

# 5<sup>th</sup> Grade ELA Work Packet

Week of April <sup>12 16</sup>~~5-9~~, 2021

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Name \_\_\_\_\_

\*Please do not begin any assignments until instructed by Ms. Eggink.\*



## **D**irections

Read this article. Then answer questions 8 through 14.

# Excerpt from *Snowflake Bentley*

by Jacqueline Briggs Martin

- 1 In the days when farmers worked with ox and sled and cut the dark with lantern light, there lived a boy who loved snow more than anything in the world. Willie Bentley's happiest days were snowstorm days. He watched snowflakes on his mittens, on the dried grass of Vermont farm fields, on the dark metal handle of the barn door. He said snow was as beautiful as butterflies, or apple blossoms.
- 2 He could net butterflies and show them to his older brother, Charlie. He could pick apple blossoms and take them to his mother. But he could not share snowflakes because he could not save them.
- 3 When his mother gave him an old microscope, he used it to look at flowers, raindrops, and blades of grass. Best of all, he used it to look at snow. While other children built forts and pelted snowballs at roosting crows, Willie was catching snowflakes. Day after stormy day he studied the icy crystals.
- 4 Their intricate patterns were even more beautiful than he had imagined. He expected to find whole flakes that were the same, that were copies of each other. But he never did. Willie decided he must find a way to save snowflakes so others could see their wonderful designs. For three winters he tried drawing snow crystals. They always melted before he could finish.
- 5 When he was sixteen, Willie read of a camera with its own microscope. "If I had that camera I could photograph snowflakes," he told his mother. Willie's mother knew that he would not be happy until he could share what he had seen.
- 6 "Fussing with snow is just foolishness," his father said. Still, he loved his son. When Willie was seventeen his parents spent their savings and bought the camera. It was taller than a newborn calf, and cost as much as his father's herd of ten cows. Willie was sure it was the best of all cameras.
- 7 Even so his first pictures were failures—no better than shadows. Yet he would not quit. Mistake by mistake, snowflake by snowflake, Willie worked through every storm. Winter ended, the snow melted, and he had no good pictures. He waited for another

season of snow. One day, in the second winter, he tried a new experiment. And it worked! Willie had figured out how to photograph snowflakes! "Now everyone can see the great beauty in a tiny crystal," he said.

8 But in those days, no one cared. Neighbors laughed at the idea of photographing snow. "Snow in Vermont is as common as dirt," they said. "We don't need pictures." Willie said the photographs would be his gift to the world. While other farmers sat by the fire or rode to town with horse and sleigh, Willie studied snowstorms. He stood at the shed door and held out a black tray to catch the flakes.

9 When he found only jumbled, broken crystals, he brushed the tray clean with a turkey feather and held it out again. He waited hours for just the right crystal and didn't notice the cold. If the shed were warm the snow would melt. If he breathed on the black tray the snow would melt. If he twitched a muscle as he held the snow crystal on the long wood pick the snowflake would break. He had to work fast or the snowflake would evaporate before he could slide it into place and take its picture. Some winters he was able to make only a few dozen good pictures. Some winters he made hundreds. . . .

10 But his snow crystal pictures were always his favorites. He gave copies away or sold them for a few cents. He made special pictures as gifts for birthdays. He held evening slide shows on the lawns of his friends. Children and adults sat on the grass and watched while Willie projected his slides onto a sheet hung over a clothesline.

11 He wrote about snow and published his pictures in magazines. He gave speeches about snow to faraway scholars and neighborhood skywatchers. "You are doing great work," said a professor from Wisconsin. The little farmer came to be known as the world's expert on snow, "the Snowflake Man." But he never grew rich. He spent every penny on his pictures. Willie said there were treasures in snow. "I can't afford to miss a single snowstorm," he told a friend. "I never know when I will find some wonderful prize."

**GO ON**

8

Read this sentence from paragraph 1 of the article.

In the days when farmers worked with ox and sled and cut the dark with lantern light, there lived a boy who loved snow more than anything in the world.

How does the author's word choice in the sentence affect the meaning of the passage?

- A by suggesting that the ideas in the passage are made up
- B by showing that the subject of the passage became famous
- C by suggesting that the topic of the passage is familiar
- D by showing that the events in the passage happened long ago

9

What is the meaning of the word "pelted" as it is used in paragraph 3?

- A created
- B found
- C saved
- D threw

10

Which quotation best supports a main idea of the article?

- A “He expected to find whole flakes that were the same . . .” (paragraph 4)
- B “‘Fussing with snow is just foolishness,’ his father said.” (paragraph 6)
- C “Even so his first pictures were failures . . .” (paragraph 7)
- D “‘Now everyone can see the great beauty in a tiny crystal,’ he said.” (paragraph 7)

11

What does the information in paragraph 9 suggest about the author’s point of view?

- A The author believes that Bentley could have been more careful.
- B The author respects Bentley’s many different interests.
- C The author admires Bentley’s dedication.
- D The author questions the methods Bentley used.

12

Which statement is true based on the information in paragraphs 6 and 11?

- A Bentley’s work with snow required expensive equipment that he was willing to spend all his money on.
- B Bentley was thought to be foolish throughout his life because of his interest in snow.
- C Bentley’s parents thought he should do something with his life other than taking pictures of snow.
- D Bentley became less interested in studying snow than in publishing pictures and giving speeches.

**GO ON**

13

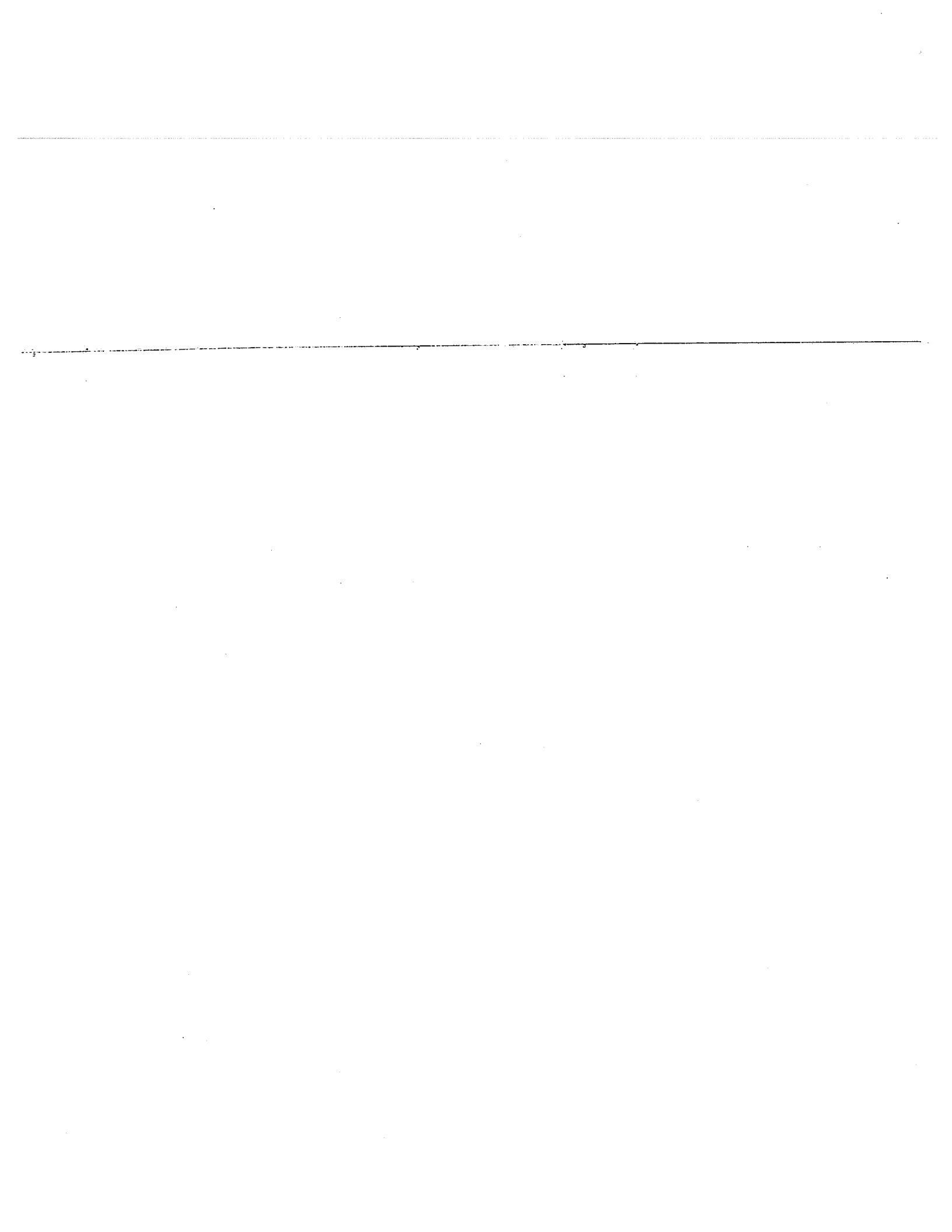
What does the reader learn about Bentley from paragraphs 10 and 11?

- A He was more interested in sharing his work than in making money from it.
- B He worked hard to develop a way of making photographs of snowflakes.
- C He wanted to find out if all snowflakes were different from each other.
- D He was able to follow his interests because of the help he got from his family.

14

Which sentence best describes how the article is organized?

- A The reasons for Willie Bentley's experiments with snow are presented, followed by their eventual conclusions.
- B The events of Willie Bentley's life and his study of snow are described as they happened over time.
- C The different problems of photographing snow are explained and then Willie Bentley's solutions are described.
- D The important ideas about snow in Willie Bentley's discoveries are presented, followed by details and examples.





## Directions

Read this passage. Then answer questions 1 through 7.

# Talking with Artists: David Wiesner

*compiled and edited by Pat Cummings*

## MY STORY

- 1 I think that I always knew I wanted to become an artist. I can't remember a time when I wasn't drawing and painting pictures. My oldest sister and my brother were artistic, and watching them draw fascinated me. They had many different art supplies around the house. There was, and still is, something very appealing about art materials: Boxes of pastels, with incredibly colored, thin, square sticks, fitting snugly into the slots in their trays. Little ink bottles with rubber stoppers and pens with interchangeable metal tips. The look, smell, and feel of rich black ink going onto bright white paper in broad, flat strokes or thin, sharp lines. I found this captivating.
- 2 In our town, the housepaint and wallpaper store also sold art supplies. I loved looking at all the exotic things they had for sale. Sandpaper blocks to sharpen pencils. Rows of numbered pencils, and erasers that could be pulled like taffy. Thin drawers full of tubes of paint that seemed so much more grown up than the kind we used at school. Complicated easels and wooden boxes to hold everything.
- 3 My parents and friends soon saw that I had more than a passing interest in art. It came to define much of my image. Relatives gave me art-related birthday gifts. At school I became "the kid who could draw," a unique distinction, like "brainiest" or "best athlete"—but somehow different. A little weird, actually. I like that.
- 4 In my kindergarten class, we had an "art corner." There was an easel with a large pad of paper and poster paints. One day I was painting a picture of a red house. I can vividly recall my intense frustration because this picture just didn't look like I wanted it to.
- 5 As I got a little older, I began copying pictures: cartoons, comic books, and magazine illustrations. But mostly dinosaurs. I loved them. The *World Book Encyclopedia* published a book about the history of the earth, full of very realistic dinosaur pictures that I drew over and over again. They were in black and white and had a hazy quality to them (bad printing, I think). For a long time, even after I should have known better, I thought they were photographs of dinosaurs.
- 6 I found out a few years ago that these particular paintings are murals in the Chicago Field Museum. I've since seen them in person. They were painted by Charles Knight, the first and most famous painter of dinosaurs. They are still impressive, and they are in color!

**GO ON**

7 My third-grade class wrote essays on what we wanted to be when we grew up. To me it was obvious. We read them aloud, and I told about the types of paintings I would some day try. I'd have turtles with paintbrushes tied to their backs walking around on a big sheet of paper (I got chuckles from the class and the teacher). Or I'd fill squirt guns with different colored paints and shoot at the canvas. I actually tried this with friends! Well, it *sounded* like a good idea.

8 One of the only discouraging childhood experiences about my artwork happened in the fourth grade. During study time I was drawing a picture. My teacher took it away and wrote an angry note home to my mother. "David would rather be drawing pictures than doing his work!!!" I couldn't believe it, *three* exclamation points. We didn't get along well for the rest of the year. School "art classes" were pretty uninspiring. I did my best work on textbook covers I made. Art never seemed to be taken as seriously as other subjects.

9 In the eighth grade, a big career day was held. Months before, we wrote suggestions for careers we wanted to hear about. On the big day, guest speakers from many fields came to talk. We each chose two sessions to attend, but there wasn't one that came close to an art-related field. I saw some guy talk about oceanography.

10 In high school it actually sank in that I was going to be an artist. My friends read catalogs and saw guidance counselors to pick what they'd study in college. I felt something was wrong. I already knew. I'd always known. I half expected to hear, "No, put away those paints and choose a *real* career." My parents were excited about my choice, too. As I looked into art schools, I felt like doors were being thrown wide open. Until then my art was a private thing, but at art school I found a place where everyone was "the kid who could draw."

- 1 Why did Wiesner become interested in art?
- A He enjoyed watching family members draw.
  - B He experimented with the birthday gifts he received.
  - C He found fun pictures in comic books and magazines.
  - D He browsed the supplies at the housepaint and wallpaper store.

- 2 Which quote best expresses the main idea of paragraphs 1 and 2?
- A "They had many different art supplies around the house." (paragraph 1)
  - B "There was, and still is, something very appealing about art materials . . ." (paragraph 1)
  - C "I loved looking at all the exotic things they had for sale." (paragraph 2)
  - D ". . . paint that seemed so much more grown up than the kind we used at school." (paragraph 2)

- 3 Read this sentence from paragraph 7.

Well, it *sounded* like a good idea.

What does the sentence suggest?

- A The teacher did not approve of Wiesner's future painting plans.
- B The class was curious about the paintings Wiesner hoped to create.
- C Wiesner and his friends liked painting a canvas with squirt guns.
- D Painting with squirt guns did not turn out the way Wiesner expected.

**GO ON**

4 Which statement describes how Wiesner's parents felt about his college and career plans?

- A His parents encouraged him to go to art school, yet they worried about his future career choices.
- B His parents allowed him to choose his career, and they were glad he decided to go to art school.
- C His parents knew he would rather do art than school work, and they accepted his choices.
- D His parents raised him to be an artist, so they expected him to choose the right school.

5

Read this sentence from paragraph 10.

As I looked into art schools, I felt like doors were being thrown wide open.

What does the phrase "doors were being thrown wide open" suggest?

- A Wiesner had always known that he would go to art school.
- B Wiesner's parents decided to allow him to attend art school.
- C Wiesner found that art school offered many possibilities.
- D Wiesner was invited by a large number of art schools.

6

Paragraphs 10 and 3 are connected because

- A paragraph 10 confirms how surprised Wiesner felt about the label he was given as a child
- B paragraph 10 shows how Wiesner's friends responded to his childhood interest
- C paragraph 10 tells how Wiesner finally found others who shared his creativity
- D paragraph 10 describes how Wiesner's image had changed

7

Which statement is most important to include in a summary of the passage?

- A Wiesner was always interested in drawing and painting pictures.
- B Wiesner was entertained by the process of drawing with black ink on white paper.
- C Wiesner was always pleased to receive art-related gifts for his birthday.
- D Wiesner was disappointed because no speaker came to talk about art-related fields.

**GO ON**

## Directions

Read this article. Then answer questions 29 through 35.

*This is the true story of a Kenyan woman named Wangari Maathai.*

# Excerpt from *Seeds of Change: Planting a Path to Peace*

*by Jen Cullerton Johnson*

- 1 "Come," Wangari's mother called. She beckoned her young daughter over to a tall tree with a wide, smooth trunk and a crown of green, oval leaves.
- 2 "Feel," her mother whispered.
- 3 Wangari spread her small hands over the tree's trunk. She smoothed her fingers over the rough bark.
- 4 "This is the *mugumo*," her mother said. "It is home to many. It feeds many too."
- 5 She snapped off a wild fig from a low branch, and gave it to her daughter. Wangari ate the delicious fruit, just as geckos and elephants did. High in the tree, birds chirped in their nests. The branches bounced with jumping monkeys.
- 6 "Our people, the Kikuyu of Kenya, believe that our ancestors rest in the tree's shade," her mother explained.
- 7 Wangari wrapped her arms around the trunk as if hugging her great-grandmother's spirit. She promised never to cut down the tree. . . .
- 8 When Wangari finished elementary school, she was eleven years old. Her mind was like a seed rooted in rich soil, ready to grow. Wangari wanted to continue her education, but to do so she would have to leave her village and move to the capital city of Nairobi. Wangari had never been farther than her valley's ridge. She was scared.
- 9 "Go," her mother said. She picked up a handful of earth and placed it gently into her daughter's hand. "Where you go, we go." . . .
- 10 As graduation neared, Wangari told her friends she wanted to become a biologist.
- 11 "Not many native women become biologists," they told her.
- 12 "I will," she said.

- 13 Wangari watched sadly as her government sold more and more land to big companies that cut down forests for timber and to clear land for coffee plantations. Native trees such as cedar and acacia vanished. Without trees, birds had no place to nest. Monkeys lost their swings. Tired mothers walked miles for firewood. . . .
- 14 When Wangari visited her village she saw that the Kikuyu custom of not chopping down the mugumo trees had been lost. No longer held in place by tree roots, the soil streamed into the rivers. The water that had been used to grow maize, bananas, and sweet potatoes turned to mud and dried up. Many families went hungry.
- 15 Wangari could not bear to think of the land being destroyed. Now married and the mother of three children, she worried about what would happen to the mothers and children who depended on the land.
- 16 “We must do something,” Wangari said.
- 17 Wangari had an idea as small as a seed but as tall as a tree that reaches for the sky. “*Harabee! Let’s work together!*” she said to her countrywomen—mothers like her. Wangari dug deep into the soil, a seedling by her side. “We must plant trees.” . . .
- 18 Wangari traveled to villages, towns, and cities with saplings and seeds, shovels and hoes. At each place she went, women planted rows of trees that looked like green belts across the land. Because of this they started calling themselves the Green Belt Movement.
- 19 “We might not change the big world but we can change the landscape of the forest,” she said.
- 20 One tree turned to ten, ten to one hundred, one hundred to one million, all the way up to thirty million planted trees. Kenya grew green again. Birds nested in new trees. Monkeys swung on branches. Rivers filled with clean water. Wild figs grew heavy in mugumo branches.
- 21 Mothers fed their children maize, bananas, and sweet potatoes until they could eat no more.

29 What idea is developed in paragraphs 4 through 7?

- A Wangari and her mother want to plant more trees.
- B Mugumo trees are important to people and animals.
- C Mugumo trees can provide shade to many people.
- D Wangari and her mother think education is important.

30 Read this sentence from paragraph 8 of the article.

Her mind was like a seed rooted in rich soil, ready to grow.

What does the sentence help the reader to understand about Wangari?

- A She likes to think about plants.
- B She wants to keep learning.
- C She imagines ways to help others.
- D She believes in working together.

31 How are the details in paragraphs 13 and 14 organized?

- A as a description of how animal habitats changed
- B as an explanation of the solution to a problem in the environment
- C as a comparison of the village before and after the government sold the land
- D as a description of how a problem was caused in the area and its effects

32

Paragraphs 17 and 18 explain that Wangari spread her idea by

- A sharing it with women around the country
- B giving it the name Green Belt Movement
- C watching the land in Kenya turn green again
- D planting trees herself everywhere she went

33

Which sentence **most likely** expresses Wangari's point of view?

- A People can make the changes they want by working together with determination.
- B People change their traditions and customs with each generation.
- C People cannot rely on the government to help them in a time of need.
- D People in other countries do not need to work as hard on the same problem.

34

How does the title of the article support a main idea?

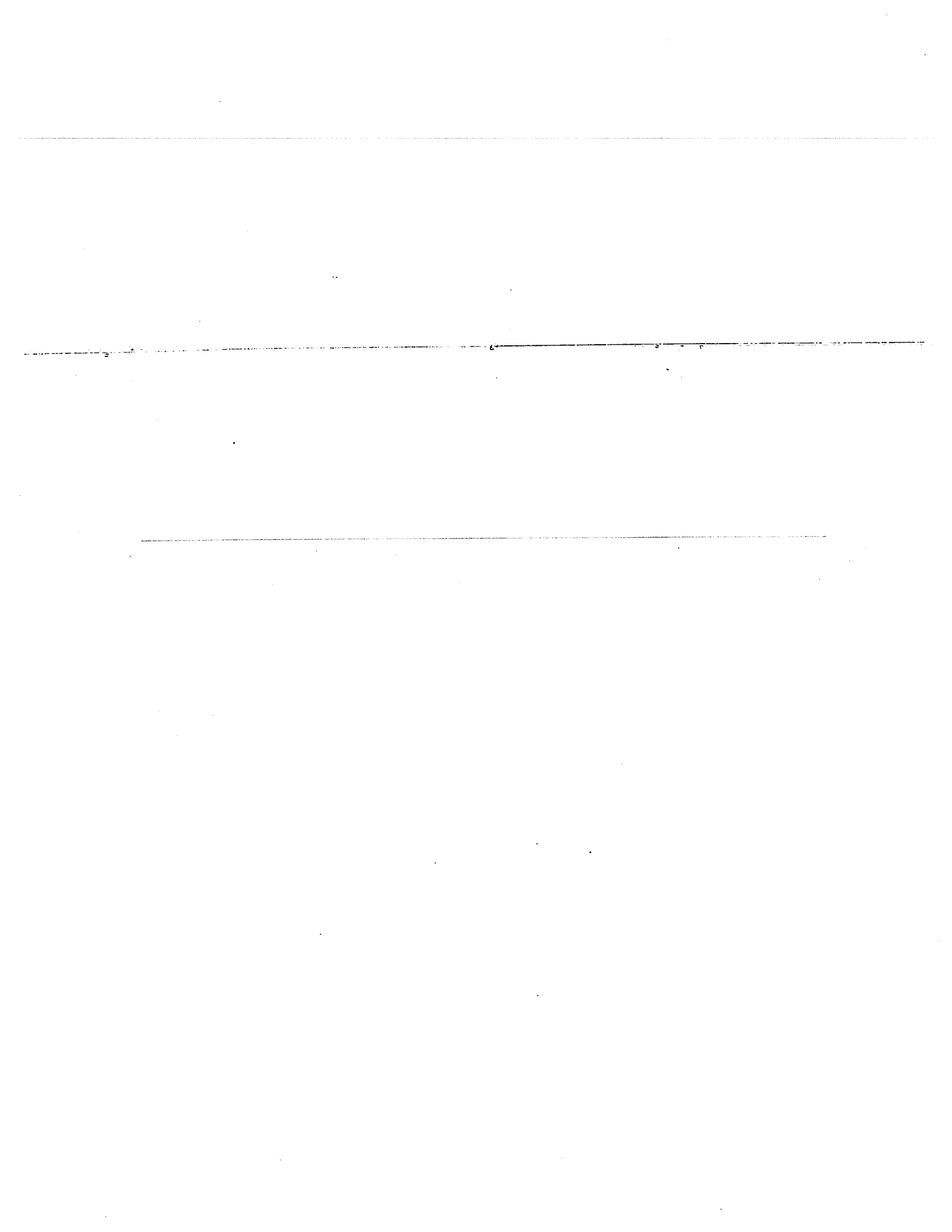
- A It describes advice Wangari followed.
- B It describes how Wangari solved a problem.
- C It explains how Wangari felt about trees.
- D It explains which values Wangari's village held.



35

Based on the information in the article, where did Wangari **most likely** get her idea for planting trees across Kenya?

- A from the school she attended in the capital city
  - B from the government of her country
  - C from the women of the village where she grew up
  - D from what her mother taught her as a girl
-



## Directions

Read this article. Then answer questions 36 through 42.

### Excerpt from *High Volume*

Hearing loss is on the rise.

Listening to MP3 players at high volumes can damage young ears.

1 Yahaira likes listening to rap and hip-hop music on her MP3 player, and she likes it loud! "It doesn't have the same effect when it's quiet," says the 14-year-old student from New Rochelle, N.Y.

2 Yahaira and other teens should pay attention to a recent study that shows that hearing loss has been rising among U.S. teens. Researchers at Brigham and Women's Hospital in Boston, Mass., found an increase of 30 percent in hearing loss since the early 1990s. About one in five teenagers now have some degree of hearing damage.

3 The researchers did not say why hearing loss has risen, but other experts have strong suspicions. One likely culprit, they say, is MP3 players. "These are very powerful instruments," says Tommie Robinson Jr., a professor of pediatrics at George Washington University.

#### Damaged Hairs

4 An MP3 player can be hazardous to hearing when its decibel level is turned up too high. A decibel is a unit that indicates how loud a sound is. High-decibel sounds can damage tiny, delicate nerve endings, called hair cells, in the inner ear, according to Robert Novak, a professor of speech, language, and hearing science at Purdue University.

5 If a sound is loud enough, the damage can be permanent. A loud sound can shake the membrane on which the hair cells sit—"like an earthquake," he says. That vibration can break or even uproot hair cells. "When that happens, the hair cells are finished," he adds. Human ears cannot regrow hair cells.

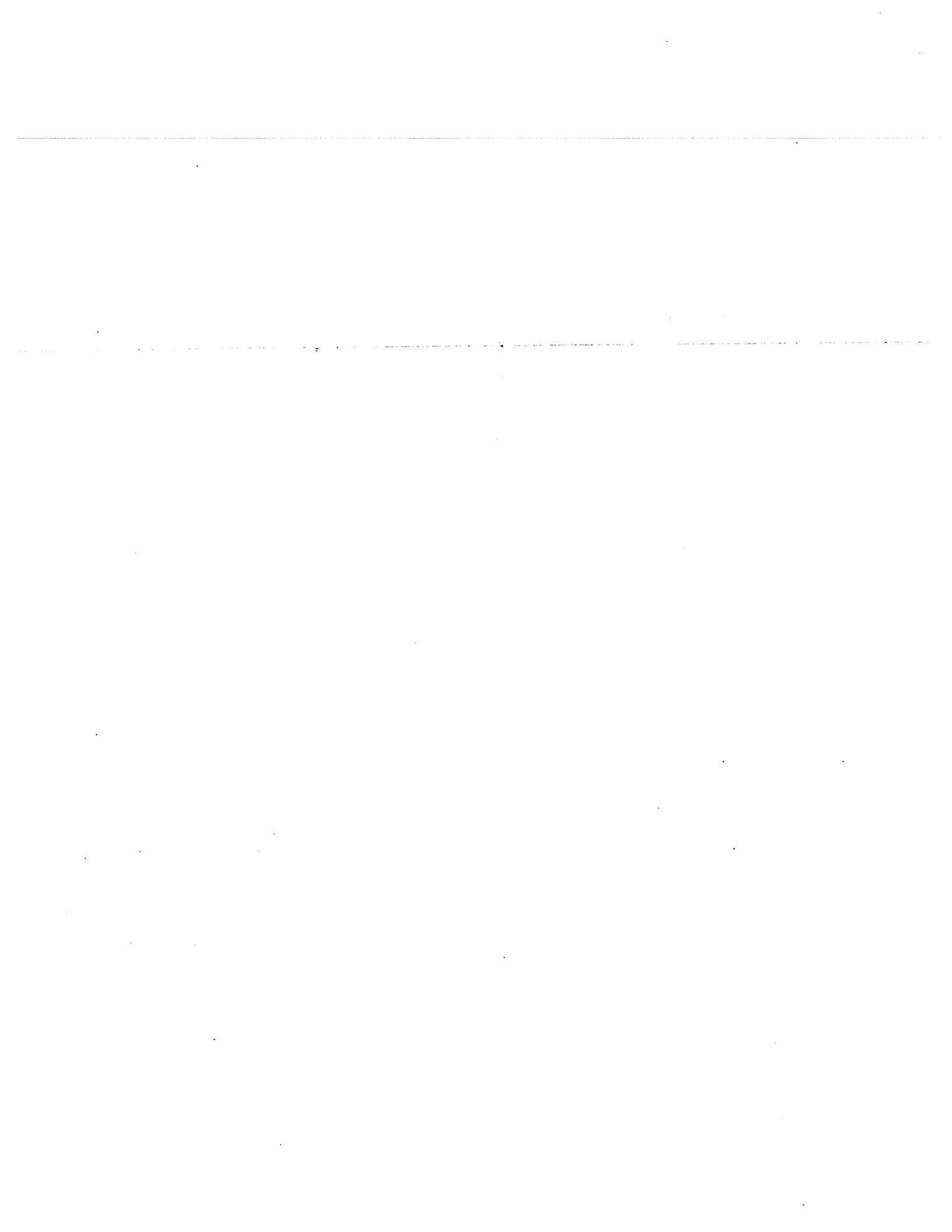
#### Turn It Down

6 What is a safe volume level on your personal stereo? Novak suggests setting it to a comfortable volume in a quiet room. From then on, don't turn the volume above that level no matter where you are. "You should be able to hear someone talking to you at a normal conversational level from a distance of 3 feet," says Novak. If others can hear your music, the volume is too high.

7 Yahaira admits that sometimes after listening to loud music, her ears make a ringing sound. That could be a sign that her habit of listening to loud music is damaging her hearing. She plans to start playing her music quieter.

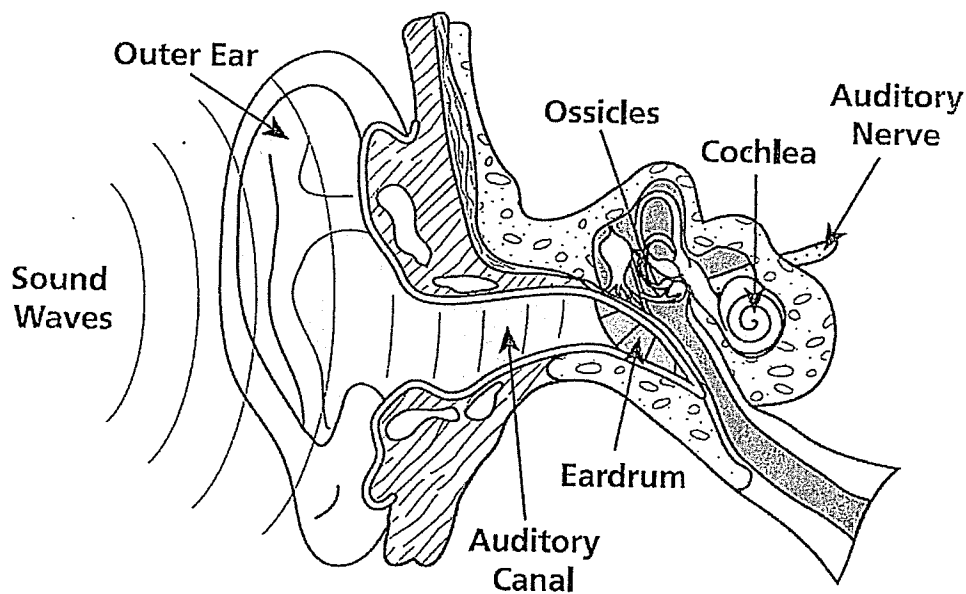
8 "Hearing is the one sense that enables humans to most easily use language and develop speech and build relationships," says Novak. "So we need to protect that very special sense."

GO ON



## The LOUDNESS War

- 9 The loudness of today's music may not be totally under your control. Music companies have been deliberately turning up the volume. It's a trend called the loudness war.
- 10 Play a CD from the 1980s or '90s. Then play a newly released tune. Don't touch the volume control. You'll probably notice that the new CD sounds louder than the old one. Why? Sound engineers who create CDs are using dynamic range compression, a technology that makes the quiet parts of a song louder and the loud parts quieter. The overall effect of compression is a louder recording.
- 11 Many musicians and sound engineers aren't pleased. They say that compression is driving down the quality of today's music, making it sound flat and blaring. Gary Hobish, a sound engineer, explains that music should be a combination of loudness and softness. "This is one of the things that gives our music dimension," he says. But music companies want to make music louder so it will stand out. That's important in the competition among recording companies.
- 12 What about listeners? Many people listen to music on the go in noisy places and through headphones, all of which reduce sound quality. So young listeners may not notice the poorer quality of modern recordings. "To their ears," says Hobish, "the music sounds fine because they've never compared it to anything else."



### How an Ear Hears

- 13 Sound waves travel down the outer ear's auditory canal and strike the tympanic membrane (eardrum), causing it to vibrate. The vibrations are transmitted through the middle ear by three ossicles (tiny bones). The third ossicle sends waves through a fluid inside the cochlea, an organ in the inner ear. The cochlea contains about 15,000 hair cells, which respond to the waves. The hair cells relay signals by way of the auditory nerve to the brain, which interprets the signals as sounds. No sound is heard until a signal reaches the brain.

36

What does the simile “like an earthquake” in paragraph 5 help the reader understand?

- A that volume can strongly affect parts of the ear
- B that hair cells are easily damaged
- C how our body is unable to re-grow hair cells
- D how much damage the ear can take

37

How do paragraphs 4 and 5 connect to paragraph 6?

- A Paragraphs 4 and 5 explain how hearing loss can occur, and paragraph 6 explains how to prevent it.
- B Paragraphs 4 and 5 show what damage can occur, and paragraph 6 shows how it affects people.
- C Paragraphs 4 and 5 describe how the ear can be damaged, and paragraph 6 describes how people react to the damage.
- D Paragraphs 4 and 5 explain why ears get damaged, and paragraph 6 explains why protecting hearing is important.

38

Which evidence best supports a claim made by the author in paragraph 4?

- A “If others can hear your music, the volume is too high.” (paragraph 6)
- B “Yahaira admits that sometimes after listening to loud music, her ears make a ringing sound.” (paragraph 7)
- C “So we need to protect that very special sense.” (paragraph 8)
- D “Music companies have been deliberately turning up the volume.” (paragraph 9)

**GO ON**

- 39 According to paragraphs 9 through 12, how is the music business today different from the business in the 1980s or 1990s?
- A Today's music companies control the volume of music more than in the past.
  - B Today's music companies compete against each other more than in the past.
  - C Today's listeners of music like their music louder than they did in the past.
  - D Today's sound engineers make music sound clearer than it did in the past.
- 40 Which paragraph best explains how loud noises can damage our hearing?
- A paragraph 1
  - B paragraph 5
  - C paragraph 7
  - D paragraph 13
- 41 Which information explained in paragraph 13 does the drawing help the reader understand?
- A the shape of the parts of the ear
  - B the position of the parts of the ear
  - C the order in which sound waves strike the parts of the ear
  - D the size of sound waves when moving through the parts of the ear

42

Which idea is most important to include in a summary of the article?

- A Music is not as powerful when played at quiet volumes.
- B Powerful instruments cause most hearing loss.
- C Choosing to play music quietly can protect hearing.
- D Music companies determine safe volume levels.

**GO ON**



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

## NY Reading - Grade 5 Week 1 Day E<sup>1</sup>

*It is the first day of school for Pearl, her friend JBIII (or JBThree), and her older sister, Lexie.*

# **Excerpt from *Ten Good and Bad Things About My Life (So Far)***

*by Ann M. Martin*

- 1 We stepped outside and I looked across Twelfth Street, and there was JBIII coming out of his building with his mother who wanted to take a first-day-of-school picture. JBIII posed for one half of one second, and then joined Dad and me for the walk to Emily Dickinson Elementary.
- 2 "Remember the first day of school last year?" I said to my father. "You walked Justine and me to Emily Dickinson. This year you're walking JBThree and me."
- 3 "Things certainly do change," replied Dad, and I thought he looked a little sad. That was because there had been a lot of changes in our lives besides who I walked to school with.
- 4 We turned the corner onto Sixth Avenue and passed by all the familiar places in our neighborhood: New World, which is a coffee shop, and Steve-Dan's, which is my all-time favorite store because it sells art supplies, and Cuppa Joe, which is a new coffee shop, and Universal, which is a dry cleaner, and the Daily Grind, which is *another* new coffee shop. Over the summer Lexie and her friends started going to the Daily Grind to order Mocha Moxies, which they say are coffee drinks but which really look like giant milk shakes. Whenever Lexie starts talking about how she's grown-up enough to drink coffee what I want to say back to her is, "Mom and Dad don't squirt a tower of whipped cream on top of their coffee," but one thing I have learned lately is when not to say something.
- 5 When Dad and JBIII and I passed Monk's, which is a gift store, I could feel JBIII's eyes on me. Well, not actually on me, which would be gross, but suddenly I could tell he was looking at me and I knew why. We were now one half of a block away from Emily Dickinson, and JBIII and I had decided that no matter what anyone thought, we were simply too old to be walked right up to the door of our school by a parent.
- 6 "Dad," I said, "JBIII and I are ten years old now." (JBIII was actually a lot closer to eleven, while I was just barely ten.)
- 7 "Yes, you are," agreed Dad.

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<sup>1</sup> Adapted from "Ten Good and Bad Things About My Life (So Far)" by Ann M. Martin. Achievement First does not own the copyright in "Ten Good and Bad Things About My Life (So Far)" and claims no copyright in this material. The material is being used exclusively for non-profit educational purposes under fair use principles in U.S. Copyright law. The user should make the judgment about whether this material may be used under fair use / fair dealing permissions in the user's country.

8 "And we think that--" JBIII frowned fiercely at me and I tried to remember the exact speech he had made me memorize the day before. "I mean," I said, backing up, "and we feel strongly that we should be allowed"--JBIII poked my arm--"that, um, we're responsible enough to walk the rest of the way to school by ourselves. Every day."

9 "You can stand here and watch us," said JBIII. And then he added quickly, "Sir."

10 "Well...", said my father.

11 Dad has let me do this 2x before, but now JBIII and I were asking to do it regularly, and my father has a teensy problem with change, whether it's good or bad.

12 "*Please?*" I said, and now JBIII glared at me. He had also warned me not to whine. "Please, Father?" I said calmly.

13 "I suppose so."

14 "Yes!" I exclaimed.

15 "Thank you, sir," said JBIII.

16 "But remember--I'll be watching you."

17 "I know," I said. "Don't kiss me," I added, and JBIII and I ran down the block. Just before we reached Emily Dickinson I waved backward over my shoulder to Dad.

18 JBIII and I wound our way through the halls of Emily Dickinson. We passed by the first-grade room that Justine Lebarro had been in the year before, and then we passed our old fourth-grade room. There was Mr. Potter, our teacher from last year, talking to his new students.

19 We kept on walking until we came to room 5A. I peeked through the doorway, then stepped back and flattened myself against the wall like a spy. "She's in there," I whispered to JBIII. "Ms. Brody."

20 Our teacher was new to Emily Dickinson. All we knew about her was her name.

21 JBIII peeked in, too. "She looks all right," he whispered to me.

22 The truth was that she looked very, very young, like if you switched her pants and her shirt for a white dress and a veil she could be a bride. I kept that thought to myself, though, because I could just hear Lexie clucking her tongue and saying to me, "A person can get married at any age, Pearl." But still in my head all brides were young.

23 "Afraid to go in?" said a voice from behind JBIII and me, and we both jumped.

24 I turned around to see Jill DiNunzio, who is a person I could live without.

25 "No," I said, doing an eye roll.

26 "So what are you waiting for?" she asked.

27 "Well, not you. Come on, JBThree."

28 JBIII and I marched into our new classroom, leaving Jill behind.

29 Fifth grade had officially begun.

1. Which lines from the story **best** show Pearl is trying to behave maturely when she asks her father to walk by herself?

- A. “Remember the first day of school last year?’ I said to my father.” (paragraph 2)
- B. “I mean,’ I said, backing up, ‘and we feel strongly that we should be allowed’--JBIII poked my arm--‘that, um, we're responsible enough to walk the rest of the way to school by ourselves.’” (paragraph 8)
- C. “Dad has let me do this 2x before, but now JBIII and I were asking to do it regularly, and my father has a teensy problem with change, whether it's good or bad.” (paragraph 11)
- D. “Please, Father?’ I said calmly.” (paragraph 12)

2. What do paragraphs 8-12 **most likely** suggest about JBIII?

- A. He is frustrated with how Pearl is handling the conversation.
- B. He agrees with what Pearl is telling her father.
- C. He wishes Pearl would give him a chance to speak.
- D. He is nervous that he and Pearl will not get their way.

3. Which detail would be **most** important to include in a summary of the story?

- A. “Over the summer Lexie and her friends started going to the Daily Grind to order Mocha Moxies, which they say are coffee drinks but which really look like giant milk shakes.” (paragraph 4)
- B. “I mean,’ I said, backing up, ‘and we feel strongly that we should be allowed’--JBIII poked my arm--‘that, um, we're responsible enough to walk the rest of the way to school by ourselves. Every day.’” (paragraph 8)
- C. “Dad has let me do this 2x before, but now JBIII and I were asking to do it regularly, and my father has a teensy problem with change, whether it's good or bad.” (paragraph 11)
- D. “Our teacher was new to Emily Dickinson. All we knew about her was her name.” (paragraph 20)

4. Read the lines from the text.

I peeked through the doorway, then stepped back and flattened myself against the wall like a spy. "She's in there," I whispered to JBIII. "Ms. Brody."

What does the phrase flattened myself against the wall like a spy suggest about Pearl?

- A. She is suddenly feeling ill.
  - B. She does not want to be seen.
  - C. She wants to enter the room before JBIII does.
  - D. She hopes to become a spy when she grows up.
5. In paragraph 5, the narrator's point of view **mainly** helps the reader learn
- A. how her relationship with her sister is changing.
  - B. why she and JBIII have become such good friends.
  - C. something JBIII does that Pearl thinks is gross.
  - D. a goal Pearl and JBIII have for the new school year.

## Directions

Read this article. Then answer questions 36 through 42.

# Two Days With No Phone

by Sarah Jane Brian

Experts worry that teen texting is out of control. Could *you* give up your phone for 48 hours? Our brave volunteers did.

1 Instead of sleeping, Kenny Alarcon, 16, often texts with his friends through the night. “You get an urge,” explains the teen, who lives in the Bronx in New York City. “When I get a text, I’m itching to respond to it even if I want to sleep.”

2 Franchesca Garcia, a high school senior from Providence, Rhode Island, has also felt the need to stay constantly connected. We asked how many texts she sent and received each day. “I don’t know . . . maybe 1,000?” she answered. “It’s too many to count.”

3 It probably won’t surprise you that teens are texting more than ever before. Some experts are worried about how all that texting is affecting teenagers’ lives.

### Teens in Trouble?

4 One concern is that students might not learn correct grammar and spelling if most of the writing they do is made up of text messages. Some people also worry that because teens text so much, they don’t spend enough time talking with others face-to-face. That could be hurting their relationships with friends and family.

5 Plus, all that texting (and time on social media) takes away from hours that could be spent studying, exercising, pursuing a hobby, or just relaxing.

6 Dr. Elizabeth Dowdell is a professor at Villanova University in Pennsylvania. She says that many people expect to be able to access anyone or to *be* accessed by anyone at any time. “It’s very appealing, especially to a middle or high school student,” she explains. “The problem is, there’s no downtime.” And people need downtime—especially when it comes to sleep.

### Sleep Texting

7 Both Franchesca and Kenny told us that they wake up several times during the night to text. Kenny even sleeps with his phone beneath his pillow.

8 Dr. Dowdell says that it’s common for teens’ sleep to be interrupted by texts. Sometimes teens even send texts filled with nonsense words when they don’t wake up all the way. She has been studying this trend, which she calls “sleep texting.”

9 Why is sleep texting a problem? “Adolescents need a solid 8, 10, even 11 hours of sleep to really function and to think clearly,” reports Dr. Dowdell. If they regularly lose sleep, she adds, teens may start having trouble in school. They may become grumpy, angry, or depressed. A lack of sleep can lead to weight gain and even obesity. That’s because many people turn to junk food for quick energy when they are tired.

### The 48-Hour Challenge

10 According to Dr. Dowdell, teens need to learn that they can—and should—turn off their phones sometimes. So we decided to have Kenny and Franchesca do an experiment.

11 These were the rules: No phone for 48 hours. No computer or Internet either, unless it was for schoolwork. No Twitter, no Instagram.

12 Would these two teenagers be able to do it?

13 “I think I’m going to feel really isolated,” Kenny worried. Franchesca was nervous but brave. “I’m excited for the challenge,” she said. “I don’t know what’s going to happen.”

14 Kenny and Franchesca handed their phones to their mothers for safekeeping. The challenge was on.

### The Results

15 We caught up with Kenny and Franchesca after 48 phone-free hours. “Wow, it was pure torture,” Kenny joked. But though life with no phone wasn’t easy, he admitted “it had benefits.”

16 Sure, Kenny missed his friends, and he was sad at times. But he also felt relief from the constant texting. “Sometimes it’s teenager drama, people gossiping,” he explained. “I felt less stressed because I didn’t have to be involved.”

17 Instead of texting, Kenny went to the gym and caught up on schoolwork. The first night, he told us, “I slept for 18 hours!” He also spent time sitting with his family and talking. Kenny’s mom helped him with homework for the first time in two years. Said Kenny, “I felt closer to my parents.”

18 Franchesca had an even happier result when she put away her phone. “I loved it!” she said. “I was going to the gym and hanging out with friends and playing basketball. I had a wonderful experience.” She slept better too.

19 Franchesca decided to continue the experiment for a while. “I think I’ll be so much ~~smarter and healthier,” she explained. “Everybody in the world should try it.”~~

20 Kenny doesn’t plan to give up his phone again. But he now knows that he *can* live without it. Said the teen, “It was a reality check.”

- 36 Which evidence best supports the claims the author makes in paragraph 4?
- A "They may become grumpy, angry, or depressed." (paragraph 9)
  - B "Sure, Kenny missed his friends, and he was sad at times." (paragraph 16)
  - C "Kenny's mom helped him with homework for the first time in two years." (paragraph 17)
  - D "I had a wonderful experience." (paragraph 18)

- 37 What does Dr. Elizabeth Dowdell suggest when she says "people expect to be able to access anyone or to *be* accessed by anyone at any time"? (paragraph 6)
- A Teens need to stay available by phone at all times.
  - B Many teens want to own a phone that receives texts.
  - C Constant phone use is a behavior of teens that cannot be changed.
  - D Teens are so used to having phones that nonstop texting has become a habit.

- 38 How does the author organize paragraphs 15 through 20?
- A by describing the events of the experiment in the order that they happened
  - B by explaining the goals and directions of the experiment
  - C by showing the reasons for doing the experiment with the two teens
  - D by comparing the effects that the experiment had on the two teens

- 39 What can the reader infer from paragraphs 17 through 20?
- A Asking teens to live without their phones will help them become smarter.
  - B Teens may not realize how different their lives can be without their phones.
  - C Teens around the world will enjoy experimenting with their phone use.
  - D Expecting teens to give up their phones is not realistic.

40

How were Kenny's and Franchesca's reactions to the 48-hour challenge different?

- A Only Franchesca benefitted from better sleep with no texting interruptions.
- B Only Franchesca fully appreciated the freedom of having no phone.
- C Only Kenny participated in physical activities instead of constant texting.
- D Only Kenny spent time talking with people after giving up the phone.

41

Which statement best expresses a main idea of the article?

- A "Some experts are worried about how all that texting is affecting teenagers' lives." (paragraph 3)
- B "If they regularly lose sleep, she adds, teens may start having trouble in school." (paragraph 9)
- C "Kenny and Franchesca handed their phones to their mothers for safekeeping." (paragraph 14)
- D "Franchesca decided to continue the experiment for a while." (paragraph 19)

42

Which detail would be most important to include in a summary of the article?

- A Kenny admits to sleeping with his phone under his pillow.
- B Franchesca claims to exchange a thousand texts per day.
- C The teens engage in gossip and drama without their phones.
- D The teens have more free time when they give up texting.



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

NY Reading - Grade 5 Week 1 Day E<sup>1</sup>

# New Homes for Hermit Crabs

by Bart King

1. Hermit crabs are nature's recyclers. Like many other crabs, the hermit crab eats waste. By living on sea scraps, hermit crabs help keep oceans and shores clean. Some hermit crabs hide in reefs or live in shallow waters, while others scuttle on the ocean floor. There are also hermit crabs that spend most of their lives ashore.
2. Unlike other crabs, the hermit crab has a thin outer shell over its soft tail. This makes the hermit crab easy prey for hungry predators. Hermit crabs stay safe by living in old seashells. A hermit crab is picky; it tries on many shells until it finds one that fits just right. The hermit crab backs into its new home and uses its tail and rear legs to grab onto the shell and carry it. If a predator shows up, the crab retreats into its shell and blocks the entrance with its strong claws.
3. During a lifetime, one hermit crab will inhabit many different seashells. As a hermit crab grows, the crab leaves its home, upgrading to a larger shell. In recent years, however, many hermit crabs have had trouble finding their perfect homes. What is the problem? There are not enough shells to go around!
4. One reason for the seashell shortage is that ocean water is not as clean as it once was. This has caused chemical changes to sea water. Some sea animals, like snails, are affected by these changes. Now there are fewer snails making shells. People visiting the beach often take shells home as souvenirs. This is another problem. Other people even take shells for their own pet hermit crabs! They do not realize that hermit crabs in the wild need those shells too.
5. The hermit crabs in the ocean have learned to adapt to the changing housing situation. Like the good recyclers they are, hermit crabs started moving into small bottles, plastic cups, and other ocean litter. None of these are very good choices for crabs.
6. Now people are working to solve this hermit crab housing shortage. They are teaching beach-goers to leave seashells where they belong—at the seashore! Some people even make fake seashells that they hope the hermit crabs will like. For example, a group called Project Shellter invited people who visited their Web site to create different designs for hermit crab shells.

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7. These designers had a lot to consider. What kind of material should be used to build a seashell? The material must be light enough for the hermit crab to carry, but strong enough to protect the crab from predators. The fake shells could not contain glue or any other substance that might harm a hermit crab. Another challenge with building a hermit crab home was the opening to the shell. Too big would mean the crab would not feel safe. Too small would be uncomfortable, and the crab would not want to move in.
8. Project Shellter designs were tested on hermit crabs in two aquariums. That way, project leaders could watch the crabs to find out which shells were their favorites. The most popular of these new hermit crab homes are made of plastic, but they look like real seashells.
9. These artificial shells have two important purposes. First, people who own hermit crabs can give them to their pets. That keeps real seashells in the ocean, rather than in home aquariums. The Project Shellter shells are also placed in the wild for hermit crabs to find. Lucky hermit crabs can move into these new dream homes and leave those plastic cups behind.

1. Why are shells important to hermit crabs?

- A. Hermit crabs use shells as a nest in which they protect their young.
- B. Hermit crabs carry shells on their back to hide in when a predator approaches.
- C. Hermit crabs use shells to protect themselves from harmful pollution in the ocean.
- D. Hermit crabs move shells from one place to another in order to keep the ocean floor clean.

2. What does the word "artificial" mean as it is used in paragraph 9?

- A. fake
- B. strong
- C. weak
- D. detailed

3. Read this sentence from paragraph 1.

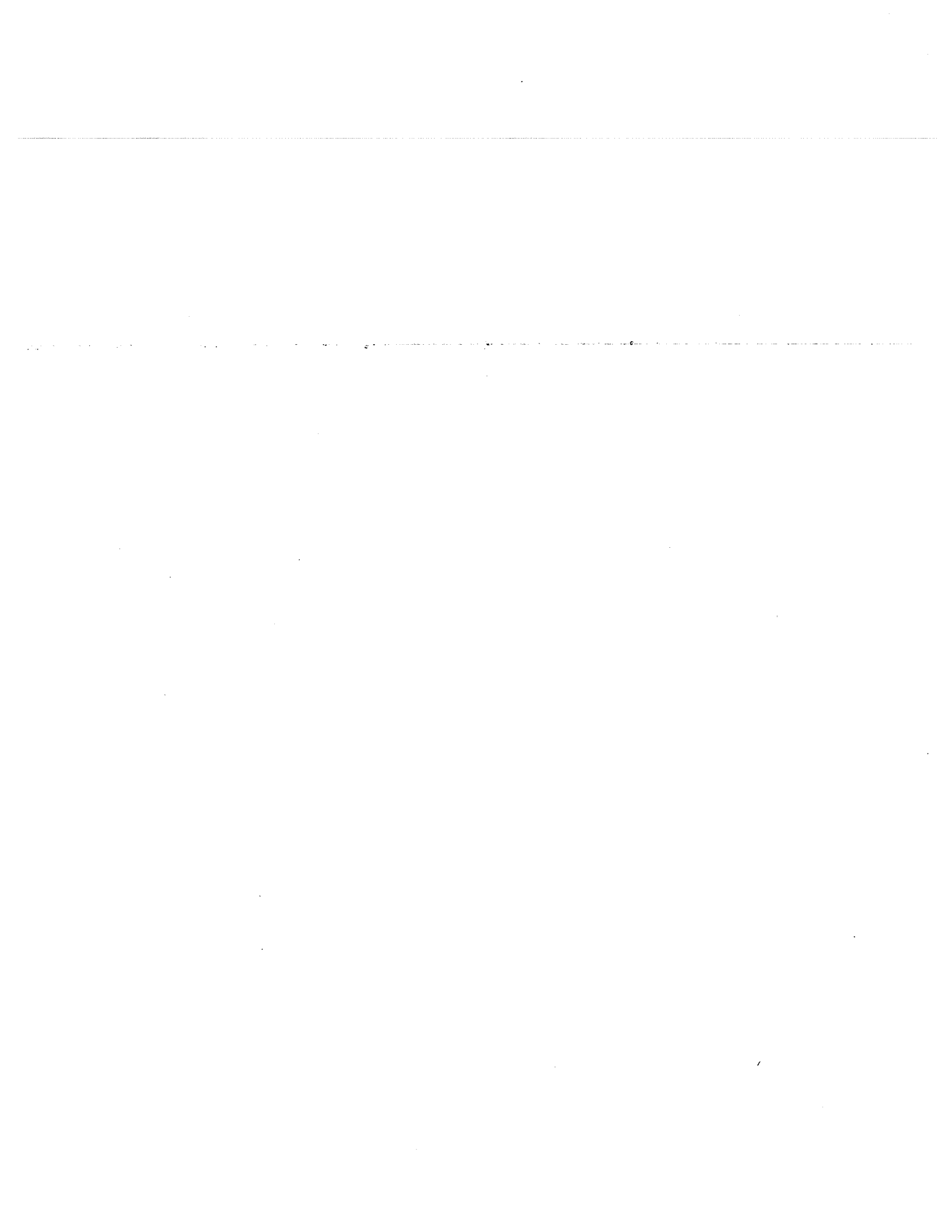
**Hermit crabs are nature's recyclers.**

What does the phrase "nature's recyclers" suggest?

- A. It reminds readers how important it is to clean up ocean beaches.
- B. It shows readers how to take care of litter when they are at the beach.
- C. It shows how skilled sea creatures are at using what is available to them.
- D. It shows how clean nature is on its own and suggests readers do the same.

4. Which statement **best** expresses the author's point of view about people who visit beaches?
- A. The author believes that people visiting beaches can cause harm to the environment on purpose.
  - B. The author believes that visitors to beaches cause changes in the ocean's water quality.
  - C. The author believes that people should stop visiting beaches to provide more homes for hermit crabs.
  - D. The author believes that people visiting beaches often don't think about how taking seashells home leads to a shortage of shells for hermit crabs.
- 

5. Which sentence from the passage **best** explains why hermit crabs are less likely to inhabit (live in) seashells?
- A. "A hermit crab is picky; it tries on many shells until it finds one that fits just right." (paragraph 2)
  - B. "Now there are fewer snails making shells. People visiting the beach often take shells home as souvenirs." (paragraph 4)
  - C. "Like the good recyclers they are, hermit crabs started moving into small bottles, plastic cups, and other ocean litter." (paragraph 5)
  - D. "The most popular of these new hermit crab homes are made of plastic, but they look like real seashells." (paragraph 8)



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

NY Reading - Grade 5 Week 1<sup>1</sup>

# Excerpt from “The Growin’ of Paul Bunyan”

by William J. Brooke

1 Paul Bunyan finds Johnny Appleseed after Paul chops down all the trees Johnny has planted for six days.

2 Starin’ out at the orange sun, Johnny asks, “Are they all gone?” Paul looks back over his shoulder an’ allows as how they are. Paul waits for Johnny to say somethin’ else, but he just keeps starin’, so Paul says, “It took you six days to plant ‘em an’ it took me only three days to chop ‘em down. Pretty good, huh?”

3 Johnny looks up an’ smiles sadly. “It’s always easier to chop somethin’ down than to make it grow.” Then he goes back to starin’.

4 Now that rankles Paul. When he beats somebody fair an’ square, he expects that someone to admit it like a man. “What’s so hard about growin’ a tree anyway?” he grumps. “You just stick it in the ground an’ the seed does all the work.”

5 Johnny reaches way down in the bottom o’ his bag an’ holds out a seed. “It’s the last one,” he says. “All the rest o’ my dreams is so much kindlin’ wood, so why don’t you take this an’ see if it’s so easy to make it grow.”

6 Paul hems an’ haws, but he sees as how he has to make good on his word. So he takes the little bitty seed an’ pushes it down in the ground with the tip o’ one fingernail. He pats the soil around it real nice, like he seen Johnny do. Then he sits down to wait as the sun sets.

7 “I’m not as fast as you at this,” Paul says, “but you’ve had more practice. An’ I’m sure my tree will be just as good as any o’ yours.”

8 “Not if it dies o’ thirst,” says Johnny’s voice out o’ the dark.

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9 Paul hasn't thought about that. So when the moon comes up, he heads back to a stream he passed about two hundred miles back. But he don't have nothin' to carry water in, so he scoops up a double handful an' runs as fast as he can with the water slippin' betwixt his fingers. When he gets back, he's got about two drops left.

10 "Guess I'll have to get more water," he says, a mite winded.

11 "Don't matter," says Johnny's voice, "if the rabbits get the seed."

12 An' there in the moonlight, Paul sees all the little cottontails hoppin' around an' scratchin' at the ground. Not wishin' to hurt any of 'em, he picks 'em up, one at a time, an' moves 'em away, but they keep hoppin' back. So, seein' as how he still needs water, he grabs 'em all up an' runs back to the stream, sets the rabbits down, grabs up the water, runs back, flicks two more drops on the spot, pushes away the new batch o' rabbits movin' in, an' tries to catch his breath.

13 "Just a little more water an' a few less rabbits an' it'll be fine," Paul says between gasps.

14 Out o' the dark comes Johnny's voice. "Don't matter, if the frost gets it."

15 Paul feels the cold ground an' he feels the moisture freezin' on his hands. So he gets down on his knees an' he folds his hands around that little spot o' dirt an', gentle as he can, breathes his warm breath onto that tiny little seed. Time passes and the rabbits gather round to enjoy the warmth an' scratch their soft little backs up against those big calloused hands. As the night wears on, Paul falls into a sleep, but his hands never stop cuppin' that little bit o' life.

16 Sometime long after moonset, the voice o' Johnny Appleseed comes driftin' soft out o' the dark an' says, "Nothin's enough if you don't care enough."

17 Paul wakes up with the sun. He sets up an' stretches an' for a minute he can't remember where he is. Then he looks down an' he gives a whoop. 'Cause he sees a little tiny bit o' green pokin' up through the grains o' dirt. "Hey, Johnny," he yells, "look at this!" But Johnny Appleseed is gone, slipped away in the night. Paul is upset for a minute, then he realizes he don't need to brag to anybody, that that little slip o' green is all the happiness he needs right now.



1. Which words from the story **best show** Johnny's disappointment with Paul?
  - A. "Paul Bunyan finds Johnny Appleseed after Paul chops down all the trees Johnny has planted for six days." (paragraph 1)
  - B. "Starin' out at the orange sun, Johnny asks, 'Are they all gone?'" (paragraph 2)
  - C. "Paul waits for Johnny to say somethin' else, but he just keeps starin'." (paragraph 2)
  - D. "Johnny reaches way down in the bottom o' his bag an' holds out a seed." (paragraph 5)
  
2. Which detail would be **most** important to include in a summary of the story?
  - A. "When he beats somebody fair an' square, he expects that someone to admit it like a man." (paragraph 4)
  - B. "'All the rest o' my dreams is so much kindlin' wood, so why don't you take this an' see if it's so easy to make it grow.'" (paragraph 5)
  - C. "Don't matter," says Johnny's voice, "if the rabbits get the seed." (paragraph 11)
  - D. "Time passes and the rabbits gather round to enjoy the warmth an' scratch their soft little backs up against those big calloused hands." (paragraph 15)
  
3. At the beginning of the story, how is Johnny's view of his trees different from Paul's view of them?
  - A. Johnny views his trees as food for the rabbits while Paul views them as useful in his work.
  - B. Johnny views his trees as the result of hard work while Paul views them as objects to win a contest.

- C. Johnny views his trees as needing his protection while Paul views them as needing too much care.
- D. Johnny views his trees as friends that he needs to take care of while Paul views them as something to brag about.

4. What does the use of the word “rankles” in paragraph 4 suggest about Paul?
- A. He wants to comfort Johnny.
  - B. He is amused by Johnny’s words.
  - C. He is annoyed by Johnny’s reaction.
  - D. He feels surprised by Johnny’s response.

5. Read this sentence from paragraph 15 from the story.

**As the night wears on, Paul falls into a sleep, but his hands never stop cuppin’ that little bit o’ life.**

What does the author’s use of the phrase “never stop cuppin’ that little bit o’ life” indicate?

- A. Paul does not care about the tree.
  - B. The color and shape of Paul’s plant.
  - C. Paul’s tree will never get very large.
  - D. Paul finds the plant special or precious.
6. What is the **most** important way that paragraphs 9, 12, and 15 develop the story?
- A. They include a series of events that challenge the characters.
  - B. They provide details that explain the importance of the setting to the characters.
  - C. They identify the source of the conflict between the characters.
  - D. They describe the process by which one of the characters learns a lesson.

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

NY Reading - Grade 5 Week 1<sup>1</sup>

# The Fejee Mermaid

by Elaine Pascoe

- 1 In the summer of 1842, New York City newspapers received a series of curious reports from the South. Writers from several cities wrote that Dr. J. Griffin, a British naturalist, had in his possession something truly amazing--an actual mermaid "taken among the Fejee Islands" in the Pacific Ocean. He was bringing the preserved specimen to New York on his way home to London from China, where he had bought it for the Lyceum of Natural History.
- 2 The newspapers jumped on the story, and curiosity began to build. Could the naturalist really have found a mermaid? The city would soon find out. Ads and flyers appeared, announcing an exhibition. For "one week only" the public would have a chance to see a creature that had been known only through stories.
- 3 The mermaid was the talk of New York. People lined up to see it and to hear the scholarly Dr. Griffin speak about it. Most people had a bit of a shock when they actually laid eyes on the specimen, though. The Fejee Mermaid was not like the mermaids of fairy tales. Nor was it anything like the beautiful creatures pictured in the flyers advertising the exhibit. It was a small, dried, ugly thing--"the most odd of all oddities earth or the sea had ever produced," one newspaper wrote. Its upper body looked more like that of a monkey than a maiden.
- 4 Some people said it *was* a monkey's torso, joined to a fish's tail. But other people were sure it was real. There was no telltale seam between the body parts. And on display alongside the mermaid were specimens of other unlikely animals. There was a flying fish, for example, and a platypus--a mammal with a duck's bill and poisonous spurs on its rear legs. Naturalists had once thought the platypus was a hoax, but it turned out to be real. Perhaps the mermaid and the platypus were both what the announcements for the exhibit claimed: "links in the great chain which connects the whole animal kingdom." After the weeklong exhibition, the Fejee Mermaid moved to the American Museum on Broadway. It drew crowds there for a month and went on tour to other cities. Everywhere the mermaid went, people paid to see it whether they believed it was real or not. That was just what P. T. Barnum, the proprietor of the American Museum,

<b>telltale:</b> something that indicates or reveals information
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had planned.

## "People Love to Be Humbugged"

- 5 Phineas T. Barnum was probably the greatest showman in American history. In 1842 he had just bought the American Museum, which housed a dusty collection of oddities. He was determined to make it New York's leading attraction. And when he saw the Fejee Mermaid, he knew he had found a way to bring people through the museum's door.
- 6 The "mermaid" was just what it looked like--a dried monkey's body stitched to a dried fish's tail. Fake mermaids like this were nothing new. Sailors had been bringing similar curiosities back to America and Europe for many years. This one had been around since 1817, when a sea captain bought it in the Pacific. Believing that it was real, the captain paid a small fortune for it. He never made money from his investment. After he died, his family sold the mermaid to Moses Kimball, a Boston showman. Kimball leased it to Barnum for \$12.50 a week.
- 7 How was Barnum able to turn this crude fake into an overnight sensation? With shameless hype. Barnum was a master at promotion. He didn't care whether people believed the mermaid was real or not. He knew that if he could create enough buzz about it, people would pay to see it.
- 8 The reports that appeared in New York newspapers were actually written by Barnum. He sent them to friends in Southern towns. The friends then mailed them to the New York papers over a period of weeks, in time with Dr. Griffin's supposed journey toward the city.
- 9 Griffin was no more real than the mermaid. The scholarly naturalist was actually Levi Lyman, a friend of Barnum's. He first took on the role in Philadelphia, where he allowed a small group of newspaper editors to have a peek at the mermaid. The stories they wrote helped build "mermaid fever" in New York. So did the flyers showing beautiful mermaids, which Barnum had printed.
- 10 Trumped-up science was part of the promotion, too. The first half of the 1800s saw a flowering of new theories and research in natural history. Barnum made his hoax more believable by having a "scientist" present it and by including actual animals such as the platypus in the exhibit. Of course, real scientists were quick to spot the fake. But that didn't stop Barnum. New ads urged people to see the mermaid and draw their own conclusions. "Who is to decide when doctors disagree?" the ads declared.
- 11 The Fejee Mermaid helped make Barnum's museum a huge success. It was just one of countless curiosities that filled the museum's five floors. Like the mermaid, many of the exhibits were fake. No one seemed to mind. As Barnum said, "People love to be humbugged."

1. Read these sentences from paragraphs 1 and 9.

**Writers from several cities wrote that Dr. J. Griffin, a British naturalist, had in his possession something truly amazing--an actual mermaid "taken among the Fejee Islands" in the Pacific Ocean.**

**Griffin was no more real than the mermaid. The scholarly naturalist was actually Levi Lyman, a friend of Barnum's.**

What can the reader conclude from these sentences?

- A. Levi Lyman is a British naturalist.
  - B. Levi Lyman is not a naturalist at all.
  - C. Levi Lyman gave Barnum the mermaid.
  - D. Levi Lyman found the mermaid in the Pacific Ocean.
  
2. According to paragraph 9, P.T. Barnum invited newspaper editors to see the Fejee Mermaid. How did the articles they wrote affect the museum exhibit?
  - A. They spread the news that the mermaid was a fake.
  - B. They caused the museum to raise its fee to see the Fejee mermaid.
  - C. They wrote about the mermaid and made people want to see the exhibit.
  - D. They shared pictures of the mermaid, which made people less likely to see the exhibit.
  
3. What does the word "promotion" mean as it is used in paragraph 7?
  - A. Tricking people into doing something
  - B. Making business deals with people
  - C. Pushing or advertising an idea
  - D. Getting a higher rank in your job

4. What is the author's point of view of PT Barnum?

- A. The author thinks P.T. Barnum was dedicated to sharing the truth with the public.
- B. The author thinks P.T. Barnum was not very good at getting people to come to his museum or shows.
- C. The author thinks P.T. Barnum was a dishonest liar and a bad person because of how he treated others.
- D. The author thinks P.T. Barnum would exaggerate or lie to get people to buy tickets to his museum or shows.

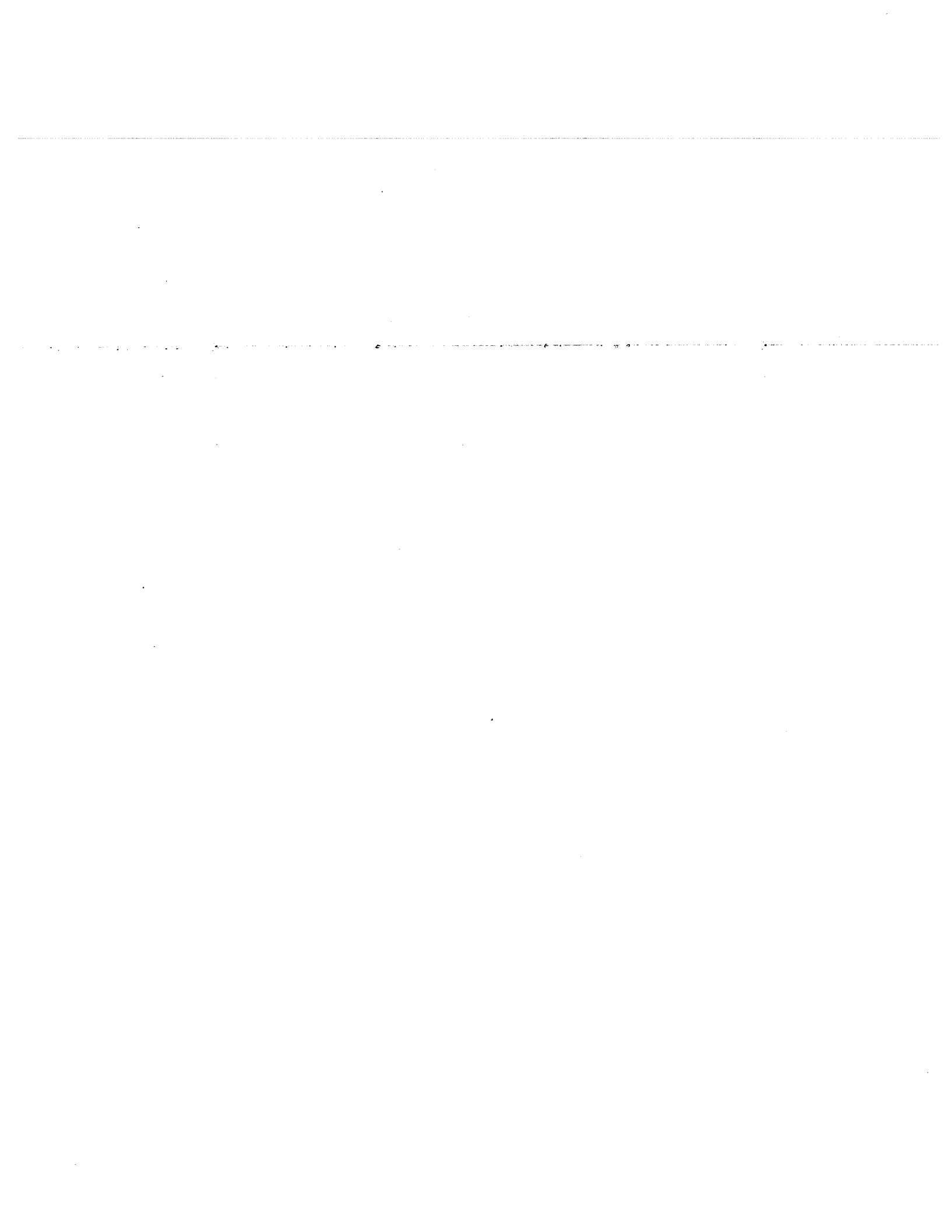
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5. Read the sentence from paragraph 11.

**The Fejee Mermaid helped make Barnum's museum a huge success.**

How does the author **best** support this point?

- a. by describing the Fejee Mermaid's appearance
- b. by explaining how Barnum came to rent the Fejee Mermaid
- c. by describing how many people came to see the Fejee Mermaid
- d. by providing examples of real animals that people once thought were fake





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

NY Reading - Grade 5 Week 1

# First Night<sup>1</sup>

by Nikki Grimes

Dear Zuri,

I wish that you were here.

I camped out my first night  
in my aunt's backyard.

Sleeping was hard 5  
with all the sparkling beauty hanging overhead.

Night-lights, Zuri, everywhere!

Clusters of fireflies  
dancing 'round my head,  
keeping me from bed 10  
for hours.

And the sky! I've never seen one  
so blue-black, like a thick overcoat  
all buttoned up with stars.

At midnight, I stretched my arms out 15  
to slip the darkness on,  
and opened my eyes again  
at dawn.

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<sup>1</sup> Adapted from "First Night" by Nikki Grimes. Achievement First does not own the copyright in "First Night" and claims no copyright in this material. The material is being used exclusively for non-profit educational purposes under fair use principles in U.S. Copyright law. The user should make the judgment about whether this material may be used under fair use / fair dealing permissions in the user's country.

1. What does the description in stanzas 1 and 2 **most likely** suggest about the speaker's feelings about the fireflies?
  - A. She finds the fireflies very annoying
  - B. She is thrilled by the way the fireflies look
  - C. She feels confused about the where the fireflies came from
  - D. She wants to catch the fireflies in jars and study them
  
2. Which word best describes the mood in "First Night"?
  - A. amazed
  - B. gloomy
  - C. curious
  - D. weary
  
3. In "First Night," what is the **most likely** reason the speaker says "sleeping was hard"?
  - A. The speaker is playing outside.
  - B. The speaker is admiring nature.
  - C. The speaker is talking to someone.
  - D. The speaker is waiting for someone.
  
4. In "First Night," what does the speaker want to express to her friend Zuri?
  - A. That she misses Zuri and wishes that she were camping, too.
  - B. How inspired she is by nature as she camped for the first time.
  - C. That camping outside is challenging and she should not try it.
  - D. How little she slept because of the fireflies near her head.

# Beech<sup>1</sup> Leaves<sup>2</sup>

by James Reeves

In autumn down the beechwood path

The leaves lie thick upon the ground.

It's there I love to kick my way

And hear their crisp and crashing sound.

I am a giant, and my steps

Echo and thunder to the sky.

5

How the small creatures of the woods

Must quake and cower as I pass by!

This brave and merry noise I make

In summer also when I stride

10

Down to the shining, pebbly sea

And kick the frothing waves aside.

**1 - Beech—a type of tree**

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<sup>2</sup> Adapted from "Beech Leaves" by James Reeves. Achievement First does not own the copyright in "Beech Leaves" and claims no copyright in this material. The material is being used exclusively for non-profit educational purposes under fair use principles in U.S. Copyright law. The user should make the judgment about whether this material may be used under fair use / fair dealing permissions in the user's country.

5. Which sentence **best** summarizes how the nature around the speaker affects him or her?

- A. The speaker is worried about different harms that can come to the environment.
- B. The speaker enjoys the way nature feeds his or her imagination.
- C. The speaker is tired of seeing the same scenery wherever he or she goes.
- D. The speaker thinks nature is too complex for him or her to understand.

6. How does the third stanza fit into the structure of the poem?

- A. It shows how differently the speaker feels while he or she walks in the waves.
- B. It shows that walking in the waves is more fun for the speaker than walking in the leaves.
- C. It shows a similarity between the way the speaker walks in the waves and in the leaves.
- D. It shows how dangerous the waves are in comparison to the leaves.



