

Student Name _____

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**Grade 5
English Language Arts/Literacy
Test Booklet**

Practice Test

TEST BOOKLET SECURITY BARCODE



Unit 1

Directions:

Today, you will take Unit 1 of the Grade 5 English Language Arts/Literacy Practice Test.

Read each passage and question. Then, follow the directions to answer each question. Mark your answers by circling the answer in your test booklet. If you need to change an answer, be sure to erase your first answer completely.

One of the questions will ask you to write a response. Write your response in the space provided.

If you do not know the answer to a question, you may go on to the next question. If you finish early, you may review your answers and any questions you did not answer.

Today you will analyze a passage from the novel *Ida B* and a passage from the novel *Moon Over Manifest*. As you read these texts, you will gather information and answer questions about the influence of the narrator’s point of view so you can write an essay.

Read the passage from the novel titled *Ida B*. Then answer questions 1 through 3.

from *Ida B*

by Katherine Hannigan

- 1 Saturday morning, I was sitting on the front porch, waiting for nothing, with nothing I wanted to do. Rufus sat beside me for a while, hoping I’d be up to something more than misery. But he got tired of waiting and went off on his own, leaving a small sea of spit where he’d been sitting.
- 2 Just as I was about to take myself back to bed and try starting the day over again in the afternoon, I saw the big white car come down the road and turn left at the T. And right away, I knew what I had to do.
- 3 No plans. No least-possible-pain-and-humiliation scheming. Just plain and straight do the deed.
- 4 As soon as the white car disappeared down the DeLunas’ drive, I picked myself up and headed out through the fields, then around the base of the mountain.
- 5 I walked through the orchard, eyes fixed forward, not slow and not rushed, either. Like I was on my way to the final showdown. Yes, there was a bunch of them and only one of me. Yes, they might ambush me, and I might not come back in one piece. But I’d take whatever those people needed to dish out, because I was going to do the right thing.
- 6 I stopped just before I stepped onto the land that now belonged to the DeLunas, and took a deep breath as I walked over that invisible boundary line.
- 7 And there was Claire straight ahead, looking at me, waiting for me. Her mom and little brother were crouched down at the side of the house, planting little bushes.
- 8 *Clump . . . clump . . . clump . . .* was the only sound my feet were making this time as I walked toward Claire, arms out from my sides and palms up, letting

her know that I wasn't coming for a fight, even if she had some trouble and torture she needed to visit on me.

- 9 Claire's mother spotted me and stood, dusted off her hands, and watched as I walked up to Claire. Then all of the world was still except for the two of us.
- 10 "Claire," I said, making myself look her in the eye, "I'm sorry I scared you in the woods. I'm sorry I was mean to you. I was following you in school so I could apologize. I . . . I . . ." And there I was, babbling again. Should I tell her about Mama and the trees and school and everything? Where would I start if I was going to explain it all?
- 11 Then Ms. W. came into my head and I knew it didn't really matter.
- 12 "I'm just sorry," I said.
- 13 Sometimes, on spring days, there will be the brightest, warmest sun and the darkest, rainiest clouds sharing the sky. All day long you wonder, "Will it rain? Will it shine?" And that's what I was thinking then, while I was looking at Claire's face. Everything was there, but nothing was happening one way or the other. I couldn't hang around any longer to see what would win out, though, because I had something else to do.
- 14 I turned to Claire's little brother, who had his arm around his mama's leg, and I could see that he was scared of me. He thought I was a monster, just like I'd wanted him to.
- 15 "I'm sorry I scared you," I said. "I won't ever do it again. I promise."
- 16 And he just stared at me, too. If I didn't know better, I would have thought that this family's mouths were under repair.
- 17 It was too hard waiting there for those people to decide if they wanted to tell me something, and I wasn't quite sure I could stand to hear the words they might want to say anyway. So I turned back to the orchard and started home.
- 18 I braced myself for a DeLuna ambush from behind and decided that when Mama and Daddy found me, just holding on to a tiny sliver of life, my last words would be, "Turn the land into a park, teach Rufus some mouth-related manners, and make sure Lulu gets her treats. Please."
- 19 But I got to the property line without harm or hollering, and by the time I crossed it, I did feel better. Like my heart was heavier and lighter at the same time.

* * *

- 20 Apologizing is like spring-cleaning. First of all, you don't want to do it. But there's something inside you, or somebody outside you who's standing there with her hands on her hips saying, "It's time to make things right around here," and there's no getting out of it.
- 21 Once you get started, though, you find out that you can't just clean out one room and be done with it; you have to do the whole house or you're tracking dirt from one place to the other. Well, it starts to seem like too, too much, and you want to quit more than Christmas. But there's that somebody or something telling you again, "Keep going. You're almost done. No quitting allowed."

Passage from *Ida B* by Katherine Hannigan, text copyright © 2004 by Katherine Hannigan. Used by permission of HarperCollins Publishers.

1. Part A

Read the sentence from paragraph 1.

Rufus sat beside me for a while, hoping I'd be up to something more than misery.

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

- A. confusion
- B. exhaustion
- C. nervousness
- D. unhappiness

Part B

Which detail from the story provides the **best** clue for the meaning of the word **misery**?

- A. “. . . waiting for nothing, with nothing I wanted to do.”
- B. “. . . tired of waiting and went off on his own . . .”
- C. “And right away, I knew what I had to do.”
- D. “No plans.”

2. Part A

How does the narrator’s apology to the neighbors contribute to the theme of the story?

- A.** It shows that feelings of guilt will pass.
- B.** It shows that it is best to admit to mistakes.
- C.** It shows that it is difficult to understand how other people are feeling.
- D.** It shows that it requires bravery to approach others who are angry.

Part B

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

- A.** “Yes, they might ambush me”
- B.** “. . . because I was going to do the right thing.”
- C.** “. . . I got to the property line without harm”
- D.** “Like my heart was heavier and lighter”

3. Part A

In the passage from *Ida B*, how are the narrator and Claire similar?

- A.** They both dislike quitting something before it is finished.
- B.** Neither of them is good at apologizing when they are wrong.
- C.** They are both unsure about what the other person will do.
- D.** Neither of them is comfortable with being neighbors.

Part B

Choose **one** detail for the narrator and **one** detail for Claire that support the comparison in Part A.

- A.** "Yes, they might ambush me, and I might not come back in one piece."
(paragraph 5)
- B.** "I stopped just before I stepped onto the land that now belonged to the DeLunas" (paragraph 6)
- C.** "And there was Claire straight ahead, looking at me, waiting for me."
(paragraph 7)
- D.** "'I'm sorry I scared you in the woods. I'm sorry I was mean to you.'"
(paragraph 10)
- E.** "Should I tell her about Mama and the trees and school and everything?"
(paragraph 10)
- F.** ". . . you have to do the whole house or you're tracking dirt from one place to the other." (paragraph 21)

Read the passage from the novel titled *Moon Over Manifest*. Then answer questions 4 through 6.

from *Moon Over Manifest*

by Clare Vanderpool

Santa Fe Railway

Southeast Kansas

May 27, 1936

- 1 The movement of the train rocked me like a lullaby. I closed my eyes to the dusty countryside and imagined the sign I knew only from stories. The one just outside of town with big blue letters: MANIFEST: A TOWN WITH A RICH PAST AND A BRIGHT FUTURE.
- 2 I thought about my daddy, Gideon Tucker. He does his best talking in stories, but in recent weeks, those had become few and far between. So on the occasion when he'd say to me, "Abilene, did I ever tell you 'bout the time. . .?" I'd get all quiet and listen real hard. Mostly he'd tell stories about Manifest, the town where he'd lived once upon a time.
- 3 His words drew pictures of brightly painted storefronts and bustling townsfolk. Hearing Gideon tell about it was like sucking on butterscotch. Smooth and sweet. And when he'd go back to not saying much, I'd try recalling what it tasted like. Maybe that was how I found comfort then, even with him being so far away. By remembering the flavor of his words. But mostly, I could taste the sadness in his voice when he told me I couldn't stay with him for the summer while he worked a railroad job back in Iowa. Something had changed in him. It started the day I got a cut on my knee. It got bad and I got real sick with infection. The doctors said I was lucky to come out of it. But it was like Gideon had gotten a wound in him too. Only he didn't come out of it. And it was painful enough to make him send me away.
- 4 I reached into my satchel for the flour sack that held my few special things. A blue dress, two shiny dimes I'd earned collecting pop bottles, a letter from Gideon telling folks that I would be received by Pastor Howard at the Manifest depot, and my most special something, kept in a box lined with an old 1917 *Manifest Herald* newspaper: my daddy's compass.
- 5 In a gold case, it wore like a pocket watch, but inside was a compass showing every direction. Only problem was, a working compass always points north. This one, the arrow dangled and jiggled every which way. It wasn't even that

old. It had the compass maker's name and the date it was made on the inside. *St. Dizier, October 8, 1918.* Gideon had always planned to get it fixed, but when I was leaving, he said he didn't need it anyway, what with train tracks to guide him. Still, I liked imagining that the chain of that broken compass was long enough to stretch all the way back into his pocket, with him at one end and me at the other.

- 6 Smoothing out the yellowed newspaper for the thousandth time, I scanned the page, hoping to find some bit of news about or insight into my daddy. But there was only the same old "Hogs and Cattle" report on one side and a "Hattie Mae's News Auxiliary: Charter Edition" on the other, plus a couple of advertisements for Liberty Bonds and Billy Bump's Hair Tonic. I didn't know anything about Hattie Mae Harper, except what she wrote in her article, but I figured her newspaper column had protected Gideon's compass for some time, and for that I felt a sense of gratitude. I carefully placed the newspaper back in the box and stored the box in the satchel, but held on to the compass. I guess I needed to hold on to something.
- 7 The conductor came into the car, "Manifest, next stop."
- 8 The seven-forty-five evening train was going to be right on time. Conductors only gave a few minutes' notice, so I had to hurry. I shoved the compass into a side pocket of the satchel, then made my way to the back of the last car. Being a paying customer this time, with a full-fledged ticket, I didn't *have* to jump off, and I knew that the preacher would be waiting for me. But as anyone worth his salt knows, it's best to get a look at a place before it gets a look at you. I'd worn my overalls just for the occasion. Besides, it wouldn't be dark for another hour, so I'd have time to find my way around.
- 9 At the last car, I waited, listening the way I'd been taught—wait till the clack of the train wheels slows to the rhythm of your heartbeat. The trouble is my heart speeds up when I'm looking at the ground rushing by. Finally, I saw a grassy spot and jumped. The ground came quick and hard, but I landed and rolled as the train lumbered on without a thank-you or goodbye.
- 10 As I stood and brushed myself off, there was the sign not five feet in front of me. It was so weathered there was hardly a chip of blue paint to be found. And it looked to have been shot up so bad most of the words were gone. All that was left read MANIFEST: A TOWN WITH A PAST.

Excerpt from MOON OVER MANIFEST by Clare Vanderpool, copyright © 2010 by Clare Vanderpool. Used by permission of Delacorte Press, an imprint of Random House Children's Books, a division of Random House LLC. All rights reserved.

4. Part A

What does the phrase **few and far between** mean as it is used in paragraph 2?

- A. less often
- B. less happy
- C. more distant
- D. harder to hear

Part B

Which detail from the story of the passage helps the reader understand the meaning of the phrase **few and far between**?

- A. “. . . does his best talking in stories . . .”
- B. “So on the occasion . . .”
- C. “. . . did I ever tell you . . .”
- D. “. . . where he’d lived once upon a time.”

5. Part A

Which pair of sentences provides the **best** summary of the story from *Moon Over Manifest*?

- A.** A girl wonders about a town she will see for the first time. She decides to jump off the train to see it sooner.
- B.** A girl lives with her father but must go on a train alone. Her father is upset because she had gotten very sick.
- C.** A girl rides a train alone to go live in her father's hometown. She misses her father but is curious about her new home.
- D.** A girl enjoys a train ride to a new home. She looks through the things she has brought with her and thinks about the past.

Part B

Which **two** sentences from the story **best** support the answer to Part A?

- A.** "Maybe that was how I found comfort then, even with him being so far away."
- B.** "It started the day I got a cut on my knee."
- C.** "I reached into my satchel for the flour sack that held my few special things."
- D.** "In a gold case, it wore like a pocket watch, but inside was a compass showing every direction."
- E.** "But as anyone worth his salt knows, it's best to get a look at a place before it gets a look at you."
- F.** "Finally, I saw a grassy spot and jumped."

6. Part A

In the story from *Moon Over Manifest*, how do paragraphs 2 and 3 contribute to the overall structure of the story?

- A.** They compare the personalities of two characters.
- B.** They describe the setting where the story takes place.
- C.** They present a solution to the main conflict in the story.
- D.** They establish the problem of the story.

Part B

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

- A.** “. . . I could taste the sadness in his voice when he told me I couldn’t stay with him”
- B.** “. . . while he worked a railroad job back in Iowa.”
- C.** “The doctors said I was lucky to come out of it.”
- D.** “. . . a letter from Gideon telling folks that I would be received by Pastor Howard at the Manifest depot”

Refer to the passage from the novel titled *Ida B* and the passage from the novel titled *Moon Over Manifest*. Then answer question 7.

7. The passages from *Ida B* and *Moon Over Manifest* both include events that did not happen exactly how the narrators expected them to happen. Write an essay describing how each narrator's point of view influences how these events are described. Be sure to use details from **both** stories.

Unit 1

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PLEASE DO NOT WRITE IN THIS AREA

Serial number input field: a square box followed by 25 circles.

SERIAL #

Read the passage from *The Youngest Girl in the Fifth*. Then answer questions 8 through 11.

from *The Youngest Girl in the Fifth*

by Angela Brazil

- 1 So far from looking withering as Gwen entered the room, the Principal wore an unusually encouraging and benign¹ expression. She was a handsome, large, imposing woman, with a stern cast of features, and was held in great awe by the whole school. As a rule, Seniors and Juniors quailed alike under the glance of her keen dark eyes.
- 2 “Come here, Gwen,” she said blandly, as her pupil stood hesitating near the door. “I want to have a little talk with you. I’ve been looking over your reports for the last few weeks, and I find that you’ve done well—so well, that I consider the standard of the Upper Fourth is too easy for you. I think you ought to be able to manage the work of the Fifth Form, and I’m going to move you there.”
- 3 Gwen stared at Miss Roscoe, too surprised to answer. Such a proposal as a change of Form was absolutely the last thing she could have expected. In the middle of a term it was surely an unprecedented happening. For the moment she scarcely knew whether to be alarmed or flattered at the honour thus thrust upon her.
- 4 “You may find the mathematics a little difficult,” continued Miss Roscoe; “but Miss Woodville shall coach you until you’ve caught up the rest of the class. She can also go over the arrears of Latin translation with you. With that help you shouldn’t be so far behind. I’ve spoken to both Miss Slade and Miss Douglas about it, and they fully agree with me. Do you think yourself you’ll be able to manage the work?”
- 5 “I don’t know, I’m sure,” stammered Gwen. “I expect I’m behind in maths.—but—”
- 6 “But you must try your best. I shall trust you to make a great effort. I should be very sorry to have to put you down again. Come with me now, and I’ll take you to your new Form.”

¹benign—harmless

7 Gwen followed the Principal with her head in a buzzing whirl. It seemed like a dream to be suddenly translated from the Lower School to the Upper. She wished she could have had a little time to get accustomed to the idea: she would have liked a day's preparation at least, so as to think the change over and discuss it at home. Miss Roscoe, however, always did things in a hurry; she never had a moment to waste, and at present she whisked her pupil along the corridor and into the Fifth Form room with almost breathless energy.

From *The Youngest Girl in the Fifth* by Angela Brazil—Public Domain

8. Part A

Read the sentence from paragraph 7 of the passage.

Gwen followed the Principal with her head in a buzzing whirl.

What is the meaning of the phrase **in a buzzing whirl** as it is used in the sentence?

- A. many thoughts happening at once
- B. a lot of confusing information
- C. many challenging activities
- D. a lot of daydreaming

Part B

Which detail in paragraph 7 helps the reader understand the meaning of **in a buzzing whirl**?

- A. “. . . seemed like a dream to be suddenly translated . . .”
- B. “. . . had a little time to get accustomed to the idea . . .”
- C. “. . . have liked a day’s preparation . . .”
- D. “. . . change over and discuss it at home.”

9. Part A

Which statement **best** describes the main difference between Gwen and Miss Roscoe in the passage from *The Youngest Girl in the Fifth*?

- A.** Gwen takes time to think while Miss Roscoe acts quickly.
- B.** Gwen seems to be timid while Miss Roscoe appears to be daring.
- C.** Gwen likes to dream while Miss Roscoe deals with facts.
- D.** Gwen wants things to remain the same while Miss Roscoe seeks change.

Part B

Which **two** details from the passage support the answer to Part A?

- A.** “. . . quailed alike under the glance of her keen dark eyes.” (paragraph 1)
- B.** “. . . stood hesitating near the door.” (paragraph 2)
- C.** “. . . you ought to be able to manage the work” (paragraph 2)
- D.** ““With that help you shouldn’t be so far behind.”” (paragraph 4)
- E.** “. . . wished she could have had a little time to get accustomed” (paragraph 7)
- F.** “. . . she never had a moment to waste” (paragraph 7)

10. Part A

How does the narrator’s point of view influence how the events are described?

- A.** By focusing on Gwen’s reactions to the events, the narrator creates sympathy for her situation.
- B.** By including only Miss Roscoe’s dialogue during the events, the narrator highlights her power.
- C.** By including the students’ reactions to Miss Roscoe during the events, the narrator provides information about other characters.
- D.** By focusing events on Gwen’s feelings about wanting more time to make her decision, the narrator shows she has trouble making decisions.

Part B

Which detail from the passage supports the answer in Part A?

- A.** “. . . quailed alike under the glance of her keen dark eyes.” (paragraph 1)
- B.** “. . . stared at Miss Roscoe, too surprised to answer.” (paragraph 3)
- C.** “. . . should be very sorry to have to put you down again.” (paragraph 6)
- D.** “It seemed like a dream” (paragraph 7)

11. Part A

How do paragraphs 2 and 3 help provide the overall structure of the passage?

- A.** They describe the Principal’s relationship with the students.
- B.** They explain how the students feel about the Principal.
- C.** They show how quickly the Principal acts on her decision.
- D.** They reveal the Principal’s plan to assist struggling students.

Part B

Which **two** details from paragraphs 6–7 of the passage **best** support the answer to Part A?

- A.** “. . . you must try your best.”
- B.** “I shall trust you to make a great effort.”
- C.** “I should be very sorry to have to put you”
- D.** “Come with me now, and I’ll take you”
- E.** “. . . time to get accustomed to the idea”
- F.** “. . . always did things in a hurry”





You have come to the end of Unit 1 of the test.

- **Review your answers.**
- **Then, close your test booklet and answer document and raise your hand to turn in your test materials.**



5 - ELA

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