



Our Students. Their Moment.

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

Released Questions

June 2019

New York State administered the English Language Arts Tests in April 2019 and is now making approximately 75% of the questions from these tests available for review and use.



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

Released Questions from 2019 Exams

Background

In 2013, New York State began administering tests designed to assess student performance in accordance with the instructional shifts and rigor demanded by the new New York State P-12 Learning Standards in English Language Arts (ELA). To help in this transition to new assessments, the New York State Education Department (SED) has been releasing an increasing number of test questions from the tests that were administered to students across the State in the spring. This year, SED is again releasing large portions of the 2019 NYS Grades 3–8 English Language Arts and Mathematics test materials for review, discussion, and use.

For 2019, included in these released materials are at least 75 percent of the test questions that appeared on the 2019 tests (including all constructed-response questions) that counted toward students' scores. Additionally, SED is providing information about the released passages; the associated text complexity for each passage; and a map that details what learning standards each released question measures and the correct response to each question. These released materials will help students, families, educators, and the public better understand the tests and the New York State Education Department's expectations for students.

Understanding ELA Questions

Multiple-Choice Questions

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

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

Short-Response Questions

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

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

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

Extended-Response Questions

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

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

New York State P-12 Learning Standards Alignment

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

These Released Questions Do Not Comprise a "Mini Test"

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

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

2019 Grade 7 ELA Test Text Complexity Metrics for Released Questions Available on EngageNY

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

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

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

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

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

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

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

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

Text Complexity Metrics for 2019 Grade 7 Passages

Passage Title	Word Count	Lexile	Flesch-Kincaid	Reading Maturity Metric*	Degrees of Reading Power*	Qualitative Review
Excerpt from Winds of Hope	1002	980L	7	57	Appropriate	
Excerpt from The Wednesday Wars	913	1000L	7	58	Appropriate	
Antarctica's Hidden Wetland: From Ice to ET	955	940L	8.1	62	Appropriate	
At Dusk	205	N/A, poem	N/A, poem	N/A, poem	Appropriate	
Excerpt from Marine Mammals in Captivity	472	1100L	9	64	Appropriate	
Excerpt from What Zoo Critics Don't Understand	362	1150L	10	67	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 2019 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
2nd–3rd	2.75 – 5.14	42 – 54	1.98 – 5.34	420 – 820	3.53 – 6.13	0.05 – 2.48
4th–5th	4.97 – 7.03	52 – 60	4.51 – 7.73	740 – 1010	5.42 – 7.92	0.84 – 5.75
6th–8th	7.00 – 9.98	57 – 67	6.51 – 10.34	925 – 1185	7.04 – 9.57	4.11 – 10.66
9th–10th	9.67 – 12.01	62 – 72	8.32 – 12.12	1050 – 1335	8.41 – 10.81	9.02 – 13.93
11th–12th	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

**2019
English Language Arts Test
Session 1**

Grade 7

April 2–4, 2019

RELEASED QUESTIONS

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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 article. Then answer questions 8 through 14.

This excerpt is based on a true story about a boy named William Kamkwamba who lives in Malawi, Africa. This region had suffered a long, terrible drought that caused crop failure and famine.

Excerpt from *Winds of Hope*

by Katy Duffield

- 1 William hoped that life could now return to normal. He'd worked hard to pass the exams to enter high school. When the term began, however, William's father explained that, because of the drought, there was no money to pay his school fees. It appeared that William's education would end at eighth grade.
- 2 Though he could not attend school, William still wanted to learn. He was curious about many things. He took apart radios, trying to discover how they made music. One day, turning a bicycle upside down and cranking the pedals by hand, he figured out that the dynamo that generated electricity for the headlight could be wired to power a radio instead. He asked how gasoline made cars run and how CDs stored songs. No one knew, or even cared much about his questions.
- 3 Some days, William visited the village library. It had only three shelves, but William found books that interested him—science books about how things worked. William would check out *Explaining Physics* or *Integrated Science*, plop under a mango tree, and pore over the drawings and diagrams inside. Since his English was not very good, he often looked up words in the dictionary or asked the librarian. He wondered if something in these books might be useful to his family.
- 4 One day, while looking for a dictionary on the bottom shelf, he found a book he hadn't seen before pushed behind the others. It was an American school textbook called *Using Energy*. On the book's cover was a picture of a row of windmills, tall steel towers with blades spinning like giant fans. They reminded William of the toy pinwheels he'd made with his friends.
- 5 From this book William learned that wind—something of which Malawi had plenty—could produce electricity. William was delighted! Only two percent of the houses in Malawi have electricity. After the sun sets, everyone stops what they're doing, brushes their teeth, and goes to sleep—at seven in the evening! If William could build a

GO ON

windmill, his family could have lights in their home. And a windmill could be used to pump water to irrigate the family's maize fields. If another drought came, the windmill could provide the water for life.

- 6 William could picture in his mind the windmill he wanted to build, but collecting the parts and tools he needed would take months. In a junkyard across from the high school, William dug through piles of twisted metal, rusted cars, and worn-out tractors, searching for anything that might help him construct his machine. He took a ring of ball bearings from an old peanut grinder and the cooling fan from a tractor engine. Cracking open a shock absorber, he removed the steel piston inside. He made four-foot-long blades from plastic pipe, which he melted over a fire, flattened out, and stiffened with bamboo poles.
- 7 Earning some money loading logs into a truck, he paid a welder to attach the piston to the pedal sprocket of an old bicycle frame. This would be the axle of the windmill. When the wind blew, the rotating blades would turn the bicycle wheel, like someone pedaling, and spin a small dynamo. Although he had no money for a dynamo, a friend came to the rescue and bought one from a man in the road, right off his bike.
- 8 Village kids laughed at William when they saw him scrounging in the scrap yard. They called him *misala*, which means crazy. But William was too focused on his idea to care.
- 9 When he had collected all the parts, William took them out of the corner of his bedroom, laid them outside in the shade of an acacia tree, and began putting them together. Since he did not have a drill to make bolt holes, he shoved a nail through a maize cob, heated it in the fire, then pushed its point through the plastic blades. He bolted the blades to the tractor fan, using washers he'd made from bottle caps. Next he pushed the fan onto the piston welded to the bicycle frame. With the help of his two best friends, William built a 16-foot-tall tower from trunks of blue gum trees and hoisted the ninety-pound windmill to the top.
- 10 Shoppers, farmers, and traders could see William's tower from the local market. They came in a long line to find out what the "crazy" boy was up to. "What is it?" they all asked.
- 11 Since there is no word for "windmill" in Chichewa, the language of Malawi, William answered with the phrase *magetsi a mphepo*—"electric wind." From the top of the tower he explained that, by using the power of wind, his machine could create electricity. No one believed him.

- 12 William knew this was his moment—his moment to show everyone he wasn’t crazy, to find out if his experiment would work. He connected two wires from the dynamo to a light socket he’d made from a reed and that held a small bulb. As the wind whipped around him, he removed the bent spoke he’d jammed into the wheel to lock it. Then he held his breath. . . .
- 13 The blades began to turn, slowly at first, then faster and faster. The light bulb flickered, then flashed to life. The crowd cheered from below. “*Wachitabwina!* Well done!”
- 14 A month later William found enough wire to reach from the windmill into his house. His family crowded around to marvel as the small bulb lit up in William’s room. Reading *Explaining Physics* by its light, he stayed up long after others had gone to bed.
- 15 In 2006, a school inspector saw the windmill and informed his head office. William’s machine now powered four lights and two radios in his house. He’d added a storage battery with homemade switches and a circuit breaker. He also recharged village cell phones.
- 16 Soon William was being interviewed on the radio and photographed for the newspapers. The story of the boy with only an eighth-grade education who’d built “electric wind” spread across the Internet.

GO ON

8

How do paragraphs 2 and 3 develop a central idea in the article?

- A** They state that William was not able to attend school.
- B** They show how William learned things on his own.
- C** They explain that others did not care about William’s questions.
- D** They give examples of the types of books William read.

9

What does the phrase “pore over” mean as it is used in paragraph 3?

- A** write about
- B** glance at
- C** examine
- D** copy

10

Paragraph 6 develops the author’s central claim by showing that William

- A** was distracted by so many objects in the junkyard
- B** was resourceful in finding what he needed
- C** was able to make use of his limited time in school
- D** was excited to look for new projects

GO ON

11

Which sentence **best** describes the relationship between William and the people who doubted him?

- A** William was inspired and delighted by them.
- B** William ignored and then convinced them.
- C** William was concerned and worried about them.
- D** William listened to and then got help from them.

12

In paragraph 14, what does the word “marvel” suggest?

- A** They are amazed by what William has done.
- B** They are curious to see what will happen to the bulb.
- C** They are worried that William’s experiment may be dangerous.
- D** They are ready to have more lights in the house.

13

Which quotation shows an effect of success on William’s life?

- A** “Shoppers, farmers, and traders could see William’s tower from the local market.” (paragraph 10)
- B** “From the top of the tower he explained that, by using the power of wind, his machine could create electricity.” (paragraph 11)
- C** “William knew this was his moment—his moment to show everyone he wasn’t crazy . . .” (paragraph 12)
- D** “The story of the boy with only an eighth-grade education who’d built ‘electric wind’ spread across the Internet.” (paragraph 16)

GO ON

14

Based on the information in the article, which of the following is **most likely** the author's point of view?

- A** Access to formal schooling is important for success.
- B** Science education is needed to help people flourish.
- C** Curiosity and persistence can lead to change.
- D** Families are the best support system.

GO ON

Directions

Read this story. Then answer questions 15 through 21.

The narrator, Holling Hoodhood, has a crush on Meryl Lee Kowalski. Holling's father has been honored earlier in the story by a local business group as the best businessman of 1967.

Excerpt from *The Wednesday Wars*

by Gary D. Schmidt

- 1 The following week the school board met to decide on the model for the new junior high school—which was probably why Mr. Kowalski had been spending all his time muttering “classical, classical, classical.” The meeting was to be at four o’clock in the high school administration building. Mr. Kowalski would present his plan and model, and then my father would present his plan and model, and then the school board would meet in private session to decide whether Kowalski and Associates or Hoodhood and Associates would be the architect for the new junior high school.
- 2 I know all of this because my father was making me come. It was time I started to learn the business, he said. I needed to see firsthand how competitive bidding worked. I needed to experience architectural presentations. I needed to see architecture as the blood sport that it truly was. . . .
- 3 The meeting was in the public conference room, and when I got there after school, the school board members were all sitting at the head table, studying the folders with architectural bids. Mr. Kowalski and my father were sitting at two of the high school desks—which made the whole thing seem a little weirder than it needed to be. In front of them was a long table with two models for the new junior high school, each one covered with a white sheet, like they were some sort of national secret. . . .
- 4 Mr. Kowalski picked up his presentation notes and angled out of his seat. He went up to the table with the models and stood there for a moment. Then he turned and looked at—no, not my father. At me! . . .
- 5 Mr. Kowalski cleared his throat. Twice. He looked at his design papers. He cleared his throat. Then he looked back at me once more, and began.
- 6 “Gentlemen,” he said, “though this is irregular, I have made some significant changes for the interior of the new junior high since my original submission. In fact the entire concept has changed markedly. So the plans that you studied for this afternoon’s presentation have also changed. I have copies of the new interior plan and ask the

GO ON

board's patience as I show you the concept. This may take slightly longer than the allotted time, but I'm sure that the Chamber of Commerce Businessman of 1967 won't begrudge Kowalski and Associates a few extra minutes in order to clarify the proposal, and to promote the general business atmosphere of the town." . . .

7 What could the Chamber of Commerce Businessman of 1967 do? He shrugged and nodded. But the back of his neck grew as red as boiling sin, and I knew he *did* begrudge the extra time. He begrudged it a whole lot.

8 Mr. Kowalski pulled the sheet off his model of the junior high school. He cleared his throat again. "As you can see, gentlemen," said Mr. Kowalski, "the design is quite classical, in the best traditions of our national architecture, for a time when our children desperately need to be reminded of our great American traditions."

9 And it was. It looked like the Capitol in Washington, D.C. Wide steps swooped up past a line of pillars and up to the central doors. Above that rose a steep dome, with thin windows cut all around it. On either side of the dome, the building spread graceful wings—all with thin windows again—and behind, the long gymnasium formed the tail, whose rows of bright windows faced south and north to let in as much light as any gymnasium could ever have.

10 "But we live in 1978, gentlemen," Mr. Kowalski said. "Just as our children need to be reminded of our great traditions, so, too, do they need to enjoy the advantages of contemporary technology. I think you'll find the new interior design both modern and innovative, a perfect blend of where we have been and where we are going as a nation." He handed out copies of the plans for the new design to all the school board members, keeping his back to my father and me the whole time. Then he took us through the new interior. Slowly.

11 No pillars, no straight walls. The roof a series of glass plates above the science and art room. The central dome three stories high over the main lobby and clusters of classrooms all looking out into the sunlit space. All as modern as could be. . . .

12 The school board was astounded. Three of them applauded—not Mr. Bradbrook, since God doesn't applaud.

13 My father turned and looked at me again. His face was very red, and I could tell he was fighting for some kind of control. "Holling, there's something you should have told me, isn't there?" he whispered slowly. . . .

14 He used the kind of voice that, in my family, means that a voice a whole lot louder is about to come along in a minute or two, so you'd better start preparing.

15 But let me tell you, I didn't really care all that much about what he would say or how loudly he would say it. I really didn't.

16 Because suddenly I knew something a whole lot worse.

17 Romeo was a genius compared to me.

18 I hadn't seen at all what Meryl Lee was doing on Valentine's Day, while we were sipping sodas at the lunch counter at Woolworth's. I hadn't realized how easily she had gotten what she wanted from me: my father's design for the new junior high.

GO ON

15

What role do paragraphs 1 through 3 **mainly** play in the story?

- A** They clarify the emotions that the two architects are feeling.
- B** They foreshadow the surprise at the ending.
- C** They set the scene and explain the process for picking a new design.
- D** They set a humorous tone by describing the two architects sitting in school desks.

16

In paragraph 6, “markedly” means doing something in

- A** an obvious way
- B** a careful way
- C** a respectful way
- D** an enthusiastic way

17

How does the word choice in paragraphs 9 and 11 affect the story?

- A** It describes how similar the design is to the Capitol building.
- B** It shows why the design is practical for a school.
- C** It conveys how impressive Mr. Kowalski’s design is.
- D** It explains what classical architecture looks like.

GO ON

18

How do paragraphs 4 and 5 connect to what the reader learns in paragraph 18?

- A** They reveal that Mr. Kowalski thinks Holling’s father is a better architect than he is.
- B** They support the idea that Mr. Kowalski is guilty of stealing Mr. Hoodhood’s plans.
- C** They show that Mr. Kowalski hopes Holling likes his plan for the school.
- D** They provide information about how Mr. Kowalski’s and Mr. Hoodhood’s designs are different.

19

What do paragraphs 15 through 18 reveal about Holling?

- A** He disobeys his father easily.
- B** He did not know he was being deceived.
- C** He is unconcerned with the opinions of others.
- D** He is a dishonest person.

20

How does the author develop Holling’s point of view in the story?

- A** by explaining how his father sees the competition
- B** by describing Mr. Kowalski’s plans for the school building
- C** by describing his observations until he realizes what has happened
- D** by explaining the architectural review process

GO ON

21

Which detail about Mr. Kowalski and Mr. Hoodhood would be **most** important to include in a summary of the story?

- A** They have model buildings under sheets on the table.
- B** They are competing to design a new school.
- C** They must meet with the school board at a school.
- D** They have to wait to hear who has been chosen.

GO ON

Directions

Read this article. Then answer questions 29 through 35.

Antarctica's Hidden Wetland: From Ice to E.T.

by Mary Reina

- 1 A huge lake hides miles below the ice sheet that covers most of Antarctica. That's big news for anyone interested in Earth. But scientists who look beyond our planet are excited too. Astronomers see signs of thick sheets of ice covering large bodies of liquid water in other places in our solar system.
- 2 This unseen world on our own planet could help scientists search for life beyond Earth. This possibility makes Antarctica one of the most valuable environments on Earth. At least, that's how scientists view it now.

Unlikely in the Extreme

- 3 For a long time, most scientists didn't think liquid water could exist under Antarctica's ice cover. Water freezes at 32°F/0°C. A research station called Vostok is located on top of a thick Antarctic ice sheet. Scientists there once recorded the surface temperature as -128.6°F/-89°C.
- 4 In the 1950s, Andrei Kapitsa, a Russian scientist working at Vostok, noticed something strange. A formation of very flat ice stretched over the research area. He believed it was a clue suggesting a body of liquid water existed below the ice.
- 5 Then, in the 1970s, planes equipped with more advanced equipment offered new information. As part of a mapping project, pilots used ground-penetrating radar over the Vostok station. The data suggested the planes were flying over water. Even then, scientists did not fully realize that an amazing liquid world was hidden beneath the ice. Finally, in 1996, satellite technology revealed the shape of a huge subglacial lake.
- 6 Lake Vostok is about 140 miles (225 kilometers) long. It is about 30 miles (50 kilometers) wide and the water in the lake reaches as much as 2,625 feet (800 meters) deep. Such an immense size makes this lake one of the largest in the world. What had seemed impossible turned out to be true.

GO ON

Signs of Life?

- 7 In addition to Lake Vostok, scientists found a huge system of rivers and almost 400 lakes hidden below the Antarctic ice. This could be the largest wetland in the world, as much as one and a half times the size of the United States.
- 8 While some scientists mapped out these hidden lakes on Earth, others were discovering ice-covered environments elsewhere in the solar system. During the 1990s, the *Galileo* spacecraft flew by the planet Jupiter and its moons. It sent back photographs suggesting that an ocean exists below the surface of the ice-covered moon called Europa.
- 9 As time went on, more research provided new possibilities. Other moons of Jupiter and Saturn seemed to be worlds where thick, icy shells surround large bodies of liquid water.
- 10 Could life exist in such an extreme environment? It certainly seems unlikely. As with the discovery of Lake Vostok, the clues for scientists seeking life pointed in “unlikely” directions. Most life on Earth depends on sunlight. How could sunlight penetrate an ice cover thousands of feet deep? Living things also depend on nutrients to grow. Where would these come from? Scientists wondered how nutrients could enter a system that has been cut off from the world above for millions of years. What’s more, they knew that any kind of life in this extreme environment would have to survive tons and tons of pressure from the ice above.
- 11 Yet, in the deep ocean, some life forms exist without sunlight. Their nutrients come from the chemicals that rise through the ocean floor from deep inside the Earth. These creatures have developed qualities that allow them to thrive under the weight of tons of water.
- 12 Could living things with similar abilities exist in Antarctica’s subglacial wetland? If they do, life might also be possible in the icy moons of the outer solar system.

Looking for Proof

- 13 First, scientists needed to obtain and test water samples from Antarctica’s hidden world. It was easier said than done. Antarctica’s extreme cold and short summer season permits only a few months of research each year. Even then, drilling into the ice posed another big problem.

GO ON

- 14 Drilling technology uses chemicals like kerosene and Freon to help melt the ice, make a borehole, and keep it open. If the drill penetrated the lake, the chemicals could contaminate the water. This process could also introduce microbes from the surface into water that had been isolated from the rest of the world for millions of years.
- 15 Scientists had been drilling into the ice above Lake Vostok long before its discovery. The ice cores they obtained helped them study a record of Antarctica's climate going back hundreds of thousands of years. Ice just above the lake showed signs of microscopic life. It was a clue but it was not proof.
- 16 A research team penetrated Lake Vostok in 2012. They used chemicals to melt the ice and to keep the borehole open. However, they believed they did not contaminate the lake because water rushed into the borehole and froze. The team removed the ice core to study it. However, many other scientists questioned this method.
- 17 In 2013, Lake Whillans, located in a different area of Antarctica, became the first subglacial lake where clean technology helped scientists obtain a water sample. Hot water and ultraviolet light helped sterilize the drills and equipment. Scientists wore sterile clothing so that they did not contaminate any water samples.
- 18 They found almost 4,000 types of microbes not only surviving but also thriving in Lake Whillans. Some seem to feed on the chemicals found in solid matter, called sediment, at the bottom of the lake. Others use the dead bodies of other microbes as food.
- 19 So far, scientists have found only single-celled microbes living in the few places where they have tested the subglacial water. More research and testing may help them discover if larger life forms survive in this extreme environment.

29

How does paragraph 3 relate to the other paragraphs in the section “Unlikely in the Extreme”?

- A** Paragraph 3 introduces a problem, and the other paragraphs explain the solution to the problem.
- B** Paragraph 3 explains an idea, and the other paragraphs describe how the idea was disproved.
- C** Paragraph 3 presents an argument, and the other paragraphs give evidence to support the argument.
- D** Paragraph 3 sets up a comparison, and the other paragraphs give details about the comparison.

30

What role does paragraph 8 play in the organization of the article?

- A** It shows techniques that scientists use to study remote regions.
- B** It explains how the environment on Jupiter might support life.
- C** It describes the activities of scientists interested in extreme environments.
- D** It introduces the connection between activities on Earth and research in outer space.

31

How does paragraph 10 develop a central idea in the article?

- A** It explains how life in an extreme environment could be possible.
- B** It describes scientific research on the possibility of life in an extreme environment.
- C** It provides clues to the possible existence of life in an extreme environment.
- D** It presents questions to be answered about the possibility of life in an extreme environment.

GO ON

32

How did scientists address the concern described in paragraph 14?

- A** They removed an ice core from the lake to study it.
- B** They applied chemicals to melt ice and keep the borehole open.
- C** They obtained a water sample with clean technology.
- D** They found sediment at the bottom of the lake.

33

What is the meaning of the word “contaminate” as used in paragraphs 14 and 16?

- A** color
- B** replace
- C** freeze
- D** pollute

34

According to the information in this article, which sentence describes how life was discovered beneath Antarctica?

- A** Scientists found proof of water beneath Antarctic ice, then they drilled to get samples of the water to look for life.
- B** Scientists saw signs of ice that may cover water on other planets, so they drilled for water beneath Antarctic ice.
- C** Scientists knew that there were life forms in the deep parts of the ocean, so they concluded that there was life in the water beneath Antarctic ice.
- D** Scientists found microbes on the surface of Antarctic ice, then they drilled into the ice to look for microbes beneath the surface.

GO ON

35

Which sentence **best** shows the author's point of view on the topic of the article?

- A** The amount of water below the ice in Antarctica is surprising.
- B** Astronomers are excited about signs of ice and water on other planets.
- C** Antarctica is one of the most important scientific environments on Earth.
- D** The formation of very flat ice at the Vostok station is an important clue.

STOP

**Grade 7
2019
English Language Arts Test
Session 1
April 2–4, 2019**

Name: _____



New York State Testing Program

**2019
English Language Arts Test
Session 2**

Grade 7

April 2–4, 2019

RELEASED QUESTIONS

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Session 2



TIPS FOR TAKING THE TEST

Here are some suggestions to help you do your best:

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

D*irections*

Read this poem. Then answer questions 36 through 38.

At Dusk

by Natasha Trethewey

- At first I think she is calling a child,
my neighbor, leaning through her doorway
at dusk, street lamps just starting to hum
the backdrop of evening. Then I hear
5 the high-pitched wheedling we send out
 to animals who know only sound, not
 the meanings of our words—*here here*—
 nor how they sometimes fall short.
In another yard, beyond my neighbor's
10 sight, the cat lifts her ears, turns first
 toward the voice, then back
 to the constellation of fireflies flickering
 near her head. It's as if she can't decide
 whether to leap over the low hedge,
15 the neat row of flowers, and bound
 onto the porch, into the steady circle
 of light, or stay where she is: luminous¹
 possibility—all that would keep her
 away from home—flitting before her.
20 I listen as my neighbor's voice trails off.
She's given up calling for now, left me
to imagine her inside the house waiting,
perhaps in a chair in front of the TV,
or walking around, doing small tasks;

GO ON

25 left me to wonder that I too might lift
my voice, sure of someone out there,
send it over the lines stitching here
to there, certain the sounds I make
are enough to call someone home.

¹**luminous:** filled with light

GO ON

36

How do the poet’s word choices in lines 1 through 8 of “At Dusk” establish the mood of the poem? Use **two** details from the poem to support your response.

GO ON

37

In “At Dusk,” how does the shift that begins in line 21 affect the meaning of the poem? Use **two** details from the poem to support your response.

GO ON

38

In “At Dusk,” what do the speaker’s thoughts reveal about her ideas concerning home? Use **two** details from the poem to support your response.

GO ON

Directions

Read this excerpt. Then answer questions 39 and 40.

Excerpt from *Marine Mammals in Captivity*

by The Humane Society of the United States

- 1 The public display industry captures many species of marine mammals from the wild, especially whales and dolphins. The Humane Society of the United States believes that these animals should not be taken from the wild simply to entertain and amuse people, for a number of reasons.

Life in the wild

- 2 The very nature of these animals makes them uniquely unsuited to confinement.¹ In the wild, whales and dolphins live in large groups (called pods), often in tight family units. Family bonds often last many years. In some species, they last for a lifetime.
- 3 Whales and dolphins travel long distances each day, sometimes swimming in a straight line for a hundred miles, other times remaining in a certain area for hours or days, moving several miles along a coastline and then turning to retrace their path. These marine mammals can dive up to several hundred meters and stay underwater for up to half an hour. They spend only 10 to 20% of their time at the surface.
- 4 The sea is to whales and dolphins much as the air is to birds—a three-dimensional environment, where they can move up and down and side to side. But whales and dolphins don't stop to perch. They never come to shore, as do seals and sea lions. Whales and dolphins are always swimming, even when they "sleep." They are "voluntary breathers," conscious of every breath they take. They are always aware, and always moving. Understanding this, it is difficult to imagine the tragedy of life in no more than a tiny swimming pool.

Life in captivity

- 5 Life for captive whales and dolphins is nothing like a life in the sea. It is almost impossible to maintain a family group in captivity. Tanks only allow a few strokes in any direction before coming to a wall. Because tanks are shallow, the natural tendencies

GO ON

of whales and dolphins are reversed—they spend more than half their time at the tank's surface.

- 6 This unnatural situation can cause skin problems. In addition, in captive killer whales (orcas), it is the probable cause of dorsal fin collapse, as without the support of water, gravity pulls these tall appendages over as the whale matures. Collapsed fins are experienced by all captive male orcas and many captive female orcas, who were either captured as juveniles or who were born in captivity. However, they are observed in only about 1% of orcas in the wild.
- 7 In a tank, the environment is monotonous and limited in scope. Sonar clicks, the method by which individuals define their surroundings, have limited utility in such an environment. These animals, who are perpetually aware, have nothing like the varied stimulation of their natural environment. In perpetual motion, they are forced into literally endless circles. Life for these animals is a mere shadow of what it was in the wild.

¹**confinement:** the state of being closed in or not free

GO ON

39

How does the section “Life in the wild” contribute to the author’s argument in “Excerpt from *Marine Mammals in Captivity*”? Use **two** details from the excerpt to support your response.

GO ON

40

Read this sentence from paragraph 7 of “Excerpt from *Marine Mammals in Captivity*. ”

Life for these animals is a mere shadow of what it was in the wild.

What does the author mean by this sentence? Use **two** details from the excerpt to support your response.

GO ON

Directions

Read this excerpt. Then answer questions 41 through 43.

Dr. Jane Goodall is famous for her work with animals in the wild and her concern for animal rights. The author of this article, Jack Hanna, is the retired director of the Columbus Zoo.

Excerpt from *What Zoo Critics Don't Understand*

by Jack Hanna

- 1 Dr. Jane Goodall recently made two statements critical of zoos and aquariums. She said two elephants in a zoo in Seattle should be released to a sanctuary¹ and that SeaWorld should be shut down. After the Woodland Park Zoo in Seattle invited her to learn more about the zoo's decisions regarding elephants, she took them up on their invitation. I admire Dr. Goodall for her willingness to learn more and re-evaluate her initial comments. I hope Dr. Goodall will also engage in a conversation with SeaWorld about her concerns. . . .
- 2 Critics say the only place animals belong is in the wild, but those boundaries are shrinking each day. Having traveled the world, the only places I consider truly "wild" are Antarctica, parts of the Amazon and some places in Africa. Even in Africa, the "wild" places tend to be national parks with guarded boundaries. Animals face many challenges, including habitat loss, poaching,² severe weather, and war. The "wild" is not necessarily the idyllic place people imagine. Poaching has decimated the northern white rhino population—the last known male has his own personal 24-hour security to ensure he isn't poached for his horn. . . .
- 3 I can tell you firsthand that the animals in SeaWorld's parks receive world-class care. Their zoological team shares my commitment to protecting and preserving species; educating young people about the risks that animals face in the natural world; and inspiring the next generation of conservationists, marine biologists, scientists, and animal enthusiasts. The animal care teams at SeaWorld understand the value of studying animals in zoological settings in order to save future generations.
- 4 Furthermore, this spring I witnessed SeaWorld's rescue teams in full swing. More than 25,000 animals owe their lives to SeaWorld animal rescue teams. Just this year, they have saved more than 500 sea lions on the West Coast. The SeaWorld team has

GO ON

worked around the clock to rehabilitate these animals, all with the goal of returning them to the wild. The team at SeaWorld San Diego even built two new pools to accommodate them, and closed its Sea Lion and Otter Show so that its staff could dedicate more time to nursing the pups back to health.

¹**sanctuary:** a protected place for animals

²**poaching:** to hunt or take animals illegally

GO ON

41

In “Excerpt from *What Zoo Critics Don’t Understand*,” how does Jack Hanna distinguish his position about animals in captivity from Dr. Jane Goodall’s position about animals in captivity? Use **two** details from the excerpt to support your response.

GO ON

42

What is a central idea in “Excerpt from *What Zoo Critics Don’t Understand*”? Use **two** details from the excerpt to support your response.

GO ON

**DO NOT WRITE
THIS PAGE PURPOSELY
LEFT BLANK**

GO ON

Planning Page

You may PLAN your writing for question 43 here if you wish, but do NOT write your final answer on this page. Writing on this Planning Page will NOT count toward your final score. Write your final answer on Pages 17 and 18.



GO ON

43

In “Excerpt from *Marine Mammals in Captivity*” and “Excerpt from *What Zoo Critics Don’t Understand*,” the authors present arguments about whether or not animals should be kept in captivity. What claims does each author make? What evidence do the authors use to support their claims? Which author’s argument is more convincing? Use details from **both** excerpts to support your response.

In your response, be sure to

- identify the claims that each author makes
 - identify the evidence that the authors use to support their claims
 - explain which author's argument is more convincing
 - use details from **both** excerpts to support your response

GO ON

STOP

**Grade 7
2019
English Language Arts Test
Session 2
April 2–4, 2019**

THE STATE EDUCATION DEPARTMENT
THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY, NY 12234
2019 English Language Arts Tests Map to the Standards
Grade 7 Released Questions on EngageNY

Question	Type	Key	Points	Standard	Subscore	Multiple Choice Questions:	Constructed Response Questions:	
						Percentage of Students Who Answered Correctly (P-Value)	Average Points Earned	P-Value (Average Points Earned ÷ Total Possible Points)
Session 1								
8	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.7.2	Reading	0.81		
9	Multiple Choice	C	1	CCSS.ELA-Literacy.L.7.4	Reading	0.67		
10	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.7.5	Reading	0.81		
11	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.7.3	Reading	0.83		
12	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.7.4	Reading	0.74		
13	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.7.3	Reading	0.77		
14	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.7.6	Reading	0.79		
15	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.7.5	Reading	0.59		
16	Multiple Choice	A	1	CCSS.ELA-Literacy.RL.7.4	Reading	0.48		
17	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.7.4	Reading	0.38		
18	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.7.3	Reading	0.53		
19	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.7.3	Reading	0.57		
20	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.7.6	Reading	0.64		
21	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.7.2	Reading	0.79		
29	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.7.5	Reading	0.34		
30	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.7.5	Reading	0.48		
31	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.7.2	Reading	0.42		
32	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.7.3	Reading	0.23		
33	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.7.4	Reading	0.77		
34	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.7.3	Reading	0.48		
35	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.7.6	Reading	0.51		
Session 2								
36	Constructed Response		2	CCSS.ELA-Literacy.RL.7.4	Writing to Sources		1.52	0.76
37	Constructed Response		2	CCSS.ELA-Literacy.RL.7.5	Writing to Sources		1.43	0.71
38	Constructed Response		2	CCSS.ELA-Literacy.RL.7.6	Writing to Sources		1.22	0.61

39	Constructed Response		2	CCSS.ELA-Literacy.RI.7.5	Writing to Sources		1.56	0.78
40	Constructed Response		2	CCSS.ELA-Literacy.RI.7.4	Writing to Sources		1.49	0.75
41	Constructed Response		2	CCSS.ELA-Literacy.RI.7.6	Writing to Sources		1.33	0.66
42	Constructed Response		2	CCSS.ELA-Literacy.RI.7.2	Writing to Sources		1.42	0.71
43	Constructed Response		4	CCSS.ELA-Literacy.RI.7.8	Writing to Sources		2.43	0.61

*This item map is intended to identify the primary analytic skills necessary to successfully answer each question on the 2019 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.