



New York State
EDUCATION DEPARTMENT
Knowledge > Skill > Opportunity

New York State Testing Program
Grade 7
English Language Arts Test

Released Questions

2025

New York State administered the English Language Arts Tests in Spring 2025 and is making approximately 75% of the questions from these tests available for review and use.



New York State Testing Program

Grades 4–8 English Language Arts

Released Questions from 2025 Exams

Background

As in past years, the New York State Education Department (NYSED) is releasing large portions of the 2025 NYS Grades 3–8 English Language Arts and Mathematics test materials for review, discussion, and use.

For 2025, at least 75 percent of the test questions that appeared on the 2025 tests and counted toward students' scores are included in these released materials. This includes all constructed-response questions. Additionally, NYSED 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 NYSED's expectations for students.

Understanding English Language Arts Questions

Multiple-Choice Questions

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

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

Two-Credit Constructed-Response Questions

Two-credit constructed-response questions are designed to assess New York State P–12 Reading and Language Standards. These are single questions in which a student uses textual evidence to support 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 two-credit constructed-response questions is to assess a student's ability to comprehend and analyze text. In responding to these questions, students are expected to write in complete sentences. Responses require no more than three complete sentences. The rubric used for evaluating two-credit constructed-response questions can be found in the grade-level Educator Guides at <https://www.nysed.gov/state-assessment/grades-3-8-ela-math-and-science-test-manuals>.

Four-Credit Constructed-Response Questions

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

The integrated nature of the standards for ELA and literacy requires that students are evaluated across the strands (Reading, Writing, and Language) with longer pieces of writing, such as those prompted by the four-credit constructed-response questions. The rubric used for evaluating four-credit constructed-response questions can be found in the grade-level Educator Guides at <https://www.nysed.gov/state-assessment/grades-3-8-ela-math-and-science-test-manuals>.

New York State P–12 Next Generation Learning Standards Alignment

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

These Released Questions Do Not Comprise a “Mini Test”

To ensure it is possible to develop future tests, some content must remain secure. This document is **not** intended to be representative of the entire test, to show how operational tests look, or to provide information about how teachers should administer the test; rather, its purpose is to provide an overview of how the test reflects the demands of the New York State P–12 Next Generation Learning Standards.

The released questions do not represent the full spectrum of the standards assessed on the State tests, nor do they represent the full spectrum of how the standards should be taught and assessed in the classroom. It should not be assumed that a particular standard will be measured by an identical question in future assessments.

2025 Grade 7 ELA Test Text Complexity Metrics for Released Questions

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

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

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

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

Text Complexity Metrics for 2025 Grade 7 Passages

Passage Title	Word Count	Lexile	Flesch-Kincaid	ATOS	Qualitative Review
Excerpt from <i>Emma at the Fair</i>	915	990	8.6	7.5	Appropriate
Excerpt from <i>Stronger than Steel</i>	782	890	6.5	7	Appropriate
Excerpt from <i>The Lowland</i>	908	1090	8.1	8.6	Appropriate
Excerpt from <i>Women in Arts and Entertainment</i>	798	1020	10.0	9.1	Appropriate
Excerpt from <i>Bartlett and the Ice Voyage</i>	436	980	6.9	7.5	Appropriate
Excerpt from <i>Rosa's Animals: The Story of Rosa Bonheur and Her Painting</i>	447	1040	7.9	7.4	Appropriate

New York State 2025 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. It is therefore possible that the complexity of a book might be above or below grade level, but the text used on the assessment will be 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 Reading Power					
	ATOS	Flesch-Kincaid	The Lexile Framework	Reading Maturity	SourceRater	
2 nd –3 rd	2.75 – 5.14	42 – 54	1.98 – 5.34	420 – 820	3.53 – 6.13	0.05 – 2.48
4 th –5 th	4.97 – 7.03	52 – 60	4.51 – 7.73	740 – 1010	5.42 – 7.92	0.84 – 5.75
6 th –8 th	7.00 – 9.98	57 – 67	6.51 – 10.34	925 – 1185	7.04 – 9.57	4.11 – 10.66
9 th –10 th	9.67 – 12.01	62 – 72	8.32 – 12.12	1050 – 1335	8.41 – 10.81	9.02 – 13.93
11 th –12 th	11.20 – 14.10	67 – 74	10.34 – 14.20	1185 – 1385	9.57 – 12.00	12.30 – 14.50

Source: Student Achievement Partners

Name: _____



New York State Testing Program

English Language Arts Test Session 1

Grade **7**

Spring 2025

RELEASED QUESTIONS

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Session 1



TIPS FOR TAKING THE TEST

Here are some ideas to help you do your best:

- Read the whole passage before you answer the questions. Most questions will only make sense after you read the whole passage.
- You might need to read the passage more than once to answer a question.
- Read each question carefully. Take your time.
- A question may include a quote from a passage. You might need to review both the quote and the whole passage to answer the question.

When you write your answers

- make sure to answer the whole question;
- use examples or details from the text;
- write in complete sentences; and
- use correct spelling, grammar, capitalization, and punctuation.

Directions

Read this story. Then answer questions 1 through 7.

Emma and her family are visiting the World's Columbian Exposition in Chicago, Illinois, in 1893. Some people refer to the fair as the White City because of the many new white buildings and street lights.

Excerpt from *Emma at the Fair*

by Kathy Trippe-McRee

Sunday, June 18

1 Today began our adventure at the Columbian Exposition, the largest world's fair in history! After paying 50 cents to enter, we made our way to the Court of Honor. Water in the Grand Basin and nearby lagoon reflects all the surrounding exhibition buildings. My neck hurt from looking up at all the domes, towers, columns, and statues decorating those enormous Great Buildings! We understand now why the fair is known as the "White City"—nearly everything is painted sparkling white. . . .

2 First we visited the building of our home state, Minnesota, to admire Hiawatha's statue, sponsored by Minnesota schoolchildren's pennies. Mother signed the visitors' register and checked for any acquaintances also here this week. Lunch at the New England Clam Bake arrived promptly, despite the huge crowds. Father suggested escaping the afternoon heat in the buildings of some eastern states. Pennsylvania had a display of the table on which the Declaration of Independence was signed, with its inkwell. Virginia had the couch on which Civil War generals Ulysses S. Grant and Robert E. Lee negotiated the surrender at Appomattox Court House.

3 Father insisted on staying late, footsore and dusty as we were. He bought tickets for an evening ride on the elevated railway circling the grounds. At dusk, electric lights came on everywhere—inside fountains, along rooflines, beside walkways. Thousands of lights twinkled all around. I asked Father about a giant lighted circle. He said it was George Ferris's "unfinished wheel." It is still under construction, even though the rest of the exposition opened six weeks ago.

Monday, June 19

4 Father decreed that we spend all day in the Manufactures and Liberal Arts Building, by far the biggest of the Great Buildings. It is filled with exhibits on furniture, china, musical instruments, and other factory-made items. Some countries sent native raw materials, such as exotic woods and precious stones. Restaurants and cafés line the building's seemingly endless Upper Gallery. Father voted for lunch at an American restaurant, but Mother persuaded him to try dinner at the elegant French café, where the Vanderbilts' former chef is in charge.

GO ON

5 At dusk, we watched the lights come on again like thousands of candles lit all at once. Father arranged a trip in a swan-shaped gondola on the exposition’s waterways. The lights’ reflections were magical—like being surrounded by floating fireflies.

Tuesday, June 20

6 Today we moved on to Transportation, the second-largest building. Gold-leaf patterns and colorful arches at the entrance of this red-painted structure make it stand out from the other white ones. Father took ever so long examining the American and Canadian steam locomotives. Mother and I marveled at the collection of bicycles. We saw everything from snowshoes to canoes to English warships. An electric elevator carried us to the roof for a view of the fairgrounds.

7 Inside Machinery Hall, we were overwhelmed by the clatter and banging of hundreds of machines operating simultaneously! We departed quickly. In Mines and Mining, Father was fascinated by the exhibit on coal’s industrial importance at Frick Coal and Coke Company’s model plant. I was more impressed by the sparkly diamonds from the Cape Colony and lovely Aztec turquoise from Mexico. We stepped into a replica of Mammoth Cave so real it seemed as though we entered the actual cavern! . . .

Wednesday, June 21 . . .

8 The Horticulture Building has a glass roof dome that lets sunlight reach the plants. The sweet smell of flowers was heavenly after the stink from the livestock displays! I’m too tired to write more tonight, but I wanted to make a note: The Ferris Wheel began operating today, but Father said we can’t ride it until we’ve toured all the important exhibits.

Thursday, June 22

9 Father saved “minor” buildings for last. At Fine Arts, Mother insisted on viewing English, French, Dutch, and Italian works. I preferred the colors and delicate flowers in Japanese painting. . . .

10 Mother and I were eager to see what the Women’s Building held. In a model hospital, we watched trained nurses demonstrate their skills. A teacher drilled a model kindergarten class in letters. Women’s art is displayed, too—an American named Mary Cassatt has a beautiful painting on exhibit. . . .

Friday, June 23

11 At long last, I rode the Ferris Wheel! What a thrilling 10-minute ride! At the top, we took turns looking down at the fair buildings’ roofs and out at Chicago in the distance.

12 And walking the Midway Plaisance¹ was like taking a world tour! Even though Father wanted to make this an educational trip, I could tell he was as excited as I was to see the amusements. People wearing exotic clothing were all around. . . .

Saturday, June 24

13 Our last day—I'm not ready to leave. Mother purchased a few souvenirs—Libbey glassware stamped with "World's Columbian Exposition," and postcards with sketches of the main exhibition buildings. We tried the Ice Railway—really just a toboggan ride on manufactured snow—and it doesn't melt in the summer heat! Father treated us to one last ride on the Ferris Wheel. We agree it's the best of all!

14 I'm so grateful Mother gave me this journal for recording our visit. I'd never remember everything without it!

¹**Midway Plaisance:** a large open park area at the Exposition

GO ON

1

Which idea would be **most** important to include in a summary of the story?

- A “Today began our adventure at the Columbian Exposition, the largest world’s fair in history!” (paragraph 1)
- B “Father insisted on staying late, footsore and dusty as we were.” (paragraph 3)
- C “Father decreed that we spend all day in the Manufactures and Liberal Arts Building, by far the biggest of the Great Buildings.” (paragraph 4)
- D “At dusk, we watched the lights come on again like thousands of candles lit all at once.” (paragraph 5)

2

Read this sentence from paragraph 5.

The lights’ reflections were magical—like being surrounded by floating fireflies.

What is the effect of the author’s word choice in the sentence?

- A It creates a tone of surprise.
- B It creates a tone of adventure.
- C It creates a tone of wonderment.
- D It creates a tone of confusion.

3

What does the word “replica” mean as it is used in paragraph 7?

- A a building
- B an exit
- C a copy
- D an animal

4

Read this sentence from paragraph 8.

The Ferris Wheel began operating today, but Father said we can't ride it until we've toured all the important exhibits.

What does this sentence suggest about the father's attitude?

- A He values education more than amusement.
- B He dislikes amusement attractions like the Ferris Wheel.
- C He is unconvinced of the safety of the Ferris Wheel.
- D He thinks the attractions will be less crowded later in the week.

5

The events from Friday, June 23 cause a change in the narrator's attitude from

- A fascinated to weary, because of all the walking the family has done
- B interested to excited, because the amusements are fun
- C pleased to uncertain, because of the foreign surroundings
- D tired to energized, because the buildings are unusual

6

Journaling can be a helpful way to keep track of past events and memories. Which sentence **best** supports this idea?

- A "Today we moved on to Transportation, the second-largest building." (paragraph 6)
- B "I was more impressed by the sparkly diamonds from the Cape Colony and lovely Aztec turquoise from Mexico." (paragraph 7)
- C "We agree it's the best of all!" (paragraph 13)
- D "I'd never remember everything without it!" (paragraph 14)

GO ON

7

Which of the following sentences supports the narrator's claim that her trip is an adventure?

- A She will learn about new advancements in technology.
- B She will have a unique opportunity to experience things from all around the world.
- C She will spend an entire week with her family on a vacation.
- D She will record her experiences in a journal that was given to her.

Directions

Read this article. Then answer questions 22 through 28.

Dr. Randy Lewis runs a laboratory at the University of Wyoming where he and other scientists study the creation of spider silk. Sherry Adrianos is one of the scientists working in the lab.

Excerpt from *Stronger than Steel*

by Bridget Heos

- 1 Spider silk can be stronger than steel and even stronger than Kevlar, the material used in bulletproof vests. In the Spider-Man movies, Peter Parker was able to swing from buildings, catch a falling car, and stop a speeding train—all with spider silk. Randy says that the strength of spider silk is not exaggerated in the movies. If anything, spider silk is even stronger. In real life, Peter Parker could stop a 747 airplane with a rope of spider silk just one inch in diameter. . . .
- 2 Imagine the possible uses for material this tough: Bulletproof vests. Parachute rope. The wire that helps stop huge fighter planes as they land on an aircraft carrier. On a smaller scale, spider silk thread could suture, or stitch, extremely delicate areas, such as the brain, eyeball, or spinal cord. Artificial ligaments and tendons¹ could also be made from spider silk. These could repair ankle, knee, and shoulder injuries.
- 3 Because of its toughness, people have sought spider silk for a long time. Ancient Greeks used it to dress wounds, for instance. But it has always been difficult to come by. Finding it in the wild is time consuming. Case in point: A golden shawl—eleven by four feet—went on display at the American Museum of Natural History. It took seventy people four years to collect enough golden orb weavers for the project, and another twelve workers to reel in the silk from the spiders. . . .
- 4 Though unique in some ways, all the spiders in Randy’s lab have something in common: they’re female. Only female golden orb weavers are kept because they’re the ones who spin webs. The much smaller males don’t. Instead, they steal insects from the female’s web. Sometimes the female ignores the male. Other times, she attacks him. Yet the spider doesn’t have to be male to become her lunch. She would gladly eat a female who entered her territory. As Sherry puts it, “If you try to raise spiders together, you’ll be left with one big spider.”

5 And now you know why spiders can't be raised domestically, like silkworms. They would eat each other. That's a shame, because spiders are great at producing spider silk. However, Randy thinks other organisms can be great at making spider silk, too. He has three candidates in mind: goats, silkworms, and alfalfa. In fact, the goats at the University of Wyoming are already producing spider silk protein. . . .

6 In fact, mulberry silkworms, or *Bombyx mori*, have been raised domestically for thousands of years. Sericulture, as it's called, began in China about seven thousand years ago. The practice spread throughout Asia and then to the Middle East and Europe. At the time, only natural fibers, such as silk, wool, hemp, and cotton, were available. Today, man-made fibers can be woven into clothing. But fine garments, such as wedding gowns and men's ties, are often still sewn from silk cloth.

7 It's easy to see why silkworms are being studied as possible spider silk producers. They spin a lot of silk. Contrary to their name, they're not worms, but moth caterpillars. Each moth lays hundreds of eggs. When they hatch, they're as tiny as eyelashes. After molting (shedding their skin) five times, they grow to about two and a half inches. Then they spin their cocoons. Within several hours, each will have spun a cocoon with a single thread more than a thousand yards (914 meters) long. Inside the cocoon they metamorphose into moths. After a couple weeks the moths emerge from the cocoons. The moths mate and lay new eggs. . . .

8 Like a spider, a silkworm makes silk in glands in its abdomen and spins it with spinnerets. A spider's many spinnerets are in its posterior, whereas the silkworm's two spinnerets are in its mouth. And while a spider spins many kinds of silk, silkworms spin identical fibers with both spinnerets. The fibers contain three proteins—heavy chain, light chain, and P25. Each fiber is coated in a gluelike substance called sericin. This causes the two fibers to stick together when spun. It also holds the cocoon together. In silk production, boiling the cocoons washes away the sericin. Then the threads can be unwound. This means that if silkworms produced spider silk, the scientists wouldn't have to purify or spin it. The silk would already be spun!

9 Today the spider goats produce enough spider silk protein for medical applications. But if spider silk could be mass-produced, it could also be used for airplane arresting wire, car airbags, and maybe even clothing. Are silkworms the answer to mass-producing spider silk?

ligaments and tendons: body parts that connect muscles and bones

GO ON

- 22** How is the strength of spider silk **mostly** introduced in paragraph 1?
- A** through a story about the author’s interest in popular movies
 - B** through a comparison to a fictional character’s superhero abilities
 - C** through details of the material’s use in everyday objects
 - D** through reference to the myths surrounding the material’s benefits
- 23** What does the phrase “on a smaller scale,” as used in paragraph 2, suggest about spider silk?
- A** Spider silk could be used to perform tasks requiring precision.
 - B** The simpler uses for spider silk require limited skill.
 - C** Some uses for spider silk are less important than others.
 - D** Spider silk is most useful for large-scale projects.
- 24** For the project at the American Museum of Natural History described in paragraph 3, to what does the phrase “reel in the silk” refer?
- A** the effort it took to collect such a great amount of silk
 - B** the length of time it took the spiders to produce the silk
 - C** how difficult it was to find the necessary spiders
 - D** how important it was to hire dedicated workers

25

The details in paragraph 7 **mainly** contribute to the article by showing

- A the differences between production of silk by silkworms and spiders
- B the impressive design of silkworm cocoons
- C the metamorphosis of silkworms into moths
- D the reason that silkworms are a good alternative to spiders

26

How does the author present the challenge of raising spiders domestically?

- A through descriptions of how spiders find food together
- B through comparisons of the behavior of male and female spiders
- C through situations that show why spiders cannot be kept together
- D through explanations about why female spiders are special

GO ON

Grade 7
English Language Arts Test
Session 1
Spring 2025

Name: _____



New York State Testing Program

English Language Arts Test Session 2

Grade **7**

Spring 2025

RELEASED QUESTIONS

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Session 2



TIPS FOR TAKING THE TEST

Here are some ideas to help you do your best:

- Read the whole passage before you answer the questions. Most questions will only make sense after you read the whole passage.
- You might need to read the passage more than once to answer a question.
- Read each question carefully. Take your time.
- A question may include a quote from a passage. You might need to review both the quote and the whole passage to answer the question.

When you write your answers

- make sure to answer the whole question;
- use examples or details from the text;
- write in complete sentences; and
- use correct spelling, grammar, capitalization, and punctuation.

For the last question in this test book, you may plan your writing on the Planning Page provided. However, do NOT write your final answer on the Planning Page. Write your final answer on the lined pages.

Directions

Read this story. Then answer questions 29 through 35.

Subhash and Udayan are brothers growing up in a large city in India in the 1960s.

Excerpt from *The Lowland*

by Jhumpa Lahiri

- 1 Since childhood Subhash had been cautious. His mother never had to run after him. He kept her company, watching as she cooked at the coal stove, or embroidered saris and blouse pieces commissioned by a ladies' tailor in the neighborhood. He helped his father plant the dahlias that he grew in pots in the courtyard. The blooming orbs, violet and orange and pink, were sometimes tipped with white. Their vibrancy was shocking against the drab courtyard walls.
- 2 He waited for chaotic games to end, for shouts to subside. His favorite moments were when he was alone, or felt alone. Lying in bed in the morning, watching sunlight flickering like a restless bird on the wall. . . .
- 3 While Subhash stayed in clear view, Udayan was disappearing: even in their two-room house, when he was a boy, he hid compulsively, under the bed, behind the doors, in the crate where winter quilts were stored.
- 4 He played this game without announcing it, spontaneously vanishing, sneaking into the back garden, climbing into a tree, forcing their mother, when she called and he did not answer, to stop what she was doing. As she looked for him, as she humored him and called his name, Subhash saw the momentary panic in her face, that perhaps she would not find him.
- 5 When they were old enough, when they were permitted to leave the house, they were told not to lose sight of one another. Together they wandered down the winding lanes of the enclave,¹ behind the ponds and across the lowland, to the playing field where they sometimes met up with other boys. They went to the mosque at the corner, to sit on the cool of its marble steps, sometimes listening to a football game on someone's radio, the guardian of the mosque never minding.
- 6 Eventually they were allowed to leave the enclave, and to enter the greater city. To walk as far as their legs would carry them, to board trams and busses by themselves. Still the mosque on the corner, a place of worship for those of a separate faith, oriented their daily comings and goings.

GO ON

7 At one point, because Udayan suggested it, they began to linger outside Technicians' Studio, where Satyajit Ray had shot *Pather Panchali*, where Bengali cinema stars spent their days. Now and then, because someone who knew them was employed on the shoot, they were ushered in amid the tangle of cables and wires, the glaring lights. After the call for silence, after the board was clapped, they watched the director and his crew taking and retaking a single scene, perfecting a handful of lines. A day's work, devoted to a moment's entertainment.

8 They caught sight of beautiful actresses as they emerged from their dressing rooms, shielded by sunglasses, stepping into waiting cars. Udayan was the one brave enough to ask them for autographs. He was blind to self-constraints, like an animal incapable of perceiving certain colors. But Subhash strove to minimize his existence, as other animals merged with bark or blades of grass.

9 In spite of their differences one was perpetually confused with the other, so that when either name was called both were conditioned to answer. And sometimes it was difficult to know who had answered, given that their voices were nearly indistinguishable. Sitting over the chessboard they were mirror images: one leg bent, the other splayed out, chins propped on their knees.

10 They were similar enough in build to draw from a single pile of clothes. Their complexions, a light coppery compound derived from their parents, were identical. Their double-jointed fingers, the sharp cut of their features, the wavy texture of their hair.

11 Subhash wondered if his placid² nature was regarded as a lack of inventiveness, perhaps even a failing, in his parents' eyes. His parents did not have to worry about him and yet they did not favor him. It became his mission to obey them, given that it wasn't possible to surprise or impress them. That was what Udayan did.

12 In the courtyard of their family's house was the most enduring legacy of Udayan's transgressions.³ A trail of his footprints, created the day the dirt surface was paved. A day they'd been instructed to remain indoors until it had set.

13 All morning they'd watched the mason⁴ preparing the concrete in a wheelbarrow, spreading and smoothing the wet mixture with his tools. Twenty-four hours, the mason had warned them, before leaving.

14 Subhash had listened. He had watched through the window, he had not gone out. But when their mother's back was turned, Udayan ran down the long wooden plank temporarily set up to get from the door to the street.

15 Halfway across the plank he lost his balance, the evidence of his path forming impressions of the soles of his feet, tapering like an hourglass at the center, the pads of the toes disconnected.

16 The following day the mason was called back. By then the surface had dried, and the impressions left by Udayan's feet were permanent. The only way to repair the flaw was to apply another layer. Subhash wondered whether this time his brother had gone too far.

- 17 But to the mason their father said, Leave it be. Not for the expense or effort involved, but because he believed it was wrong to erase steps that his son had taken.
- 18 And so the imperfection became a mark of distinction about their home. Something visitors noticed, the first family anecdote that was told.

¹**enclave:** neighborhood

²**placid:** calm and steady

³**transgressions:** wrongdoings

⁴**mason:** worker who builds with stone, brick, or concrete

GO ON

29 What do the details in paragraphs 1 and 2 reveal about Subhash?

- A He is quiet and considerate.
- B He is nervous and excitable.
- C He feels passionate about nature.
- D He feels lonely when at home.

30 Read these sentences from paragraph 5.

When they were old enough, when they were permitted to leave the house, they were told not to lose sight of one another. Together they wandered down the winding lanes of the enclave, behind the ponds and across the lowland, to the playing field where they sometimes met up with other boys.

What is the **main** way this change in setting affects Subhash and Udayan?

- A They get into trouble when they wander too far from home.
- B They realize they like the quieter areas of their community.
- C They enjoy exploring new territory together.
- D They prefer being with other children when exploring.

31 In paragraph 8, Subhash and Udayan respond differently to the same situation. What does this show the reader about the characters?

- A** The boys' parents expect different behavior from them.
- B** The boys demonstrate different personalities.
- C** The boys' parents give them different responsibilities.
- D** The boys display different levels of maturity.

32 As used in paragraph 9, what does the word "indistinguishable" show about the brothers?

- A** One brother is considered as intelligent as the other.
- B** They are both tired of playing the game of chess.
- C** One brother acts the same way as the other.
- D** They both sound the same when talking.

33 Which statement **best** reflects the idea of growing up?

- A** "Eventually they were allowed to leave the enclave, and to enter the greater city."
(paragraph 6)
- B** "Sitting over the chessboard they were mirror images: one leg bent, the other splayed out, chins propped on their knees." (paragraph 9)
- C** "It became his mission to obey them, given that it wasn't possible to surprise or impress them. That was what Udayan did." (paragraph 11)
- D** "Subhash had listened. He had watched through the window, he had not gone out."
(paragraph 14)

GO ON

34

What difference between Subhash and Udayan is revealed by the information in paragraph 16?

- A Udayan pays more attention to detail, while Subhash is unobservant.
- B Udayan has a more creative personality, while Subhash is carefree.
- C Subhash dislikes getting dirty, while Udayan likes creating a mess.
- D Subhash acts as his parents want, while Udayan acts as he wants.

35

Which statement **best** represents the importance of paragraphs 17 and 18 to the story?

- A The boys' father continues to be upset about the footprints in the cement, and he complains to visitors.
- B The boys' father understands that the footprints represent an experience in the journey of growing up.
- C Subhash realizes that the footprints represent a division between himself and Udayan, which he accepts.
- D Subhash feels guilty that he did not stop Udayan from making the footprints in the cement.

Directions

Read this article. Then answer questions 36 through 42.

Excerpt from *Women in Arts and Entertainment*

by Kristin Marciniak

Women in Dance

1 Women have long been center stage in the dance world, but up until the 1920s, there were very few women behind the scenes. That changed in the early 1900s with women who pioneered new techniques and made long-lasting impacts on dance.

2 Isadora Duncan introduced the concept of modern dance in the United States in the 1910s and 1920s. Duncan focused on freer movement rather than more rigid movements like those commonly associated with ballet. Martha Graham followed closely behind, starting her dance school in the 1920s. Duncan and Graham are credited with transforming what was once considered a frivolous¹ pastime into serious art. They laid the foundation for generations of dancers and choreographers² to come.

3 Martha Graham was one of the first modern dancers who challenged common conceptions about what dance was and what it could be. She established her own dance company and school in 1926. Graham took a different approach, saying, “I wanted to begin not with characters or ideas, but with movements. . . . I wanted significant movement. I did not want it to be beautiful or fluid. I wanted it to be fraught with³ inner meaning, with excitement and surge.” Graham’s school became known for teaching a special technique called “contract and release.” Through contract and release, tension is created as dancers contract a muscle, then movement flows as the muscle relaxes. Graham’s techniques are still taught today, and her approach to movement has inspired many young dancers to make their careers on the stage.

The Anthropologists

4 Katherine Dunham started dancing in her late teens, but she didn’t think it would turn into a career. However, she kept returning to it as she studied anthropology⁴ at the University of Chicago. After graduating in 1934, she secured a fellowship in the Caribbean. This allowed her to study indigenous dance traditions. Dunham spent 18 months in Jamaica, Martinique, Trinidad, and Haiti, gaining the trust of her subjects so she could learn and perform their ritual dances.

GO ON

5 Dunham returned to the United States in 1936. In 1938, she created her first signature dance, *L'Ag'Ya*, based on a folktale from Martinique. This was the first time dances from an African culture were presented onstage. Dunham then focused on the African-American dances of New York City. Her 1940 performance captured popular dances from Haiti and New York's Harlem neighborhood. This led to Dunham's next job: co-choreographing Broadway's first all-black musical, *Cabin in the Sky*, in 1941. She also starred in the lead role.

6 Dunham opened the Dunham School of Dance and Theater in 1945. For ten years, she taught the Dunham Technique, a combination of classical ballet and African, Caribbean, and African-American folk dances. Students also studied acting, voice techniques, and the cultural importance of dance. . . .

7 Another anthropologist was Pearl Primus. Primus was born in Trinidad, and her family moved to New York City when she was two years old. She received a scholarship to the New Dance Group, which offered dance lessons to professionals and children. In 1943, Primus made her debut with the New Dance Group at the 92nd Street Young Men's and Young Women's Hebrew Association. She gave her first solo recital in 1943, and eventually opportunities opened up for Primus to dance on Broadway. She created her own company in 1944.

8 Primus worked to make African dance an accepted and important art form among American audiences. She made her first of many trips to Africa in 1948. There she studied African heritage and cultural dances, which were reflected in the dances she choreographed. The first dance she choreographed was *African Ceremonial* (1944). Primus also studied dance forms in the Caribbean, and her travels led to a PhD in African and Caribbean studies from New York University.

Combining Techniques

9 Twyla Tharp started her first dance troupe in 1964 after graduating from college. The all-female group was known for avant-garde⁵ performances minimalistic in both movement and stage design. Some dances were performed without any music, just the beat of the dancers' feet hitting the floor.

10 Tharp's style became more theatrical as the mid-1970s approached. In 1973, she choreographed *Deuce Coupe* for the Joffrey Ballet. It combined both classical and modern dance. *Deuce Coupe* was set to the soothing sounds of American rock band the Beach Boys. The dancers ran, slid, and stumbled across the stage, then broke into popular dance moves such as the mashed potato before returning to their classical roots.

- 11 During her long career, Tharp has choreographed more than 130 dances. In addition to her own dance company, Twyla Tharp Dance, she has choreographed for the American Ballet Theatre, New York City Ballet, Paris Opera Ballet, and Martha Graham Company. Her unique style requires dancers to master complex and intricate movements that seem to defy gravity.

¹**frivolous:** not important

²**choreographers:** people who put movements together for dancers to perform

³**fraught with:** full of

⁴**anthropology:** study of people and their cultures

⁵**avant-garde:** new and experimental

GO ON

36 What is the definition of “pioneered” as it is used in paragraph 1?

- A** traveled around the world
- B** trained extensively
- C** danced professionally
- D** developed something new

37 What does the reader learn about Katherine Dunham from paragraph 5?

- A** She struggles with a career in anthropology.
- B** She blends cultural influences into modern dance.
- C** She wants dance to return to traditional methods.
- D** She leaves dancing in order to become an actor.

38 Based on paragraph 5, what does the word “signature” suggest about Katherine Dunham’s dance *L’Ag’Ya*?

- A** It is a dance that is performed in a musical.
- B** It is a dance that is identified as Dunham’s.
- C** It is a dance that requires Dunham’s style of dress.
- D** It is a dance that includes cultural references.

39 Which sentence **best** supports a central idea of the article?

- A** “They laid the foundation for generations of dancers and choreographers to come.” (paragraph 2)
- B** “I wanted it to be fraught with inner meaning, with excitement and surge.” (paragraph 3)
- C** “Katherine Dunham started dancing in her late teens, but she didn’t think it would turn into a career.” (paragraph 4)
- D** “Primus worked to make African dance an accepted and important art form among American audiences.” (paragraph 8)

40 Which sentence **best** supports the claim made by the author in paragraph 1?

- A** “Graham’s techniques are still taught today, and her approach to movement has inspired many young dancers to make their careers on the stage.” (paragraph 3)
- B** “Dunham spent 18 months in Jamaica, Martinique, Trinidad, and Haiti, gaining the trust of her subjects so she could learn and perform their ritual dances.” (paragraph 4)
- C** “She received a scholarship to the New Dance Group, which offered dance lessons to professionals and children.” (paragraph 7)
- D** “The all-female group was known for avant-garde performances minimalistic in both movement and stage design.” (paragraph 9)

41 How are the accomplishments of Martha Graham represented in the article?

- A** Graham expands the changes to dance that Katherine Dunham starts.
- B** Graham influences people’s understanding of dance.
- C** Graham believes dancers should be trained similarly to athletes.
- D** Graham emphasizes the need for dancers to have freedom.

GO ON

42

What is the **primary** structure the author uses to organize information in the article?

- A cause and effect
- B problem and solution
- C chronological sequence
- D compare and contrast

Directions
Read this story. Then answer questions 43 and 44.

A young girl is being gifted animals to celebrate her coronation, when she becomes Queen.

Excerpt from *Bartlett and the Ice Voyage*

by Odo Hirsch

1 There was hardly a thing that could be moved, carried or dragged that had not been sent to the Queen as a present. Since no two of her countries were alike, no two presents were the same. And it wasn't only furniture, ornaments, chess-sets and woven carpets that the Queen received. Crates arrived containing unusual animals that no one at Court had ever seen before, with strange names written on labels hanging around their necks.

2 The first to arrive was a giraffe. He came as a present for the Queen's coronation, and being only nine, she was barely able to reach his knee. The Queen was too young to choose where to put him, so the Prime Minister and the Stablekeeper had to decide for her. It was no simple matter. There was nowhere with a roof that was high enough! They kept him in his crate for a month, hoping that the giraffe's neck had somehow been stretched by his difficult sea journey, and that it might shrink with time. Every day the Stablekeeper took him out for a walk through the town on a leather leash. But it wasn't long before they realized that the giraffe, who was obviously quite young, was actually growing. Eventually they let him loose in the park that surrounded the palace. Soon he was a familiar sight, cantering with his loose, loping run or standing with his head lost in the trees. People walking outside the palace wall sometimes looked up to find his soft, curious eyes gazing down at them. . . .

GO ON

- 3 So the palace park became home for the animals that were sent to the Queen. After a few years it was teeming with them. There was a pair of water buffalo who spent the whole day churning up and down through the mud beside the lake. Two lions and a black jaguar stalked in a section that had been set aside especially for them. Zebras, antelope and a yellow llama roamed the open ground, looking for the most succulent grasses. There were seven different sorts of monkeys, including two kinds of baboons with faces painted like clowns. Each tribe had its own trees and was always attacking the territory of others, just like people. There was a moose, which people called an elk, who completely ignored the monkey wars that took place above his antlers. A very solemn emperor penguin reluctantly shared his pool with a playful seal. There were bats who lived in a cave on the edge of the park, possums and a sleek, shiny mink, who all came out at night. And there were birds . . .

Directions

Read this article. Then answer questions 45 and 46.

French artist Rosa Bonheur painted wild and domesticated animals. Nathalie was her best friend and painting assistant.

Excerpt from *Rosa’s Animals: The Story of Rosa Bonheur and Her Painting Menagerie*

by Maryann Macdonald

The Horse Fair, 1852–1855

- 1 Rosa, who was not quite five feet tall, had to stand on a ladder day after day to paint this enormous work of art. It measures 8 feet tall by 16½ feet wide (244.5 x 506.7 cm)! Despite the painting’s size, no details were left out. The dust around the horses’ hooves, for example, is clearly visible. Many who see the painting at the Metropolitan Museum of Art in New York City today claim that it seems so real that you can almost hear the hooves pounding. . . .
- 2 Ernest Gambart, a Belgian agent with a London office, purchased *The Horse Fair* and set about promoting it in Great Britain. Rosa made a smaller copy of the painting, and Gambart had prints made of it. Dubbed “The World’s Greatest Animal Picture,” its prints were sold all over Britain, Europe, and America. Copies were hung in many public places, including schoolrooms, and Rosa became a celebrity. A Rosa Bonheur doll began to be manufactured in Germany and became a popular toy. Everyone was fascinated by this spunky little woman with short hair who painted wearing pants. Even Queen Victoria wanted to meet her. At the queen’s request, Gambart arranged for *The Horse Fair* to be brought to Windsor Castle for a private viewing.

Sheep, Oxen, and Deer

- 3 Rosa’s skyrocketing success enabled her to acquire an even bigger art studio. This one had a huge window looking out on a courtyard, its own garden, and fenced stables for her heifer, goats, sheep and Margot, the mare. Rosa was creating her own small farm in the middle of Paris! . . .

GO ON

- 4 Ernest Gambart eventually sold *The Horse Fair* to an American collector. Back home in Paris, more and more people were eager to buy Rosa Bonheur's paintings. Now that she was famous, other celebrities wanted to meet her. Rosa enjoyed the attention at first but soon decided she needed more time to paint. So in 1859 she bought a large, "fairy-tale" country house, or château, near what could almost be described as an enchanted forest outside Paris. Rosa went to live in the Château de By with Nathalie, Nathalie's mother, and her many pets. She also acquired an otter, a stag, a gazelle, wild boars, monkeys, an eagle, and three wild horses, along with sixty cages of birds and plenty of dogs . . . her own private menagerie!
- 5 Rosa Bonheur could never get enough of nature. She called it her teacher. She loved spending days painting in the nearby Forest of Fontainebleau. It was where she felt most at home. Rosa sometimes invited other artists to paint with her there; she generously wanted to share her bliss with them.

Planning Page

You may **PLAN** your writing for question 46 here if you wish, but do **NOT** write your final answer on this page. Writing on this Planning Page will **NOT** count toward your final score. Write your final answer on Pages 23 and 24.



Grade 7
English Language Arts Test
Session 2
Spring 2025

THE STATE EDUCATION DEPARTMENT
THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY, NY 12234
2025 English Language Arts Tests Map to the Standards
Grade 7

Question	Type	Key	Points	Standard	Strand	Subscore	Multiple Choice Questions	Constructed-Response Questions	
							Percentage of Students Who Answered Correctly (P-Value)	Average Points Earned	P-Value (Average Points Earned ÷ Total Possible Points)
Session 1									
1	Multiple Choice	A	1	NGLS.ELA.Content.NY-7.R.2	Reading Standards for Literature	Reading	0.75		
2	Multiple Choice	C	1	NGLS.ELA.Content.NY-7.R.4	Reading Standards for Literature	Reading	0.67		
3	Multiple Choice	C	1	NGLS.ELA.Content.NY-7.L.4	Language Standards	Reading	0.89		
4	Multiple Choice	A	1	NGLS.ELA.Content.NY-7.R.6	Reading Standards for Literature	Reading	0.83		
5	Multiple Choice	B	1	NGLS.ELA.Content.NY-7.R.3	Reading Standards for Literature	Reading	0.81		
6	Multiple Choice	D	1	NGLS.ELA.Content.NY-7.R.9	Reading Standards for Literature	Reading	0.77		
7	Multiple Choice	B	1	NGLS.ELA.Content.NY-7.R.8	Reading Standards for Literature	Reading	0.71		
22	Multiple Choice	B	1	NGLS.ELA.Content.NY-7.R.3	Reading Standards for Informational Text	Reading	0.70		
23	Multiple Choice	A	1	NGLS.ELA.Content.NY-7.R.4	Reading Standards for Informational Text	Reading	0.62		
24	Multiple Choice	A	1	NGLS.ELA.Content.NY-7.R.4	Reading Standards for Informational Text	Reading	0.63		
25	Multiple Choice	D	1	NGLS.ELA.Content.NY-7.R.5	Reading Standards for Informational Text	Reading	0.43		
26	Multiple Choice	C	1	NGLS.ELA.Content.NY-7.R.3	Reading Standards for Informational Text	Reading	0.60		
27	Constructed Response	n/a	2	NGLS.ELA.Content.NY-7.R.6	Reading Standards for Informational Text	Writing from Sources		1.64	0.82
28	Constructed Response	n/a	2	NGLS.ELA.Content.NY-7.R.2	Reading Standards for Informational Text	Writing from Sources		1.56	0.78
Session 2									
29	Multiple Choice	A	1	NGLS.ELA.Content.NY-7.R.3	Reading Standards for Literature	Reading	0.71		
30	Multiple Choice	C	1	NGLS.ELA.Content.NY-7.R.3	Reading Standards for Literature	Reading	0.62		
31	Multiple Choice	B	1	NGLS.ELA.Content.NY-7.R.3	Reading Standards for Literature	Reading	0.71		
32	Multiple Choice	D	1	NGLS.ELA.Content.NY-7.R.4	Reading Standards for Literature	Reading	0.75		
33	Multiple Choice	A	1	NGLS.ELA.Content.NY-7.R.2	Reading Standards for Literature	Reading	0.75		
34	Multiple Choice	D	1	NGLS.ELA.Content.NY-7.R.6	Reading Standards for Literature	Reading	0.63		
35	Multiple Choice	B	1	NGLS.ELA.Content.NY-7.R.8	Reading Standards for Literature	Reading	0.74		
36	Multiple Choice	D	1	NGLS.ELA.Content.NY-7.L.4	Language Standards	Reading	0.78		
37	Multiple Choice	B	1	NGLS.ELA.Content.NY-7.R.3	Reading Standards for Informational Text	Reading	0.71		
38	Multiple Choice	B	1	NGLS.ELA.Content.NY-7.R.4	Reading Standards for Informational Text	Reading	0.66		
39	Multiple Choice	A	1	NGLS.ELA.Content.NY-7.R.2	Reading Standards for Informational Text	Reading	0.45		
40	Multiple Choice	A	1	NGLS.ELA.Content.NY-7.R.8	Reading Standards for Informational Text	Reading	0.58		
41	Multiple Choice	B	1	NGLS.ELA.Content.NY-7.R.3	Reading Standards for Informational Text	Reading	0.50		
42	Multiple Choice	C	1	NGLS.ELA.Content.NY-7.R.5	Reading Standards for Informational Text	Reading	0.53		
43	Constructed Response	n/a	2	NGLS.ELA.Content.NY-7.R.5	Reading Standards for Literature	Writing from Sources		1.50	0.75
44	Constructed Response	n/a	2	NGLS.ELA.Content.NY-7.R.8	Reading Standards for Literature	Writing from Sources		1.46	0.73
45	Constructed Response	n/a	2	NGLS.ELA.Content.NY-7.R.3	Reading Standards for Informational Text	Writing from Sources		1.46	0.73
46	Constructed Response	n/a	4	NGLS.ELA.Content.NY-7.R.6	Reading Standards for Informational Text	Writing from Sources		1.64	0.41

*This item map is intended to identify the primary analytic skills necessary to successfully answer each question on the 2025 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.