8, what can happen if more eggs than usual survive?
- A. The walking sticks can ruin many trees.
 - B. The walking sticks will scare away attackers.
 - C. The walking sticks can destroy the nests in trees.
 - D. The walking sticks will lay fewer eggs the next summer.
- 32 According to the article, why do young walking sticks shed their outer layer?
- A. They get too large for their own skin.
 - B. They need to protect their unhatched eggs.
 - C. They are attempting to frighten their attackers.
 - D. They are trying to blend into their surroundings.
- 33 How does the reader know that this article is nonfiction?
- A. The article has factual information.
 - B. The article uses real animals to tell a story.
 - C. The article is a story about nature.
 - D. The article tells about life long ago.
- 34 Based on paragraph 10 of the article, what is another way to say *molt*?
- A. walk slowly
 - B. hide out
 - C. disappear quickly
 - D. take off

Write your answer to open-response question 35 in the space provided in your Student Answer Booklet.

- 35** Describe the different stages walking sticks go through from egg to adult. Use important and specific information from the article to support your answer.

Manuel the baker creates wonderful cakes and pies. However, he is very greedy. Manuel wants his neighbor, Pablo, to pay him for enjoying the delicious smells that come from his bakery. When Pablo refuses, Manuel goes to a judge to solve the problem. Read how the judge teaches a lesson in this traditional play from Peru. Answer the questions that follow.

The Baker's Neighbor

by Adele Thane

CHARACTERS

Manuel Gonzales, a baker

Pablo Perez, his neighbor

Carlos, a boy

Ramona

Inez

Isabel

} Carlos' sisters

Judge

Three women

Three villagers

(Three women enter right. They come downstage and question the children.)

1st Woman: What's the matter with Manuel?

2nd Woman: Will he be back soon? I want to buy a cake.

3rd Woman: So do I. What happened?

1st Woman: He looks so angry. Where's he gone?

Girls (excitedly, ad lib): He's gone to get the judge! He is angry! He is furious! *(etc.)*

1st Woman: The judge! What for?

Carlos: He says Pablo will have to pay for smelling his cakes and pies.

2nd Woman (to Pablo): He wants you to pay him for doing *that*?



3rd Woman: He can't be serious!

15 **Pablo:** Oh, yes, he is! But I think it's very funny. (*He laughs, and the women join in.*)

1st Woman: It's ridiculous! Everyone who goes by the shop smells his pastry.

20 **2nd Woman:** Is he going to take everyone in town to court?

(The y ar e al l i n gale s o f laughte r whe n Manue l returns with the judge, followed by several villagers.)

Manuel (*to th e judg e*): Ther e he is! (*He point s t o Pablo.*) There's the thief!

25 **Judge:** Calm yourself, Manuel. It has not yet been proved that Pablo is a thief. First he must have a fair trial.

30 *(The judg e sit s dow n at th e tabl e an d motion s for two chairs to be placed facing him. Villagers and the three women gather under the tree and on the patio with the children. They whisper and talk together as they seat themselves.)*

1st Villager : In all my days, I've never heard of a case like this before.

35 **2nd Villager :** How can a man steal the *smell* of anything?

3rd Villager : I'm surprised the judge would even listen to the baker's story. Money for smelling his cakes! How absurd!

40 **2nd Woman:** He sells as much bread and pastry as he can bake. What more does he want?

3rd Villager: Manuel loves money and he figures this is a way to get more of it.

45 **Judge** (*rapping table with his gavel*): Quiet, everyone! Cour t i s i n session . I a m read y t o hea r Manue l Gonzales , baker , agains t Pabl o Perez , neighbor. I wil l hea r th e bake r first . Manuel , tel l your story.



Manuel (*rising*): This man ,
50 Pablo Perez , come s and stand s
outside my bakery every day.

Judge: Does he block the way?

Manuel: Not exactly.

Judge : Doe s h e kee p othe r
55 peopl e fro m goin g int o you r
bakery?

Manuel: No, sir but—

Judge: Then what *does* he do?

Manue l: H e stand s there ,
60 looking at my pies and cakes *and
smelling them*.

Judge : Tha t please s you ,
doesn't it?

Manuel: Pleases me! Far from it!
65 Look here , You r Honor—ever y
night, I mix the flour and knead
the dough and slave over a hot
oven while that shiftless , good -
for-nothin g Pabl o sleeps . The n
70 he gets up in the morning, fresh
as a daisy, and comes out here to
smell the fine , swee t pastr y I've
baked. He takes full value of this
free daily luxury. He acts as if it's
75 his privilege . No w I ask you ,
Judge—i s i t righ t tha t I shoul d
work s o har d t o provid e hi m
with this luxury, without charge?
No! He should pay for it!

80 Judge: I see . You may sit down ,
Manuel. Now, Pablo Perez , it is
your turn . (*Pablo stands .*) Is it
true tha t yo u stan d in fron t of
Manuel' s baker y and smell hi s
85 cakes and pies?

Pablo: I can't help smelling them,
Your Honor . Thei r spic y
fragrance fills the air.

Judge : Woul d yo u sa y yo u
90 enjoy it?

Pablo: Oh, yes , sir. I am a man
of simpl e pleasures . Jus t
the smel l of a baker y make s
me happy.

95 Judge: But did you ever pay the
baker for this pleasure?

Pablo : Well , no , sir . I t neve r
occurre d t o me tha t I ha d t o
pay him.

100 Judge: Pablo Perez, you will now
put te n gol d piece s o n thi s
table—for Manuel Gonzales.

*(The villagers gasp. Manuel looks
surprised and delighted.)*

105 Pablo (*stunned*): Ten gold pieces!
For smelling the air near my own
house?

Judge : Do yo u hav e tha t
amount?

110 Pablo: I—I gues s so , bu t it' s my
life's savings.

Judge: Where is it?

Pablo: In my house.

Judge: Get it and bring it here.

115 *(Slowly Pablo crosses patio and
exits left . The villager s tal k t o
each other disapprovingly.)*

1st Villager: The judge shouldn't
make Pablo pay.

120 **1st Woman:** Pablo is a dishonest man.

2nd Villager: I don't see how the judge could rule in the baker's favor.

125 **3rd Villager:** Why, he's richer than the judge himself.

2nd Woman: And now he's going to get poor Pablo's savings.

3rd Woman: It's not fair!

130 **Judge** (*rapping with his gavel*): Silence in the court!

(Pablo returns sadly with a purse and puts it on the table before the judge. Manuel, elated, rubs his hands together greedily.)

Manuel (*to the judge*): I knew Your Honor would do the right thing by me. Thank you, Judge. *(He picks up the purse and starts*

140 *to put it into his cash box.)*

Judge (*rising*): Not so fast, Manuel! Empty that purse on the table and count the gold pieces, one by one.

145 **Manuel** (*grinning craftily*): Ah, yes, Your Honor. I must make sure I haven't been cheated. How kind of you to remind me!

(He empties the purse and begins

150 *to count, excitedly. The judge watches Manuel as he lovingly fingers each coin.)*

Judge: It gives you great pleasure to touch that gold, doesn't it, Manuel? You enjoy it.

Manuel: Oh, I do, I do! . . . Eight . . . nine . . . ten. It's all here, your honor, and none of it false.

160 **Judge:** Please put it back in the purse.

(Manuel does so.) Now return it to Pablo.

Manuel (*in disbelief*): Return it! But—but you just told Pablo to pay it to me.

Judge: No, I did not tell him to pay it to you. I told him to put it on this table. Then I instructed you to count the money, which you did. In doing so, you enjoyed Pablo's money—the way he has enjoyed your cakes and pies. In other words, he has smelled your

175 *pastry and you have touched his gold. Therefore, I hereby declare that the case is now settled. (He raps twice with his gavel. Manuel shamefacedly shoves the purse*

180 *across the table to Pablo and turns to leave. The judge stops him.)* Just a moment, Manuel! I hope this has been a lesson to you. In the future, think less about making money and more about making friends. Good friends and neighbors are better than gold. And now, if you please—my fee!

190 **Manuel:** Yes, Your Honor. (*He opens his cash box willingly, but the judge closes the lid.*)

Judge: Put away your money. There's been enough fuss over
195 money already today. The fee I am asking is this—pies and
cakes for everyone here—free of charge!

200 (*Manuel nods his head vigorously in assent. The villagers and children cheer; then they rush to the pastry counter and help themselves. Manuel goes into the bakery and reappears with more
205 pastry piled high on a tray. Pablo and the judge hold a whole pie between the man and start to eat from opposite edges toward the center of the pie. Fade out.*)

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36 Which of the following shows that “The Baker’s Neighbor” is a play?

- A. It tells a true story.
- B. It has talking animals.
- C. It has stage directions.
- D. It gives facts and information.

Why is Manuel angry with Pablo in the play?

- A. Pablo takes ten gold pieces from Manuel.
- B. Pablo steals some pastry from Manuel’s bakery.
- C. Pablo eats too many of Manuel’s pies and cakes.
- D. Pablo refuses to pay for something Manuel has worked hard to make.

- In the play, why does the judge have Manuel count the gold pieces?
- A. to make sure Pablo gets punished
 - B. so that Manuel is sure they are all there
 - C. so that Manuel can enjoy touching the money
 - D. to make sure that Pablo has counted correctly
- How does Manuel pay the judge's fee at the end of the play?
- A. by giving him ten gold pieces
 - B. by giving him free pastry for a year
 - C. by letting him smell his pies and cakes
 - D. by giving free pies and cakes to everyone

Read the sentence in the box below.

First he must have a fair trial.

- In the sentence, what part of speech is the word *fair*?
- A. adjective
 - B. adverb
 - C. noun
 - D. verb

**Grade 4 English Language Arts
Language and Literature
Spring 2005 Released Items:
Reporting Categories, Standards, and Correct Answers**

Item No.	Page No.	Reporting Category	Standard	Correct Answer (MC)*
1	43	<i>Reading and Literature / Understanding a Text</i>	8	D
2	43	<i>Reading and Literature / Understanding a Text</i>	8	C
3	44	<i>Reading and Literature / Understanding a Text</i>	8	C
4	44	<i>Reading and Literature / Understanding a Text</i>	8	D
5	44	<i>Reading and Literature / Understanding a Text</i>	8	A
6	44	<i>Reading and Literature / Understanding a Text</i>	8	D
7	45	<i>Reading and Literature / Understanding a Text</i>	8	B
8	45	<i>Language / Vocabulary and Concept Development</i>	4	B
9	45	<i>Reading and Literature / Understanding a Text</i>	8	
10	47	<i>Reading and Literature / Poetry</i>	14	D
11	47	<i>Reading and Literature / Understanding a Text</i>	8	B
12	47	<i>Reading and Literature / Understanding a Text</i>	8	B
13	47	<i>Reading and Literature / Poetry</i>	14	B
14	50	<i>Reading and Literature / Understanding a Text</i>	8	D
15	50	<i>Reading and Literature / Style and Language</i>	15	A
16	50	<i>Reading and Literature / Myth, Traditional Narrative, and Classical Literature</i>	16	C
17	50	<i>Reading and Literature / Understanding a Text</i>	8	B
18	51	<i>Reading and Literature / Theme</i>	11	
19	55	<i>Reading and Literature / Style and Language</i>	15	A
20	55	<i>Reading and Literature / Fiction</i>	12	C
21	55	<i>Reading and Literature / Fiction</i>	12	A
22	55	<i>Reading and Literature / Fiction</i>	12	C
23	56	<i>Reading and Literature / Fiction</i>	12	B
24	56	<i>Reading and Literature / Fiction</i>	12	D
25	56	<i>Language / Structure and Origins of Modern English</i>	5	C
26	56	<i>Language / Vocabulary and Concept Development</i>	4	D
27	57	<i>Reading and Literature / Understanding a Text</i>	8	
28	59	<i>Reading and Literature / Nonfiction</i>	13	C
29	59	<i>Reading and Literature / Nonfiction</i>	13	A
30	60	<i>Reading and Literature / Understanding a Text</i>	8	C
31	60	<i>Reading and Literature / Nonfiction</i>	13	A
32	60	<i>Reading and Literature / Understanding a Text</i>	8	A
33	60	<i>Reading and Literature / Genre</i>	10	A
34	60	<i>Language / Vocabulary and Concept Development</i>	4	D
35	61	<i>Reading and Literature / Nonfiction</i>	13	
36	66	<i>Reading and Literature / Genre</i>	10	C
37	66	<i>Reading and Literature / Understanding a Text</i>	8	D
38	67	<i>Reading and Literature / Dramatic Literature</i>	17	C
39	67	<i>Reading and Literature / Dramatic Literature</i>	17	D
40	67	<i>Language / Structure and Origins of Modern English</i>	5	A

* Answers are provided here for multiple-choice items only. Sample responses and scoring guidelines for open-response items, which are indicated by shaded cells, will be posted to the Department's Web site later this year.