engage^ny

Our Students. Their Moment.

New York State Testing Program
Grade 7 Common Core
English Language Arts Test

Released Questions

May 2016

New York State administered the English Language Arts Common Core Tests in April 2016 and is now making approximately 75% of the questions from these tests available for review and use.

June 28, 2016

New York State Testing Program
Grade 3-8 English Language Arts

Released Questions from 2016 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 numbers 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 2016 NYS Grade 3-8 Common Core English Language Arts and Mathematics test materials for review, discussion, and use.

For 2016, included in these released materials are at least 75 percent of the test questions that appeared on the 2016 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 standard 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 http://www.engageny.org/resource/test-guides-for-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 http://www.engageny.org/resource/test-guides-for-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.

2016 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 grade 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 grade 3-8 assessment, New York State uses a two-step review process, which is 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 2016 Grade 7 Passages

Passage Title	Word Count	Lexile	Flesch-Kincaid	Reading Maturity Metric*	Degrees of Reading Power*	Qualitative Review
Excerpt from Into the Unknown	858	1080L	8.3	7.6		Appropriate
Rethinking Youth Sports to Prevent Kids' Head Injuries	669	1250L	12.1	11.7		Appropriate
Excerpt from The Car	845	1170L	7.8	6.9		Appropriate
How to Fix School Lunches	890	1130L	8.7	9.9		Appropriate
Excerpt from Shipwrecked Sailor	932	1140L	7.9	9.0		Appropriate
"My Brooklyn Grandmother" from The Lost Garden	908	1100L	7.5	9.0		Appropriate
Your Head's Battery	890	1010L	9.5	10.9		Appropriate
Excerpt from Buddha Boy	1258	1090L	7.9	7.9		Appropriate
Excerpt from One + One = Blue	874	690L	4.2	6.7		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 2016 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

2016 Common Core English Language Arts Test Book 1

Grade 7

April 5–7, 2016

Released Questions

Developed and published under contract with the New York State Education Department by Questar Assessment, Inc., 5550 Upper 147th Street West, Apple Valley, MN 55124. Copyright © 2016 by the New York State Education Department.

Book 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 choosing your response.
- Plan your time.

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

Excerpt from *Into the Unknown*

by Walter Dean Myers

When, in 1728, James Cook was born in Yorkshire, England, the entire world could have been described as "new" in the sense that most people had little idea of what life was like beyond the borders of their own country. Maps of the day would show Europe itself, the eastern coast of North America, the western coast of Africa, and only parts of what we now know as the Middle East and Far East. Could there possibly be great cities in central Africa? In the South Pacific? Was the bottom of the earth capable of sustaining human life?

There were many places on Earth where no Europeans had visited, even places where no human beings at all had visited. Scholars tried to guess what these places would be like. Some imagined monsters, or beings only half human, living in wildly exotic and scary lands. Others thought there might be wonderful areas with fertile soil for food crops and rich mineral deposits. But these were all guesses. To discover the reality, human beings needed to go to these places.

Cartographers, those who made maps, weren't sure how to represent these places. On maps the vaguely drawn lower regions of the earth were often labeled *Terra Australis Incognita*, "Unknown Southern Land." Great Britain, the world's leading sea power in the eighteenth century, decided to send an expedition to these unknown lands. They chose James Cook to lead it.

James Cook was born into a farm family and might well have spent his life in the family business. But Cook was an exceptional youngster and, unlike most English boys of his time, was allowed to attend school when he was twelve years old. As a teenager, Cook became apprenticed to a man who owned a *collier*, a ship that transported coal, and soon found himself carrying cargoes of coal from northern England to the bustling docks of London.

Cook was ambitious and quickly learned that his ability to read set him apart from other sailors, even ones much older than he was. Ships at that time had none of the sophisticated electronics found on ships today. Instead, they found their way around the oceans using instruments that determined their position relative to the sun and stars. This took considerable skill. Cook read whatever books he could find on navigation and learned to use the instruments to find his position on the ocean. While the merchant ships he worked on carried cargo from port to port, James Cook assumed more and more

GO ON

responsibility as a navigator and learned the ways of the sea. Perhaps the greatest idea that he absorbed was that self-discipline gave one a huge advantage at sea.

After ten years on the collier, Cook decided to join the Royal Navy. The British navy was the most powerful in the world. Its officers were recognized not only as outstanding sailors but also as "gentlemen." For a young man born on a farm, it was decidedly a step up the social ladder. Again, Cook relied on his discipline and skills, thinking they would set him apart. He was right. Before long he was made a junior officer.

Cook, who had already taught himself a great deal about navigation, soon taught himself to draw accurate maps.

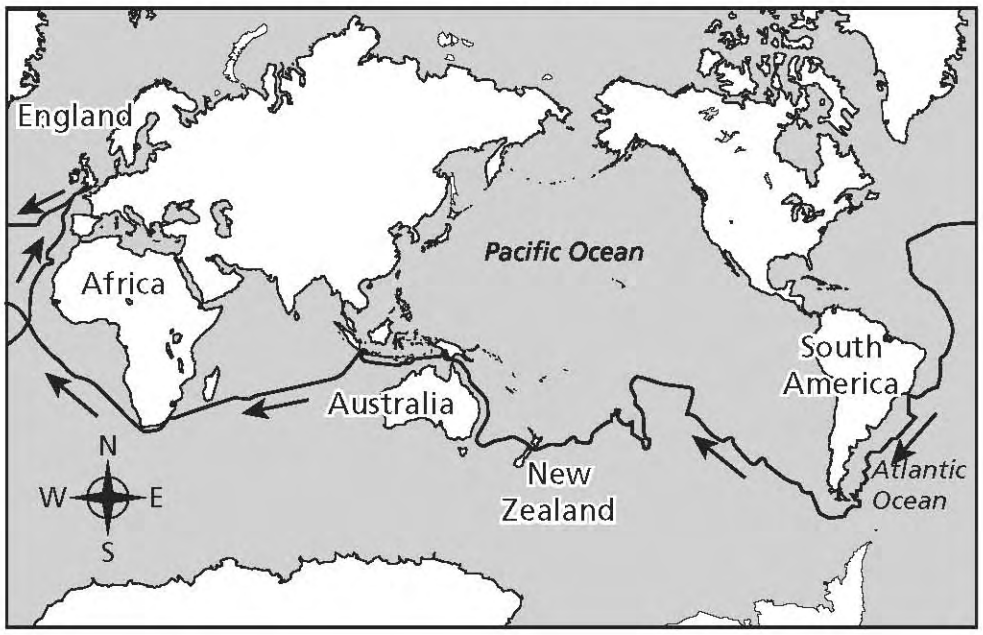
Cartography, the art of making maps, was a truly important skill. With so much of the world unknown, each time a ship left port, it was in danger of never finding its way back. A small error on a map, showing a body of land to be in one direction when it was not, could lead a ship hundreds of miles off course. Ships that needed to find sources of food or water could scarcely afford the days, and sometimes weeks, an errant map would cause them. But Cook's calculations were so well done, and so well thought out, that his reputation grew quickly. He was sent to the east coast of North America and directed to draw charts of the Canadian border, which he also did successfully.

In August 1768, the Royal Society decided to fund an expedition to the South Seas. It would be headed by Lieutenant James Cook.

Cook carried out the expedition, which was to chart the astronomy of the planet Venus from the South Seas. He did so successfully, using a converted collier, the *Endeavour*. During the trip, he also explored New Zealand and the east coast of Australia, which had never been visited by a European. Cook claimed the lands for Great Britain and drew highly accurate maps of the region. On his return to England in 1771, he was given a hero's welcome. By then, some geographers, people who studied the physical features of the earth, thought that there might be an undiscovered continent on the bottom of the earth.

In July 1772, Cook sailed from England in the sloop *Resolution* in company with the ship *Adventure*. His instructions were clear, to continue to explore the southern regions and to claim for Great Britain any new lands he discovered. When he said good-bye to his wife, Elizabeth, he knew it would be years before he would see her again.

Cook's *Endeavor* Voyage, 1768–1771



GO ON

1 Why are lines 14 through 18 important to the article?

A They explain how old maps were inaccurate.

B They emphasize the limited knowledge of geography at the time.

C They emphasize Great Britain's knowledge of sea exploration.

D They explain Great Britain's choice for using James Cook to explore unknown lands.

2 Read this sentence from lines 25 and 26.

> **Cook was ambitious and quickly learned that his ability to read set him apart from other sailors, even ones much older than he was.**

Which evidence from the article **best** supports the author's claim in these lines?

A "While the merchant ships he worked on carried cargo from port to port, James Cook assumed more and more responsibility as a navigator and learned the ways of the sea." (lines 30 through 32)

B "After ten years on the collier, Cook decided to join the Royal Navy." (line 34)

C "Its officers were recognized not only as outstanding sailors but also as 'gentlemen.'" (lines 35 and 36)

D "During the trip, he also explored New Zealand and the east coast of Australia, which had never been visited by a European." (lines 53 and 54)

3 According to the article, why were cartographers so valued during Cook's lifetime?

A They provided the information ships required to stay on course while at sea.

B They were responsible for informing the public of the names of unfamiliar regions.

C They prevented sailors from visiting exotic lands with unknown dangers.

D They were assigned the duty of teaching other sailors to read and draw maps.

4 What idea about Cook is demonstrated by lines 46 through 53?

A his impressive experience with the collier *Endeavour*

B the necessity of sending him to North America

C the praise he deserved for expanding Great Britain's territory

D his effectiveness in drawing charts

5 What connection does the article make between astronomy and navigation?

A Explorers traveled the seas to try to discover new planets and stars.

B Explorers used maps to determine the positions of planets and stars.

C Traveling on the sea was difficult without a reference to the position of the sun and stars.

D Traveling on the sea required a constant view of the sun and stars.

6 How do lines 51 through 58 develop a central idea of the article?

A by naming previously unknown lands

B by emphasizing Cook's value to the navy

C by describing Cook's contributions to exploration

D by explaining improvements in the study of geography

7 How does the author organize the ideas in the article?

A by explaining how James Cook encouraged Great Britain to seek out new lands

B by showing how the lack of reliable maps caused dangers in early ocean expeditions

C by relating events sequentially to elaborate on James Cook's accomplishments

D by describing ship instruments to show the development of sea navigation

Directions

Read this article. Then answer questions 8 through 14.

Rethinking Youth Sports to Prevent Kids' Head Injuries

by Representative Betty McCollum

Youth sports are important. Now girls, as well as boys, have an opportunity to be physically active and learn new skills. Whether participating in an individual or group activity, sports teach children and young adults that hard work and personal discipline will help them achieve their personal best. My family and I know firsthand the benefits that sports can offer. I enjoyed playing basketball and volleyball during high school and college. My son had fun participating in soccer and swimming. My daughter scored ice time being a hockey cheerleader.

With all the positive aspects associated with youth sports, these activities also come with some very real risks. Stories of athletes suffering traumatic brain injuries after playing hockey, football, soccer and other sports are becoming more common. A traumatic brain injury is a severe blow to the head, impairing the brain's normal functions. Symptoms can include confusion, motor dysfunction, dizziness, headaches and temporary amnesia. Repeated concussions or other head injuries could run the greater risk of damage to the brain and spinal cord. Public awareness about the seriousness of head injuries is growing.

We are already learning a lot about traumatic brain injuries from our returning Afghanistan and Iraq veterans. An estimated 40,000 men and women veterans have been diagnosed with traumatic brain injuries from multiple concussions in combat. While the situations are vastly different, some of the consequences of repeated head injuries sustained in combat can be similar to those experienced by some athletes.

According to the American Association of Neurological Surgeons (AANS), roughly 446,788 sports-related head injuries were treated at U.S. emergency rooms in 2009. This number represents an increase of nearly 95,000 sports-related injuries from 2008. No longer can a soccer player or cyclist just "walk off" a bump to the head. A child who begins playing full-contact football at age 6 is at risk of brain injuries that could cause long-term cognitive damage.

As parents, coaches and policymakers, we must use what we know about head injuries and rethink how our youth can engage in sports safely. Some organizations and states are already working to reform the athletic programs in their schools and communities. Last year, Minnesota passed legislation aimed at reducing sports-related brain injuries in children by educating coaches, parents and young athletes about the symptoms and risks of head injuries. The new law also ensures students do not return to a sport before seeing a trained health professional.

Recently, the largest youth football league, Pop Warner, announced it will limit the amount of contact and collisions in practice to protect its 285,000 football players (ages 5–15) from potential repetitive brain trauma. This move responded to a recent study of second-grade football players that showed the average player suffers more than 100 head impacts during 5 games and 10 practices. Some of these head impacts were characterized as equivalent to those sustained in a car accident.

Young players rely on coaches, parents and health professionals to minimize risk through proper practice techniques, good supervision and immediate medical intervention. Pop Warner's move to limit contact in practice should remind governing bodies that procedures, training methods and the rules of the game can be modified to ensure our youth participate safely.

Sports-related brain injuries are also receiving more public attention because of the willingness of professional athletes to speak out. For example, more than 2,000 retired NFL[SM] players filed a lawsuit against football helmet maker Riddell® and the NFL[SM] for hiding information about dangers of concussions and the consequences of hits to the head.

Coaches, parents, athletes, health professionals, policymakers and the athletic community must come together for the best interests of our children. By taking what we already know, we can create opportunities for our children to participate in sports while keeping them healthy and safe. As a parent, watching your child compete should be a sense of pride, not a sense of fear.

NFL[SM] is a registered service mark of the National Football League.
Riddell® is a registered trademark of the Ridemark Corporation.

8 The author's purpose in lines 4 through 7 is to

A give examples of the variety of sports available

B emphasize the benefits of participating in sports

C provide reasons for letting her family play sports

D show a personal connection to the topic of sports

9 According to the article, why have injuries to veterans influenced studies of athletes with concussions?

A Thousands of veterans have been diagnosed with traumatic brain injuries.

B Repeated head injuries are potentially damaging to the brain or spinal cord.

C Repeated head injuries sustained in sports and combat have similar outcomes.

D Public awareness of the symptoms and seriousness of head injuries has been growing.

10 Read this sentence from lines 22 and 23.

No longer can a soccer player or cyclist just "walk off" a bump to the head.

What does the phrase "walk off" suggest?

A The injury is made worse by moving around.

B The person needs to leave the playing area.

C The person is not seriously injured.

D The injury does not affect the legs.

11 Lines 26 through 32 support the central idea that

A progress is being made to make sports safer for kids

B resistance to changes in youth sports is being overcome

C children count on parents and coaches to keep them safe

D a lack of training in treating brain injuries has inspired legislation

12 Read these sentences from lines 44 through 47.

> **Sports-related brain injuries are also receiving more public attention because of the willingness of professional athletes to speak out. For example, more than 2,000 retired NFL℠ players filed a lawsuit against football helmet maker Riddell® and the NFL℠ for hiding information about dangers of concussions and the consequences of hits to the head.**

Which inference do these sentences **best** support?

A Older helmets do not protect athletes from head injuries.

B The problem of head injuries is not confined to student athletes.

C Professional athletes are reluctant to report head injuries during their careers.

D Legal action is an effective way to discover information about the dangers of concussions.

13 Read this sentence from lines 50 through 52.

> **By taking what we already know, we can create opportunities for our children to participate in sports while keeping them healthy and safe.**

Which lines **best** support the author's claim in this sentence?

A "We are already learning a lot about traumatic brain injuries from our returning Afghanistan and Iraq veterans. An estimated 40,000 men and women veterans have been diagnosed with traumatic brain injuries from multiple concussions in combat." (lines 15 through 17)

B "According to the American Association of Neurological Surgeons (AANS), roughly 446,788 sports-related head injuries were treated at U.S. emergency rooms in 2009." (lines 20 and 21)

C "Recently, the largest youth football league, Pop Warner, announced it will limit the amount of contact and collisions in practice to protect its 285,000 football players (ages 5–15) from potential repetitive brain trauma. This move responded to a recent study of second-grade football players that showed the average player suffers more than 100 head impacts during 5 games and 10 practices." (lines 33 through 37)

D "Sports-related brain injuries are also receiving more public attention because of the willingness of professional athletes to speak out. For example, more than 2,000 retired NFL℠ players filed a lawsuit against football helmet maker Riddell® and the NFL℠ for hiding information about dangers of concussions and the consequences of hits to the head." (lines 44 through 48)

14 Which claim can be supported by evidence from the article?

A Participating in youth sports can expose children to risks.

B Limiting physical contact during practice keeps players safer during games.

C The age that a child begins playing football is related to the incidence of head injuries.

D Poorly made sports equipment accounts for increases in head injuries among professional athletes.

Directions

Read this story. Then answer questions 15 through 21.

A kit car is a car bought as a kit of parts and assembled by the owner. Fourteen-year-old Terry has always been curious about the kit car his father had purchased but never finished putting together. Now that Terry has grown up, today would be the day.

Excerpt from *The Car*

by Gary Paulsen

And the kit car was still in the garage.

He looked once at the clock on the kitchen wall. It was in the shape of a cat with eyes that went back and forth and the hands were in a circle on the cat's belly. It was, Terry thought, the ugliest thing he had probably ever seen. He had bought it for a Christmas present when he was nine years old, trying to get his mother's attention. It hadn't worked except that she'd put the clock on the wall over the kitchen window where Terry could see it every day.

Nine-thirty.

He could, of course, sit and watch television—the thought hit him even as he was moving toward the door that led to the garage. He could sit and watch the tube and munch on some junk, or he could go to bed because it was getting late, or . . .

He opened the door to the garage, pulled the cord that turned on the overhead light, and looked at the pile near the wall.

Yeah, he thought. *I could go to bed or watch the tube, or I could go over there and just take a look at what's involved.*

He went to the workbench at the end of the garage where he worked on his mower. He had a complete set of tools—sockets and wrenches, feeler gauges, everything to work on motors. He'd bought the set at a rummage sale for thirty dollars two years before without knowing how complete the set was; it had belonged to an old man who had passed away, who had done all his own work on his car, and the tools were so complete they included a torque wrench and special deep-well sockets. There was even a small dental mirror for looking up in hard-to-see places, and everything, from the mirror to the largest wrench, every tool had been kept in top condition.

Terry kept them the same way. He'd bought a large bag of clean red mechanics' rags at the discount store and each time he used a tool he wiped it carefully before putting it back.

His toolbox was the kind that sat upright with four drawers that pulled out, and he moved to the box now and opened the top, pulled the drawers out, and made sure—as he always did—that the tools were all there.

Then he turned to the car.

The boxes and parts were in a haphazard pile on top of the frame. The man who had initially owned the kit car had done some basic work on it. The frame was bolted and welded together correctly and the wheels and tires had been put on. The motor and transmission were also bolted into position on the frame, set in rubber motor mounts, and the drive shaft was in place back to the rear differential, but none of the body was on nor any of the controls for the wheels or motor. The car sat on the floor on tires—the frame, the motor—and stacked on top was the rest of the car in torn paper wrapping and cardboard boxes.

"Let's see what we've got . . . ," Terry said under his breath and started taking the boxes off, setting them around the garage on the floor, looking in each one as he did so.

Much of the stuff he couldn't identify. There were large boxes with the fenders, the rear trunk lid, the hood (tags called the hood a bonnet and the trunk lid a boot), doors, interior panels, molded black dashboard, windshield. All of that he knew, could understand, but there were numbered bags and boxes with just bolts and parts, and many of them made no sense to him, and he despaired of ever understanding it all when in the bottom of one of the boxes he found the instructions.

They were in the form of a book or magazine and seemed incredibly complete, explaining things in detail with step-by-step instructions and with photos to show each step being accomplished.

"A monkey could do this," he said, sitting on the frame, going page by page. "You don't have to know anything about cars at all. It's beautiful . . ."

Not only were the instructions complete but they explained what was in each numbered box or bag—what each set of bolts was for—and he set about organizing all of them to get ready for starting work on the car.

Time seemed to stop while he worked. He used a notebook to catalog and place items, writing them down as he put them in order on the garage floor, and after a period he felt hungry and went into the kitchen for some lunch meat. Once he started to eat he was amazed at his hunger and he looked up to the cat clock, stunned to see that it was three in the morning.

I should feel tired, he thought, but the sandwich seemed to give him energy, and he moved back to the garage to start work on the car.

15 Read lines 10 and 11.

> **He could sit and watch the tube and munch on some junk, or he could go to bed because it was getting late, or . . .**

These lines suggest that Terry

A prefers to relax in the evening

B disapproves of snacking in front of the television

C wants to do something different from his usual activities

D wastes time deciding whether to watch television or sleep

16 How do lines 16 through 23 **mostly** contribute to the story?

A by describing the types of tools made for fixing cars

B by revealing details about the previous owner of the tools

C by suggesting that Terry has had previous experience fixing cars

D by showing that Terry has all the necessary tools for the work he plans to do

17 Based on lines 24 through 29, readers can conclude that Terry

A rarely works in the garage

B feels proud of his possessions

C is worried about losing his tools

D is still becoming familiar with his tools

18 What is the **main** significance of the cat clock in the story?

A Details about the clock help the reader to better understand the characters.

B Descriptions of the clock provide clues about upcoming conflicts.

C Descriptions of the clock help the reader to understand the theme.

D Details about the clock add suspense to the story.

19 In lines 55 through 59, what does "Time seemed to stop" suggest about Terry?

A Terry works very quickly.

B Terry is absorbed in his task.

C Terry forgets to eat his dinner.

D Terry is ignoring the cat clock.

20 Which lines **best** reveal the change in Terry's attitude toward the task he has chosen?

A "'Let's see what we've got . . . ,' Terry said under his breath and started taking the boxes off, setting them around the garage on the floor, looking in each one as he did so." (lines 39 and 40)

B "All of that he knew, could understand, but there were numbered bags and boxes with just bolts and parts, and many of them made no sense to him, and he despaired of ever understanding it all when in the bottom of one of the boxes he found the instructions." (lines 43 through 46)

C "'A monkey could do this,' he said, sitting on the frame, going page by page. 'You don't have to know anything about cars at all. It's beautiful . . .'" (lines 50 and 51)

D "Not only were the instructions complete but they explained what was in each numbered box or bag—what each set of bolts was for—and he set about organizing all of them to get ready for starting work on the car." (lines 52 through 54)

21 How does the setting affect the plot of the story?

A The pile of boxes and car parts motivate him to clean up the garage.

B The instructions and set of tools inspire Terry to work on the car.

C The car parts and tools in the garage bring up memories Terry has long forgotten.

D The time of night gives Terry time to do something interesting.

Grade 7
2016 Common Core
English Language Arts Test
Book 1 Form A
April 5–7, 2016

Name: _____

New York State Testing Program

2016 Common Core English Language Arts Test Book 2

Grade 7

April 5–7, 2016

Released Questions

Developed and published under contract with the New York State Education Department by Questar Assessment, Inc., 5550 Upper 147th Street West, Apple Valley, MN 55124. Copyright © 2016 by the New York State Education Department.

Book 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 choosing your answer or writing your response.
- For written-response questions, 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.
- Plan your time.

Directions

Read this article. Then answer questions 36 through 42.

How to Fix School Lunches

by Peg Tyre and Sarah Staveley-O'Carroll

Celebrity chefs, politicians and concerned parents are joining forces to improve the meals kids eat every day.

For Jorge Collazo, executive chef for the New York City public schools, coming up with the perfect jerk sauce is yet another step toward making the 1.1 million schoolkids he serves healthier. In a little more than a year, he's introduced salad bars and replaced whole milk with skim. Beef patties are now served on whole-wheat buns. Until recently, "every piece of chicken the manufacturers sent us was either breaded or covered in a glaze," says Collazo. Brandishing the might of his $125 million annual food budget, he switched to plain cutlets and asked suppliers to come up with something healthy—and appealing—to put on top. Collazo tastes the latest offering. The jerk sauce isn't overly processed and doesn't have trans fats. "Too salty," he says with a grimace. Within minutes, the supplier is hard at work on a lower-sodium version.

A cramped public-school test kitchen might seem an unlikely outpost for a food revolution. But Collazo and scores of others across the country—celebrity chefs and lunch ladies, district superintendents and politicians—say they're determined to improve what kids eat in school. Nearly everyone agrees something must be done. Most school cafeterias are staffed by poorly trained, badly equipped workers who churn out 4.8 billion hot lunches a year. Often the meals, produced for about $1 each, consist of breaded meat patties, french fries and overcooked vegetables. So the kids buy muffins, cookies and ice cream instead—or they feast on fast food from McDonald's, Pizza Hut and Taco Bell, which is available in more than half the schools in the nation. Vending machines packed with sodas and candy line the hallways. "We're killing our kids" with the food we serve, says Texas Education Commissioner Susan Combs.

As rates of childhood obesity and diabetes skyrocket, public-health officials say schools need to change the way kids eat. It won't be easy. Some kids and their parents don't know better. Home cooking is becoming a forgotten art. And fast-food companies now spend $3 billion a year on television ads aimed at children. Along with reading and writing, schools need to teach kids what to eat to stay healthy, says culinary innovator Alice Waters, who is introducing gardening and fresh produce to 16 schools in California. It's a golden opportunity, she says, "to affect the way children eat for the rest of their lives." Last year star English chef Jamie Oliver took over a school cafeteria in a working-class suburb of London. A documentary about his work shamed the British government into spending $500 million to revamp the nation's school-food program. Oliver says it's the United States' turn now. "If you can put a man on the moon," he says, "you can give kids the food they need to make them lighter, fitter and live longer."

GO ON

Changing school food takes time. More than a decade ago, when local restaurateur Lynn Walters lobbied school-board members in Santa Fe, N.M., to provide kids with healthy alternatives to soggy pizza, they refused. So Walters and parent volunteers began an in-school cooking class. Armed with an electric griddle and a bag of fresh produce, they taught fractions using measuring cups and discussed nutrition over bunches of kale while concocting such lunch alternatives as spinach fettuccine and black-bean tostadas. The teachers loved it; so did the kids. But getting the entrees on the school menu was another challenge. The school kitchens there, like many around the country, were equipped to reheat food, not to prepare it. "I was passionate, but I was ignorant of the realities" the school was facing, says Walters, who got a grant to buy knives so the school cooks could at least peel and chop fresh fruits and vegetables.

Changing school food will take money, too. Many schools' administrators are hooked on the easy cash—up to $75,000 annually—that soda and candy vending machines can bring in. Three years ago Gary Hirshberg of Concord, N.H., was appalled when his 13-year-old son described his daytime meal—pizza, chocolate milk and a package of Skittles. "I wasn't aware Skittles was a food group," says Hirshberg, CEO of Stonyfield Farm, a yogurt company. So he devised a vending machine that stocks healthy snacks: yogurt smoothies, fruit leathers and whole-wheat pretzels. So far 41 schools in California, Illinois and Washington are using his machines—and a thousand more have requested them. The schools don't make as much money. Kids spend about half as much on granola bars as they did on Fritos. But, Hirshberg says, "schools have to make good food a priority."

Some states are trying. California, New York and Texas have passed new laws that limit junk food sold on school grounds. Districts in California, New Mexico and Washington have begun buying produce from local farms. Las Vegas parent Terri Jannison says real change can be incremental. After three years of lobbying, the cafeterias there now sell reduced-fat muffins. The soda and candy in the vending machines have been replaced by juice and beef jerky. Doritos were banned, but then replaced by baked Doritos. "It's not perfect," says Jannison. But it's a cause worth fighting for. Even if she has to battle one chip at a time.

36 Read these sentences from lines 13 through 16.

> **A cramped public-school test kitchen might seem an unlikely outpost for a food revolution. But Collazo and scores of others across the country—celebrity chefs and lunch ladies, district superintendents and politicians—say they're determined to improve what kids eat in school.**

Which central idea is supported by these sentences?

A It is not easy to make changes in school lunch programs.

B Public schools have become test kitchens for improving the American diet.

C Many people have been seeking to improve the nutritional value of school lunches.

D Educating students about nutrition can improve their health for the rest of their lives.

37 Read this sentence from lines 16 through 18.

> **Most school cafeterias are staffed by poorly trained, badly equipped workers who churn out 4.8 billion hot lunches a year.**

What does the phrase "churn out" suggest about the school lunches?

A They are mass-produced without careful planning.

B They are easily prepared using modern kitchens.

C They are economically made and include nutritious ingredients.

D They are thoughtfully created and include wide-ranging menus.

38 Read this sentence from lines 24 and 25.

> **As rates of childhood obesity and diabetes skyrocket, public-health officials say schools need to change the way kids eat.**

Why should this information be included in a summary of the article?

A It predicts the consequences of current eating habits for students.

B It emphasizes the importance of healthy meal options for students.

C It suggests that schools are responsible for diseases related to eating.

D It highlights the role school administrators have in teaching healthy habits.

39 Based on lines 24 through 30 of the article, what is an obstacle to improving nutrition outside of school?

A Families do not make time to cook meals at home.

B Kids enjoy watching ads for fast food.

C Health officials hinder meal planning by parents.

D Kids do not know how to grow fresh produce.

40 How do lines 36 through 46 **mostly** contribute to the development of ideas in the article?

A They show how restaurateurs can get involved to improve school lunches.

B They show how easily students accepted healthy changes to school food.

C They use the Santa Fe school district as an example of how change happens gradually.

D They explain why a Santa Fe school district did not serve fruits and vegetables.

41 Based on lines 43 through 46, which statement about school kitchens is **most likely** true?

A They do not have professional cooks.

B They have too little time to prepare healthy foods.

C They are not equipped to serve fresh foods.

D They contain older equipment that should be replaced.

42 According to lines 47 through 56, why is cost a factor in changing school food?

A Schools receive income from the sale of popular but unhealthy vending machine snacks.

B Schools across the country have to buy new vending machines to sell healthy snacks.

C Students have less money to buy healthy snacks from vending machines.

D New vending machines stock healthy but expensive snacks.

Directions

Read this story. Then answer questions 43 and 44.

In this account from the mid 1800s, the author, John Ross Browne, describes how the members of the ship he was traveling on spent a night trying to find a place to come ashore on Juan Fernandez, an island off the coast of Chile.

Excerpt from *Shipwrecked Sailor*

by John Ross Browne

Having pulled about twelve miles along the shore from Goat Island, where we first got under the lee,[1] and seeing no sign of a cove or harbor, we began to despair of getting ashore before daylight. In this extremity, Abraham, a ship-neighbor of mine, succeeded in lighting the lantern again, which he held out in his hand from the bow, hoping thereby to cast a light upon the rocks, that we might grope out our way and reach some place of safety; but it only seemed to make the darkness thicker than it was before. We therefore concluded it was best to pull on till we rounded a point some few miles ahead, where we thought there might be a cove. So we put out the light and got Paxton to go in the bow[2] as a look-out, he being the most keen-sighted, from the habit of looking from the mast-head for whales. On turning the point we were startled by a loud cry of "Light, ho!" Everybody turned to see where it appeared. It was close down by the water, about three miles distant, within a spacious cove that opened upon us as we turned the point. Paxton's quick eye had descried[3] it the moment we hove[4] round the rock. Greatly rejoiced by this discovery, we pulled ahead with a good will and rapidly bore down toward the light.

Chilled through with the sharp gusts from the mountains, wet with spray, and very hungry, we congratulated ourselves that there were still inhabitants on the island, and we could not but think they would give us something to eat, and furnish us with some place of shelter. Captain Brooks had told us that he had been here several times in a whaler; that sometimes people lived upon the island from the coast of Chile, and sometimes it was entirely deserted. The Chileans who frequented this lonely island we knew to be a very bad set of people, chiefly convicts and outcasts, who would not hesitate to rob and murder any stranger whom misfortune or the love of adventure might cast in their power. Pirates, also, had frequented its bays from the time of the buccaneers; and it was a question with us whether the light was made by these outlaws, or by some unfortunate shipwrecked sailors or deserters from some English or American whale-ship. The better to provide against danger, we loaded our two guns, and placed them in the bow, as also the harpoon; upon

---

[1] **lee:** the side of a ship sheltered from the wind

[2] **bow:** the front section of a ship or boat

[3] **descried:** discovered by careful observation or investigation

[4] **hove:** past tense and past participle of *heave: v. to raise or lift with great force or effort*

which we steered for the light. All of a sudden it disappeared, as if quenched by water. This was a new source of trouble. What could it mean? There was no doubt we had all seen it. The early voyagers had often seen strange lights at night on the tops of the mountains, which they attributed to supernatural causes; but this was close down by the water, and was too well defined and too distinctly visible to us all either to be a supernatural visitation or the result of some volcanic eruption. While we lay upon our oars wondering what it meant, it again appeared, brighter than before. Now, if the inhabitants were not pirates or freebooters,[5] why did they pursue this mysterious conduct? We suspected that they heard our oars, and had lit a fire on the beach to guide us ashore; but if they wanted us to land in the right place, why did they put out the light and start it up again so strangely? For half an hour it continued thus to disappear and reappear at short intervals in the same mysterious way, for which none of us could account.

It being now about four o'clock in the morning, we felt so cast down by fatigue and dread of death, that we decided to run in at all hazards, and, if necessary, make our way through the breakers. All hands fell to upon the oars, and soon the light bore up again close on by the head. Paxton, who was in the bow, quickly started up, and began peering sharply through the gloom. "What's that?" said he: "look there, my lads. I see something black; don't you see it—there, on the larboard[6]—it looks to me like the hull of a ship! Pull, my lads, pull!" and so all gave way with a will, and in a few minutes the tall masts of a vessel loomed up against the sky within a hundred yards! I shall never forget the joy of the whole party at that sight. The light which we had seen came from a lamp that swung in the lower rigging, and though the ship might be a Chilean convict vessel, or some other craft as little likely to give us a pleasant reception, yet we were too glad to think of that, and straightway pulled up under her stern and hailed her. For a moment there was a pause as our voices broke upon the stillness; then there was a stir on deck, and a voice answered us in clear sailor-like English, "Boat ahoy! where are you from?" "The ship Anteus," said we, "bound for California; what ship is this?" "The Brooklyn, of New York, bound for California. Come on board!"

No longer able to suppress our joy, we gave vent to three hearty cheers—cheers so loud and genuine that they swept over the waters of Juan Fernandez, and went rolling up the valleys in a thousand echoes. In less than five minutes we were all on deck, thankful for our providential deliverance from the horrors of that eventful night.

---

[5] **freebooters:** a person, especially a pirate, who steals

[6] **larboard:** the port, or left, side of a ship

43 Why is Captain Brooks' and his crew's knowledge of the island of Juan Fernandez important in "Excerpt from *Shipwrecked Sailor*"? Use **two** details from the story to support your response.

44 In "Excerpt from *Shipwrecked Sailor,*" how does the attitude of the crew members change throughout the story? Use **two** details from the story to support your response.

Directions
Read this passage. Then answer question 45.

"My Brooklyn Grandmother" from *The Lost Garden*

by Laurence Yep

During my early years of writing, one of the strongest influences on my life had been my grandmother; and it was inevitable that she should also affect my writing.

As I said, she lived in Brooklyn Place so that I sometimes thought of her as my Brooklyn grandmother. I didn't always know what to make of my grandmother; and I don't think she always knew what to make of me. We were like two wrestlers on a slippery mat where the true victory would have lain in a mutual embrace that would have supported one another; but it was as if we were oiled, our hands slipping even as we tried to grip one another.

Most of the time, though, it didn't matter how different I was. She accepted her Americanized grandchild; and the way she expressed that love was with food. As the youngest, I would often be seated next to her at a family banquet so she would, of course, heap my plate with food. If I didn't clear the plate, she was bound to think something was wrong with the food. So I would dutifully make my way through the pile of food. However, if I made the mistake of turning to say something to someone else, I would find the plate heaped up once again. Eating with my grandmother took a certain amount of concentration.

My grandmother had become a great cook; and, like any good cook, my grandmother was careful about her praise. The highest compliment she gave to another cook was to allow how Auntie Mary's cooking wasn't bad.

Like all good cooks, my grandmother was especially particular about the ingredients. For one thing, she preferred small sweet potatoes, eating those with gusto. She was fussiest, though, about rice.

One day she asked me to help her in the kitchen—which was her way of saying that she was going to teach me. First, she announced, we were going to wash the rice. In the old days, washing rice was wise because I'm told they used talcum on the grains. Even now, it's wise to wash the rice at least once to see what might come up.

My grandmother had me pour lukewarm water into a pot of rice and swirl my hand around in it. Instantly the water turned milky; and she had me look alertly for stray bits of chaff or even the occasional pebble that might slip by the processing machines.

Then, setting the lid over most of the pot, I had to pour the water out gently. However, when I asked her what the next step was, she told me that the rice wasn't clean yet and to refill the pot with lukewarm water and repeat the process. By the sixth time, the water was clear no matter how often I swirled my hand around. Even then, that wasn't enough. I remember my fingers were wrinkled by the time she declared the dirt was gone—as were most of the vitamins and nutritional elements as well.

My grandmother, like most experienced cooks, never used exact measurements. It was a pinch of this or a handful of that. When she had me add water the final time, she rested her fingertip on the surface of the rice until the water came up almost to the knuckle of her index finger. Then the rice was allowed to soak for a half-hour before cooking. The rice was brought to a boil, stirred once with a spoon, and then allowed to simmer for twenty minutes. The result was rice of just the right consistency and density.

Along with the cooking lessons, some of my grandmother's own personality soaked into me. I've never been able to abide instant rice—which tastes mushy to me. Brown rice tastes musty; and I've never been able to get the hang of a modern rice cooker. Instead, I still make rice basically the way my grandmother showed me, even to measuring the water in the pot with a knuckle—though I only wash the rice once now. I think some of the fussiness over the rice carries over into my writing forcing me to write several drafts of a book before I'm satisfied.

As expressions of her love, she kept me well supplied with what I used to call potato chip fish but which was really called *dai day*, salted sand dabs, a small flat fish from Monterey that I have never been able to find since the Chinese fishing colony there disappeared. The flesh was denser and saltier than regular salted fish, *hom yee*.

However it was something as humble and homely and unlikely as that taro root that called out the artist in her. She made many tasty and delightful dishes out of taro root. But I especially remember how she would take a taro root, cut a slender thread from it, and skillfully turn the root, making the thread grow longer until she had enough to make a small ball. In to this would go onions and bits of meat; and she would deep fry the whole concoction.

Later when I had left San Francisco to go to college, she always sent me boxes of special treats, from my favorite cookies to preserved plums to *lop cheong*—the latter of which I cooked on a hot plate with rice in my dorm room. Much to my delight, her care packages followed me all across America.

45

The author learns a lesson about culture from his grandmother. How does the author learn this lesson? How does the author show that this lesson has remained with him into his adult life? Use details from the passage to support your response.

In your response, be sure to

- identify the lesson about culture that the grandmother teaches the author
- explain how the author learns this lesson
- explain how the author shows this lesson has remained with him into his adult life
- use details from the passage to support your response

STOP

Place Student Label Here

Grade 7
2016 Common Core English Language Arts Test Book 2
April 5–7, 2016

Name: _____

New York State Testing Program

2016 Common Core English Language Arts Test Book 3

Grade 7

April 5–7, 2016

Released Questions

Developed and published under contract with the New York State Education Department by Questar Assessment, Inc., 5550 Upper 147th Street West, Apple Valley, MN 55124.

Book 3

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.
- Plan your time.

Directions

Read this article. Then answer questions 46 and 47.

Your Head's Battery

by Sid Perkins

A natural powerhouse in the ear of guinea pigs can run a tiny electronic device, researchers show. Human ears contain that same structure, which operates like a battery. Doctors might one day use this system to power implants. Some might monitor an individual's blood. Others could dispense medicines.

Deep within the ear of all mammals is a spiral-shaped structure called a cochlea (KOKE lee ah). It contains two storage regions, each filled with a different liquid. One fluid contains dissolved minerals, such as potassium, in concentrations close to those found in blood. The other fluid contains a higher proportion of potassium.

A thin membrane separates the two chambers. Cells in that membrane continually pump potassium from one chamber into the other. The difference in potassium concentrations between the chambers creates a small voltage difference. Voltage is a measure of how much energy it takes to move charged particles between two points, or how much energy can be extracted from those moving particles. In the cochlea, this voltage difference normally drives signals that carry sound information along a nerve going to the brain.

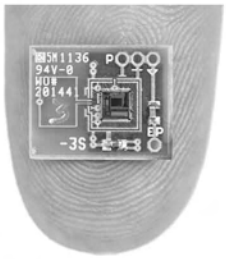
Importantly, there is always a voltage difference between the cochlea's fluid chambers. So it's like a battery that never loses its charge, explains Anantha Chandrakasan. He's an electrical engineer at the Massachusetts Institute of Technology (MIT).

He and his coworkers designed a tiny device to measure changes in the strength of the ear's natural battery. Periodically, the device would then wirelessly transmit the data it had collected.

That battery had to power those transmissions. But the ear's natural battery is far less powerful than those used to run watches or calculators. So circuits in this device had to be very efficient.

To tap into the ear's natural battery, the researchers attached electrodes. One penetrated each chamber of the cochlea. These electrodes had to be very small and provide little resistance to the flow of electricity.

Konstantina Stankovic, an ear surgeon at Harvard Medical School, led a team that implanted those electrodes. Wires connected them to the new device—a computer chip similar to those found in many types of electronics. That chip was small enough to fit on a fingertip. For these early tests, the device itself remained outside the guinea pig's ear.



Scientists have designed a small electronic circuit (inside the two squares) that can monitor the strength of the natural battery in a guinea pig's inner ear.

The tiny device had to collect energy from the ear's battery and then store it until there was enough power to transmit data. The researchers provided the test device with enough starting energy to operate only about 6 minutes. In fact, the device operated for up to 5 straight hours. That shows the device succeeded in pulling power from the ear's natural battery. The device derived enough power to send data every 40 seconds to 6 minutes. The researchers described their findings online November 11 in *Nature Biotechnology.*

Overall, the cochlea's battery provided a little more than 1 nanowatt of power. That's less than one-billionth as much as would be needed to run a faint nightlight. But the device didn't interfere with hearing.

Future versions could be implanted inside the body near the ear, Chandrakasan says. There it might do things such as monitor chemicals in the blood—blood sugar or cholesterol, for example. Alternatively, a tiny ear-powered device might occasionally release small amounts of some medicine into the bloodstream or into tissues near the ear. For such tasks, researchers will need to improve the electrodes and device's circuitry, Chandrakasan says.

Researchers are just beginning to find ways to capture, store and use the body's energy in unusual ways. For example, scientists have designed backpacks that can harvest the energy of a person walking to power a variety of devices. The new ear battery testing "shows you can do neat stuff," says Gene Frantz. He's an electrical engineer at Texas Instruments in Dallas.

But before researchers design implants with complicated circuits to perform many tasks, Frantz says they should ask themselves: "How do I build a circuit that does only what's necessary?" This, he says, might allow scientists to design small devices that won't need more power than the tiny amounts of energy that an ear's microbattery can provide.

Power Words:

auditory nerve The nerve that carries electrical signals that represent sound from the ear to the brain.

battery A device that can convert chemical energy into electrical energy.

cochlea A spiral-shaped structure in the inner ear of humans and other mammals. The natural battery in the mammalian inner ear provides power to drive signals from the ear to the brain. Those signals travel along the auditory nerve.

current The flow of electrical charges through a wire or other electrical conductor.

electrical engineer A researcher who uses the principles of electricity, electronics, and electromagnetism to design or analyze devices that transmit or use electrical power. Examples include computers, radios, and electrical circuits.

implant A device manufactured to replace a missing biological structure, to support a damaged biological structure, or to enhance an existing biological structure. Examples include artificial hips and knees, pacemakers, and the insulin pumps used to treat diabetes.

power The energy used to run machines or devices and is typically measured in watts.

voltage The difference in electrical potential between one point and another—say, for instance, one end of a battery and the other. Electrical potential measures the amount of energy needed to move a charged particle from one spot to another.

46 How does the photograph aid the reader's understanding of the article? Use **two** details from the article to support your response.

47 Why have experts from different fields of study been involved in this research? Use **two** details from the article to support your response.

GO ON

Directions

Read this story. Then answer questions 48 and 49.

In this excerpt, Justin invites his new friend, Jinsen, to visit his father's art studio over spring break.

Excerpt from *Buddha Boy*

by Kathe Koja

We were walking home, on a day finally more spring than winter, chirping birds and actual sun, snow lumps melted down to visible grass, heading this time to my house because the banner was pretty much finished, only minor touch-ups left to do, nothing I could even pretend to help with. So today we were going to look through art books, Picasso and Klee and Monet, all the stuff I'd gotten from my dad and "He's working on a new piece now," I said. "It's black-and-white and big as a car, he says. . . . You know, I'm going to visit him for spring break. Would you—do you want to come with?"

"To your dad's studio, you mean? Really?" and he smiled, a big smile, we both did, but then "For a whole week?" he said; his smile dwindled. "My great-aunt—I don't know."

"You mean she'll say no?" That wavery smile, *Oh Michael,* she didn't seem like the bossy type but "She can check it out with my dad first. Or he could call her—"

"No, I mean I don't know if I can leave her on her own for that long. Maybe if someone came to check, made sure she was OK—"

I almost volunteered Audrey, *Hey, my mom could do it,* but then I thought I ought to ask her first. Still, "Do you always have to, to worry about that stuff?" I asked, as we turned down my street, winding sidewalks beneath elms bare-branched to show last year's birds' nests, squirrels' nests, winter-worn but still intact. The Dalmatian on the corner sniffed through his redwood gate, then barked as we passed, a sharp fierce noise, *strangers!* "It's not fair to you, why can't she just—"

"She's old," he said, which wasn't really an answer but somehow it shut me up, because it was true, she *was* old, old and frail, we walked along in silence until "Your street," he said, as we turned up the driveway. "All the trees, and everything. . . . It's nice."

He thought our house was nice, too, nice and big, which compared to his I guess it was, but I'd stopped seeing his house as small, or shabby, especially his room, which made mine look like a dumping ground for "King Consumer," too much junk piled way too high, stuff I never used or didn't need, or even really want. It was strange, as if I were seeing through his eyes, like catching a glimpse of myself in a mirror, a mirror I didn't know was there.

"How about some herbal tea?" Audrey asked, Audrey who followed us into the kitchen, Audrey who seemed to like Jinsen instantly. "Or oolong, I have oolong," like *shaved head and dragon shirt* must equal *tea drinker*, no stereotypes there.

"We'll just have Cokes," I said, annoyed—until I saw Jinsen's smile, smiling at Audrey, almost wistful and *His mom*, I thought. *She's gone.*

"Tea's good, too," I said.

We spent a while going through the art books—he liked Picasso best, the blunt bent faces, the force behind the brush—but Jinsen looked longest at my dad's painting, looked and touched, one finger gentle on the whorls and flecks of paint. "I don't use oils," he said, "yet. Mostly I do acrylics. . . . Does your dad ever sell his paintings?"

"Not a lot; sometimes. He says he sells just enough to buy the paint to do more."

I picked up my cup, the tea was cold and "When my parents died," Jinsen said, looking down at the painting in his hands, "there was a settlement, and insurance money too, I guess. My great-aunt had it put in some kind of trust, like for when I'm twenty-one. But some of it," red and green, red and green, tracing the circle around, "she gave to me. And that's what I spent it on."

I thought of the tackle box, the paints and brushes. "All of it?"

"All of it. She told me it was mine and I should do whatever I thought was best. So I thought, what would Kim do with it? And then I knew. . . . Kim always told me I ought to go to art school."

"Well, once you get that internship, you—"

"Who knows if I'll get it? If Keeley doesn't like the banner—"

"How can he not like it? It's great, it's—the lion looks alive, all of it is alive—" in spring green and crimson and smoky gray, ideograms like water flowing beneath, STUDENTS OF ASIA AT CAC, and "If he hasn't gone blind," I said, "he'll see how great it is."

"Maybe," he said, and shrugged, but in that moment his face, his gaze, was so still that I could see all the way to the bottom, like looking into a deep clear pond, and what I saw there was a longing so intense that it startled me, a want that was a need, like needing food or air. "I did my best," he said, and looked away. "I just wish I'd had that other scroll to show him, too."

"Don't worry." I said; because I knew, I was sure. "The banner will be enough."

And then "Knock knock," from Audrey, opening the door a crack. "Jinsen, would you like to stay for dinner? I'm making chicken stew," and "Sure," he said, head turned to smile up at her; suddenly he seemed younger, almost like a kid. "Sure, thanks."

Audrey outdid herself with the meal—stew, fresh-baked rolls, corn on the cob—and Jinsen ate everything she put on the table, thanking her again and again. During dinner she asked her usual million questions—what kind of music did he listen to, did he play any sports, how did he like school (I had to roll my eyes at that one)—but to Jinsen, I guess, it didn't seem intrusive. Maybe he liked having a mom give him the friendly third degree, even if it wasn't his mom.

He ended up staying till almost nine o'clock, I wondered what his great-aunt would say but "It's Tuesday," he said to me, as Audrey searched for her car keys. "Tuesday nights she goes to bingo with our neighbor. . . . Thanks again," to Audrey, "for driving me home."

"Oh, it's no trouble at all. Do you have your coat?" which made me cringe a little, but "Well," Jinsen said, past the closing door, "the thing with that is—"

I cleared up the dinner stuff and loaded the dishwasher, as a way to say thank you to Audrey. She didn't come back right away, and when she did I was ready for some more *Oh that poor boy* no-jacket stuff, but "What a sweet family," she said; her voice was soft, almost sad, but in a good way, the way it is when something you see touches you, moves your heart inside. "Jinsen is quite a remarkable young man. And his great-aunt is just adorable—"

"You met her?"

"Only for a minute—You know," hanging up her coat, "your father mentioned that you were asking Jinsen along to his place, for vacation. Do you think his great-aunt might need a little help while he's gone? Just someone looking in, stopping by for a cup of tea or something. . . . I would have suggested it myself, but I didn't want to seem pushy."

"I don't think it would be pushy at all," I said, with a little smile; the tickle of karma again? "I think it would be nice."

48 In "Excerpt from *Buddha Boy*," what theme do lines 35 through 58 develop? Use **two** details from the story to support your response.

49 In "Excerpt from *Buddha Boy*," why are lines 81 through 84 important to the plot of the story? Use **two** details from the story to support your response.

Directions

Read this story. Then answer questions 50 and 51.

Basil's grandmother is giving the new girl in seventh-grade, Tenzie, a tour of their unusual house. Tenzie is trying to become friends with Basil and teasingly nicknames him Pesto.

Excerpt from *One + One = Blue*

by MJ Auch

Gram took Tenzie around the room, showing her the various projects she had going. That's how Gram earned money, by selling her fabric and stained-glass designs from her website. Even though Gram tended to be disorganized, she had managed to keep her small business going well enough to support us. Lately, she seemed to be sending out more orders than ever.

The cell phone rang in the kitchen, and Gram ran to answer it. She could never remember to keep it in her pocket.

That's when I looked over at Tenzie and realized she was crying. I didn't know what to say. I hadn't cried since I was a little kid. This would be the hitch with having a friend because it would be my responsibility to ask what was wrong and try to make it better, wouldn't it? I decided to turn away and hope that Gram's phone conversation would be short and she'd be back to handle this before it got embarrassing.

Then Tenzie made a loud choking sound. She had her hand over her mouth, and her cheeks were glassy with tears. "You're so lucky."

"Me? Why?"

"You live in this mind-boggling place. It can look just the way you and your grandmother want it." Tenzie quickly wiped her eyes. "You don't know how good you have it, Pesto." She went over to a bookshelf and picked up a picture in a frame. "Who's this?"

Ordinarily I would have made something up, but I was set off balance by Tenzie's crying and quick recovery. "It's me and Carly–my mother–when I was little," I said.

"She's beautiful and looks so young for a mother. Where is she now? At work?"

"No. She's gone," I said.

Tenzie looked up, startled.

"No, not that kind of gone. She just left—probably not long after that picture was taken. Took off to Hollywood to become an actress."

"Really?" Tenzie wiped the dust from the glass and studied the picture more closely. "Have I ever seen her in anything?"

"Not unless you get LA used-car commercials on your TV. She's done a couple of those. We haven't heard from her in a while."

"It must be fun to go visit her in Hollywood, though." Tenzie carefully replaced the picture on the shelf. "Where's your father?"

"Never met him." I didn't want to get into my family stuff with Tenzie. Then there was a flash of light, followed by a loud boom that set the sun catchers quivering. Just as I noticed that there was no sun left for them to catch, the dome was pelted with rain. I was saved.

Gram appeared in the doorway. "Looks as if your father was right this time, Tenzie."

"Yeah," Tenzie said. "Maybe he's finally getting the hang of this meteorology business." She grinned at me. "We might even get to do some wall painting for a change."

For a storm that wasn't supposed to happen, the rain put on a spectacular show. There was lightning that crackled all the way to the ground followed by one clap of thunder after another.

"I bet Dad is really enjoying this," Tenzie said. "He loves weather extremes. The last place we lived was San Jose, where it was in the seventies and sunny almost every day. Dad got so bored, he started making things up for his weather report. Naturally, he got fired."

A sudden stream of water splatted on the floor, then another and another. "Grab the pans, Basil," Gram shouted. She kept a supply of old dented thrift shop pots and pans in the corner of the hippie room, because every time it rained, the dome leaked something fierce. The three of us ran around the room sliding pots under the leaks.

The sound of the pans catching rain was almost musical. The bigger the pot, the lower the note, and each leak had its own tempo of drips, so there was a lot of syncopation going on. Soon we had an orchestra of nine pans in strategic places catching water.

Gram grabbed a small African drum called a *djembe* from under her stained-glass worktable and started beating her own rhythm on it. "I use the drum to unwind when I've been working on a glass project that sets my nerves on edge," she called over the din. "You can actually get your own pulse to speed up or slow down with these things. There are more drums under there. Help yourself, Tenzie. Drumming isn't meant to be a solitary thing."

Tenzie pulled out my favorite drum and started in, following Gram's rhythm as if she had been drumming all her life. "This is amazing," she said, throwing back her head and laughing.

Gram's eyes were closed now, and she slipped into her own little world. I knew that feeling, where the cadence of the drum carried you away somewhere. But I wasn't being carried away anywhere. I was watching from the outside while my grandmother and my friend . . . no, guest . . . bonded without me. First Tenzie had taken over my desk in the cafeteria, then she had invaded my seat on the bus. Now she was squeezing herself into my family.

And I didn't like it.

50 In "Excerpt from *One + One = Blue*," what effect does the difference in Basil's point of view and Tenzie's point of view regarding Basil's family have on the story? Use **two** details from the story to support your response.

51 In "Excerpt from *Buddha Boy*" and "Excerpt from *One + One = Blue*," **both** Justin and Basil take chances that they learn from. What chances do they each take? What do they learn about themselves through the conversations and events in each story? Use details from both stories to support your response.

In your response, be sure to
- explain what chances Justin and Basil each take
- explain what they learn about themselves through the conversations and events in each story
- use details from **both** stories to support your response

STOP

Place Student Label Here

Grade 7
2016 Common Core English Language Arts Test
Book 3
April 5–7, 2016

THE STATE EDUCATION DEPARTMENT

THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY, NY 12234

2016 English Language Arts Tests Map to the Standards

Grade 7 **Released Questions Available on EngageNY**

Question	Type	Key	Points	Standard	Subscore	Secondary Standard(s)	Multiple Choice Questions: Percentage of Students Who Answered Correctly (P-Value)	Constructed Response Questions: Average Points Earned	Constructed Response Questions: P-Value (Average Points Earned ÷ Total Possible Points)
Book 1									
1	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.7.5	Reading		0.49		
2	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.7.8	Reading		0.68		
3	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.7.1	Reading		0.66		
4	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.7.3	Reading		0.52		
5	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.7.3	Reading		0.53		
6	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.7.2	Reading		0.69		
7	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.7.5	Reading		0.63		
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		0.54		
10	Multiple Choice	C	1	CCSS.ELA-Literacy.L.7.4a	Reading		0.58		
11	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.7.2	Reading		0.75		
12	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.7.1	Reading		0.29		
13	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.7.8	Reading		0.63		
14	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.7.8	Reading		0.57		
15	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.7.1	Reading		0.53		
16	Multiple Choice	D	1	CCSS.ELA-Literacy.RL.7.5	Reading		0.53		
17	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.7.1	Reading		0.51		
18	Multiple Choice	A	1	CCSS.ELA-Literacy.RL.7.3	Reading		0.43		
19	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.7.4	Reading		0.74		
20	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.7.3	Reading		0.55		
21	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.7.3	Reading		0.51		
Book 2									
36	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.7.2	Reading		0.66		
37	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.7.4	Reading		0.79		

Grade 7 **Released Questions Available on EngageNY**

Question	Type	Key	Points	Standard	Subscore	Secondary Standard(s)	Multiple Choice Questions: Percentage of Students Who Answered Correctly (P-Value)	Constructed Response Questions: Average Points Earned	Constructed Response Questions: P-Value (Average Points Earned ÷ Total Possible Points)
38	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.7.2	Reading		0.53		
39	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.7.3	Reading		0.55		
40	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.7.5	Reading		0.41		
41	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.7.1	Reading		0.62		
42	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.7.1	Reading		0.58		
43	Constructed Response		2	CCSS.ELA-Literacy.RL.7.3	Writing to Sources	CCSS.ELA-Literacy.W.7.2 CCSS.ELA-Literacy.W.7.9		1.29	0.65
44	Constructed Response		2	CCSS.ELA-Literacy.RL.7.3	Writing to Sources	CCSS.ELA-Literacy.W.7.2 CCSS.ELA-Literacy.W.7.9		1.43	0.71
45	Constructed Response		4	CCSS.ELA-Literacy.W.7.2, CCSS.ELA-Literacy.W.7.9, CCSS.ELA-Literacy.RI.7.2	Writing to Sources	CCSS.ELA-Literacy.L.7.1 CCSS.ELA-Literacy.L.7.2 CCSS.ELA-Literacy.L.7.3 CCSS.ELA-Literacy.L.7.6		2.17	0.54
Book 3									
46	Constructed Response		2	CCSS.ELA-Literacy.RI.7.7	Writing to Sources	CCSS.ELA-Literacy.W.7.2 CCSS.ELA-Literacy.W.7.9		1.52	0.76
47	Constructed Response		2	CCSS.ELA-Literacy.RI.7.3	Writing to Sources	CCSS.ELA-Literacy.W.7.2 CCSS.ELA-Literacy.W.7.9		1.40	0.70
48	Constructed Response		2	CCSS.ELA-Literacy.RL.7.2	Writing to Sources	CCSS.ELA-Literacy.W.7.2 CCSS.ELA-Literacy.W.7.9		1.28	0.64
49	Constructed Response		2	CCSS.ELA-Literacy.RL.7.5	Writing to Sources	CCSS.ELA-Literacy.W.7.2 CCSS.ELA-Literacy.W.7.9		1.30	0.65
50	Constructed Response		2	CCSS.ELA-Literacy.RL.7.6	Writing to Sources	CCSS.ELA-Literacy.W.7.2 CCSS.ELA-Literacy.W.7.9		1.22	0.61
51	Constructed Response		4	CCSS.ELA-Literacy.W.7.2, CCSS.ELA-Literacy.W.7.9, CCSS.ELA-Literacy.RL.7.9	Writing to Sources	CCSS.ELA-Literacy.L.7.1 CCSS.ELA-Literacy.L.7.2 CCSS.ELA-Literacy.L.7.3 CCSS.ELA-Literacy.L.7.6		1.95	0.49

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