



New York State
EDUCATION DEPARTMENT
Knowledge > Skill > Opportunity

New York State Testing Program
Grade 7
English Language Arts Test

Released Questions

2021

New York State administered the English Language Arts Tests in April 2021 and is now making the questions from Session 1 of these tests available for review and use. Only Session 1 was required in 2021.



New York State Testing Program

Grades 3–8 English Language Arts

Released Questions from 2021 Tests

Background

In 2013, New York State (NYS) 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 (NYSED) has been releasing a number of test questions from the tests that were administered to students across the State in the spring. This year, NYSED is again releasing 2021 NYS Grades 3–8 English Language Arts and Mathematics test materials for review, discussion, and use.

In February 2021, with the ongoing COVID-19 pandemic still forcing restrictions on all educational and learning activities statewide, NYSED submitted two federal waiver requests related to state assessment and accountability requirements. The waiver requests addressed the unique circumstances caused by the pandemic that have resulted in many students receiving some or all of their instruction remotely.

Later that month, the United States Department of Education (USDE) informed states that it would not grant a blanket waiver for state assessments. However, the USDE agreed to uncouple state assessments from the Every Student Succeeds Act (ESSA) accountability requirements so that test results will be used solely as a measure of student learning. Additionally, it was decided that NYSED would administer only Session 1 of the Grades 3–8 ELA and Mathematics Tests for the Spring 2021 administration and that the tests would include previously administered questions.

The decision to use previously administered test questions in this extraordinary year was based on guidance from nationally recognized experts in the assessment field and was recommended in a [publication](#) from the Council of Chief State School Officers to state education departments. Reusing test questions provided the benefit of having established scale scores and stable item parameters. Using previously administered test questions also ensured that it will be possible to develop new test forms for 2022 and beyond. Although it was not the driver of the decision, the reuse of previously administered test questions provided an opportunity for cost savings during these unique circumstances where the instructional models used by schools varied throughout the State.

For 2021, the entire Session 1 booklet is being released as this is all that students were required to take. Additionally, NYSED is providing information about the released passages; the associated text complexity for each passage; 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 NYSED'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.

New York State P–12 Learning Standards Alignment

The alignment to the New York State P–12 Learning Standards for English Language Arts is intended to identify the analytic skills necessary to successfully answer each question. The released questions do not 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>.

2021 Grade 7 ELA Test Text Complexity Metrics For Released Questions

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 2021 Grade 7 Passages

Passage Title	Word Count	Lexile	Flesch-Kincaid	Reading Maturity Metric*	Degrees of Reading Power*	Qualitative Review
Excerpt from <i>The Junction of Sunshine and Lucky</i>	757	1130L	7.7		58	Appropriate
Need Those ZZZZs Young Night Owls Still Require Plenty of Sleep	774	940L	7.8		63	Appropriate
Excerpt from "A Man's Cup" from <i>Children of the Longhouse</i>	974	930L	6.3		54	Appropriate
Excerpt from <i>The Statue of Liberty</i>	933	1060L	9.7		63	Appropriate
Excerpt from <i>Something Fishy Is Going On, Everyone!</i>	825	1070L	8.5		64	Appropriate
Excerpt from <i>Behind the Mountains</i>	798	1100L	7.6		57	Appropriate
Excerpt from <i>Little Cricket</i>	896	1000L	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 2021 Quantitative Text Complexity Chart for Assessment and Curriculum

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

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

Source: Student Achievement Partners

Name: _____



New York State Testing Program

English Language Arts Test Session 1

Grade 7

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Released Questions

Excerpt from *The Junction of Sunshine and Lucky* by Holly Schindler. Copyright © 2014 by Holly Schindler. 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.

Directions
Read this story. Then answer questions 1 through 7.

Excerpt from *The Junction of Sunshine and Lucky*

by Holly Schindler

- 1 Old Glory shimmies like she's dancing the jitterbug. That's what Grampa Gus calls his pickup truck, anyway, the one he's always driven, with GUS'S SALVAGE painted right across the doors. She (that's the other thing we've always called the truck, she, because Old Glory's a regular part of the family) jiggles so much, she tickles my stomach.
- 2 The cab's completely packed—my best friend Lexie's here with me, along with my neighbor Irma Jean. We're in a giant tangle on the passengers' side of the bench seat, our arms and legs weaving in and out of each other as we try to leave Gus enough space to drive.
- 3 Our voices sound like a whole playground as we squeal and squirm. Excitement leaks out that way—in shrieks, like air slipping out of a balloon—the day before you get sent to a brand-new school.
- 4 “You all are making more racket than a bunch of skeletons break dancing on a tin roof,” Gus teases. But the low tones of his laughter tell me that he doesn't mind at all. I love Gus's belly laugh—it's so hearty, if it were a meal, it'd be chicken fried steak with mashed potatoes and gravy, and pumpkin pie for dessert. So I let a few funny-sounding squeals out on purpose, because I just want another serving.
- 5 Old Glory inches toward the gates of McGunn's Iron and Metal, a junkyard that Gus knows so well, he could walk through it blindfolded and never once bump his shin on anything. The junkyard stretches on for about fifteen miles. McGunn's takes everything: wrecked cars and old appliances and air conditioners and water heaters. An old plane even calls McGunn's home now, and the wings stand like a giant sloping island in the distance.
- 6 A junkyard might sound like an ugly old trash heap, but I've always loved the way the rust at McGunn's makes a pretty orange stripe against the blue sky, right where the earth and the heavens stand back-to-back, making the horizon line.

GO ON

7 Gus waves at Mick McGunn, the owner, who has crazy black hair growing all over his arms and out his ears and across his face. It sticks out from under his red ball cap. It pours out from the top of his T-shirt. I wonder, like I do every single time I see him, if it gets tangled in the buttons on his shirts, caught around his watch.

8 “Got yourselves a real beauty queen there,” Mick says as he points to the El Camino attached to the winch¹ on the back of Old Glory.

9 Mick’s right about the El Camino. It’s a shell of what it used to be, missing its hood, and its engine, and all its doors. Even its seats and steering wheel are gone now.

10 But that makes it the perfect car for Gus, who’s a trash hauler. Not a garbage collector, like the men who drive giant trash trucks through neighborhoods and pick up weekly bags of sour kitchen leftovers and old wadded-up homework assignments. Gus is the guy to call for big jobs. The guy who picks up your broken-down freezers or your junked cars. He’ll take your old grills or your rusted patio furniture or even clean out the contents of your grandparents’ shed, when they decide they’re packing up their house and moving in with you and your parents. He does all of that for a fee, and then brings it to McGunn’s, where he trades his hauls for even more scrap money.

11 It’s amazing, I think, his ability to take something broken and worthless and turn it into a fold of green bills in his pocket. Everywhere Gus goes in our town of Willow Grove, people are slapping him on the shoulders, smiling, and thanking him for coming out and hauling off their eyesore of a lawn mower, or asking him to come by again and pick up the swing set their kids have outgrown.

12 There’s something beautiful that happens to people when they get the burden of useless stuff lifted off of them. Their shoulders straighten, and they take fuller breaths, and they smile like they’re marathon runners who have gotten their second wind. And that, in my mind, is another special power that belongs to Gus.

13 We all tumble out of the cab, and Gus steers Old Glory toward a yellow piece of machinery—it almost looks like a bread box built for a giant.

14 “Here you go,” Mick tells us, patting the top of a freezer. “Front-row seats.”

¹**winch:** a hauling or lifting device consisting of a rope, cable, or chain

1 What is the **best** definition of “shimmies” as it is used in paragraph 1?

- A** skids
- B** stuns
- C** shakes
- D** sputters

2 In paragraph 2, the phrase “in a giant tangle” suggests that the girls

- A** are playing a game
- B** enjoy being crowded together
- C** feel confused about their destination
- D** are concerned about their safety

3 What does the description of the setting in paragraph 6 reveal about the narrator?

- A** She sees beauty where others may not.
- B** She uses her imagination to rise above her surroundings.
- C** She wants to take over her grandfather’s business someday.
- D** She appreciates McGunn’s ability to make junk seem appealing.

GO ON

4 Which sentence demonstrates how Grandpa Gus’s character is revealed in the setting of the story?

- A** “Old Glory inches toward the gates of McGunn’s Iron and Metal, a junkyard that Gus knows so well, he could walk through it blindfolded and never once bump his shin on anything.” (paragraph 5)
- B** “‘Got yourselves a real beauty queen there,’ Mick says as he points to the El Camino attached to the winch on the back of Old Glory.” (paragraph 8)
- C** “It’s a shell of what it used to be, missing its hood, and its engine, and all its doors.” (paragraph 9)
- D** “He’ll take your old grills or your rusted patio furniture or even clean out the contents of your grandparents’ shed . . .” (paragraph 10)

5 What do the actions described in paragraph 11 reveal about the narrator?

- A** It shows she has learned from her grandfather how to fix broken items and sell them for extra cash.
- B** It shows she is surprised at her grandfather’s strength, hauling heavy items for people.
- C** It shows she admires her grandfather because he knows his way around Willow Grove.
- D** It shows she is proud of her grandfather’s ability to earn people’s respect by doing such an ordinary task.

6

In paragraph 12, what does the phrase “the burden of useless stuff lifted off of them” suggest?

- A They are relieved of possessions they do not need.
- B They have removed a heavy load they had been carrying.
- C They have found someone who understands their problems.
- D They are able to get out from under something that is crushing them.

7

Which idea **best** supports a theme of the story?

- A “Our voices sound like a whole playground as we squeal and squirm.”
(paragraph 3)
- B “But that makes it the perfect car for Gus, who’s a trash hauler.”
(paragraph 10)
- C “It’s amazing, I think, his ability to take something broken and worthless and turn it into a fold of green bills in his pocket.” (paragraph 11)
- D “And that, in my mind, is another special power that belongs to Gus.”
(paragraph 12)

GO ON

Directions

Read this article. Then answer questions 8 through 14.

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 correlation¹ 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.

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

8 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

9 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

10 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

- 11** 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)

- 12** 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)

- 13** 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)

14

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

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

GO ON

***D*irections** Read this story. Then answer questions 15 through 21.

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.

- 15** 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.

- 16** 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.

- 17** 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.

18 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)

19 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.

20 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

21 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 22 through 28.

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.

22 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

23 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

24 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

25 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.

26 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.”

27 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.

28

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

Grade 7
English Language Arts Test
Session 1
v202

THE STATE EDUCATION DEPARTMENT
THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY, NY 12234
2021 English Language Arts Tests Map to the Standards
Grade 7 Released Questions

Question	Type	Key	Points	Standard	Strand	Subscore	Secondary Standard(s)
Session 1							
1	Multiple Choice	C	1	CCSS.ELA-Literacy.L.7.4	Language Standards	Reading	
2	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.7.4	Reading Standards for Literature	Reading	
3	Multiple Choice	A	1	CCSS.ELA-Literacy.RL.7.3	Reading Standards for Literature	Reading	
4	Multiple Choice	A	1	CCSS.ELA-Literacy.RL.7.3	Reading Standards for Literature	Reading	
5	Multiple Choice	D	1	CCSS.ELA-Literacy.RL.7.3	Reading Standards for Literature	Reading	
6	Multiple Choice	A	1	CCSS.ELA-Literacy.RL.7.4	Reading Standards for Literature	Reading	
7	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.7.2	Reading Standards for Literature	Reading	
8	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.7.3	Reading Standards for Informational Text	Reading	
9	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.7.4	Reading Standards for Informational Text	Reading	
10	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.7.5	Reading Standards for Informational Text	Reading	
11	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.7.2	Reading Standards for Informational Text	Reading	
12	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.7.8	Reading Standards for Informational Text	Reading	
13	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.7.6	Reading Standards for Informational Text	Reading	
14	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.7.2	Reading Standards for Informational Text	Reading	
15	Multiple Choice	D	1	CCSS.ELA-Literacy.RL.7.4	Reading Standards for Literature	Reading	
16	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.7.3	Reading Standards for Literature	Reading	
17	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.7.2	Reading Standards for Literature	Reading	
18	Multiple Choice	D	1	CCSS.ELA-Literacy.RL.7.2	Reading Standards for Literature	Reading	
19	Multiple Choice	A	1	CCSS.ELA-Literacy.RL.7.2	Reading Standards for Literature	Reading	
20	Multiple Choice	D	1	CCSS.ELA-Literacy.RL.7.3	Reading Standards for Literature	Reading	
21	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.7.6	Reading Standards for Literature	Reading	
22	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.7.2	Reading Standards for Informational Text	Reading	
23	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.7.4	Reading Standards for Informational Text	Reading	
24	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.7.4	Reading Standards for Informational Text	Reading	
25	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.7.3	Reading Standards for Informational Text	Reading	
26	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.7.8	Reading Standards for Informational Text	Reading	
27	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.7.3	Reading Standards for Informational Text	Reading	
28	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.7.3	Reading Standards for Informational Text	Reading	

This item map is intended to identify the primary analytic skills necessary to successfully answer each question on the 2021 operational ELA test.