



New York State
EDUCATION DEPARTMENT
Knowledge ➤ Skill ➤ Opportunity

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

Released Questions

2023

New York State administered the English Language Arts Tests in April 2023 and is 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 2023 Exams

Background

As in past years, SED is releasing large portions of the 2023 NYS Grades 3–8 English Language Arts and Mathematics test materials for review, discussion, and use.

For 2023, included in these released materials are at least 75 percent of the test questions that appeared on the 2023 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 Next Generation 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.

Two-Credit Constructed-Response Questions

Two-credit constructed-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 their analysis of the passage, and then provide two pieces of text-based evidence to support their answer.

The purpose of the two-credit constructed-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 two-credit constructed-response questions can be found in the grade-level Educator Guides at <http://www.nysed.gov/state-assessment/grades-3-8-ela-and-math-test-manuals>.

Four-Credit Constructed-Response Questions

Four-credit constructed-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 four-credit 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 four-credit constructed-response questions. The rubric used for evaluating four-credit constructed-response questions can be found in the grade-level Educator Guides at <http://www.nysesd.gov/state-assessment/grades-3-8-ela-and-math-test-manuals>.

New York State P–12 Next Generation Learning Standards Alignment

The alignment to the New York State P–12 Next Generation Learning Standards for English Language Arts is 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-credit and four-credit 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 it is possible to develop future tests, some content must remain secure. 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 Next Generation 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.

2023 Grade 7 ELA Test Text Complexity Metrics for Released Questions Available

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 Next Generation 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, NYS 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.

Text Complexity Metrics for 2023 Grade 7 Passages

Passage Title	Word Count	Lexile	Flesch-Kincaid	ATOS	Qualitative Review
Becoming Kareem: Growing Up On and Off the Court	665	970	7.3	7.2	Appropriate
Exiled	257	N/A	N/A	N/A	Appropriate
Excerpt from Inevitable and Only	767	1210	8.7	7.8	Appropriate
The Advice of a Little Girl: Lincoln Exhibition confirms a Family Myth	711	1080	8.2	7.3	Appropriate
PAIR - Excerpt from Art for the Sea	355	970	7.8	7.7	Appropriate
PAIR - Excerpt from The Best Way To Deal with Ocean Trash	492	1120	9.1	8.7	Appropriate

New York State 2023 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 NYS educators.

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

**2023
English Language Arts Test
Session 1**

Grade 7

April 19–21, 2023

RELEASED QUESTIONS

Excerpt from *Becoming Kareem: Growing Up On and Off the Court* by Kareem Abdul-Jabbar and Raymond Obstfeld. Copyright © 2017 by Kareem Abdul-Jabbar. Published by Little, Brown Books for Young Readers. Used with permission of Hachette Book Group, Inc. via Copyright Clearance Center.

“Exiled” by Edna St. Vincent Millay, *Anthology of Magazine Verse for 1920*. Originally published in 1920.

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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 need to read the passage more than once to answer a question.
- When a question includes a quotation from a passage, you may need to review both the quotation and the whole passage in order to answer the question correctly.
- Read each question carefully and think about the answer before making your choice or writing your response.
- In writing your responses, be sure to
 - clearly organize your writing;
 - 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.

Directions

Read this article. Then answer questions 15 through 21.

Excerpt from *Becoming Kareem: Growing Up On and Off the Court*

by Kareem Abdul-Jabbar and Raymond Obstfeld

- 1 When I started high school, I was fourteen years old and six foot ten. The scary thing about being so tall when you're so young is that people automatically treat you as if you're older. Size implies maturity. Yes, I was the size of an adult (actually, bigger than most!), but I was still just a kid. And acting more like an adult wouldn't win me any friends. As a card-carrying¹ Good Boy, I wanted to meet adults' expectations and get their praise, but as a Regular Kid, I wanted to be like my peers and get their friendship. . . .
- 2 I walked into school that first day resplendent² in my blue blazer and slacks, the school uniform. We all looked like baby-faced accountants in training. I noticed some of my old classmates from St. Jude, the ones who had turned their backs on me, and we continued our policy of actively ignoring one another. I felt the pain of their betrayal, but I forced my face to remain expressionless. I couldn't let them see that they had hurt me. I shoved the pain deep down into the coldest part of my heart. I was here to study hard at academics and to work hard at basketball under my new coach, Jack Donahue. I was here to excel. Nothing else mattered.
- 3 I did excel. I made the honor roll my first semester, pleasing my parents and teachers. Learning came naturally to me. I loved reading, especially about history and adventure stories like *The Three Musketeers*. Basketball, however, I had to work at to do well in. But the fierce competitor that had been awakened in me loved challenges. . . .
- 4 My refuge³ from the explosive turmoil⁴ outside, and the implosive turmoil I had started to feel inside, was basketball. The practices were so exhausting that I barely had time to think about anything else. Every school day I crawled out of bed early, went to school, practiced basketball until five o'clock, staggered home, powered through my homework, zoned out in front of the TV, and went to bed.
- 5 Weekends, I hung out with my only close friend left in the projects, Norbert. We would shut ourselves in my room to play chess and talk about our plans for the future. He was determined to become a draftsman, making detailed drawings for engineers who were inventing wonderful new machines. I was going to be an architect and create futuristic buildings like the ones we saw on the TV show *The Jetsons*.
- 6 Because the civil rights movement was in the news every day, both of us had started to take an interest in finding out more about our ethnic origins.

GO ON

7 “You know, we invented the yo-yo,” Norbert, who was part Filipino, bragged one day in my room. . . .

8 Then I’d put on the latest jazz album by Sonny Rollins and say, “Yeah, but we invented that.”

9 And back and forth we’d go, trying to one-up the other in a cultural heritage version of rock, paper, scissors. This kind of competition required that we do research. We even took the subway to the Metropolitan Museum of Art to find out more about Filipino and African cultures. Most important, I had a friend in whom I could confide any thought or feeling, knowing he would never make fun of me.

10 The demands of high school cut into the time I could spend with Norbert. I had the studying part down, but the basketball part was as rocky as ever. As a freshman, my style of play reflected my personality: politely passive. I had some skills, but I didn’t have an aggressive nature. The good players around me knew how to play rough, use their bodies with authority, and power their way to a rebound. I felt like a pinball bouncing off players rather than making them bounce off me. I knew I had to toughen up, and I was committed to getting better, but it wasn’t happening fast enough. . . .

11 On the morning our varsity team was scheduled to play a preconference game against Erasmus Hall High School in Brooklyn, Coach Donahue surprised me by taking me into his office. I figured he was going to discuss his disappointment in my progress as a player, maybe even say something about it all being a big mistake. That I didn’t belong. Instead, he handed me a varsity uniform.

12 “You’ll be suiting up against Erasmus today,” he said.

13 I just stood there, the folded uniform in my hand. Was this a joke?

14 “Don’t you have a class to go to?” he asked. He pretended to be all business, but I could tell by the slight grin he was enjoying my dumbfounded reaction.

15 When I unfolded the jersey, I saw the number 33—the one I had picked in seventh grade to honor the football player Mel Triplett. Even my fear of playing poorly and letting everyone down couldn’t overcome my pride at walking out of his office with that uniform. I had no idea that would be the number I would wear for the rest of my basketball career. I hurried away on a mission to tell anyone who would listen that I would be playing varsity that afternoon. All day, as I sat in classes and walked the hallways and ate lunch, I allowed myself to imagine the game and the parts where I scored impossible shots, made incredible passes, snagged rebounds like a machine. Would the team insist on carrying me out of the gym on their shoulders or just award me the game ball?

16 Neither. We got slaughtered. Afterward, I sat in the locker room and cried.

¹**card-carrying:** undeniable

²**resplendent:** impressive

³**refuge:** escape

⁴**turmoil:** state of confusion or disorder

15

What do the details in paragraphs 5 through 9 **mainly** reveal about Kareem?

- A** He wishes to visit more museums.
- B** He prefers listening to jazz music.
- C** He enjoys playing competitive games.
- D** He desires to learn more about his heritage.

16

Which quotation **best** represents the idea that the opinion of classmates can have a major effect on teenagers?

- A** “Size implies maturity. Yes, I was the size of an adult (actually, bigger than most!), but I was still just a kid.” (paragraph 1)
- B** “As a card-carrying Good Boy, I wanted to meet adults’ expectations and get their praise, but as a Regular Kid, I wanted to be like my peers and get their friendship. . . .” (paragraph 1)
- C** “Weekends, I hung out with my only close friend left in the projects, Norbert.” (paragraph 5)
- D** “And back and forth we’d go, trying to one-up the other in a cultural heritage version of rock, paper, scissors.” (paragraph 9)

17

Which statement **best** describes the importance of Norbert in Kareem’s life?

- A** “We would shut ourselves in my room to play chess and talk about our plans for the future.” (paragraph 5)
- B** “. . . both of us had started to take an interest in finding out more about our ethnic origins.” (paragraph 6)
- C** “And back and forth we’d go, trying to one-up the other in a cultural heritage version of rock, paper, scissors.” (paragraph 9)
- D** “. . . I had a friend in whom I could confide any thought or feeling, knowing he would never make fun of me.” (paragraph 9)

GO ON

18

In paragraph 10, what does Kareem mean when he says, “I didn’t have an aggressive nature”?

- A** He believes he needs to change the way he plays basketball.
- B** He understands he may not be a strong player because of his age.
- C** He discovers the other players know more ways to score in basketball.
- D** He realizes he needs to practice more if he wants to improve as a player.

19

What does paragraph 14 show about the relationship between Kareem and Coach Donahue?

- A** Kareem and Coach Donahue understand the importance of studying.
- B** Kareem is beginning to understand and appreciate Coach Donahue’s personality.
- C** Kareem expected Coach Donahue’s decision to have him play varsity.
- D** Kareem is worried that Coach Donahue is disappointed by his performance as a player.

20

Which quotation **best** expresses a central idea in the article?

- A** “The scary thing about being so tall when you’re so young is that people automatically treat you as if you’re older.” (paragraph 1)
- B** “My refuge from the explosive turmoil outside, and the implosive turmoil I had started to feel inside, was basketball.” (paragraph 4)
- C** “We even took the subway to the Metropolitan Museum of Art to find out more about Filipino and African cultures.” (paragraph 9)
- D** “I hurried away on a mission to tell anyone who would listen that I would be playing varsity that afternoon.” (paragraph 15)

GO ON

21

How is Kareem and Norbert's friendship developed in the article?

- A** The authors describe the various interests that Kareem and Norbert have.
- B** The authors use cause and effect to describe how Kareem and Norbert became friends.
- C** The authors present a problem Kareem and Norbert encounter and describe how they solve it.
- D** The authors compare and contrast the friendship of Kareem and Norbert to the friendships of other students.

GO ON

Directions

Read this poem. Then answer questions 22 through 28.

Exiled

by Edna St. Vincent Millay

Searching my heart for its true sorrow,

This is the thing I find to be:

That I am weary of words and people,

Sick of the city, wanting the sea;

5 Wanting the sticky, salty sweetness

Of the strong wind and shattered spray,

Wanting the loud sound and the soft sound

Of the big surf that breaks all day.

Always before about my dooryard,

10 Marking the reach of the winter sea,

Rooted in sand and dragging driftwood,

Straggled the purple wild sweet pea.

Always I climbed the wave at morning,

Shook the sand from my shoes at night,

15 That now am caught beneath big buildings,

Stricken with noise, confused with light.

GO ON

If I could hear the green piles¹ groaning
Under the windy, wooden piers,
See once again the bobbing barrels,
20 And the black sticks that fence the weirs;²
If I could see the weedy mussels
Crusting the wrecked and rotting hulls,³
Hear once again the hungry crying
Overhead, of the wheeling gulls.

25 Feel once again the shanty⁴ straining
Under the turning of the tide,
Fear once again the rising freshet,⁵
Dread the bell in the fog outside,
I should be happy!—that was happy
30 All day long on the coast of Maine.
I have a need to hold and handle
Shells and anchors and ships again.

I should be happy, that am happy
Never at all since I came here.
35 I am too long away from the water;
I have a need of water near.

¹piles: steel, wood, or other material driven into the ground to support a walkway or other structure

²weirs: areas enclosed by dams that collect water

³hulls: the frames or bodies of ships

⁴shanty: simple house or hut by the sea

⁵freshet: freshwater stream that flows into the sea

GO ON

22

How do lines 1 through 8 develop the speaker’s point of view?

- A by revealing why the speaker dislikes being around people
- B by explaining why the speaker moved away from the sea
- C by showing how the speaker knows the reason for feeling discontented
- D by suggesting the speaker is happiest when moving from place to place

23

How do lines 1 through 16 (the first two stanzas) contribute to the structure of the poem?

- A They introduce the conflict the speaker feels about her opportunities in different places.
- B They contrast the speaker’s experiences and feelings about living in different places.
- C They compare phases in the speaker’s life when she wanted to be in a different place.
- D They show the causes and effects of the speaker deciding to live in a different place.

24

The repetition of the phrase “once again” in lines 19, 23, 25, and 27 affects the meaning of the poem by

- A indicating the main places the speaker wishes to revisit
- B emphasizing how strongly the speaker wishes to return to the sea
- C illustrating some of the speaker’s most cherished memories
- D revealing the speaker’s concern about some features of the sea

GO ON

25

Which lines **best** support a theme of the poem?

- A** “Searching my heart for its true sorrow, / This is the thing I find to be: / That I am weary of words and people, / Sick of the city, wanting the sea;” (lines 1–4)
- B** “If I could hear the green piles groaning / Under the windy, wooden piers, / See once again the bobbing barrels, / And the black sticks that fence the weirs;” (lines 17–20)
- C** “If I could see the weedy mussels / Crusting the wrecked and rotting hulls, / Hear once again the hungry crying / Overhead, of the wheeling gulls.” (lines 21–24)
- D** “Feel once again the shanty straining / Under the turning of the tide, / Fear once again the rising freshet, / Dread the bell in the fog outside,” (lines 25–28)

26

Which phrase **best** states the speaker’s problem in the poem?

- A** “Wanting the loud sound and the soft sound” (line 7)
- B** “Crusting the wrecked and rotting hulls,” (line 22)
- C** “Fear once again the rising freshet,” (line 27)
- D** “I am too long away from the water;” (line 35)

GO ON

27

This question is worth 2 credits.

In lines 1 through 8 of “Exiled,” why does the speaker describe the setting? Use **two** details from the poem to support your response.

Write your response for this question in your separate Session 1 Answer Booklet.

Writing on this page will not be scored.

28

This question is worth 2 credits.

How does the speaker support her claim about life by the sea? Use **two** details from the poem to support your response.

Write your response for this question in your separate Session 1 Answer Booklet.

Writing on this page will not be scored.

STOP

**Grade 7
2023
English Language Arts Test
Session 1
April 19–21, 2023**

Name: _____



New York State Testing Program

**2023
English Language Arts Test
Session 2**

Grade 7

April 19–21, 2023

RELEASED QUESTIONS

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“The Advice of a Little Girl: Lincoln Exhibition Confirms a Family Myth” by Gail Fineberg, Information Bulletin, March 2009. Published by the Library of Congress.

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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 need to read the passage more than once to answer a question.
- When a question includes a quotation from a passage, you may need to review both the quotation and the whole passage in order to answer the question correctly.
- Read each question carefully and think about the answer before making your choice or writing your response.
- In writing your responses, be sure to
 - clearly organize your writing;
 - 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.

Directions

Read this story. Then answer questions 29 through 35.

Mom, Josh, and the narrator are upset because Dad has left for a while.

Excerpt from *Inevitable and Only*

by Lisa Rosinsky

- 1 When we stopped at the grocery store, Mom said she wanted comfort food, something warm and filling. I wished I knew how to make vegetarian paella and chocolate-dipped churros, the special treats my abuelita made for us whenever we visited Mom's parents down in Florida. But that wasn't what I was craving, anyhow. So I sent Mom to get flour and sugar while Josh and I filled the cart with cottage cheese, eggs, apples, and raisins. Ingredients for Cottage Cheese Contraption—one of the holdovers from our days at Ahimsa House. Everyone took turns cooking, so some nights we had gourmet Indian stir-fry or fancy Italian pasta dishes, and other nights we had unidentifiable casseroles made with cream of mushroom soup from a can.
- 2 Or Cottage Cheese Contraption, invented by an old woman everyone called Granny. She'd been a housewife in Arkansas for fifty years, and when her husband died, she packed all her essential belongings into one suitcase, sold everything else, and took off on a road trip across the country. A year later, she landed in Takoma Park, at Ahimsa House. She'd lived there ever since, grandmothering every lost and lonely kid who came through.
- 3 Josh was two when we left Ahimsa House, too young to remember anything about it. But he loved hearing stories about the people who lived there. About the days when Dad was a grad student in Renaissance literature and drama at Georgetown, when Mom served chai lattes at the Sunflower Café and played jazz piano at fancy DC nightclubs on the weekends. I'd shown Josh pictures of Mom in a tiny black dress at one of her gigs, a choker of pearls around her throat. She was unrecognizable, her eyes outlined in smoky makeup, her long hair loose down her back, a white rose tucked behind her ear. . . .
- 4 When Josh was five, he discovered the cello. It happened at the Baltimore Symphony Orchestra. Mom was excited because it was an all-Haydn program—the “Farewell” Symphony and a cello concerto. Mom's always said, *Haydn is the underappreciated Einstein of the music world*. Whenever she was upset or stressed in those days, she sat down at the piano and took out her big tattered book of Haydn sonatas, held together with a rubber band, loose pages sticking out everywhere. Now she hardly ever has time to play the piano, and all her music sits neatly stacked in milk crates along the wall.

GO ON

5 I remember the “Farewell” Symphony, how at the end the musicians all got up, one by one, switched off their stand lights, and walked off into the wings, until there were just two lonely violinists still playing by themselves. And I remember the cello soloist, his wild curly hair flopping all over the place like a lion’s mane while he played, the way he made the cello sound like it was singing. But mostly I remember Josh, sitting there with his lips parted, as if he were getting ready to take a bite of ice cream but forgot what he was doing and froze in place. When it was over and the cellist took his final bow and left the stage, Josh burst into tears and wailed, “Make the cello man come back!” Mom and Dad were shocked. Josh barely ever complained or whined or asked for anything. The next day, Mom signed him up for cello lessons at the Prep.

6 Thinking about all this while I unpacked the Cottage Cheese Contraption ingredients on the kitchen counter, I had an idea. “Josh, why don’t you play me some cooking music?”

7 Dad always used to tell me to play “cooking music” on my violin when I wanted to help him with dinner but was too young to be much use. I suspect it was also a sneaky way of getting me to practice, even for only ten or fifteen minutes. I never had the discipline Josh seemed to be born with.

8 Josh had wilted a little when we walked into the empty house, but brightened up at my suggestion. He ran upstairs and came down slowly, carrying his cello with both hands, his rock stop¹ slung over one shoulder. He settled himself on one of the chairs at the kitchen table and started playing movements from the Bach cello suites from memory.

9 I cracked eggs, stirred cottage cheese and flour and sugar together, chopped apples, tossed in raisins, and fried it all into a delicious hot mush, while Josh “talked” to me. That’s how I thought of it—this was Josh’s way of saying the things he didn’t know how to express in words.

¹**rock stop:** object used to keep a cello in place while it is being played

29

How does paragraph 4 develop a theme in the story?

- A by identifying the mother’s opinion about Haydn
- B by describing the crates where the mother keeps her music
- C by showing the value of music in the mother’s life
- D by explaining the importance of the concert for the mother

30

Which quotation shows a change in the direction of the story?

- A “... she landed in Takoma Park, at Ahimsa House.” (paragraph 2)
- B “But he loved hearing stories about the people who lived there.” (paragraph 3)
- C “When Josh was five, he discovered the cello.” (paragraph 4)
- D “The next day, Mom signed him up for cello lessons . . .” (paragraph 5)

31

In paragraph 6, how does the narrator’s question to Josh affect the resolution of the story?

- A by giving Josh an opportunity to express his feelings
- B by letting the narrator share a memory with her brother
- C by revealing how Josh has grown in his ability to play the cello
- D by allowing the narrator to make dinner while her brother is occupied

GO ON

32

In paragraph 8, the word “wilted” **most** likely means that Josh is

- A** confused
- B** frustrated
- C** sad
- D** tired

33

People often use food as a way to create a sense of community. Which phrase from the story **best** supports this idea?

- A** “Everyone took turns cooking” (paragraph 1)
- B** “Cottage Cheese Contraption, invented by an old woman” (paragraph 2)
- C** “when Mom served chai lattes at the Sunflower Café” (paragraph 3)
- D** “fried it all into a delicious hot mush, while Josh ‘talked’ to me” (paragraph 9)

34

In paragraph 9, why is the word “talked” in quotation marks?

- A** Josh does not wish to have a discussion with the narrator.
- B** Josh communicates with the narrator by using the cello as his voice.
- C** Josh only pretends to communicate with the narrator.
- D** Josh does not want the narrator to share his feelings with their mother.

GO ON

35

How does the author **best** develop the narrator's point of view in the story?

- A** by sharing the narrator's memories
- B** by describing the narrator's opinions
- C** through the narrator's reactions to events
- D** through the narrator's dialogue

GO ON

Directions

Read this article. Then answer questions 36 through 42.

The Advice of a Little Girl: Lincoln Exhibition Confirms a Family Myth

by Gail Fineberg

- 1 When Elizabeth “Liz” Bedell, a 23-year-old staff member in the U.S. House of Representatives, was growing up in Medford, Mass., she dismissed as “family myth” a story her grandfather often told about his Aunt Grace Bedell. He claimed she wrote to Abe Lincoln when she was a little girl and received a letter in return.
- 2 “My grandfather used to tell us we had a footnote in history,” Liz Bedell explained. “We were a working-class family. To impress people, he’d say, ‘Oh, we are descendants of Grace Bedell. When she was a little girl she wrote to Abe Lincoln and suggested he grow a beard so he could win the election.’
- 3 “I didn’t believe him,” Liz Bedell said. “None of us did.”
- 4 Imagine her surprise this spring as she was browsing through the Library’s Lincoln bicentennial exhibition, “With Malice Toward None,”¹ and happened upon a case containing two short, handwritten letters, one dated Oct. 15, 1860, addressed to Hon.² A.B. Lincoln and signed by Grace Bedell, the other dated Oct. 19, 1860, addressed to “My dear little Miss” and signed A. Lincoln.
- 5 “I almost died,” Bedell said. “I called my father. He said, ‘Are you serious? My father was telling the truth all this time.’”
- 6 She wrote in the Library’s exhibition visitors’ log: “I cried my eyes out when I saw the letter from Grace Bedell to Abe Lincoln—she’s my great-great aunt, and I grew up with the story not really believing it. Elizabeth Bedell.”
- 7 “I felt very emotional,” Bedell said later. “I wished I could call my grandfather (Kenneth Bedell, who in 2005 died at age 95) and say ‘You were right.’”
- 8 Her grandfather encouraged her to pursue a lifelong interest in politics. “In fifth grade, I wanted to be president of the United States. In the eighth grade, I wanted to be a Supreme Court justice. Then I wanted to be president again,” she said.
- 9 “Grandpa used to tell me, ‘You can do anything you want. You can be president. Why, just look at your great-great aunt Grace Bedell. She couldn’t vote, but she put pen to paper.’”

GO ON

10 After majoring in political science and graduating several years ago from New York University in New York City, Liz Bedell became a special-education teacher. When Barack Obama ran for president, she jumped into the campaign. A field organizer, she worked in North Carolina, Alaska and New Hampshire. With the campaign over, three months ago she landed a job in the Washington office of Rep. Yvette D. Clarke, D-N.Y.³

11 That's how Bedell happened to visit the Lincoln exhibition a second time. She came to the Library after work on May 8 for a special exhibition tour arranged for members of Congress and their staffs by the Library's Congressional Relations Office.

12 There, she heard exhibition curator⁴ John Sellers tell the story of 11-year-old Grace Bedell writing to Lincoln to suggest he would have more voter appeal if he grew a beard. "I have got 4 brother's and part of them will vote for you any way and if you will let your whiskers grow I will try and get the rest of them to vote for you you would look a great deal better for your face is so thin," wrote Miss Bedell. "All the ladies like whiskers and they would tease their husband's to vote for you and then you would be President."

13 Miss Bedell continued, "... if I was a man I would vote for you to but I will try and get every one to vote you that I can."

14 In his prompt reply, Lincoln asked, "As to the whiskers, having never worn any, do you not think people would call it a piece of silly affectation⁵ if I were to begin now?"

15 Sellers said Lincoln later had his train stop in Fredonia, N.Y., close to Bedell's hometown of Westfield, where he had arranged to have her in the crowd. He stepped onto the platform and called for her and leaned down and kissed her cheek. "She was so flustered, she ran off, still carrying a bouquet of flowers she had meant to give Lincoln," Sellers said.

16 He explained that this Lincoln exhibition was the first time, to his knowledge, that the two letters had been displayed together.

¹**the Library's Lincoln bicentennial exhibition, "With Malice Toward None":** a Library of Congress exhibit honoring the 200th anniversary of Lincoln's birth and named after a phrase from one of his speeches

²**Hon.:** abbreviation for Honorable, a common way to address important people at the time

³**D-N.Y.:** Democratic Congresswoman from New York

⁴**curator:** person who organizes a museum exhibit

⁵**affectation:** behavior or dress meant to create a desired response

GO ON

36

Which word **best** defines the phrase “family myth” in paragraph 1?

- A** fantasy
- B** background
- C** promise
- D** knowledge

37

What does the word “footnote” mean as it is used in paragraph 2?

- A** a reference to an idea
- B** a small but important role
- C** an accomplishment of a goal
- D** an explanation or definition of an event

38

How does paragraph 3 contribute to the organization of the article?

- A** It introduces the distrust that existed in Liz Bedell’s family.
- B** It foreshadows that Liz Bedell and her family will be surprised by the truth.
- C** It establishes the position Liz Bedell’s grandfather had in the family.
- D** It shows how little Liz Bedell knew about her past.

GO ON

39

How does paragraph 10 contribute to the development of a central idea in the article?

- A by demonstrating Liz Bedell's experience in different states
- B by identifying important people that Liz Bedell knows
- C by revealing the effect of Liz Bedell's grandfather's influence on her
- D by showing how Liz Bedell chose to honor her great-great aunt's legacy

40

In paragraph 12, Grace Bedell supports her argument that Lincoln should grow a beard. Which statement does **not** support the argument?

- A "I have got 4 brother's and part of them will vote for you any way . . ."
- B "... if you will let your whiskers grow I will try and get the rest of them to vote for you . . ."
- C "... you would look a great deal better for your face is so thin . . ."
- D "All the ladies like whiskers and they would tease their husband's to vote for you . . ."

41

In paragraph 15, what does the word "flustered" suggest?

- A Grace Bedell became shy around the large crowd.
- B Meeting Abraham Lincoln was worrisome for Grace Bedell.
- C Grace Bedell lost interest in the candidate by the time of the meeting.
- D Receiving a kiss from Abraham Lincoln made Grace Bedell nervous.

GO ON

42

Which quotation **best** reveals the author’s purpose for writing the article?

- A “...she dismissed as ‘family myth’ a story her grandfather often told about his Aunt Grace Bedell.” (paragraph 1)
- B “Her grandfather encouraged her to pursue a lifelong interest in politics.” (paragraph 8)
- C “As to the whiskers, having never worn any, do you not think people would call it a piece of silly affectation . . . ?” (paragraph 14)
- D “He explained that this Lincoln exhibition was the first time, to his knowledge, that the two letters had been displayed together.” (paragraph 16)

GO ON

Directions

Read this article. Then answer question 43.

Excerpt from *Art for the Sea*

by Gail Skroback Hennessey

1 Angela Haseltine Pozzi didn't like seeing plastic trash washing up on the shore near her home in Bandon, Oregon. She wanted to rally¹ her community to clean it up, so she started an organization and called it Washed Ashore: Art to Save the Sea.

2 Here's how it works: Volunteers help clean up Oregon's 300 miles of shoreline. Then, using only plastics from the beach cleanup, Ms. Pozzi and her staff and many, many volunteers create sculptures of sea animals.

3 Ms. Pozzi says, "I want to create sculptures that make people take a look and think, 'How can there be this much trash on the beach?' The Washed Ashore sculptures, hopefully, will make people consider their plastic purchases and be aware of how much plastic ends up in the oceans." . . .

Plastics Are Forever

4 People have used plastics to create life-saving medical devices, inexpensive containers and gadgets, and toys, of course. But unlike wood, cotton, and other natural materials, plastics don't break down into anything useful to other living things. Instead, they stay for years in landfills, waterways, and the oceans. The materials are harmful to some sea animals, such as turtles, sea lions, and birds. Some of these creatures eat plastic objects that look like food. Others become entangled in plastic nets or packaging.

5 Many people are working to keep plastics out of the oceans. When they can, they buy things that are made of natural materials. They recycle the plastics they use, and they dispose of plastic trash properly. Still, far too many plastics end up in the oceans. Some are dumped directly into the sea. Others are washed down creeks and rivers, which flow into oceans. And others are left lying on land, where winds carry them down to shores and into the water.

6 "Remember, sea level is downhill from everywhere," Ms. Pozzi says.

7 Most Washed Ashore sculptures are about 9 feet tall and take from six months to a year to complete. One of the first was *Henry the Giant Fish*, a 15-foot-long red-and-yellow fish. . . .

8 In the sculptures, viewers can see what each piece was before it became part of the artwork.

¹rally: create enthusiasm for taking action

GO ON

43

This question is worth 2 credits.

In “Excerpt from *Art for the Sea*,” how does the author convey her opinion about pollution in the oceans? Use **two** details from the article to support your response.

GO ON

Directions

Read this article. Then answer questions 44 through 46.

Laura Parker writes about marine environments and climate change for National Geographic. Tony Haymet, the former director of a famous ocean research institute called Scripps, has looked at many ocean cleanup plans.

Excerpt from *The Best Way to Deal with Ocean Trash*

by Laura Parker

- 1 The challenge is huge. For one thing, the garbage is spread over millions of square miles. For another, it's made up mostly of degraded plastic, broken down by sunlight and waves into tiny bits the size of grains of rice.
- 2 "That's what makes it so horrifying," Haymet says. "The micro-plastic¹ is the same size as the stuff living in the water column.² How would we ever go out and collect it? So far no one's come up with a plan to separate all the micro-plastic from the living life that's the same size." . . .
- 3 "If we are doubling what we are putting into the ocean on a ten-year basis, there's no way to keep up," says Chris Wilcox, an ecologist at CSIRO.³ "It would be as if you were vacuuming your living room, and I'm standing at the doorway with a bag of dust and a fan. You can constantly keep vacuuming, but you could never catch up."
- 4 **The Garbage Patches**
Charles Moore, who "discovered" the Great Pacific Garbage Patch in the late 1990s and plans a research trip there in July, estimates that altogether the globe's garbage patches contain 200 million tons of floating debris. He came up with the figure based on calculations that 2.5 percent of the world's plastic ends up in the sea.
- 5 Marcus Eriksen, a marine scientist and co-founder of the California-based 5 Gyres, which studies the five main garbage patches, estimates the total floating debris is just 500,000 tons.
- 6 In either case, the harm to fish and other sea creatures is increasing. A 2009 research trip to the Great Pacific Garbage Patch by Scripps found 9 percent of the fish had ingested plastic. Eriksen, with help from seven other scientists, recently analyzed material in all of the garbage patches. Of 671 fish collected, 35 percent had ingested plastic particles. . . .

GO ON

Addressing the Problem

- 7 Haymet and like-minded ocean scientists haven't given up. They favor a low-tech, more practical approach to protecting the oceans from trash: Persuade the world's people to stop littering.
- 8 Only about 20 percent of ocean plastic comes from marine sources, such as discarded fishing equipment or cargo ship mishaps. About 80 percent of it washes out to sea from beach litter or was carried downstream in rivers, according to the CSIRO study, which is considered the most comprehensive.⁴
- 9 About half of that litter is plastic bottles. Most of the rest is packaging.
- 10 "All of that stuff was in a human's hand at one point or another," Wilcox says. "The essence⁵ of the solution is to provide incentives⁶ for people not to throw this stuff away. It is the cheapest, simplest, and far most efficient solution to the problem." . . .
- 11 "When you think about climate change, it's hard to reduce our carbon footprint,⁷ because we have to go through a fundamental shift in our economies," Wilcox says. "With plastic, when you're throwing a bottle cap on the ground, that should be an easy impact to get rid of."

¹**micro-plastic:** tiny pieces of plastic, less than $\frac{1}{4}$ inch long

²**water column:** a concept used for studying water that measures a column-like area of a river or ocean from its bottom to its surface

³**CSIRO:** Australia's national science agency

⁴**comprehensive:** complete

⁵**essence:** central idea or part

⁶**incentives:** reasons to do something, often in the form of rewards

⁷**carbon footprint:** effect on the amount of greenhouse gases, especially carbon dioxide

44

This question is worth 2 credits.

In “Excerpt from *The Best Way to Deal with Ocean Trash*,” how do details in the section “The Garbage Patches” help develop a central idea of the article? Use **two** details from the article to support your response.

GO ON

45

This question is worth 2 credits.

In “Excerpt from *The Best Way to Deal with Ocean Trash*,” why does the author include ideas from the scientists Haymet and Wilcox in the section “Addressing the Problem”? Use **two** details from the article to support your response.

GO ON

Planning Page

You may PLAN your writing for question 46 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 19 and 20.



GO ON

46

This question is worth 4 credits.

In “Excerpt from *Art for the Sea*” and “Excerpt from *The Best Way to Deal with Ocean Trash*,” both authors present claims about plastic trash. What is each author’s claim? How does each author support this claim? Which author’s argument is more convincing? Use details from **both** articles to support your response.

In your response, be sure to

- identify the claim that each author makes
 - explain how each author supports this claim
 - explain which author's argument is more convincing
 - use details from **both** articles to support your response

GO ON

STOP

**Grade 7
2023
English Language Arts Test
Session 2
April 19–21, 2023**

THE STATE EDUCATION DEPARTMENT
THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY, NY 12234
2023 English Language Arts Tests Map to the Standards
Grade 7 Released Questions

Question	Type	Key	Points	Standard	Strand	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)
Session 1									
15	Multiple Choice	D	1	NGLS.ELA.Content.NY-7.R.3	Reading Standards for Informational Text	Reading	0.60		
16	Multiple Choice	B	1	NGLS.ELA.Content.NY-7.R.9	Reading Standards for Informational Text	Reading	0.60		
17	Multiple Choice	D	1	NGLS.ELA.Content.NY-7.R.6	Reading Standards for Informational Text	Reading	0.74		
18	Multiple Choice	A	1	NGLS.ELA.Content.NY-7.R.4	Reading Standards for Informational Text	Reading	0.46		
19	Multiple Choice	B	1	NGLS.ELA.Content.NY-7.R.3	Reading Standards for Informational Text	Reading	0.55		
20	Multiple Choice	B	1	NGLS.ELA.Content.NY-7.R.2	Reading Standards for Informational Text	Reading	0.42		
21	Multiple Choice	A	1	NGLS.ELA.Content.NY-7.R.3	Reading Standards for Informational Text	Reading	0.63		
22	Multiple Choice	C	1	NGLS.ELA.Content.NY-7.R.6	Reading Standards for Literature	Reading	0.49		
23	Multiple Choice	B	1	NGLS.ELA.Content.NY-7.R.5	Reading Standards for Literature	Reading	0.47		
24	Multiple Choice	B	1	NGLS.ELA.Content.NY-7.R.4	Reading Standards for Literature	Reading	0.53		
25	Multiple Choice	A	1	NGLS.ELA.Content.NY-7.R.2	Reading Standards for Literature	Reading	0.70		
26	Multiple Choice	D	1	NGLS.ELA.Content.NY-7.R.3	Reading Standards for Literature	Reading	0.73		
27	Constructed Response		2	NGLS.ELA.Content.NY-7.R.3	Reading Standards for Literature	Writing to Sources		1.58	0.79
28	Constructed Response		2	NGLS.ELA.Content.NY-7.R.8	Reading Standards for Literature	Writing to Sources		1.57	0.79
Session 2									
29	Multiple Choice	C	1	NGLS.ELA.Content.NY-7.R.2	Reading Standards for Literature	Reading	0.72		
30	Multiple Choice	C	1	NGLS.ELA.Content.NY-7.R.3	Reading Standards for Literature	Reading	0.57		
31	Multiple Choice	A	1	NGLS.ELA.Content.NY-7.R.3	Reading Standards for Literature	Reading	0.51		
32	Multiple Choice	C	1	NGLS.ELA.Content.NY-7.R.4	Reading Standards for Literature	Reading	0.56		
33	Multiple Choice	A	1	NGLS.ELA.Content.NY-7.R.9	Reading Standards for Literature	Reading	0.59		
34	Multiple Choice	B	1	NGLS.ELA.Content.NY-7.R.4	Reading Standards for Literature	Reading	0.76		
35	Multiple Choice	A	1	NGLS.ELA.Content.NY-7.R.6	Reading Standards for Literature	Reading	0.58		
36	Multiple Choice	A	1	NGLS.ELA.Content.NY-7.L.4	Language Standards	Reading	0.63		
37	Multiple Choice	B	1	NGLS.ELA.Content.NY-7.R.4	Reading Standards for Informational Text	Reading	0.66		
38	Multiple Choice	B	1	NGLS.ELA.Content.NY-7.R.5	Reading Standards for Informational Text	Reading	0.58		
39	Multiple Choice	C	1	NGLS.ELA.Content.NY-7.R.2	Reading Standards for Informational Text	Reading	0.53		
40	Multiple Choice	A	1	NGLS.ELA.Content.NY-7.R.8	Reading Standards for Informational Text	Reading	0.60		
41	Multiple Choice	D	1	NGLS.ELA.Content.NY-7.R.4	Reading Standards for Informational Text	Reading	0.70		
42	Multiple Choice	A	1	NGLS.ELA.Content.NY-7.R.6	Reading Standards for Informational Text	Reading	0.45		
43	Constructed Response		2	NGLS.ELA.Content.NY-7.R.6	Reading Standards for Informational Text	Writing to Sources		1.53	0.76
44	Constructed Response		2	NGLS.ELA.Content.NY-7.R.2	Reading Standards for Informational Text	Writing to Sources		1.52	0.76
45	Constructed Response		2	NGLS.ELA.Content.NY-7.R.3	Reading Standards for Informational Text	Writing to Sources		1.48	0.74
46	Constructed Response		4	NGLS.ELA.Content.NY-7.R.8	Reading Standards for Informational Text	Writing to Sources		2.15	0.54

*This item map is intended to identify the primary analytic skills necessary to successfully answer each question on the 2023 operational ELA test. 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.