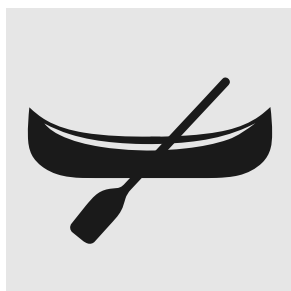
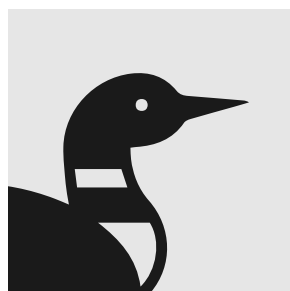
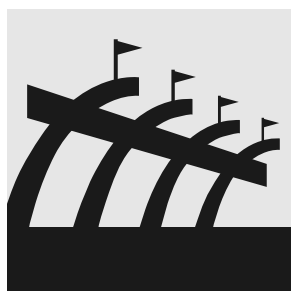
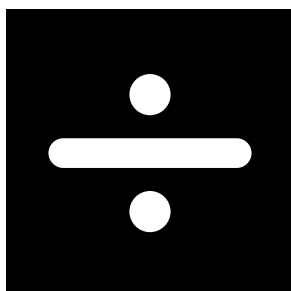
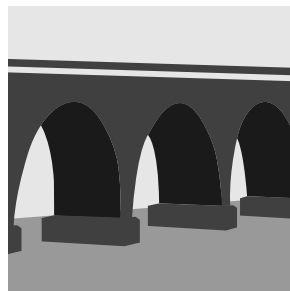
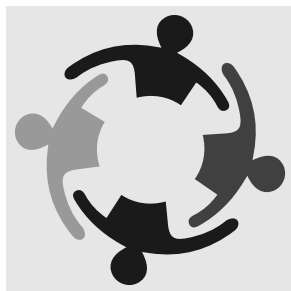


MCA-IV

Minnesota Comprehensive Assessments-Series IV



Reading Passages Book

Grades 6–10
MCA Paper Student Readiness Tool

Symbols on the Test

You will see the following symbols in your test book:

Go on to the next page ►

This symbol means you can continue answering questions on the next page.



This symbol means you have finished a section of the test. You must wait until you are told to go to the next section.

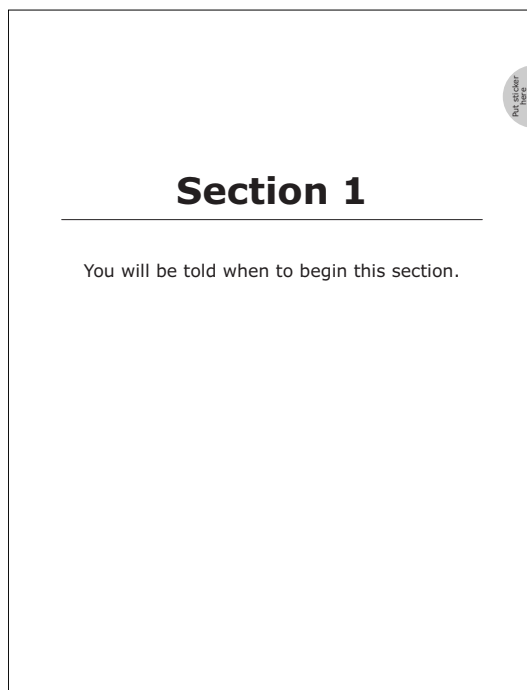


This symbol indicates where to place the sticker given to you by the Test Monitor to seal a finished section.

Go on to the next page ►

Reading Passages Book General Information

- Your reading test will consist of two books: Passages Book and Test Book. The passages book includes information to help you answer questions in the test book.
- Your passages book contains different sections. Section pages look like this:



- You can write notes in your passages book or on scratch paper, but you must answer each question in the test book.

Go on to the next page ►

Go on to the next page.

Sample Passage: From the Diary of Pierre Rocher

Use the information in this sample passage to review sample questions in the SRT test book.

From the Diary of Pierre Rocher

Review the sample passage. Then review the corresponding sample questions in the SRT test book.

Sample Passage

Read the following diary entries about the creation of the Eiffel Tower. Then answer the questions. Some questions may ask you about certain paragraphs. The paragraphs are numbered on the left side.

From the Diary of Pierre Rocher

written for the
Minnesota Department of Education

January 23, 1887

- 1 I left home this morning to begin work on the new tower. The weather was bitterly cold, with a damp chill coming from the river. But I am happy to have the work, as it will keep food on our table for two years, maybe three. This does seem to be a very odd project, however. I was able to catch a glimpse of the architect's designs; from what I can tell, this tower is not exactly a building. More like the inside of a building. A skeleton without a body. No walls, no windows; simply interlacing girders with a point at the apex. A building that a small child would construct from sticks, and perhaps just as useless. I was told the structure will be more than three hundred meters tall when it is finished. The tallest building in the world, they claim. Apparently, this is important to some people. Arrogance, I say. Simone fears for my safety, though she knows how much we need the steady money I will be earning. Our baby, due this summer, cannot live on air and promises. Let us hope fortune smiles on Mr. Eiffel's lofty plans, and that his workers remain healthy and safe until the tower is complete.

July 12, 1887

- 2 I yearn for the icy grip of winter. Although the work pays well, I often find myself resisting the urge to resign. It was sweltering today; it has

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been sweltering for weeks. They say horses are fainting on the Paris streets. Yet Jacques, Philippe, and I find ourselves fifty-seven meters closer to the sun than any other human being on the planet, driving rivets into a hot girder. Our sweat dances and disappears on the hot, reflecting metal. It is amazing that none of us has followed the example of the horses, especially since Mr. Eiffel is determined to stay on schedule, heat wave or no. But he, too, feels warmth of a different kind. Many artists have been writing to the newspapers, condemning the tower as a work of folly. I also hear mocking comments in the cafés we frequent after our daily work is done. The tower is, indeed, a strange beast; however, I am beginning to detect some beauty in the delicate steel arches. Jacques claims that the heat has affected my head. Perhaps he is right. The only person suffering more from the heat is poor Simone, with the baby due any day now. But she never complains. She is stronger than I.


September 22, 1888

- 3 We worked today with hearts as heavy as the metal to which we cling. We lost a brother yesterday, the first to give his life to this never-ending tower. We were all sick at heart. Mr. Eiffel allowed us to leave early, though I could tell he was of two minds about it. He is bound and determined to have his tower finished on time. Still, even he could not justify retaining us after the incident. I went home and hugged my wife and my son with an almost desperate intensity. I did not tell Simone about the accident, since I know she would worry even more, but I am sure she could read the truth in my eyes. Almost no sleep. Today was work as usual, as though nothing had happened. However, the illusion of invincibility is gone. I work, though I am angry. Accidents happen in construction. We all know that. Without risk, no great buildings would ever be built. But this one, as unusual as it is, is all for nothing, a trifling curiosity for a fair that no one will likely remember.

March 31, 1889

- 4 Today was the unveiling, although the tower has certainly not been hidden. We completed work last week; the tower is officially open. Despite all the difficulties, I am proud of our efforts. The tower may be without purpose, but it is magnificent nonetheless. The artists still howl in outrage, but no one listens to their voices today. I saw faces of every description gazing upward in astonishment. I believe that I know what

From the Diary of Pierre Rocher



some were thinking. Like me, they had not considered a steel edifice to be capable of beauty. Perhaps this is the actual purpose of the tower. All the workers and their families were there for the opening, as of course was Mr. Eiffel, ever the showman in his silk hat. I brought Simone and little Pierrot. He is not quite two years old, but I hope he will somehow remember this day. It pains my heart to think this tower will be torn down in just a few years. All that work for naught. Perhaps I will be hired for that project as well. Years from now, few if any will even remember that the tower once existed. Perhaps they will consider it a dream from their youth.

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Practice Passage: The Eiffel Tower

Use the information in this passage to practice answering questions 1–2 in the SRT test book.

Go on to the next page ►

The Eiffel Tower

Read the following article about the creation of the Eiffel Tower. Then answer the questions. Some questions may ask you about certain paragraphs. The paragraphs are numbered on the left side.

The Eiffel Tower

written for the
Minnesota Department of Education

- 1 The soaring arcs and delicate latticework patterns of the Eiffel Tower are known throughout the world. When the tower was completed in 1889, it was the tallest structure on the planet. It enjoyed this distinction until 1929, when the Chrysler Building in New York supplanted it. Yet this tower, a celebrated icon, was initially designed as a temporary structure and received a decidedly chilly reception from many of the most influential artists in Paris at the time of its construction. If its fate had been determined by this confederation of celebrities, the Eiffel Tower would not exist today.
- 2 The Eiffel Tower was built for the 1889 *Exposition Universelle*, a world's fair held in Paris to showcase French technological progress and to celebrate the one hundredth anniversary of the French Revolution. The fair required an architectural centerpiece, so Expo officials held a contest that encouraged people to submit designs of an appropriate industrial marvel. A man named Gustave Eiffel, an engineer who had already made a fortune designing bridges and railway stations, won the contest.
- 3 Eiffel's design was a triumph of innovative engineering. He used mathematics to devise a stable structure that was artistically pleasing and, despite its unprecedented height, capable of withstanding strong winds. When the tower was finished, its size dismayed many Americans, who had taken pride in the fact that the Washington Monument was—until that time—the tallest building in the world.
- 4 Dismay of a different sort could be heard in Paris before construction of the tower even started. Paris was home to hundreds of influential artists and writers, and many were horrified by a building they considered ugly and structurally flawed. One person even disparagingly referred to the tower as a "gigantic black smokestack." When the Expo selection committee made Eiffel's winning design public, these artists assumed that public outcry would influence this group to change its plans. Ground was broken for the construction of

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The Eiffel Tower

Eiffel's design, however, and the artists began a public campaign against the tower.

- 5 The Artists' Protest officially commenced with the publication of "Protest Against the Tower of Monsieur Eiffel" in the February 14, 1887, edition of *Le Temps*, a prominent French newspaper. This letter was addressed to the director of works for the Exposition Universelle and was signed by many poets, authors, and artists. In all, forty-seven individuals joined together to stop construction of a structure they described as a "half-built factory pipe" and a "mast of iron gymnasium apparatus, incomplete, confused and deformed."
- 6 The artists' displeasure was based partly on a disagreement about the essential nature of art. In the nineteenth century, many artists and intellectuals looked down on engineers and their lack of formal training in literature and the arts. The idea that a work of engineering could also be considered a work of art was deemed absurd. Many artists were taken aback when Eiffel defended his creation in a subsequent issue of *Le Temps*, justifying his design on artistic terms and declaring that his tower was a bold demonstration of scientific progress. The Expo committee stood behind its choice, and construction went on as planned.
- 7 Gustave Eiffel continued to defend his tower from critics while it was being built. People living near the construction site were terrified that heavy iron girders might come crashing through their roofs. One resident even sued the city, an effort that halted construction for several months. Desperate to return to work, Eiffel pledged that he would be financially responsible for any damage his tower might cause. He even declared that he would destroy his creation if it proved to be dangerous. Work on the tower resumed.
- 8 When the Eiffel Tower officially opened in 1889, it was an immediate sensation with visitors from around the world. A new industry arose, dedicated to creating souvenirs featuring the image of the world's tallest building. Still, once the Exposition Universelle was over, the detractors reappeared. They argued that since the event was now past, Eiffel's tower should be torn down, as no one had ever agreed that the construction would be permanent. Indeed, the original contract called for Eiffel to disassemble his tower after twenty years. Eiffel was ready for the foes of his creation, however. He showed how the tower aided scientific research, and he made the tower available to the French military to use for its radio network. Radio signals are still broadcast from the top of the Eiffel Tower, which now bristles with dozens of antennae.

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The Eiffel Tower

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here

- 9 When the Eiffel Tower was built, many Parisians declared that the structure would make France the laughingstock of the world. Gustave Eiffel had the last laugh. He lived until 1923, long enough to witness his “temporary” building become an icon of his country.

