



New York State
EDUCATION DEPARTMENT
Knowledge > Skill > Opportunity

New York State Testing Program
Grade 6
English Language Arts Test

Released Questions

2024

New York State administered the English Language Arts Tests in April 2024 and is making approximately 75% of the questions from these tests available for review and use.



New York State Testing Program Grades 4–8 English Language Arts

Released Questions from 2024 Exams

Background

As in past years, SED is releasing large portions of the 2024 NYS Grades 3–8 English Language Arts and Mathematics test materials for review, discussion, and use.

For 2024, included in these released materials are at least 75 percent of the test questions that appeared on the 2024 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 Next Generation 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.

Two-Credit Constructed-Response Questions

Two-credit constructed-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 their analysis of the passage, and then provide two pieces of text-based evidence to support their answer.

The purpose of the two-credit constructed-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 two-credit constructed-response questions can be found in the grade-level Educator Guides at <https://www.nysed.gov/state-assessment/grades-3-8-ela-math-and-science-test-manuals>.

Four-Credit Constructed-Response Questions

Four-credit constructed-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 four-credit 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 four-credit constructed-response questions. The rubric used for evaluating four-credit constructed-response questions can be found in the grade-level Educator Guides at <https://www.nysed.gov/state-assessment/grades-3-8-ela-math-and-science-test-manuals>.

New York State P–12 Next Generation Learning Standards Alignment

The alignment to the New York State P–12 Next Generation 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-credit and four-credit 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 Next Generation 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.

2024 Grade 6 ELA Test Text Complexity Metrics for Released Questions Available

Selecting high-quality, grade-appropriate passages requires both objective text complexity metrics and expert judgment. For the Grades 3–8 assessments based on the New York State P–12 Next Generation 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, NYS 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 2024 Grade 6 Passages

Passage Title	Word Count	Lexile	Flesch-Kincaid	ATOS	Qualitative Review
Excerpt from Great Migrations	930	950	7.7	7.2	Appropriate
Excerpt from The Story Behind Electricity	660	710	7.4	5.86	Appropriate
Excerpt from Charlie Noble and Mate	748	1110	6.5	7.14	Appropriate
PAIR - Excerpt from Radio Girl	527	980	6.5	6.82	Appropriate
PAIR - Excerpt from Manhattan Transfer: A Novel	480	940	5	6.66	Appropriate

New York State 2024 Quantitative Text Complexity Chart for Assessment and Curriculum

To determine if a text’s quantitative complexity is at the appropriate grade level, New York State uses the table below. In cases where a text is excerpted from a large work, only the complexity of the excerpt that students see on the test is measured, not the large work, so it is possible that the complexity of a book might be above or below grade level, but the text used on the assessment is at grade level. Because the measurement of text complexity is inexact, quantitative measures of complexity are defined by grade band rather than by individual grade level and then paired with the qualitative review by an educator.

Grade Band	ATOS	Degrees of Reading Power	Flesch-Kincaid	The Lexile Framework	Reading Maturity	SourceRater
2 nd –3 rd	2.75 – 5.14	42 – 54	1.98 – 5.34	420 – 820	3.53 – 6.13	0.05 – 2.48
4 th –5 th	4.97 – 7.03	52 – 60	4.51 – 7.73	740 – 1010	5.42 – 7.92	0.84 – 5.75
6 th –8 th	7.00 – 9.98	57 – 67	6.51 – 10.34	925 – 1185	7.04 – 9.57	4.11 – 10.66
9 th –10 th	9.67 – 12.01	62 – 72	8.32 – 12.12	1050 – 1335	8.41 – 10.81	9.02 – 13.93
11 th –12 th	11.20 – 14.10	67 – 74	10.34 – 14.20	1185 – 1385	9.57 – 12.00	12.30 – 14.50

Source: Student Achievement Partners

Name: _____



New York State Testing Program

English Language Arts Test Session 1

Grade **6**

Spring 2024

RELEASED QUESTIONS

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Session 1



TIPS FOR TAKING THE TEST

Here are some ideas to help you do your best:

- Read the whole passage before you answer the questions. Most questions will only make sense after you read the whole passage.
- You might need to read the passage more than once to answer a question.
- Read each question carefully. Take your time.
- A question may include a quote from a passage. You might need to review both the quote and the whole passage to answer the question.

When you write your answers

- make sure to answer the whole question;
- use examples or details from the text;
- write in complete sentences; and
- use correct spelling, grammar, capitalization, and punctuation.

Directions Read this article. Then answer questions 15 through 21.

Excerpt from *Great Migrations*

by Elizabeth Carney

1 Animals migrate for a variety of reasons, some we know and some we don't. They may need fresh sources of food or a place to mate. They might have to flee from predators or find shelter from extreme temperatures.

2 The sun—its rise and fall over a day and the whirling of the Earth around it for a year—powers these events. They are some of nature's most thrilling dramas. Come have a closer look at some of the world's great migrations.

Mali Elephants

Driven by Thirst

3 There's a saying that an elephant never forgets. For the Mali desert elephants, that saying must be true. For them, forgetting the location of a lifesaving water hole would be a deadly mistake.

4 Mali elephants live along the southern edge of the Sahara desert. In order to survive in their parched environment, the animals are on a nearly constant search for water. A wise, older female, called a matriarch, leads each family group. The herd's survival depends on her decisions.

5 Under typical conditions, Mali elephants can thrive. But sometimes even the wisest matriarch is no match for nature. When a recent drought dried up nearly every water source in the region, the Malian government trucked in water for the elephants.

Motive to Move

6 Mali elephants have the longest migration of any elephant. Their life-or-death challenge is to find enough water in a desert. After a rare rain, Mali elephants must get to newly-formed water holes before they dry up.

Dangers

7 Oven-like 120°F heat and fierce sand storms can be a threat for tired, thirsty elephants. Youngsters are the most vulnerable.¹

Monarch Butterflies

Color A-Flutter

8 It's spring in Mexico's Oyamel Forests. After blanketing nearly every inch of the trees, millions of monarch butterflies take flight. Their orange-and-black wings color the sky like an explosion of confetti.

9 With the sun as their compass, they head north. No one butterfly will live long enough to complete the entire journey. Instead, they rely on a map imprinted in their genes. Each new generation of butterfly picks up where its parents left off. Together, they travel farther than any known insect.

Motive to Move

10 The delicate butterflies cannot survive cold winter temperatures. In the fall, they head south to spend the winter in Mexico. When spring arrives, the butterflies take flight to the United States and Canada where their favorite food, milkweed, is plentiful.

Dangers

11 Monarchs face many predators, but the butterflies' toxic² skin discourages second helpings.

Golden Jellyfish

Gold Rush

12 With the rise of the sun, swarms of golden jellyfish start a migration. While many migrating animals make their move once a year, these jellyfish undertake a major journey every single day. Following the movement of the sun, millions of jellyfish circle the saltwater lake they call home—the appropriately named Jellyfish Lake.

13 Why does a small, pulsating³ jellyfish go through all the trouble? Golden jellyfish must follow the sun to support the plant-like algae that grow in their bodies. The algae convert sunlight into sugars for energy. In exchange for protection and a place to live, the algal hitchhikers make extra food for the jellyfish. The algae also give jellyfish their beautiful golden glow.

Motive to Move

14 Golden jellyfish must maximize their time in the sun so the algae living on their bodies can survive.

Dangers

15 Golden jellyfish have to avoid the shade to keep their algae in the sunshine. Staying on the move also helps the jellies avoid the stinging clutches of a predatory sea anemone.

GO ON

Zebras

Striped Stallions

16 Just as the American West has its mustangs, the Serengeti⁴ has a horse-like animal to call its own: the unmistakable zebra. But zebras don't have time to horse around. Like the region's other hoofed animals—wildebeests and gazelles—zebras must stay on the move for fresh grass and water.

17 Zebras live in small groups with a dominant male, called a stallion, leading them. Sometimes, herds will come together by the thousands to find better feeding grounds.

18 Of all Serengeti's grazers, zebras are the least picky. They'll feed on the toughest grasses, paving the way for soft, leafy regrowth that wildebeests and gazelles prefer.

Motive to Move

19 Zebras are forever searching for fresh grass and water. They follow roughly the same movements as wildebeests. The timing of their travels is driven by rainfall, which fuels the growth of new grass and refills water holes.

Dangers

20 Zebras must always be on the lookout for lions, crocodiles, and hyenas. The animals are favorite prey for these big carnivores.

Wildebeests

Wild Risks

21 On a Tanzanian plain, a wildebeest is born. Its mother urges it to stand. Human babies can take a year or more to take their first steps. But this young antelope has to be mobile in minutes. In central Africa, it's get up or get eaten!

22 For a wildebeest, being in a rush is a way of life. That's because they are a favorite snack on the savanna. Lions, leopards, crocodiles, and hyenas all feed on the moving herds. Outrunning enemies means living to see tomorrow. Despite the danger, wildebeests have to follow the seasonal rains to greener grasslands. Water and food are worth braving exhaustion and hungry predators.

Motive to Move

23 The region's alternating dry and rainy seasons mean that plant eaters have to stay on the move to find a steady supply of greens. During the dry seasons, the plains dry up into barren dust fields. Wildebeests would starve if they didn't migrate.

Dangers

24 Wildebeests who escape predators and survive thirst may still be trampled if their herd is startled into a frenzied stampede.

MIGRATION PATTERNS

Type of Animal	Number of Participants	Route of Migration	Distance Traveled
Mali Elephant	400	Counter-clockwise over the southern part of the Saharan Desert	435 miles per year
Monarch Butterfly	300 Million	To North America in spring and Central Mexico in winter	2,500 miles (over four generations)
Golden Jellyfish	10 Million	In Jellyfish Lake on Eil Malk, an island in the Pacific Ocean	Half a mile per day; depths of 45 feet per night
Zebra	300,000	Over the Serengeti Plains	1,000 miles per year
Wildebeests	1.4 Million	In a circle across Kenya and Tanzania	1,800 miles per year

¹**vulnerable:** likely to be affected by something bad

²**toxic:** poisonous to others

³**pulsating:** pulsing, pumping, or beating with blood or breath

⁴**Serengeti:** a plain in northern Tanzania

GO ON

15 What is the meaning of the word “parched” as it is used in paragraph 4?

- A difficult
- B dry
- C dangerous
- D dusty

16 Read this sentence from paragraph 8.

Their orange-and-black wings color the sky like an explosion of confetti.

What is the author’s **main** purpose for using this sentence?

- A to describe a feeling of excitement while watching butterflies
- B to indicate the direction the butterflies will go as they travel
- C to describe the large number of butterflies taking flight
- D to indicate the distance the butterflies will need to travel

17 Which sentence from the article **best** supports the author’s central claim?

- A “The sun—its rise and fall over a day and the whirling of the Earth around it for a year—powers these events.” (paragraph 2)
- B “Like the region’s other hoofed animals—wildebeests and gazelles—zebras must stay on the move for fresh grass and water.” (paragraph 16)
- C “Sometimes, herds will come together by the thousands to find better feeding grounds.” (paragraph 17)
- D “The timing of their travels is driven by rainfall, which fuels the growth of new grass and refills water holes.” (paragraph 19)

18

Which detail from the article represents the author's belief?

- A "They are some of nature's most thrilling dramas." (paragraph 2)
- B "... forgetting the location of a lifesaving water hole would be a deadly mistake." (paragraph 3)
- C "... these jellyfish undertake a major journey every single day." (paragraph 12)
- D "Human babies can take a year or more to take their first steps." (paragraph 21)

19

According to the article, zebras and wildebeests are similar because both animals

- A walk right after birth
- B migrate for the same reasons
- C live in small groups
- D eat the same type of grass

20

The **main** way the different "*Motive to Move*" sections help the reader understand migration is by

- A explaining why animals search for watering holes
- B referring to areas where there is a lack of grass
- C explaining why animals travel to different places
- D referring to seasons that change from dry to rainy

GO ON

21

Which phrase from the article **best** helps the reader understand the claim in paragraph 22 that “being in a rush is a way of life” for wildebeests?

- A the reference to the wildebeest being “a favorite snack” (paragraph 22)
- B the indication that wildebeests follow “the seasonal rains” (paragraph 22)
- C the explanation that plant eaters like the wildebeest “stay on the move” (paragraph 23)
- D the claim that wildebeests would “starve if they didn’t migrate” (paragraph 23)

Directions

Read this article. Then answer questions 22 through 28.

Excerpt from *The Story Behind Electricity*

by Sean Stewart Price

1 Electricity often seems like a kind of magic. With the touch of a button, we can turn on lights or play music. Electricity lets us watch television. It also allows us to make phone calls from anywhere in the world.

2 But electricity does not just run machines. It also lights up the sky during a thunderstorm. It puts the “static cling” in our clothes. Try bending your finger. Electricity sends the signals that make that possible. Some animals, such as sharks, can sense electric signals in animals. That helps them hunt down their prey (the animals they eat).

A Powerful First

3 A Greek scientist named Thales was the first person to study electricity. That was about 2,600 years ago. Thales saw that something strange happened to amber (a yellow gem) when he rubbed it. Small, light objects such as feathers magically moved toward the amber. Thales did not know it, but he was creating electricity.

4 Electricity was not studied well until about 400 years ago. Since then, electricity has become more and more a part of our lives. . . .

5 A series of scientists helped discover all we know about electrical energy today.

Studying Static

6 In 1660, a German inventor named Otto von Guericke invented a machine that produced static electricity.¹ Later scientists used this to study electricity.

7 In the mid-1700s the U.S. inventor and politician Benjamin Franklin set out to learn more about electricity. Franklin did many experiments. They showed him that static electricity looked a lot like lightning. But it was smaller. Franklin realized that lightning was a type of electrical energy.

8 This was a huge discovery. At the time, lightning was a big problem. Lightning often hit tall buildings, such as church steeples. This caused deadly fires. People rang church bells to warn others of bad weather. Lightning sometimes struck and killed the bell ringers.

GO ON

The Lightning Rod

- 9 Franklin invented the lightning rod. A lightning rod is a metal pole with a wire attached. Franklin put his lightning rod on tall buildings. Then he ran the wire down to the ground. Lightning tends to hit the rod. This is because it is the highest object on the roof. The electricity followed the wire. It went harmlessly to the ground. Franklin's invention is still used on tall buildings today.

The Battery

- 10 In 1800 an Italian scientist named Alessandro Volta created the first battery. A battery is something that uses metal and chemicals to create electrical energy. Batteries would one day become essential power sources for modern electricity.

Michael Faraday

- 11 In 1821 the English scientist Michael Faraday invented an early form of the electric motor. This was the first time a magnet and electric current were used to create mechanical motion (motion involving machines). Faraday later discovered a dynamo. It did just the opposite. It converted mechanical motion into electrical energy. This new power source would lead to the electrical generators we rely on today.

Thomas Edison and the Next Step

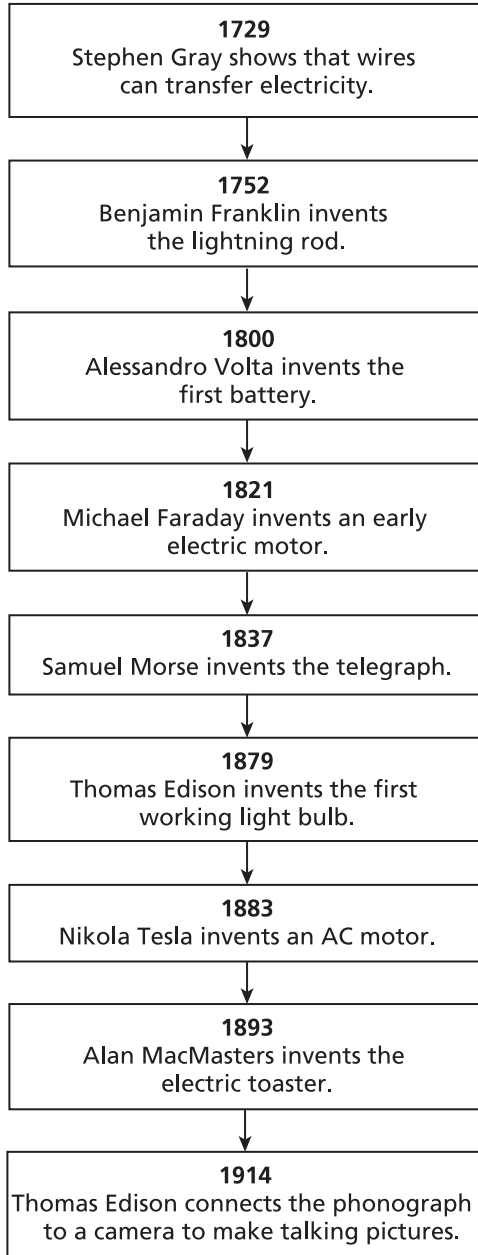
- 12 In 1879 the U.S. inventor Thomas Edison created the first working lightbulb. At the time, many people used candles for light. Others used kerosene (a kind of oil) and gas lamps. All of these were smelly and caused fires. Edison's lightbulb had the potential to change all this.

- 13 People had no way to get electricity into their homes. So, Edison began building an electric power station. On September 4, 1882, Edison flipped a switch at the Pearl Street Power Station in New York City. This lit up the homes and businesses of 85 customers. They were the first people to enjoy electric lighting.

Power to Thousands

- 14 In 1883 the U.S. scientist Nikola Tesla found a way to make electrical energy travel longer distances. He did so by using alternating current (AC) power. Power stations could now supply power for hundreds of miles and to thousands of people. The demand for electricity caught on. Today, most people cannot imagine life without electricity.

Electricity Milestones



¹**static electricity:** an electrical charge that does not move, usually produced by friction that causes sparks or crackling

GO ON

22 According to the article, what was the **main** effect of Franklin’s study of static electricity?

- A the ability to generate static electricity to study it
- B the understanding that static electricity resembled lightning
- C the realization that lightning was larger than static electricity
- D the creation of a tool to prevent lightning from harming people

23 Working with electricity can sometimes be dangerous. Which detail in the article **best** supports this idea?

- A the claim that sharks “can sense electric signals” (paragraph 2)
- B the statement that “Lightning often hit tall buildings” (paragraph 8)
- C the claim that a battery uses “metal and chemicals to create electrical energy” (paragraph 10)
- D the statement that many objects used for light “were smelly and caused fires” (paragraph 12)

24 In paragraph 14, how does the author demonstrate how the demand for electricity “caught on”?

- A by highlighting important scientists who studied electricity
- B by including dates and descriptions of major discoveries
- C by suggesting that people began to appreciate and use electricity
- D by indicating that certain inventions helped people remain safe

25

What is **most likely** the author's opinion about electricity?

- A Electricity should continue to be studied by scientists and inventors.
- B Electricity was made popular as the result of the electric motor.
- C Electricity was not useful until energy could travel longer distances.
- D Electricity is an important and essential part of people's lives.

26

How does the author organize information to develop a central idea in the article?

- A by contrasting the different scientists who studied electricity
- B by providing details about the development of electricity in chronological order
- C by explaining how electricity helped solve a variety of problems
- D by using a cause and effect structure to highlight the significance of electricity

GO ON

27

This question is worth 2 credits.

In “Excerpt from *The Story Behind Electricity*,” how does the author support the claim that electricity has become “more and more a part of our lives” (paragraph 4)? Use **two** details from the article to support your response.

Write your response for this question in your separate Session 1 Answer Booklet.

Writing on this page will not be scored.

28

This question is worth 2 credits.

In “Excerpt from *The Story Behind Electricity*,” how are the ideas in paragraphs 8 and 9 related? Use **two** details from the article to support your response.

Write your response for this question in your separate Session 1 Answer Booklet.

Writing on this page will not be scored.

STOP

Grade 6
English Language Arts Test
Session 1
Spring 2024

Name: _____



New York State Testing Program

English Language Arts Test Session 2

Grade **6**

Spring 2024

RELEASED QUESTIONS

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Session 2



TIPS FOR TAKING THE TEST

Here are some ideas to help you do your best:

- Read the whole passage before you answer the questions. Most questions will only make sense after you read the whole passage.
- You might need to read the passage more than once to answer a question.
- Read each question carefully. Take your time.
- A question may include a quote from a passage. You might need to review both the quote and the whole passage to answer the question.

When you write your answers

- make sure to answer the whole question;
- use examples or details from the text;
- write in complete sentences; and
- use correct spelling, grammar, capitalization, and punctuation.

For the last question in this test book, you may plan your writing on the Planning Page provided. However, do NOT write your final answer on the Planning Page. Write your final answer on the lined pages.

Directions

Read this story. Then answer questions 29 through 35.

A sea captain named Charlie Noble has retired to Bald Head Island, near Singing Beach.

Excerpt from “Charlie Noble and Mate”

by Louis Arthur Norton

- 1 Charlie’s companion was a black Labrador Retriever named Mate. Dogs learn obedience commands from the language of their owners. Instead of ordinary English, Mate responded to instructions that the captain used aboard ship like on board, meaning “come to your master,” and many other commands such as luff for “slow down,” avast for “stay,” heave to for “stop,” capsize for “roll over,” hail for “speak,” pipe down for “stop barking,” backwater for “move away,” shipshape for “good dog,” and most welcome, hardtack for “biscuit reward.”
- 2 When Charlie and Mate walked the streets of Bald Head or strolled along the sands of Singing Beach, they swayed from side to side as if they were on a pitching deck in a choppy sea. Townsfolk would pat the dog’s head and say nice things, but Mate just looked at them with his head cocked to one side and one ear raised. It seemed as if they were speaking to him in a foreign tongue, using words that were indeed strange to him.
- 3 Charlie Noble owned a sailboat named the Fast and Able. Sailing in each other’s company provided a perfect afternoon for Charlie and Mate, but they did not go too far from shore in the small boat. Mate either slept on the sun-warmed deck or joined Charlie in the cockpit, usually snuggling up to his master. If a fogbank rolled in, Mate would bark loudly, acting as the Fast and Able’s foghorn.
- 4 One sunny day as they sailed along the shoreline, a strong wind gust caused the sailboat to jibe¹ suddenly. The heavy wooden boom holding the sail swung wildly and hit the old captain on the side of his head. Charlie fell to the bottom of the boat unconscious.
- 5 Mate whimpered and frantically licked his master’s face, but the old seaman did not move. The boat was now adrift,² but not too far from land. Somehow the dog realized he should swim to shore and get help. Being a retriever he was a good swimmer, so Mate leaped into the cold water and dog-paddled to the beach.
- 6 Once ashore, Mate raced over the sand dunes and down the road toward the village. When he reached the town green, he tried to attract attention, running in circles and barking frantically.

GO ON

7 The people of Bald Head shouted questions at the sopping wet dog. “What’s the matter, pup? Where’s your master?” But the dog seemed confused and barked even louder.

8 A young sailor in the crowd named Jake, a former shipmate of Charlie, recognized Mate and remembered that the old man’s dog responded to “sailor talk.” Jake bellowed in a deep voice, “Heave to!” followed by “Pipe down!” Mate stopped running in circles, then rapidly wagged his tail. The dog seemed to understand. Realizing that the captain might be in trouble, Jake then shouted, “On board!” and the eager dog led the sailor and concerned townsfolk down the road to the beach.

9 There the would-be rescuers saw the sailboat adrift offshore, but there were no rescue boats on the strand.³ Jake turned toward Mate and yelled, “On board!” once again. Mate wagged his tail even more rapidly as if to say, “Good idea!” He jumped into the surf and swam for the Fast and Able.

10 Mate reached the boat and scabbled over the side. Once on board, he barked loudly while violently shaking himself. The cold seawater flew off Mate’s furry coat and splashed over Charlie, who now began to stir. Mate whimpered once again and licked Charlie’s face. The dazed old man sat up slowly, rubbing the side of his sore head. Charlie looked in Mate’s direction and grinned, then took a firm grip on the tiller.⁴ A fresh sea breeze filled the sail of the boat, and the vessel came to life.

11 Jake and the other folks onshore gave a cheer and turned back toward Bald Head. Charlie softly whispered, “Shipshape!” to Mate, then a little louder, “Hardtack!” and gave Mate a dog biscuit. The sea dog had saved the day—and perhaps his master’s life.

12 When Charlie and Mate finally docked the Fast and Able at the town landing, the old mariner had a broad smile on his face. Charlie straightened his captain’s cap and assumed his tall, dignified posture. Once again the retired ship’s master and his beloved dog took their customary walk along the cobblestone lanes of Bald Head and the cool sands of Singing Beach, swaying sailor-like together.

¹**jibe:** change from leaning in one direction to leaning in the opposite direction

²**adrift:** floating without control

³**strand:** beach

⁴**tiller:** lever used for steering a boat

29

In paragraph 2, the author uses the phrase “in a foreign tongue” to indicate that Mate

- A only responds to the commands of Charlie
- B dislikes being patted by the townspeople
- C does not want to stop his walk with Charlie
- D does not care what the townspeople say

30

Which detail signals a change in the direction of the story?

- A the indication that Mate listened “with his head cocked to one side and one ear raised” (paragraph 2)
- B the statement that “Mate would bark loudly, acting as the Fast and Able’s foghorn” (paragraph 3)
- C the indication that “Charlie fell to the bottom of the boat unconscious” (paragraph 4)
- D the statement that “Mate leaped into the cold water and dog-paddled to the beach” (paragraph 5)

31

Read this sentence from paragraph 5.

Mate whimpered and frantically licked his master’s face, but the old seaman did not move.

The words “whimpered” and “frantically” affect the tone of the story by

- A creating a sense of sorrow
- B establishing a feeling of hopelessness
- C creating a sense of anxiety
- D establishing a feeling of confusion

GO ON

32

How does paragraph 8 **best** help advance the plot of the story?

- A by showing that Jake knows Charlie's dog
- B by demonstrating how Mate responds to Jake's voice
- C by having Jake realize Charlie may be in trouble
- D by illustrating the trust Jake inspires in Mate

33

What do the details in paragraphs 9 through 11 **mainly** reveal about Mate?

- A He is popular in the town.
- B He cares deeply about his master.
- C He knows how to save lives.
- D He responds quickly to commands.

34

Which detail **best** shows how the author indicates the close friendship of Charlie and Mate to the reader?

- A "Sailing in each other's company provided a perfect afternoon for Charlie and Mate," (paragraph 3)
- B "Mate either slept on the sun-warmed deck or joined Charlie in the cockpit," (paragraph 3)
- C "The cold seawater flew off Mate's furry coat and splashed over Charlie," (paragraph 10)
- D "Charlie softly whispered, 'Shipshape!' to Mate, then a little louder, 'Hardtack!' " (paragraph 11)

35

A common saying is that “Dogs are man’s best friend.” Which detail from the story **best** supports this idea?

- A Mate responds to words Charlie teaches him.
- B Mate walks with Charlie when they are in town.
- C Mate sleeps in the boat when Charlie is sailing.
- D Mate leaves the boat to get help for Charlie.

GO ON

Directions

Read this story. Then answer question 36.

In 1938, when many people are out of work, teenager Cece Maloney dreams of getting a job as a radio star at Columbia Radio in Manhattan.

Excerpt from *Radio Girl*

by Carol Brendler

- 1 The minute Ma and Nory left for Mass on Saturday morning, I emptied out my skate bag, shoving my skates under the bed as far as I could reach. The bag was my cover. If anyone asked, I was just going to the roller rink, like every weekend. I threw my pocketbook into the bag, along with my working paper and a dollar I had borrowed from Ma's rainy-day jar. I would need money for trolley fares and the ferry. Next, I dragged out the least shabby of my blouses and my new school skirt, the only one that fit. I cuffed my bobby socks neatly and laced up my saddle shoes.
- 2 All week long, I had practiced tongue twisters and read up on Columbia's programs in *Radio Guide*. All I had to do next was get out of the apartment before Ma and Nory came back from church, drop my skate bag off at Bev's place, then head for 485 Madison Avenue in Manhattan and the offices of CBS. . . .
- 3 Thirty minutes later, I had left behind the brewery smells of Newark. I leaned against a damp railing on the Hoboken ferry, bound for the Thirty-ninth Street dock. The mist on the river cooled my face and arms. Waves on the Hudson caught the sun and glimmered like the sequins on a radio star's evening gown. I'd never been across the Hudson by myself before, and the freedom of it made me feel like one snappy piece of work.
- 4 When the ferry sidled up next to the dock, the crew threw ropes around the pilings. "Unique New York,"¹ I whispered. "Unique New York." The city lay before me, with seven million future fans, and I couldn't wait to get started.
- 5 The streets were packed with people, shouting, running, hailing cabs. I hurried up to Forty-second Street, then headed east, passing shopkeepers propping open tavern doors and sweeping stoops. Wisecracking men unloaded trucks. Horns honked. Bellhops stood outside of hotels, and there were already lines at the banks.
- 6 Flattened chewing gum and old stogies² dotted the sidewalks. I passed a Chinese restaurant smelling of boiled cabbage, then crossed another alley that smelled of rotten vegetables and exhaust fumes. On Fifth Avenue, I squeezed past fancy-dressed ladies in wide brimmed hats walking their toy dogs. I passed a Sabrett's hot-dog cart on the street. There were businessmen in smart suits and fedoras rushing by shabby folks sitting against streetlamps selling pencils or asking for spare change. More horns honked. Motor oil on the street shimmered in the sun. At the corner of Madison and Forty-sixth, a Buick nearly ran over the toes of my saddle shoes.

GO ON

7 Finally, there it was, twenty-four stories high. Four hundred eighty-five Madison Avenue, the Columbia building. Its windows were like mirrors, reflecting the even taller skyscrapers all around. I stood in front for a minute, taking it all in. This was a moment I would always remember, the beginning of my rise to radio stardom.

8 I licked my thumb and rubbed the scuff marks off my shoes, nodded at the doorman, and pushed through the revolving door.

¹**Unique New York:** a tongue twister that the narrator practices, as well as a feeling that New York City, especially Manhattan, is like no other place in the world

²**old stogies:** cigars

GO ON

36

This question is worth 2 credits.

In “Excerpt from *Radio Girl*,” how do paragraphs 3 and 4 contribute to the story’s structure? Use **two** details from the story to support your response.

Directions

Read this story. Then answer questions 37 through 39.

In the early 1900s, a man from the country named Bud travels to the big city, hoping to find work. At the beginning of the excerpt, Bud is on a ferry boat, talking to a younger man as a violinist asks people for money.

Excerpt from *Manhattan Transfer*: A Novel

by John Dos Passos

1 The breeze made the hair stir round the tight line of his cap and dried the sweat on his temples. His feet were blistered, he was leaden tired, but when the ferry moved out of the slip, bucking the little slapping scalloped waves of the river he felt something warm and tingling shoot suddenly through all his veins. “Say, friend, how fur is it into the city from where this ferry lands?” he asked a young man in a straw hat wearing a blue and white striped necktie who stood beside him.

2 The young man’s glance moved up from Bud’s road-swelled shoes to the red wrist that stuck out from the frayed sleeves of his coat, past the skinny turkey’s throat and slid up cockily into the intent eyes under the broken-visored cap.

3 “That depends where you want to get to.”

4 “How do I get to Broadway? . . . I want to get to the center of things.”

5 “Walk east a block and turn down Broadway and you’ll find the center of things if you walk far enough.” . . .

6 The violinist was going through the crowd with his hat held out, the wind ruffling the wisps of gray hair on his shabby bald head. Bud found the face tilted up at him, the crushed eyes like two black pins looking into his. “Nothin,” he said gruffly and turned away to look at the expanse of river bright as knife blades. The plank walls of the slip closed in, cracked as the ferry lurched against them; there was rattling of chains, and Bud was pushed forward among the crowd through the ferryhouse. He walked between two coal wagons and out over a dusty expanse of street towards yellow streetcars. A trembling took hold of his knees. He thrust his hands deep in his pockets.

7 [The word] “EAT” [could be seen] on a lunchwagon halfway down the block. He slid stiffly onto a revolving stool and looked for a long while at the pricelist.

8 “Fried eggs and a cup o’ coffee.”

GO ON

9 “You look all in, feller,” the man said as he broke the eggs into the sizzling grease of the frying pan.

10 “Came down from upstate. I walked fifteen miles this morning.”

11 The man made a whistling sound through his eyeteeth. “Comin’ to the big city to look for a job, eh?”

12 Bud nodded. The man flopped the eggs sizzling and netted with brown out onto the plate and pushed it towards Bud with some bread and butter on the edge of it. “I’m goin’ to slip you a bit of advice, feller, and it won’t cost you nutten. You go an’ git a shave and a haircut and brush the hayseeds out o’ yer suit a bit before you start lookin’. You’ll be more likely to git something. It’s looks that count in this city.”

37

This question is worth 2 credits.

Read this sentence from paragraph 6 of “Excerpt from *Manhattan Transfer: A Novel*.”

A trembling took hold of his knees.

What effect does this sentence have on the tone of the story? Use **two** details from the story to support your response.

GO ON

38

This question is worth 2 credits.

In “Excerpt from *Manhattan Transfer: A Novel*,” why does Bud continue on his journey to New York City even though he is exhausted? Use **two** details from the story to support your response.

Planning Page

You may **PLAN** your writing for question 39 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 15 and 16.



39

This question is worth 4 credits.

The stories “Excerpt from *Radio Girl*” and “Excerpt from *Manhattan Transfer: A Novel*” both share a similar theme. What is the similar theme in both stories? How does each author develop this theme differently? Use details from **both** stories to support your response.

In your response, be sure to

- identify a similar theme shared by both stories
- explain how each author develops this theme differently
- use details from **both** stories to support your response

Grade 6
English Language Arts Test
Session 2
Spring 2024

THE STATE EDUCATION DEPARTMENT
THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY, NY 12234
2024 English Language Arts Tests Map to the Standards

Grade 6

Question	Type	Key	Points	Standard	Strand	Subscore	Secondary Standard(s)
Session 1							
15	Multiple Choice	B	1	NGLS.ELA.Content.NY-6.L.4	Language Standards	Reading	
16	Multiple Choice	C	1	NGLS.ELA.Content.NY-6.R.4	Reading Standards for Informational Text	Reading	
17	Multiple Choice	A	1	NGLS.ELA.Content.NY-6.R.8	Reading Standards for Informational Text	Reading	
18	Multiple Choice	A	1	NGLS.ELA.Content.NY-6.R.6	Reading Standards for Informational Text	Reading	
19	Multiple Choice	B	1	NGLS.ELA.Content.NY-6.R.3	Reading Standards for Informational Text	Reading	
20	Multiple Choice	C	1	NGLS.ELA.Content.NY-6.R.5	Reading Standards for Informational Text	Reading	
21	Multiple Choice	A	1	NGLS.ELA.Content.NY-6.R.4	Reading Standards for Informational Text	Reading	
22	Multiple Choice	D	1	NGLS.ELA.Content.NY-6.R.3	Reading Standards for Informational Text	Reading	
23	Multiple Choice	B	1	NGLS.ELA.Content.NY-6.R.9	Reading Standards for Informational Text	Reading	
24	Multiple Choice	C	1	NGLS.ELA.Content.NY-6.R.2	Reading Standards for Informational Text	Reading	
25	Multiple Choice	D	1	NGLS.ELA.Content.NY-6.R.6	Reading Standards for Informational Text	Reading	
26	Multiple Choice	B	1	NGLS.ELA.Content.NY-6.R.5	Reading Standards for Informational Text	Reading	
27	Constructed Response		2	NGLS.ELA.Content.NY-6.R.8	Reading Standards for Informational Text	Writing to Sources	
28	Constructed Response		2	NGLS.ELA.Content.NY-6.R.5	Reading Standards for Informational Text	Writing to Sources	
Session 2							
29	Multiple Choice	A	1	NGLS.ELA.Content.NY-6.L.4	Language Standards	Reading	
30	Multiple Choice	C	1	NGLS.ELA.Content.NY-6.R.3	Reading Standards for Literature	Reading	
31	Multiple Choice	C	1	NGLS.ELA.Content.NY-6.R.4	Reading Standards for Literature	Reading	
32	Multiple Choice	C	1	NGLS.ELA.Content.NY-6.R.3	Reading Standards for Literature	Reading	
33	Multiple Choice	B	1	NGLS.ELA.Content.NY-6.R.3	Reading Standards for Literature	Reading	
34	Multiple Choice	A	1	NGLS.ELA.Content.NY-6.R.3	Reading Standards for Literature	Reading	
35	Multiple Choice	D	1	NGLS.ELA.Content.NY-6.R.9	Reading Standards for Literature	Reading	
36	Constructed Response		2	NGLS.ELA.Content.NY-6.R.5	Reading Standards for Literature	Writing to Sources	
37	Constructed Response		2	NGLS.ELA.Content.NY-6.R.4	Reading Standards for Literature	Writing to Sources	
38	Constructed Response		2	NGLS.ELA.Content.NY-6.R.3	Reading Standards for Literature	Writing to Sources	
39	Constructed Response		4	NGLS.ELA.Content.NY-6.R.2	Reading Standards for Literature	Writing to Sources	

*This item map is intended to identify the primary analytic skills necessary to successfully answer each question on the 2024 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.