RIDE Rhode Island Department of Education

Release of Spring 2025 RICAS Test Items

from the

Grade 5 English Language Arts Paper-Based Test

June 2025
Rhode Island Department of Education

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Overview of Grade 5 English Language Arts Test

The spring 2025 grade 5 English Language Arts (ELA) test was administered in two formats: a computer-based version and a paper-based version. Most students took the computer-based test. The paper-based test was offered as an accommodation for eligible students who were unable to use a computer. More information can be found on the MCAS Test Administration Resources page at www.doe.mass.edu/mcas/admin.html.

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 RICAS Resource Center website at ricas.onlinehelp.cognia.org/released-items/.

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 ride.ri.gov/ricas. The *Massachusetts Curriculum Framework for English Language Arts and Literacy* is available on the Department website at 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 authorized bilingual word-to-word dictionaries and glossaries was allowed for students who are currently or were ever reported as English learners. 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.

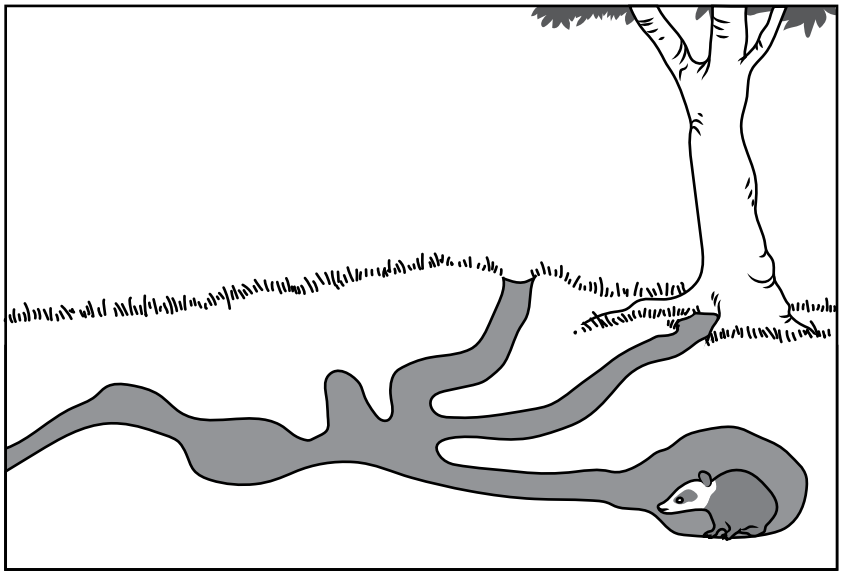
Some questions will ask you to write a response. Write your response in the space provided. Only responses written within the provided space will be scored.

Read the two passages that explain how tunnels are created. Then answer the questions that follow.

Read the passage about different types of tunnels.

from *Bridges and Tunnels*

by Donna Latham

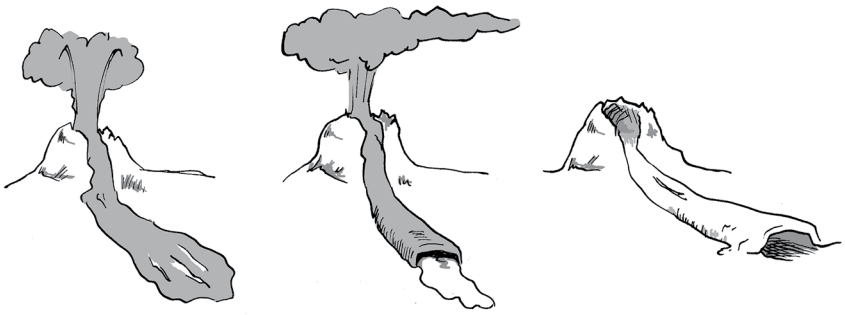


an example of an animal tunnel

1 Tunnels are passageways that are enclosed underground or underwater. Built with openings at opposite ends, tunnels are hollowed out of rock and soil. Like bridges, some tunnels occur in nature.

NATURAL TUNNELS

2 Animals are the engineers for many tunnels. Chipmunks and moles, for example, build snow tunnels to safely scurry to winter food stashes. Badgers' strong claws dig elaborate mazes of tunnels and chambers called "sets." Prairie dogs burrow underground to excavate "towns."



the forming of lava tubes

3 Rock formations create other tunnels. Maybe you've explored a cave. Lava tubes, like the Thurston Lava Tube in Hawaii and the Lava River Cave in Flagstaff, Arizona, are natural tunnels. After a volcano erupts, molten rock flows from a vent. When the top and bottom areas of lava cool, the lava in the middle can continue to move. After it cools, it can leave a hollowed-out formation like a tunnel or cave.

MANMADE TUNNELS

4 Manmade tunnels are one of the earliest structures built by humans. Historians believe ancient people dug them to make larger living spaces in caves.

5 Like bridges, tunnels advanced civilization. Early civilizations built some tunnels to irrigate crops. They constructed others to deliver fresh water supplies and flush away sewage. By the time of the Industrial Revolution, engineers were blasting through mountains. As time progressed, engineers found ways to dig beneath rivers and lakes. They built undersea tunnels that withstood weight from crushing waters.

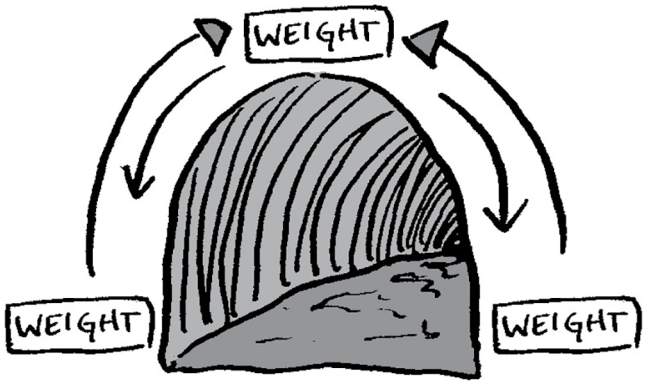
6 Today's engineers construct some tunnels under highways and railways to ease traffic congestion. Other tunnels are critical to infrastructure.[1] These underground systems supply a community's water, power, and communications networks. Tunnels protect data, electrical, and cable television lines.

[1]infrastructure—systems that a town or city must have, such as roads and schools

PHYSICS OF TUNNELS

7 . . . Like a bridge, a tunnel must be strong enough to support the force of its dead load. That's its own weight. It must support the variable weight of its live load. That's the changing number of vehicles, passengers, and cargo that travel through it.

8 Tunnels are usually shaped like an arch. The arch shape spreads the tunnel's weight so that it doesn't all sit above the arch itself. Some of the weight moves to the tunnel's sides and the ground beneath it. At the same time, weight from solid rock around the arch pushes. It holds the arch in place and prevents collapse.



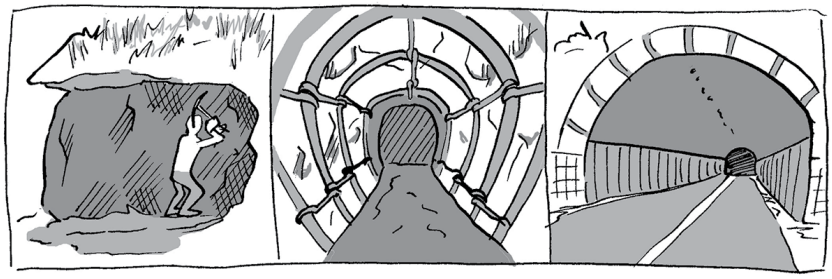
importance of the arch shape

THREE STAGES IN TUNNEL BUILDING

9 Tunnel engineers dig into soft ground, through rock, and beneath water. Each set of vastly different conditions presents its own challenges. Yet, building in each requires completing the same three stages.

10 **STAGE 1: EXCAVATION** In the first stage, engineers burrow through soil and rock. They hollow out a horizontal passage called a bore. Today, workers use a tunnel-boring machine to carve out the earth.

11 **STAGE 2: SUPPORT** Once tunnelers excavate a passage, there's a danger of collapse. To ensure a safe environment both for digging and for the structure itself, engineers build a support. A support keeps the ground stable. It prevents earth from shifting around the tunnel head, or entry. It also keeps groundwater from flowing inside.



the stages of tunnel building

12 **STAGE 3: LINING** Even rock isn't always solid. Fissures are long, narrow cracks in the rock. They are hazards in construction because weak rock crumples. It splits into pieces when workers bore into it. To prevent collapse and hold slipping rock and soil in position, engineers build a lining inside the tunnel. Most modern linings are built with steel and are fireproof.

TUNNEL TYPES

13 When planning tunnels, engineers have to consider all the challenges of a site, and study its environment. They look at a location's characteristics such as whether a body of water, a mountain, or another transportation route needs to be spanned. They collect and examine soil and rock samples. They determine whether there are any fault zones[2] on the site, and they figure out the flow and pressure of the groundwater.

14 After careful consideration, engineers determine the best methods of construction and choose among three tunnel types. . . .

15 **SOFT-GROUND TUNNEL:** Soft-ground tunnels are critical to infrastructure. They house sewers. They move water supplies. When you ride a subway train, you're racing through a soft-ground tunnel. Workers hollow soft-ground tunnels from shifting gravel, sand, and silt. Squishy, waterlogged dirt makes these dug-out areas unstable. Because goopy ground doesn't stand up on its own, collapse is a hazard. To stop cave-ins, engineers build tunnel shields. Shields are temporary supports, typically made of steel. They support the tunnel head during excavation.

16 **HARD-ROCK TUNNEL:** Have you ridden a train or car through a mountain? Most hard-rock tunnels are used as mountain railway and highway passages. To excavate hard rock, workers set off explosives to

[2]fault zones—areas where there are cracks in Earth's crust

blast their way through it. They suck out deadly fumes with vacuums and haul out rubble. Hard-rock tunnels naturally remain standing. Unlike soft-ground tunnels, they don't need much support during excavation. Have you ever driven from San Francisco across the Golden Gate Bridge and through the hard-rock tunnel on the other end? It welcomes you with a painted rainbow around its entrance!

17 **UNDERWATER TUNNEL:** In Europe, the amazing underwater Channel Tunnel links England to France. In the United States, the Holland Tunnel runs under the Hudson River to connect New York and New Jersey. Constructing underwater tunnels beneath bays, channels, and rivers is especially tricky. . . .

RISKY CONSTRUCTION

18 Today, we consider tunnel building safe. In the past, this wasn't true at all. Big digs are complex. Over the ages, engineers have used trial-and-error to devise new methods of carving out tunnels. First, laborers used pickaxes to hack away earth and hand drills to bore holes. They painstakingly chiseled through rock. Hand excavation was backbreaking. Laborers squatted through broiling temperatures in tight spaces with their feet folded against dusty rock and their limbs stiff. With no air circulating, workers choked in swirling dust and ashy smoke. They gagged from toxic fumes. Construction plodded along by just a few inches a day.

19 In time, drilling by machine allowed workers to smash rock quickly. With a boom, explosives propelled construction, too.

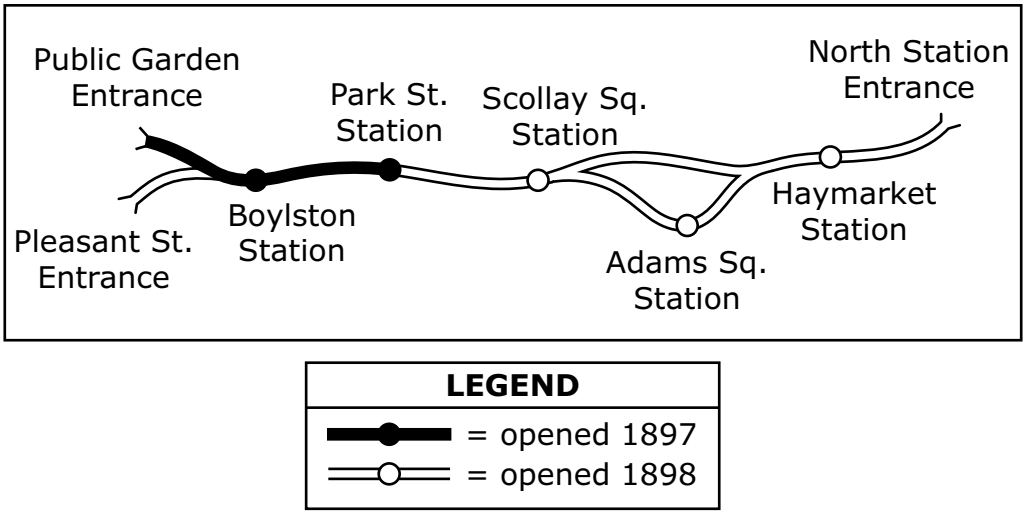
Read the passage that tells about Boston's first subway, or underground train.

from *Beneath the Streets of Boston*

by Joe McKendry

1 On the morning of March 28, 1895, a groundbreaking ceremony was held on the Boston Common. Governor Greenhalge presented a shovel to Transit Commission chairman George Crocker saying, "It is my privilege to hand you this shovel, with which you are to commence the work of the subway. I hope the building of the subway will bring the relief which the people of Boston seek." After the groundbreaking, construction began.

Map of Tremont St. Tunnel



2 Plans for the first tunnel along Tremont Street required the tangle of pipes and conduits[1] carrying the city's utilities[2] to be relocated and re-routed around the path of the subway. Engineers studied intricate city utility maps to determine which pipes would have to be moved. Once workers located the right pipe, service was temporarily shut down while the old utility pipes were removed and replaced with new ones.

3 The Tremont Street tunnel would be built and opened in two stages: the first from the Public Garden entrance to Park Street, and the second from Park Street to North Station, through stops at Scollay, Adams, and Haymarket Squares.

[1]conduits—tubes or channels
[2]utilities—public services like water or electric systems

4 Workers fenced off the corner of Boston Common at Park Street to start digging the tunnel. Tunnel workers, or "sandhogs," used picks and shovels to loosen the earth and load it into wooden horse carts. Some of the earth was used to level uneven ground on parts of Boston Common and Public Garden, but most was hauled away to landfills at night by gravel cars on the Boston & Maine railroad.

5 To keep the earth walls of the trench from collapsing, workers built temporary wooden bracing for support. The bracing also served as a "road" for one of the most important pieces of equipment used in the subway's construction. The "traveller" was a large platform with concrete mixing equipment and wooden cranes that could be rolled across the worksite on a set of rails. Another set of rails beside the trench was used to move fresh concrete from the mixer to points along the tunnel. The same set of rails was used to carry away loads of excavated earth.

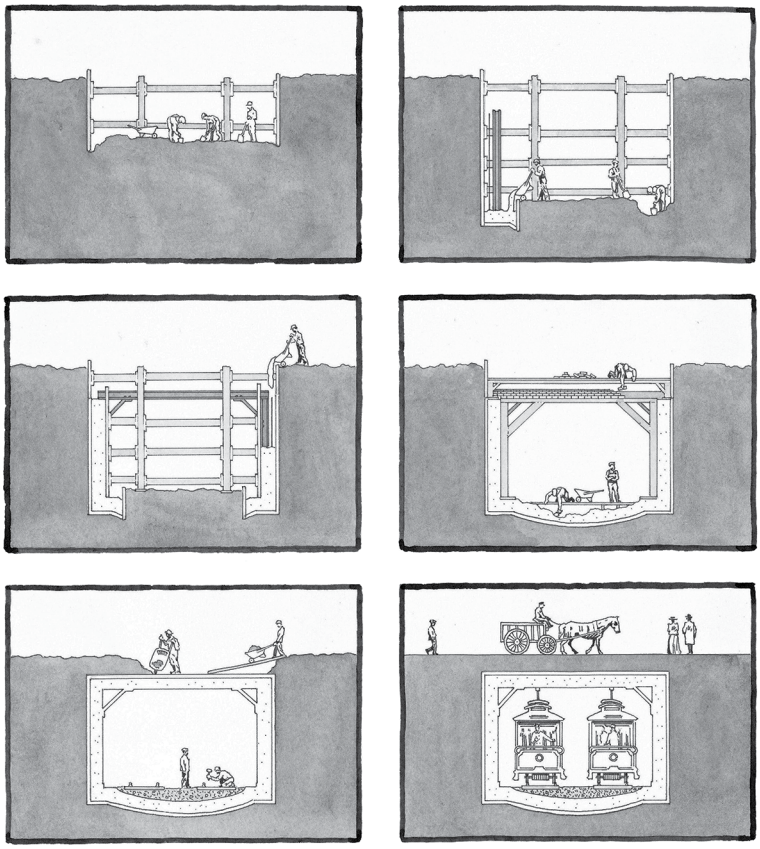
6 A coal-fired steam engine powered the cranes. Operators used a system of levers to control the cranes' positions and to operate the winches[3] that paid out steel cables that raised and lowered materials into the trench.

7 Once the trench was deep enough, work began on the walls and floor. Both were made using a combination of concrete, steel beams, reinforcing bar, and a layer of waterproof grout.[4]

8 The roof of the tunnel was made by building brick arches between steel support beams, perpendicular to the tracks. Bricklayers used wooden molds to hold the shape of each arch as they placed their bricks. Once the mortar had dried, the wooden mold could be removed and re-used to create the next arch. The roof, finished with a layer of concrete and waterproofing, was then covered with soil.

[3]winches—devices for holding and unrolling cables
[4]grout—mortar, or thick paste-like material, that hardens as it dries

Stages of Tunnel Construction



9 Residents and passersby—soon to be the subway's passengers—stopped to watch the stonemasons at work and to air their opinions about the tunnel and its new entrance buildings. Most believed the subway was a good idea, but a handful remained skeptical about traveling below ground. . . .

10 With most of the digging completed between the Public Garden and Park Street, work began on the details, which included replanting grass and repaving streets that construction had disrupted. To ensure a cheerful atmosphere, and to help relieve the gloom some people expected, lights were installed and a bright coat of white paint was applied to the walls and ceiling of the tunnel. Stations were furnished with benches, turnstiles, and signs to direct passengers.

11 Just before 6:00 A.M., on the morning of September 1, 1897, motorman James Reed and a trolley full of passengers rolled down into the tunnel. A short while later, passengers began streaming down the stairs at Boylston Street and Park Street stations.

12 By all accounts, the Tremont Street tunnel was an immediate success. The improvement in above-ground traffic was so dramatic and proved such a relief to commuters that one passenger described the effect being "like removing a blockade from a river."

1 Read the sentence from paragraph 2 of *Bridges and Tunnels* in the box.

> Prairie dogs burrow underground to excavate "towns."

Which phrase from paragraph 1 helps the reader determine the meaning of ***excavate*** as it is used in the sentence?

Ⓐ ". . . underground or underwater."

Ⓑ "Built with openings . . ."

Ⓒ ". . . hollowed out of rock and soil."

Ⓓ "Like bridges . . ."

2 In *Bridges and Tunnels*, what is the author's **main** purpose for including paragraph 2?

Ⓐ to explain that some tunnels are made by animals

Ⓑ to explain that animals make very complex tunnels

Ⓒ to show that people got the idea for tunnels by observing animals

Ⓓ to show that some animals are better than people at designing tunnels

3 Which word from paragraph 5 of *Bridges and Tunnels* helps the reader understand the word ***constructed*** as it is used in the paragraph?

Ⓐ advanced

Ⓑ built

Ⓒ blasting

Ⓓ dig

4 **Part A**

Based on *Bridges and Tunnels*, what can the reader infer is the **main** function of most tunnels?

Ⓐ to provide places to hide

Ⓑ to make more usable space in an area

Ⓒ to provide pathways for moving back and forth

Ⓓ to make traveling more comfortable and pleasant

Part B

Based on *Bridges and Tunnels*, which type of tunnel has a **different** function from the correct answer to Part A?

Ⓐ tunnels made through mountains

Ⓑ tunnels made through the snow

Ⓒ tunnels made under the water

Ⓓ tunnels made by cooling lava

5 The process of making the Boston tunnel required the use of many tools. Based on paragraphs 4–6 of *Beneath the Streets of Boston*, choose the tool that correctly answers each question.

What did workers use to break up the dirt as the hole was being dug?

Ⓐ steam engine

Ⓑ gravel car

Ⓒ pick and shovel

Ⓓ concrete mixer

Ⓔ wooden crane

What did workers use to lift and lower supplies into the trench?

Ⓐ steam engine

Ⓑ gravel car

Ⓒ pick and shovel

Ⓓ concrete mixer

Ⓔ wooden crane

What provided power for heavy machinery used in the construction?

Ⓐ steam engine

Ⓑ gravel car

Ⓒ pick and shovel

Ⓓ concrete mixer

Ⓔ wooden crane

6 In *Beneath the Streets of Boston*, what does the word ***skeptical*** mean as it is used in paragraph 9?

Ⓐ alarmed

Ⓑ fearless

Ⓒ uncertain

Ⓓ thoughtful

7 In *Beneath the Streets of Boston*, how are paragraphs 1 and 12 connected?

Ⓐ Paragraph 1 explains where the subway began, and paragraph 12 explains where the subway ended.

Ⓑ Paragraph 1 explains where the groundbreaking took place, and paragraph 12 explains how the site looked after construction.

Ⓒ Paragraph 1 introduces the idea of the project taking a long time to complete, and paragraph 12 confirms that construction took years.

Ⓓ Paragraph 1 introduces the idea that the subway was meant to solve a problem, and paragraph 12 confirms that the problem was solved.

8 What is the **main** organizational text structure of *Beneath the Streets of Boston*?

Ⓐ description

Ⓑ cause and effect

Ⓒ chronological order

Ⓓ compare and contrast

9 How are paragraphs 10 and 11 of *Bridges and Tunnels* and paragraphs 4 and 5 of *Beneath the Streets of Boston* similar?

Ⓐ They explain the early stages of building a tunnel.

Ⓑ They describe how traffic moves through a tunnel.

Ⓒ They show why linings are needed when constructing a tunnel.

Ⓓ They show the importance of choosing a good site for a tunnel.

10 Based on *Bridges and Tunnels* and *Beneath the Streets of Boston*, how were the temporary supports used in the Boston tunnel different from supports used in tunnels today?

Ⓐ They were made of wood, not steel.

Ⓑ They were built to hold up rock, not dirt.

Ⓒ They were covered with paint, not grout.

Ⓓ They were meant to stop a collapse, not cracking.

11 Compare the illustration of an animal tunnel in *Bridges and Tunnels* to the map in *Beneath the Streets of Boston*. Based on the illustration and the map, what is similar about both tunnel systems?

Ⓐ Both have places to rest.

Ⓑ Both are built in straight lines.

Ⓒ Both have multiple ways to enter.

Ⓓ Both are made from the same materials.

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

- **Present and develop a central idea.**
- **Provide evidence and/or details from the passage(s).**
- **Use correct grammar, spelling, and punctuation.**

12 Based on *Bridges and Tunnels* and *Beneath the Streets of Boston*, write an essay that explains how engineers and workers address the many challenges of tunnel building. Be sure to use information from both passages to develop your essay.

Write your answer on the next page.

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

12

In this passage, the narrator wants to become a piano player and takes lessons with Lester (Les) Rennet. Read the passage and then answer the questions that follow.

from *A Crooked Kind of Perfect*

by Linda Urban

How It Was Supposed to Be

I was supposed to play the piano.

The piano is a beautiful instrument.

Elegant.

Dignified.

People wear ball gowns and tuxedos to hear the piano.

With the piano, you could play Carnegie Hall.[1] You could wear a tiara. You could come out on stage wearing gloves up to your elbows. You could pull them off, one finger at a time.

Everybody is quiet when you are about to play the piano. They don't even breathe. They wait for the first notes.

They wait.

They wait.

And then you lift your hands high above your head and slam them down on the keys and the first notes come crashing out and your fingers fly up and down and your foot—in its tiny slipper with rubies at the toe—your foot peeks out from under your gown to press lightly on the pedals.

A piano is glamorous. Sophisticated. Worldly.

It is a wonderful thing to play the piano. . . .

[1]Carnegie Hall—a famous auditorium where music is performed

Vladimir Horowitz

13 The best pianist who ever lived was Vladimir Horowitz.

14 Well, maybe Mozart or Beethoven or one of those ancient guys was really the best, but nobody knows because they didn't have CDs[2] or television or anything back then. But once TV and recordings came around, the best guy for sure was Vladimir Horowitz.

15 I saw a show about Vladimir Horowitz one time. . . .

16 Vladimir Horowitz was born in Russia. His mom played piano. The show didn't say what his dad did.

17 He was a prodigy, which means that even when he was a little kid he could play like a grown-up. When he was seventeen, he gave his first professional concert, and when he came to America a few years later, he played Carnegie Hall.

18 I'm ten. Almost eleven.

19 That means I have six years to get good.

20 I told my mom that I wanted to be a prodigy, that I wanted to play Carnegie Hall. I told her I wanted to play the piano.

21 "Take it up with Domestic Affairs," she said. That's my mom's way of saying, "Talk to your dad." . . .

On Paper

22 The first time I told my dad that I was supposed to play the piano, he harrumphed.[3] The second time, he rubbed his chin. The third time, he said, "That's a big commitment for a little person." . . .

23 "I am destined to play Carnegie Hall," I told him.

24 "Baby steps," he said, pulling a flyer from the stack of junk mail on the counter. It was from the Eastside Senior Center, and in it was an ad for More with Les, a revolutionary method for learning the piano. Six weeks of lessons with Lester Rennet, Award-Winning Music Teacher and Trained Motivational Speaker! Specializing in Children and Seniors! No Instrument Required!

[2]CDs—small metallic discs for storing recorded music
[3]harrumphed—cleared the throat in a disapproving way

25 The senior center had one piano, and it was not grand. It was an almost-upright. It leaned to one side. I guessed it had been donated by a school because there were initials carved into its legs, and if you lifted the yellow scarf off the top, you could read all about a Mrs. Pushkin. . . . The bench was bowed from years of supporting senior citizen backsides.

26 The More with Les students sat at folding tables. There were nine of us. Me and eight seniors, including Mr. Faber, who was ninety-two years old and slept through most of our lessons. He was not motivated by the More with Les philosophy.

27 "My philosophy is simple! My method revolutionary!" said Lester Rennet.

28 "Save it for the brochures," grumbled Mr. Faber.

29 "This is your More with Les songbook." The cover featured an out-of-focus photo of Lester Rennet surrounded by kids who appeared to be holding up home-made accordions. SIMPLE! it said. REVOLUTIONARY!

30 Mr. Rennet told us to turn to the back of the More with Les songbook. There we would find the revolution.

31 What I found was a piece of perforated cardboard folded over on itself a couple of times. There was a piano key design printed along the bottom edge.

32 "Voilà!"[4] said Mr. Rennet.

33 Voilà?

34 "The More with Les paper keyboard!"

35 Paper keyboard.

36 The blurry kids on the songbook weren't holding accordions at all.

37 Lester Rennet pulled his own paper keyboard from his briefcase and unfolded it. "As you can see," he said, holding it up to the tired piano at the front of the room, "your More with Les paper keyboard is exactly to scale. It has black keys and white keys, just like a real piano—except, of course, that they make no sound when you touch them! The More with Les paper keyboard is the perfect practice instrument! No worrying about plunking out wrong notes in front of your friends! You can practice anywhere. At the kitchen table! At Bingo Night!" Mr. Rennet pointed at me. "You can practice in the school lunchroom!"

[4]voilà!—an expression used to call attention to something being presented

38 Had Lester Rennet ever seen a school lunchroom? . . . Unfolding a revolutionary paper keyboard would be like picking a scab in a pool of sharks—the scent of blood would cause a frenzy.

39 Lester Rennet continued. "Each week you will be assigned a piece from the songbook. I will play it for you here *à la piano* while you play along on your More with Les keyboard!" Then we'd go home and practice—the More with Les recommendation was twenty minutes a day—and at the following week's class we would each take a turn in "performance" at the real piano, hearing for the first time the songs our fingers had trained for all week.

40 "And now," said Lester Rennet dramatically, flipping my More with Les songbook to its paper keyboard page, "let us begin!" And with that he tore out the magical paper keyboard that was supposed to be my ticket to Carnegie Hall. For the first and only time, the paper keyboard made a sound: *rrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrip*.

13 How do paragraphs 16 and 17 **best** help the reader understand the passage?

Ⓐ by showing that people can learn to play music at a young age

Ⓑ by explaining the narrator's concern about learning to play the piano

Ⓒ by describing a person who overcame obstacles to become a great musician

Ⓓ by explaining the narrator's disappointment with different piano teaching methods

14 Read the sentence from paragraph 25 in the box.

> I guessed it had been donated by a school because there were initials carved into its legs, and if you lifted the yellow scarf off the top, you could read all about a Mrs. Pushkin.

What does the word ***donated*** mean as it is used in the sentence?

Ⓐ given

Ⓑ hidden

Ⓒ written

Ⓓ broken

15 Based on the passage, what is the **most likely** reason Lester Rennet recommends the paper keyboard?

Ⓐ It is shaped like other instruments.

Ⓑ It is designed to be used at concerts.

Ⓒ It is foldable and does not cost much.

Ⓓ It is portable and does not make noise.

16 Read the sentence from paragraph 37 in the box.

> "As you can see," he said, holding it up to the tired piano at the front of the room, "your More with Les paper keyboard is exactly to scale."

What does the phrase "exactly to scale" **mainly** suggest about the paper keyboard?

Ⓐ It is a copy made to actual size.

Ⓑ It has a rigid covering like a fish.

Ⓒ It is a machine used for weighing.

Ⓓ It has a key showing distance like on a map.

17 Which idea is **mainly** developed in paragraph 38?

Ⓐ The narrator worries that the students at school will think the paper keyboard is silly.

Ⓑ The narrator believes that the paper keyboard might get dirty in the school lunchroom.

Ⓒ The narrator thinks that the school lunchroom would be too crowded for practicing music.

Ⓓ The narrator fears that the students at school will be too busy with other activities during the day.

18 What does paragraph 39 **mainly** explain?

Ⓐ a process for learning piano

Ⓑ the importance of the songbook

Ⓒ a reason the system was created

Ⓓ the number of weekly assignments

19 **Part A**

Which of the following **best** states a theme of the passage?

Ⓐ Most setbacks are not permanent.

Ⓑ Things do not always go as planned.

Ⓒ The most important thing is to work hard.

Ⓓ Some moments are more important than others.

Part B

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

Ⓐ "But once TV and recordings came around, the best guy for sure was Vladimir Horowitz." (paragraph 14)

Ⓑ "It leaned to one side." (paragraph 25)

Ⓒ "There was a piano key design printed along the bottom edge." (paragraph 31)

Ⓓ "And with that he tore out the magical paper keyboard that was supposed to be my ticket to Carnegie Hall." (paragraph 40)

Grade 5 English Language Arts
Spring 2025 Released Operational Items

PBT Item No.	Page No.	Reporting Category	Standard	Item Type*	Item Description	Correct Answer (SR)**
1	12	*Reading*	RI.5.4	SR	Identify a phrase that helps to determine the meaning of a word from the passage.	C
2	12	*Reading*	RI.5.8	SR	Determine the purpose of a paragraph in the passage.	A
3	12	*Reading*	RI.5.4	SR	Identify a word in the passage that helps the reader understand another word in the passage.	B
4	13	*Reading*	RI.5.2	SR	Identify a main idea in the passage and choose evidence from the passage that supports the main idea.	C;D
5	14	*Reading*	RI.5.3	SR	Identify steps in a process using information from the passage.	C;E;A
6	15	*Language*	L.5.4	SR	Determine the meaning of a word in context.	C
7	15	*Reading*	RI.5.5	SR	Determine how paragraphs are connected in the passage.	D
8	15	*Reading*	RI.5.5	SR	Identify the organizational structure of the passage.	C
9	16	*Reading*	RI.5.9	SR	Determine how paragraphs from two passages are connected.	A
10	16	*Reading*	RI.5.9	SR	Compare how information from two passages contributes to overall understanding of a topic.	A
11	16	*Reading*	RI.5.7	SR	Use text features to identify similarities in topics presented in two passages.	C
12	17	*Language, Writing*	L.5.1, L.5.2, L.5.3, W.5.2, W.5.4	ES	Write an essay that explains how individuals addressed challenges presented in two passages; use information from both passages as evidence.	
13	23	*Reading*	RL.5.1	SR	Identify what is suggested about an idea based on a section from the passage.	A
14	23	*Language*	L.5.4	SR	Determine the meaning of a word in context.	A
15	23	*Reading*	RL.5.1	SR	Make an inference about an event based on the passage.	D
16	24	*Language*	L.5.4	SR	Determine what a phrase from the passage suggests about an idea.	A
17	24	*Reading*	RL.5.5	SR	Identify the idea developed in a paragraph in the passage.	A
18	24	*Reading*	RL.5.1	SR	Make an inference about a particular paragraph in the passage.	A
19	25	*Reading*	RL.5.2	SR	Determine a theme of the passage and choose evidence from the passage that supports the theme.	B;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 constructed-response and essay items will be posted to the Department's website later this year.

Grade 5 English Language Arts
Spring 2025 Unreleased Operational Items

PBT Item No.	Reporting Category	Standard	Item Type*	Item Description
20	*Reading*	RL.5.4	SR	Identify a phrase that helps to determine the meaning of a word from the passage.
21	*Reading*	RL.5.3	SR	Determine what a sentence from a paragraph suggests about a character.
22	*Language*	L.5.5	SR	Determine the meaning of figurative language used in the passage.
23	*Reading*	RL.5.5	SR	Determine what is suggested in specific paragraphs from the passage.
24	*Reading*	RL.5.3	SR	Make an inference about the actions of characters in the passage and choose details from the passage to support the inference.
25	*Reading*	RL.5.1	SR	Determine what is described by a specific paragraph from the passage.
26	*Language*	L.5.4	SR	Determine a word that has a meaning similar to that of a word used in the passage.
27	*Language*	L.5.1	SR	Identify the part of speech of a word from a specific sentence in the passage.
28	*Reading*	RL.5.3	SR	Identify whether details develop a character, the plot, or the setting in the passage.
29	*Reading*	RL.5.2	SR	Determine a theme of the passage.
30	*Reading*	RL.5.6	SR	Identify how the point of view supports the reader's understanding of the passage.
31	*Language, Writing*	L.5.1, L.5.2, L.5.3, W.5.2, W.5.4	ES	Write an essay that explains how a character's feelings change throughout the passage; use details from the passage as evidence.

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