



Our Students. Their Moment.

**New York State Testing Program  
Grade 3  
English Language Arts Test**

**Released Questions**

**June 2018**

New York State administered the English Language Arts Tests in April 2018 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 2018 Exams**

### ***Background***

In 2013, New York State began administering tests designed to assess student performance in accordance with the instructional shifts and rigor demanded by the new New York State P-12 Learning Standards in English Language Arts (ELA). To help in this transition to new assessments, the New York State Education Department (SED) has been releasing an increasing number of test questions from the tests that were administered to students across the State in the spring. This year, SED is again releasing large portions of the 2018 NYS Grades 3–8 English Language Arts and Mathematics test materials for review, discussion, and use.

For 2018, included in these released materials are at least 75 percent of the test questions that appeared on the 2018 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.

For multiple-choice questions, students select the correct response from four answer choices. Multiple-choice questions assess reading standards in a variety of ways. Some ask students to analyze aspects of text or vocabulary. Many questions require students to combine skills. For example, questions may ask students to identify a segment of text that best supports the central idea. To answer these questions correctly, a student must first comprehend the central idea and then show understanding of how that idea is supported. Questions tend to require more than rote recall or identification.

#### **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 his or her answer to an inferential question. These questions ask the student to make an inference (a claim, position, or conclusion)

based on his or her analysis of the passage, and then provide two pieces of text-based evidence to support his or her 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 <https://www.engageny.org/resource/test-guides-english-language-arts-and-mathematics>.

### **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 the 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 <https://www.engageny.org/resource/test-guides-english-language-arts-and-mathematics>.

### **New York State P-12 Learning Standards Alignment**

The alignment(s) to the New York State P-12 Learning Standards for English Language Arts is/are 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 future valid and reliable tests, some content must remain secure for possible use on future exams. As such, 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. Specific criteria for writing test questions, as well as additional assessment information, are available at <http://www.engageny.org/common-core-assessments>.

## 2018 Grade 3 ELA Test Text Complexity Metrics for Released Questions Available on EngageNY

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.

For more information about text selection, complexity, and the review process please refer to:

<https://www.engageny.org/resource/new-york-state-passage-selection-resources-for-grade-3-8-assessments>

<https://www.engageny.org/resource/selection-of-authentic-texts-for-common-core-instruction-guidance-and-a-list-of-resources>

<https://www.engageny.org/resource/december-2014-nti-understanding-text-complexity-grades-9-12>

### Text Complexity Metrics for 2018 Grade 3 Passages

Passage Title	Word Count	Lexile	Flesch-Kincaid	Reading Maturity Metric*	Degrees of Reading Power*	Qualitative Review
<b>Alex, the Talking Parrot</b>	730	800-900	5.4		54	Appropriate
<b>The Shark Kite</b>	672	600-700	3.5		50	Appropriate
<b>How We Use Glass</b>	370	700-800	4.5		51	Appropriate
<b>The Great Horned Owl</b>	708	800-900	4.6		54	Appropriate
<b>Excerpt from <i>Jumanji</i></b>	645	500-600	3.8		49	Appropriate

\* Depending on when the passage was selected, either the Reading Maturity Metric or Degrees of Reading Power was used as the third quantitative metric.

### New York State 2018 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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## **2018 English Language Arts Test Session 1**

# **Grade 3**

**April 11–13, 2018**

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.

**D***irections* Read this passage. Then answer questions 1 through 6.

## Alex, the Talking Parrot

*by Dorothy Hinshaw Patent*

- 1 Parrots that are trained to talk often say silly things like “Polly want a cracker.” Although these birds have learned to imitate the sounds that make up the words, they don’t really know what they’re saying. But there is one parrot who speaks more than a hundred words and actually understands their meanings. He is an African gray parrot named Alex.
- 2 Dr. Irene Pepperberg, a research scientist, has worked with Alex for many years. Teaching Alex to speak and understand wasn’t easy at first. He had to learn one word at a time. Irene and an assistant would teach Alex by showing him what a word meant. Irene would hold up an object, saying, “What’s this?” Her human partner would give the word—“pasta,” for example—while Alex watched. Irene would praise her partner, then ask Alex the name of the object. When he got it right, Irene would praise him and give him the object to play with as a reward. It took Alex many weeks to learn his first word. After that, each new word became easier and easier for him.
- 3 Why did Irene spend so much time getting a parrot to talk? Scientists like Irene are interested in discovering how intelligent animals are and how their brains work. But studying animal intelligence has always been difficult, partly because animals haven’t been able to communicate clearly with humans. Teaching Alex to speak words that he understands has let Irene talk to him directly. She can ask him questions, and he can answer them in English. In this way, Irene is finding out what sorts of things Alex’s brain can do. She has found that parrots are much smarter than scientists used to think. The word “birdbrain,” which means someone who isn’t very smart, certainly doesn’t apply to Alex.
- 4 Alex can identify over forty kinds of objects, five different shapes, five materials, and seven colors, and he can use his knowledge to solve problems and answer questions. For example, from a group of objects, he can pick out a number of things of a certain color, up to the number six. He can also make comparisons, such as bigger or smaller and same or different, between objects.
- 5 “Want wheat!” Alex says loudly. Irene explains to him that she doesn’t have any shredded wheat for him. “How about some crackers, Alex?” she asks.

**GO ON**

6 “No, no—want wheat!” he replies.

7 Because it’s time for them to work, Irene ignores his request and shows Alex a tray with simple objects scattered over it: a yellow plastic key, a green wooden square, a five-cornered piece of yellow felt, a gray rawhide rectangle, a yellow paper triangle, a red plastic square, and a blue Play-Doh square.

8 “What material is green, Alex?” Irene asks.

9 Alex glances over the assortment, then answers, “Wood!” in his clear but croaky parrot voice.

10 “Good birdie,” says Irene as she nuzzles him and hands him the green square. Alex nibbles at it for a moment, then he drops it.

11 “How many yellow?” asks Irene.

12 Alex takes his time looking over the bright, colorful display on the tray.

13 “Three,” he answers.

14 Irene praises him again. “Good boy, good birdie,” she says as she hands him the yellow key to play with.



15 Alex mouths the key, nibbling at it gently before dropping it.

16 “Wanna go shoulder,” he announces.

17 “O.K., you can come onto my shoulder,” answers Irene. She puts out her hand. Alex climbs aboard, and she puts him on her shoulder. He rubs his head against Irene’s cheek. “Do you want some corn?” asks Irene.

18 “Soft corn,” answers Alex, and Irene holds out her hand with a few kernels on it. Alex carefully takes one kernel into his mouth and eats.

19 Alex has shown us that birds like parrots can understand categories such as shape, color, and size. They can solve problems and recognize numbers. Before Alex came along, scientists did not believe that animals with such small brains could do these things.

20 Alex uses his ability to talk outside of work sessions, too. At the end of the day, Irene tells Alex she is leaving.

21 “I’m going to dinner now,” she says. “You be good.”

22 “You be good,” Alex answers.

23 “See you tomorrow,” says Irene.

24 “Bye,” says Alex.

25 “Bye,” she responds.

26 “I love you,” croaks Alex.

27 Irene’s last words as she goes out the door are “I love you, too.”

1

What does the word “assistant” mean as it is used in paragraph 2?

- A helper
- B leader
- C neighbor
- D friend

2

Which sentence from the passage shows a cause and effect relationship?

- A “But there is one parrot who speaks more than a hundred words and actually understands their meanings.” (paragraph 1)
- B “Teaching Alex to speak words that he understands has let Irene talk to him directly.” (paragraph 3)
- C “In this way, Irene is finding out what sorts of things Alex’s brain can do.” (paragraph 3)
- D “He can also make comparisons, such as bigger or smaller and same or different, between objects.” (paragraph 4)

3

Read this sentence from paragraph 4.

**Alex can identify over forty kinds of objects, five different shapes, five materials, and seven colors, and he can use his knowledge to solve problems and answer questions.**

What is the **best** meaning of the word “identify” as used in this sentence?

- A feel
- B look at
- C pick up
- D recognize

4 How does the photograph add to the information in the passage?

- A It shows one way that Irene works with Alex.
- B It shows that Irene does not talk with Alex.
- C It shows that Alex is able to count objects.
- D It shows the few objects that Alex cannot name.

5 Which part of the passage **best** shows how Alex feels about Irene?

- A paragraph 9
- B paragraph 10
- C paragraph 17
- D paragraph 18

6 Which detail **best** supports the main idea of the passage?

- A Irene's parrot is named Alex.
- B Alex can find a green object when asked.
- C Irene sometimes puts Alex on her shoulder.
- D Alex has a croaky parrot voice.

**GO ON**

**D***irections* Read this story. Then answer questions 19 through 24.

## The Shark Kite

*by Jane McAdams*

1 “Oh, no!” said Stella, as the string of her shark kite tangled with the string of a biplane kite. The biplane dove toward the ground, the grinning shark spiraling behind it. “I feel like a spider in a web,” she said, frowning as the tangled strings drifted down around her.

2 “I think that shark kite has too many strings,” said the owner of the biplane kite, as he untangled his string from Stella’s.

3 “My kite doesn’t have too many strings,” said Stella. “It’s a grownup’s kite. That’s why it’s complicated to fly.”

4 “You should really try flying a paper plate,” said Stella’s friend Robby. Stella looked at Robby’s kite. He had decorated a plate with stickers and a long yellow streamer and attached a string to it. Right now, his paper plate was flying so high that Stella could hardly see it.

5 “Your shark kite hasn’t flown as high as my paper plate all day,” said Robby, wiping his nose on his sleeve.

6 “Paper plates are for babies,” said Stella. She felt like being mean, because her shark kite could hardly fly.

7 Just then Stella noticed a fluffy pink jellyfish kite sailing overhead, bobbing a little as it passed Robby’s paper plate. Stella wished she could trade her shark for that jellyfish.

8 Stella wound the string of her fallen kite around its spool. Then, holding the string near the shark’s belly, she started running. If she could catch a tiny breeze, her kite would fly.

9 “Stella, it’s almost time to go!” called Stella’s mother from a park bench in the shade. “We have to pick up your sister at the pool.”

10 “Come on, shark, fly!” Stella said as she tossed the kite into a little puff of wind. For a moment, the shark looked as if it was swimming up into the sky. Then, it dove back toward the grass, teeth and all.

11 “Maybe it’s too heavy,” said Robby. He tugged lightly on the string of his paper plate, which dipped gently in the air.

**GO ON**

- 12 “It’s not heavier than that one,” said Stella. She pointed at an enormous monster truck kite gliding past Robby’s paper plate. The monster truck had big black wings. “I bet that kite weighs more than you do, Robby,” said Stella.
- 13 Robby squinted at the sky. “No, it doesn’t. I weigh forty pounds,” he said.
- 14 “Stella, your sister is waiting,” her mother called again.
- 15 “One more try, Mom,” yelled Stella, running with the shark. This time, the shark kept its nose pointed downward the whole time, refusing to fly at all. Stella tripped over the shark’s fin and fell into the dirt.
- 16 “Come on, brush yourself off, Stella,” said her mother. “We’re leaving.”
- 17 “You can take my paper plate if you want,” said Robby. “At least you’ll get to fly something today.” He looked at Stella hopefully.
- 18 Stella sighed. Robby’s paper plate was nothing like the fancy shark she had imagined flying. But it did fly pretty high.
- 19 “O.K.,” Stella agreed with a shrug. She took Robby’s string and felt the strong, steady pull of the kite dancing at its end. She gave a slight tug. The paper plate swirled and floated even higher on the breeze. Stella smiled at Robby. “You’re right,” she said. “Paper plates do make good kites.”
- 20 “You can keep it,” said Robby. “I’ll make another one next weekend.”
- 21 “Want to borrow the shark, then?” asked Stella, handing the tangle of strings and the grinning shark to Robby. “Maybe you can make it fly.”
- 22 “Hey, thanks,” he said. “See you next weekend, Stella.”
- 23 Stella and her mother walked toward the car. Stella held the string of her new kite, and the paper plate sailed along above them, its yellow streamer wriggling through the air.
- 24 “What happened to your shark kite?” asked Stella’s mother.
- 25 “Robby and I swapped for a while,” Stella replied.
- 26 As Stella rode in the car, she held on to the paper plate’s string and watched it bob next to her window. “I bet that big old shark couldn’t do this!” she laughed.

**19** In paragraph 1, what does Stella mean when she says, “I feel like a spider in a web”?

- A** Stella is untangling the strings.
- B** Stella is confused by the strings.
- C** Stella is surrounded by the tangled strings.
- D** Stella is winding the strings around her spool.

**20** In paragraphs 6 through 8, what do you know as the reader that Robby does not know?

- A** Stella wishes she could trade her kite for a jellyfish kite.
- B** Stella has to run to make her kite fly.
- C** Paper plate kites are easier to fly than other kites.
- D** Paper plate kites are easier to make than shark kites.

**21** Read this sentence from paragraph 8.

**If she could catch a tiny breeze, her kite would fly.**

What does “catch” mean as it is used in the sentence?

- A** stop and hold a moving object
- B** bring in while hunting or fishing
- C** get an illness
- D** find and use

- 22** What happens after Stella trips over the shark's fin and falls into the dirt?
- A** Stella tries to fly her kite again.
  - B** Stella takes Robby's paper plate home with her.
  - C** Stella's kite points downward and refuses to fly.
  - D** Stella points at a kite shaped like a monster truck.

- 23** What do the details in paragraph 17 show about Robby?
- A** He is at the park most weekends.
  - B** He is a thoughtful friend to Stella.
  - C** He is better at flying kites than Stella.
  - D** He is creative with paper plates.

- 24** What happens because Stella cannot fly her shark kite?
- A** Stella tries to fix her kite.
  - B** Stella notices a pink jellyfish kite.
  - C** Stella gets into the car with her mother.
  - D** Stella tries the paper plate kite.

**STOP**

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**Grade 3**  
**2018**  
**English Language Arts Test**  
**Session 1 Form**  
April 11–13, 2018

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



# *New York State Testing Program*

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**2018  
English Language Arts Test  
Session 2**

**Grade 3**

**April 11–13, 2018**

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 passage. Then answer questions 25 and 26.

## How We Use Glass

by Chris Oxlade

### Glass and Its Properties

- 1 All the things we use at home, school, and work are made from materials. Glass is a material. It can be used for all sorts of different jobs. For example, we make ornaments from glass, we cover buildings with glass, and a type of glass even carries our emails around the world.
- 2 Properties tell us what a material is like. Glass can be transparent, which means light goes through it. This is a property of glass. Glass can also be clear or colored. It has a very smooth surface. It is hard but it is also brittle, which means it breaks before it bends. Air and water cannot flow through glass and neither can electricity.

### Where Does Glass Come From?

- 3 Glass is not a natural material. It is made in factories. But the raw materials for glass are natural. They come from the ground. The main raw material is sand, the same as the sand on a beach. There are different kinds of glass. To make each different kind, different chemicals are added to the sand. Most glass is soda glass. It is made from sand, limestone, and a chemical called soda ash.

### Making glass

- 4 At a glass factory the ingredients are mixed together and poured into a huge tank. The glass mixture is heated to about 2,732° F (1,500° C), which is many times hotter than the temperature in a kitchen oven. The sand melts and mixes with the other ingredients. This makes hot, liquid glass.

### Glass Windows

- 5 Most of the glass made in factories is used in windows. Glass is a good material for making windows because it is transparent, waterproof, and airtight. So a glass window lets light in, but it keeps out wind and rain. It also keeps warm air in, stopping a room from getting cold. Glass used in windows is called glazing.

**GO ON**

### **Making window glass**

- 6 Windows are made from a type of glass called float glass. To make float glass, melted glass is poured into a huge bath of a molten metal called tin. The glass spreads out on top of the tin to make a flat, thin sheet. The sheet is cooled very slowly, which keeps it from cracking.

molten = melted by heat

**25**

How does paragraph 3 connect to paragraph 4 of “How We Use Glass”? Use **two** details from the passage to support your response.

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**GO ON**

**26**

How do the details in paragraph 5 support the main idea of “How We Use Glass”? Use **two** details from the passage to support your response.

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**D***irections* Read this passage. Then answer questions 27 through 29.

## The Great Horned Owl

by Shirley Anne Ramaley



- 1 There's a call in the air. "Whooo, hoo-hoo, hoo, hoo." It almost sounds like, "Who's awake, me too." There is only one bird that sounds like this—the great horned owl. It can be heard about anywhere, because these owls live in mountain forests, desert canyons, city parks, and even on some rooftops of homes. They are very widespread and adapt easily to many environments. They live all over North America, Central America, and certain regions of South America.
- 2 Great horned owls hunt just about anything that's not too big for them. They like insects and scorpions, great blue herons, snakes, jackrabbits, mice, other birds, and lots more. They also like cats, so keep your cat inside. Another delicious meal for a great horned owl is a skunk! The world is just one big smorgasbord for this big owl.

smorgasbord = meal with many foods

**GO ON**

3 Its wing span can reach five feet—that’s the size of many shorter adults! There are no predators that hunt this owl. It is the great horned owl that is the top predator.

4 When it hunts, it likes to sit and wait. It can hear the smallest sound, like the squeak of a tiny mouse from far away. Its excellent vision in low light makes it the perfect night hunter.

5 Like all raptors, or birds of prey, great horned owls use their feet instead of their beaks to capture prey. They have powerful feet with curved, sharp talons. The hooked beak is for cutting and tearing meat. Not much gets away from this big bird!

6 They are the only owls with ear tufts. Scientists disagree on why they have them, but it is a very interesting feature. Some people say the owl lowers the ear tufts like a dog when it’s upset. If you see one, take a good look at the ear tufts. Maybe it will let you know what it thinks of you.

7 Their ears are offset, and not even like those of people and most other animals. This means their ears are slightly tilted in different directions. They are able to determine something’s location and establish the distance between two points. The owl tilts its head until the sound is equal in both ears. This pinpoints the direction and distance of the sound of the possible prey.

8 A common belief is that an owl can turn its head completely around. Actually, while it can rotate its head 270 degrees, it can’t turn completely around. (If it could, that would be 360 degrees.) Unlike our eyes, owls’ eyes are fixed in their sockets. They can’t move their eyes up and down. Instead, they move their entire head.

360 degrees = a full circle

9 The eyes are really big. If a great horned owl was as tall as a human, the eyes would be as big as oranges!

10 The owl has something else that helps it hunt. Its flight is silent. The feathers are soft, like fleece. This deadens the sound as air rushes over the wings while the owl is in flight. At night, as the owl flies silently toward its prey, the prey animal has no idea it’s in danger.

- 11 The owls nest in January and raise their families in winter. The female sits on the eggs, and the male brings her food. The eggs take about a month to hatch. For a while, the babies, or “owlets,” huddle under the mother’s wings. Gradually, the little heads will peek out and eventually move out from under their mother’s wings. Both parents closely guard the owlets.
- 12 The owlets start walking around the nest in about another month, often crowding each other. The parents usually sit nearby, perhaps in a tree branch, and guard the nest. Don’t ever go near a great horned nest. Those parents won’t like it, and they aren’t afraid to attack anything that threatens the family.
- 13 The parents bring food to the nest to feed the owlets. Soon the owlets begin to flap their wings, getting ready for the day when they *fledge*, or fly away from the nest. The closer they get to *fledging*, the more they practice flapping their wings. When they are about six weeks old, it’s time to go. They don’t all leave at the same time, but usually within a few days of each other.

At six weeks old, owlets start walking outside the nest. They are able to fly well when they reach nine to ten weeks old.

27

How does the picture of the great horned owl support the information in the passage?  
Use **two** details from the passage to support your response.

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**28**

How are paragraphs 3, 7, and 9 of “The Great Horned Owl” alike? Use **two** details from the passage to support your response.

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**GO ON**

29

In “The Great Horned Owl,” how are the ideas in paragraphs 4 and 10 related? Use **two** details from the passage to support your response.

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**D***irections* Read this story. Then answer questions 30 and 31.

## Excerpt from *Jumanji*

by Chris Van Allsburg

1 “What’s that?” Judy asked.

2 “It’s a game,” said Peter, handing her the box.

3 “‘JUMANJI,’” Judy read from the box, “‘A JUNGLE ADVENTURE  
GAME.’”

4 “Look,” said Peter, pointing to a note taped to the bottom of the box. In a  
childlike handwriting were the words “Free game, fun for some but not for all.  
P.S. Read instructions carefully.”

5 “Want to take it home?” Judy asked.

6 “Not really,” said Peter. “I’m sure somebody left it here because it’s so boring.”

7 “Oh, come on,” protested Judy. “Let’s give it a try. Race you home!” And off  
she ran with Peter at her heels.

8 At home, the children spread the game out on a card table. It looked very  
much like the games they already had. There was a board that unfolded,  
revealing a path of colored squares. The squares had messages written on them.  
The path started in the deepest jungle and ended up in Jumanji, a city of golden  
buildings and towers. Peter began to shake the dice and play with the other  
pieces that were in the box.

9 “Put those down and listen,” said Judy. “I’m going to read the instructions:  
‘Jumanji, a young people’s jungle adventure especially designed for the bored  
and restless.’”

10 “‘A. Player selects piece and places it in deepest jungle. B. Player rolls dice and  
moves piece along path through the dangers of the jungle. C. First player to reach  
Jumanji and yell the city’s name aloud is the winner.’”

11 “Is that all?” asked Peter, sounding disappointed.

12 “No,” said Judy, “there’s one more thing, and this is in capital letters: ‘D. VERY  
IMPORTANT: ONCE A GAME OF JUMANJI IS STARTED IT WILL NOT BE  
OVER UNTIL ONE PLAYER REACHES THE GOLDEN CITY.’”

13 “Oh, big deal,” said Peter, who gave a bored yawn.

**GO ON**

- 14 “Here,” said Judy, handing her brother the dice, “you go first.”
- 15 Peter casually dropped the dice from his hand.
- 16 “Seven,” said Judy.
- 17 Peter moved his piece to the seventh square.
- 18 “ ‘Lion attacks, move back two spaces,’ ” read Judy.
- 19 “Gosh, how exciting,” said Peter, in a very unexcited voice. As he reached for his piece he looked up at his sister. She had a look of absolute horror on her face.
- 20 “Peter,” she whispered, “turn around very, very slowly.”
- 21 The boy turned in his chair. He couldn't believe his eyes. Lying on the piano was a lion, staring at Peter and licking his lips.
- 22 The lion roared so loud it knocked Peter right off his chair. The big cat jumped to the floor. Peter was up on his feet, running through the house with the lion a whisker's length behind. He ran upstairs and dove under a bed. The lion tried to squeeze under, but got his head stuck. Peter scrambled out, ran from the bedroom, and slammed the door behind him. He stood in the hall with Judy, gasping for breath.
- 23 “I don't think,” said Peter in between gasps of air, “that I want . . . to play . . . this game . . . anymore.”
- 24 “But we have to,” said Judy as she helped Peter back downstairs. “I'm sure that's what the instructions mean. That lion won't go away until one of us wins the game.”
- 25 Peter stood next to the card table. “Can't we just call the zoo and have him taken away?” From upstairs came the sounds of growling and clawing at the bedroom door. “Or maybe we could wait till Father comes home.”
- 26 “No one would come from the zoo because they wouldn't believe us,” said Judy. “And you know how upset Mother would be if there was a lion in the bedroom. We started this game, and now we have to finish it.”
- 27 Peter looked down at the game board. What if Judy rolled a seven? Then there'd be two lions. For an instant Peter thought he was going to cry. Then he sat firmly in his chair and said, “Let's play.”

**30**

How is paragraph 12 important to “Excerpt from *Jumanji*”? Use **two** details from the story to support your response.

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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.







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**Grade 3**  
**2018**  
**English Language Arts Test**  
**Session 2**  
April 11–13, 2018

**THE STATE EDUCATION DEPARTMENT  
THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY, NY 12234  
2018 English Language Arts Tests Map to the Standards  
Released Questions on EngageNY  
Grade 3**

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)
<b>Session 1</b>								
1	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.3.4	Reading	0.91		
2	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.3.3	Reading	0.56		
3	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.3.4	Reading	0.74		
4	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.3.7	Reading	0.71		
5	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.3.5	Reading	0.56		
6	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.3.2	Reading	0.48		
19	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.3.4	Reading	0.50		
20	Multiple Choice	A	1	CCSS.ELA-Literacy.RL.3.6	Reading	0.63		
21	Multiple Choice	D	1	CCSS.ELA-Literacy.L.3.4	Reading	0.45		
22	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.3.2	Reading	0.49		
23	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.3.3	Reading	0.72		
24	Multiple Choice	D	1	CCSS.ELA-Literacy.RL.3.3	Reading	0.51		
<b>Session 2</b>								
25	Constructed Response		2	CCSS.ELA-Literacy.RI.3.3	Writing to Sources		1.24	0.62
26	Constructed Response		2	CCSS.ELA-Literacy.RI.3.2	Writing to Sources		1.26	0.63
27	Constructed Response		2	CCSS.ELA-Literacy.RI.3.7	Writing to Sources		0.86	0.43
28	Constructed Response		2	CCSS.ELA-Literacy.RI.3.8	Writing to Sources		1.18	0.59
29	Constructed Response		2	CCSS.ELA-Literacy.RI.3.3	Writing to Sources		1.26	0.63
30	Constructed Response		2	CCSS.ELA-Literacy.RL.3.5	Writing to Sources		0.96	0.48
31	Constructed Response		4	CCSS.ELA-Literacy.RL.3.3	Writing to Sources		1.52	0.38

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