

2005

FCAT

Florida Comprehensive Assessment Test

Student Name _____

READING

READING

SAMPLE TEST BOOK

5

Putting on a Play

Characters
Plot
Setting
Scenes
Scripts

999-8207-68-1

ACT 1
SCENE 1

a sunny day in
down a path in
of app

FCAT Sample Test Materials

These sample test materials are designed to help you prepare to answer FCAT questions. These materials introduce you to the kinds of questions you will answer when you take FCAT and include hints for responding to FCAT questions. The FCAT Reading sample test materials for Grade 5 are composed of the books described below:

- Sample Test Book**
Includes sample reading passages, a sample test, a sample answer sheet, and instructions for completing the sample test. (Copies are available for all students in the tested grade.)
- Sample Answer Key**
Includes answers and explanations for the questions in the sample test. (Copies are available for classroom teachers only.)

= This book

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Department of State

Taking the FCAT Reading Sample Test

Hints for Taking the FCAT Reading Test

Here are some hints to help you do your best when you take the FCAT Reading test. Keep these hints in mind when you answer the sample questions.

- ✓ **Read the directions carefully. Ask your teacher to explain any directions you do not understand.**
- ✓ **Read the passages and questions very carefully. You may look back at a passage as often as you like.**
- ✓ **Answer the questions you are sure about first. If a question seems too difficult, skip it and go back to it later.**
- ✓ **Be sure to fill in the answer bubbles correctly. Do not make any stray marks around answer spaces.**
- ✓ **Think positively. Some questions may seem hard, but others will be easy.**
- ✓ **Check each answer to make sure it is the best answer for the question asked.**
- ✓ **Relax. Some people get nervous about tests. It's natural. Just do your best.**

Directions for Taking the Reading Sample Test

The Sample Test contains two reading passages and 15 sample questions. It should take about 30 to 45 minutes to read the passages and answer all the questions. You will mark your answers on the Reading Sample Answer Sheet on page 2. If you don't understand a question, just ask your teacher to explain it to you. Your teacher has the answers to the sample test questions.

Name _____

Answer all the questions that appear in the Reading Sample Test on this Sample Answer Sheet.

1 (A) (B) (C) (D)**9** (A) (B) (C) (D)**2** (F) (G) (H) (I)**10** (F) (G) (H) (I)**3** (A) (B) (C) (D)**11** (A) (B) (C) (D)**4** (F) (G) (H) (I)**12** (F) (G) (H) (I)**5** (A) (B) (C) (D)**13** (A) (B) (C) (D)**6** (F) (G) (H) (I)**14** (F) (G) (H) (I)**7** (A) (B) (C) (D)**15** (A) (B) (C) (D)**8** (F) (G) (H) (I)

Fold and Tear Carefully Along Dotted Line

FCAT Reading Sample Test



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After you have read each passage, read and answer the questions. Mark your answers on your Reading Sample Answer Sheet found on page 2.

Read the article "The Anything Art of Jimmie Lee Sudduth" before answering Numbers 1 through 7.

The Anything Art of Jimmie Lee Sudduth

By Carolyn W. Ezell

What would you do if you had a pile of sand, a chunk of clay, a piece of plywood, and a handful of leaves? Perhaps you would build a sand castle and decorate it with bits of the clay and leaves. Maybe you would use your imagination to create something else wonderful and unique.

Jimmie Lee Sudduth is an artist who uses his imagination to paint pictures with the many things he finds in nature.

Unlike most artists, Sudduth rarely uses canvases, paints, or brushes. His favorite painting surface is plywood. Instead of using paint, he uses clay, sand, soot, and such things as leaves, pine needles, and berries.

Sudduth has been painting since he was young. He is well known as a folk artist. Instead of going to art classes to learn their skills, most folk artists teach themselves their art forms and learn through years of experience.

When Jimmie was young, he would sometimes draw pictures in the dirt if he

could not find a board or a piece of cardboard to use. When he wanted to make a picture but didn't have any paints, he made his own from the colored materials he saw in his yard and around his hometown of Fayette, Alabama.

Many folk artists choose to show rural life through their art, but some also choose subjects from the city. Sudduth paints both kinds of scenes, and portraits, too. But he especially enjoys painting pictures of log cabins, flowers, and animals. "I can paint anything I can dream," he says. "Painting takes me anywhere my imagination goes."

In 1976 Sudduth's paintings took him to Washington, D.C., where he joined in a huge folk art festival during our nation's two-hundredth birthday celebration. While he was there, he was delighted to

meet the President of the United States.

Sudduth has taught art classes to both grown-ups and children. Usually he begins with a piece of plywood, which he holds in his lap while he works. Sometimes he uses



other surfaces. In his studio you can find paintings on cardboard, old wooden shingles, and on pieces of floor tile. When he begins a picture, he surrounds himself with containers holding sands, soils, and clays. He likes to use white, gray, and brown sands as well as brown and black soils. He also uses white, gray, and red clays. He prepares these by adding sugar and a little water to the sand, and syrup to the dirt and clay to help them stick to the board.

Through the years Sudduth has collected many different colors of sand, dirt, and clay, most of them from the Alabama countryside. But people have also brought him unusual sands and soils from all over the United States. When he finishes a painting, he can point to the different colors in it, as though he were reading a map, explaining where he got each color.

Sudduth paints by dipping his fingers into the containers and then skillfully applying nature's "paints" to the board. He uses one finger to paint thin lines, and two or three fingers to paint wide lines and large areas.

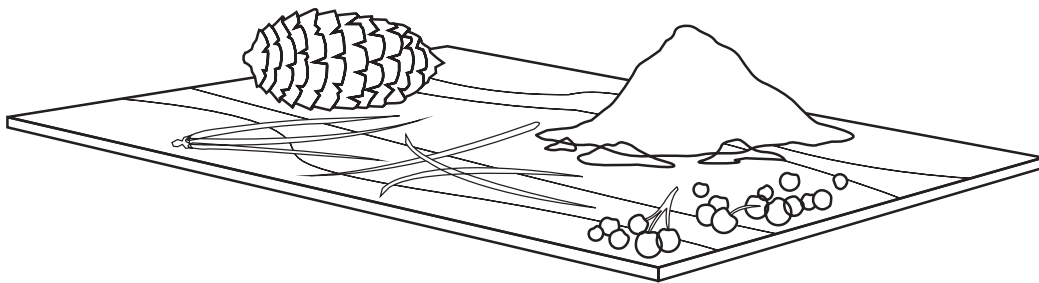
He makes the color green for trees, grass, and flower stems by crumpling leaves and rubbing them back and forth in designs across the plywood. In the winter, when it is

hard to find leaves, he uses fallen pine needles. To add purples, pinks, and blues to his work, he presses berries against the board. Soot from his fireplace is sometimes used when he needs black. Clouds are made by dabbing white sand or white clay into his skies. Some of the lines are drawn with colored rocks.

Sudduth paints every day. As Sudduth works, he experiments with materials he has not used before. But he warns against getting close to poison ivy, poison sumac, or poison oak when collecting materials.

Sudduth's bright and colorful paintings are shown in folk art galleries from Washington, D.C., to Berkeley, California. Each fall he takes part in an Alabama folk art festival called Kentuck. During this two-day festival, he shows hundreds of people how to paint using nature.

He says the most important parts of painting with nature are to explore the world with our imaginations and to have fun with creativity. His paintings make us aware of many things in nature that we often take for granted. "I taught myself to paint with mud," he says. "Dirt is free, and it never wears out." Neither, it seems, does Jimmie Lee Sudduth's imagination.



"The Anything Art of Jimmie Lee Sudduth" by Carolyn W. Ezell, copyright © 1991 by *Highlights for Children*, Inc., Columbus, Ohio.

Now answer Numbers 1 through 7 on your Reading Sample Answer Sheet on page 2. Base your answers on the article "The Anything Art of Jimmie Lee Sudduth."

1 Read this sentence from the article.

Many folk artists choose to show rural life through their art, but some also choose subjects from the city.

Which words have almost the same meaning as *rural life*?

- A. an artistic life
- B. a practical life
- C. life in the country
- D. life in a foreign land

2 If the article needed a new title, which would be BEST?

- F. "A Brush and a Canvas"
- G. "A Typical Artist at Work"
- H. "A Visit with the President"
- I. "A Little Earth and Imagination"

3 What was the author's purpose in writing this article?

- A. to describe the work of a famous artist
- B. to teach readers how to make their own paints
- C. to encourage artists to attend folk art festivals
- D. to inform readers about the creation of folk art

- 4 Read this sentence from the passage.

When he finishes a painting, he can point to the different colors in it, as though he were reading a map, explaining where he got each color.

What does the author mean when she says that Jimmie Lee Sudduth can read a painting like a map?

- F. His paintings contain thin and thick lines that look like roads, so that he can trace a route on each painting.
- G. He uses soils from all over the country, which means that he can identify various locations on each painting.
- H. He has shown his paintings in several states, which means that he can use his paintings to tell where he has been.
- I. He paints a variety of subjects, so that he can use his paintings to explain how his imagination travels from one idea to another.

- 5 When the author writes that Jimmie Lee Sudduth applies nature's paints, she means that Sudduth is applying

- A. bright colors.
- B. purchased art supplies.
- C. sands, soils, and leaves.
- D. stems of poison ivy and oak.

- 6 As a boy, Jimmie Lee Sudduth faced a problem in creating his artwork. What was the problem?

- F. He did not take art lessons.
- G. He sometimes ran out of painting materials.
- H. He refused to paint on anything but canvas.
- I. He did not know how to make his own colors.

- 7 People send Jimmie Lee Sudduth unusual sand because

- A. he uses the sand in his paintings.
- B. there is very little sand where he lives.
- C. he teaches them how to paint with sand.
- D. there is only one color of sand where he lives.

Read the story "All Alone in Dinosaur Hall" before answering Numbers 8 through 15.

ALL ALONE IN DINOSAUR HALL

By Staton Rabin

The Hall of Dinosaurs had just closed, and all was quiet. "It's kind of dark here with only the exhibit lights on," my dad said to me. "You sure you won't get scared by yourself?"

"Dad—I'm not a kid anymore!"

"Sorry, Ollie," he said, holding up his hands in surrender.

My dad works here at our city's natural history museum. He's a paleontologist (PALE-ee-on-TAHL-uh-jist). That means he studies bones and stuff from animals and plants that lived long ago. Sometimes he works late after the museum has closed and everyone has gone home.

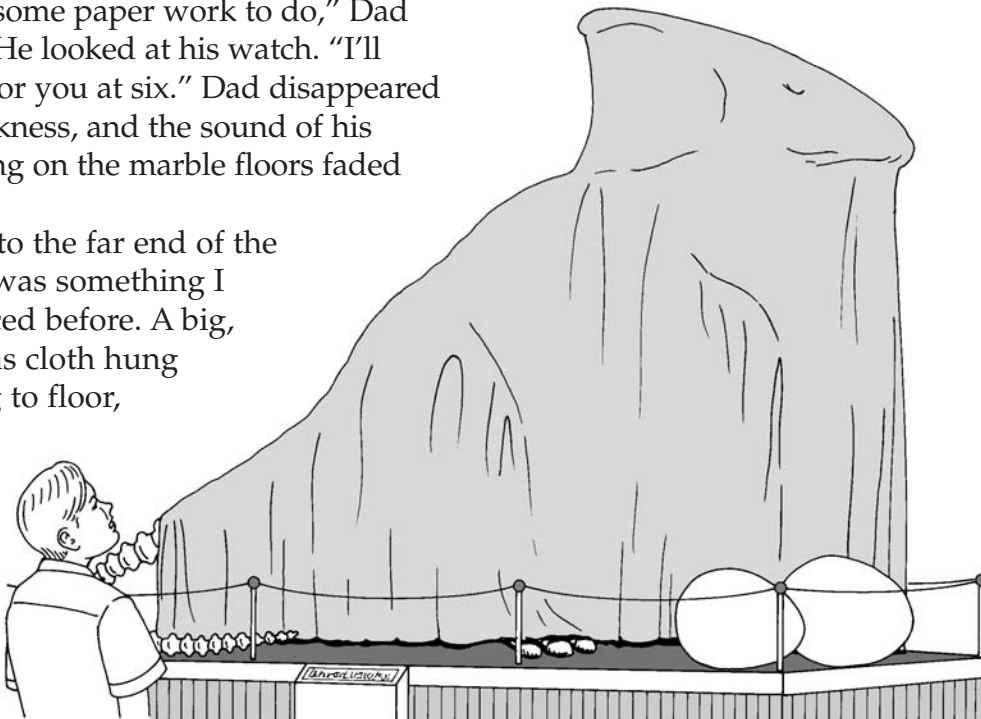
"I've got some paper work to do," Dad said to me. He looked at his watch. "I'll come back for you at six." Dad disappeared into the darkness, and the sound of his shoes clicking on the marble floors faded away.

I walked to the far end of the hall. There was something I hadn't noticed before. A big, white canvas cloth hung from ceiling to floor, hiding an exhibit. The sign said,

"Temporarily Closed. Pardon Our Appearance."

I couldn't resist. I stepped over the rope barrier and walked behind the canvas.

Right in front of me was a new dinosaur! The scientists were putting the bones together, I guess. It looked like a huge model kit that didn't come with instructions. There was a big metal structure all around it for the scientists to climb on. I could tell that the skeleton was nearly complete. I sat down on a pile of oval rocks next to the dinosaur to get a better look. The dinosaur had a long, hollow horn on its head.



Then I figured out what kind of dinosaur it was—a *Parasaurolophus* (PAR-uh-sawr-OL-uh-fus). It was one of the kind of dinosaurs called “duck-billed.”

Suddenly I heard a strange crackling sound, like something breaking. The rocks I was sitting on seemed to be moving! I stood up in a hurry.

Creeping Cretaceous Period! I thought. *These aren't rocks—they're eggs! Dinosaur eggs! And they're hatching!*

In a moment, a little duck-billed dinosaur poked its head out of one of the eggs. Then the dinosaur squirmed and struggled until it hatched all the way out. Wet from the egg stuff, it wobbled around on its three-toed feet. It looked like a tiny copy of its big mama, except its horn was much smaller.

Just then, the most amazing thing happened. The little dinosaur tooted its tiny horn! It was a soft sound, but very clear. It sounded like a really lousy horn player trying to tune up.

The toot seemed to act like a signal. In a moment, nearly a dozen more of the duck-bill eggs started cracking. The baby dinos tumbled out. Some landed on their backs with feet sticking up, and others began walking around, crunching the broken eggshells. They all tooted together, sounding like a bad day at school band practice.

I ran down the hall, slipping all over the newly mopped floors.

“Hey, Dad!” I yelled when I finally got to his office. “We’re both gonna be famous! Tomorrow’s newspaper—front page, I guarantee!” I pulled him along by the hand.

“Take it easy, Ollie,” he said as I dragged him back into the dinosaur hall. “What’s wrong with you?”

“You just wait and see,” I told him.

Together we stepped behind the canvas curtain. Gone! Oh, *no!* Every one of them was gone! I just stood there, too stunned to speak. My dad put his hand on my shoulder. “So you’ve discovered our little secret,” he said.

“Secret?”

“Yes. Our pride and joy. We haven’t even told the newspapers about it yet,” he told me.

“You mean, you *know?*” I said.

“Of course, I know. I’m the head of the department, aren’t I? This is our first *Parasaurolophus* exhibit. We’re really lucky—these guys are pretty rare. In fact, our museum is the only one with a complete duck-bill skeleton in the five-state area!”

“Oh,” I said. It was all I could think of to say. I looked around—left and right, up and down. No baby dinosaurs. *Nothing!* Even the dinosaur eggs just looked like a pile of stones.

“Are you all right?” my dad asked. He felt my forehead.

“Sure,” I sighed. What was the point of telling him? He’d never believe me.

My dad shivered. “Come on,” he said and put his arm around me. “I’ll tell you a secret. I’ve worked here for 16 years. But at night ... sometimes, this place gives me the creeps.”

“Yeah, Dad?”

“Yeah, I get to imagining, well, all sorts of weird things. Silly, huh?”

“I guess,” I said.

The dinosaur hall was quiet except for our breathing. I sneaked one last look around as we walked out together. Nothing. *Just imagination*, I thought. I guess it got me too.

My dad locked the gate to the hall. He turned off the main switch to the blue lights.

“Shhh!” he whispered. “Listen.”

“Huh?” We stood in the dark, listening. There was a tooting sound coming from ... somewhere. Very near. “That’s what I love about living in a big city,” my dad said. “There’s always somebody playing a horn on a street corner. Whew! That guy could sure use a few lessons.”

“All Alone in Dinosaur Hall” copyright © by Staton Rabin, originally published in *Cricket* and *Ranger Rick*.

Now answer Numbers 8 through 15 on your Reading Sample Answer Sheet on page 2. Base your answers on the story "All Alone in Dinosaur Hall."

- 8 The author says that the baby dinosaurs sound "like a bad day at school band practice" because
- F. they tune up their horns.
 - G. they make a dreadful noise.
 - H. they begin to march around.
 - I. they toot many small horns.
- 9 Which sentence BEST tells what the story is about?
- A. Ollie and his father go to the museum at night.
 - B. Ollie discovers a secret dinosaur exhibit in the museum.
 - C. Ollie sits on some dinosaur eggs in the museum at night.
 - D. Ollie and his father hear a strange sound as they leave the museum.
- 10 Why are Ollie and his dad in the museum after it has closed?
- F. Ollie is looking for dinosaurs.
 - G. Ollie is doing a school project.
 - H. Ollie's dad is finishing some work.
 - I. Ollie's dad is showing Ollie a new exhibit.
- 11 What happens RIGHT AFTER Ollie hears the first baby dinosaur toot its horn?
- A. Ollie stands up quickly.
 - B. The rocks begin to move around.
 - C. The other dinosaur eggs start to hatch.
 - D. Ollie runs down the hall to tell his dad.

- 12 Read these sentences from the story.

Right in front of me was a new dinosaur! The scientists were putting the bones together. . . There was a big metal structure all around it for the scientists to climb on.

What does the word *structure* mean?

- F. frame
- G. ladder
- H. pile
- I. sign

- 13 The author wants the reader to think that Ollie

- A. is cautious and quiet.
- B. is curious and excitable.
- C. wants a dinosaur for a pet.
- D. knows little about dinosaurs.

- 14 What is Ollie's BIGGEST problem in the story?

- F. He is frightened by strange noises.
- G. He slips on the newly mopped floor.
- H. He cannot find the baby dinosaurs he saw.
- I. He does not want to be alone in the museum.

- 15 Near the end of the story, Ollie has changed his mind about seeing the dinosaur eggs hatch. What BEST shows that he has changed his mind?

- A. He runs to tell his dad.
- B. He keeps the story to himself.
- C. He looks around the exhibit hall.
- D. He drags his dad to the exhibit hall.



This is the end of the Reading Sample Test.
Until time is called, go back and check your work or answer questions you did not complete. When you have finished, close your Sample Test Book.



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