

Grade 5
English Language Arts/Literacy
Literary Analysis Task

2018 Released Items

2018 Released Items: Grade 5 Literary Analysis Task

The Literary Analysis Task requires students to read two literary texts that are purposely paired. Students read the texts, answer questions for each text and for the texts as a pair, and then write an analytic essay.

The 2018 blueprint for grade 5 Literary Analysis Task includes Evidence-Based Selected Response/Technology-Enhanced Constructed Response items as well as one Prose Constructed Response prompt.

Included in this document:

- Answer key and standards alignment
- PDFs of each item with the associated text(s)

Additional related materials not included in this document:

- Sample scored student responses with annotations and practice papers
- Scoring Rubric for Prose Constructed Response Items
- Guide to English Language Arts/Literacy Released Items: Understanding Scoring
- English Language Arts/Literacy Assessment: General Scoring Rules for the 2015 Summative Assessment

ELA/Literacy: Grade 5 Release Items Answer and Alignment Document

Text Type: LAT		
Passage(s): from <i>The Wanderer</i> / from <i>Evangeline Mudd and the Golden-Haired</i>		
Item Code	Answer(s)	Standards/Evidence Statement Alignment
C1416	Item Type: EBSR Part A: A Part B: C	L 5.4.1 RL 5.1.1
C1418	Item Type: TECR Select four statements from the list that summarize the passage from <i>The Wanderer</i> and place them into the summary boxes in the correct order. <div style="text-align: center; margin-top: 20px;"> <div style="border: 1px solid gray; padding: 5px; width: fit-content; margin: 5px auto;">Sophie's two cousins are going on the sailing trip.</div> <div style="border: 1px solid gray; padding: 5px; width: fit-content; margin: 5px auto;">Sophie's mother does not trust cousin Cody.</div> <div style="border: 1px solid gray; padding: 5px; width: fit-content; margin: 5px auto;"> <p style="text-align: center; margin: 0;">First</p> <div style="border: 1px solid gray; padding: 5px; width: fit-content; margin: 5px auto;">Sophie loves the sea and thinks about it constantly.</div> <div style="border: 1px solid gray; padding: 5px; width: fit-content; margin: 5px auto;">Sophie's father says she is dreamy, logical, and stubborn.</div> <div style="border: 1px solid gray; padding: 5px; width: fit-content; margin: 5px auto;">Sophie's mother does not want her to sail alone.</div> </div> <div style="border: 1px solid gray; padding: 5px; width: fit-content; margin: 5px auto;"> <p style="text-align: center; margin: 0;">Last</p> <div style="border: 1px solid gray; padding: 5px; width: fit-content; margin: 5px auto;">Sophie convinces her uncles to let her sail with them.</div> </div> </div>	RL 5.2.2 RL 5.1.1
C1420	Item Type: EBSR Part A: C Part B: D	RL 5.6.1 RL 5.1.1

<p>C1419</p>	<p>Item Type: TECR</p> <p>Sophie's father calls her "Three-sided Sophie." He says she gets two of her sides from her parents. Use the table to compare Sophie and her mother. Select and place evidence into the boxes that correctly describe Sophie and her mother.</p> <div style="background-color: #cccccc; width: 300px; height: 20px; margin: 10px auto;"></div> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 15%;">Character</th> <th style="width: 35%;">Evidence to support each character's dreamy and romantic side</th> <th style="width: 50%;">Evidence to support each character's logical and down-to-earth side</th> </tr> </thead> <tbody> <tr> <td>Mother</td> <td>"... spins silky cloths and wears flowing dresses ..." (paragraph 7)</td> <td>"... makes me study water safety ..." (paragraph 7)</td> </tr> <tr> <td>Sophie</td> <td>"... always I felt as if I were floating when I woke up." (paragraph 4)</td> <td>"... battering them over the head with all the things I'd learned in my sailing books ..." (paragraph 11)</td> </tr> </tbody> </table>	Character	Evidence to support each character's dreamy and romantic side	Evidence to support each character's logical and down-to-earth side	Mother	"... spins silky cloths and wears flowing dresses ..." (paragraph 7)	"... makes me study water safety ..." (paragraph 7)	Sophie	"... always I felt as if I were floating when I woke up." (paragraph 4)	"... battering them over the head with all the things I'd learned in my sailing books ..." (paragraph 11)	<p>RL 5.3.1 RL 5.1.1</p>
Character	Evidence to support each character's dreamy and romantic side	Evidence to support each character's logical and down-to-earth side									
Mother	"... spins silky cloths and wears flowing dresses ..." (paragraph 7)	"... makes me study water safety ..." (paragraph 7)									
Sophie	"... always I felt as if I were floating when I woke up." (paragraph 4)	"... battering them over the head with all the things I'd learned in my sailing books ..." (paragraph 11)									
<p>C1421</p>	<p>Item Type: EBSR Part A: C Part B: A</p>	<p>L 5.5.2 RL 5.1.1</p>									
<p>C1425</p>	<p>Item Type: EBSR Part A: D Part B: C</p>	<p>RL 5.1.1 RL 5.3.1</p>									
<p>C1426</p>	<p>Item Type: PCR Refer to Grade 5 Scoring Rubric</p>	<p>RL 5.9.1 RL 5.1.1</p>									
<p>C1415</p>	<p>Item Type: EBSR (additional item) Part A: D Part B: A</p>	<p>L 5.6.1 RL 5.1.1</p>									

Today, you will read two passages. After you have read the passages and answered the questions, you will be asked to compose a written response analyzing the themes or topics.

Read the passage from *The Wanderer*. Then answer the questions.

from *The Wanderer*

by Sharon Creech

- 1** The sea, the sea, the sea. It rolled and rolled and called to me. *Come in, it said, come in.*
- 2** And in I went, floating, rolling, splashing, swimming, and the sea called, *Come out, come out,* and further I went but always it swept me back to shore.
- 3** And still the sea called, *Come out, come out,* and in boats I went—in rowboats and dinghies and motorboats, and after I learned to sail, I flew over the water, with only the sounds of the wind and the water and the birds, all of them calling, *Sail on, sail on.*
- 4** And what I wanted to do was go on and on, across the sea, alone with the water and the wind and the birds, but some said I was too young and the sea was a dangerous temptress, and at night I dreamed a terrible dream. A wall of water, towering, black, crept up behind me and hovered over me and then down, down it came, but always I awoke before the water covered me, and always I felt as if I were floating when I woke up.
- 5** I am not always such a dreamy girl, listening to the sea calling me. My father calls me Three-sided Sophie: one side is dreamy and romantic; one is logical and down-to-earth; and the third side is hardheaded and impulsive. He says I am either in dreamland or earthland or mule-land, and if I ever get the three together, I'll be all set, though I wonder where I will be then. If I'm not in dreamland or earthland or mule-land, where will I be?
- 6** My father says my logical side is most like him, and the dreamy side most like my mother, which isn't entirely fair, I don't think. My father likes to think of himself as a logical man, but he is the one who pores over pictures

of exotic lands and says things like “We should go on a safari!” and “We should zip through the air in a hot-air balloon!”

- 7** And although my mother is a weaver and spins silky cloths and wears flowing dresses, she is the one who gives me sailing textbooks and makes me study water safety and weather prediction and says things like “Yes, Sophie, I taught you to sail, but that doesn’t mean I like the idea of you being out there alone on the water. I want you to stay home. Here. With me. Safe.”
- 8** My father says he doesn’t know who my hardheaded mule side resembles. He says mules don’t run in the family.
- 9** I am thirteen, and I am going to sail across the ocean. Although I would like to go alone—*alone! alone! flying over the water!*—I’m not. My mule-self begged a place aboard a forty-five-foot sailboat with a motley crew: three uncles and two cousins. The uncles—Stew, Mo, and Dock—are my mother’s brothers, and she told them, “If the slightest harm comes to my Sophie, I’ll string you all up by your toes.”
- 10** She isn’t worried (although maybe she should be) about the influence of my cousin Brian—quiet, studious, serious Brian—but she frets over the bad habits I might learn from my other cousin, Cody. Cody is loud, impulsive, and charming in a way my mother does not trust. “He’s *too* charming,” she says, “in a dangerous sort of way.”
- 11** My mother isn’t the only person who is not thrilled for me to take this trip. My uncles Stew and Mo tried their best to talk me out of it. “It’s going to be a bunch of us guys, doing guy things, and it wouldn’t be a very pleasant place for a girl,” and “Wouldn’t you rather stay home, Sophie, where you could have a shower every day?” and “It’s a lot of hard work,” and yakkety-yak they went. But I was determined to go, and my mule-self kicked in, spouting a slew of sailing and weather terms, battering them over the head with all the things I’d learned in my sailing books, and with some things I’d made up, for good measure.

- 12** Uncle Dock—the good uncle, I call him, because he’s the one who doesn’t see any harm in my coming—said, “Heck, she knows more about boats than Brian and Cody put together,” and so they caved in.
- 13** There are two other reasons my mother has not tied me to my bed and refused to let me go. The first is that Uncle Dock gave her an extensive list of the safety precautions aboard the boat, which include a satellite navigator, the Global Positional System. The second reason, not a very logical one, but one that somehow comforts my mother, is that Bompie is on the other side of the ocean. We will end up in Bompie’s arms, and she wishes she could join us just for that moment.
- 14** Bompie is my grandfather—my mother’s father, and also Uncle Dock, Stew, and Mo’s father.

Glossary Definition

dinghies = small rowboats

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1. Part A

In paragraph 11 of the passage from *The Wanderer*, what is the meaning of the word **slew**?

- A. a great number
- B. a loud argument
- C. a convincing list
- D. a creative invention

Part B

Which evidence from paragraph 11 **best** helps the reader understand the meaning of **slew**?

- A. “. . . was determined to go . . .”
- B. “. . . battering them over the head . . .”
- C. “. . . all the things I’d learned . . .”
- D. “. . . with some things I’d made . . .”

2. Select **four** statements from the list that summarize the passage from *The Wanderer* and place them into the summary boxes in the correct order.

Sophie's two cousins are going on the sailing trip.

Sophie's father says she is dreamy, logical, and stubborn.

Sophie's mother does not want her to sail alone.

Sophie loves the sea and thinks about it constantly.

Sophie convinces her uncles to let her sail with them.

Sophie's mother does not trust cousin Cody.

First

Last

3. Part A

Which statement shows how the point of view influences how the events are described in the passage from *The Wanderer*?

- A. The narrator indicates that Sophie is emotional when she talks about sailing with her father.
- B. The narrator reveals Sophie’s impatience when she asks to go sailing.
- C. The narrator shows Sophie’s determination when she asks to go sailing with her uncles.
- D. The narrator suggests that Sophie is concerned about her mother when she asks to go sailing.

Part B

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

- A. “It rolled and rolled and called. . . .” (paragraph 1)
- B. “He says I am either in dreamland or earthland. . . .” (paragraph 5)
- C. “I want you to stay home.” (paragraph 7)
- D. “I am thirteen, and I am going to sail. . . .” (paragraph 9)

4. Sophie’s father calls her “Three-sided Sophie.” He says she gets two of her sides from her parents. Use the table to compare Sophie and her mother. Select and place evidence into the boxes that correctly describe Sophie and her mother.

“. . . always I felt as if I were floating when I woke up.” (paragraph 4)	“. . . spins silky cloths and wears flowing dresses . . .” (paragraph 7)
“. . . makes me study water safety . . .” (paragraph 7)	“. . . battering them over the head with all the things I’d learned in my sailing books . . .” (paragraph 11)

Character	Evidence to support each character’s dreamy and romantic side	Evidence to support each character’s logical and down-to-earth side
Mother		
Sophie		

Read the passage from *Evangeline Mudd and the Golden-Haired Apes of the Ikkinasti Jungle*. Then answer the questions.

from *Evangeline Mudd and the Golden-Haired Apes of the Ikkinasti Jungle*

by David Elliott

- 1** Evangeline grabbed the trapeze with both hands and pumped her legs. Within seconds the trapeze was swinging back and forth like the pendulum on a grandfather clock. Without a word from her mother or father, she grabbed the trapeze hanging directly in front of her with one hand and let go of the first trapeze with the other. In the wink of an eye, she was brachiating around the room like crazy.
- 2** Have you guessed what brachiate means yet? Yes! It's how gorillas and orangutans and chimpanzees and lots of primates, including the golden-haired ape of the Ikkinasti Jungle, get around—by swinging on vines and branches from tree to tree. It's a blast! (But don't try it without a net.)
- 3** "Wheeeeeeee," called Evangeline as she zipped over and around her parents. "Watch this!"
- 4** And letting go with both hands she did a somersault before she grabbed the next trapeze.
- 5** "She's a natural," her father said proudly as he watched Evangeline whiz around the room.
- 6** "It's like she's done it all her life," Magdalena added.
- 7** In truth, Evangeline *had* brachiated before. She had been secretly practicing in the tall trees that surrounded the cozy bungalow. You mustn't think that this was any kind of naughtiness on her part. It was instead the natural result of her upbringing. You see, golden-haired apes teach their children to trust their own instincts. If they didn't, how would the young apes ever survive in such a perilous place as the Ikkinasti Jungle? Since Evangeline had been raised like a golden-hair, when she realized that she was strong enough to brachiate, she naturally took to the trees. Wouldn't you have if you had been raised in such a way?

- 8** “Come on up!” she called out to her parents, “It’s lovely!”
- 9** The girl did not have to wait long for her parents to join her, and before you could spell *prehensile*, Evangeline and her mother and her father were flying through the upper air of the bungalow. Once Evangeline even surprised herself by flying out of the living-room window, making a one-hundred-and-eighty-degree turn, and grabbing the trapeze closest to the window in the dining room.
- 10** Magdalena, herself an expert brachiator, followed right along behind her.
- 11** “Life is perfect!” the girl shouted through her laughter. “Absolutely perfect!”
- 12** And for a moment, time seemed to stand still as the whole world sang out in answer. *Yes! Yes! It is perfect!*
- 13** But if you had been there, you might have heard a hint of melancholy in that answer, too, for by revolving on its axis day after day, year after year, century after century, it was as if the world had learned that perfection is a fleeting thing and does not last forever.

Glossary Definition

perilous = dangerous

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5. Part A

What does the phrase **in the wink of an eye** mean as it is used in paragraph 1 of the passage from *Evangeline Mudd and the Golden-Haired Apes of the Ikkinasti Jungle*?

- A. repeatedly
- B. silently
- C. quickly
- D. carefully

Part B

Which evidence from paragraph 1 **best** supports the answer to Part A?

- A. "Within seconds the trapeze was swinging. . . ."
- B. ". . . the pendulum on a grandfather clock."
- C. "Without a word from her mother or father . . ."
- D. ". . . let go of the first trapeze with the other."

6. Part A

Which statement accurately compares or contrasts Evangeline and her mother?

- A. Evangeline enjoys life more than her mother does.
- B. Evangeline and her mother are equally proud of each other.
- C. Evangeline takes more risks than her mother does.
- D. Evangeline and her mother are good at the same activities.

Part B

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

- A. "Without a word from her mother or father, she grabbed the trapeze. . . ." (paragraph 1)
- B. "'It's like she's done it all her life,' Magdalena added." (paragraph 6)
- C. "Magdalena, herself an expert brachiator, followed right along behind her." (paragraph 10)
- D. "'Life is perfect!' the girl shouted through her laughter." (paragraph 11)

7. You have read two passages that share a similar theme.

Write an essay comparing how each passage demonstrates the theme of children being given the freedom to follow their own desires. Support your response with details from **both** passages.

8. Part A

In paragraph 7 of the passage from *The Wanderer*, what does the word **although** signal to the reader?

- A. cause for conflict between Sophie and her mother
- B. similarity between Sophie and her mother
- C. additional information about Sophie
- D. contrasting information about Sophie's mother

Part B

Which sentence **best** supports the answer to Part A?

- A. The mother is dreamy, but she is also practical.
- B. The mother is a weaver, and she also wants Sophie to stay home.
- C. The mother teaches Sophie to sail based on textbooks.
- D. The mother shares her interest about weather with Sophie.

