## New York State EDUCATION DEPARTMENT
Knowledge › Skill › Opportunity

# New York State Testing Program
# Grade 5
# English Language Arts Test

## Released Questions

## 2024

New York State administered the English Language Arts Tests in April 2024 and is making approximately 75% of the questions from these tests available for review and use.

# New York State Testing Program Grades 4–8 English Language Arts

## Released Questions from 2024 Exams

### *Background*

As in past years, SED is releasing large portions of the 2024 NYS Grades 3–8 English Language Arts and Mathematics test materials for review, discussion, and use.

For 2024, included in these released materials are at least 75 percent of the test questions that appeared on the 2024 tests (including all constructed-response questions) that counted toward students' scores. Additionally, SED is providing information about the released passages; the associated text complexity for each passage; and a map that details what learning standards each released question measures and the correct response to each question. These released materials will help students, families, educators, and the public better understand the tests and the New York State Education Department's expectations for students.

### *Understanding ELA Questions*

**Multiple-Choice Questions**

Multiple-choice questions are designed to assess the New York State P–12 Next Generation Learning Standards in English Language Arts. These questions ask students to analyze different aspects of a given text, including central idea, style elements, character and plot development, and vocabulary. Almost all questions, including vocabulary questions, will be answered correctly only if the student comprehends and makes use of the whole passage.

For multiple-choice questions, students select the correct response from four answer choices. Multiple-choice questions assess reading standards in a variety of ways. Some ask students to analyze aspects of text or vocabulary. Many questions require students to combine skills. For example, questions may ask students to identify a segment of text that best supports the central idea. To answer these questions correctly, a student must first comprehend the central idea and then show understanding of how that idea is supported. Questions tend to require more than rote recall or identification.

**Two-Credit Constructed-Response Questions**

Two-credit constructed-response questions are designed to assess New York State P–12 Reading and Language Standards. These are single questions in which a student uses textual evidence to support his or her answer to an inferential question. These questions ask the student to make an inference (a claim, position, or conclusion) based on their analysis of the passage, and then provide two pieces of text-based evidence to support their answer.

The purpose of the two-credit constructed-response questions is to assess a student's ability to comprehend and analyze text. In responding to these questions, students are expected to write in complete sentences. Responses require no more than three complete sentences. The rubric used for evaluating two-credit constructed-response questions can be found in the grade-level Educator Guides at https://www.nysed.gov/state-assessment/grades-3-8-ela-math-and-science-test-manuals.

**Four-Credit Constructed-Response Questions**

Four-credit constructed-response questions are designed to measure a student's ability to write from sources. Questions that measure Writing from Sources prompt students to communicate a clear and coherent analysis of one or two texts. The comprehension and analysis required by each four-credit response is directly related to grade-specific reading standards. Student responses are evaluated on the degree to which they meet grade-level writing and language expectations. This evaluation is made by using a rubric that incorporates the demands of grade-specific New York State P–12 Reading and Language Standards.

The integrated nature of the standards for ELA and literacy requires that students are evaluated across the strands (Reading, Writing, and Language) with longer pieces of writing, such as those prompted by the four-credit constructed-response questions. The rubric used for evaluating four-credit constructed-response questions can be found in the grade-level Educator Guides at https://www.nysed.gov/state-assessment/grades-3-8-ela-math-and-science-test-manuals.

**New York State P–12 Next Generation Learning Standards Alignment**

The alignment to the New York State P–12 Next Generation Learning Standards for English Language Arts is intended to identify the analytic skills necessary to successfully answer each question. However, some questions measure proficiencies described in multiple standards, including writing and additional reading and language standards. For example, two-credit and four-credit constructed-response questions require students to first conduct the analyses described in the mapped standard and then produce written responses that are rated based on writing standards. To gain greater insight into the measurement focus for constructed-response questions, please refer to the rubrics.

## *These Released Questions Do Not Comprise a "Mini Test"*

To ensure it is possible to develop future tests, some content must remain secure. This document is *not* intended to be representative of the entire test, to show how operational tests look, or to provide information about how teachers should administer the test; rather, its purpose is to provide an overview of how the test reflects the demands of the New York State P–12 Next Generation Learning Standards.

The released questions do not represent the full spectrum of the standards assessed on the State tests, nor do they represent the full spectrum of how the standards should be taught and assessed in the classroom. It should not be assumed that a particular standard will be measured by an identical question in future assessments.

# 2024 Grade 5 ELA Test Text Complexity Metrics for Released Questions Available

Selecting high-quality, grade-appropriate passages requires both objective text complexity metrics and expert judgment. For the Grades 3–8 assessments based on the New York State P–12 Next Generation Learning Standards for English Language Arts, both quantitative and qualitative rubrics are used to determine the complexity of the texts and their appropriate placement within a grade-level ELA exam.

**Quantitative measures** of text complexity are used to measure aspects of text complexity that are difficult for a human reader to evaluate when examining a text. These aspects include word frequency, word length, sentence length, and text cohesion. These aspects are efficiently measured by computer programs. While quantitative text complexity metrics are a helpful start, they are not definitive.

**Qualitative measures** are a crucial complement to quantitative measures. Using qualitative measures of text complexity involves making an informed decision about the difficulty of a text in terms of one or more factors discernible to a human reader applying trained judgment to the task. To qualitatively determine the complexity of a text, NYS educators use a rubric composed of five factors; four of these factors are required and one factor is optional. The required criteria are: meaning, text structure, language features, and knowledge demands. The optional factor, graphics, is used only if a graphic appears in the text.

**To make the final determination** as to whether a text is at grade-level and thus appropriate to be included on a Grades 3–8 assessment, New York State uses a two-step review process, which is an industry best-practice. First, all prospective passages undergo quantitative text complexity analysis using three text complexity measures. If at least two of the three measures suggest that the passage is grade-appropriate, the passage then moves to the second step, which is the qualitative review using the text-complexity rubrics. Only passages that are determined appropriate by at least two of three quantitative measures of complexity *and* are determined appropriate by the qualitative measure of complexity are deemed appropriate for use on the exam.

## Text Complexity Metrics for 2024 Grade 5 Passages

| Passage Title | Word Count | Lexile | Flesch-Kincaid | ATOS | Qualitative Review |
|---|---|---|---|---|---|
| Excerpt from Sandy Lane Stables: A Horse for the Summer | 757 | 840 | 5.2 | 6.15 | Appropriate |
| Excerpt from Wild in the City | 584 | 940 | 6.7 | 6.38 | Appropriate |
| Excerpt from Lobsterman | 729 | 820 | 5.5 | 5.67 | Appropriate |
| PAIR – The Lion's Share | 277 | 860 | 5.2 | 6.47 | Appropriate |
| PAIR – The Bees and Wasps, and the Hornet | 308 | 1040 | 6.4 | 6.97 | Appropriate |

## New York State 2024 Quantitative Text Complexity Chart for Assessment and Curriculum

To determine if a text's quantitative complexity is at the appropriate grade level, New York State uses the table below. In cases where a text is excerpted from a large work, only the complexity of the excerpt that students see on the test is measured, not the large work, so it is possible that the complexity of a book might be above or below grade level, but the text used on the assessment is at grade level. Because the measurement of text complexity is inexact, quantitative measures of complexity are defined by grade band rather than by individual grade level and then paired with the qualitative review by an educator.

| Grade Band | ATOS | Degrees of Reading Power | Flesch-Kincaid | The Lexile Framework | Reading Maturity | SourceRater |
|---|---|---|---|---|---|---|
| 2nd–3rd | 2.75 – 5.14 | 42 – 54 | 1.98 – 5.34 | 420 – 820 | 3.53 – 6.13 | 0.05 – 2.48 |
| 4th–5th | 4.97 – 7.03 | 52 – 60 | 4.51 – 7.73 | 740 – 1010 | 5.42 – 7.92 | 0.84 – 5.75 |
| 6th–8th | 7.00 – 9.98 | 57 – 67 | 6.51 – 10.34 | 925 – 1185 | 7.04 – 9.57 | 4.11 – 10.66 |
| 9th–10th | 9.67 – 12.01 | 62 – 72 | 8.32 – 12.12 | 1050 – 1335 | 8.41 – 10.81 | 9.02 – 13.93 |
| 11th–12th | 11.20 – 14.10 | 67 – 74 | 10.34 – 14.20 | 1185 – 1385 | 9.57 – 12.00 | 12.30 – 14.50 |

Source: Student Achievement Partners

Name:_____

*New York State Testing Program*

# English Language Arts Test
# Session 1

# Grade 5

# Spring 2024

## RELEASED QUESTIONS

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**TIPS FOR TAKING THE TEST**

Here are some ideas to help you do your best:

- Read the whole passage before you answer the questions. Most questions will only make sense after you read the whole passage.

- You might need to read the passage more than once to answer a question.

- Read each question carefully. Take your time.

- A question may include a quote from a passage. You might need to review both the quote and the whole passage to answer the question.

When you write your answers

- make sure to answer the whole question;

- use examples or details from the text;

- write in complete sentences; and

- use correct spelling, grammar, capitalization, and punctuation.

**D**irections

**Read this story. Then answer questions 1 through 7.**

*Tom works at Sandy Lane Stables with his friends Rosie, Jess, and Nick. Chancey, the horse he will be taking care of this summer, has just arrived in a horse truck.*

# Excerpt from *Sandy Lane Stables: A Horse for the Summer*

*by Michelle Bates*

1    Everyone was quiet as a disgruntled-looking man stepped down from the cab, alone. . . .

> disgruntled-looking = appearing unhappy or upset

2    "I don't know what you've got in there," said the man, hunching his shoulders. "Supposed to be a horse . . . well, he was when I loaded him anyway. A real handful. Only just managed to get him in the van and that was nothing compared to the ride here. Thought he was going to kick the van down. Better you than me, son," he said, climbing into the van before Tom had a chance to reply.

3    There was a frantic whinny and the sound of drumming hooves reverberated around the stables as Chancey pranced down the ramp. He was certainly on his toes, but he didn't look like the sleek, well turned-out horse that Tom remembered seeing last season. He was still unclipped and his shabby winter coat was flecked with foam, as feverishly he pawed the ground. No one knew what to say.

> reverberated = echoed

4    Eventually, Rosie managed to pipe up with: "Are you sure it's the same horse?"

5    "Of course it is," Tom snapped, unable to keep the disappointment out of his voice. "He only needs to be clipped and he'll look fine."

6    "I wouldn't be so sure," Jess muttered under her breath.

7    "Shouldn't he have been clipped already?" said Rosie. She was always looking things up in her Pony Club manual and was sure that she had read that horses should be clipped before January, or their summer coat would be spoiled.

**GO ON**

8    "He probably should have been, still that won't be too much of a problem," said Nick kindly. "Now come on everyone, stop crowding him and get back to what you were doing. Take him to his new home, Tom."

9    Tom approached the horse and took the halter that the man offered him. Chancey jumped skittishly from side to side, rolling his eyes and flicking his tail as Tom led him off.

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skittishly = in a nervous way

</div>

10    "Poor Tom," said Rosie. "He was so excited about that horse. Still, even though Chancey isn't very good-looking, I'm sure he'll be an absolute dream to ride."

11    Tom didn't know what to think. When he had seen Chancey last season, he had been one hundred percent fit, his muscles rippling under his glossy chestnut coat. Tom was sure that he hadn't been mistaken, he was definitely the same horse.

12    Tom picked up the things that the van driver had left in the middle of the stables. There was a saddle and bridle, a dark blue New Zealand blanket and a box full of glossy grooming brushes that looked as though they had never been used. Putting them in the tack room, he grabbed an old body brush and curry comb, and hurried back to Chancey's stall. He would have to be quick if he was going to be able to give Chancey a quick grooming and get home in time for lunch. Tom opened the door slowly, careful not to startle him.

13    "Come on, boy. Let's get you cleaned up and give you your lunch. I bet you're hungry after that awful trip," he crooned.

14    Chancey seemed to have settled down a little and nuzzled Tom's pockets inquisitively. Tom fumbled around for a mint. The horse's lips were as soft as crushed velvet as he gratefully accepted the offering.

<div style="border:1px solid black; padding:10px; display:inline-block;">

inquisitively = curiously

</div>

15    "That's better," said Tom. "I thought you'd taken an instant dislike to me, and it's very important that we're friends if we're going to spend the whole summer together."

16    "Hey, now hang on a minute," said Tom, as the nuzzling turned into frantic chewing. "I'm sure my jacket doesn't taste that great and I won't be getting a new one if you eat it either." Gently, Tom pushed Chancey's nose away.

17    "I've got to go home for lunch in a minute," Tom went on, giving him a quick rubdown. "I'll be back at two. Nick has said that we can join the 3 o'clock class. Are you listening?"

18    Chancey wasn't paying any notice. Already bored of all the attention, his head was buried deep in a bucket of pony pellets as Tom bolted the door of the stall and set off for home.

pellets = small chunks of food

19    Lunch was something that Tom's mother insisted upon. If he was going to be at the stables all day, she said that he must at least come back at one to eat. He was careful to obey her, if only to keep her from going on about the amount of time he spent at Sandy Lane.

Session 1

**1** Which detail from paragraph 3 **best** helps the reader understand the meaning of the phrase "well turned-out"?

**A** sound of drumming hooves

**B** pranced down the ramp

**C** his shabby winter coat

**D** feverishly he pawed the ground

**2** How do paragraphs 3 and 11 develop an idea in the story?

**A** They show how Tom changes his mind about Chancey.

**B** They explain the cause and effect of Chancey's arrival.

**C** They reveal why Tom wanted to train Chancey himself.

**D** They compare how Chancey looked at different times.

**3** Paragraphs 14 and 18 are important to understanding Chancey because they show that he

**A** can be a calm and friendly animal

**B** is confused about his new home

**C** will be easy to train and care for

**D** understands that Tom has to leave

**4** Tom and Nick are similar in the story because they both

    **A**    are eager to clip Chancey and make him look his best

    **B**    learn about Chancey from the man who drove him

    **C**    know how to make Chancey feel appreciated

    **D**    show confidence in the effort to help Chancey

**5** How does paragraph 19 help the reader understand the story?

    **A**    It explains the reason why Tom spends time at the stable by suggesting that his mother does not like horses.

    **B**    It reveals more about Tom's character by describing how important spending time at the stable is to him.

    **C**    It shows a resolution to Tom's problem by showing that he only leaves the stable once Chancey is comfortable.

    **D**    It tells the effect of Chancey coming to the stable by explaining that Tom no longer wants to spend time at home.

**6** Which sentence **best** expresses a theme of the story?

    **A**    Patience and hard work teach responsibility.

    **B**    Giving advice to others in unexpected situations is not always helpful.

    **C**    Situations that seem difficult at first may be better than they appear.

    **D**    Being kind to others helps them realize their mistakes.

*GO ON*

**7** Scientists who have studied horses believe that they are able to understand the moods of the people around them. How does this idea **best** connect to the details in the story?

   **A**   The workers at the stable are frightened by how poorly Chancey behaves.

   **B**   Chancey is relaxed and comfortable when Tom brushes him and speaks nicely to him.

   **C**   Chancey is nervous and upset during his trip to the stable in a trailer.

   **D**   Nick is confident Chancey will behave better once the horse has time to be alone.

# Excerpt from *Wild in the City*

*by Megan Hansen*

1    At first glance, a vacant lot in a city might seem lifeless. But look closer. A dragonfly dances around a puddle. A frog darts from a drainpipe to snatch the dragonfly. From the rooftops, a hawk swoops down to grab the frog. Cities might have been built for humans, but wildlife is everywhere! When you think of wildlife, you might picture bears lumbering through the forest. But many animals have adapted to the sewers, parks, and alleys of the "concrete jungle." These areas provide a natural habitat for many species. Wild animals need food, water, space to hunt or hide, and a place to raise young. A city offers all of these.

2    The rooftops abound with winged wildlife. More than 200 bird species are found in the city, including blue jays, robins, doves, finches, crows, gulls, and woodpeckers. Peregrine falcons and ospreys nest on skyscrapers and bridges. New Yorkers also love to watch butterflies. Each year, thousands of monarch butterflies pass through the streets during their fall migration to Mexico. And let's not forget nature's insect control: bats. These winged mammals can eat eight mosquitoes, flies, or moths a minute. With up to 500 bats living in a single church belfry, that's 240,000 bugs an hour—gobbled up! . . .

3    What about the city's tiniest wildlife? Although you might not like to think about them, cockroaches are amazingly well-adapted to city life. These insects can live for two months without food, and haven't changed much since scurrying around with dinosaurs millions of years ago. No wonder they seem unstoppable! Earthworms are another urban crawler. These marvelous little wrigglers gobble up dead leaves, food scraps, and garbage, and turn them into rich soil. Without worms, the trees, grass, and flowers of Central Park would not grow.

4    Sometimes New York gets unexpected visitors. As the forests surrounding New York fill with more and more people, wild animals are forced to find new homes. New Yorkers have spotted coyotes, white-tailed deer, and gray foxes in the city. A black bear was spotted wandering past a high school just 20 miles away from the city. And in 2009, a 30-foot long humpback whale swam into New York Harbor. Biologists, engineers, and politicians work hard to make sure city wildlife stays healthy and interacts safely with humans. A special nest for four eaglets was constructed in New York's Inwood Park. Bald eagles, which were once endangered, can now be spotted flying over Central Park. So the next time you're in New York (or any other big city), take a moment to look up, look under, and look closer. You'll find a world of wildlife!

## Spotting New York City Wildlife

| Animal | Where | How |
|---|---|---|
| Bald Eagles | Riverside Park along the Hudson River; Flushing Meadows Corona Park in Queens | Look high up in the sky or in trees; look for the eagle's white head. |
| Seals | Coney Island Beach in Brooklyn; Orchard Beach in the Bronx | Look for their gray heads bobbing above the water during the winter. |
| Bats | Central Park and the Greenbelt on Staten Island | Look for dark shapes in the trees at dawn and dusk during the spring. |
| Coyotes | Van Cortlandt Park in the Bronx | Look in open areas at dawn and dusk, or look in the snow or mud for their tracks. |
| Monarch Butterflies | Central Park and Prospect Park in Brooklyn | Look for orange and black wings on or near flowers in September when the monarch butterflies are flying south. |

**22** How do the details in paragraph 2 support a central idea of the article?

**A** They highlight the idea that certain animals in a city may be helpful to people.

**B** They show that the city is large enough to support many different kinds of birds.

**C** They explain how different species use city spaces like they do in a natural environment.

**D** They compare the homes of animals living in a city with their shelters in the wild.

**23** Which detail from the article **best** explains why wildlife can survive in urban areas?

**A** "A frog darts from a drainpipe to snatch the dragonfly. From the rooftops, a hawk swoops down to grab the frog." (paragraph 1)

**B** "Wild animals need food, water, space to hunt or hide, and a place to raise young. A city offers all of these." (paragraph 1)

**C** "These insects can live for two months without food, and haven't changed much since scurrying around with dinosaurs millions of years ago." (paragraph 3)

**D** "These marvelous little wrigglers gobble up dead leaves, food scraps, and garbage, and turn them into rich soil." (paragraph 3)

**24** What is the meaning of the word "interacts" as it is used in paragraph 4 of the article?

**A** understands well

**B** remains hidden

**C** changes places

**D** comes close

**25** Scientists have found that ants eat a great deal of the food thrown away by people. How does this idea **mainly** connect to the details in the article?

    **A**    Like birds, ants will likely be able to find safe places to live in cities.

    **B**    Like earthworms and bats, ants are good additions to a city environment.

    **C**    Like cockroaches, ants will likely survive in a city even during very difficult times.

    **D**    Like butterflies and bears, ants are only attracted to city spaces during certain seasons.

**26** What is the **main** claim the author makes about people and wildlife?

    **A**    People should consider city spaces and rural spaces as homes for wildlife.

    **B**    People should take time to learn about the wildlife in the places where they live.

    **C**    People should work with local groups to protect wildlife in their neighborhoods.

    **D**    People should be prepared to encounter dangerous animals in urban environments.

***GO ON***

**27** **This question is worth 2 credits.**

How does the author describe the relationship between animals and people in cities? Use **two** details from the article to support your response

> Write your response for this question in your separate Session 1 Answer Booklet.
>
> Writing on this page will not be scored.

**28** **This question is worth 2 credits.**

How do the details in the "Spotting New York City Wildlife" chart support the ideas in the article? Use **two** details from the article to support your response.
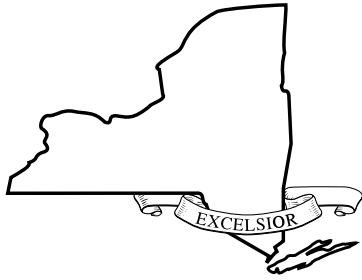
> Write your response for this question in your separate Session 1 Answer Booklet.
>
> Writing on this page will not be scored.

# Grade 5
**English Language Arts Test**
**Session 1**
**Spring 2024**

Name:_____

# *New York State Testing Program*

# English Language Arts Test
# Session 2

# Grade **5**

# Spring 2024

## RELEASED QUESTIONS

# Session 2

**TIPS FOR TAKING THE TEST**

Here are some ideas to help you do your best:

•   Read the whole passage before you answer the questions. Most questions will only make sense after you read the whole passage.

•   You might need to read the passage more than once to answer a question.

•   Read each question carefully. Take your time.

•   A question may include a quote from a passage. You might need to review both the quote and the whole passage to answer the question.

When you write your answers

•   make sure to answer the whole question;

•   use examples or details from the text;

•   write in complete sentences; and

•   use correct spelling, grammar, capitalization, and punctuation.

For the last question in this test book, you may plan your writing on the Planning Page provided. However, do NOT write your final answer on the Planning Page. Write your final answer on the lined pages.

# Excerpt from *Lobsterman*

*by Dahlov Ipcar*

1    Larry lives in a fishing village on the coast of Maine. White gulls soar above his house and perch on the roof top. From his window he can see the harbor full of fishing boats. . . .

2    Larry's father is a lobster fisherman and owns one of the lobster boats. He fishes for lobsters all year round, even in the winter, if weather permits. But winter storms are hard on boats and traps, so at least once a year a lobsterman has to overhaul his gear. Every spring Larry's father has his big boat hauled out of the water, and then he and Larry work on her. . . .

3    They paint their lobster trap buoys too in the spring. Larry's father paints his buoys red and yellow and black. Every lobsterman uses different colors so that he can tell his buoys from the others. . . .

> buoys = floating objects used to mark places at sea

4    Soon everything is ready. One morning early in May they make their first trip out to set their traps. It is still dark when they eat breakfast and put on their yellow waterproof pants and jackets and their black hip boots. Larry helps his father carry the gear down to the dock. There they load the big boat with as many traps as she can carry. Then Larry's father starts the engine, and they chug out of the harbor. . . .

5    They pass beaches where clamdiggers are digging for clams. They pass rocky islands where seals bask in the sun with their babies. Some of them dive into the water and swim after the boat with only their heads showing above the water. Larry throws a herring to one of them and she catches it.

6    Then Larry takes the wheel while his father pushes the traps overboard. The lobsters hide deep in the cool, green water among the seaweeds and rocks. They hide there with their long feelers waving and their big claws ready to catch any fishes that swim by. . . .

*GO ON*

7    Larry and his father come to a little cove where long streamers of brown kelp grow so thick that they can look down and see them waving in a great, dark tangle, like a jungle under the water.

kelp = type of large seaweed

8    "There must be lobsters down there, for sure," Larry says. "This is where I want to set my trap."

9    They push the trap over . . . and down it goes, down, down, down, until it disappears among the kelp . . . and only the yellow buoy with black and white stripes floats on top to mark where the trap is.

10    They set each trap in a different place. They make many trips back to shore for more traps. All day long they drop the traps over the side of the boat, one by one. Some they drop far out to sea and some along the rocky shores. Then as darkness falls over the water they head back home.

11    Next morning Larry and his father go out in the boat again, this time to haul their traps. Larry reaches over with the gaff and hooks each buoy out of the water. . . .

gaff = iron hook

12    When they pull up Larry's trap out of the tangled kelp, they find three big lobsters in it. They weigh Larry's lobsters and one is a whopping four-pounder, the biggest they have caught so far.

13    "We'll keep track of all the lobsters you catch," his father says. "Then when we sell them, I'll put aside the money for you, and by the end of the summer you ought to have enough to buy something you want. Maybe you can save up for a skiff or an outboard motor."

skiff = small boat

14    "But let's not sell these three lobsters," Larry says. "I want to have one for supper tonight, and you and Momma can eat the other two, because they're the first lobsters I ever caught in a trap of my own." . . .

15    And when Larry climbs into bed that night he lies awake a while. He thinks about all the many different kinds of fishing, and he says to himself, "I could fish with nets for herring or mackerel, I could work on a big dragger catching redfish or flounder or haddock, I could be a tuna fisherman, or even a clamdigger; but of all the kinds of fishing there are, I think lobstering is the most fun . . . and besides I like lobsters, so I'm going to be a lobsterman when I grow up!"

**29** Which sentence **best** describes the narrator's point of view?

    **A**    The narrator shares Larry's thoughts, showing how important lobster fishing is to him.

    **B**    The narrator shares Larry's dialogue, showing why he believes his lobsters can be sold.

    **C**    The narrator shares the thoughts of Larry's father, showing how carefully he prepares.

    **D**    The narrator shares the feelings of Larry's father, showing his pride about the lobsters.

**30** How do paragraphs 1 and 5 **mainly** contribute to the structure of the story?

    **A**    by telling the reader the causes of later events

    **B**    by giving the reader a broader understanding of the setting

    **C**    by describing to the reader the different types of fishing

    **D**    by entertaining the reader with descriptions of animal behavior

**31** Read this sentence from paragraph 8.

    **"There must be lobsters down there, for sure," Larry says.**

Which detail from the story **best** supports the reason Larry feels certain about the lobsters?

    **A**    the suggestion in paragraph 2 that Larry looks for lobsters each spring

    **B**    the reference in paragraph 6 to Larry steering the lobster boat by himself

    **C**    the claim in paragraph 6 about the types of places where lobsters usually hide

    **D**    the indication in paragraph 9 about why the lobster trap buoys are important

*GO ON*

**32** Read this excerpt from paragraph 9.

> **. . . the yellow buoy with black and white stripes floats on top to mark where the trap is.**

According to this excerpt, buoys are used to

A    attract lobsters to the traps

B    show locations where lobsters may be

C    help lobster fishers find their traps

D    allow lobster fishers to find their way home

**33** Which detail **best** supports a theme of the story?

A    "But winter storms are hard on boats and traps . . ." (paragraph 2)

B    "Every lobsterman uses different colors so that he can tell his buoys . . ." (paragraph 3)

C    "They pass rocky islands where seals bask in the sun . . ." (paragraph 5)

D    "All day long they drop the traps over the side of the boat . . ." (paragraph 10)

**34** Paragraphs 13 and 14 suggest that Larry

A    prefers eating food he catches himself

B    enjoys relaxing while on a boat

C    fishes with his father to earn money

D    feels proud of his ability to catch lobsters

*GO ON*

**35** Which detail would be **most** important to include in a summary of the story?

A the description of what Larry and his father wear when they go out fishing on the boat

B the description of what Larry and his father see on the beaches while they are on the boat

C the description of the kelp in the cove that Larry and his father see while fishing on the boat

D the description of Larry and his father setting traps then returning to shore all day in the boat

# The Lion's Share

*retold by Victoria Parker*

1    A lion once went hunting with a fox, a jackal, and a wolf. The four hunters prowled and lurked and tracked until at last they came upon a huge stag in the depths of the forest. Working together, they took the stag totally unaware and claimed its life.

jackal = a wild member of the dog family

stag = a male deer

2    The hunters stood triumphant as the stag lay before them. But then they all began to wonder how they should share out their catch.

3    Just as an argument was about to break out, the lion threw back his head and gave a mighty roar. "Divide this stag up into quarters right NOW!" he bellowed, and the other animals leapt to it.

4    When it was done, the lion snarled at the fox, the jackal and the wolf, who stood sulkily before him. "The first quarter is for me," he declared, "because I am King of the Beasts."

5    The fox, the jackal, and the wolf looked at each other and shrugged—that was fair enough, they thought. But then the lion went on . . . "The second quarter is mine too, as I am the one sorting out the shares."

6    "But—"

7    "Hang on a minute—"

8    "Rubbish!" The fox, the jackal, and the wolf began to grumble, but the lion took no notice and carried on.

*GO ON*

9    "The third share should be mine because of the part I played in hunting the stag. As for the fourth quarter, well, I should like to see which of you will dare to lay a paw upon it." And the lion bared his teeth and flexed his sharp claws.

10    The three other hunters slunk away into the shadows with their tails between their legs.

**36** **This question is worth 2 credits.**

In "The Lion's Share," how does paragraph 10 contribute to the structure of the story? Use **two** details from the story to support your response.

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**37** This question is worth 2 credits.

What is a theme of "The Lion's Share"? Use **two** details from the story to support your response.

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# The Bees and Wasps, and the Hornet

*by Aesop*

1    A store of honey had been found in a hollow tree, and the Wasps declared positively that it belonged to them. The Bees were just as sure that the treasure was theirs. The argument grew very pointed, and it looked as if the affair could not be settled without a battle, when at last, with much good sense, they agreed to let a judge decide the matter. So they brought the case before the Hornet, justice of the peace in that part of the woods.

2    When the Judge called the case, witnesses declared that they had seen certain winged creatures in the neighborhood of the hollow tree who hummed loudly and whose bodies were striped, yellow and black, like bees.

3    Counsel for the Wasps immediately insisted that this description fitted his clients exactly.

> counsel = person who argues someone's case in a court of law

4    Such evidence did not help Judge Hornet to any decision, so he adjourned court for six weeks to give him time to think it over. When the case came up again, both sides had a large number of witnesses. An Ant was the first to take the stand, and was about to be cross-examined, when a wise old Bee addressed the Court.

5    "Your honor," he said, "the case has now been pending for six weeks. If it is not decided soon, the honey will not be fit for anything. I move that the Bees and the Wasps both be instructed to build a honey comb. Then we shall soon see to whom the honey really belongs."

6    The Wasps protested loudly. Wise Judge Hornet quickly understood why they did so: They knew they could not build a honey comb and fill it with honey.

7    "It is clear," said the Judge, "who made the comb and who could not have made it. The honey belongs to the Bees."

**38** **This question is worth 2 credits.**

In "The Bees and Wasps, and the Hornet," how is the Hornet's interest in the case different from the Wasps'? Use **two** details from the story to support your response.

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**You may PLAN your writing for question 39 here if you wish, but do NOT write your final answer on this page. Writing on this Planning Page will NOT count toward your final score. Write your final answer on Pages 15 and 16.**

*Answer*

**GO ON**

**39** **This question is worth 4 credits.**

In "The Lion's Share" and "The Bees and Wasps, and the Hornet," the main characters develop solutions to their problems. What similar problem do the main characters share? How do the main characters solve this problem? Use details from **both** stories to support your response.

In your response, be sure to

- identify the similar problem the main characters share in both stories

- explain how the main characters solve this problem

- use details from **both** stories to support your response

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*GO ON*

**STOP**

# Grade 5
**English Language Arts Test
Session 2
Spring 2024**

# THE STATE EDUCATION DEPARTMENT
## THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY, NY 12234
### 2024 English Language Arts Tests Map to the Standards
### Grade 5

| Question | Type | Key | Points | Standard | Subscore | Multiple Choice Questions Percentage of Students Who Answered Correctly (P-Value) | Constructed Response Questions | |
|---|---|---|---|---|---|---|---|---|
| | | | | | | | Average Points Earned | P-Value (Average Points Earned ÷ Total Possible Points) |
| Session 1 | | | | | | | | |
| 1 | Multiple Choice | C | 1 | NGLS.ELA.Content.NY-5.L.4 | Reading | 0.43 | | |
| 2 | Multiple Choice | D | 1 | NGLS.ELA.Content.NY-5.R.5 | Reading | 0.55 | | |
| 3 | Multiple Choice | A | 1 | NGLS.ELA.Content.NY-5.R.3 | Reading | 0.59 | | |
| 4 | Multiple Choice | D | 1 | NGLS.ELA.Content.NY-5.R.3 | Reading | 0.52 | | |
| 5 | Multiple Choice | B | 1 | NGLS.ELA.Content.NY-5.R.5 | Reading | 0.63 | | |
| 6 | Multiple Choice | C | 1 | NGLS.ELA.Content.NY-5.R.2 | Reading | 0.54 | | |
| 7 | Multiple Choice | B | 1 | NGLS.ELA.Content.NY-5.R.9 | Reading | 0.67 | | |
| 22 | Multiple Choice | C | 1 | NGLS.ELA.Content.NY-5.R.2 | Reading | 0.43 | | |
| 23 | Multiple Choice | B | 1 | NGLS.ELA.Content.NY-5.R.3 | Reading | 0.61 | | |
| 24 | Multiple Choice | D | 1 | NGLS.ELA.Content.NY-5.R.4 | Reading | 0.51 | | |
| 25 | Multiple Choice | B | 1 | NGLS.ELA.Content.NY-5.R.9 | Reading | 0.38 | | |
| 26 | Multiple Choice | A | 1 | NGLS.ELA.Content.NY-5.R.8 | Reading | 0.34 | | |
| 27 | Constructed Response | | 2 | NGLS.ELA.Content.NY-5.R.3 | Writing to Sources | | 1.29 | 0.64 |
| 28 | Constructed Response | | 2 | NGLS.ELA.Content.NY-5.R.7 | Writing to Sources | | 1.23 | 0.61 |
| Session 2 | | | | | | | | |
| 29 | Multiple Choice | A | 1 | NGLS.ELA.Content.NY-5.R.6 | Reading | 0.68 | | |
| 30 | Multiple Choice | B | 1 | NGLS.ELA.Content.NY-5.R.5 | Reading | 0.66 | | |
| 31 | Multiple Choice | C | 1 | NGLS.ELA.Content.NY-5.R.3 | Reading | 0.71 | | |
| 32 | Multiple Choice | C | 1 | NGLS.ELA.Content.NY-5.R.4 | Reading | 0.59 | | |
| 33 | Multiple Choice | D | 1 | NGLS.ELA.Content.NY-5.R.2 | Reading | 0.61 | | |
| 34 | Multiple Choice | D | 1 | NGLS.ELA.Content.NY-5.R.3 | Reading | 0.63 | | |
| 35 | Multiple Choice | D | 1 | NGLS.ELA.Content.NY-5.R.2 | Reading | 0.57 | | |
| 36 | Constructed Response | | 2 | NGLS.ELA.Content.NY-5.R.5 | Writing to Sources | | 1.28 | 0.64 |
| 37 | Constructed Response | | 2 | NGLS.ELA.Content.NY-5.R.2 | Writing to Sources | | 1.30 | 0.65 |
| 38 | Constructed Response | | 2 | NGLS.ELA.Content.NY-5.R.3 | Writing to Sources | | 1.17 | 0.59 |
| 39 | Constructed Response | | 4 | NGLS.ELA.Content.NY-5.R.3 | Writing to Sources | | 1.78 | 0.44 |

*This item map is intended to identify the primary analytic skills necessary to successfully answer each question on the 2024 operational ELA test. However, each constructed-response question measures proficiencies described in multiple standards, including writing and additional reading and language standards. For example, two-point and four-point constructed-response questions require students to first conduct the analyses described in the mapped standard and then produce written responses that are rated based on writing standards. To gain greater insight into the measurement focus for constructed-response questions, please refer to the rubrics shown in the Educator Guides.