



**RIDE** Rhode Island  
Department  
of Education

*Release of Spring 2022*

*RICAS Test Items*

*from the*

*Grade 5 English Language Arts  
Paper-Based Test*

**June 2022**

**Rhode Island Department of Education**

# Overview of Grade 5 English Language Arts Test

The spring 2022 grade 5 English Language Arts (ELA) test was a next-generation assessment that was administered in two primary formats: a computer-based version and a paper-based version. The vast majority of students took the computer-based test. The paper-based test was offered as an accommodation for students with disabilities who are unable to use a computer, as well as for English learners who are new to the country and are unfamiliar with technology.

Most of the operational items on the grade 5 ELA test were the same, regardless of whether a student took the computer-based version or the paper-based version. In places where a technology-enhanced item was used on the computer-based test, an adapted version of the item was created for use on the paper test. These adapted paper items were multiple-choice or multiple-select items that tested the same ELA content and assessed the same standard as the technology-enhanced item.

**This document displays released items from the paper-based test**, along with associated reading passages. Released items from the computer-based test are available on the MCAS Resource Center website at [ricas.pearsonsupport.com/released-items](https://ricas.pearsonsupport.com/released-items).

The Scoring Guides can be found at [www.doe.mass.edu/mcas/student/](https://www.doe.mass.edu/mcas/student/). They provide the released constructed-response questions, a unique scoring guide for each question, and samples of student work at each score point.

## Test Sessions and Content Overview

The grade 5 ELA test was made up of two separate test sessions. Each session included reading passages, followed by selected-response questions and essay questions. On the paper-based test, the selected-response questions were multiple-choice items and multiple-select items, in which students select the correct answer(s) from among several answer options.

## Standards and Reporting Categories

The grade 5 ELA test was based on Pre-K–5 learning standards in three content strands of the *Massachusetts Curriculum Framework for English Language Arts and Literacy* (2017), listed below.

- Reading
- Writing
- Language

The *Massachusetts Curriculum Framework* is strongly aligned with Rhode Island’s English Language Arts/literacy standards: the Common Core State Standards (CCSS). The RICAS ELA assessment tables articulate this alignment and are available on the RIDE website at [www.ride.ri.gov/ricas](https://www.ride.ri.gov/ricas). The *Massachusetts Curriculum Framework for English Language Arts and Literacy* is available on the Department website at [www.doe.mass.edu/frameworks/current.html](https://www.doe.mass.edu/frameworks/current.html).

ELA test results are reported under three MCAS reporting categories, which are identical to the three framework content strands listed above.

The tables at the conclusion of this document provide the following information about each released and unreleased operational item: reporting category, standard(s) covered, item type, and item description. The correct answers for released selected-response questions are also displayed in the released item table.

## Reference Materials

During both ELA test sessions, the use of bilingual word-to-word dictionaries was allowed for current and former English learner students only. No other reference materials were allowed during any ELA test session.

# Grade 5 English Language Arts

This session contains 19 questions.

## Directions

Read each passage and question carefully. Then answer each question as well as you can. You must record all answers in this Test & Answer Booklet.

For most questions, you will mark your answers by filling in the circles in your Test & Answer Booklet. Make sure you darken the circles completely. Do not make any marks outside of the circles. If you need to change an answer, be sure to erase your first answer completely.

Some questions will ask you to write a response. Write your response in the space provided. Only responses written within the provided space will be scored.

In this passage from the book *Saving Marty*, Lorenzo decides to enter his pet pig, Marty, into a race. Lorenzo's friend, Pal, and his grandfather, Double, go to the race, too. Read the passage and then answer the questions that follow.

### from *Saving Marty*

by Paul Griffin

- 1 At sunrise I was in the kitchen toasting a waffle. The dog race was just a few hours away. After that I had to play my guitar for a thousand strangers.
- 2 I wondered if my dad ever got scared, playing for a big crowd.
- 3 Bella barked to warn me of an intruder at the side door. Marty was right behind her.
- 4 Woof-woof, woof-woof-woof!
- 5 Oink-oink, oink-oink-oink!
- 6 Pal let herself in, humming. She stole my waffle and covered it with Hershey's. "I can't wait to get up there in front of all those people," she said.
- 7 "We better get in one last practice run."
- 8 "Get your guitar then."
- 9 "No, I mean for Marty."

\* \* \*

- 10 I'd laid out a mockup of the racecourse with bales and zigzag trails marked off with rolls of POLICE LINE DO NOT CROSS tape Mr. Lee donated to the cause.
- 11 Marty hurdled and climbed and wove through the obstacles in record time, until he got to the last hitch, the slide. It was from a swing set I found in a dumpster near one of John Mason's construction sites.
- 12 Marty climbed the straw bale steps to the top of the slide, and then like always he sat and stared out at the mountains.
- 13 "When the time comes, he'll do it," Pal said.

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14 "Marty, come on, boy," I said.

15 He wouldn't budge.

\* \* \*

16 The rides spun and whirled all across the five-acre lot behind the Juliette water tower. Double and Mr. Lee came with Pal and me as we walked Marty up to the entry table. I had Marty on a leash, and people were snickering.

17 "And how can I help you, son?" the man at the registration desk said.

18 "Name's Lorenzo Ventura, and I'm racing Marty."

19 The man checked me off his list. "Where's the dog then?"

20 "Well, sir, this is Marty."

21 "The *pig*?"

22 "Yup," I said.

23 "Yessir," Double said, putting his hand on my shoulder and standing as tall as he could.

24 The man leaned back and scratched his beard. "I don't know as we ever had a pig in the dog race," he said.

25 "Is there any rule against it?" Pal said, dagger-eyed.

26 "Well, I don't believe so," the man said. "Tell you what, we had a pet coyote run once."

27 "There you go then," Mr. Lee said.

28 "We made him wear a muzzle just in case," the man said.

29 "Marty's more likely to lick than bite," I said.

30 Marty did a play bow, and then he nudged the man's hand with his snout.

31 "He wants you to pet him," I said.

- 32 The man did, and Marty rolled over like a dog for a belly scratch. The man smiled. "I think we might have the makings for a fun race here. I don't see any harm in letting him run. You know it's five hundred smackaroos to enter, right? Plus a hundred-dollar no-aggression deposit. I trust you when you say he's no attack dog type of pig, but if he so much as nips another contestant, you forfeit that hundred bucks, understand?"
- 33 I knew about the no-aggression rule. I wouldn't have let Marty race otherwise. "You take cash?" I said.
- 34 "Depends on if it's real or not." He rubbed the bills between his fingers. "That'll do nicely. Bring Marty to the chute over there. We'll be getting started shortly."

\* \* \*

- 35 The course was on the football field. So many people crowded the fence, I couldn't see daylight between them. I waited with Marty in the chute and checked out the other dogs—the dogs, I mean. It occurred to me that nasty old Mason might enter Keeth for the amusement of terrifying the crowd with a bloodbath.
- 36 This bunch of pups was all tail-waggers, about thirty dogs total. Some had been entered for a joke. How's a stub-leg Dachshund going to outrun a Great Dane? The laughing was louder than the cheering. Then I realized, everybody was laughing at Marty.
- 37 I kneeled at his side and whispered, "No matter what happens, boy, I'm so proud of you."
- 38 He licked me upside my face.
- 39 The bell rang and the gates opened.
- 40 Those dogs left Marty in the dust.
- 41 People wolf-howled and jeered him, but he kept to his business. He ran hard as he could for the first bridge where two dogs had stopped. . . . Another stopped to lap puddle water. Marty trotted past them, over the bridge, into the funnel tube, which scared away another dog.
- 42 I huffed and puffed to keep pace alongside Marty as he approached the traffic cones. The officials disqualified three more dogs there. One skipped the cones entirely. Another got into a wrestling match with a cone. Another stopped for a wiggly back scratch in the grass. But not Marty.

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- 43 He trotted through the cones, head high, eyes front. By now people were on his side, and it was like that Rocky movie, except they were chanting, "Mar-ty, Mar-ty, Mar-ty!"
- 44 Another dog went after a chipmunk.
- 45 Another jumped over the fence.
- 46 Another shimmied under the one-foot hurdle when he was supposed to go over it—you're outta there! Marty cleared it with a dainty hop.
- 47 So it went toward the slide. It was from the fun house, a long wavy ramp. The dogs were in no hurry to go down. They sunned themselves on the deck at the top of the slide.
- 48 Marty climbed the hay bales to the top. He sat and looked out over the fairgrounds and wagged his tail. I screamed, "Come on, Marty! C'mon boy!"
- 49 "Mar-ty! Mar-ty!"
- 50 I pointed to the finish line, where people waited with treats. "Marty, cookie!"
- 51 He dropped to his belly and slid down. His bulk stopped him just short of the end of the slide. He shook himself off and trotted toward the final straightaway.
- 52 Now that they saw the slide wasn't the end of the world, five dogs scrambled down it. Four flew past Marty for the finish line. The fifth, a floppy-eared hound, wanted Marty to play with him. He looped circles around Marty like a satellite. Marty kept going—until somebody threw a bunch of hot dogs onto the final stretch.
- 53 No way was Marty going to pass that up, but neither were the four dogs in the lead. They came back for the frankfurters and hunted the grass for any they might have missed. Marty ate on the way, galloping toward the line. Now everybody was screaming his name.
- 54 My 220-pound pig was in the lead, with thirty yards to go!
- 55 Twenty . . .
- 56 Fifteen . . .
- 57 Ten . . .

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- 58 The four dogs who had packed up charged past Marty and over the line.
- 59 Marty and his floppy-eared satellite were five yards from the line when the hound circled in front of him, a couple of feet shy of the finish, and then circled behind him.
- 60 Marty crossed the line, and an official draped a purple ribbon with 5's on it over that beautiful pig's neck.
- 61 I fell to my knees and hugged him. Pal kissed him, Mr. Lee slapped my back, Double was hollering I don't know what because I couldn't hear anything with all the cheering. Then one voice rang louder than the rest: "No sir, that ribbon's mine!"
- 62 He was the owner of the floppy-eared hound who'd just missed the fifth-place prize, whatever it was. "This is a *dog* race," he said. "No pigs allowed!"
- 63 He tried to take the ribbon from Marty, but the officials pushed him back. "The time to complain was before the race, not after your dog lost it," one of them said. . . .
- 64 "We're having a fun time here," the head official said. "Let's all be happy about the money we raised for the hospital, Taylor."
- 65 Mr. Taylor.
- 66 I *knew* he looked familiar. The Taylors' mailbox was less than two miles down the road from Maple Clutch, but the old man was such a hermit, I hadn't seen him in years. I knew his sons, sort of. The Taylor brothers were a lot older than I was. . . .
- 67 "You stole my prize, boy," Mr. Taylor said.
- 68 "Let's go, son," Double said.
- 69 "Renzo!" Chip-tooth Loretta Frietas just about tackled me. "Thank you!" she said. "If a pig can place in a dog race, anything's possible. I'm totally going out for volleyball again. They turned me down three times already, but as the saying goes, the fourth time's a charm."
- 70 It was actually the third time's a charm, but I said, "Hey Retta? You'll make it this time, I have a good feeling." I did, too.
- 71 The mayor called me to the stage and gave me the prize Marty won, a widescreen TV.



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72 “That one goes for \$419.99 at the Wal,”\* Double said. “They’ll let me return it no receipt, take it down ten percent for the restock, add the tax back in, you’re walking out of there with \$400 cash money in your pocket.”

73 “We only lost a hundred bucks!” Pal said.

74 “Yesss!” I said.

75 Her dad hugged us, and Double hugged some lady he didn’t know, and everybody was hugging everybody.

76 Juliette was a rust belt town like Kishux Falls, and people were struggling—but not today. Today they had hope. They had Marty.

\*Wal—a store

*Saving Marty* by Paul Griffin. Copyright © 2017 by Paul Griffin. Reprinted by permission of Dial Books for Young Readers, an imprint of Penguin Young Readers Group, a division of Penguin Random House LLC.

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**1** Which of the following ideas is **best** supported by paragraphs 7–11?

- Ⓐ Lorenzo feels nervous about playing his guitar.
- Ⓑ Lorenzo has doubts about playing in front of a crowd.
- Ⓒ Lorenzo spent a lot of money to build a practice course.
- Ⓓ Lorenzo has put a lot of effort into preparing for the race.

**2** Read the sentence from paragraph 11 in the box.

Marty hurdled and climbed and wove through the obstacles in record time, until he got to the last hitch, the slide.

Now read the dictionary entry in the box.

**hitch:** *n.* **1.** a limp or awkward walk **2.** a knot or fastener **3.** a quick jerk or pull **4.** a delay or problem

Which definition of ***hitch*** is used in the sentence from paragraph 11?

- Ⓐ definition 1
- Ⓑ definition 2
- Ⓒ definition 3
- Ⓓ definition 4

- 3 In paragraph 21, what is the **most likely** reason the word *pig* is in italics?
- Ⓐ to show that the man is unable to hear Lorenzo
  - Ⓑ to emphasize that the man knows Lorenzo is joking
  - Ⓒ to indicate that the man is surprised by what Lorenzo said
  - Ⓓ to prove that the man thinks it is the name of the animal Lorenzo is entering in the race
- 4 Based on the passage, why does the man at the registration desk mention a coyote in paragraph 26?
- Ⓐ to predict how a pig will behave in the race
  - Ⓑ to explain why a deposit is required to enter the race
  - Ⓒ to prove that wild animals have sometimes watched the race
  - Ⓓ to reveal that other unusual animals have been allowed to enter the race

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- 5 Based on the passage, what does paragraph 33 **best** show about Lorenzo?
- Ⓐ He is sure Marty can win the race.
  - Ⓑ He is confident Marty will not hurt anyone.
  - Ⓒ He is worried the dogs will misbehave around Marty.
  - Ⓓ He is worried Marty will not be able to defend himself.
- 6 In paragraph 35, what does the phrase “couldn’t see daylight” **mainly** emphasize?
- Ⓐ the size of the racecourse
  - Ⓑ the number of dogs running in the race
  - Ⓒ the time of day when the race is taking place
  - Ⓓ the number of people surrounding the racecourse

- 7 In the passage, what is the **main** purpose of paragraphs 55–57?
- Ⓐ to suggest that Marty is getting tired of running
  - Ⓑ to show that Marty is losing his lead in the race
  - Ⓒ to hint that there will be trouble at the finish line
  - Ⓓ to create suspense about how the race will end
- 8 Which sentence **best** summarizes the events of the race?
- Ⓐ Marty runs as fast as he can through the course and makes friends with the dogs.
  - Ⓑ Marty steadily works his way through the course while the dogs keep getting distracted.
  - Ⓒ Marty completes the obstacles in the course but turns back to eat hot dogs with the dogs.
  - Ⓓ Marty slowly finishes most of the course until both he and the dogs are discouraged by the slide.
- 9 What is the **most likely** reason the author tells the story from Lorenzo's point of view?
- Ⓐ to reveal Lorenzo's feelings about Marty and about events on the day of the race
  - Ⓑ to share Lorenzo's reasons for asking Pal and Double to go with him to the race
  - Ⓒ to include personal details about the owners of the dogs in the race
  - Ⓓ to leave out information about many details of the race

### 10 Part A

Which of the following is the main theme of the passage?

- Ⓐ Being kind is better than being right.
- Ⓑ Winning is more important than having fun.
- Ⓒ Changing the rules creates a sense of unfairness.
- Ⓓ Watching an unexpected success can be inspiring.

### Part B

Which detail from the passage **best** supports the answer to Part A?

- Ⓐ "Then one voice rang louder than the rest: 'No sir, that ribbon's mine!'" (paragraph 61)
- Ⓑ "'The time to complain was before the race, not after your dog lost it,' one of them said." (paragraph 63)
- Ⓒ "'Hey Retta? You'll make it this time, I have a good feeling.' I did, too." (paragraph 70)
- Ⓓ "Juliette was a rust belt town like Kishux Falls, and people were struggling—but not today. Today they had hope. They had Marty." (paragraph 76)

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- 11** Determine whether each detail **best** describes the conflict, the setting, or the resolution of the passage.

He wouldn't budge. (paragraph 15)

- Ⓐ conflict
- Ⓑ setting
- Ⓒ resolution

The course was on the football field. (paragraph 35)

- Ⓐ conflict
- Ⓑ setting
- Ⓒ resolution

Those dogs left Marty in the dust. (paragraph 40)

- Ⓐ conflict
- Ⓑ setting
- Ⓒ resolution

The mayor called me to the stage and gave me the prize Marty won, a widescreen TV. (paragraph 71)

- Ⓐ conflict
- Ⓑ setting
- Ⓒ resolution

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**For this question, you will write a narrative based on the passage(s). Write your narrative in the space provided on the next page. Your writing should:**

- **Use characters, settings, events, and other details from the passage(s).**
- **Use correct grammar, spelling, and punctuation.**

- 12** Based on *Saving Marty*, write a narrative that tells what will most likely happen the next time Lorenzo enters Marty into a race. Use what you know about the characters, setting, and events from the passage to write your narrative.

**Write your answer on the next page.**



*You have a total of one page on which to write your response.*

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Read the passage about an artist and then answer the questions that follow.

### Keiko Narahashi

from *Talking with Artists*



Keiko Narahashi was born on January 20, 1959.

- 1 As a child I spent a lot of time drawing. When I was four or five I had some Japanese fairy-tale books that I loved. I spent hours copying illustrations of the beautiful princess who lived on the moon (my favorite story). I tried hard to draw her face just like in the picture. I loved the way she looked, drawn simply, as shown here.



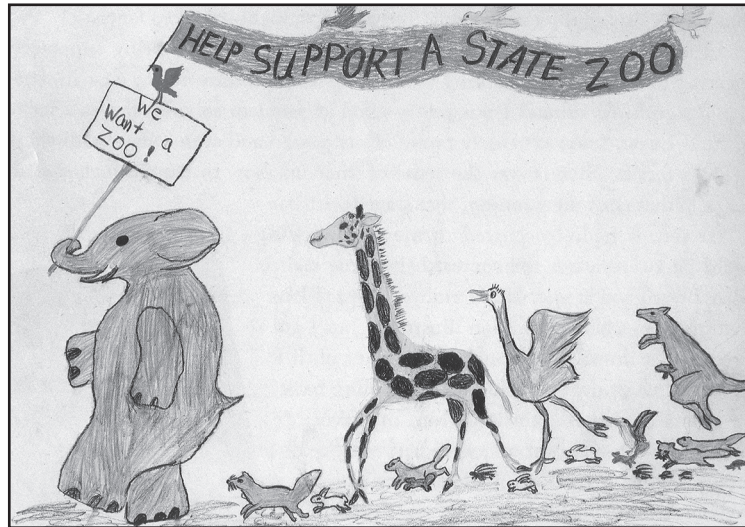
- 2 I practiced over and over, trying to get the lines just right so my princess would be as beautiful as the one in the book. I learned a lot about drawing by copying those pictures, like how to simplify complicated shapes—you don't have to put in every single detail. Even now I draw faces the same way!
- 3 I was born in Tokyo, Japan, and my family—my mother, father, and younger brother, Taro—moved to the United States when I was six. I started first grade in a new school in a new country. I didn't know one word of English! My teacher tried to teach me the names of colors by pointing to crayons and saying, "Red, blue, purple . . ."
- 4 I loved school, but it was frustrating not to be able to communicate easily with classmates. Sometimes, I got into trouble because I had to *do* things to express my feelings. When a boy took my shoes to tease me, I didn't know how to say, "Please give my shoes back." So I chased him, grabbed my shoes, and hit him with one. I was so mad! This wasn't the right way to behave, but frustration can lead to things like that. That year, I got an F in conduct on my report card.
- 5 But speaking English didn't matter in art. *That* was a different story. I was on equal footing when it came to lines, colors, and shapes. This was a "language" that I—and everyone else—understood. In fact, I was on better than equal footing because of the hours I'd spent practicing those princesses. It was much easier to express myself with a crayon or a paintbrush. When I drew, I didn't worry about finding the right words or doing the wrong thing; I felt confident and focused. I felt great!
- 6 I drew and painted all through childhood, long after I had mastered English. For a while I drew only horses (palominos were my favorite). I wrote and illustrated stories, mostly about wild horses with mountain lions as the bad guys. Later, I drew teenage girls in neat outfits. It was the early 1970s so my fashion drawings showed bell bottoms,\* "peasant" blouses, beaded headbands, and long, long hair—very funny-looking now, but then I thought it looked fantastic!

\*bell bottoms—pants that are narrow at the top and wide near the ankles

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- 7 In fourth grade I entered a poster contest that aimed to bring supporters together for a new zoo. Working to come up with an idea for my first illustration assignment, I found I was pretty good at problem solving. It was a lot of fun and I won. I was extremely proud of my poster, and even today I still think it looks terrific! But it was the sense of knowing how to handle such a challenge, rather than the winning, that stayed with me.



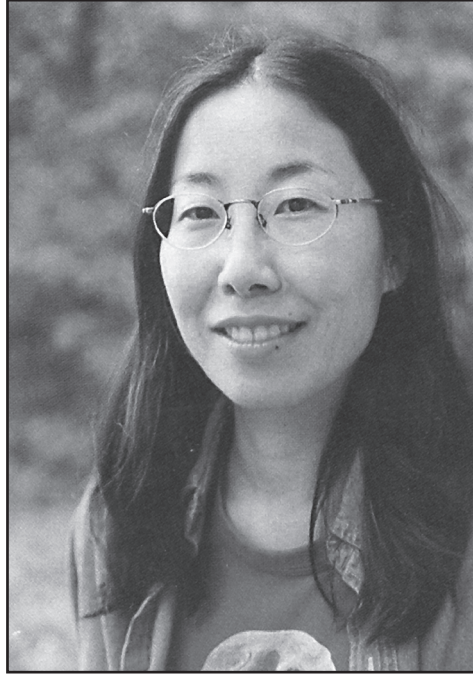
Zoo Parade. Age 10. Crayon and pencil, 28 x 22".

- 8 At ten, it hadn't occurred to me that drawing could be a career, but the contest helped me realize what I was good at and what I enjoyed most. I later thought about being a fashion illustrator, but I got tired of just drawing fashionable girls. Not until I had children of my own did I start thinking back on how I copied illustrations from my favorite picture books and how much it had meant to me. It seemed natural as an adult to try making my own picture books.

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- 9 Today I still spend a lot of time drawing, just as I did as a child. Drawing and painting still do for me what it did for me back then as a confused first-grader in a strange, new country—it helps me to figure out who I am and to communicate with the world.



Keiko Narahashi as an adult

"Keiko Narahashi" by Pat Cummings, from *Talking with Artists*, Volume Three. Copyright © 1999 by Keiko Narahashi. Reprinted by permission of Clarion Books, an imprint of Houghton Mifflin Harcourt Publishing Company.

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- 13 According to the passage, how did Keiko first learn to draw?
- Ⓐ by watching an artist in Japan
  - Ⓑ by recreating pictures from books
  - Ⓒ by taking a class in the United States
  - Ⓓ by following directions from a teacher
- 14 Based on the passage, what was the **main** challenge Keiko faced when she moved to the United States?
- Ⓐ completing difficult schoolwork
  - Ⓑ getting teachers to notice her art
  - Ⓒ learning to draw with different art supplies
  - Ⓓ communicating with others using a new language

### 15 Part A

Read the dictionary entry in the box.

**conduct:** *n.* **1.** manner of personal behavior **2.** style of leadership  
*v.* **3.** to transmit energy or heat **4.** to guide or manage

Which definition of **conduct** is used in paragraph 4?

- Ⓐ definition 1
- Ⓑ definition 2
- Ⓒ definition 3
- Ⓓ definition 4

### Part B

Which detail from the passage **best** supports the answer to Part A?

- Ⓐ "I didn't know one word of English!" (paragraph 3)
- Ⓑ "Sometimes, I got into trouble because I had to *do* things to express my feelings." (paragraph 4)
- Ⓒ "But speaking English didn't matter in art." (paragraph 5)
- Ⓓ "It was much easier to express myself with a crayon or a paintbrush." (paragraph 5)

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- 16 Read the sentence from paragraph 6 in the box.

For a while I drew only horses (palominos were my favorite).

What is the purpose of the words inside the parentheses?

- Ⓐ They provide a specific example.
  - Ⓑ They explain a new idea.
  - Ⓒ They introduce a theory.
  - Ⓓ They offer a translation.
- 17 Based on paragraph 8, what is **mainly** suggested about Keiko later in her life?
- Ⓐ She chose to draw animals instead of people.
  - Ⓑ She hoped her children would become artists.
  - Ⓒ She wanted her work to feel more meaningful to her.
  - Ⓓ She realized she was too old to become a fashion illustrator.



- 18** What is the **main** effect of the first-person point of view in the passage?
- Ⓐ It persuades the reader to form an opinion.
  - Ⓑ It encourages the reader to write a biography.
  - Ⓒ It helps the reader understand a personal experience.
  - Ⓓ It convinces the reader that the information presented is accurate.
- 19** Based on the passage, with which statement would Keiko **most likely** agree?
- Ⓐ Making art can help you find new friends.
  - Ⓑ Drawing well requires many hours of lessons.
  - Ⓒ Moving to a new place has many positive effects.
  - Ⓓ Doing an activity you enjoy can lead to a rewarding career.

**Grade 5 English Language Arts**  
**Spring 2022 Released Operational Items**

<b>PBT Item No.</b>	<b>Page No.</b>	<b>Reporting Category</b>	<b>Standard</b>	<b>Item Type*</b>	<b>Item Description</b>	<b>Correct Answer (SR)**</b>
1	9	<i>Reading</i>	RL.5.5	SR	Identify what a given section of a passage shows about a character.	D
2	9	<i>Language</i>	L.5.4	SR	Determine which meaning of a multiple-meaning word is used in a passage.	D
3	10	<i>Language</i>	L.5.3	SR	Identify the effect of italicized words in a given section of a passage.	C
4	10	<i>Reading</i>	RL.5.5	SR	Explain how a specific scene contributes to the development of a passage.	D
5	11	<i>Reading</i>	RL.5.1	SR	Make an inference about a character based on details from a passage.	B
6	11	<i>Reading</i>	RL.5.4	SR	Determine the effect of figurative language in a passage.	D
7	12	<i>Reading</i>	RL.5.5	SR	Determine the purpose of given paragraphs in a passage.	D
8	12	<i>Reading</i>	RL.5.2	SR	Identify a sentence that summarizes a section of a passage.	B
9	12	<i>Reading</i>	RL.5.6	SR	Determine the effect that the point of view has on a passage.	A
10	13	<i>Reading</i>	RL.5.2	SR	Determine a theme of a passage and choose evidence from the passage that best supports the theme.	D;D
11	14	<i>Reading</i>	RL.5.5	SR	Determine which details from a passage describe elements of the plot of the passage.	A;B;A;C
12	15	<i>Language, Writing</i>	L.5.1, L.5.2, L.5.3, W.5.3, W.5.4	ES	Write a narrative describing what happens next in a passage.	
13	21	<i>Reading</i>	RI.5.1	SR	Identify information explicitly stated in the text.	B
14	21	<i>Reading</i>	RI.5.3	SR	Identify a challenge that an individual describes in a passage.	D
15	22	<i>Language</i>	L.5.4	SR	Determine which meaning of a multiple-meaning word is used in a passage and choose evidence from the passage to support the meaning.	A;B
16	23	<i>Language</i>	L.5.3	SR	Determine the purpose of parenthetical information.	A
17	23	<i>Reading</i>	RI.5.8	SR	Identify an idea developed by a given section of a passage.	C
18	24	<i>Reading</i>	RI.5.6	SR	Identify how the narrator's point of view supports understanding of a passage.	C
19	24	<i>Reading</i>	RI.5.2	SR	Determine which statement an individual from a passage would agree with.	D

\* ELA item types are: selected-response (SR) and essay (ES).

\*\* Answers are provided here for selected-response items only. Sample responses and scoring guidelines for any essay items will be posted to the Department's website later this year.

**Grade 5 English Language Arts**  
**Spring 2022 Unreleased Operational Items**

<b>PBT Item No.</b>	<b>Reporting Category</b>	<b>Standard</b>	<b>Item Type*</b>	<b>Item Description</b>
20	<i>Language</i>	L.5.5	SR	Identify a word relationship in context.
21	<i>Reading</i>	RI.5.5	SR	Determine the purpose of paragraphs in a passage.
22	<i>Language</i>	L.5.5	SR	Determine the meaning of figurative language in a passage.
23	<i>Reading</i>	RI.5.4	SR	Determine the meaning of a word in context.
24	<i>Reading</i>	RI.5.8	SR	Identify information that supports a specific point in an article.
25	<i>Language</i>	L.5.4	SR	Determine the meaning of a word in context.
26	<i>Reading</i>	RI.5.3	SR	Identify an event that occurred in an article.
27	<i>Reading</i>	RI.5.8	SR	Identify the feeling developed in a section of an article and choose evidence from the article that best supports the answer.
28	<i>Reading</i>	RI.5.2	SR	Identify a summary of an article.
29	<i>Reading</i>	RI.5.9	SR	Compare information from a passage and an article about similar topics.
30	<i>Reading</i>	RI.5.6	SR	Identify whether ideas are presented in a passage, an article, or both.
31	<i>Language, Writing</i>	L.5.1, L.5.2, L.5.3, W.5.2, W.5.4	ES	Write an essay that explains the feelings of individuals in a passage and an article. Use information from the passage and the article as evidence.

\* ELA item types are: selected-response (SR) and essay (ES).