

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Room: \_\_\_\_\_

Subject: English Language Arts

## 4<sup>th</sup> Grade Quarterly Assessment – 2<sup>nd</sup> Quarter

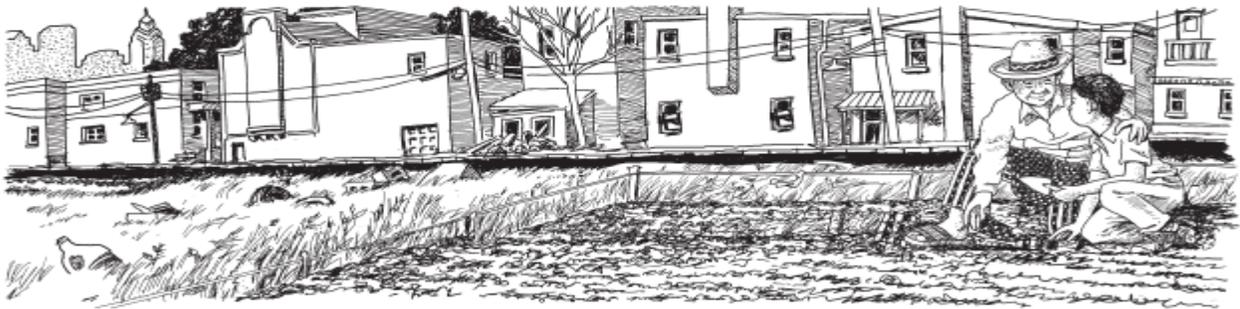
### DIRECTIONS

This session contains eighteen multiple choice questions, two short-answer questions and two open-response questions. Mark your answers to these questions in the spaces provided on your Student Answer Sheets.

*How would you feel if you were put into a class with middle school kids? You would be the only fourth grader there! Ready or not, you would be expected to fit in. Read what happens to Gonzalo's Tío Juan when he comes from Guatemala to America. Everything is new and strange. Discover how Tío Juan finds comfort. Answer the questions that follow.*

### GONZALO

by Paul Fleischman



- 1 **T**he older you are, the younger you get when you move to the United States.
- 2 They don't teach you that equation in school. Big Brain, Mr. Smoltz, my eighth-grade math teacher, hasn't even heard of it. It's not in *Gateway to Algebra*. It's Garcia's Equation. I'm the Garcia.
- 3 Two years after my father and I moved here from Guatemala I could speak English. I learned it on the playground and watching lots of TV. Don't believe what people say—cartoons make you *smart*. But my father, he worked all day in a kitchen with Mexicans and Salvadorans. His English was worse than a kindergartner's. He would only buy food at the *bodega*<sup>1</sup> down the block. Outside of there he lowered his eyes and tried to get by on mumbles and smiles. He didn't want strangers to hear his

<sup>1</sup> *bodega* — Spanish word for grocery store

mistakes. So he used me to make phone calls and to talk to the landlady and to buy things in stores where you had to use English. He got younger. I got older.

4 Then my younger brothers and mother and Tío Juan, her uncle, came north and joined us. Tío Juan was the oldest man in his pueblo. But here he became a little baby. He'd been a farmer, but here he couldn't work. He couldn't sit out in the plaza and talk—there *aren't* any plazas here, and if you sit out in public some gang driving by might use you for target practice. He couldn't understand TV. So he wandered around the apartment all day, in and out of rooms, talking to himself, just like a kid in diapers.

5 One morning he wandered outside and down the street. My mother practically fainted. He doesn't speak Spanish, just an Indian language. I finally found him standing in front of the beauty parlor, staring through the glass at a woman with a drier over her head. He must have wondered what weird planet he'd moved to. I led him home, holding his hand, the way you would with a three-year-old. Since then I'm supposed to babysit him after school.

6 One afternoon I was watching TV, getting smart on *The Brady Bunch*.<sup>2</sup> Suddenly I looked up. He was gone. I checked the halls on all five floors of the apartment house. I ran to the street. He wasn't in the *bodega* or the pawnshop. I called his name, imagining my mother's face when she found out he'd fallen through a manhole or been run over. I turned the corner, looking for the white straw hat he always wore. Two blocks down I spotted it. I flew down the sidewalk and found him standing in front of a vacant lot, making gestures to a man with a shovel.

7 I took his hand, but he pulled me through the trash and into the lot. I recognized the man with the shovel—he was the janitor at my old school. He had a little garden planted. Different shades of green leaves were coming up in rows. Tío Juan was smiling and trying to tell him something. The man couldn't understand him and finally went back to digging. I turned Tío Juan around and led him home.

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<sup>2</sup>*The Brady Bunch* — a popular TV show in the 1970s about an American family

8 That night he told my mother all about it. She was the only one who could understand him. When she got home from work the next day she asked me to take him back there. I did. He studied the sun. Then the soil. He felt it, then smelled it, then actually tasted it. He chose a spot not too far from the sidewalk. Where my mother changed busses she'd gone into a store and bought him a trowel and four packets of seeds. I cleared the trash, he turned the soil. I wished we were farther from the street and I was praying that none of my friends or girlfriends or enemies saw me. Tío Juan didn't even notice people—he was totally wrapped up in the work.

9 He showed me exactly how far apart the rows should be and how deep. He couldn't read the words on the seed packets, but he knew from the pictures what seeds were inside. He poured them into his hand and smiled. He seemed to recognize them, like old friends. Watching him carefully sprinkling them into the troughs he'd made, I realized that I didn't know anything about growing food and that he knew everything. I stared at his busy fingers, then his eyes. They were focused, not faraway or confused. He'd changed from a baby back into a man.

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*Reporting Category: Reading and Literature*  
*Standard: Style and Language – 15*

1

The last two sentences of paragraph 3 are very short. What is the effect of these short sentences?

- A. They make clear the difference between Gonzalo and his father.
- B. They make a point about Mr. Garcia's poor writing skills.
- C. They show how much Gonzalo's father and uncle are alike.
- D. They prepare the reader for the next paragraph.

*Reporting Category: Reading and Literature*  
*Standard: Vocabulary and Concept Development – 4*

2 Read the sentence from paragraph 8 in the box below.

Tío Juan didn't even notice people — he was totally wrapped up in the work.

What does **totally wrapped up in** mean in this sentence?

- A. paying attention to
- B. listening carefully to
- C. ignoring comments about
- D. behaving thoughtlessly toward

*Reporting Category: Reading and Literature*  
*Standard: Understanding a Text – 8*

3 According to the selection, where is the Garcia family from?

- A. Ecuador
- B. Guatemala
- C. Mexico
- D. Spain

*Reporting Category: Reading and Literature*  
*Standard: Understanding a Text – 8*

4 According to the selection, what kind of work did Tío Juan do in his pueblo?

- A. kitchen work
- B. janitorial work
- C. farming
- D. teaching

*Reporting Category: Reading and Literature*  
*Standard: Understanding a Text – 8*

**5** According to the selection, what is the FIRST clue that finding the garden is important to Tío Juan?

- A. Tío Juan always wears his white straw hat.
- B. Tío Juan turns around and follows Gonzalo home.
- C. Tío Juan wanders from room to room in the apartment.
- D. Tío Juan smiles and tries to tell the man with the shovel something.

*Reporting Category: Reading and Literature*  
*Standard: Structure and Origins of Modern English – 5*

**6** Read the sentence from paragraph 6 in the box below.

I turned the corner, looking for the white straw hat he always wore.

Which of the following words in the sentence is a noun?

- A. turned
- B. white
- C. hat
- D. wore

*Reporting Category: Reading and Literature*  
*Standard: Understanding a Text – 8*

**Question 7 is an open-response question**

- Read the question carefully.
- Explain your answer.
- Add supporting details.
- Double-check your work.

**Write your answer to question 7 in the space provided on your Student Answer Sheet.**

**7** Reread the last sentence from the selection in which Gonzalo talks about Tío Juan. What events in the selection lead Gonzalo to think Tío Juan has changed from a baby to a man? Support this statement with important and specific details from the selection.

Three traveling soldiers have a problem when they realize that they have no food. Will the villagers help them? Read *Stone Soup* to find out, and answer the questions that follow.

## *Stone Soup*

A Russian folk tale

by James Buechler

### *Characters*

SERGEANT

PETYA

SASHA

OLGA, *a seamstress*

VERA, *a baker*

DMITRI, *a carpenter*

ANNA

MARYA

OTHER VILLAGERS

TIME: *Two hundred years ago.*

SETTING: *A village street in old Russia. Three houses stand along the street, and through large windows we see the interior of each house—a carpenter's shop, a bakery, and a seamstress's shop. There is a stream with stones right.*

AT RISE: *DMITRI is at work in the carpenter's shop, VERA works in the bakery kitchen, and OLGA sits sewing in the seamstress's shop. Three soldiers enter, and walk down the street. SERGEANT carries an old-fashioned rifle; PETYA, a knapsack; SASHA, a large cooking pot.*

10 SERGEANT (*To soldiers*): *Cheer up, you two! We've come through the forest safely. I'm sure the people of this village will share their dinner with us.*

SASHA: *I hope so. My stomach is empty. It feels like a cave. (SERGEANT knocks at OLGA's door.)*

OLGA (*Calling out of her window*): *Who is it?*

15 SERGEANT: *Only three loyal soldiers, tramping home across Russia, after fighting for the Czar.<sup>1</sup> Can you spare us some food, good woman?*

OLGA: *Food! No, I have nothing. Our harvest was bad. You will find nothing here. (Turns from window)*

PETYA (*Knocking at VERA's door*): *Hello in there!*

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<sup>1</sup> *Czar* — the ruler of Russia

20 VERA (*At window*): What is it you want?  
PETYA: Some supper, if you have any. Here are three loyal soldiers tramping home across Russia.  
VERA: I am sorry to see you so hungry, but you have come to the wrong shop. It is everyone for himself in these times! (*Turns away*)

25 SASHA (*Losing his patience*): Let's see if our luck is better here. (*Knocks at DMITRI's door.*)  
DMITRI (*Angrily*): Who are you, anyway? Sensible men are inside their houses, working.  
SASHA: Three soldiers, sir. It would be kind of you to share your dinner  
30 with us.  
DMITRI: I have just enough dinner for myself. If I share, I eat one quarter of a dinner, and so do you (*Pointing*), and you, and you. We shall all be hungry afterward. What good will that be? No, I do not believe in sharing. It is a very bad idea. (*Turns away*)

35 PETYA: What selfish people these are!  
SASHA (*Decisively*): They do not know how to share.  
SERGEANT: Let's teach this fellow a lesson!  
PETYA: No, no! We won't rob anyone.  
SERGEANT: Of course not, Petya. All I meant was to teach these peasants to  
40 make stone soup.  
SASHA (*Catching on*): Aha, stone soup!  
PETYA (*Laughing*): Just the thing. (*The three huddle together, whispering. Meanwhile, DMITRI comes to window again.*)  
DMITRI: Still here, you vagabonds?<sup>2</sup> If you have no food, it's your lookout.  
45 Why aren't you on your way?  
SERGEANT (*Pretending not to hear*): Firewood, Sasha! Prepare the kettle, Petya. We will build our fire here, on this spot. (*SASHA goes off left; PETYA finds two Y-shaped sticks on the ground.*)  
PETYA: We can use these to hang the kettle, Sergeant. (*Sets sticks in place*)  
50 SERGEANT: Perfect, Petya. Now for the stones. We must see if they have nourishing stones in this village. Go and find some in that stream over there. (*PETYA takes kettle to right and throws some stones noisily into it. OLGA and VERA turn to windows, watching him. SASHA enters with dead branch.*) Good! That will burn well and heat our soup quickly. (*SASHA lays  
55 fire, pretends to light it.*)

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<sup>2</sup> *vagabonds* — people who move from place to place without a fixed home

SASHA: What kind of stones will we use for our soup tonight?

SERGEANT: What kind do you want?

SASHA: Oh, something filling! Granite is a good stone, now. I always like a granite soup. It has body. It sticks to your ribs! (PETYA *brings kettle to center, rattling stones*. DMITRI, VERA, and OLGA *leave houses, come near fire*. ANNA and MARYA *enter, followed by OTHER VILLAGERS*.)

DMITRI (*Tugging SERGEANT's sleeve*): Excuse me.

SERGEANT: Eh? Oh, it is you, my friend.

DMITRI: I do not understand. What did you say you are cooking here?

SERGEANT (*In an offhand manner*): Just a stone soup. (*With sudden friendliness*) Tell me, what kind of stone do you like yourself? You might help us choose.

DMITRI: I! Why, I never heard of making soup from stones!

SASHA: Never heard of Stone Soup?

PETYA: I don't believe it.

SERGEANT (*To DMITRI*): Come, sir. If you are not joking, you must dine with us. (PETYA *rattles kettle*.) Have you some good stones there, Petya? Let Sasha choose tonight.

SASHA (*Examining stones*): Hm-m! This chunky one—it will be good! Washed down from the mountains, it has a flavor of snow on it. Ugh! Throw that one away. A flat stone, a flat taste.

PETYA: How about the red one?

SERGEANT: No, no, that is only an old fireplace brick—it will have a smoky taste. Nothing but fresh stones tonight. We shall have a guest.

SASHA: Fill the kettle, Petya. My fire is ready. (PETYA *dips water from well into kettle and hangs kettle over fire*.)

SERGEANT (*To DMITRI*): Have you a spoon? We soldiers often make do with a stick. But for a guest, the soup will need proper stirring and tasting.

DMITRI: I have just the thing—it has a nice long handle. It is in perfect condition.

I have not had guests in five years.

SERGEANT (*Clapping him on back*): Splendid, you generous man! (DMITRI *goes inside for spoon*.)

ANNA (*To MARYA*): What's this? The soldiers are making a soup from stones?

MARYA (*Nodding*): Stones from our own brook. That soldier put them in. I saw him myself.

SASHA (*Sniffing*): Oh, it makes me hungry!

DMITRI (*Returning with spoon*): Here you are. Please be careful.

SERGEANT: Sir, you shall be served first. (*Stirs, tastes.*)

MARYA: I am more hungry than usual. It must be the smell of this soup they  
95 are cooking.

ANNA: I must have a cold, for I can smell nothing.

MARYA (*Sniffing*): Yes, I am very hungry, indeed. I have worked in the fields  
since morning, with no lunch, either. What good soup! (SERGEANT, SASHA,  
and PETYA each taste by turns, and smack lips.)

100 OLGA: Is it good?

PETYA: Good.

DMITRI: Good? (*Reaches for spoon*)

SASHA (*Keeping spoon away from him*): Oh, so good!

SERGEANT: It might stand an onion, though. Onion is very good for pulling the  
105 flavor from a stone.

OLGA: You know, I might find an onion in my house.

1ST VILLAGER: Hurry then, Olga. Get some. (OLGA exits.)

SASHA (*Tasting*): A whiff of carrot, Sergeant? (VILLAGERS look at each other.)

VERA: Perhaps I could fetch some carrots for this soup.

110 SERGEANT: That is gracious of you. And will you bring a bowl for yourself,  
as well? You must dine with us. (VERA goes inside as OLGA returns with  
onions.)

OLGA: Use what you like. I should like to learn to make this soup. (SERGEANT  
adds onions, tastes. PETYA tastes also.)

115 PETYA: Just a bit of potato, perhaps? I cannot say that stone soup is ever quite  
right without a potato or two.

OLGA: That is true. A stone is certainly nothing without a potato! (VERA returns  
with carrots and bowl. SERGEANT adds carrots.)

MARYA (*To VILLAGERS*): Vera was invited, did you hear? How can we be invited  
120 as well? (*They whisper together. ANNA goes off right. MARYA calls out*) If  
you need some potatoes for that soup of yours, I have a sack in my cottage!  
(ANNA appears with sack. Both give it to SERGEANT.)

SERGEANT: Many thanks. Please stay for dinner. And now, Sasha, to business!  
(*Tasting*) Add a potato. . . . another . . . . another. (SASHA is already ahead  
125 of SERGEANT'S count.) No, stop, Sasha. Stop!

DMITRI: What is the matter, Sergeant?

SERGEANT: Too many potatoes! The potatoes have absorbed the flavor of the  
stones.

VILLAGERS (*Ad lib*): Oh, too bad! What a shame! (*Etc.*)

130 MARYA: Is there nothing we can do?

PETYA: I have a suggestion. Meat and potatoes go well together. Let's add some meat.

DMITRI: I have a ham that will do the trick. Wait here. (*Goes inside*)

SERGEANT: It might work, at that. (*DMITRI returns with ham.*)

135 2ND VILLAGER: Good for you, Dmitri!

1ST VILLAGER: Quick thinking!

All (*Applauding*): Hurrah, hurrah! (*SERGEANT adds ham.*)

MARYA: Can anyone make this stone soup?

PETYA: Oh, yes. All you need are stones, fire, water—and hungry people.

140 ANNA (*Impatiently*): Well, how is it now, soldier? It smells delicious.

SERGEANT (*Tasting*): Hm. Some stones, as you may know, contain salt in them.

These from your brook do not seem to be that kind. (*OLGA goes inside.*)

OLGA (*Returning*): Here is your salt. (*SERGEANT adds salt, with flourish.*)

SERGEANT: Friends, I know this will be a very good soup. You have fine stones

145 in this village, no doubt of that! Stay and eat with us, one and all. (*VILLAGERS cheer and mill about. 1ST VILLAGER goes offstage, returns at once with bowls. SERGEANT fills them and all taste soup.*)

DMITRI: Truly a delicious soup, soldiers!

ANNA: A hearty flavor!

150 MARYA: It fills you up!

DMITRI: And to think, neighbors, it's made only of stones! (*SOLDIERS now advance to stage front and hold out their bowls of soup.*)

SOLDIERS (*To audience*): Yes, think! It's made only of stones! (*Curtain.*)

## THE END

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Reporting Category: Reading and Literature

Standard: Vocabulary and Concept Development – 4

8

Read the sentences from lines 23 and 24 of the play in the box below.

VERA: I am sorry to see you so hungry,  
but you have come to the wrong shop.  
It is everyone for himself in these times!

What does Vera mean when she says that it is “everyone for himself”?

- A. People do not like each other.
- B. People do not help each other.
- C. People do not know each other.
- D. People do not talk to each other.

Reporting Category: Reading and Literature  
Standard: Dramatic Literature – 17

- 9 In lines 31–34, what reason does Dmitri give for not wanting to share his food with Sergeant, Petya, and Sasha?
- A. He does not have anything to eat.
  - B. Everyone will get smaller helpings.
  - C. He does not know how to cook well.
  - D. Everyone will complain about his food.

Reporting Category: Reading and Literature  
Standard: Dramatic Literature – 17

- 10 Based on the play, what is the **main** reason that Sergeant, Petya, and Sasha make stone soup?
- A. They know the villagers are good cooks.
  - B. They know the villagers enjoy stone soup.
  - C. They want to make the villagers try stone soup.
  - D. They want to trick the villagers into sharing food.

Reporting Category: Reading and Literature  
Standard: Dramatic Literature – 17

- 11 Read the sentences from lines 102 and 103 in the box below.

|  |
|--|
| DMITRI: Good? ( <i>Reaches for spoon</i> )<br>SASHA ( <i>Keeping spoon away from him</i> ): Oh, so good! |
|--|

What is the purpose of the phrases in parentheses?

- A. to describe the setting of the play
- B. to show the lines a narrator speaks
- C. to tell how the characters should act
- D. to give new information to the audience

*There are many ways that dogs show that they are our friends. Read the selection below and answer the questions that follow.*

From  
**Dogs Giving a Hand**

by Catherine O'Neill

1 As traffic comes to a halt at a busy intersection, a Labrador retriever steps off the curb. The dog walks confidently to the other side of the street. His owner, a blind college student, walks just behind him, holding on to the handle of the dog's leather harness.

2 For the student, owning a well-trained dog guide means freedom and independence. The student can go to and from class without depending on anyone else for help.

3 Working in partnership with a dog guide, a blind person can go almost anywhere a sighted person can. Together, dog and owner walk up and down stairs. They board subways and buses. They go to restaurants. The dog acts as the blind person's eyes, guiding its owner safely wherever they go.

4 Dog guides for the blind are probably the most familiar of the service dogs. But did you know that dogs also act as ears for the deaf? Hearing dogs learn to notice such important sounds as those made by alarm clocks, doorbells, smoke detectors, sirens, and crying babies. They alert their owners to a noise, and let them know where the sound is coming from. Dogs can be helpful partners for physically disabled people, too. At Canine Companions for Independence, in Santa Rosa, California, dogs learn to respond to 89 commands. These dogs can push elevator buttons with their paws and pull wheelchairs up steep walkways. They carry their owners' belongings in special dogpacks, open and close doors, turn on lights, and even pay for purchases. For some disabled children, having a canine companion gives them the chance to go places they've never gone before. The dogs often enable adults to take jobs and live on their own for the first time.

5 At some hospitals and nursing homes, dog visitors actually help improve the physical as well as the mental health of patients. Researchers have discovered that stroking an animal lowers a person's blood pressure. Because high blood pressure can lead to many illnesses, including heart disease, petting a dog can be good medicine. Some experts think that touching an animal may release chemicals in the human brain that make people relax and feel good. Some nursing homes allow elderly residents to keep their own pets. In others, volunteers bring trained "therapy dogs" to visit on a regular basis. Some of these dogs have worked wonders. The elderly people look forward to the dogs' visits. One 90-year-old woman had stopped caring about life. She just stayed in bed. But once dogs became frequent visitors, she was always up and dressed, eager to greet them.



*Reporting Category: Reading and Literature*  
*Standard: Making Connections – 9*

- 12 The MAIN idea of this selection is that dogs assist people with disabilities by helping them
- A. with noises.
  - B. cross the street.
  - C. be more careful.
  - D. be more independent.

*Reporting Category: Reading and Literature*  
*Standard: Vocabulary and Concept Development – 4*

- 13 In the sentence "The dogs often enable adults to take jobs...", the BEST meaning for the **enable** is
- A. stop.
  - B. help.
  - C. follow.
  - D. like.

*Reporting Category: Reading and Literature*  
*Standard: Making Connections – 9*

- 14 According to this selection, petting dogs can help people
- A. feel better.
  - B. notice sounds.
  - C. cross the street.
  - D. go many places.

*Reporting Category: Reading and Literature*  
*Standard: Understanding a Text – 8*

- 15 The purpose of this selection is to
- A. give you information about dogs.
  - B. convince you to like dogs.
  - C. encourage you to buy a dog.
  - D. warn you about dangerous dogs.

**Question 16 is an open-response question**

- **Read the question carefully.**
- **Explain your answer.**
- **Add supporting details.**
- **Double-check your work.**

**Write your answer to question 16 in the space provided on your Student Answer Sheet.**

**16**

- a. Explain how dogs help people with disabilities.
- b. Explain how dogs help patients in hospitals or people in nursing homes.

Use specific information from the selection in your explanation.



