



New York State
EDUCATION DEPARTMENT
Knowledge > Skill > Opportunity

New York State Testing Program
Grade 3
English Language Arts Test
Released Questions

2022

New York State administered the English Language Arts Tests in March 2022 and is now making approximately 75% of the questions from these tests available for review and use.



New York State Testing Program

Grades 3–8 English Language Arts

Released Questions from 2022 Exams

Background

As in past years, the State Education Department (SED) is releasing large portions of the 2022 NYS Grades 3–8 English Language Arts and Mathematics test materials for review, discussion, and use.

For 2022, included in these released materials are at least 75 percent of the test questions that appeared on the 2022 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 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.

Short-Response Questions

Short-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 their 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 short-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 short-response questions can be found in the grade-level Educator Guides at <http://www.nysed.gov/state-assessment/grades-3-8-ela-and-math-test-manuals>.

Extended-Response Questions

Extended-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 extended 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 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 extended-response questions. The rubric used for evaluating extended-response questions can be found in the grade-level Educator Guides at <http://www.nysed.gov/state-assessment/grades-3-8-ela-and-math-test-manuals>.

New York State P–12 Learning Standards Alignment

The alignment to the New York State P–12 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-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.

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 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.

2022 Grade 3 ELA Test Text Complexity Metrics for Released Questions

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 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, 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 2022 Grade 3 Passages

| Passage Title | Word Count | Lexile | Flesch-Kincaid | ATOS | Qualitative Review |
|---|------------|--------|----------------|------|--------------------|
| Getting Even | 542 | 510 | 3.5 | 3.1 | Appropriate |
| Just Listen | 516 | 550 | 2.8 | 4.0 | Appropriate |
| The Watermelon Seed | 419 | 620 | 4.2 | 5.8 | Appropriate |
| Pill Bugs | 365 | 580 | 3.1 | 4.5 | Appropriate |
| "Saving the Birds" from <i>Fifty Famous People</i> | 405 | 510 | 3.1 | 4.3 | Appropriate |

New York State 2022 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

2022

**English Language Arts Test
Session 1**

Grade 3

March 29–31, 2022

RELEASED QUESTIONS

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Session 1



TIPS FOR TAKING THE TEST

Here are some suggestions to help you do your best:

- Be sure to read all the directions carefully.
- Most questions will make sense only when you read the whole passage. You may read the passage more than once to answer a question. When a question includes a quotation from a passage, be sure to keep in mind what you learned from reading the whole passage. You may need to review both the quotation and the passage in order to answer the question correctly.
- Read each question carefully and think about the answer before making your choice.

Directions

Read this story. Then answer questions 1 through 6.

Getting Even

by Deb Westgate-Silva

- 1 “Want to go to the pool tomorrow?” Rosa asked Stephanie during recess. The pool at the YMCA was one of their favorite places.
- 2 Rosa and Stephanie did everything together. They rode the school bus together. They sat together during lunch. They took dance lessons together and even went to the same summer camp. They were best friends. Most of the time.
- 3 Sometimes, though, when Stephanie was with other friends, she ignored Rosa or treated her like a little kid, even though they were the same age. Rosa and Stephanie had played together since they were babies, but sometimes Stephanie didn’t act like a friend.
- 4 Today was one of those times.
- 5 “Sorry. I’m already going to the pool,” Stephanie said. “Toni and Vanessa and I are going.” She smiled, but it wasn’t her nice smile. She walked away to join Toni and Vanessa, and Rosa was left standing alone.
- 6 After school, at dance class, Stephanie talked and giggled with the other dancers as they stretched in front of the mirror. Rosa wanted to join them, but she still felt too upset.
- 7 Then she noticed Kiara, the new girl, standing with one leg up on the barre. Rosa joined her and began stretching, too. Kiara smiled, and Rosa smiled back. Rosa tried not to check the mirror to see if Stephanie had noticed. *I hope she feels left out*, Rosa thought.
- 8 The next morning, when Rosa boarded the bus, Stephanie was waiting in their usual seat. Stephanie quickly moved her backpack off the seat to make room for Rosa. But Rosa walked past her and slid into the empty seat next to Kiara. *How does it feel now?* Rosa thought.

GO ON

- 9 On the bus ride, Rosa discovered that Kiara was not the quiet girl Rosa had thought she was. She talked a lot—about her little brother, about the tree house her uncle had built, and even about swimming.
- 10 “I love swimming!” Rosa said.
- 11 “Me, too,” Kiara said. “We just joined the YMCA. My dad said he’d take my brother and me tonight.”
- 12 “It’s awesome there,” Rosa said. “Sometimes the lifeguards put giant floats in the pool to climb on and slide off. I want to have a pool party there for my birthday this year!”
- 13 “Maybe you can come with us tonight,” Kiara said. “I’ll ask my dad.”
- 14 “That would be fun. I’ll ask my mom,” said Rosa.
- 15 When they stepped off the bus, Stephanie was waiting on the sidewalk. “Did you still want to go swimming tonight?” Stephanie asked Rosa.
- 16 *Here’s my chance*, Rosa thought. “I’m already going,” she said. “Kiara and I are going together.” She smiled. Somehow she knew it wasn’t her nice smile. *There*, she thought.
- 17 Stephanie nodded and looked at her feet.
- 18 Rosa’s heart sank and her cheeks began to burn.
- 19 Why didn’t she feel happy? Getting even is what she’d wanted, wasn’t it?
- 20 *I could walk away with my new friend and not look back*, Rosa thought. But it was too late. She had seen Stephanie’s face. Getting even didn’t feel the way she’d expected. It didn’t feel good at all. “Um,” she said instead, “maybe we could all go together.”
- 21 Stephanie brightened. “I’d like that.”
- 22 Rosa smiled. “Kiara, meet my friend Stephanie.”

1 In paragraph 3, what is **most likely** the narrator’s point of view of Stephanie?

- A** Stephanie likes to talk with many people on the bus.
- B** Sometimes Stephanie acts younger than she really is.
- C** Stephanie likes to stay friends with people for a long time.
- D** Sometimes Stephanie acts in a mean way toward a friend.

2 What does the phrase “left out” mean as used in paragraph 7?

- A** watched
- B** alone
- C** troubled
- D** careful

3 Which quotation **best** shows how Rosa and Stephanie usually act with each other?

- A** “Rosa and Stephanie did everything together.” (paragraph 2)
- B** “She walked away to join Toni and Vanessa, and Rosa was left standing alone.” (paragraph 5)
- C** “Rosa tried not to check the mirror to see if Stephanie had noticed.” (paragraph 7)
- D** “But Rosa walked past her and slid into the empty seat next to Kiara.” (paragraph 8)

GO ON

4 In paragraphs 16 through 20, the reader can see that Rosa changes from

- A trying to avoid someone to making new friends
- B feeling sad about something to having a good time
- C wanting to upset her friend to wanting to include her
- D having a good time to feeling angry at someone

5 In paragraph 21, what does the phrase “Stephanie brightened” mean?

- A She became smarter.
- B She moved into the sunlight.
- C She changed into dressy clothes.
- D She became happier.

6 Which sentence **best** supports the central message of the story?

- A Stephanie makes room for Rosa to sit next to her on the bus.
- B Stephanie tells Rosa that she is going to the pool with someone else.
- C Rosa tells Stephanie that she has plans with Kiara.
- D Rosa asks Stephanie if she wants to go to the pool with her and Kiara.

Directions

Read this passage. Then answer questions 7 through 12.

Just Listen

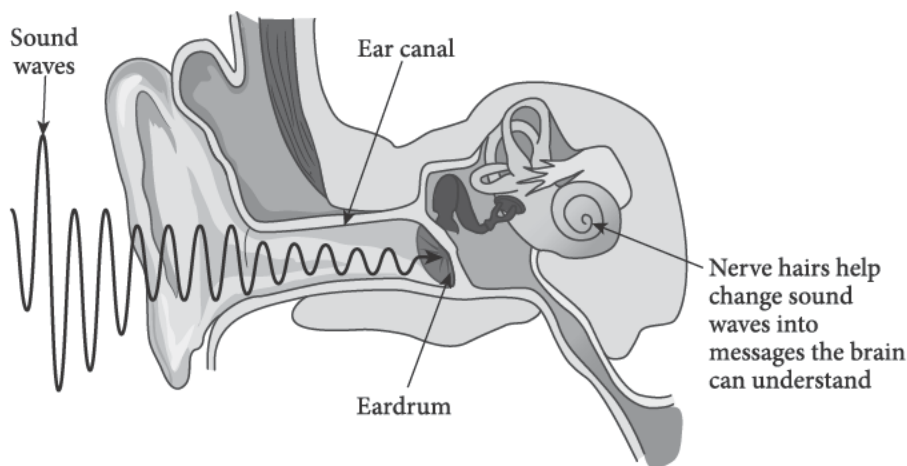
by Kathleen Weidner Zoehfeld

- 1 Psssst! Your friend leans close and whispers a secret. Woof! Woof! His dog barks as a car zooms past. Beep beep! The driver honks her horn to say hello. People and animals and things are making sounds all the time. I hear birds singing. Is that rumbling sound thunder? Some sounds are as quiet as a leaf rustling in the breeze. Others are so loud you might cover your ears.
- 2 Pluck a guitar string or a rubber band stretched between your fingers. You see the string or rubber band go back and forth very fast. It is vibrating. You can't see it, but the vibration makes waves in the air, like you make waves in a bathtub of water when you waggle your hand up and down quickly.
- 3 Every sound is made by vibrations. Place your fingertips lightly on the front of your throat. Say or shout a few words. Feel the tiny, quick, shaking movements? That is the vibration of the vocal cords in your throat. It makes the sound of your voice.
- 4 Your ears are sound wave collectors. Sit very quietly. Listen to all the different sounds you can hear.
- 5 The sound waves your ear collects travel through your ear canal. At the end of the canal is a thin piece of skin called your eardrum. The sound waves make your eardrum vibrate. Special nerve hairs further inside your ear pick up the vibrations. They send signals to your brain. Your brain makes sense of all the sounds you hear. The faster your eardrum vibrates, the higher the sound you will hear. If the vibration is slower, you will hear a lower sound.

GO ON

- 6 Sound waves travel not only through air but also through water. They can even travel through solid things, like wood. Knock on your table top. Listen to the sound. Now put one ear down on your table and knock again the same way. Does the knock sound different? Sound waves are traveling to your ear through the table top. They travel even faster through wood or metal than they do through air.
- 7 In outer space, there is no air. And guess what. There are no sounds, either, because there is nothing for sound waves to travel through. If an astronaut bangs a hammer on the outside of a spaceship, people inside the spaceship may hear it. But there will be no sound outside the ship—no matter how hard the astronaut hammers! Because there is no air, the hammering creates no sound waves. There is only silence.
- 8 Sometimes your ear collects a sound twice. If you make a wave of water in the tub, it will go to the edge and bounce back. Sometimes sound waves bounce back, too. If you clap your hands in an empty room, you hear the clap as soon as your hands come together. But you may hear it again, a split second later, as the sound waves travel to the wall and bounce back to your ear. It's called an echo.
- 9 The world is full of sounds. Just listen.

HOW EARS AND HEARING WORK



7

What question does paragraph 3 help to answer?

- A How do ears take in sounds?
- B What do eardrums do?
- C How do noises travel?
- D What do sounds feel like?

8

Which sentence explains why there are no sounds in outer space?

- A Sound waves cannot travel fast enough to be heard in space.
- B Sound waves cannot bounce off things in space.
- C There is no air in space for sound waves to travel through.
- D There are no people or animals in space to hear sound waves.

9

What happens **right after** sound waves cause the eardrum to vibrate?

- A The brain makes sense of what is heard.
- B Nerve hairs send signals to the brain.
- C Sound waves travel through the ear canal.
- D Some sound waves cause lower sounds.

GO ON

10 Which phrase from the passage **best** explains the meaning of “silence” as it is used in paragraph 7?

- A** “There are no sounds” (paragraph 7)
- B** “Because there is no air” (paragraph 7)
- C** “sound waves bounce back” (paragraph 8)
- D** “clap your hands in an empty room” (paragraph 8)

11 Which sentence **best** states the main idea of the passage?

- A** Some noises are loud and others are quiet.
- B** Sound waves do not travel through all things the same way.
- C** Vibrations create sound waves that let us hear noises.
- D** There is no air or sound in outer space.

12 Based on the passage, what does the author **most likely** think about how people hear?

- A** Learning how people understand sounds is very interesting.
- B** It is strange that all sounds do not return to where they start.
- C** It is hard to find out how people make sense of sounds.
- D** The fact that there is no sound in space is a problem.

Grade 3
2022
English Language Arts Test
Session 1
March 29–31, 2022

Name: _____



New York State Testing Program

2022

**English Language Arts Test
Session 2**

Grade 3

March 29–31, 2022

RELEASED QUESTIONS

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“Pill Bugs” by Patricia Toht, *Ladybug*, October 2016. Copyright © 2016 by Cricket Media. Used with permission of Carus Publishing Company via Copyright Clearance Center.

“Saving the Birds” from *Fifty Famous People* by James Baldwin. Originally published in 1912.

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Session 2



TIPS FOR TAKING THE TEST

Here are some suggestions to help you do your best:

- Be sure to read all the directions carefully.
- Most questions will make sense only when you **read the whole passage**. You may read the passage more than once to answer a question. When a question includes a quotation from a passage, be sure to keep in mind what you learned from reading the whole passage. You may need to review **both** the quotation and the passage in order to answer the question correctly.
- Read each question carefully and think about the answer before writing your response.
- In writing your responses, be sure to
 - clearly organize your writing and express what you have learned;
 - accurately and completely answer the questions being asked;
 - support your responses with examples or details from the text; and
 - write in complete sentences using correct spelling, grammar, capitalization, and punctuation.
- For the last question in this test book, you may plan your writing on the Planning Page provided, but do NOT write your final answer on this Planning Page. Writing on this Planning Page will NOT count toward your final score. Write your final answer on the lined response pages provided.

Directions
Read this passage. Then answer questions 25 and 26.

The Watermelon Seed

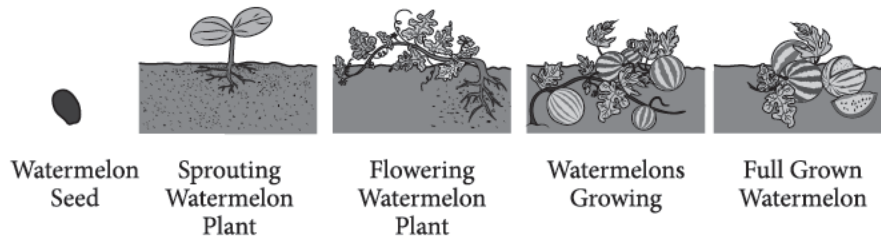
by Kay Haugaard

- 1 Once there was a watermelon seed. It was smooth and black and shiny. It lay under the moist, soft brown earth.
- 2 The water in the soil seemed to say, “Drink me, swell up, wake up!” and the seed did. It swelled up and burst its shiny, black skin.
- 3 The pale white inside part of the seed pushed up, up, out of the dark earth. As it rose, the seed divided into two sprouts that looked like arms greeting the warm sun. The sun shone down on the pale, curving sprouts, and they turned into a strong, green watermelon vine.
- 4 The seed’s lower part reached down into the dark earth and divided into roots, seeking nourishment. The roots carried the moisture and minerals from the earth up the stem into the vine.
- 5 The vine grew and reached out over the sun-warmed ground. Fine short hairs on the vines glinted in the sunshine. Green, lacey leaves soon spread like fans, opened flat to the sky, soaking up the sun’s rays.
- glinted = gave off sunlight
- 6 The warm sun poured energy onto the vine, and it bloomed with small yellow flowers. The flowers opened wide to welcome bees, who drank their sweet liquid called nectar.
- 7 While these small creatures fed, tiny grains of dusty yellow pollen stuck to them. The bees carried pollen from one golden cup to another, sending a message to the flowers: it is now time to produce juicy, heavy fruit.
- 8 When the flower petals fell to the ground, a tiny green bubble of a watermelon began to grow on the vine. It drank and drank water from the rain brought up from the roots. It swelled and swelled with the water and the heat from the sun. Its pale yellow belly touched the warm earth. Its

GO ON

green and yellow stripes stretched from end to end of its plump, rounded shape. It grew large and heavy in the hot summer sun.

- 9 One day the ripe melon was cut from its stem. It was carefully loaded onto a truck and taken to a farmers' market. There, it was bought by a man for his family.
- 10 Inside its smooth, striped skin was delicious, sweet red juice in red, crunchy flesh. The family cut it into large slices. They ate it with great pleasure, this special gift from the sun, the rain, and the earth filled with minerals.
- 11 The boy picked up a black shiny seed and smiled at it. It seemed to say, "Plant me. I will make more watermelons!"



25

In the passage “The Watermelon Seed,” why are the events in paragraphs 6 and 7 important to what happens in paragraph 8? Use **two** details from the passage to support your response.

GO ON

26

What do paragraphs 9 through 11 of “The Watermelon Seed” show about growing new watermelons? Use **two** details from the passage to support your response.

GO ON

***D*irections**

Read this passage. Then answer questions 27 through 29.

Pill Bugs

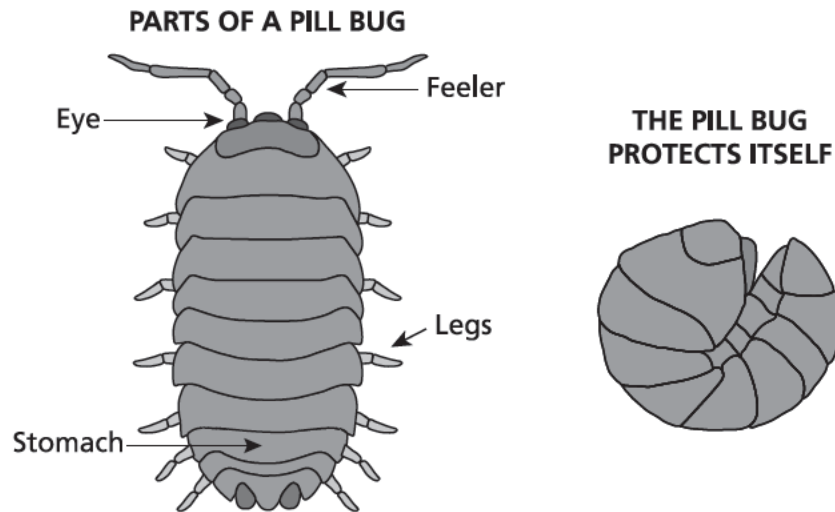
by Patricia Toht

- 1 Turn over a rotting log or look under some dead leaves. Do you see little balls that look like hard seeds? Keep watching! They may not be seeds at all. The balls may uncurl and scurry away. Some people call them roly-polies, or tiggy hogs, or potato bugs. But most people call them pill bugs.
- 2 Pill bugs often live in forests. But they can also be found on beaches, in basements, or in the cracks of city buildings—anywhere they can find a dark, damp spot to hide from the sun.
- 3 Pill bugs are not “bugs” at all—they are related to shrimp and lobsters. They also have gills, like fish. These gills take oxygen from water for pill bugs to breathe. If pill bugs get too dry, they will die.
- 4 Like a tiny tank, a pill bug’s back is a hard shell. When a bird, lizard, or frog comes looking for a tasty treat, pill bugs fold their fourteen legs and roll up to escape from being eaten.
- 5 A pill bug will never pinch, or bite, or sting. You can gently pick one up and hold it in your hand.
- 6 Look closely at the pill bug. What color is it? Adult pill bugs are often gray, but they may also be red, orange, or brown. Baby pill bugs are smaller and cream-colored.
- 7 A mother pill bug carries her eggs, and then babies, in a pouch on her stomach until the babies are ready to live on their own. As a baby pill bug grows, its shell becomes too tight. The baby sheds, or molts, its shell. A new shell grows in its place. But a molting pill bug is soft and cannot roll into a hard ball to protect itself. Be careful, baby pill bugs!
- 8 Can you see two feelers on the pill bug’s head? These help a pill bug find food. Pill bugs love rotting vegetables and plants, ant droppings and spider

GO ON

eggs. A molting pill bug may even eat its own shell!

- 9 When you've finished looking at your pill bug, put it back in a damp, dark place. Then it can live a happy pill bug's life.



27

How does the illustration add to the reader’s understanding of “Pill Bugs”? Use **two** details from the passage to support your response.

GO ON

28

What is a main idea of paragraphs 2 through 4 in “Pill Bugs”? Use **two** details from the passage to support your response.

GO ON

29

What do the details in paragraph 7 show about pill bugs? Use **two** details from the passage to support your response.

GO ON

Directions
Read this story. Then answer questions 30 and 31.

Saving the Birds

by James Baldwin

- 1 “Cheep! cheep! cheep!” came from the wet grass.
- 2 “What is the matter here?” asked the first lawyer, whose name was Speed.
- 3 “Oh, it’s only some old robins!” said the second lawyer, whose name was Hardin. “The storm has blown two of the little ones out of the nest. They are too young to fly, and the mother bird is making a great fuss about it.”
- 4 “What a pity! They’ll die down there in the grass,” said the third lawyer, whose name I forget.
- 5 “Oh, well! They’re nothing but birds,” said Mr. Hardin. “Why should we bother?”
- 6 The three men, as they passed, looked down and saw the little birds fluttering in the cold, wet grass. They saw the mother robin flying about, and crying to her mate.
- fluttering = flapping their wings
- 7 Then they rode on, talking and laughing as before. In a few minutes they had forgotten about the birds.
- 8 But the fourth lawyer, whose name was Abraham Lincoln, stopped. He got down from his horse and very gently took the little ones up in his big warm hands.
- 9 “Never mind, my little fellows,” said Mr. Lincoln. “I will put you in your own cozy little bed.”
- 10 Then he looked up to find the nest from which they had fallen. It was high, much higher than he could reach.

- 11 But Mr. Lincoln could climb. He had climbed many a tree when he was a boy. He put the birds softly, one by one, into their warm little home. Two other baby birds were there, that had not fallen out. All cuddled down together and were very happy.
- 12 Soon the three lawyers who had ridden ahead stopped at a spring to give their horses water.
- 13 “Where is Lincoln?” asked one.
- 14 “Do you remember those birds?” said Mr. Speed. “Very likely he has stopped to take care of them.”
- 15 In a few minutes Mr. Lincoln joined them. His shoes were covered with mud; he had torn his coat on the thorny tree.
- 16 “Hello, Abraham!” said Mr. Hardin. “Where have you been?”
- 17 “I stopped a minute to give those birds to their mother,” he answered.
- 18 Then all three of them laughed heartily. They thought it so foolish that a strong man should take so much trouble just for some worthless young birds.
- 19 “Gentlemen,” said Mr. Lincoln, “I could not have slept tonight, if I had left those helpless little robins to perish in the wet grass.”

30

What do paragraphs 8 through 11 show about Abraham Lincoln? Use **two** details from the story to support your response.

GO ON

Planning Page

You may PLAN your writing for question 31 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.



GO ON

31

What is the central message of “Saving the Birds”? How do Abraham Lincoln’s actions support the central message? Use details from the story to support your response.

In your response, be sure to

- explain the central message of “Saving the Birds”
- explain how Abraham Lincoln’s actions support the central message
- use details from the story to support your response

[illegible]

[illegible]

Grade 3
2022
English Language Arts Test
Session 2
March 29–31, 2022

THE STATE EDUCATION DEPARTMENT
THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY, NY 12234
2022 English Language Arts Tests Map to the Standards
Grade 3

| Question | Type | Key | Points | Standard | Strand | Subscore |
|------------------|----------------------|-----|--------|--------------------------|--|--------------------|
| Session 1 | | | | | | |
| 1 | Multiple Choice | D | 1 | CCSS.ELA-Literacy.RL.3.6 | Reading Standards for Literature | Reading |
| 2 | Multiple Choice | B | 1 | CCSS.ELA-Literacy.RL.3.4 | Reading Standards for Literature | Reading |
| 3 | Multiple Choice | A | 1 | CCSS.ELA-Literacy.RL.3.3 | Reading Standards for Literature | Reading |
| 4 | Multiple Choice | C | 1 | CCSS.ELA-Literacy.RL.3.5 | Reading Standards for Literature | Reading |
| 5 | Multiple Choice | D | 1 | CCSS.ELA-Literacy.L.3.4 | Language Standards | Reading |
| 6 | Multiple Choice | D | 1 | CCSS.ELA-Literacy.RL.3.2 | Reading Standards for Literature | Reading |
| 7 | Multiple Choice | D | 1 | CCSS.ELA-Literacy.RI.3.5 | Reading Standards for Informational Text | Reading |
| 8 | Multiple Choice | C | 1 | CCSS.ELA-Literacy.RI.3.3 | Reading Standards for Informational Text | Reading |
| 9 | Multiple Choice | B | 1 | CCSS.ELA-Literacy.RI.3.3 | Reading Standards for Informational Text | Reading |
| 10 | Multiple Choice | A | 1 | CCSS.ELA-Literacy.RI.3.4 | Reading Standards for Informational Text | Reading |
| 11 | Multiple Choice | C | 1 | CCSS.ELA-Literacy.RI.3.2 | Reading Standards for Informational Text | Reading |
| 12 | Multiple Choice | A | 1 | CCSS.ELA-Literacy.RI.3.6 | Reading Standards for Informational Text | Reading |
| Session 2 | | | | | | |
| 25 | Constructed Response | | 2 | CCSS.ELA-Literacy.RI.3.8 | Reading Standards for Informational Text | Writing to Sources |
| 26 | Constructed Response | | 2 | CCSS.ELA-Literacy.RI.3.3 | Reading Standards for Informational Text | Writing to Sources |
| 27 | Constructed Response | | 2 | CCSS.ELA-Literacy.RI.3.7 | Reading Standards for Informational Text | Writing to Sources |
| 28 | Constructed Response | | 2 | CCSS.ELA-Literacy.RI.3.2 | Reading Standards for Informational Text | Writing to Sources |
| 29 | Constructed Response | | 2 | CCSS.ELA-Literacy.RI.3.3 | Reading Standards for Informational Text | Writing to Sources |
| 30 | Constructed Response | | 2 | CCSS.ELA-Literacy.RL.3.3 | Reading Standards for Literature | Writing to Sources |
| 31 | Constructed Response | | 4 | CCSS.ELA-Literacy.RL.3.2 | Reading Standards for Literature | Writing to Sources |

*This item map is intended to identify the primary analytic skills necessary to successfully answer each question on the 2022 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.