



New York State
EDUCATION DEPARTMENT
Knowledge > Skill > Opportunity

New York State Testing Program
Grade 6
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 6 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 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 6 Passages

Passage Title	Word Count	Lexile	Flesch-Kincaid	ATOS	Qualitative Review
Excerpt from <i>Insignificant Events in the Life of a Cactus</i>	761	970	6.7	6.3	Appropriate
Excerpt from <i>The Bat Scientists</i>	687	980	7.3	6.6	Appropriate
Excerpt from <i>Greenglass House</i>	668	970	7.1	7.0	Appropriate
Excerpt from <i>A Legend of the Wooden Shoes</i>	778	920	5.2	6.5	Appropriate
Excerpt from <i>Thomas Jefferson Builds a Library</i>	426	930	7	6.4	Appropriate
Excerpt from <i>In Omaha, A Library with No Books Brings Technology to All</i>	428	990	8.1	8.0	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
2 nd –3 rd	2.75 – 5.14	42 – 54	1.98 – 5.34	420 – 820	3.53 – 6.13	0.05 – 2.48
4 th –5 th	4.97 – 7.03	52 – 60	4.51 – 7.73	740 – 1010	5.42 – 7.92	0.84 – 5.75
6 th –8 th	7.00 – 9.98	57 – 67	6.51 – 10.34	925 – 1185	7.04 – 9.57	4.11 – 10.66
9 th –10 th	9.67 – 12.01	62 – 72	8.32 – 12.12	1050 – 1335	8.41 – 10.81	9.02 – 13.93
11 th –12 th	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 6

March 29–31, 2022

RELEASED QUESTIONS

Excerpts from *Insignificant Events in the Life of a Cactus*. Text © 2017 by Dusti Bowling. Used courtesy of Sterling Publishing Co., Inc.

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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 7.

Aven, a girl born without arms, feels nervous about performing with a group during an arts festival.

Excerpt from *Insignificant Events in the Life of a Cactus*

by Dusti Bowling

- 1 I walked outside and was disappointed to find people weren't already pouring in at the entrance—and more disappointed that Connor wasn't out there. Around ten o'clock, a few people trickled in. As the morning wore on, the trickle became a steady flow.
- 2 The Flap-Jackeroos started playing on the newly cleaned stage around noon. I had no idea what to expect of breakfast entertainers, but they weren't bad. And except for a song about bacon or eggs benedict thrown in here and there, they mostly played normal country music.
- 3 By late afternoon, the parking lot was fuller than it had ever been. I wandered around, enjoying the festivities and talking to the vendors¹ about their art.
- 4 I found Zion, and we ate an obscene amount of junk food together in the rodeo arena. He was normally so strict about what he ate, so I was glad to see him relax a bit about that.
- 5 We watched the large group of kids in the petting zoo. Some of them even gave Spaghetti a little attention, though he didn't seem to care much.
- 6 I introduced Zion to Josephine and Henry, shot a rubber snake at the shooting range, and even stuck my face through a wooden painting of a cactus so Zion could take a picture. . . .
- 7 At six o'clock, I left Zion and made my way into the apartment to get changed for the evening events. Mom and I had gone shopping together the day before to pick out a new dress for the festival, and she had laid it out on my bed for me, perhaps worried I might pick something else to wear at the last minute.

GO ON

- 8 With a thumping heart, I carefully slipped the dress over my head and shimmied it down, tugging at the bottom with my toes. It took me a few minutes to get it all straightened and smoothed out. I stood up and looked at myself in the mirror over my dresser. . . .
- 9 I gazed at myself in the mirror, wondering if I was really going to go out in front of other people looking like this. . . .
- 10 The sky looked like cotton candy as I made my way downstairs. I loved all the sounds and smells of the festival—corn dogs and kettle corn and chili and funnel cakes. Walking over to the Flap-Jackeroos, I ran into Jessica and a large group of girls from soccer. . . .
- 11 As they walked behind me, I spotted Zion sitting at a table by himself, munching on a box of popcorn. I walked with the girls over to him and introduced them. He mumbled a hello to the girls as he stared at his feet and tried to hide his popcorn behind his back.
- 12 I made my way to the stage and stood at the bottom of the steps. When the lead singer of the Flap-Jackeroos saw me, he told the audience they had a special accompaniment, and I walked up the stairs to join them. He placed my guitar in front of a chair on the stage for me, and I sat down.
- 13 But it wasn't my guitar. It was the guitar we had found in the storage room hidden under the old desk. It was the guitar that had belonged to my mother. It had been cleaned, repaired, and restrung. I looked out into the audience and saw my parents watching me. Mom put her fingers to her mouth and blew me a kiss. I slipped my feet out of my flowery flats and carefully plucked at a string with one not quite steady toe.
- 14 We played "Tumbling Tumbleweeds," which I had been feverishly practicing all week, even though my part was quite simple. A large audience formed to watch as we played, and I saw that all their eyes were on me—me in my strappy pink dress. Me in my mother's necklace, playing my mother's guitar. Me with terribly flushed cheeks, beaming as the lead singer winked at me while we played. I looked out into the crowd and saw Jessica and the other girls watching me with excited faces. I saw Zion smiling and waving and I nodded back. I saw my parents, arms around each other, swaying to the music. . . .

15 As the fireworks exploded over the lights of the city—millions of lights for millions of people—I didn't feel so insignificant anymore. I felt as big as the giant saguaro² beside me. I felt like I was shining, and this time I thought maybe it wasn't just the moon. Maybe the light was in me.

¹**vendors:** people who sell things

²**saguaro:** a kind of cactus that is often 15 feet tall, and can sometimes grow much taller

GO ON

1 How does paragraph 9 contribute to the development of a theme in the story?

- A by suggesting that Aven often observes herself
- B by describing the care Aven puts into her appearance
- C by showing Aven is worried about what people think
- D by illustrating how Aven prepares herself for a performance

2 How does paragraph 13 **mainly** develop the character of the narrator?

- A by informing the reader that the guitar belonged to the narrator's mother
- B by telling the reader that the narrator found the guitar in a storage closet
- C by informing the reader that the narrator's parents were watching her
- D by telling the reader about the type of shoes the narrator wears while performing

3 What is the effect of the narrator's repetition of the word "me" in paragraph 14?

- A She thinks the audience is impressed with her ability to play the guitar.
- B She hopes people will notice the objects which belong to her mother.
- C She thinks it is remarkable that she is performing in front of an audience.
- D She hopes that people appreciate how much she practiced during the week.

4 What does the word “insignificant” mean as it is used in paragraph 15?

- A talentless
- B brave
- C unimportant
- D accepted

5 Which phrase from paragraph 15 **best** conveys a theme of the story?

- A “the fireworks exploded”
- B “the lights of the city”
- C “millions of people”
- D “the light was in me”

6 Which detail **best** represents how Aven changes at the end of the story?

- A “. . . plucked at a string with one not quite steady toe.” (paragraph 13)
- B “. . . I saw that all their eyes were on me . . .” (paragraph 14)
- C “. . . arms around each other, swaying to the music.” (paragraph 14)
- D “I felt as big as the giant saguaro . . .” (paragraph 15)

GO ON

7

Read this phrase from paragraph 15.

I felt like I was shining . . .

Which sentence **best** represents the meaning of this phrase?

- A Aven feels proud of who she is.
- B Aven is looking forward to more performances.
- C Aven understands she is more important than others.
- D Aven is relieved the audience enjoyed her performance.

GO ON

Directions
Read this article. Then answer questions 8 through 14.

Excerpt from *The Bat Scientists*

by Mary Kay Carson

From Nature Boy to Batman

- 1 Merlin Tuttle can't remember a time when nature didn't fascinate him. Even as a little kid he collected seashells, brought home toads, and kept a journal of his wildlife observations. "I happened to get especially interested in bats beginning when I was about nine," says Merlin. He came across some bats living in an old cabin. That started him researching and reading about bats. When Merlin was a teenager, his family moved to Tennessee. Their new home just happened to be near a bat cave. "I caught some and identified them in a book," remembers Merlin. They were gray bats. "The book said that this was a species that lived in the same cave year round and didn't migrate." After a year of watching when the bats entered and exited the cave, Merlin figured out that the books were wrong. These gray bats weren't there all year—they migrated.
- 2 Armed with what he'd learned, high school kid Merlin Tuttle convinced scientists at the Smithsonian Institution that they might be wrong. "They gave me several thousand bat bands and said, 'Why don't you go back and band them and see if you can figure out where they go,'" remembers Merlin. Bat bands are small metal clips with identification numbers on them. The bands fit around a bat's winged arm like a bracelet. Merlin Tuttle ended up studying gray bats for many years. He visited their caves all across the southeastern United States through college and after he became a bat scientist. "I eventually banded over forty thousand bats and traced some of the migrants all the way from Florida to the Virginia border," said Merlin. Because of his research, books had to be rewritten to say that gray bats not only migrate, but also often travel a really long way.

From Scientist to Conservationist

- 3 Merlin kept studying bats and other animals through college. He eventually got an advanced degree in mammalogy, the study of mammals, the kind of animals bats are. While Merlin became a respected bat scientist in the 1970s, bats themselves got very little respect. Merlin traveled around the world studying bats—Africa, Asia,

GO ON

Latin America, and North America. “Everywhere I went, people were killing bats in large numbers just out of ignorance,” says Merlin. Many people are afraid of bats. Bats live in dark spooky places like caves and abandoned buildings, and only come out at night. Merlin saw bat caves dynamited or bulldozed shut. Misguided farmers told him they killed bats to protect their fruit trees or crops. Even the caves where Merlin studied gray bats were under attack. In 1976 Merlin visited an Alabama cave that was once home to 250,000 gray bats. What he found shocked him. All the bats were gone. Inside the cave were sticks, stones, rifle cartridges, and fireworks wrappers.

- 4 Merlin Tuttle decided he had to do something to help the bats he loved to study, so he started an organization in 1982. It wasn’t easy. “When I started Bat Conservation International (BCI), most people would’ve rather paid to kill a bat than to save one,” says Merlin. “They ranked between cockroaches and rattlesnakes in opinion polls.” People misunderstand bats. They mistakenly believe that bats are blind, fierce, disease-carrying, scary critters that want to bite. So Merlin set out to educate people about how gentle, amazing, and important bats really are.
- 5 Photography quickly became an important tool. “People fear most what they understand least,” explains Merlin. Bats are misunderstood partly because they are hard to see. Bats fly at night and spend the day in dark places. When Merlin started writing books about bats, most photographs showed bats with snarling teeth held up by their wings. Merlin knew the bats in the photographs looked frightening because they were scared and stressed. So he started taking his own photographs of bats at ease—bats just being bats. His stunning natural photos soon showed up in magazines and books. The photos of bats flying, eating nectar, catching fish, and caring for pups helped people see bats for what they really are—and want to save them.

8

Which statement represents a central claim of the article?

- A Environments often influence career choices.
- B Bats are misunderstood creatures who need protecting.
- C Photographs can help people overcome their fears of the unknown.
- D Bats often travel a great distance when they migrate.

9

What does the information presented in the last two lines of paragraph 3 illustrate?

- A People forced the bats to leave the cave.
- B Bats had already migrated to another place.
- C People enjoyed using the cave for activities.
- D Bats left the cave because of the amount of garbage.

10

Why does the author use words like “Misguided” (paragraph 3) and “misunderstand” (paragraph 4) in the article?

- A to suggest that bats have been the victims of myths
- B to emphasize why a solution to bat removal is needed
- C to explain why many bats travel great distances every year
- D to indicate that books do not always give accurate information about bats

GO ON

11

Read this sentence from paragraph 3.

“Everywhere I went, people were killing bats in large numbers just out of ignorance,” says Merlin.

Which quotation from the article **best** explains the cause of the “ignorance” described by Merlin?

- A “. . . Merlin figured out that the books were wrong.” (paragraph 1)
- B “Many people are afraid of bats.” (paragraph 3)
- C “What he found shocked him.” (paragraph 3)
- D “Bats fly at night and spend the day in dark places.” (paragraph 5)

12

What is the **main** way paragraph 5 helps develop ideas in the article?

- A by explaining the habits of bats during daytime hours
- B by describing the stress bats often experience
- C by explaining why Merlin is interested in bat photographs
- D by describing how Merlin helps people better understand bats

- 13** Which detail would be **most** important to include in a summary of the article?
- A** Merlin Tuttle studied bats and helped educate the public about their importance.
 - B** Farmers told Merlin Tuttle that bats were bad for their fruit trees and crops.
 - C** Merlin Tuttle earned a degree in advanced mammalogy when he was in college.
 - D** People told Merlin Tuttle they were afraid of bats when he talked to them.

- 14** How does the author develop an important idea in the article?
- A** by describing Merlin’s discovery of gray bat migration, which shows how ideas can change
 - B** by referring to traditional photographs of bats, which make bats appear to be threatening
 - C** by describing Merlin’s effort to inform people about bats, which shows the importance of education
 - D** by referring to caves where bats live, which indicates that ideas may sometimes be based on fear

Directions
Read this story. Then answer questions 22 through 28.

On a snowy night at his family inn, Milo makes an unusual discovery.

Excerpt from *Greenglass House*

by Kate Milford

- 1 It looked like a blue leather wallet, only bigger. Milo climbed down onto the rails behind the car and picked it up.
- 2 And that’s how he found the first map.
- 3 It was tucked into the left-hand pocket of the leather wallet, folded into quarters. The paper was old and green-tinged, the way the copper pots in the inn’s kitchen were tinted green from verdigris—only Milo had never seen paper turn green like that. He unfolded it carefully with cold fingers. It was brittle and delicate and didn’t look as if it could stand much more folding and unfolding, but he could tell it had once been thick and expensive. Milo held it up so that the light from the closest lamp post shone through, and he could just make out a watermark:¹ it looked like a wrought-iron gate, but slightly warped and wrenched out of its original shape.
- 4 It was then, with the page lit up from behind, that Milo realized what he was looking at. He turned and hopped across the rails to the shed that housed the big winch, turned on the overhead light, and held the paper up again to get a better look. . . .
- 5 Milo knew a thing or two about maps. This, of course, came from twelve years of growing up around smugglers and sailors. And as he stared at the paper in his hands, he realized it reminded him of a very specific sort of map, one that he saw fairly often. It looked like a nautical chart, the kind that ships’ navigators use.
- 6 Yes, a nautical chart. That was exactly what it was, with the shadings of blue and the green dots meant to represent the different depths of the waterway. The bird shape must be the compass rose, which would mean the wing with the arrow was supposed to be pointing north.
- 7 He turned the page so that the arrow pointed up, but that didn’t make the waterway any more familiar. He turned it again and again, trying to find the orientation that would transform it into something recognizable: the Skidwrack River, or the Magothy Bay it emptied into, or one of the Skidwrack’s inland tributaries. But no matter which way he held the map, it didn’t look like any river or bay Milo knew of.

GO ON

- 8 Then, outside in the pavilion, he heard a voice muttering curses. He put his eye to the crack between the door and its frame. A person wrapped in a heavy coat crossed Milo's view, head hunched low into the collar. A short, sharp breeze kicked up, swirling snow around the figure. It wasn't his mother or father, but between the snow and the twinkling lights, he couldn't quite work out which of the guests it was.
- 9 The person strode out of view and back in again, making a circuit of the pavilion, then hopped down onto the tracks inside it. Milo heard footsteps crunching over the stones between the steel rails.
- 10 He or she had to be looking for the leather wallet Milo had just found. The logical thing to do would be to step out and announce that he'd found it. It was, after all, the property of one of the guests, and at some point, he was going to have to give it back. Still, when the dark shadow swung itself back up off the tracks, something made Milo edge deeper into the shed and tuck himself as far behind the winch as he could.
- 11 He held his breath and waited. Long minutes passed without any sound from outside. As quietly as he could, he refolded the map and tucked it inside the leather wallet. He slipped it into his other back pocket, making certain it was hidden by his coat. Then, when he was sure, absolutely sure, that he was alone in the pavilion again, he crept out of the shed. Whoever it had been, he or she had left footprints, but already the swirling snow was busy erasing them.

¹**watermark:** a faint design placed on paper that can only be read when held up to a light

22 What does the word “brittle” mean as it is used in paragraph 3?

- A** very valuable
- B** cold to the touch
- C** easily broken
- D** hard to read

23 How does Milo respond to the discovery of the map?

- A** with slight nervousness
- B** with intense curiosity
- C** with extreme astonishment
- D** with mild amusement

24 How does the plot change in paragraphs 8 through 10?

- A** Someone arrives in search of Milo.
- B** Milo hides the wallet in the shed.
- C** Someone arrives in search of the wallet.
- D** A guest departs because of the snow.

25 Read this quotation from paragraph 10.

Still, when the dark shadow swung itself back up off the tracks, something made Milo edge deeper into the shed and tuck himself as far behind the winch as he could.

What effect does this quotation have on the tone of the story?

- A It adds to the mysterious tone.
- B It introduces a judging tone.
- C It creates a discouraged tone.
- D It establishes a concerned tone.

26 How do Milo's actions in paragraphs 9 through 11 contribute to the development of the plot?

- A by revealing his intention to keep the wallet
- B by showing that he fears the guest in the pavilion
- C by suggesting that he knows there are more maps
- D by emphasizing his preference for being alone

27 The author **mainly** develops Milo's point of view by

- A expressing Milo's opinion about where the map leads
- B revealing Milo's thoughts about his discovery and the guest
- C commenting on Milo's decision to keep the wallet
- D explaining Milo's unwillingness to communicate with the guest

GO ON

28

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

- A Milo notices that the paper has a watermark.
- B Milo turns the map so that the compass rose points north.
- C Milo sees that the guest is wearing a heavy coat.
- D Milo hides in the shed until the person outside leaves.

Grade 6
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 6

March 29–31, 2022

RELEASED QUESTIONS

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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 story. Then answer questions 36 through 38.

Excerpt from *A Legend of the Wooden Shoes*

by Robert San Souci

- 1 Long ago, Holland was covered with forests. Pine, birch, and ash trees grew in abundance. But the most favored was the oak. It provided acorns, which the forest dwellers ate roasted, boiled, mashed, or ground into meal that they baked into a kind of bread. The sturdy wood was used to build houses and boats. Oak bark was used to tan hides for leather. Humans even believed the trees had the power to heal, and they often laid sick people near the trunks hoping they would be cured.
- 2 For countless years, people lived in the forests. But, as time went on, they began to build cities and towns, clear lands for fields and pastures, and replace the wild woods with orchards and gardens. Faster and faster the greenwoods were cut down.
- 3 Now it happened there was a certain carpenter who bitterly mourned the loss of his beloved forests. He loved the oaks most of all. He even gave his family the name van Eyck (pronounced “Ike”), as eyck is Dutch for “oak.”
- 4 One day, while he sat sadly on his doorstep, considering that there might soon be no oaks left in Holland, van Eyck saw two tree spirits approaching, hand in hand. They were dainty little creatures, almost girlish—though he knew well that such sprites were as old as the oldest forest. One he recognized as a moss maiden, and the other as a tree elf.
- 5 “Go to your ancestral oak in the heart of the forest,” said the moss maiden.
- 6 “We know how sad you are,” added the tree elf, “but the oak has a message of hope for you.”
- 7 Then the two laughed prettily and vanished.
- 8 The carpenter knew exactly which tree they meant. There was a magnificent, ancient oak deep in the forest that his father, his grandfather, and all of his ancestors had loved and allowed no one to cut down. When he stood beneath its spreading branches, the

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leaves overhead began to rustle. The sound shaped itself into words. “You must stop mourning,” the tree told him. “I and my fellow oak trees must pass away. But, in time, we will return and furnish your children and your children’s children with warmth, comfort, and wealth.”

9 “How can this be?” the carpenter wondered.

10 “Don’t worry. The promise will be kept,” the voice assured him. Then the leaves ceased their rustling.

11 As he started home, he saw the moss maiden and tree elf on the path before him.

12 “Tonight, cut two pieces of oak wood each about a foot long,” the moss maiden instructed him.

13 “Dry them well,” said the tree elf, “then leave them on the kitchen table when you go to bed.”

14 Then they vanished into the green shade.

15 Puzzled, the carpenter nonetheless did what they said. When he returned home, he went to his woodshed and prepared the two lengths of wood. That night, before the family retired, he set the wood blocks side by side on the table.

16 In bed, the carpenter dreamed he saw two sprites come through the window into his kitchen. One was a kabouter, a dark and ugly gnome, who carried a box of tools. The other, an elf, whose skin seemed to glow, began to speak to his companion, clearly instructing him. Using a hatchet, augur, chisel-like knife, and plane, the gnome shaped the wood blocks into shoes. Then the two climbed out the window and disappeared.

17 In the morning, the man found a pair of wooden shoes, just like in his dream, though there was no trace of wood shavings to be seen. They had the sweet fragrance of oak. Smooth inside and out, they had sturdy heels and smartly pointed toes. Trying them on, he found they were unsteady on the wooden kitchen floor. But when he stepped outside, he found them light, easy to walk in, and pleasant to his feet. Wandering a bit, he found they were ideal for walking in fields, on soft soil, even in the mud. And they kept out water far better than leather shoes could.

18 Recalling his dream, he went to the blacksmith and had the man shape him a set of tools just like the elfin craftsman in his dream had used.

19 When he returned home, he set to work carving shoes for his wife and children, who loved them, too. . . .

- 20 When their friends and neighbors saw the family wearing their comfortable and practical wooden shoes, they begged the carpenter to make them some. In short order, the demand grew so that the carpenter set up a klompenwinkel, a wooden shoe store, in town. Soon he and his family were rich beyond his wildest dreams.

GO ON

Directions
Read this article. Then answer question 39.

Excerpt from *Thomas Jefferson Builds a Library*

by Barb Rosenstock

- 1 Tom gobbled books the way a starving man eats. Before he turned six, people said he'd read every book in his father's library. . . .
- 2 Tom married, and he read. He built a house, and he read. And Tom made sure his children read, too.
- 3 Jefferson designed his home, Monticello, on a hilltop outside Charlottesville, Virginia. At first, the library was located on the second floor. But later, Jefferson moved it downstairs as part of his private rooms for reading, writing, drawing, and sleeping. . . .
- 4 Tom belonged in that library at Monticello. He never wanted to leave his wife, Martha, his children, his farm, or his books. But when the colonists wanted their freedom from England, the people of Virginia needed someone smart to represent them.
- 5 Guess who they picked?!
- 6 At the Continental Congress in Philadelphia, Tom used all he knew, from all the books he'd read, to write the Declaration of Independence. These words started a new country, the United States of America. Now, many famous folks knew Thomas Jefferson—that tall redhead, standing off in the corner, reading. . . .
- 7 Tom packed his memories and traveled across the ocean for the first time. . . .
- 8 When he wasn't busy with kings and courtiers, Tom shopped for new books—from Paris, Amsterdam, Frankfurt, Madrid, and London—in languages he knew (English, Latin, Greek, Italian, French, Spanish, Anglo-Saxon) and languages he wished to know (German, Dutch, Bengali, Arabic, and Welsh).
- 9 Booksellers loved to see Thomas Jefferson. He bought books from those he liked and those he didn't, in shops or street markets, for pennies or pounds. A few cost more

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than a working man made in a lifetime.

10 Tom bought two thousand books in five years, more than a book a day. . . .

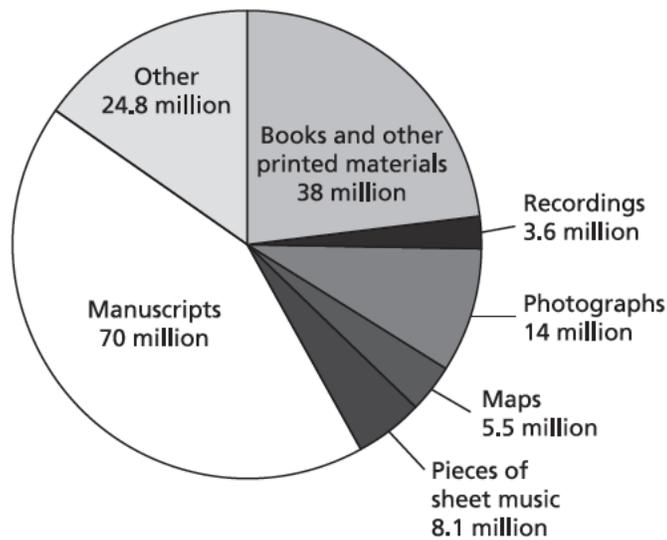
11 In 1805, Jefferson estimated that, in thirty-four years of collecting, he had spent \$15,000 on books for his library, more than a quarter of a million dollars in today's money. . . .

12 In 1814, England and the United States were at war again. British soldiers invaded Washington and set fire to the Capitol. Tom heard the terrible news: They'd burned the Library of Congress. Three thousand precious books, gone forever.

13 After fifty years of collecting, Tom owned more books than just about anyone else in America. He couldn't let his country go without a library. Guess what he did?!

14 He sorted, and he read. He labeled, and he read. He wrapped, and he read. And sent his books to Washington, D.C. Jefferson planned the exact route that the ten wagons took from Monticello to Washington. Each wagon carried about one ton of books. . . .

**THE LIBRARY OF CONGRESS COLLECTION TODAY:
MORE THAN 164 MILLION ITEMS.**



Source of data: Library of Congress

Directions
Read this article. Then answer questions 40 through 42.

Do Space is the name of a technology library located in Omaha, Nebraska.

Excerpt from *In Omaha, A Library With No Books Brings Technology to All*

by Bill Kelly

- 1 There are no books in this library. Instead it’s jammed with high-end technology that it provides free to the public.
- 2 As director Rebecca Stavick tells visitors, it’s a logical evolution from traditional libraries.
- 3 “I’ve always thought of libraries as places full of tools. Books are tools, scrolls are tools, computers are tools,” she says. “This vision of bringing technology to everyone in the community, it just gets people very excited.”
- 4 Taxpayers didn’t fund this library. Instead, Heritage Services, a coalition¹ of Omaha philanthropists,² donated \$7 million to renovate the building—which had been a Borders bookstore—and pay for computers, 3-D printers and the Internet bandwidth. Sue Morris speaks for the donors.
- 5 “With 1 [gigabit³] minimum, to go up to 10 gig, to have that in a public building that’s free?” she says. “That’s really amazing; that is unheard of anywhere.”
- 6 That computing power also makes it a launchpad for entrepreneurs.⁴
- 7 “We know people run businesses out of this building, and we’re OK with that,” Morris says.
- 8 Hans Bekale is among them.
- 9 “This is probably the biggest dream of any developer, anybody in this space, to have a place like this, right?” he says. “Because this is our modern-day office.”
- 10 Bekale manages his small multimedia business from Do Space. He says technology attracted him, as well as the informal community of creative people who hang out there.

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11 “I would be locked into my office, just sort of myself, right? Not hearing fresh ideas,” he says. “Some of the simplest and the most innovative things that I’ve thought of just happened through conversation.”

12 Across the country, other libraries are expanding their tech options, from 3-D printers to video equipment. Susan Benton of the Urban Libraries Council says the Omaha experiment takes the concept to a new level.

13 “To be sure, other public libraries are looking at this,” Benton says. “The density of the technology, and the scope and the ability for a variety of programming to be going on at the same time, in one space, is unique.”

14 It can be loud at Do Space, and the range of activity under way is a little disorienting—from enthusiastic little kids gaming in front of a giant flat screen to classes for the blind on using home computers.

15 High school student Frank Fu uses the laser cutter and 3-D printer to design jewelry he sells online.

16 “The people that you meet at the Do Space, it’s diverse,” he says. “You never know if they’re going to become your next business partner or your next best friend.”

¹**coalition:** group

²**philanthropists:** people who give large sums of money to good causes

³**gigabit:** a very large unit of information

⁴**entrepreneurs:** people who start their own businesses

GO ON

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Planning Page

You may PLAN your writing for question 42 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 17 and 18.



Grade 6
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 6 Released Questions

Question	Type	Key	Points	Standard	Subscore	Multiple Choice Questions	Constructed Response Questions	
						Percentage of Students Who Answered Correctly (P-Value)	Average Points Earned	P-Value (Average Points Earned ÷ Total Possible Points)
Session 1								
1	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.6.2	Reading	0.78		
2	Multiple Choice	A	1	CCSS.ELA-Literacy.RL.6.5	Reading	0.73		
3	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.6.4	Reading	0.46		
4	Multiple Choice	C	1	CCSS.ELA-Literacy.L.6.4	Reading	0.59		
5	Multiple Choice	D	1	CCSS.ELA-Literacy.RL.6.2	Reading	0.86		
6	Multiple Choice	D	1	CCSS.ELA-Literacy.RL.6.3	Reading	0.75		
7	Multiple Choice	A	1	CCSS.ELA-Literacy.RL.6.4	Reading	0.84		
8	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.6.2	Reading	0.81		
9	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.6.3	Reading	0.69		
10	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.6.4	Reading	0.45		
11	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.6.3	Reading	0.7		
12	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.6.5	Reading	0.74		
13	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.6.2	Reading	0.85		
14	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.6.3	Reading	0.55		
22	Multiple Choice	C	1	CCSS.ELA-Literacy.L.6.4	Reading	0.68		
23	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.6.3	Reading	0.67		
24	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.6.3	Reading	0.75		
25	Multiple Choice	A	1	CCSS.ELA-Literacy.RL.6.4	Reading	0.69		
26	Multiple Choice	A	1	CCSS.ELA-Literacy.RL.6.3	Reading	0.49		
27	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.6.6	Reading	0.53		
28	Multiple Choice	D	1	CCSS.ELA-Literacy.RL.6.2	Reading	0.44		
Session 2								
36	Constructed Response		2	CCSS.ELA-Literacy.RL.6.5	Writing to Sources		1.46	0.73
37	Constructed Response		2	CCSS.ELA-Literacy.RL.6.2	Writing to Sources		1.23	0.62
38	Constructed Response		2	CCSS.ELA-Literacy.RL.6.6	Writing to Sources		1.31	0.65
39	Constructed Response		2	CCSS.ELA-Literacy.RI.6.6	Writing to Sources		1.47	0.74
40	Constructed Response		2	CCSS.ELA-Literacy.RI.6.2	Writing to Sources		1.35	0.67
41	Constructed Response		2	CCSS.ELA-Literacy.RI.6.5	Writing to Sources		1.35	0.68
42	Constructed Response		4	CCSS.ELA-Literacy.RI.6.9	Writing to Sources		1.87	0.47

*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.