



# **Sixth Grade Reading:**

## **“The Anything Art of Jimmie Lee Sudduth”**

**by Carolyn W. Ezell**

## **6<sup>th</sup> Grade Informational Reading Selection**

### **“The Anything Art of Jimmie Lee Sudduth”**

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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.

As a child, Jimmie Lee Sudduth spent many hours accompanying his mother, an herbal healer, through the woods as she gathered herbs. To amuse himself one day he picked up some mud and painted on a tree. Three weeks later, he was amazed to find it still intact.

Jimmie Lee Sudduth is an artist who uses his creativity and imagination to paint pictures with the many things he finds in nature. Unlike most artists, Sudduth rarely uses canvases, paints, or brushes. Instead he has found his own unique form of art. 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 the 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 red clays. He prepares these by adding sugar and a little water to the sand, and the syrup to the dirt and clay to help make 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, grasses, 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 wars against getting close to poison ivy, 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 the courage 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 in creating his unique art.

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## Questions for the Sample Informational Reading Assessment for Grade 6

### DIRECTIONS:

Mark only the **BEST** answer for each multiple-choice question. You may look back at “**The Anything Art of Jimmie Lee Sudduth**” at any time.

1. The text states, “Many folk artists choose to show rural life through their art, but some also choose subjects from the city.” In this sentence rural life means
  - A. life in a busy city.
  - B. an easy and simple life.
  - C. life in the country.
  - D. life in a foreign nation.
  
2. Another title for this article could be:
  - A. “Paint and Canvas”
  - B. “The Life of Jimmie Lee Sudduth”
  - C. “The Importance of Folk Art”
  - D. “Earth Art”
  
3. The author’s purpose in writing this article is MAINLY to
  - A. describe the creative art of a famous southern artist.
  - B. teach readers how to make their own paints out of mud.
  - C. encourage artists to attend folk art festivals across the country.
  - D. inform readers about the creation and history of folk art.
  
4. The article 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.” This means
  - A. his paintings have lines like those on a map.
  - B. he can identify where the soils in his paintings come from.
  - C. he has toured the country selling his unique art.
  - D. he paints rural and city scenes from around the country.
  
5. As a young artist Jimmie Lee Sudduth started out by
  - A. taking art lessons from a professional.
  - B. learning this unique folk art from his elders.
  - C. reproducing well-known rural life pictures.
  - D. drawing pictures in the dirt.

6. The article states that Jimmie Lee Sudduth uses *nature's paints*, this means Sudduth
- A. uses the florescent colors of flowers.
  - B. uses purchased paints based on natural colors.
  - C. uses soil, sand, leaves and berries.
  - D. uses a brand called "Mother Nature Paints."
7. People send Jimmie Lee Sudduth unusual sands and soils from around the country because they know
- A. he uses sands and soil in his paintings.
  - B. there is very little sand where he lives.
  - C. he teaches them how to paint with sand and soil.
  - D. there is only one color of sand where he lives.
8. In the context of its paragraph, the quote "Painting takes me anywhere my imagination goes" means that
- A. imagination is needed for any artist who is painting.
  - B. painting has allowed the artist to tour the country.
  - C. all painting is dependant upon nature's inspiration.
  - D. imagination in painting is not limited to one subject or idea.
9. The author MOST LIKELY integrates quotes from Jimmie Lee Sudduth with descriptions of his life and art because
- A. no one else was available to give an interview about Sudduth.
  - B. she wanted to fill up space in the article with Sudduth's quotes.
  - C. it gives the reader two unique ways to understand Sudduth's art.
  - D. it allows the reader to see how self-conscious Sudduth is.
10. A good summary for this article would be:
- A. The paintings of Jimmie Lee Sudduth, a folk artist, were limited by his lack of supplies and lessons.
  - B. Jimmie Lee Sudduth, a folk artist, uses mother nature's materials and his imagination to create unique paintings.
  - C. Jimmie Lee Sudduth, a folk artist, went to Washington, D.C. to share his artwork with the President.
  - D. Jimmie Lee Sudduth, an American folk artist, exhibits his work in museums and galleries across the United States.



# Sixth Grade Reading:

## “Mirror Images”

by Unknown Author

## Sample Narrative Reading Assessment for Grade 6

Read the story “Mirror Images” before answering Questions 1-10.

### Mirror Images

For as long as Mitch and Matt could remember, the twins had done things together. Not everything, of course, but almost. Sure, as kids, mom had dressed them the same, but by 7th grade, they wanted to be individuals. They began to dress differently. If Matt wore blue, Mitch wore green. Yet teachers in their school always tended to see them as a pair and not as individuals.

Maybe that was because their interests had always been the same. They steered away from clubs and athletic teams, exploring instead the relatively new field of home video. At 13, they saw the world around them as action to be captured through a lens. They focused on continuity, design, color, light, and angle. Making movies for the big screen is a farfetched possibility, but video was real and accessible and available right now.

With access to technology at their family appliance store, Matt and Mitch became fascinated with video cameras and started experimenting. Their early works drew praise and appreciation from everyone who saw them, although their audiences usually consisted of mom, dad, and Uncle Bob.

"We should get serious about this," Mitch said one day at the store. "I'll bet people would pay us to make videos for them."

"Mitch, we're a couple of kids not even in high school yet," said Matt. "Who do you think will pay us?"

The answer came later that afternoon when the boys arrived home.

"There's a message for you two," mom called as they dropped their backpacks at the back door. "Your Uncle Bob has an idea for you."

A few minutes later, Matt and Mitch were on the speakerphone with Uncle Bob, listening to the details of a friend who was getting married and needed someone to video the ceremony. He couldn't afford to pay a lot and he was willing to hire the twins.

"We've only been able to afford to buy one camera, Uncle Bob," explained Mitch. "That's not a lot of equipment, but we'll take the job."

#### All Work, No Play

Within a few months word about the twins spread and Mitch and Matt started getting other calls for other video jobs. Sometimes they were able to charge for their services. Other times they took the job just for the experience. While their friends were saving money for cars, Matt and Mitch were saving for a new camera or for a computer to edit their work. While friends were dating and playing

sports through high school, Matt and Mitch were investing their time in learning their craft or taking on extra jobs to pay for equipment. By graduation from high school, the twins had developed a good customer base and a box full of samples of their work.

"College will teach you what you don't know about business and about videography," advised their dad. "You can keep working in college too."

The boys agreed and enrolled at Lansing Community College. By the end of their third year, Matt and Mitch had learned plenty. They learned what they already suspected, that videography is a young industry and one that is subject to change as new technologies emerge each year. They also learned that their own equipment was more up to date than the equipment used by the school. They found video classes weren't as challenging as they hoped. But they persevered to get the most out of their time in college.

When not in classes, they worked plenty too. They took jobs dry walling and working in factories, just long enough to pay for new equipment. Every minute they were on a job their mind wandered to their real love of video.

"We've got to start marketing ourselves," said Matt. "We need to get our own business identity."

"What's a good name," Mitch wondered. "It's got to be something catchy, something that people will remember."

"But not something silly."

At dinner that night, the two sat across from each other. Mitch's left hand held a fork that stabbed at his salad while Matt's right hand reached for his glass of water.

"I remember when you two were little," started mom. "You were always doing things alike. I wondered then what you'd look like when you grew up. You're practically a mirror-image of each other."

Matt stopped and looked at Mitch. "That's it Mitch."

"What?"

### **A Business is Born**

"We want to be a production house, right? We want something that will make people think of us right? How about Mirror Image Productions?" Matt beamed at his brother and looked for agreement from his mom and dad.

"Perfect," said Mitch.

So Mirror Image Productions was born. The twins divided the work. Mitch began focusing on the technical aspects, post production, lighting, sound, and the business end of bookkeeping. Matt would fill in the marketing and advertising, scriptwriting, and most of the camera work.

"You'll get tired of each other," one business person suggested. "No, I don't think so," replied Mitch. "I know I can count on Matt and I know that he is just as committed to this dream as I am. We know we're both going to give 110%."

By the time their 21st birthday came round in 1999, the twins had been "in business" for nearly seven years. And theirs is a story that is just beginning.

"Every day I wake up and I don't know what the day holds. Every project is different," said Matt. "I really like meeting people every day."

"Once you find something you love," says Mitch, "it's not work at all."



6. Why did the twin's father MOST LIKELY want them to go to college?
- A. To gain prestige and meet people.
  - B. To have a well-rounded education.
  - C. To learn more about business and video.
  - D. To gain a Bachelor's Degree in Business.
7. After they had begun creating videos, what was the first way Matt and Mitch started marketing their company?
- A. They made and distributed business cards.
  - B. They created more wedding videos for friends.
  - C. They made money by creating videos.
  - D. They created a unique name for their business.
8. Based on Mitch and Matt's experience, what career advice might he give to someone just starting to look for a job?
- A. Choose a career that pays a lot of money.
  - B. Choose a career you enjoy and it won't be boring.
  - C. Attend college before making a career choice.
  - D. Only work with people you like and know well.
9. Matt says, "Every day I wake up and I don't know what the day holds. Every project is different." By stating this, he means that
- A. the different projects cause him a great deal of stress.
  - B. the mornings are a hectic time for him at work.
  - C. the projects he works on have many demands on his time.
  - D. the variety of experiences in his job makes it exciting to him.
10. What would be the BEST way to find out the meaning of "*learning their craft*" in paragraph one under the heading of "All Work, No Play?"
- A. Reread the entire selection from the beginning.
  - B. Skim the paragraph to get the gist of what it might mean.
  - C. Reread the title of this selection.
  - D. Highlight the important ideas.



# **Sixth Grade Reading Cross-Text Questions:**

## **“Mirror Images”**

by Unknown Author

and

## **“The Anything Art of Jimmie Lee Sudduth”**

by Carolyn W. Ezell

## CROSS-TEXT QUESTIONS

### 6<sup>th</sup> GRADE

#### **DIRECTIONS:**

The following questions are based upon the two selections that you just read, “Mirror Images” and “The Anything Art of Jimmie Lee Sudduth.” For each question, choose the **BEST** answer. You may look back at the texts at any time.

1. What is a common theme to both selections?
  - A. Doing what is expected of you will make you happy.
  - B. Dreams come true with some effort and hard work.
  - C. Anything is possible if you have a dream.
  - D. Self worth comes from the opinions of others.
  
2. From these selections, the courage to be an individual could be defined as
  - A. following the well-worn path of others because it is easier.
  - B. listening to the advice of your elders so you will succeed.
  - C. the self-determination to follow your own path in life.
  - D. living up to the expectations of others so you will be happy.
  
3. In both selections, the characters can be BEST described as
  - A. flexible and accommodating.
  - B. impulsive and unreasonable.
  - C. caring and generous.
  - D. self-confident and imaginative.
  
4. In both texts, the authors MOST LIKELY incorporate quotes and details about the people’s lives in order to
  - A. show that they can use quotation marks appropriately.
  - B. describe all the bad things in their subjects’ lives.
  - C. create a rich and unique description of their subjects.
  - D. make the selection sound more like a story than an article.
  
5. The twins and Jimmie would MOST LIKELY want to be remembered as
  - A. role models for others.
  - B. supporters of doing the right thing.
  - C. sacrificing their happiness for others.
  - D. following their personal dreams.



# Reading Assessment Analysis

Grade: 6

Selection: "The Anything Art of Jimmie Lee Sudduth"

Genre: Informational

Item #	Answer	GLCE Assessed	Cognitive Domain	GLCE
1	C	R.WS.06.01 R.WS.06.02 R.WS.06.07	Application Comprehension Application	<p><b>Word Recognition and Word Study</b> <i>Students will...</i>  <b>R.WS.06.01</b> Use word structure, sentence structure, and prediction to aid in decoding and understanding the meanings of words encountered in context [Core]  <b>R.WS.06.02</b> Use structural, syntactic, and semantic analysis to recognize unfamiliar words in context (e.g., origins and meanings of foreign words, words with multiple meanings, knowledge of major word chunks/rimes, syllabication) [Core]  <b>R.WS.06.07</b> Use strategies (e.g., connotation, denotation) and authentic content-related resources to determine the meaning of words and phrases in context (e.g., regional idioms, content area vocabulary, technical terms) [Core]</p> <p><b>Informational Text</b> <i>Students will...</i>  <b>R.IT.06.02</b> Analyze organizational patterns [Core]  <b>R.IT.06.03</b> Explain how authors use text features to enhance the understanding of central, key, and supporting ideas (e.g., footnotes, bibliographies, introductions, summaries, conclusions, appendices) [Core]</p> <p><b>Comprehension</b> <i>Students will...</i>  <b>R.CM.06.01</b> Connect personal knowledge, experience and understanding of the world to themes and perspectives in text through oral and written responses [Core]  <b>R.CM.06.02</b> Retell and summarize grade level appropriate narrative and informational text [Core]  <b>R.CM.06.03</b> State global themes, universal truths, and principles within and across texts to create a deeper understanding [Core]</p>
2	D	R.CM.06.01 R.CM.06.03	Application Analysis	
3	A	R.CM.06.01 R.CM.06.03	Application Analysis	
4	B	R.WS.06.07	Application	
5	D	R.CM.06.02	Comprehension	
6	C	R.WS.06.02	Comprehension	
7	A	R.WS.06.02	Comprehension	
8	D	R.CM.06.01 R.CM.06.03	Application Analysis	
9	C	R.IT.06.02 R.IT.06.03	Application Analysis	
10	B	R.WS.06.02	Comprehension	



# Reading Assessment Analysis

Grade: 6

Selection: "Mirror Images"

Genre: Narrative

Item #	Answer	GLCE Assessed	Cognitive Domain	GLCE
1	B	R.CM.06.02	Comprehension	<p><b>Word Recognition and Word Study</b> <i>Students will...</i></p> <p><b>R.WS.06.01</b> Use word structure, sentence structure, and prediction to aid in decoding and understanding the meanings of words encountered in context [Core]</p> <p><b>R.WS.06.02</b> Use structural, syntactic, and semantic analysis to recognize unfamiliar words in context (e.g., origins and meanings of foreign words, words with multiple meanings, knowledge of major word chunks/rimes, syllabication) [Core]</p> <p><b>R.WS.06.07</b> Use strategies (e.g., connotation, denotation) and authentic content-related resources to determine the meaning of words and phrases in context (e.g., regional idioms, content area vocabulary, technical terms) [Core]</p> <p><b>Narrative Text</b> <i>Students will...</i></p> <p><b>R.NT.06.01</b> Describe how characters in classic and contemporary literature recognized for quality and literary merit form opinions about one another in ways that can be fair and unfair [Core]</p> <p><b>R.NT.06.03</b> Analyze the role of dialogue, plot, characters, themes, major and minor characters, and climax [Core]</p> <p><b>R.NT.06.04</b> Analyze how authors use dialogue, imagery, and understatement to develop plot [Core]</p> <p><b>Comprehension</b> <i>Students will...</i></p> <p><b>R.CM.06.01</b> Connect personal knowledge, experience and understanding of the world to themes and perspectives in text through oral and written responses [Core]</p> <p><b>R.CM.06.02</b> Retell and summarize grade level appropriate narrative and informational text [Core]</p> <p><b>R.CM.06.03</b> State global themes, universal truths, and principles within and across texts to create a deeper understanding [Core]</p>
2	D	R.WS.06.01 R.WS.06.02 R.WS.06.07	Application Comprehension Application	
3	B	R.CM.06.02	Comprehension	
4	C	R.NT.06.01 R.NT.06.03 R.CM.06.01 R.CM.06.03	Synthesis Analysis Application Analysis	
5	A	R.NT.06.01 R.CM.06.01 R.CM.06.03	Synthesis Application Analysis	
6	C	R.CM.06.02	Comprehension	
7	D	R.CM.06.02	Comprehension	
8	B	R.NT.06.01 R.CM.06.01 R.CM.06.03	Synthesis Application Analysis	
9	D	R.NT.06.03 R.NT.06.04	Analysis Synthesis	
10	B	R.WS.06.07	Application	



## Reading Assessment Analysis

Grade: 6

Selection: "Mirror Images" and "The Anything Art of Jimmie Lee Sudduth"

Genre: Cross-Text

Item #	Answer	GLCE Assessed	Cognitive Domain	GLCE
1	C	R.CM.06.01 R.CM.06.03	Application Analysis	<p><b>Narrative Text</b> <i>Students will...</i>  <b>R.NT.06.01</b> Describe how characters in classic and contemporary literature recognized for quality and literary merit form opinions about one another in ways that can be fair and unfair [Core]</p> <p><b>Informational Text</b> <i>Students will...</i>  <b>R.IT.06.01</b> Analyze elements and style of informational genre (e.g., research report, how-to-articles, essays) [Core]</p> <p><b>Comprehension</b> <i>Students will...</i>  <b>R.CM.06.01</b> Connect personal knowledge, experience and understanding of the world to themes and perspectives in text through oral and written responses [Core]  <b>R.CM.06.03</b> State global themes, universal truths, and principles within and across texts to create a deeper understanding [Core]</p>
2	C	R.CM.06.01 R.CM.06.03	Application Analysis	
3	D	R.CM.06.01 R.CM.06.03	Analysis Analysis	
4	C	R.IT.06.01	Analysis	
5	D	R.CM.06.01 R.CM.06.03	Application Analysis	