

Student Name: _____

Ohio Achievement Tests



Reading Student Test Booklet

Large Print
May 2009

This test was originally administered to students in May 2009.

Not all items from the May 2009 administration will be released in this document. According to Ohio Revised Code (ORC) 3301.07.11:4(b) . . . not less than forty percent of the questions on the test that are used to compute a student's score shall be a public record. The department (of education) shall determine which questions will be needed for reuse on a future test and those questions shall not be public records and shall be redacted from the test prior to its release as public record.

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Directions:

Today you will be taking the Ohio Grade 8 Reading Achievement Test. Three different types of questions appear on this test: multiple choice, short answer and extended response.

There are several important things to remember:

1. Read each question carefully. Think about what is being asked. Look carefully at graphs or diagrams because they will help you understand the question.
2. For short-answer and extended-response questions, use a pencil to write your answers neatly and clearly in the space provided in the answer document. Any answers you write in the Student Test Booklet will not be scored.
3. Short-answer questions are worth two points. Extended-response questions are worth four points. Point values are printed near each question in your Student Test Booklet. The amount of space provided for your answer is the same for all two- and four-point questions.

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4. For multiple-choice questions, shade in the circle next to your choice in the answer document for the test question. Mark only one choice for each question. Darken completely the circles on the answer document. If you change an answer, make sure that you erase your old answer completely.
5. Do not spend too much time on one question. Go on to the next question and return to the question skipped after answering the remaining questions.
6. Check over your work when you are finished.

Capturing Ola

Angela Johnson

This passage is about three African-American women: Emmie, a teenage girl learning to use a video camera, Ola, her grandmother, and Martha Jackson, one of Ola's dearest friends. Emmie captures and records conversations and memories shared between Ola and Martha.

- 1 "I met Ola in the late summer of 1964 'cause there was no other way around it."
- 2 A pot falls in the kitchen, and we can hear Ola laughing—then she stops. I keep the camera running.
- 3 "Like I was saying," Martha starts to whisper, but changes her mind and speaks even louder, "I couldn't help but meet her. There's about five hundred people that live out here, and she happens to be my closest neighbor. She was playing her music loud one night, and I was sitting out in my yard 'cause there were about twenty kids in my house getting on my nerves."
- 4 Ola comes out the screen door and sits down by Martha Jackson. Two people couldn't be more different in looks. I have them both in the frame.



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- 5 Ola's short and delicate—like she'd break if you held her arm too tight. She wouldn't break, though. She sits cross-legged on the ground.
- 6 I press the pause button, then change my mind.
- 7 Unlike my mama, Ola never wears shoes. She says that her soles can't breathe in them. I decided that my soles couldn't breathe either. I want to be where I can always be barefoot, so I pan¹ to Ola's feet to remember them.
- 8 Ola's saying, "Mart, you would have met me even if I wasn't your closest neighbor because I'm the only one around here who wasn't afraid of you and all those kids." Martha smiles and nods her head.
- 9 I sit down on a lawn chair and ask, "What did you two think of each other when you first met?" It's easier to ask what I'd usually think of as a nosy question from behind a camera.
- 10 Martha whispers, "I thought she had the worst accent of anybody that I'd ever heard. Never met anybody from Alabama before. It grew on me, though, and I got used to it. I liked her Buick and the way the fool painted the house yellow the day after she and Diane moved in."

¹pan: to move a camera to follow an object



- 11 Ola spills a little iced tea and says, “No, you didn’t. You yelled from the road that this shade of yellow didn’t look good from where you stood, and what was it called?” Ola looks at the camera and tells me, “Your mama was so embarrassed, Emmie, she begged me to stop painting it yellow and just make it gray or something. Your mama always took things so much to heart.”
- 12 “What did you say to Martha then?”
- 13 “I told her I didn’t know who she was, but if she had enough energy to yell from the road at a perfect stranger, she probably had enough strength to pick up a brush.”
- 14 Martha tilts her head back and laughs, “So I did.”
- 15 Ola gets up and goes into the house without making a sound. I don’t think that Martha even knows she’s gone, ‘cause her eyes are closed She must be meditating. I keep running the camera on her. I get out of the chair and walk backward away from Martha, still taping her as I go.
- 16 I decide to tape Ola’s front yard. It’s what she calls a swept yard. No grass, just sand. There are three Joshua trees² in the front yard, standing

²**Joshua trees:** treelike plants found in the southwestern United States, which have large branches and short leaves



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around like they're waiting for a bus. I tape them too. It's illegal to chop them down, and I'm glad.

- 17 I guess thinking about all of this has made me come to what I'm going to tell Ola and Martha. I want to make this movie on my own. Haven't really done that much by myself before, but I feel like I should find out everything about Ola on my own.
- 18 Martha comes around the house and looks like she's just got up from a nap. She looks real relaxed and stares at me for a while. I aim the camera at her and she asks, "Are you comfortable with it now? You look it." She stretches and she's about seven feet tall and I still can't get over how her hair sticks up.
- 19 She makes me want to know all of Ola's friends. I want to know who they are and what they've done. I'll put them all in front of the camera, and when the movie's done, it can be my gift to Ola. The other gifts I've given her are things she could put on the wall or wear. I figure this will be better than all that. I'll give her memories of her people.

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Use the passage to answer questions 1 – 8.

1. Which effect does the point of view of the passage have on the reader?
 - A. It lets the reader see how Emmie feels about Ola and Martha's relationship.
 - B. It allows the reader to identify with Ola's and Martha's innermost feelings.
 - C. It enables the reader to understand the emotional connection Martha feels toward Ola.
 - D. It invites the reader to make judgments about some of the events that are revealed when Emmie is filming.



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2. Which phrase describes the pace of this story's development?
- A. unrushed and deliberate
 - B. steadily accelerating
 - C. fast then slow
 - D. unmoving



3. Write a summary of this passage. Explain what Emmie is doing, describe the first time Ola and Martha met, and explain how their friendship has evolved over time. Then, explain what Emmie learns through this experience.

Write your answer in the **Answer Document**.
(4 points)



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4. In which way is the setting important in this passage?
- A. The light conditions make it easy for Emmie to film outside.
 - B. The lawn makes Ola happy to walk around barefoot.
 - C. Martha and Ola met because they are neighbors.
 - D. Martha liked Ola because Ola was from Alabama.

5. “Ola’s short and **delicate**—like she’d break if you held her arm too tight.”
(Paragraph 5)

What does the word **delicate** mean in the sentence above?

- A. fragile
- B. touchy
- C. precise
- D. charming

6. "Your mama always took things so much to heart." (Paragraph 11)

What does the sentence above tell the reader about Emmie's mother?

- A. She refused to give up.
- B. She had an earnest cheerfulness.
- C. She believed most things people said.
- D. She was sensitive to things people felt or said.



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7. "Unlike my mama, Ola never wears shoes. She says that her soles can't breathe in them. I decided that my soles couldn't breathe either."
(Paragraph 7)

What does the sentence above suggest?

- A. Emmie is easily influenced.
- B. Emmie admires her grandmother.
- C. Ola wears shoes that are too tight.
- D. Ola has been having trouble with her feet.



8. "I sit down on a lawn chair and ask, 'What did you two think of each other when you first met?' It's easier to ask what I'd usually think of as a nosy question from behind a camera." (Paragraph 9)

What does being behind a camera do for Emmie?

- A. It gives her the courage to ask honest questions.
- B. It helps her remember things she would forget.
- C. It makes her challenge what others say.
- D. It allows her to be artistically creative.



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Items 9–18 have not been slated for public release in 2009.

On the May 2009 Grade 8 Reading Achievement Test, items 19–24 are field-test items, which are not released.

Items 25–29 have not been slated for public release in 2009.



My Memories As a Miller's Daughter

Kate Randall Reeves

- 1 During my childhood in the late '40s and early '50s, I think I heard every joke ever told about "miller's daughters." That's because I am one—the fifth generation in my family to have worked in the flour milling business. For 98 years, our family helped turn Michigan farmers' wheat into flour.
- 2 Ahhh, the aroma of freshly ground flour! The closest I can come now is to put my nose into a newly opened bag of good flour and take a deep sniff. It's close, but not nearly "floury" enough.
- 3 Our mill was powered by water that flowed down a head race¹ from a dam about a half mile upstream. Some of my earliest memories are of the millrace² that ran about 6 feet from our back door.
- 4 Across that race was a 30-acre island with the dam at one end and the mill at the other. The island and the race were my playground. I spent many an hour boating around the island, fishing and swimming at the dam.

¹**head race:** a canal that brings water into a mill

²**millrace:** a fast-moving stream of water that turns a mill wheel



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- 5 The high point of a milling year is harvesttime. In our part of south-central Michigan, harvest came 2 weeks after the first full moon in July . . . and it was *busy!*

Ready and Waiting

- 6 Our mill day started at 6 a.m., but when we got up around 5:30, there'd already be 20 or 30 wagons full of wheat lined up in the street.
- 7 After the wheat was poured into hoppers and cleaned, it was weighed. The weight and the farmer's name were written on a small scrap of paper and stuck on a spindle. At the end of the day, these weight slips were given to each farmer or kept on the spindle until he picked them up.
- 8 It seems amazing now that no disputes ever arose, even though the slips had no times or dates and were written in pencil!
- 9 With all the machinery in the mill, plus open holes, catwalks and slippery dust, we were fortunate there were few accidents. Once Dad cut his hand trying to free a conveyor belt during the harvest. With no doctor in town and the nearest hospital 12 miles away, he did what any sensible mill owner would do—he went to the vet!
- 10 "Tom, I can't sew up your hand," the veterinarian protested. "It's illegal—I'm not licensed to work on humans."



A Doc's a Doc

- 11 “Sew it up anyway,” Dad demanded. “It’s harvest, and I don’t have time to argue!” So Dad’s cut was sewn up right there (and later healed with almost no scar). The vet refused to let Dad pay him, but at Christmas, Dad sent him a gift.
- 12 The mill office was a refuge from the hustle and bustle of the mill. Although we had a safe, Dad rarely locked it. Just in case he did, the combination was written on the wall beside it!
- 13 That wasn’t the only thing written on the wall. There were many Polish farmers in the area, and when it came time to write out checks, Dad and Mom could manage Groholski, Tobalski and Kowalski . . . but they needed a little help with names like Waurkejeuski!
- 14 Flour was packaged in both cotton and paper. I filled and tied a lot of those 5- and 10-pound bags. Sacks were tied with a “miller’s knot”—once I learned to tie one, I never forgot.
- 15 Bagged flour was stacked crisscross on a hand truck and was then wheeled into the warehouse, where it was unloaded and heaped into piles. That warehouse smelled wonderful, too!



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16 My mill memories are mostly happy ones. Since bread is the staff of life, producing the flour from which it's made is a needed and noble business. I'll always be proud to have been a miller's daughter!

Used with permission by Reiman Publications. "My Memories As a Miller's Daughter" by Kate Randall Reeves, *Reminisce*, July/August 1996, Volume 6, No. 4, pp. 54-55.

Use the passage to answer questions 30 – 38.

Item 30 has not been slated for public release in 2009.



31. Which word has the same meaning as **head race**?
- A. reservoir
 - B. current
 - C. canal
 - D. gulf
32. How does the author portray her father in this passage?
- A. as demanding and aloof
 - B. as organized and severe
 - C. as trustful and industrious
 - D. as playful and outgoing

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33. What does the author's description of the mill reveal about her attitude toward her childhood?
- A. It shows that her attitude is sentimental.
 - B. It shows that her attitude is humorous.
 - C. It shows that her attitude is critical.
 - D. It shows that her attitude is solemn.



34. Which statement describes the relationship between the author's family and local wheat farmers?
- A. It was marked by trust and honesty.
 - B. It was lightened by pranks and jokes.
 - C. It was dominated by the profit motive.
 - D. It was shaped by aggressive competitiveness.



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35. Determine an appropriate subheading for paragraphs 1–5. Use a detail from the passage to explain your choice.

Write your answer in the **Answer Document**.
(2 points)

36. Which word conveys the action of a **millrace**?

- A. recede
- B. ripple
- C. gush
- D. float

37. Which skill did the author master as a miller's daughter?

- A. tying sacks with a miller's knot
- B. writing checks to the wheat farmers
- C. maintaining the mill wheel at the millrace
- D. managing the hustle and bustle of the mill



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38. Which quotation from the passage conveys the author's sense of accomplishment as she recalls her experiences as a miller's daughter?
- A. "During my childhood in the late '40s and early '50s, I think I heard every joke ever told about 'miller's daughters.'"
 - B. "The closest I can come now is to put my nose into a newly opened bag of good flour and take a deep sniff."
 - C. "It seems amazing now that no disputes ever arose, even though the slips had no times or dates and were written in pencil!"
 - D. "Since bread is the staff of life, producing the flour from which it's made is a needed and noble business."



Items 39–44 have not been slated for public release
in 2009.



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