



New York State  
**EDUCATION DEPARTMENT**  
Knowledge > Skill > Opportunity

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

**Released Questions**

**2022**

New York State administered the English Language Arts Tests in March 2022 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 2022 Exams**

### ***Background***

As in past years, the State Education Department (SED) is releasing large portions of the 2022 NYS Grades 3–8 English Language Arts and Mathematics test materials for review, discussion, and use.

For 2022, included in these released materials are at least 75 percent of the test questions that appeared on the 2022 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.

#### **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 their 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 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 <http://www.nysed.gov/state-assessment/grades-3-8-ela-and-math-test-manuals>.

## 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 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 <http://www.nysed.gov/state-assessment/grades-3-8-ela-and-math-test-manuals>.

## New York State P–12 Learning Standards Alignment

The alignment to the New York State P–12 Learning Standards for English Language Arts is intended to identify the analytic skills necessary to successfully answer each question. 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 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 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.

## 2022 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 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.

### Text Complexity Metrics for 2022 Grade 7 Passages

Passage Title	Word Count	Lexile	Flesch-Kincaid	ATOS	Qualitative Review
Excerpt from <i>The Last Wild Place</i>	920	1030	6.4	6.4	Appropriate
"Susan Butcher" from <i>Ladies First</i>	877	1070	9	7.6	Appropriate
Uncommon Instruments	843	1130	9.3	9.3	Appropriate
Unearthing the <i>Arabia</i>	902	920	7.5	7.6	Appropriate
"Persistent" from <i>Words with Wings</i>	209	N/A	N/A	N/A	Appropriate
Excerpt from <i>The Strictest School in the World</i>	540	920	6.1	6.6	Appropriate

### New York State 2022 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	Degrees of					
	ATOS	Reading Power	Flesch-Kincaid	The Lexile Framework	Reading Maturity	SourceRater
2 <sup>nd</sup> –3 <sup>rd</sup>	2.75 – 5.14	42 – 54	1.98 – 5.34	420 – 820	3.53 – 6.13	0.05 – 2.48
4 <sup>th</sup> –5 <sup>th</sup>	4.97 – 7.03	52 – 60	4.51 – 7.73	740 – 1010	5.42 – 7.92	0.84 – 5.75
6 <sup>th</sup> –8 <sup>th</sup>	7.00 – 9.98	57 – 67	6.51 – 10.34	925 – 1185	7.04 – 9.57	4.11 – 10.66
9 <sup>th</sup> –10 <sup>th</sup>	9.67 – 12.01	62 – 72	8.32 – 12.12	1050 – 1335	8.41 – 10.81	9.02 – 13.93
11 <sup>th</sup> –12 <sup>th</sup>	11.20 – 14.10	67 – 74	10.34 – 14.20	1185 – 1385	9.57 – 12.00	12.30 – 14.50

Source: Student Achievement Partners

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



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

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**2022**

**English Language Arts Test  
Session 1**

**Grade 7**

**March 29–31, 2022**

**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 story. Then answer questions 1 through 7.

## Excerpt from *The Last Wild Place*

by Rosa Jordan

- 1 During those first two weeks after Luther stopped being his friend, Chip dreaded going to school. The only hour of his day that was bearable was science class. Chip used to think of science as a bunch of boring words in a textbook, but Mr. O’Dell had changed all that. And kind of by accident, Chip had become one of Mr. O’Dell’s favorite students.
- 2 It started when Mr. O’Dell announced how students could get a good grade in his class—not by memorizing a lot of facts but by *thinking*. The students stared at him, either wondering what he was talking about or else marveling at the fringe of reddish brown hair surrounding his shiny bald head. . . .
- 3 Mr. O’Dell had answered by asking another question. “What common substance can take the form of a liquid, a solid, or a gas?”
- 4 Nobody answered. The class just sat there, waiting for Mr. O’Dell to explain what that had to do with anything. Then Chip got it. Mr. O’Dell meant that he was likely to throw out questions about things that weren’t in the book and expect students to figure out the answers for themselves. To Chip the question seemed more like a riddle.
- 5 The first liquid Chip thought of was water, and then he thought of ice. Ice is a solid. And when water gets super hot, it turns to steam. He wasn’t sure if steam was a gas or not, but when nobody else spoke, Chip blurted out, “Water?”
- 6 After that Chip could tell that Mr. O’Dell liked him. Chip liked him too—at least most of the time. In English, social studies, and math, Mr. O’Dell was just an average teacher. But the minute the lesson turned to science, Mr. O’Dell practically exploded with energy and enthusiasm.
- 7 The best part about science class was the field trips. The principal usually allowed outdoor field trips only once or twice a semester, but Mr. O’Dell had special permission to take his class once a month to a big vacant lot down the street to study biology “in the field.” Kate had told Chip that Mr. O’Dell had once taught in college and had

**GO ON**

written a book on field biology. She figured that was the reason he got special privileges.

- 8 Chip quickly discovered that what Mr. O’Dell called field biology was what he had been doing all his life: paying attention to other living things. Chip had favorites—ducks and turtles, for example, and lightning bugs. But Mr. O’Dell seemed to be interested in every living creature. Once when a student pointed out an anthill, Mr. O’Dell put his nose down so close to watch that Chip expected an ant to climb right onto it and march up through the freckles to stare back at him through his gold-rimmed glasses. Another time, Mr. O’Dell had the whole class sit cross-legged in a circle to watch a chameleon change from brown to bright green. While they waited still and quiet, they got to see it let down a flap of bright red skin under its chin to attract insects. Anyone who wasn’t paying close attention missed the important moment when the lizard flicked out its long tongue and whisked a fly back into its mouth.
- 9 Mr. O’Dell had the students take detailed notes on each animal or insect they were observing. He also encouraged them to make sketches of what they saw. The trips with Mr. O’Dell had taught Chip a different way of looking at things.
- 10 Out where Chip lived there wasn’t a lot of wildlife in the plowed fields, which were heavily pesticided. But quite a few interesting creatures still lived in the drainage ditches and the high grass along the banks. When Luther first came to live with his grandparents, Chip had showed him where to find the birds’ nests built so low to the ground that you could look right in and watch the eggs hatch. He’d also taught Luther—a boy raised in New York City who knew nothing about Florida wildlife—how to tell the difference between slow land turtles and snapping turtles. For one thing, if you didn’t catch a snapping turtle just right, it could give you a bite that really hurt. . . .
- 11 Mr. O’Dell never talked about an animal’s feelings, but about its purpose, and why it ought to be right where it was, doing whatever it was doing. Like the day after Luther got mad at Chip, when Chip brought a blue skink<sup>1</sup> to class. Mr. O’Dell was as excited as if it was a baby dinosaur. In about five minutes he had everybody in the class involved in trying to find out more about skinks. But when the class ended, he’d called Chip up to his desk and said, “Now, you’ll take this skink back and put it right where you found it, won’t you?” . . .
- 12 Mr. O’Dell looked at the skink, then at Chip. “If somebody put you in a car and drove you far away and dumped you out, would that be okay with you?”
- 13 “Probably not,” Chip admitted. “I’d want to go home.”

- 14 “Most critters do,” Mr. O’Dell pointed out. “Things do happen that displace us from our homes. Humans are pretty good at adapting to new locations, but even for them it’s stressful. And some creatures can’t manage it at all. If you take them out of their natural environment, they just die.” . . .
- 15 Chip took the skink back to the drainage ditch where he’d found it and let it go.

<sup>1</sup>**skink:** a type of lizard

**GO ON**

1 How does Chip change as a result of the way Mr. O’Dell teaches?

- A He improves his memory.
- B He becomes confused.
- C He develops enthusiasm.
- D He loses confidence.

2 Read this sentence from paragraph 8.

**Once when a student pointed out an anthill, Mr. O’Dell put his nose down so close to watch that Chip expected an ant to climb right onto it and march up through the freckles to stare back at him through his gold-rimmed glasses.**

What tone does this sentence add to the story?

- A a curious tone
- B a humorous tone
- C an anxious tone
- D an observant tone

3 How do the details about Mr. O’Dell in paragraph 11 support a central idea of the story?

- A They show his fascination with blue skinks.
- B They show his appreciation for living animals.
- C They show his excitement about baby dinosaurs.
- D They show his passion for reading animals’ feelings.

4

Which word is a synonym for “displace” as it is used in paragraph 14?

- A guard
- B return
- C change
- D remove

5

In the story, how does the author develop Chip’s point of view of Mr. O’Dell?

- A by mentioning that Chip is one of Mr. O’Dell’s favorite students
- B by showing Chip answering a tough question that Mr. O’Dell asks
- C by explaining why Mr. O’Dell has special field trip privileges
- D by describing events that make an impression on Chip

6

How do Chip’s explorations in the outdoors influence him?

- A They lead to his initial interest in a variety of local animals.
- B They make it difficult for him to understand Luther’s point of view.
- C They prompt him to discover wildlife in plowed fields.
- D They enable him to show Luther how to handle a skink.

**GO ON**

7

Which detail would be **most** important to include in a summary of “Excerpt from *The Last Wild Place*”?

- A Mr. O’Dell treats students differently based on their interests.
- B Mr. O’Dell teaches science better than he teaches other subjects.
- C Mr. O’Dell values the purpose and habitat of every animal.
- D Mr. O’Dell previously taught in college and wrote a book.

**Directions**  
Read this article. Then answer questions 8 through 14.

## “Susan Butcher” from *Ladies First: 40 Daring American Women Who Were Second to None*

by Elizabeth Cody Kimmel

- 1 The Iditarod is one of the toughest races in the world, and it takes place over some of the most challenging landscape on the planet. It is a race by dogsled that follows a route over a thousand miles long through the wilderness of Alaska. No woman has triumphed more consistently over this relentless challenge than Susan Butcher.
- 2 Born in Massachusetts in 1954, Butcher was drawn as a child to the wilderness and to the animals that filled it. Her parents were interested in boats and sailing, but Butcher seems to have been born with a passion for the outdoors not shared with family members. When she was eight, she wrote a two-sentence essay that read: “I hate the city. I love the country.”
- 3 Two pet Siberian huskies kindled her interest in dogsled racing. Butcher had always known she would spend her life working in some way with animals. When she decided to move to Colorado at age 17 to become a professional dog musher, or driver, her parents were less than pleased. They would have preferred their daughter go to college. But Butcher had always been a child who knew what she wanted to do, and did it. She moved with her two huskies to Colorado in 1972. In her spare time she studied veterinary medicine at a nearby university, focusing on the care of dogs. In 1973, she heard about the first Iditarod Trail Sled Dog Race being organized in Alaska. Everything about Alaska, especially the pioneer-style living its wilderness offered, appealed to Butcher. In 1975, she found work at the University of Alaska and moved to Fairbanks. At the same time, she began to put together a team of dogs to enter in the Iditarod.

**GO ON**

- 4 Training for the Iditarod encompasses a wide scope of activities. To begin with, both the musher of the dogsled and the entire team of dogs must be in top physical condition. Both Susan and her dogs trained up to 16 hours a day, seven days a week. They had to develop the physical stamina they would need to endure over two weeks of peak performance under challenging and sometimes dangerous conditions. Training to work with each other is also a crucial part of preparation for the Iditarod.
- 5 The musher must have faith in each and every dog on her team, and most important, she must have a lead dog whom she can trust with her life. A lead dog must be able to assert himself over the other dogs and make snap judgments on the trail if an obstacle suddenly looms into view. And a lead dog must be able to make decisions even if they go against what the musher is commanding. One of Butcher's lead dogs refused to turn left on a river path early on in the training. It was only after the dog pulled Butcher and the team in the opposite direction that the reason became clear. The portion of trail to the left was a flimsy snow bridge that would have collapsed under the weight of the team, sending dogs, sled, and musher into the river. The lead dog's instinct had been absolutely correct. To cultivate and recognize this instinct, Butcher bonded with her dogs and treated them as friends, family, and professional athletes. In her earliest years training for the Iditarod, Butcher explains that living in the wilderness to train, the dogs were not just friends to her, they were her only friends at all.
- 6 By the time Butcher was ready to enter her first Iditarod in 1978, the race was still largely the domain of men. Only three women had previously completed the course. Butcher was not welcomed with open arms, but she chose to ignore the resistance from the male mushers. She finished the race in 19th place, which was an extremely respectable showing for a newcomer, man or woman, and made her the first woman to place in the top 20.
- 7 Butcher ran the Iditarod every year after that, and by 1984 she had placed second in two races. She now felt she was good enough to win the Iditarod outright, but in 1985 her dreams were cut violently short. Early on in the race she and her team came upon a pregnant and hungry moose, which charged the dogs, attacking them with its massive hooves. Two of Butcher's dogs were killed, and many others badly hurt. Butcher chose to withdraw from the race to tend to her dogs' injuries, leaving another woman, Libby Riddles, to become the first woman to win the Iditarod.

8 In 1986, it was Butcher's turn. Though two of her dogs fell through the ice while they were leading the sled over a river, Butcher was able to pull the dogs to safety and continue the race. Sleeping only a few hours each night, she overtook other teams one at a time, until she had taken the lead. Eleven days after starting, Butcher and her team crossed the finish line in first place. She had not only won the race, she had also set a new speed record. Nine years after running her first Iditarod as a "rookie," Susan Butcher had now earned the respect and admiration of almost every other musher, male and female alike.

**GO ON**

8

What is **most likely** the author’s purpose in paragraph 1?

- A to demonstrate Susan Butcher’s significant contribution to women’s sports
- B to introduce the relationship between Susan Butcher and her dogs
- C to explain that more men than women compete in the Iditarod
- D to convey the challenges of the Iditarod race

9

What do the details in paragraph 4 explain about the Iditarod?

- A why more men than women enter the Iditarod
- B why Susan Butcher had to withdraw from the Iditarod
- C how much preparation is needed to compete in the Iditarod
- D how Susan Butcher selected her team of dogs for the Iditarod

10

What is the effect of the author’s use of the word “must” four times in the sentences at the beginning of paragraph 5?

- A It emphasizes that the ideas in these sentences are critical for the race.
- B It demonstrates that the ideas in these sentences reflect what the musher believes.
- C It indicates that the ideas in these sentences are essentially the same.
- D It shows that the ideas in these sentences are the only important traits.

11

Which claim by the author is **most** strongly supported with evidence?

- A “Two pet Siberian huskies kindled her interest in dogsled racing.” (paragraph 3)
- B “The musher must have faith in each and every dog on her team . . .” (paragraph 5)
- C “. . . the race was still largely the domain of men.” (paragraph 6)
- D “In 1986, it was Butcher’s turn.” (paragraph 8)

12

Which quotation **best** portrays Susan Butcher’s relationship with her dogs?

- A “. . . she studied veterinary medicine at a nearby university, focusing on the care of dogs.” (paragraph 3)
- B “. . . both the musher of the dogsled and the entire team of dogs must be in top physical condition.” (paragraph 4)
- C “. . . Butcher bonded with her dogs and treated them as friends, family, and professional athletes.” (paragraph 5)
- D “. . . Butcher was able to pull the dogs to safety and continue the race.” (paragraph 8)

13

Which statement **best** expresses the relationship between paragraph 3 and paragraph 8?

- A Paragraph 3 provides a summary, and paragraph 8 lists details.
- B Paragraph 3 explains a cause, and paragraph 8 reveals effects.
- C Paragraph 3 describes goals, and paragraph 8 presents an outcome.
- D Paragraph 3 identifies problems, and paragraph 8 explains a solution.

**GO ON**

14

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

- A “. . . Butcher was drawn as a child to the wilderness and to the animals that filled it.” (paragraph 2)
- B “Training for the Iditarod encompasses a wide scope of activities.” (paragraph 4)
- C “The portion of trail to the left was a flimsy snow bridge that would have collapsed . . .” (paragraph 5)
- D “She had not only won the race, she had also set a new speed record.” (paragraph 8)

**Directions**  
Read this article. Then answer questions 29 through 35.

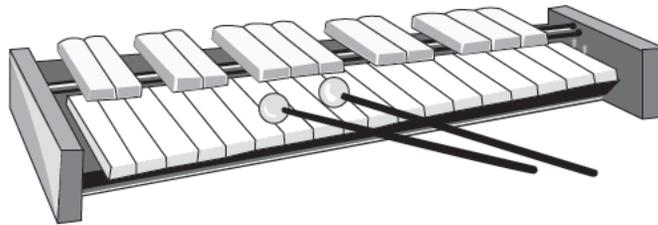
## Uncommon Instruments

*by the Library of Congress*

- 1 If you were in the school band, you might play the trumpet, the violin, or the flute, but how about the marimba, the oud, or the zurna? Although these may sound like ingredients in an exotic recipe, they are actually musical instruments—some of them hundreds of years old. Many of the instruments we know and play today, like the piano, the guitar, and the oboe, evolved from these older instruments. The instruments came to America with people who emigrated from countries all around the world, bringing music, and a little bit of their culture, with them.

### **Percussion Instruments**

- 2 As you can see from the picture, the xylophone is played with a padded mallet (which looks like a hammer). . . .



**XYLOPHONE WITH MALLETS**

- 3 Playing the xylophone well requires great precision to hit just the right bar at the right time, which produces a musical tone. The xylophone is a percussion instrument (one that is played either by striking, shaking or scraping it) that likely originated in Southeast Asia or Oceania. It's one of the central instruments of the music of Africa, possibly being brought to that continent through trade or people migrating from other places. Slaves from Africa brought the xylophone with them when they were taken to Latin America, and from there it eventually made its way to the United States. Today's xylophone has bars arranged in two rows, sort of like the keys of a piano, and rests on a stand. . . .

**GO ON**

- 4 The marimba is another percussion instrument that is played with a rubber mallet. Marimba is the African name for xylophone. It resembles that instrument in shape, but it's bigger and has a wider range of notes. . . . The fact that marimba songs were well liked by Americans shows the increased exposure the public had to foreign styles of music.
- 5 The hammered dulcimer, in its simplest form, is an instrument with 13 strings, played by beating the strings with a small hammer. The name "dulcimer" comes from Latin and means "sweet sound." The hammered dulcimer developed from the cimbalom, an instrument from Hungary with 48 strings that is played with small hammers. The piano of today has evolved from both the cimbalom and the hammered dulcimer. Have you ever seen the inside of a piano? When someone presses a piano key, a lever raises a hammer that then strikes the string producing a musical note. How do you suppose this came about?

### **Stringed Instruments**

- 6 Rock and roll music, as we know it, wouldn't exist without the guitar, but would it have existed without the oud? The oud is an Arabic instrument that, as you can see from the picture, looks a lot like a round guitar. The oud was brought to Spain and eventually turned into the lute. The lute is the instrument that evolved into the guitar. Today the oud is still played in Arab countries. . . .



**Oud**

- 7 Around 1915, Hawaiian performers on vaudeville<sup>1</sup> and in other shows made Hawaiian-style songs very popular. Hawaiian music was played with a Hawaiian guitar, an instrument with a long sounding board and six to eight steel strings. The instrument

is played by touching the strings with a steel bar or some hard object. Although it's not clear who invented the steel guitar style, legend has it that the first person to develop this technique was Hawaiian schoolboy Joseph Kekuku. He discovered the sound while walking along a railroad track strumming his guitar with a metal bolt that he found along the tracks.

- 8 In country and bluegrass music, the band plays stringed instruments like the guitar, banjo, fiddle, stand-up bass, and mandolin, but did you know that years ago, a band might play these same instruments made out of gourds? Gourds are hard-shelled, round-shaped fruits. During the Great Depression, people couldn't afford store-bought instruments so they made their own. . . .

### **Wind Instruments**

- 9 Just like percussion and strings, most wind instruments evolved from much older folk instruments. The misnice is a bagpipe-like instrument made out of the skin of a goat. In Europe, references to the misnice are found as early as the ninth century. The misnice was found in North Africa and in somewhat different forms in Eastern Europe (Serbia, Hungary, Ukraine, and elsewhere). . . .
- 10 The zurna, also known as the surna, is an instrument from Islamic areas including Iran, Mesopotamia, and Syria. The popularity of the zurna quickly spread through areas conquered by the Arabs. The Arabs first used it in military bands, and later used it to greet important persons, mark the beginnings of pilgrimages, and in other important ceremonies. Today the zurna still exists as a folk instrument used mainly in festive village music in Islamic areas, as well as Greece, Cyprus, and Armenia. The modern day version of the zurna is the oboe, which is a staple of any symphony orchestra.
- 11 If you don't have any instruments at all, and you can't make one, you can always whistle. Whistling is a way to use your vocal cords as a musical instrument. Just put your lips together and blow, and you can take that song with you anywhere you go.

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<sup>1</sup>**vaudeville:** a type of live entertainment that was popular in the early 1900s

- 29** What does the word “precision” mean as it is used in paragraph 3?
- A** frequency
  - B** force
  - C** accuracy
  - D** speed

- 30** What idea do paragraphs 7 and 8 share?
- A** Stringed instruments are characterized by natural materials.
  - B** Some instruments are more popular and appealing than others.
  - C** New instruments can be created from everyday materials.
  - D** Even simple instruments can produce beautiful music.

- 31** What does the word “version” mean as it is used in paragraph 10?
- A** a special edition
  - B** a specific performance
  - C** a related form of an earlier object
  - D** an example from a variety of types

- 32 How is paragraph 10 **mainly** structured?
- A by comparing and contrasting ideas
  - B by presenting events in time order
  - C by stating causes and effects
  - D by detailing solutions to problems

- 33 Which quotation **best** conveys a central idea of the article?
- A “Many of the instruments we know and play today, like the piano, the guitar, and the oboe, evolved from these older instruments.” (paragraph 1)
  - B “The fact that marimba songs were well liked by Americans shows the increased exposure the public had to foreign styles of music.” (paragraph 4)
  - C “During the Great Depression, people couldn’t afford store-bought instruments so they made their own.” (paragraph 8)
  - D “Whistling is a way to use your vocal cords as a musical instrument.” (paragraph 11)

- 34 What point of view is the author **most likely** expressing in paragraph 11?
- A Musical instruments should be made available to everyone.
  - B The ability to make music is widespread.
  - C Everyone should involve themselves with music.
  - D Listening to music brings great joy.

35

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

- A Many musical instruments have been made by using simple available materials.
- B Percussion instruments make sounds when struck, shaken, or scraped.
- C Guitars are used by Hawaiian, country, rock, and bluegrass musicians.
- D The zurna was first used in military bands and to greet important persons.

**STOP**

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**Grade 7**  
**2022**  
**English Language Arts Test**  
**Session 1**  
March 29–31, 2022

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



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

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**2022**

**English Language Arts Test  
Session 2**

**Grade 7**

**March 29–31, 2022**

**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.

**Directions**  
Read this article. Then answer questions 36 through 38.

## Unearthing the *Arabia*

by Lynn Rymarz

- 1 The *Arabia*'s paddle wheels churned the muddy waters of the Missouri River as it made its way upriver on September 5, 1856. The white wooden steamboat carried 200 tons of cargo, 130 passengers, and 1 mule.
- 2 Men, women, and children were headed west to new frontier towns along the Missouri River. All of their personal belongings were onboard. Below deck, in the cargo hold, wooden crates and barrels filled with new merchandise waited to be delivered to the towns' settlers.
- 3 As passengers sat down to dinner in the boat's dining room, the *Arabia* rounded the river's bend outside of Kansas City, Missouri. Without warning, the steamboat struck a submerged tree, causing a gaping hole in the oak hull.
- 4 Water gushed in and immediately the boat started sinking. Passengers screamed as water flooded over the deck and the boat keeled to one side. Chairs and stools tumbled into the Missouri River. Children began sliding off the boat as frantic parents rushed to save them. Several men pushed the one lifeboat into the water and rowed scared passengers to shore. People living along the river also helped with the rescue. All the passengers were saved, but the precious cargo and the mule were lost as the *Arabia* sank to the bottom of the Missouri River. There the steamboat remained in the mud for 132 years.

### Searching for Treasure

- 5 In 1985, Dave Hawley heard a story about sunken steamboats buried with treasure. He persuaded his brother Greg, their father Bob, and family friend Jerry Mackey to go treasure hunting. Sunken steamboats loaded with gold, silver, and valuable cargo could make them rich!
- 6 Treasure hunting had been a big part of the Hawleys' family life. Growing up in Missouri, Dave and Greg had dug in gold mines, explored the banks of the Missouri River, and searched for ghost towns.

**GO ON**

7 The four men began by visiting libraries, courthouses, and the National Archives in Washington, D.C. They searched for clues about lost steamboats rich in cargo. Records showed that 289 steamboats had sunk on the Missouri River. They narrowed their hunt to 10.

8 Over time, the Missouri River had changed its course, and many of these sunken steamboats now appeared to be buried beneath dry land. The men knocked on people's doors asking permission to search their fields. After countless miles and three years, their search for nine steamboats left them empty-handed.

9 But one sunken steamboat remained: the *Arabia*.

### **Finding the *Arabia***

10 Maps revealed that the *Arabia* lay buried in a Kansas cornfield on Norman Sortor's property. Sortor had heard stories about the sunken steamboat that had been passed down for generations in his family. Three other treasure-hunting teams had tried to reach it but failed. So when the four men asked Sortor for permission to search on his land, he warned, "You can try to dig the *Arabia*, but you won't reach her. No one else has."

11 The men were not discouraged. They agreed to give the landowner a percentage of any artifacts they found. Then they set out to find the steamboat. After hiking through rows of corn with his magnetometer, a device used to find metal, Dave got a reading. It was the *Arabia*!

12 But they had to wait until the corn was harvested before they could stake out the boat's dimensions. Finally, they began digging. When they hit water, pumps were needed to remove it. Sometimes using heavy equipment, the four men dug through sand and mud—deeper and deeper. Eighteen days later, one of their shovels unearthed part of a paddle wheel.

### **The *Arabia* Emerges**

13 The paddle wheel was just the beginning. Within days, the first artifact appeared: a worn rubber shoe with "Goodyears Rubber Co., 1849" stamped on the bottom. The men kept digging and more personal belongings emerged from the muddy ruins: clothes, books, toys, and tools. They discovered wooden crates and barrels full of beaver hats; dishware and hardware; brightly colored fabric; fancy buttons; and bottles of spices, medicines, and sweet pickles—which were still good enough to eat. They even found the skeleton of the mule, still bridled and saddled.

- 14 Each discovery revealed more about the men, women, and children who headed west. “Excavating the *Arabia* was like shaking hands with the pioneers,” Greg wrote in his book. Although their adventure had not led them to gold and silver, it had led them to treasures beyond their “wildest dreams.”
- 15 They had unearthed 200 tons of artifacts, discovering more than 100,000 items—the country’s biggest collection of pre-Civil War artifacts ever found. And because the cargo had existed in an oxygen-free environment, the washed-off items looked new. But they needed preserving, which would require more money than these adventurers had.

### **The Real Treasure**

- 16 The men faced the decision of what to do with the *Arabia*’s precious cargo. If they sold the priceless artifacts, they would be rich. But they knew they couldn’t sell them. As Greg later said, “The most priceless thing discovered aboard the *Arabia* was not the cargo, but the story it told.”
- 17 The men decided to create the Arabia Steamboat Museum in Kansas City, Missouri, and showcase the lost treasures. Norman Sortor also chose to have his share of the artifacts remain with the others in the museum. He kept just a few for his family. The *Arabia*’s story, once buried in the mud for 132 years, is now open to the public for all to enjoy.







***D***irections  
Read this poem. Then answer questions 39 and 40.

## “Persistent” from *Words with Wings*

by Nikki Grimes

Teacher keeps an eye on me  
all week.  
I give him no reason  
to call me aside,  
5 but he does.  
“Talk to me, Gabby,” he says.  
“Tell me what’s wrong.  
I can see you’re not happy.”  
I’d argue but my sigh  
10 gives me away.  
“I miss daydreaming.”  
“Then daydream!” says Mr. Spicer,  
confusing me.  
“But you’re always telling me  
15 to stop daydreaming!  
You and my mom.”  
Teacher taps his top lip  
like a door the right words  
are hiding behind.  
20 “Dreams are great things, Gabby,”  
he finally says.  
“The best thinkers,  
writers, inventors in the world  
allow their thoughts

**GO ON**

25 to carry them away,  
now and then.  
Take the Wright brothers.  
We wouldn't have airplanes  
if they hadn't dreamed of them, first.

30 Still, sometimes you have to  
slide your daydreams  
in a drawer  
and let them wait until later,  
like after I'm done

35 teaching a lesson  
you need to learn.  
Got it?"  
I nod, wondering if  
the Wright brothers

40 knew anything about  
bringing daydreams in  
for a landing.





**D***irections* Read this story. Then answer questions 41 through 43.

*This story is set in the late 1800s.*

**Excerpt from *The Strictest School in the World: Being the Tale of a Clever Girl, a Rubber Boy and a Collection of Flying Machines, Mostly Broken***

*by Howard Whitehouse*

- 1 Everyone dreams about flying. Soaring above the clouds, banking your wings<sup>1</sup> to make graceful curves through the air, swooping like a hawk from great heights. Jumping off the toolshed roof. Spending a week with a bandage round your head. Being told how lucky you were not to break your neck.
- 2 Everyone dreams about flying. Emmaline did.
- 3 Emmaline Cayley was a pioneering scientist. She had declared this when she turned eleven. She was a leader in the field of aeronautics,<sup>2</sup> as she would tell anyone who would listen; at least, she would be one day. The girls she knew said that Emmaline was mad and that she probably still believed in fairies. Emmaline didn't care what other girls thought. She didn't care about dolls or new dresses or tea parties; she cared about aeronautics. She was an aviatrix.<sup>3</sup> By her thirteenth birthday, Emmaline had decided that she was going to invent a flying machine. That was more than a year ago in Calcutta, India, where she had been brought up.
- 4 Now she was in England, waiting to go to boarding school.
- 5 Emmaline sat on a fallen tree, looking out over a valley. It was smooth grassland with no rocks, no trees or tangly bushes and no patches of bog to get sucked into. Emmaline considered it a perfect place for an experiment with flight. What she actually thought was, "This would be a fine place to try out a flying machine—if I had one—and could get somebody (but not me) to sit in it and see what happened when it left the ground."

**GO ON**

- 6 The truth is that Emmaline was afraid of flying. She didn't admit this to herself, however. She told herself that if she were to plummet<sup>4</sup> to her doom, then all her experimental knowledge as a pioneer in aeronautics would die with her. Emmaline thought this would be a tragedy indeed. . . .
- 7 Emmaline's great-great-uncle, Sir George Cayley, had tried inventing flying machines long ago. As a boy he'd made model gliders, studied birds' wings and conducted strange experiments with wind tunnels. But he hadn't built an actual, full-sized flying machine until 1849, when he was much older. He had ordered a boy to sit in the machine. Sir George was seventy-six at the time, so nobody felt he was letting anyone down by not flying it himself (when you are ancient, you can get away with a lot). The contraption worked as Sir George had hoped, sailing through the air a hundred yards or thereabouts, and nobody was injured.
- 8 A few years later, Cayley tried again with a bigger, better craft. This time, Sir George "volunteered" his coachman, a light skinny man (just the type he needed) to fly the glider. A team of big, brawny farmhands from Cayley's estate hauled it up a hill above a valley known as Brompton Dale. The machine was a marvel. The lads pushed, and it rose in the air, soared two hundred yards and landed in a meadow with a splintering sickening crash. The coachman, John Appleby, tottered from the wreckage, limped back up the hill and resigned on the spot. . . .
- 9 Emmaline knew there was a simple moral to the story. Get somebody else to sit in the pilot's seat.

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<sup>1</sup>**banking your wings:** turning by positioning one wing of the plane higher than the other

<sup>2</sup>**aeronautics:** the science of air travel

<sup>3</sup>**aviatrix:** female airplane pilot

<sup>4</sup>**plummet:** fall fast





*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.







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**Grade 7**  
**2022**  
**English Language Arts Test**  
**Session 2**  
March 29–31, 2022

**THE STATE EDUCATION DEPARTMENT**  
**THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY, NY 12234**  
**2022 English Language Arts Tests Map to the Standards**  
**Grade 7 Released Questions**

Question	Type	Key	Points	Standard	Subscore	Multiple Choice Questions	Constructed Response Questions	
						Percentage of Students Who Answered Correctly (P-Value)	Average Points Earned	P-Value (Average Points Earned ÷ Total Possible Points)
<b>Session 1</b>								
1	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.7.3	Reading	0.81		
2	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.7.4	Reading	0.36		
3	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.7.2	Reading	0.71		
4	Multiple Choice	D	1	CCSS.ELA-Literacy.L.7.4	Reading	0.76		
5	Multiple Choice	D	1	CCSS.ELA-Literacy.RL.7.6	Reading	0.61		
6	Multiple Choice	A	1	CCSS.ELA-Literacy.RL.7.3	Reading	0.69		
7	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.7.2	Reading	0.81		
8	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.7.6	Reading	0.56		
9	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.7.3	Reading	0.88		
10	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.7.4	Reading	0.72		
11	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.7.8	Reading	0.62		
12	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.7.3	Reading	0.85		
13	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.7.5	Reading	0.64		
14	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.7.2	Reading	0.49		
29	Multiple Choice	C	1	CCSS.ELA-Literacy.L.7.4	Reading	0.7		
30	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.7.3	Reading	0.4		
31	Multiple Choice	C	1	CCSS.ELA-Literacy.L.7.4	Reading	0.5		
32	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.7.5	Reading	0.61		
33	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.7.2	Reading	0.71		
34	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.7.6	Reading	0.59		
35	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.7.2	Reading	0.82		
<b>Session 2</b>								
36	Constructed Response		2	CCSS.ELA-Literacy.RI.7.3	Writing to Sources		1.54	0.77
37	Constructed Response		2	CCSS.ELA-Literacy.RI.7.8	Writing to Sources		1.42	0.71
38	Constructed Response		2	CCSS.ELA-Literacy.RI.7.4	Writing to Sources		1.46	0.73
39	Constructed Response		2	CCSS.ELA-Literacy.RL.7.3	Writing to Sources		1.52	0.76
40	Constructed Response		2	CCSS.ELA-Literacy.RL.7.4	Writing to Sources		1.31	0.65
41	Constructed Response		2	CCSS.ELA-Literacy.RL.7.6	Writing to Sources		1.49	0.75

42	Constructed Response		2	CCSS.ELA-Literacy.RL.7.5	Writing to Sources		1.38	0.69
43	Constructed Response		4	CCSS.ELA-Literacy.RL.7.2	Writing to Sources		2.06	0.52

\*This item map is intended to identify the primary analytic skills necessary to successfully answer each question on the 2022 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.