



New York State  
**EDUCATION DEPARTMENT**  
Knowledge > Skill > Opportunity

**New York State Testing Program**  
**Grade 4**  
**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 4 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 4 Passages

Passage Title	Word Count	Lexile	Flesch-Kincaid	ATOS	Qualitative Review
<b>Fabulous Fathers</b>	499	670	4.5	5	Appropriate
<b>Sharing My Story</b>	591	760	5.2	5.6	Appropriate
<b>Human Homes that Master the Weather</b>	562	890	5.1	5.7	Appropriate
<b>The Fox and the Crow</b>	275	940	4.6	5.8	Appropriate
<b>The Otters and the Fox</b>	265	600	4.0	5.5	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
<b>2<sup>nd</sup>–3<sup>rd</sup></b>	2.75 – 5.14	42 – 54	1.98 – 5.34	420 – 820	3.53 – 6.13	0.05 – 2.48
<b>4<sup>th</sup>–5<sup>th</sup></b>	4.97 – 7.03	52 – 60	4.51 – 7.73	740 – 1010	5.42 – 7.92	0.84 – 5.75
<b>6<sup>th</sup>–8<sup>th</sup></b>	7.00 – 9.98	57 – 67	6.51 – 10.34	925 – 1185	7.04 – 9.57	4.11 – 10.66
<b>9<sup>th</sup>–10<sup>th</sup></b>	9.67 – 12.01	62 – 72	8.32 – 12.12	1050 – 1335	8.41 – 10.81	9.02 – 13.93
<b>11<sup>th</sup>–12<sup>th</sup></b>	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***

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## **2022 English Language Arts Test Session 1**

**Grade 4**

**March 29–31, 2022**

**RELEASED QUESTIONS**

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# Session 1



## TIPS FOR TAKING THE TEST

Here are some suggestions to help you do your best:

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

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**Directions**  
Read this article. Then answer questions 1 through 6.

## Fabulous Fathers

*by Monica A. Harris*

- 1 Fathers come in all shapes and sizes. In the animal kingdom, fathers have some fascinating (and strange!) ways of helping their young. Some animal dads protect their babies. Some provide food. Some teach survival skills.

survival skills = skills needed to stay alive

- 2 Whatever their talents, the following fathers are fabulous!

### **Suck Them Up and Spit Them Out**

- 3 Most fish do not live in family groups, but in the Red Devil Cichlid families of Central America, fathers help take care of their young. If a little one swims too far away, it's his dad's job to put him back into place. He gently grasps the wandering fish in his mouth and—aaapooey! He spits the young wanderer back with his brothers and sisters.

### **Excuse Me, I've Got a Frog in my Throat**

- 4 If you were a Darwin's frog father with 20 or 30 babies to protect, where would you keep them? In your throat, of course! This South American dad picks up the young ones with his tongue and slides them through slits in his vocal sacs. As the babies grow, they push on Dad's throat and prevent him from croaking. Finally, when the babies are big enough, they crawl out of Dad's throat and hop away. (In case you were wondering, there are times when Dad accidentally swallows one. Oops!)

### **Piggyback Nursery**

- 5 Where does the mother giant water bug lay her eggs? On the father's back! She attaches the eggs with a sticky material called an egg pad. When

**GO ON**

she's done, the father swims away and does all the caregiving. He visits the water's surface so the eggs can get air and uses his hind feet to clean the eggs. Once the babies are on their own, the father rubs off the sticky egg pad.

### **Cold Feet, Big Heart**

- 6 In the chilly Antarctic, a mother Emperor penguin lays an egg. She must find a warm place for it before it freezes. Dad to the rescue! The pair works carefully to roll the egg to the top of his feet. He covers it with a flap of thick belly skin. The mother penguin then leaves for 2 months. She travels to open hunting waters that are over 50 miles away. In the meantime, the father keeps the egg on his feet. He doesn't eat. He doesn't drink. He just huddles together with the other fathers to keep their eggs warm. When the egg hatches, the chick stays cozy in the same place—on Dad's feet, under a layer of skin. Soon after, the mother returns and takes over while Dad goes hunting.

### **Sly Teacher**

- 7 For the red fox, raising babies is a team effort. The mother stays in the den to keep the young, called kits, warm. The father brings the mother food every 4 to 6 hours until the kits are old enough to roam outside. To teach them how to find their own food, the father red fox buries extra meat near the den and hides it with twigs.

### **MORE FABULOUS FATHERS**

<b>Animal</b>	<b>Father's Unusual Actions</b>
Seahorse	Carries the eggs in his pouch and gives birth
Great Horned Owl	Feeds himself, 2 to 3 babies, and the mother owl, who is much bigger than he is
Rhea (a large bird)	Builds the nest, hatches the eggs, and also cares for the young
Jacana (a small bird)	Protects the nest, even sometimes from the mother jacana

**1**

Read these sentences from paragraph 1.

**Fathers come in all shapes and sizes. In the animal kingdom, fathers have some fascinating (and strange!) ways of helping their young.**

How does the author support the information in these sentences?

- A** by explaining that large and small father animals exist in the wild
- B** by explaining that father animals can appear unusual
- C** by showing that father animals know their babies change shape as they grow
- D** by showing that father animals use different ways to care for their babies

**2**

Which statement supports a main idea found in both paragraph 4 and paragraph 6?

- A** Father animals need help from the mother when they want to eat.
- B** Father animals have many ways to provide food for their babies.
- C** Father animals use their bodies to protect their babies from harm.
- D** Father animals know that keeping the eggs warm is important.

**3**

What does the word “flap” mean as it is used in paragraph 6?

- A** box closing
- B** piece of fabric
- C** loose covering
- D** part of a book

**GO ON**

4

According to the information in paragraph 7, which statement **best** explains something special the father red fox does for his kits?

- A He watches the kits as they learn to dig for food.
- B He stays in the den to make sure the kits are warm.
- C He hunts for food and then covers it so the kits have to find it.
- D He comes back to the den every few hours to check on the kits.

5

How does the table support the information in the article?

- A It compares father and mother animals.
- B It shows the number of babies a father animal cares for.
- C It gives more information about the sizes of father birds.
- D It gives more examples of how animal fathers take care of babies.

6

Which statement **best** summarizes the main idea of the article?

- A Frog fathers sometimes care for a large number of babies.
- B Animal fathers have unusual ways of helping their young.
- C Animal fathers sometimes care for their young in groups.
- D Fox fathers need many skills to keep their kits healthy.

## **D**irections

Read this article. Then answer questions 19 through 24.

# Sharing My Story

*by Robert San Souci*

- 1 I always knew that I wanted to be a writer. Before I learned to write, I listened carefully to stories read to me, then I retold them to my friends. But I left out things I didn't like, and added my own ideas. (I also added plenty of monsters to make things more interesting.) By the time I was done changing things, my stories didn't always make sense. But they were exciting—and my friends enjoyed them. I still do this today: I retell folktales or myths or legends in new, exciting (I hope!), but sensible ways.
- 2 When I learned how to write, I decided that I wanted to be a writer more than anything else. The first “books” I wrote were little Christmas or birthday stories for my family and friends. They were written on sheets of lined paper that I stapled together. This was before we had computers, so I had to write my stories over and over to make extra copies.
- 3 I liked my stories to have pictures, but I wasn't good at drawing. Happily, my brother Daniel loved to draw. So he did pictures for my “books.” Now he is a full-time book illustrator. We have published nine books together over the years.
- 4 When I was in second grade, I wrote a story about a magician called “The Great Yami Yogurt,” who used the magic word “Yazam!” All his magic went wrong. He'd try to make flowers, but they'd turn into monsters. With my mother's help, I sent the story to an editor at Random House, because I thought my story was funny and good enough to make into a book.

**GO ON**

- 5 The editor at Random House didn't buy my story. But she wrote in a letter, "Keep trying, and one day you will be published." That was the best advice I could have gotten. Now I tell young writers, "Keep trying. If you work hard and make your writing the best you can, you'll be published too."
- 6 I had my first story printed in a newspaper when I was in third grade. It was in the "Kids' Corner" of the Oakland Tribune in California, where I live. My story was about knights and dragons. Suddenly, I was a published writer! But I was in college before I had my first real book published. I wrote three stories for which my brother painted or drew pictures. No editor liked these. But on our fourth try, an editor finally said, "Yes." Our first book, *The Legend of Scarface: A Blackfeet Indian Tale*, was published a year later—my childhood dream come true!
- 7 However long it takes, there are great rewards. I still get a thrill when I hold the first copy of a new book of mine, or read one of my stories in a magazine or newspaper. My writing has led to many wonderful moments. When I first saw the movie *Mulan*, the best moment came at the end, when the words appeared on the screen, "Based on a story by Robert D. San Souci."
- 8 I never met the editor who told me to keep writing, but she was a friend to me. She knew I was serious, and she took the time to encourage me. And, because you are reading this article, I know you are serious about your writing. So now it's my turn to encourage you. It may be a short journey or a long one to becoming a published writer. But, believe me, it's worth the effort!

**19** In paragraph 4 of the article, what is the **most likely** reason the author sends his work to an editor at Random House?

- A** The author likes the illustrations in the story.
- B** His second grade teacher suggests that he send the story to the editor.
- C** The author thinks his story is one that people would like to read.
- D** His mother helps him send the story to the editor.

**20** Read these sentences from paragraph 5.

**Now I tell young writers, “Keep trying. If you work hard and make your writing the best you can, you’ll be published too.”**

The author **best** supports these sentences by including

- A** information about how he wrote stories for family members
- B** the point about how the book he wrote in second grade was turned down
- C** a story about why his brother draws for his books
- D** the fact that he and his brother sent out four books before one was accepted

**GO ON**

**21** Read this sentence from paragraph 6.

**Suddenly, I was a published writer!**

What does “published writer” mean as it is used in this sentence?

- A** someone who has original ideas when writing
- B** someone who has written work printed to share with the public
- C** someone who likes to retell written works by changing the events
- D** someone who writes stories to give away as gifts

**22** How is the information in paragraph 6 organized?

- A** Details are presented in the order they happened.
- B** An effect and its cause are mentioned.
- C** Different events are compared and contrasted.
- D** A problem and its solution are presented.

**23** The purpose of the information in paragraph 7 is to show that

- A** the author continues to enjoy seeing his work in print and on the screen
- B** the author’s favorite part of a movie is what happens at the end
- C** the author wants his writing to be in magazines and newspapers
- D** the author’s work is very good when his name appears on the screen



Which sentence from the article **best** supports the main idea of “Sharing My Story”?

- A “The editor at Random House didn’t buy my story.” (paragraph 5)
- B “I had my first story printed in a newspaper when I was in third grade.” (paragraph 6)
- C “However long it takes, there are great rewards.” (paragraph 7)
- D “I never met the editor who told me to keep writing, but she was a friend to me.” (paragraph 8)

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**STOP**

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**Grade 4**

**2022**

**English Language Arts Test**

**Session 1**

March 29–31, 2022

Name: \_\_\_\_\_



# ***New York State Testing Program***

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**2022**

**English Language Arts Test  
Session 2**

**Grade 4**

**March 29–31, 2022**

**RELEASED QUESTIONS**

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“The Fox and the Crow” from *Aesop for Children*, Library of Congress.

“The Otters and the Fox” from *Fables of India* by Joseph Gaer. Boston: Little, Brown and Company, 1955.

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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.

## ***D*irections**

Read this article. Then answer questions 25 through 27.

# **Human Homes that Master the Weather**

*by Margaret Macalister Sleprow*

- 1 From hot, dry deserts to windy, freezing steppes, the earth has extreme climates. People who live in these harsh climates must adapt to them. Some need shelters that keep them warm in cold temperatures. Others need homes that protect them from the heat. Many homes use the natural environment to help them feel comfortable.

### **Deep in the earth**

- 2 The village of Matmata, Tunisia, lies on the edge of the Sahara Desert. On a summer day, the sun bakes the land to 110 degrees F or more. But nighttime temperatures may be as low as 40 degrees F. Moisture in the air holds heat. Temperatures in Matmata drop because the dry desert air cannot hold heat.
- 3 To escape the burning sun and the nighttime chill, people in Matmata live in underground caves. Villagers dig large holes 20 feet into the ground. Ramps or staircases lead down to these holes. The holes serve as courtyards for attached underground rooms. Tunnels connect the rooms. People even carve their furniture from the rock walls.
- 4 The underground caves stay a constant temperature. The sandstone walls absorb the sun's heat. These thick walls stay warm throughout the night. By morning they have cooled off. They remain cool during the day while they slowly absorb heat from the sun. At dusk, the cycle begins again.

**GO ON**

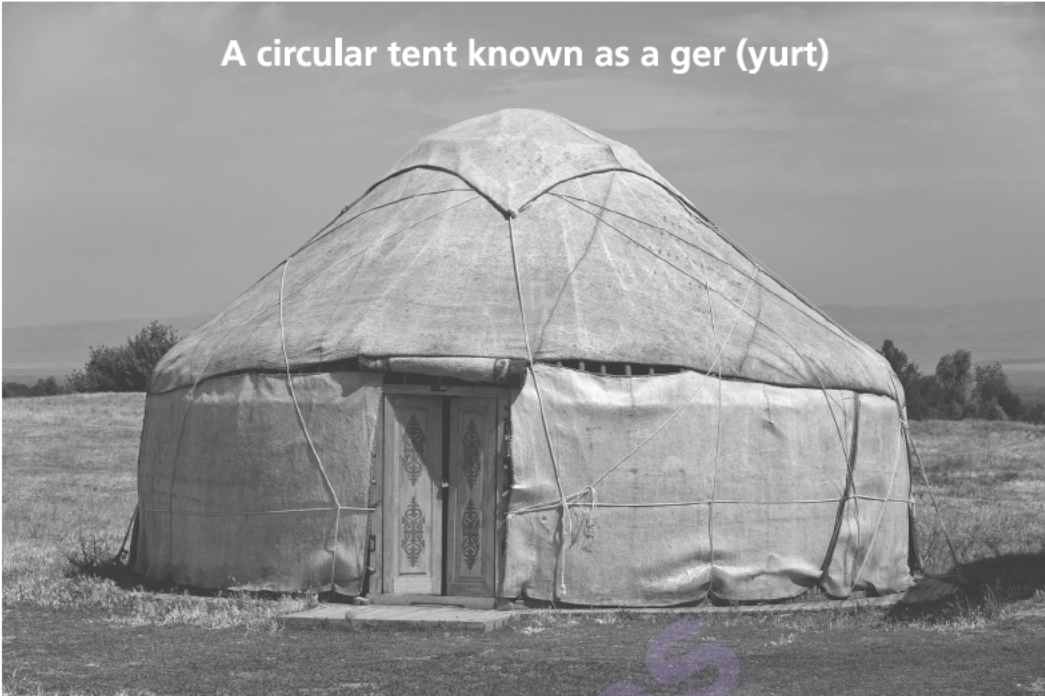
### **A water village**

- 5 In the Southeast Asian country of Brunei, people must adapt to a tropical climate. Located along the equator, Brunei is hot and humid. Temperatures range from 75 degrees F to 90 degrees F. It rains often, and the air is sticky.
- 6 The South China Sea borders Brunei on the north. Strong ocean winds fan Brunei's coast. These winds travel up the Brunei River. The cool air they deliver brings some relief from the tropical climate. The village of Kampong Ayer makes good use of these breezes. The homes in this "water village" stand on stilts several feet above the water. The sea breezes act as fans, circulating air through open windows.
- 7 Many families in Kampong Ayer also use ceiling fans to keep cool. Yet the river still plays a vital role in helping villagers adapt to the heat. People swim in the cool shade beneath the houses. Children in Kampong Ayer learn to swim before they learn to walk.

### **Circular homes**

- 8 More than 5,000 miles north of Brunei are the steppe lands of central Asia. The steppes are large, dry grasslands. These grasslands are home to nomads and their herds of sheep and goats. In the summer, nomads graze their herds in cool mountain pastures. In the winter, they move them to warmer valleys. Because they migrate often, nomads need homes that are easy to move. These homes must also protect them from winter temperatures of minus 50 degrees F.

A circular tent known as a ger (yurt)



- 9 Nomads in the steppes live in circular tents called gers (yurts). Gers are wooden frames covered with felt. Their shape helps to deflect the steppe's icy winds. The felt covering repels snow and rain. It also holds in the heat given off by stoves inside the ger. A hole in the roof lets light in and lets smoke escape.

deflect = to move out of the way

repel = to push back

- 10 These amazing dwellings are examples of how people master the weather. Whether it's hot or cold outside, these homes are comfortable shelters from harsh climates. Which ones would you like to visit?

**GO ON**



25

According to paragraphs 2 through 4 of the article “Human Homes that Master the Weather,” how does the sun affect the way people live in Matmata, Tunisia? Use **two** details from the article to support your response.

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**GO ON**

Read this sentence from paragraph 6 of “Human Homes that Master the Weather.”

**The homes in this “water village” stand on stilts several feet above the water.**

How does this detail support the main idea of paragraphs 5 through 7? Use **two** details from the article to support your response.

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**GO ON**

27

What does the word “migrate” mean as it is used in paragraph 8 of the article? Use **two** details from the article to support your response.

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**GO ON**

**Directions**  
Read this story. Then answer question 28.

## The Fox and the Crow

*by Aesop*

1 One bright morning as the Fox was following his sharp nose through the wood in search of a bite to eat, he saw a Crow on the limb of a tree overhead. This was by no means the first Crow the Fox had ever seen. What caught his attention this time and made him stop for a second look, was that the lucky Crow held a bit of cheese in her beak.

2 “No need to search any farther,” thought sly Master Fox. “Here is a dainty bite for my breakfast.”

dainty = small but good

3 Up he trotted to the foot of the tree in which the Crow was sitting, and looking up admiringly, he cried, “Good-morning, beautiful creature!”

4 The Crow, her head cocked on one side, watched the Fox suspiciously. But she kept her beak tightly closed on the cheese and did not return his greeting.

cocked = turned sideways

5 “What a charming creature she is!” said the Fox. “How her feathers shine! What a beautiful form and what splendid wings! Such a wonderful Bird should have a very lovely voice, since everything else about her is so perfect. Could she sing just one song, I know I should hail her Queen of Birds.”

**GO ON**

- 6        Listening to these flattering words, the Crow forgot all her suspicion, and also her breakfast. She wanted very much to be called Queen of Birds. So she opened her beak wide to utter her loudest caw, and down fell the cheese straight into the Fox’s open mouth.
- 7        “Thank you,” said Master Fox sweetly, as he walked off. “Though it is cracked, you have a voice sure enough. But where are your wits?”

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**28**

How does the information in paragraph 1 of “The Fox and the Crow” help the reader’s understanding of the rest of the story? Use **two** details from the story to support your response.

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**GO ON**

**Directions**  
Read this story. Then answer questions 29 through 31.

## The Otters and the Fox

*by Joseph Gaer*

1 Two otters were fishing one day and had the good fortune to catch a huge pike, three feet long and almost as heavy as they were. The pike put up a great fight and both otters were completely exhausted by the time they landed their fish.

2 When the pike was safely grounded, the two friends began to quarrel about how to divide their catch. They could not agree on who should get the head and who should get the tail, and to whom belonged the greater share.

3 Along came a fox and stopped to listen to their dispute. The two otters turned to him.

4 “We caught this pike together,” they explained. “But we cannot agree on how to divide him between us. Will you help us make a fair division?”

5 The fox said gravely: “I have judged many cases like this, and I am known far and wide for my skill and fairness in such matters.”

6 The fox cut the pike in three parts, and asked: “Who saw the pike first?”

7 “I did,” said one otter.

8 “Then to you belongs the head,” said the fox, and gave him the head.

9 He asked again: “Who helped secure the fish on the ground?”

10 “I did,” said the second otter.

11 “Then to you justly belongs the tail,” said the fox, and gave him the fishtail.

**GO ON**

- 12 “But what of the body of the fish?” asked the otters.
- 13 “That is my share for acting as judge,” said the fox as he ran off with most of the great pike in his mouth.

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**GO ON**



29

What does the fox think about himself in “The Otters and the Fox”? Use **two** details from the story to support your response.

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**GO ON**

30

What is a theme of “The Otters and the Fox”? Use **two** details from the story to support your response.

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**GO ON**

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**GO ON**

*Planning Page*

You may PLAN your writing for question 31 here if you wish, but do NOT write your final answer on this page. Writing on this Planning Page will NOT count toward your final score. Write your final answer on Pages 17 and 18.



*munotes*

**GO ON**

31

In both “The Fox and the Crow” and “The Otters and the Fox,” one character plays a trick on other characters. Why does one character in each story play a trick on other characters? How are the tricks the characters play alike? How are the tricks the characters play different? Use details from **both** stories to support your response.

In your response, be sure to

- explain why one character in each story plays a trick on other characters
- describe how the tricks the characters play are alike
- describe how the tricks the characters play are different
- use details from **both** stories to support your response

This image shows a blank sheet of white paper with horizontal ruling lines. A large, light purple watermark with the word "munotes" is oriented diagonally across the page from the bottom-left towards the top-right. The watermark is semi-transparent, allowing the underlying lines to remain visible. There are approximately 20 horizontal lines spaced evenly down the page.

munotes

**STOP**

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munotes

**Grade 4**

**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 4 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	D	1	CCSS.ELA-Literacy.RI.4.8	Reading	0.75		
2	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.4.2	Reading	0.7		
3	Multiple Choice	C	1	CCSS.ELA-Literacy.L.4.4	Reading	0.67		
4	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.4.3	Reading	0.59		
5	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.4.7	Reading	0.84		
6	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.4.2	Reading	0.81		
19	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.4.3	Reading	0.56		
20	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.4.8	Reading	0.42		
21	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.4.4	Reading	0.72		
22	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.4.5	Reading	0.54		
23	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.4.3	Reading	0.48		
24	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.4.2	Reading	0.55		
Session 2								
25	Constructed Response		2	CCSS.ELA-Literacy.RI.4.3	Writing to Sources		1.35	0.67
26	Constructed Response		2	CCSS.ELA-Literacy.RI.4.2	Writing to Sources		1.04	0.52
27	Constructed Response		2	CCSS.ELA-Literacy.RI.4.4	Writing to Sources		1.16	0.58
28	Constructed Response		2	CCSS.ELA-Literacy.RL.4.3	Writing to Sources		1.13	0.56
29	Constructed Response		2	CCSS.ELA-Literacy.RL.4.6	Writing to Sources		1.2	0.6
30	Constructed Response		2	CCSS.ELA-Literacy.RL.4.2	Writing to Sources		0.99	0.49
31	Constructed Response		4	CCSS.ELA-Literacy.RL.4.3	Writing to Sources		1.68	0.42

\*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.