



Our Students. Their Moment.

**New York State Testing Program  
Grade 7  
English Language Arts Test**

**Released Questions**

**June 2018**

New York State administered the English Language Arts Tests in April 2018 and is now making approximately 75% of the questions from these tests available for review and use.



# **New York State Testing Program Grades 3–8 English Language Arts**

## **Released Questions from 2018 Exams**

### ***Background***

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

For 2018, included in these released materials are at least 75 percent of the test questions that appeared on the 2018 tests (including all constructed-response questions) that counted toward students' scores. Additionally, SED is providing information about the released passages; the associated text complexity for each passage; and a map that details what learning standards each released question measures and the correct response to each question. These released materials will help students, families, educators, and the public better understand the tests and the New York State Education Department's expectations for students.

### ***Understanding ELA Questions***

#### **Multiple-Choice Questions**

Multiple-choice questions are designed to assess the New York State P-12 Learning Standards in English Language Arts. These questions ask students to analyze different aspects of a given text, including central idea, style elements, character and plot development, and vocabulary. Almost all questions, including vocabulary questions, will be answered correctly only if the student comprehends and makes use of the whole passage.

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

#### **Short-Response Questions**

Short-response questions are designed to assess New York State P-12 Reading and Language Standards. These are single questions in which a student uses textual evidence to support his or her answer to an inferential question. These questions ask the student to make an inference (a claim, position, or conclusion)

based on his or her analysis of the passage, and then provide two pieces of text-based evidence to support his or her answer.

The purpose of the short-response questions is to assess a student’s ability to comprehend and analyze text. In responding to these questions, students are expected to write in complete sentences. Responses require no more than three complete sentences. The rubric used for evaluating short-response questions can be found in the grade-level Educator Guides at <https://www.engageny.org/resource/test-guides-english-language-arts-and-mathematics>.

### **Extended-Response Questions**

Extended-response questions are designed to measure a student’s ability to write from sources. Questions that measure Writing from Sources prompt students to communicate a clear and coherent analysis of one or two texts. The comprehension and analysis required by each extended response is directly related to grade-specific reading standards. Student responses are evaluated on the degree to which they meet grade-level writing and language expectations. This evaluation is made by using a rubric that incorporates the demands of grade-specific New York State P-12 Reading and Language standards.

The integrated nature of the standards for ELA and literacy requires that students are evaluated across the strands (Reading, Writing, and Language) with longer pieces of writing, such as those prompted by the extended-response questions. The rubric used for evaluating extended-response questions can be found in the grade-level Educator Guides at <https://www.engageny.org/resource/test-guides-english-language-arts-and-mathematics>.

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

The alignment(s) to the New York State P-12 Learning Standards for English Language Arts is/are intended to identify the analytic skills necessary to successfully answer each question. However, some questions measure proficiencies described in multiple standards, including writing and additional reading and language standards. For example, two-point and four-point constructed-response questions require students to first conduct the analyses described in the mapped standard and then produce written responses that are rated based on writing standards. To gain greater insight into the measurement focus for constructed-response questions, please refer to the rubrics.

### ***These Released Questions Do Not Comprise a “Mini Test”***

To ensure future valid and reliable tests, some content must remain secure for possible use on future exams. As such, this document is *not* intended to be representative of the entire test, to show how operational tests look, or to provide information about how teachers should administer the test; rather, its purpose is to provide an overview of how the test reflects the demands of the New York State P-12 Learning Standards.

The released questions do not represent the full spectrum of the standards assessed on the State tests, nor do they represent the full spectrum of how the standards should be taught and assessed in the classroom. It should not be assumed that a particular standard will be measured by an identical question in future assessments. Specific criteria for writing test questions, as well as additional assessment information, are available at <http://www.engageny.org/common-core-assessments>.

## 2018 Grade 7 ELA Test Text Complexity Metrics for Released Questions Available on EngageNY

Selecting high-quality, grade-appropriate passages requires both objective text complexity metrics and expert judgment. For the Grades 3–8 assessments based on the New York State P-12 Learning Standards for English Language Arts, both quantitative and qualitative rubrics are used to determine the complexity of the texts and their appropriate placement within a grade-level ELA exam.

**Quantitative measures** of text complexity are used to measure aspects of text complexity that are difficult for a human reader to evaluate when examining a text. These aspects include word frequency, word length, sentence length, and text cohesion. These aspects are efficiently measured by computer programs. While quantitative text complexity metrics are a helpful start, they are not definitive.

**Qualitative measures** are a crucial complement to quantitative measures. Using qualitative measures of text complexity involves making an informed decision about the difficulty of a text in terms of one or more factors discernible to a human reader applying trained judgment to the task. To qualitatively determine the complexity of a text, educators use a rubric composed of five factors; four of these factors are required and one factor is optional. The required criteria are: meaning, text structure, language features, and knowledge demands. The optional factor, graphics, is used only if a graphic appears in the text.

**To make the final determination** as to whether a text is at grade-level and thus appropriate to be included on a Grades 3–8 assessment, New York State uses a two-step review process, which is an industry best-practice. First, all prospective passages undergo quantitative text complexity analysis using three text complexity measures. If at least two of the three measures suggest that the passage is grade-appropriate, the passage then moves to the second step, which is the qualitative review using the text-complexity rubrics. Only passages that are determined appropriate by at least two of three quantitative measures of complexity **and** are determined appropriate by the qualitative measure of complexity are deemed appropriate for use on the exam.

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

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

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

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

### Text Complexity Metrics for 2018 Grade 7 Passages

Passage Title	Word Count	Lexile	Flesch-Kincaid	Reading Maturity Metric*	Degrees of Reading Power*	Qualitative Review
<b>Need Those ZZZZZs Young Night Owls Still Require Plenty of Sleep</b>	774	900-1000	7.8		63	Appropriate
<b>Excerpt from "A Man's Cup" from <i>Children of the Longhouse</i></b>	974	900-1000	6.3		54	Appropriate
<b>Excerpt from <i>The Statue of Liberty</i></b>	933	1000-1100	9.7		63	Appropriate
<b>Excerpt from <i>Something Fishy Is Going On, Everyone!</i></b>	825	1000-1100	8.5		64	Appropriate
<b>Excerpt from <i>Behind the Mountains</i></b>	798	1000-1100	7.6		57	Appropriate
<b>Excerpt from <i>Little Cricket</i></b>	896	1000-1100	6.8		56	Appropriate

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

### New York State 2018 Quantitative Text Complexity Chart for Assessment and Curriculum

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

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

Source: Student Achievement Partners

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



# ***New York State Testing Program***

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## **2018 English Language Arts Test Session 1**

## **Grade 7**

**April 11–13, 2018**

Released Questions

“Need Those ZZZZZs: Young Night Owls Still Require Plenty of Sleep” by Kathiann M. Kowalski. Reprinted from ODYSSEY Magazine—March 2015, Vol. 24, Issue 3, p. 30. Copyright © 2015 by CRICKET MEDIA, Inc. Used with permission.

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# Session 1



## TIPS FOR TAKING THE TEST

Here are some suggestions to help you do your best:

- Be sure to read all the directions carefully.
- Most questions will make sense only when you **read the whole passage**. You may read the passage more than once to answer a question. When a question includes a quotation from a passage, be sure to keep in mind what you learned from reading the whole passage. You may need to review **both** the quotation and the passage in order to answer the question correctly.
- Read each question carefully and think about the answer before making your choice.



## **D**irections

Read this article. Then answer questions 15 through 21.

# Need Those ZZZZZs: Young Night Owls Still Require Plenty of Sleep

by Kathiann M. Kowalski

1 You've got to get an early start tomorrow, but you're not sleepy yet. Blame your brain, at least in part.

2 Yet that same brain is still under construction. And much of that important work takes place on the night shift—while you sleep. Here's what's happening—and why it matters.

### **Hello, Night Owl!**

3 Today's lifestyle is one reason for late bedtimes. Many teens don't finish with after-school activities, part-time jobs, dinner, chores, and homework until 10 p.m. or later. Add in some time for relaxing, and bedtime may not roll around until 11 p.m. or nearly midnight.

4 Those "relaxing" activities can actually delay sleep longer. Screens for television, games, computers, tablets, e-readers, and cell phones give off blue light. "The brain reads that as daylight," says Kyla Wahlstrom, an expert on education and sleep at the University of Minnesota.

5 In response, the brain cuts back melatonin, a hormone that promotes sleep, explains public health professor Lauren Hale at Stony Brook University. Plus, time is limited. "If you're doing more screen time, you're getting less sleep time," she says.

6 "There are emotions involved in going online," Hale adds. Falling asleep can be harder if texts, chat, social media, or even sports reports excite or upset you. Caffeine from sodas and energy drinks makes matters worse.

7 Even without modern technology, though, teens shift their circadian rhythm. That's the daily cycle for sleeping, waking, and various other activities. In particular, the brain's pineal gland starts releasing melatonin later. That's the "sleepy" hormone.

8 Teens' time shift is a little like the jet lag you'd feel traveling from New York to Colorado. Until your body adjusts, you'd stay up later despite the time change. But teens' brains stay in that later time zone.

**GO ON**

## Sleep Deprivation

- 9 The rest of the world doesn't shift, however. So most teens must head to school before they've gotten the 8.5 to 9.5 hours of sleep recommended by the American Academy of Pediatrics (AAP). And that's a serious public health problem.
- 10 For one thing, lack of sleep makes it harder to pay attention. When studies compared teens who had earlier and later school start times, they found that those who had more time to sleep did better in class. They also suffered fewer accidents in sports, driving, and other activities.
- 11 Adequate sleep is important for learning too. "Basically at night the sleep processes all your information from the previous day," says Wahlstrom. She compares it to cleaning up a computer's hard drive.
- 12 Lack of sleep could hurt mental health. Studies have found an inverse correlation<sup>1</sup> between teens' amount of sleep and depression and other mental illnesses. As sleep time went down, the risks for the mental illnesses went up.
- 13 Beyond that, sleep-deprived teens report more relationship problems and feelings of inadequacy. "They just get overwhelmed," Wahlstrom says.
- 14 Having sleep cut short could curb the brain's processing of emotions from the previous day. For some reason, Wahlstrom says, "The negative stuff hangs on longer." Crankiness can result, especially if you don't feel well.
- 15 Other studies suggest sleep-deprived teens get sick more often. "Our immune system is negatively affected by inadequate sleep," notes psychologist and academic affairs vice president Amy Wolfson at Loyola University Maryland.
- 16 Weight control suffers from too little sleep too. "Hormonally, your body is saying 'eat more, eat more,'" explains Hale. And because lack of sleep lowers impulse control, you're more likely to grab chocolate cake than celery.
- 17 "You don't just think better and act better" when you get enough sleep, adds psychiatry professor Mary Carskadon at Brown University. "You look better." One study found that the more sleep people got, the more likely people were to find them attractive.

### Under Construction

- 18 Just as importantly, burning the midnight oil can interfere with brain development. When teens hit puberty, the number of long brain waves drops during non-REM (rapid eye movement) sleep.
- 19 Neuroscientists Ian Campbell and Irwin Feinberg at the University of California, Davis, suggest the drop shows that the brain is pruning unnecessary connections between nerve cells. The brain loses some plasticity—the ability to adapt in response to injury or other big changes. But the process lets the brain mature. “It will streamline your brain—make it a more efficient adult brain,” explains Campbell.
- 20 Lots of issues remain for sleep researchers to explore. For now, though, studies are clear: Teens’ brains need sleep!
- 21 In August 2014, the AAP urged high schools nationwide to delay start times to at least 8:30 a.m. Later starts can let teens get a bit more sleep when their brains really want it. Unfortunately, not all schools can or will heed that advice. And you can’t easily change your body’s natural circadian rhythm.

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**<sup>1</sup>inverse correlation:** a relationship between two factors, where when the value of one factor goes up, the value of the second factor goes down

**15** Which phrase **best** describes how the article develops the idea presented in paragraph 2?

- A** by providing counterarguments
- B** by offering solutions to the problem
- C** by discussing personal experiences
- D** by introducing research results

**16** The use of quotation marks around the word “relaxing” in paragraph 4 suggests that

- A** some activities hinder true relaxation
- B** deep sleep helps one experience true relaxation
- C** teens do not value activities that give true relaxation
- D** blue light helps one experience true relaxation

**17** Which statement **best** describes how the section “Hello, Night Owl!” supports a central idea of the article?

- A** It describes an important cause and effect relationship.
- B** It creates an effective comparison and contrast between ideas.
- C** It provides evidence that disproves a popular theory.
- D** It presents a counterargument to the initial claim.

**GO ON**

**18** Which idea would be **most** important to include in a summary of the article?

- A** “Screens for television, games, computers, tablets, e-readers, and cell phones give off blue light.” (paragraph 4)
- B** “Caffeine from sodas and energy drinks makes matters worse.” (paragraph 6)
- C** “For one thing, lack of sleep makes it harder to pay attention.” (paragraph 10)
- D** “One study found that the more sleep people got, the more likely people were to find them attractive.” (paragraph 17)

**19** Which claim from the article is **most** strongly supported with evidence?

- A** “Even without modern technology, though, teens shift their circadian rhythm.” (paragraph 7)
- B** “The rest of the world doesn’t shift, however.” (paragraph 9)
- C** “Lack of sleep could hurt mental health.” (paragraph 12)
- D** “Lots of issues remain for sleep researchers to explore.” (paragraph 20)

**20** Which sentence from the article **best** shows the author’s point of view?

- A** “Blame your brain, at least in part.” (paragraph 1)
- B** “And that’s a serious public health problem.” (paragraph 9)
- C** “Crankiness can result, especially if you don’t feel well.” (paragraph 14)
- D** “And you can’t easily change your body’s natural circadian rhythm.” (paragraph 21)

**21** Which paragraph **best** summarizes a central idea from the article?

- A paragraph 1
- B paragraph 3
- C paragraph 20
- D paragraph 21

**GO ON**

**Directions**  
Read this story. Then answer questions 22 through 28.

*During the late 1400s in Mohawk Nation Territory in a longhouse village in Upstate New York, eleven-year-old Ohkwa'ri spends time with his uncle, learning more about the traditions of his Native American culture.*

## Excerpt from “A Man’s Cup” from *Children of the Longhouse*

*by Joseph Bruchac*

- 1 When Ohkwa'ri came that evening to sit by the central hearth in the Turtle Clan's section of the big longhouse, his uncle suspected that his nephew had something important to ask. So Big Tree continued to work in silence, giving his nephew plenty of time to collect his thoughts. It was fully dark outside now, and Grandmother Moon was looking down through the smoke hole overhead.
- 2 Big Tree picked up a burning coal from the fire with his fingers, lifted it unhurriedly, and dropped it into the wooden cup that he was making from a piece of hard maple. He had been working on that cup for two moons and it was almost finished.
- 3 Ohkwa'ri watched carefully. He remembered two winters ago when he tried to pick up a coal as his uncle did, but only succeeded in blistering his finger-tips. Big Tree's fingers were tougher than Ohkwa'ri's, the callouses on them so thick that the glowing coal did not burn them.
- 4 It will be many seasons, Ohkwa'ri thought, before I can do the things that my uncle can do.
- 5 Big Tree placed the glowing coal into the bowl of the cup and nodded to his nephew. Ohkwa'ri leaned forward. This job was one that he could do now. He could help his uncle finish hollowing the bowl by blowing on the coal through the thin hollow branch of a sumac. Ohkwa'ri blew and the coal burned with a sound like that of a tiny storm wind, reddening the blackened wood, burning the hollow deeper. He moved the sumac branch as he blew steadily, puffing his cheeks in and out as he blew, making sure that the coal moved around the bowl evenly to make the inner shape of the cup just right. His uncle raised a hand and Ohkwa'ri stopped blowing. The coal, which had been the

size of the end of his thumb, was now a tiny spark. Big Tree took his sharp-edged scraping stone and used it to clean out the bowl.

6 “This is good,” his uncle said. “Now I only have to smooth the inside and this cup will be ready to use.”

7 He held it up and both he and Ohkwa’ri admired it. The finely detailed handle was the long head of a bear. Big Tree had used his sharp flint knife to finish off the details of the bear’s head at the front of the cup, even making marks that looked like the fur of the bear. Then he had blackened it in the fire to harden and darken it and make it look even more like a bear.

8 “Who will be the owner of this cup, my uncle?” Ohkwa’ri asked.

9 “A man who needs it,” his uncle replied with a smile.

10 Ohkwa’ri nodded. Every man owned a cup such as that, usually with some design on it which indicated his clan. Your cup, which would be hung from your belt, could be used for dipping up drinking water when you were in the forest.

11 Dipping water with a cup was a wise idea, for you could remain watchful and alert while doing this. If you had to lean down and drink with your mouth from the spring or the stream, an enemy or a dangerous animal could creep up unseen. You also could thrust the cup deep under the surface where the water was cleaner and colder. Then, when you were back in the longhouse, you could use your cup to dip soup from the pot when the food was ready and your hunger told you to eat.

12 Ohkwa’ri already had a cup of his own, a small one made of soft basswood that hung on his belt. But that cup was plain and chipped and it was not well carved. It was a boy’s cup. It was useful, but it was better to have something that was useful and beautiful.

13 Ohkwa’ri put the sumac blowpipe back on the shelf above his uncle’s bed. Like all things that would be useful to more than one person, it was kept in plain sight. That way, if anyone in the village had need of it they could simply take it and return it when they were done. Truly personal things—like Ohkwa’ri’s stone with its two beautiful crystals—were kept out of sight in the bark boxes under everyone’s beds. No one would ever look under another person’s bed.

14 Ohkwa’ri came and sat back down by his uncle, who continued to work on smoothing the inside of the cup.

15 “Uncle,” Ohkwa’ri said, “I think it is time for me to build a lodge.”

16 Big Tree continued to work on the cup without saying anything in response.

**GO ON**



- 17 “I do not mean that I think it is time for me to move away from my mother’s hearth,” Ohkwa’ri said. “I know that it is still two or three winters before it will be time for me to do that, to go and live on my own. But I think that it would be good for me to make a little lodge and sleep in it some nights. It would be a good way to learn, a good way to make myself tougher and stronger.”
- 18 Ohkwa’ri’s words were true. In another few winters he would be expected to move out of the longhouse, to no longer live near his mother. Then he would need to know how to care for himself. Every boy came to this time in his life when he was expected to go through a whole year of the hard training needed to be accepted fully as a man. He would find a place outside the village and build his own lodge, sleeping there every night. Although he could still return to the big longhouse and take meals with his family, he would truly be responsible for himself.

- 22** What does the phrase “collect his thoughts” tell the reader about Ohkwa’ri in paragraph 1?
- A** He is memorizing a speech.
  - B** He is expecting an argument.
  - C** He is hesitant to express disagreement.
  - D** He is preparing to say something important.

- 23** How does the forest setting shape the actions that are described in paragraph 11?
- A** The setting causes a person to move quickly.
  - B** The setting requires a person to be very careful.
  - C** The setting requires a person to be extremely quiet.
  - D** The setting causes a person to behave nervously.

- 24** Which important idea does the author develop in paragraph 13?
- A** Respecting privacy is a problem in the community.
  - B** Sharing helps people in the community.
  - C** Acquiring wealth is valued in the community.
  - D** Hiding useful objects prevents loss for the community.

**25** Which quotation **best** supports a central idea of the story?

- A** “He could help his uncle finish hollowing the bowl by blowing on the coal through the thin hollow branch of a sumac.” (paragraph 5)
- B** “Now I only have to smooth the inside and this cup will be ready to use.” (paragraph 6)
- C** “It was useful, but it was better to have something that was useful and beautiful.” (paragraph 12)
- D** “It would be a good way to learn, a good way to make myself tougher and stronger.” (paragraph 17)

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

- A** Ohkwa’ri helps his uncle Big Tree make a fine drinking cup.
- B** Ohkwa’ri keeps his personal things under his bed in a box.
- C** Ohkwa’ri blows on the coal through a sumac branch.
- D** Ohkwa’ri knows how to safely obtain water from a river.

**27** Which paragraph **best** shows a change in the direction of the plot of the story?

- A** paragraph 6
- B** paragraph 7
- C** paragraph 12
- D** paragraph 15

**28**

How does the author **most** develop Ohkwa'ri's point of view in the story?

- A by contrasting him with his uncle
- B by showing how he imitates his uncle
- C by revealing his thoughts about growing up
- D by describing his impatience to live on his own

**GO ON**

# Directions

Read this article. Then answer questions 29 through 35.

## Excerpt from *The Statue of Liberty*

by Elaine Landau

1 Laboulaye felt a “genuine flow of sympathy” between France and the United States and described the countries as “two sisters.” Aware that the hundredth anniversary of the colonists’ independence was just eleven years away, Laboulaye hoped to give the United States a special hundredth birthday present on behalf of France.

2 He decided that the gift should be a monument honoring liberty. Laboulaye explained that this monument would have a dual purpose. It would reinforce France’s bond with America. In addition, the gift would stress to Napoleon III’s regime that the French people were dedicated to the concept of liberty and equality.

### BARTHOLDI’S CREATION

3 Bartholdi wrote that the seed for the Statue of Liberty was sown at the party that night. It is generally thought that Laboulaye’s opinion influenced Bartholdi, who began thinking along the same lines. Nevertheless, actual plans for the monument did not begin for years. In July 1870, France declared war on Germany and the Franco-Prussian War began. Bartholdi served in the French Army, and art took a backseat as the sculptor fought for his country. By 1871 the war had ended, and Napoleon III had fallen.

4 Laboulaye and Bartholdi hoped that the time might be right for democracy to take root in France. They thought that creating the statue now might encourage others to see the value of such a system. Bartholdi is quoted as saying: “I will try to glorify the Republic and Liberty over there [in the United States] in the hope that someday I will find it again here.”

5 At first no one was sure what form the statue would take, but one thing was certain: If Bartholdi designed it, the monument was bound to be big. Nearly all of Bartholdi’s pieces were created on a grand scale. Many people believed that the sculptor had been greatly influenced by what he saw when he visited Egypt. Impressed by the size of such structures as the pyramids and the Sphinx, Bartholdi longed for a sense of massiveness in his own work. His first public monument—commissioned when he was just eighteen—was a 12-foot (3.7 m) high statue of one of Napoleon’s generals. Workmen had barely

been able to remove the larger-than-life sculpture from Bartholdi's studio. Yet the work received a good deal of praise and helped establish its creator's reputation as an artist.

### FINDING THE RIGHT PLACE

6 Bartholdi was excited about doing a sculpture for the United States. To explore how the Americans would feel about it, Bartholdi headed for the U.S. in the summer of 1871. He hoped to drum up enthusiasm for the project as well as find an appealing location to display the work. Bartholdi spent most of his days on the voyage making sketches of different views of Lady Liberty. The sculptor had also brought along a small model of the proposed monument to give Americans a better idea of how the finished product would look.

7 Bartholdi did not have to look very far to find the perfect spot for Lady Liberty. He spied the ideal place for her as soon as his ship entered New York Harbor. It was Bedloe's Island, one of a group of small islands in the harbor. At one time, the Mohegan Indians had called the island Minnissais, which means "Lesser Island," because it was so small. Despite its small size, the island seemed perfect for the project because New York Harbor was an active seaport where this tribute to liberty would get the attention it deserved. The French sculptor further described the location as a place "where people [immigrants] get their first view of the New World." He wanted them to see the statue before anything else.

### SELLING THE IDEA

8 Finding a suitable site for the monument was just one phase of Bartholdi's mission. Creating a sense of enthusiasm for the statue among Americans proved to be much more difficult. Laboulaye had supplied the young sculptor with letters of introduction to a number of important Americans. Bartholdi met with President Ulysses S. Grant and American literary figures, including Henry Wadsworth Longfellow, to talk about the project.

9 Although Bartholdi managed to pique the curiosity of some Americans, few appeared very enthusiastic. While the statue was to be a gift from the French, Americans would have to help finance it. Most of the people Bartholdi spoke to were not especially anxious to part with their money to make his dream come true. When Bartholdi returned to France, both he and Laboulaye agreed that they were not ready to begin construction.

**GO ON**

- 10 The two Frenchmen made another attempt to get financial backing for the monument in 1874. They proposed dividing the cost of the monument between France and the United States. France would pay for the statue itself, while America was to pay for its pedestal and foundation. To speed things along, in 1875 Laboulaye formed the Franco-American Union, which included people from France as well as the United States. This organization worked to bring in donations on both sides of the Atlantic.
- 11 Though the original goal of completing the statue for the hundredth birthday (July 4, 1876) of the United States seemed unlikely, the group still did its best to meet that deadline. Appeals for donations for the statue appeared in the French press by the fall of 1875. The Franco-American Union proved quite creative in its fund-raising efforts. Banquets and balls were held in several French cities. The food and ballrooms for these occasions were donated, and all admission fees went to the statue's fund. Bartholdi came up with just enough money to begin work on Lady Liberty.

**29** Paragraph 2 **mainly** contributes to a central idea of the article because it

- A** shows that Napoleon III was an unpopular leader
- B** gives the exact number of purposes for the gift
- C** describes the loyalty of the French people
- D** explains both reasons for the gift

**30** Read this sentence from paragraph 3.

**Bartholdi wrote that the seed for the Statue of Liberty was sown at the party that night.**

The words “the seed for the Statue of Liberty was sown” refer to the

- A** timetable for building the statue
- B** first ideas about the project
- C** plan for funding the project
- D** design for the statue

**GO ON**



**31** Read this sentence from paragraph 6.

**He hoped to drum up enthusiasm for the project as well as find an appealing location to display the work.**

The use of the phrase “drum up” shows that Bartholdi needed to

- A** discover the best place for exhibiting the completed project
- B** reduce the cost of the project
- C** create a widespread public demand for the project
- D** teach the public about the reason for the project

**32** Why was Bedloe’s Island selected for the site of the Statue of Liberty?

- A** The local people already knew about the history of the island.
- B** The island was close to a populated city.
- C** The size of the island would make the statue stand out.
- D** The island was located in a busy harbor.

**33** Which evidence from paragraph 11 **best** supports the author’s claim that the fund-raising efforts for the Statue of Liberty were “creative”?

- A** “Though the original goal of completing the statue for the hundredth birthday . . . seemed unlikely, the group still did its best to meet that deadline.”
- B** “Appeals for donations for the statue appeared in the French press . . . ”
- C** “Banquets and balls were held in several French cities.”
- D** “Bartholdi came up with just enough money to begin work on Lady Liberty.”

**34** Which event showed a change in the attitude of Americans towards the construction of the Statue of Liberty?

- A** President Ulysses S. Grant met with Bartholdi to discuss the project.
- B** People from the United States agreed to support the Franco-American Union.
- C** Americans wanted to hear more about the design of the statue from Bartholdi.
- D** Americans learned that the statue was to be a symbol of freedom and democracy.

**35**

Which statement **best** describes a major contribution of Bartholdi toward making the Statue of Liberty a reality?

- A** He met with some of the most famous people in America.
- B** He planned for a monument that would be extremely large.
- C** He remained committed to the project over a long period of time.
- D** He drew sketches to show the way the monument would look when completed.

**STOP**

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**Grade 7**  
**2018**  
**English Language Arts Test**  
**Session 1**  
April 11–13, 2018

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



# *New York State Testing Program*

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## **2018 English Language Arts Test Session 2**

# **Grade 7**

**April 11–13, 2018**

**Released Questions**

Excerpt from “Something Fishy Is Going On, Everyone!” by Dave Canavan: 3plearning.com, 3P Learning, WEB Aug. 16, 2014, 2:43pm. <<http://www.3plearning.com/something-fishy-is-going-on-everyone/>>. Used by permission.

Excerpt from “Behind the Mountains” by Edwidge Danticat. Copyright 2002 © Scholastic, Inc. Used by permission.

Excerpt from “Little Cricket” by Jackie Brown. Copyright © 2004 by Jackie Brown. First published by Hyperion Books for Children, an imprint of Disney Book Group, LLC. Used by permission.

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# Session 2



## TIPS FOR TAKING THE TEST

Here are some suggestions to help you do your best:

- Be sure to read all the directions carefully.
- Most questions will make sense only when you **read the whole passage**. You may read the passage more than once to answer a question. When a question includes a quotation from a passage, be sure to keep in mind what you learned from reading the whole passage. You may need to review **both** the quotation and the passage in order to answer the question correctly.
- Read each question carefully and think about the answer before writing your response.
- In writing your responses, be sure to
  - clearly organize your writing and express what you have learned;
  - accurately and completely answer the questions being asked;
  - support your responses with examples or details from the text; and
  - write in complete sentences using correct spelling, grammar, capitalization, and punctuation.
- For the last question in this test book, you may plan your writing on the Planning Page provided, but do NOT write your final answer on this Planning Page. Writing on this Planning Page will NOT count toward your final score. Write your final answer on the lined response pages provided.

## **D**irections

Read this article. Then answer questions 36 through 38.

# Excerpt from *Something Fishy Is Going On, Everyone!*

*by Dave Canavan*

- 1 Did you know that overfishing is destroying enormous food webs in our oceans?! When one link in the food chain is removed, everything else suffers. Read below to find out a bit more about some of the hazardous practices and what could happen if certain protective measures are not put in place:

### **Commercial Fishing**

- 2 Commercial, or industrial fishing, is fishing on an enormous scale for commercial profit. Fish and other sea creatures such as molluscs (squid, octopus) and crustaceans (crab, shrimp and lobster) are vital to many people throughout the world as a food source, but with the way industrial fishing is conducted, this could well be the last century where wild fishing will actually yield any stocks.
- 3 Three quarters of our planet is covered in water, yet we know incredibly little about the life that it supports. Undoubtedly, there are tens of millions of species that are yet to be discovered in the oceans. We actually know more about the surface of the moon than we do the bottom of the oceans! And this is where the problem lies. We can all see damage to ecosystems on land. We know that overgrazing of cattle and sheep for food can devastate areas. We know that deforestation is destroying vital animal habitats and we see how poaching is affecting many big game species, but when worse ecological devastation is taking place under the sea, as we can't see it, it is not a problem. But it is exactly that: A huge problem.
- 4 The technology in commercial fishing is simply incredible. Boats can now travel faster than the fastest fish such as sharks, marlin or tuna, and there is incredible detection technology allowing fishermen to find schools in the most remote places. Yet incredibly, with all this technology, yields are smaller than in the past. That is because there simply aren't the numbers of fish left.

**GO ON**



- 5 With the ever growing human population and therefore the increase in food requirement, the problem is only set to get worse. The killing of wild land animals for food is decreasing every year, whereas the killing of wild sea animals for food is increasing.

### **Methods of Destruction**

- 6 Millions upon millions of tonnes<sup>1</sup> of fish are caught every year by enormous fishing vessels with nets that could catch a school of Boeing 747s! Seriously! Nets can be over 2.5 km long and gather up anything in their wake. In fact, such large nets are the biggest killer of marine mammals such as dolphins and small whales, pushing many species to the brink of extinction. They even catch seabirds and many sharks. No wonder they are known as ‘walls of death.’
- 7 Long-line fishing is where boats let out lines up to 100 km long with over 20,000 hooks on them. These hooks are baited to catch tuna, swordfish and other large fish but they are not specific in what they actually catch. Critically endangered sea turtles are frequent casualties, as are sea birds and other unwanted marine species, again, pushing many to the brink of extinction.
- 8 Bottom trawling is yet another appalling method used in commercial fishing. Nets are dragged behind a boat where the bottom of the sea floor is raked and destroyed. Millions of coral, sponges, seastars and the like are all killed or caught as bycatch and killed as a result of trawling. Bottom trawling destroys ecosystems.

### **Overfished Populations and Bycatch**

- 9 Approximately 80% of the world’s fish stocks are overfished. That means fish are being caught before they can breed and keep the population stable. Slow breeding fish such as tuna and shark and especially the orange roughy cannot recover when overfished. Catches of nearly all fish species are nowadays smaller in yield with smaller individuals. This is a clear sign that the populations are in danger. In Canada in 1992 the cod industry ground to a halt as the fish disappeared. 40,000 people lost their livelihoods and the cod still haven’t recovered.
- 10 The same fate is happening to the North Atlantic cod populations. Once a favourite in the UK in fish and chip shops, you will rarely get cod anymore as they are simply being wiped out. But to add insult to injury, fish and chip shops are now using ‘flake,’ which is shark, therefore replacing one endangered species with another.

- 11 But by far, the most heinous of crimes in the fishing world is bycatch. These are 'waste' animals caught by the fishermen. Up to 80% of some catches are bycatch (much of which could be eaten but is not on the fishers' quota) and is simply thrown back in the sea, dead.

**What Can We Do?**

- 12 You need to be aware of the problems before you can do anything about it. Be selective in what you eat. One person can make a difference and if we all choose to be responsible world citizens, then the world can change. Remember that with everything you buy, you are casting a vote.

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<sup>1</sup>**tonnes:** a metric ton, a unit of mass equaling 1,000 kilograms

**GO ON**

**36**

What does the section “Commercial Fishing” reveal about the author’s point of view? Use **two** details from the article to support your response.

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**37**

In the article “Excerpt from *Something Fishy Is Going On, Everyone!*,” how does the section “Methods of Destruction” develop a claim made by the author? Use **two** details from the article to support your response.

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**GO ON**

38

In “Excerpt from *Something Fishy Is Going On, Everyone!*,” how do the subheadings contribute to the organization of the article? Use **two** details from the article to support your response.

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# **D**irections

Read this story. Then answer questions 39 and 40.

*The narrator, her brother, Moy, and her mother, Manman, have just emigrated from Haiti to reunite with their father in Brooklyn, New York.*

## Excerpt from *Behind the Mountains*

*by Edwidge Danticat*

*Friday, December 22*

We slept until noon, then ventured out to see the street. The snow had stopped falling, but there was still a lot of it on the ground.

The street was quiet; the red-bricked row houses lined up like snowcapped soldiers standing at full attention. The snow now seemed to muffle things, even people, who as  
5 they walked past us would keep their heads low, close to their chests, their entire bodies covered in layers of thick material, their faces wrapped with scarves, which, even if they were looking at us, would barely allow us to see their eyes.

It suddenly occurred to me that we looked like those people. Papa had gotten us sweaters, knit caps, scarves, coats, and rubber boots that made squishing noises each time  
10 we took a step.

Out in the cold, I understood why the people walking past us didn't raise their heads, for each time I raised mine, my nose ran, my eyes watered, and my face twitched as though a million ice needles were being hammered into my skin. Each time I took a step, I kept slipping on ice patches, nearly falling down. Even though the sun was shining, it did  
15 nothing to warm me. Instead it seemed allied with the chill, transforming itself into something I never knew existed, a cold sun.

Needless to say, we were only outside for a few minutes. Manman couldn't bear much more than that and pleaded with Papa to take us back inside.

Papa said we would soon get used to the cold, just as he has. But I don't think I will  
20 ever get used to this cold that seeps into your body, all the way to your bones.

*Later*

We live in a two-bedroom apartment on the ground floor of one of the row houses owned by Franck. Manman and Papa have the larger bedroom and I have a smaller one next to theirs. Poor Moy is sleeping in the front room again.

**GO ON**

We are waiting for a larger apartment upstairs which will become available at the end  
25 of February. Then Moy will finally have his own room.

After our brief trip outside, we spent the afternoon cooking and talking. Papa wanted to hear about everything that's happened in Beau Jour since he's been gone. He had so many questions that even before we finished answering one question, he already had another. It seemed like he asked about everyone and everything he's ever known.

30 Moy appeared to enjoy answering the questions the most because he was finally getting to speak to Papa, face-to-face, man to man. I feel as though I can see inside Moy's head. There must be something in him that feels complete now, just like something in me feels whole, like a piece of me that's been missing for five years has finally been found.

*Saturday, December 23*

It's another cold day, but we decided to be brave and go out because Papa was going to  
35 take us shopping.

We took a bus near our house to Flatbush Avenue, which gave us a chance to see more of Brooklyn without being too cold. I kept my face glued to the window, watching the streets go by: more row houses, lines of detached ones, too, and then clusters of giant buildings that could house most of Port-au-Prince.<sup>1</sup>

40 Moy pointed out the parks, which were empty, the trees bared by the cold. None of Granme Melina and Granpe Nozial's mango, almond, and avocado trees would survive here in the cold.

Manman called our attention to churches, beauty parlors, and restaurants, all of them bigger than any buildings I had ever seen in Port-au-Prince. I could tell that these  
45 buildings amazed her, too, by their size and matching constructions, by the fact that there appeared to be so few people in them, compared to how crowded they would have been in Port-au-Prince.

Moy said the names of the mechanics' shops and gas stations out loud as Papa corrected his pronunciation in English. The signs here were not as colorful as the ones  
50 that Bòs Dezi made or as brightly embellished as the ones in Carrefour, but some were written in lights, which impressed Moy nonetheless.

I wish Thérèse could see all of this. She would be so amazed. Having spent even less time in Port-au-Prince than I have, Brooklyn would have been all the more startling to her.

55      Looking around, I kept thinking the same thing I did the first time I went to Port-au-Prince with Manman. How can some people live in a small village in the mountains with only lamps for illumination at night and others live in a city where every street corner has its own giant lamp? It made the world seem unbalanced somehow.

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<sup>1</sup>**Port-au-Prince:** the capital of Haiti, with a population of about 1 million people

**GO ON**



**39**

Explain how lines 26 through 33 of “Excerpt from *Behind the Mountains*” contribute to the story. Use **two** details from the story to support your response.

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**40**

What is a central theme of “Excerpt from *Behind the Mountains*”? Use **two** details from the story to support your response.

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**GO ON**

# **D**irections

Read this story. Then answer questions 41 through 43.

*Kia, a Hmong girl from Laos, has just moved to Minnesota with her family. Hmong are a group of people from the mountain regions of Laos, Thailand, Vietnam, and southern China. Because Minnesota is so different from Laos, the family relies on their friend Thek to teach them about their new home.*

## **Excerpt from *Little Cricket***

*by Jackie Brown*

Thek, a young Hmong who had come to America two years before, came to their apartment every few days. On afternoons when the sky looked dirty and hard and Kia's teeth chattered like knobby tree branches clattering in the wind, he took them for walks in the neighborhood. As they walked, Kia studied the people they passed. She had never seen  
5 so many people with hair the color of wheat and skin nearly as pale as cauliflower. And it seemed, in this land of so much, there was no silence to be found. Each night Grandfather said his ears were tired of the new sounds. Even the air smelled noisy, full of unfamiliar smells drifting out of doorways and lingering in the cold.

There was so much to learn that Thek forgot to tell them some of the simple things.  
10 The first night, when it was time for bed, none of them knew how to turn off the lights that blazed in the ceilings, so they slept with the lights on. It was only when Grandfather accidentally brushed against the light switch the next day that they learned how to shut them off.

At the grocery store they were speechless at the sight of aisle after aisle of food all  
15 packaged and ready to take home. They walked numbly past vegetables and fruits piled next to each other; cans of things they could only guess at; bags of rice, husk already off, ready to cook; chickens that had been cleaned and cut up. So much food for so little work, thought Kia, in amazement. America really did have everything.

"Here in America nothing is as it was in Laos," Thek told Grandfather sympathetically.  
20 "It would be best to learn English as soon as you can so things will not seem so strange."

In the evenings, Grandfather pulled a chair to the window and gazed at the buildings that shut out the sky. Kia guessed he was remembering how important it was in Laos to be able to see a mountain from each house. Here, all he could see were whizzing cars on the black asphalt. In Laos, before a house was built, a hole was dug, and as many grains of rice  
25 as there were family members were placed in the hole. If the spirits moved the grain during the night, it was believed that the location was unlucky and another site for the house had to be chosen. She wondered how Americans chose places to build their homes. Maybe, she thought, because Americans already had so much, it did not matter to them if their homes were blessed by the spirits or not.

30 Alone at night in her room Kia slipped the ring she had taken from Ia onto her finger, held it up to the ceiling light, and admired the bloodred stone. She took out the picture she had torn from the magazine of the child sitting on her father's lap reading a book and studied it until it blurred before her eyes. It made her heart sad to look at them, but she tried to focus on the ring on the girl's finger. She told herself she was in America now,  
35 where everybody owned pretty things.

One damp afternoon when Grandfather was resting, Kia carried a basket of clothes to be washed to the laundry room in the basement of the building. It was a dingy room with cracked, tan walls and brown linoleum that had buckled from too much spilled water. As she heaved the basket of laundry onto the scarred table, she heard a husky voice say,  
40 "Quite a load for someone your size."

"Not so heavy," said Kia shyly as she measured the soap into the washing machine. When she tried to push the coins into the slots of the machine they would not go in. Looking over her shoulder, the woman said, "Honey, you got nickels there. You need quarters."

45 Blushing, Kia began pulling the soiled clothes from the machine and piling them into the basket again. She had mistakenly saved nickels instead of quarters.

She turned to face a chunky woman with bushy gold hair and electric blue eyes fringed by purple eyelashes. The woman wore shorts and a stretchy top that squeezed her around the middle so tightly that she reminded Kia of a snake that had just swallowed  
50 a mouse.

“Here. Just leave them clothes there. I’ve got a cupful of quarters. You can borrow some. Come on with me.” Cheeks burning, Kia followed the woman down the hall to a door marked 2B, where a loud, clear voice announced, “And now, Sam the Sensational will demonstrate incredible agility as he juggles not one, not two, not three, but

55 FOUR bananas!”

Shaking her frizzy, golden head, the woman muttered, “Oh, that boy,” and opened the door onto a sun-washed room filled with green plants that spilled off tables and windowsills and pots hanging from the ceiling.

“Welcome to the Jungle Room,” she said, gesturing toward the sunny room.

60 The moment Kia walked into the room, her heart began to smile. The room reminded her of her green mountain village in Laos, and a crashing wave of homesickness almost made her dizzy. She did not even see the boy standing in a shaft of sunlight until he said, “Hi. You must have come to see the show.”

**41**

Read lines 5 through 8 of “Excerpt from *Little Cricket*.”

**And it seemed, in this land of so much, there was no silence to be found. Each night Grandfather said his ears were tired of the new sounds. Even the air smelled noisy, full of unfamiliar smells drifting out of doorways and lingering in the cold.**

How do the word choices in these lines affect the mood of the story? Use **two** details from the story to support your response.

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**GO ON**

**42**

Based on lines 1 through 29 in “Excerpt from *Little Cricket*,” how are Thek’s and Grandfather’s points of view about living in America different? Use **two** details from the story to support your response.

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*Planning Page*

You may PLAN your writing for question 43 here if you wish, but do NOT write your final answer on this page. Writing on this Planning Page will NOT count toward your final score. Write your final answer on Pages 20 and 21.



**GO ON**



43

How do the new environments affect the narrator in “Excerpt from *Behind the Mountains*” and Kia in “Excerpt from *Little Cricket*”? What events suggest that the narrator and Kia are each adapting to their new environments? Use details from **both** stories to support your response.

In your response, be sure to

- explain how the new environment affects the narrator in “Excerpt from *Behind the Mountains*”
- explain how the new environment affects Kia in “Excerpt from *Little Cricket*”
- describe the events that suggest the narrator and Kia are each adapting to their new environments
- use details from **both** stories to support your response

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**GO ON**

Lined writing area with 25 horizontal lines.

**STOP**

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**Grade 7**  
**2018**  
**English Language Arts Test**  
**Session 2**  
April 11–13, 2018

**THE STATE EDUCATION DEPARTMENT**  
**THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY, NY 12234**  
**2018 English Language Arts Tests Map to the Standards**  
**Released Questions on EngageNY**  
**Grade 7**

Question	Type	Key	Points	Standard	Subscore	Multiple Choice Questions:	Constructed Response Questions:	
						Percentage of Students Who Answered Correctly (P-Value)	Average Points Earned	P-Value (Average Points Earned ÷ Total Possible Points)
<b>Session 1</b>								
15	Multiple Choice		1	CCSS.ELA-Literacy.RI.7.3	Reading	0.48		
16	Multiple Choice		1	CCSS.ELA-Literacy.RI.7.4	Reading	0.43		
17	Multiple Choice		1	CCSS.ELA-Literacy.RI.7.5	Reading	0.54		
18	Multiple Choice		1	CCSS.ELA-Literacy.RI.7.2	Reading	0.64		
19	Multiple Choice		1	CCSS.ELA-Literacy.RI.7.8	Reading	0.67		
20	Multiple Choice		1	CCSS.ELA-Literacy.RI.7.6	Reading	0.44		
21	Multiple Choice		1	CCSS.ELA-Literacy.RI.7.2	Reading	0.41		
22	Multiple Choice		1	CCSS.ELA-Literacy.RL.7.4	Reading	0.81		
23	Multiple Choice		1	CCSS.ELA-Literacy.RL.7.3	Reading	0.75		
24	Multiple Choice		1	CCSS.ELA-Literacy.RL.7.2	Reading	0.59		
25	Multiple Choice		1	CCSS.ELA-Literacy.RL.7.2	Reading	0.60		
26	Multiple Choice		1	CCSS.ELA-Literacy.RL.7.2	Reading	0.60		
27	Multiple Choice		1	CCSS.ELA-Literacy.RL.7.3	Reading	0.60		
28	Multiple Choice		1	CCSS.ELA-Literacy.RL.7.6	Reading	0.50		
29	Multiple Choice		1	CCSS.ELA-Literacy.RI.7.2	Reading	0.56		
30	Multiple Choice		1	CCSS.ELA-Literacy.RI.7.4	Reading	0.60		
31	Multiple Choice		1	CCSS.ELA-Literacy.RI.7.4	Reading	0.49		
32	Multiple Choice		1	CCSS.ELA-Literacy.RI.7.3	Reading	0.50		
33	Multiple Choice		1	CCSS.ELA-Literacy.RI.7.8	Reading	0.42		
34	Multiple Choice		1	CCSS.ELA-Literacy.RI.7.3	Reading	0.37		
35	Multiple Choice		1	CCSS.ELA-Literacy.RI.7.3	Reading	0.56		

Question	Type	Key	Points	Standard	Subscore	Multiple Choice Questions:	Constructed Response Questions:	
						Percentage of Students Who Answered Correctly (P-Value)	Average Points Earned	P-Value (Average Points Earned ÷ Total Possible Points)
<b>Session 2</b>								
36	Constructed Response		2	CCSS.ELA-Literacy.RI.7.6	Writing to Sources		1.58	0.79
37	Constructed Response		2	CCSS.ELA-Literacy.RI.7.5	Writing to Sources		1.6	0.80
38	Constructed Response		2	CCSS.ELA-Literacy.RI.7.5	Writing to Sources		1.44	0.72
39	Constructed Response		2	CCSS.ELA-Literacy.RL.7.3	Writing to Sources		1.48	0.74
40	Constructed Response		2	CCSS.ELA-Literacy.RL.7.2	Writing to Sources		1.36	0.68
41	Constructed Response		2	CCSS.ELA-Literacy.RL.7.4	Writing to Sources		1.34	0.67
42	Constructed Response		2	CCSS.ELA-Literacy.RL.7.6	Writing to Sources		1.34	0.67
43	Constructed Response		4	CCSS.ELA-Literacy.RL.7.3	Writing to Sources		2.24	0.56

\*This item map is intended to identify the primary analytic skills necessary to successfully answer each question. However, each constructed-response question measures proficiencies described in multiple standards, including writing and additional reading and language standards. For example, two point and four point constructed-response questions require students to first conduct the analyses described in the mapped standard and then produce written responses that are rated based on writing standards. To gain greater insight into the measurement focus for constructed-response questions please refer to the rubrics shown in the Educator Guides.