



Our Students. Their Moment.

**New York State Testing Program  
Grade 4 Common Core  
English Language Arts Test**

**Released Questions**

**June 2017**

New York State administered the English Language Arts Common Core Tests in April 2017 and is now making approximately 75% of the questions from these tests available for review and use.



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

## Released Questions from 2017 Exams

### **Background**

In 2013, New York State began administering tests designed to assess student performance in accordance with the instructional shifts and rigor demanded by the new New York State P-12 Learning Standards in English Language Arts (ELA). To help in this transition to new assessments, the New York State Education Department (SED) has been releasing an increasing number of test questions from the tests that were administered to students across the State in the spring. This year, SED is again releasing large portions of the 2017 NYS Grades 3–8 Common Core English Language Arts and Mathematics test materials for review, discussion, and use.

For 2017, included in these released materials are at least 75 percent of the test questions that appeared on the 2017 tests (including all constructed-response questions) that counted toward students' scores. Additionally, SED is providing information about the released passages; the associated text complexity for each passage; and a map that details what learning standards each released question measures and the correct response to each question. These released materials will help students, families, educators, and the public better understand the tests and the New York State Education Department's expectations for students.

### **Understanding ELA Questions**

#### **Multiple-Choice Questions**

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

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

#### **Short-Response Questions**

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

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

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

### **Extended-Response Questions**

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

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

### **New York State P-12 Learning Standards Alignment**

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

### ***These Released Questions Do Not Comprise a “Mini Test”***

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

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

## 2017 Grade 4 ELA Test Text Complexity Metrics for Released Questions Available on EngageNY

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

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

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

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

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

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

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

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

### Text Complexity Metrics for 2017 Grade 4 Passages

Passage Title	Word Count	Lexile	Flesch Kincaid	Reading Maturity Metric*	Degrees of Reading Power*	Qualitative Review
Excerpt from Stunt Performers	667	850L	5.7		59	Appropriate
Excerpt from One Day and One Amazing Morning on Orange Street	730	580L	3.1		47	Appropriate
You CAN Run a Mile!	662	940L	5.7		55	Appropriate
Excerpt from Underwater	619	630L	3.2		46	Appropriate
Excerpt from A Daughter of the Sea	678	770L	4.8		53	Appropriate
Excerpt from Wolf Stalker	681	890L	4.8		55	Appropriate
Excerpt from Double Dutch: A Celebration of Jump Rope, Rhyme, and Sisterhood	550	930L	7.7		58	Appropriate
Excerpt from It's Our World, Too	850	830L	4.6		53	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 2017 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
2 <sup>nd</sup> –3 <sup>rd</sup>	2.75 – 5.14	42 – 54	1.98 – 5.34	420 – 820	3.53 – 6.13	0.05 – 2.48
4 <sup>th</sup> –5 <sup>th</sup>	4.97 – 7.03	52 – 60	4.51 – 7.73	740 – 1010	5.42 – 7.92	0.84 – 5.75
6 <sup>th</sup> –8 <sup>th</sup>	7.00 – 9.98	57 – 67	6.51 – 10.34	925 – 1185	7.04 – 9.57	4.11 – 10.66
9 <sup>th</sup> –10 <sup>th</sup>	9.67 – 12.01	62 – 72	8.32 – 12.12	1050 – 1335	8.41 – 10.81	9.02 – 13.93
11 <sup>th</sup> –12 <sup>th</sup>	11.20 – 14.10	67 – 74	10.34 – 14.20	1185 – 1385	9.57 – 12.00	12.30 – 14.50

Source: Student Achievement Partners

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



# *New York State Testing Program*

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## **2017 Common Core English Language Arts Test Book 1**

# **Grade 4**

**March 28–30, 2017**

Released Questions

Excerpt from “Stunt Performers”: From “Stunt Performers” by Tony Hyland, Smart Apple; 2006. Used by permission.

“Stunt Performers” by Tony Hyland. Photograph of acrobats. (Image ID: 57532853). Copyright © John Lund / Blend Images / Getty Images®. Used by permission.

“Excerpt from “One Day and One Amazing Morning on Orange Street”: From “One Day and One Amazing Morning on Orange Street” by Joanne Rocklin, Harry N. Abrams, March 1, 2012.

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# 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.

**D**irections  
Read this article. Then answer questions 1 through 6.

*Many motion pictures have exciting and thrilling action scenes. The people who perform in these scenes are called stunt performers. They often stand in for the movie stars when the risk of injury is greater.*

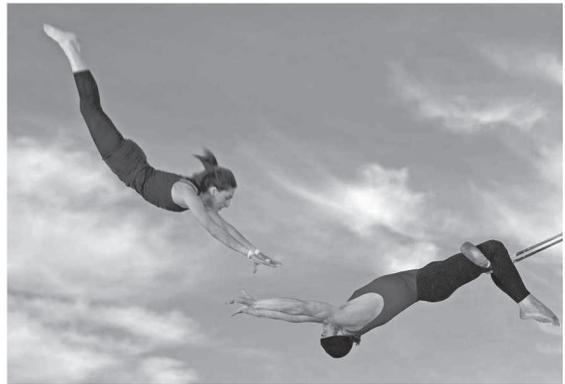
## Excerpt from *Stunt Performers*

by Tony Hyland

1 Do you want to be a stunt performer?

2 Could you be a stunt performer, performing spectacular stunts in front of an audience or movie camera?

3 Stunt performers perform aerial acrobatics in circuses or dangerous stunts for the movies. Circus performers can swing on the flying trapeze high above the audience. Stunt actors can crash speeding cars in movie stunts.



4 We all love watching exciting stunts. Most people will enjoy the show and go home. For the stunt performers, this is the day's work. They'll be back doing more spectacular stunts the following day.

5 Stunt work is an extreme job. The training is hard and the stunts can be dangerous. But performers enjoy the thrill of their work and push themselves hard to do more spectacular stunts.

6 Perhaps you could be a stunt performer one day.

### **Stunt actor or circus performer?**

7 Stunt actors work in movies and television shows. They work hard to make it look as if someone else is doing the stunt. Circus performers work just as hard to be the stars of the show.

**GO ON**

- 8 Stunt actors dressed up as the stars in a movie do all the dangerous and difficult scenes. Movie scenes can be edited to cut out some parts and put others in. Film crews can take hours to shoot an action scene. The audience only sees a few exciting moments.
- 9 Circus artists perform spectacular stunts live, in front of an audience. If the stunt goes wrong, there is no chance to do it again.

### **Life as a stunt performer**

- 10 Stunt actors lead a busy and energetic life. They must be fit and strong. Many start off in martial arts or gymnastics, where they learn to develop flexibility and fall safely.
- 11 Experienced stunt actors learn many extra skills such as horse riding, working with explosives, and scuba diving. Some become specialists in one skill, such as stunt driving.
- 12 Stunt actors work wherever movies or television shows are made. Hollywood is known as the movie capital of the world. Other places with busy movie or television studios include Vancouver in Canada, and Queensland in Australia. Stunt actors often work on location. This means filming in remote places such as deserts, jungles, and mountains. Stunt actors working on these jobs are away from home for weeks, or even months.

### **Circus life**

- 13 Circus life is also busy and active. Performers need to be strong and agile. They need a good sense of balance and a head for heights. The circus is not a place for shy people; circus performers enjoy being the center of attention. Most circus acts are performed to music. The rhythm of the music gives the performers cues for each section of their act.
- 14 Many circuses travel from town to town. They stay for a week, and then move on. Circus performers are used to this traveling life. Many have no other home but the circus. They live in large caravans or trailers. Circus families often travel together, with the children learning to join their parents' act. Circus children don't usually go to school. They study by correspondence, or have a teacher who travels with the circus.

## **Risks and dangers**

- 15 Stunt performers of all types know that their jobs are risky. They don't let the risks stop them. Their skills and training usually keep them safe. Some of the risks for stunt performers are:
- 16 **Falls** Stunt performers are used to falls, and know how to land safely. But a fall from the highwire or trapeze can be deadly.
- 17 **Sports injuries** Stunt performers are hard on their bodies. They often suffer exactly the same sprains and knee damage that sports stars do.
- 18 **Fire and explosions** Movie fires and explosions are spectacular, but if something goes wrong, stunt actors can be badly hurt.
- 19 **Accidents** A slight miscalculation, or a piece of damaged equipment, can cause a bad accident. That's why performers practice their stunts and check their equipment closely.
- 20 **Bad weather** Wind and rain on a movie set can create unexpected hazards for stunt actors.

**1** Which sentence from the article **best** explains why stunt performers are willing to do such a dangerous job?

- A** “For the stunt performers, this is the day’s work.” (paragraph 4)
- B** “But performers enjoy the thrill of their work and push themselves hard to do more spectacular stunts.” (paragraph 5)
- C** “They work hard to make it look as if someone else is doing the stunt.” (paragraph 7)
- D** “This means filming in remote places such as deserts, jungles, and mountains.” (paragraph 12)

**2** Based on paragraphs 10 through 12, what must stunt actors do to train for their jobs?

- A** They must work to get their bodies ready for action and in good shape.
- B** They must live in far off places.
- C** They must learn to be either a gymnast or a martial artist.
- D** They must become specialists in horse riding, working with explosives, and scuba diving.

**3** Based on the article, why do some stunt actors spend long periods of time away from home?

- A** They need to live in different parts of the world to be able to help the actors.
- B** They need to hike and climb in deserts, jungles, and mountains to help them stay in shape.
- C** They need to travel to the different places where movies and television shows are filmed.
- D** They need to go to different places to learn new skills from experts.

- 4 Based on the article, music helps circus performers by
- A calming their fears when they are in front of an audience
  - B reminding them of home when they are performing in new places
  - C letting them know when to begin and end parts of their shows
  - D allowing them to relax during difficult stunts

- 5 How do paragraphs 15 through 19 support the author's main points?
- A They show that stunt performing has too many dangers.
  - B They give details about how stunt performers train their bodies.
  - C They show how stunt performing is something everyone can do.
  - D They give details about the types of danger stunt performers face.

- 6 Which paragraph **best** supports a main idea of the article?
- A paragraph 7
  - B paragraph 10
  - C paragraph 13
  - D paragraph 19

## **D**irections

Read this story. Then answer questions 19 through 24.

*Kids who live on Ali's block like to play in a vacant lot on their street. Ali shows treasures that she finds on the lot to her neighbor, Ms. Snoops, to see if she knows the stories behind them.*

# Excerpt from *One Day and One Amazing Morning on Orange Street*

*by Joanne Rocklin*

- 1        “I had the most wonderful idea yesterday, while I was watering the tree in the empty lot,” Ms. Snoops said.
- 2        “Yes! That happens to me all the time! It just happened this morning!” said Ali. “What was your idea?”
- 3        Ms. Snoops went to her desk and brought back a sheet of paper marked with a big handwritten “M.” “As soon as I got the idea, I wrote this note to myself, just so I wouldn’t forget. I’m embarrassed to tell you I can’t remember what the ‘M’ is for.”
- 4        “‘M’ is for mystery,” said Ali, “but that doesn’t help you much. How about muffins? Maybe you were thinking of baking your delicious orange muffins. You haven’t made those in a while.”
- 5        “No,” said Ms. Snoops. “It was more important than that.”
- 6        “Money? Medicine?” asked Ali.
- 7        “No, it had something to do with you, I believe.”
- 8        “Me?”
- 9        “That’s right, but I’m not sure how. Well, let’s not let this spoil our get-together! What treasures have you brought this afternoon?”
- 10       From her bag, Ali pulled out the round metal disk, the icy-blue stone shaped like a heart, the iron nails, the woolen sock, and the rusty cookie tin with the head inside of it. She spread everything out on the coffee table.

**GO ON**

11 Ms. Snoops placed the disk, the nails, and the sock in a separate pile. “These are common household items,” she said. She picked up the scratched metal disk. “This is part of a glass preserve jar. Everyone put up fruits and vegetables in the old days. And if they were lucky to have orange trees in their yards, they made marmalade. I may be the only one around who still puts up her own preserves, however.” She tapped on the iron nail. “A nail is just a nail. And the sock probably fell from an old-fashioned clothesline on a windy day. No particular memories come to mind about these articles. Hmmm . . . But *this* is interesting.”

marmalade = a sweet jelly that contains pieces of fruit

puts up = stores for later use

preserves = a sweet food made of fruit cooked in sugar

12 She held up the icy-blue stone. It twinkled in the sunlight from the window. “I would bet dollars to doughnuts this was one of Pug’s stones. He collected unusual ones. That boy’s pockets were so full of stones, sometimes his pants dragged. Pug would probably say this one looked like a heart.”

13 “But it does!” said Ali. “Don’t you think so?”

14 Ms. Snoops peered at the stone. “I guess you could say that,” she said. “Funny little guy. He drew pictures, too, like his mother. His father didn’t approve much of his artistry. He had an older brother who was good in sports, if my memory serves me.”

15 “How nice that you remember all that,” said Ali. “Sometimes I forget that other families once lived on this street.”

16 “I used to love the old stories when I was your age,” said Ms. Snoops. “I would pick up bits and pieces, do some digging, and fill in the holes myself, metaphorically speaking.”

metaphorically = comparing one thing to another to help explain something

17 “That’s just what I like to do!” said Ali.

18 “That’s what all writers do when they create stories. They steal, disguise, and make things up.”

19 “I’m actually planning on becoming an archaeologist, not a writer,” Ali said. Although she had to admit, sometimes making things up was a lot more fun than sticking to the facts.

archaeologist = a scientist who studies objects from the past to understand ancient peoples and how they lived

20 “No reason you couldn’t be both,” said Ms. Snoops. “When I—”

- 21 Ms. Snoops stopped in mid-sentence. She reached for the rusty metal cookie tin. “What do we have here? Oh, my goodness! Can it be?” She opened the box slowly, then peered inside. “It is! It is! Shirley! Dear old Shirley! It’s so good to see you again!”
- 22 She lovingly removed the head from the box and laid it in her lap. The doll looked up at her with its one good eye, and its smile seemed to say, *Likewise, I’m sure.*
- 23 “I knew this doll when I was a young girl,” murmured Ms. Snoops. “Oh, Shirley, the memories I have of you!”
- 24 Suddenly Ms. Snoops jumped from the couch, still clutching the doll’s head. “That’s it!” she cried. “Memories! ‘M’ is for memoirs! My wonderful idea was to write my memoirs! All these treasures you’ve shown me have brought back my memories, and I am so grateful.”
- 25 “It’s been a lot of fun,” Ali said.
- 26 Ms. Snoops had begun to pace the room. “I will write down all my stories about Orange Street, before I forget them.”

- 19 What does paragraph 3 reveal about Ms. Snoops?
- A She rarely gets great ideas.
  - B She is an organized person.
  - C She sometimes forgets things.
  - D She wishes Ali were her daughter.
- 20 Which detail **best** reveals what Ali wants to be when she grows up?
- A Ali thinks of things starting with “M” to try to help Ms. Snoops remember.
  - B Ali collects old objects to show to Ms. Snoops.
  - C Ms. Snoops explains to Ali that making things up is what writers do.
  - D Ms. Snoops thanks Ali for bringing her treasures.
- 21 According to the story, what does the phrase “fill in the holes myself” (paragraph 16) mean?
- A rely on memory to finish a true story
  - B find evidence for the most likely explanation for a story
  - C ask someone questions to figure out the whole story
  - D create details to complete an unfinished story

**22** Which sentence expresses something important that Ali and Ms. Snoops have in common?

- A** They both like old-fashioned fruit preserves.
- B** The icy-blue stone is a mystery to both of them.
- C** They both enjoy making up stories.
- D** Shirley the doll means a lot to both of them.

**23** Which theme is **best** supported by paragraph 21?

- A** Childhood toys should be kept forever.
- B** Important lessons can be learned from the past.
- C** Nothing brings more joy than to talk with a friend.
- D** Something that seems worthless may be special to someone.

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

- A** “Ms. Snoops went to her desk and brought back a sheet of paper marked with a big handwritten ‘M.’” (paragraph 3)
- B** “Maybe you were thinking of baking your delicious orange muffins. You haven’t made those in a while.” (paragraph 4)
- C** “I would bet dollars to doughnuts this was one of Pug’s stones. He collected unusual ones.” (paragraph 12)
- D** “All these treasures you’ve shown me have brought back my memories, and I am so grateful.” (paragraph 24)

**STOP**

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**Grade 4**  
**2017 Common Core**  
**English Language Arts Test**  
**Book 1**  
March 28–30, 2017

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



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

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## **2017 Common Core English Language Arts Test Book 2**

# **Grade 4**

**March 28–30, 2017**

Released Questions

“You CAN Run a Mile!” by Betsy Dru Tecco, from Current Health Kids, November 2011, Vol. 35 Issue 3. Used by permission.

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“Excerpt from “A Daughter of the Sea” From “A Daughter of the Sea” by Maureen Crane Wartski, Delacorte Press, 1993. Used by permission.

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## TIPS FOR TAKING THE TEST

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- 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.

# Directions

Read this article. Then answer questions 25 through 31.

## You CAN Run a Mile!

by Betsy Dru Tecco

- 1 Have you ever tried to run a mile? If your school participates in the President’s Challenge, chances are you have taken the Physical Fitness Test. One of the five activities in that test is the endurance run/walk. That activity asks you to complete a 1-mile distance as fast as you can. As your body becomes more conditioned to the exercise, you’ll get the endurance to go even farther and faster.

### Prepare Yourself

- 2 “Running a mile is a great accomplishment—no matter how long it takes. But to perform your best in the mile run, and to feel good doing it, you really need to prepare properly,” says Larry Greene. He is an exercise science expert, a former professional distance runner and coach, and a coauthor of *Training for Young Distance Runners*.

- 3 One way to start running is to join a school team or a local running club that has a good coach, advises Greene. A coach can teach you correct running form—that’s how you hold your body and move your arms and legs. Good form is important for avoiding injuries and doing your best, Greene says, but it’s not something you can learn completely on your own. A coach can also remind you to pace yourself. “If you start too fast, you’ll have to slow down or stop due to fatigue,” he explains. “If you start too slowly, you might not achieve your time goal.”

### Fun Run

To make your run more fun, add a silly challenge after each lap. For example, run one lap, and then stop and dance like a rock star for a minute. Then continue running. After your second lap, pretend you are a monkey climbing a tree.

Come up with new challenges to do after each lap. What are some other goofy things you could do after each lap? What are some ways you can add other types of exercise between each lap?

**GO ON**

- 4 The library and the Internet can improve your running. “When I first started competing in track and cross country at age 12, I benefited so much from reading . . . about the sports,” Greene says. “Learn as much as you can by reading running books, magazines, and Web site articles.”

#### **Start With Short Distances**

- 5 To train for a mile run, start by running a short distance, such as one-quarter mile. Over the next few weeks, slowly increase the distance by one-eighth or one-quarter of a mile at a time. That gives your body time to adjust to each new challenge. (It can also lower your risk of injury.) Don’t forget to congratulate yourself after you complete each new distance—with a big gulp of water.

#### **Stay Safe**

- 6 If you ever feel too tired to keep going, stop. “Don’t push yourself when running becomes painful,” Greene says. And never run outside alone—have a workout partner who will run with you. Warm up, stretch, and cool down together. Check each other’s posture as well as your running form. Having someone else watch you run will help you make sure you are running both safely and efficiently. It helps to pass the time too!

#### **First Place Finish!**

Demian L. started running about a year and a half ago at his school in Brooklyn, N.Y., and then he joined another running program, called the Mighty Milers. He’s come a long way. This past spring, Demian qualified for a national running event: the USA Track and Field National Youth Indoor Track and Field Championships in Chicago. Demian, now in fifth grade, took first place in the 1,500-meter race for his age group. He ran the distance, which is nearly 1 mile, in 5 minutes and 44 seconds. That is superfast! “It felt really good and was a big confidence builder,” he says. To train for the race, Demian ran three times a week and did stretching exercises and other sports. He likes the way running keeps him fit and feeling good. “Running makes me happy!” he says.

- 25 In paragraph 2, the details about Larry Greene are important because they suggest why
- A coaches need running experience
  - B his book is full of good ideas for running
  - C young people need special training
  - D his advice about training can be trusted
- 26 Based on the article, what is the **main** reason it is helpful to join a team or a club?
- A You can have fun running with people.
  - B You can improve by working with a coach.
  - C You can learn to change your time goals.
  - D You can learn to run far without getting tired.
- 27 Why is the text box “Fun Run” included in the article?
- A It provides ideas for training that add to suggestions given in the article.
  - B It gives an opinion about training that is different from the rest of the article.
  - C It suggests that a silly approach to running is better than the article’s serious approach.
  - D It provides evidence to support the article’s claim that people can become better runners.

**28** Read this sentence from paragraph 1.

**As your body becomes more conditioned to the exercise, you'll get the endurance to go even farther and faster.**

Which paragraph **best** supports this claim?

**A** paragraph 2

**B** paragraph 3

**C** paragraph 5

**D** paragraph 6

**29** Based on paragraph 6, what does it mean to run “efficiently”?

**A** to stretch and cool down correctly

**B** to use correct speed and form

**C** to train with another person

**D** to avoid any danger

- 30** Which sentence **best** expresses the main idea of the article?
- A** “If your school participates in the President’s Challenge, chances are you have taken the Physical Fitness Test.” (paragraph 1)
  - B** “‘But to perform your best in the mile run, and to feel good doing it, you really need to prepare properly,’ says Larry Greene.” (paragraph 2)
  - C** “To train for a mile run, start by running a short distance, such as one-quarter mile.” (paragraph 5)
  - D** “‘Don’t push yourself when running becomes painful,’ Greene says.” (paragraph 6)

- 31** Based on information in the text box “First Place Finish!” what can the reader conclude about racing?
- A** Running in races can encourage people to work hard.
  - B** Competing in races is something every runner must try.
  - C** Training three days a week is necessary to win races.
  - D** Winning championship races requires joining a program.

***D***irections  
Read this story. Then answer questions 32 and 33.

*On Saturday, Gabe's dad bought him an aquarium and fish.*

## Excerpt from *Underwater*

*by Debbie Levy*

- 1 I spend a lot of Sunday watching the fish. I invite Evan to come look at them, and he thinks they're cool. On the computer room floor, we make a giant setup of an underwater battle station, using action figures and all kinds of vehicles and weapons from different action figure sets. The good guys are protecting the endangered species ecosystem, which is the aquarium. They are commanded by me, Jacques Cousteau. The bad guys are trying to invade the ecosystem so they can mine all the uranium-rich gravel, which is worth thousands of dollars per pebble.
- 2 It's a terrific game. Of course, we don't touch the tank. Once, when Evan was playing the bad guys, he had one of the action figures tap on the front of the aquarium. I told him that really bothers the fish, and he didn't do it again.
- 3 "Good night, guys," I whisper Sunday night. "Thanks for being here." I turn out their light. I no longer feel silly talking to them. I bet Jacques Cousteau talked to fish, too.
- 4 Back at school on Monday, before class begins, Sam asks me about my weekend. He's not really a friend of mine, but he's not a bad kid, so I tell him about the new aquarium.
- 5 "That sounds cool," Sam says.
- 6 "Yeah, it is," I say.
- 7 "Really cool," Sam says. "It'd be neat to see."
- 8 "Yeah," I say. "Well, anyway. . . ."
- 9 Sam nods. "I was at Zach's house last week. He had a new video game he wanted to show me."
- 10 Now I nod. And Sam is telling me this because?

- 11 “Well, anyway,” he says, “if you want to show me your fish someday . . .”  
and then he trails off.
- 12 I’d never thought about inviting Sam over before. Is that what he was getting  
at? It might be okay. But what would we do?
- 13 I worry about things like that. It’s one thing to have Evan come over. But  
what if some new kid came over and wanted just to hang outside the whole time  
kicking a soccer ball or riding bikes? I know kids who can do that for hours. I’m  
bored after fifteen minutes. With Evan I know that’s okay. With someone new,  
what if it’s not?
- 14 By now Sam is organizing his folders for the morning’s science and math  
classes. I don’t have to think about this right now. I see Amy Wheeler come in.  
She usually walks right to her seat, but today, to my surprise, she walks right over  
and stands in front of me.
- 15 “Gabe, did I see you coming out of Tanks for You on Saturday?” she asks.
- 16 Her question stumps me for a second. I mean, I don’t know whether she  
saw me or not. On the other hand, I was there so if she thinks she saw me, she  
probably did.
- 17 “You probably did,” I say. “I was there with my dad buying stuff to set up an  
aquarium.” And I tell her about my new hobby.
- 18 Amazingly, she’s interested. “What size tank did you get?” she asks. “Glass or  
acrylic? Real or fake plants? Salt- or freshwater?” When she sees how shocked  
I am at her questions, she adds, “Oh, my father keeps a huge aquarium in our  
living room. It’s awesome.”
- 19 “Oh,” I say. Then, not sure what else to say, I ask, “How big is it?”
- 20 “A hundred and twenty-five gallons,” she says. “It’s five feet long.”
- 21 My eyes must be popping out of my head, because Amy laughs and says,  
“You’ll have to come see it sometime. Dad loves to show it off.”
- 22 “Okay,” I say.
- 23 Look how easy it was for Amy Wheeler to invite me over to see her dad’s fish.

**32**

In paragraph 21, what does the sentence “My eyes must be popping out of my head” suggest about Gabe? Use **two** details from the story to support your response.

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**33**

What does paragraph 23 reveal about Gabe? Use **two** details from the story to support your response.

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**Directions**  
Read this story. Then answer question 34.

*Lien Huan and Shani are on an outing with the Biology Club when the group sees a pilot whale coming toward the beach. The club advisor, Mr. Manning, asks Lien and Shani to help turn the whale toward the open sea, but the whale keeps heading toward shore.*

## Excerpt from *A Daughter of the Sea*

by Maureen Crane Wartski

- 1 “Why does he keep *doing* that?” Lien asked as they splashed toward it.
- 2 Wiping away the salt spray from his eyes, Mr. Manning explained that no one really knew why pilot whales beach themselves. “Their guidance system might get disoriented by a storm or by some kind of geomagnetic field sent out by submerged rocks,” he said. “Anyway, this little guy has double trouble. Pilot whales are social creatures who live in a pod—a community of whales. They depend on each other for help and company. Junior probably couldn’t even survive without his friends.”
- 3 “Then even if we get ‘Junior’ back into the sea, he’ll die,” Shani said unhappily.
- 4 “He’ll certainly die if he’s beached. Whales are mammals, but they’re made to float in the water. On dry land, Junior’s internal organs would very likely be crushed by his own weight.” Mr. Manning added, “But don’t give up hope, crew. The New England Aquarium has saved whales like our Junior before this. We just have to keep him from beaching himself until they get here.”
- 5 He broke off as the whale’s tail whapped down on the water, practically drowning its would-be rescuers. “One more time, group!” Mr. Manning ordered. “Let’s try to get him turned around!”
- 6 Lien dug her toes into the sand and grabbed hold of the young whale’s flipper. “You *have* to try!” she shouted at him. “You’re a son of the sea, darn it.”

**GO ON**

- 7 Junior tried to dive in the shallow water. The others let go, but Lien stayed with him. “Brave whale, big whale, go back to the sea,” she commanded.
- 8 Her words ended in a shriek as Junior shook loose and knocked her off her feet into the water. Lien came up, sputtering, and saw the young whale heading for shore once again.
- 9 Lien lost track of time. Over and over, they caught and pointed Junior in the right direction, only to have him swim back toward the shore. They tried the exercise until Lien’s arms ached, and she was exhausted by the time a police cruiser arrived. With it was a truckful of men and women in wet suits.
- 10 “Reinforcements,” Mr. Manning groaned, thankfully. “About time, too.”
- 11 Mr. Manning stayed back to talk with the volunteers, but the others waded to shore and huddled into blankets that the police had brought along. Lien took a paper cup of hot coffee in almost numb hands and went to sit on a rock nearest the sea. After a few moments, Shani joined her.
- 12 “I don’t think I’ll ever be warm again,” Shani complained through chattering teeth, “and I ache everywhere.”
- 13 “My arms and legs feel like they’re going to fall off,” Lien agreed. “How long were we in there with Junior, anyway?”
- 14 Shani shook her head. Then she asked, “What was all that weird stuff you were talking about back there?”
- 15 Lien felt embarrassed. “Grandpa says things like that all the time,” she mumbled. “I guess I was thinking aloud, trying to psych Junior out.”
- 16 “Poor guy. He just wants to go home.” Shani sighed. “He just doesn’t know how.”
- 17 As she spoke, a van bearing a familiar logo drove onto the beach. Scientists from the New England Aquarium had arrived! When a veterinarian waded into the surf to check Junior’s condition, Lien threw off her blanket and followed him.
- 18 She held her breath with the rest until the vet declared, “I think we can save this one. We’ll take him back to the Aquarium’s Animal Care Center.”
- 19 “All *ri-ight!*” Shani exulted, while the others whooped aloud.
- 20 The veterinarian was beaming, too. “We got lucky this time. This whale is very young. If all goes well, we’ll keep him till he matures and eventually release him.”

- 21 Lien remembered Junior’s mournful, frightened cries. “But will he be able to survive away from his pod?” she asked anxiously.
- 22 “We’ll release him near another whale community that will take him in,” the veterinarian explained. He then added, “It’s a good thing you found him when you did and kept him from actually beaching and hurting himself.”

**GO ON**

*Planning Page*

You may PLAN your writing for question 34 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 15 and 16.









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



# *New York State Testing Program*

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## **2017 Common Core English Language Arts Test Book 3**

# **Grade 4**

**March 28–30, 2017**

Released Questions

Excerpt from “Wolf Stalker” From “Wolf Stalker” by Gloria Skurzynski and Alane Ferguson, National Geographic Children’s Books, May 8, 2007. Used by permission.

Excerpt from “Double Dutch: A Celebration of Jump Rope, Rhyme, and Sisterhood” From “Double Dutch: A Celebration of Jump Rope, Rhyme, and Sisterhood” by Veronica Chambers, Disney-Hyperion, January 1, 2002. Used by permission.

“Double Dutch: A Celebration of Jump Rope, Rhyme, and Sisterhood” by Veronica Chambers. Photograph of young girls practicing double dutch. Copyright © Frances Roberts/Alamy. Used by permission.

Excerpt from “It’s Our World, Too!” From “It’s Our World, Too!” by Phillip Hoose, Square Fish, September 25, 2002. Used by permission.

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## TIPS FOR TAKING THE TEST

Here are some suggestions to help you do your best:

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

# **D**irections

Read this story. Then answer questions 35 and 36.

*Three friends are photographing animals in Yellowstone National Park when Troy sees something.*

## **Excerpt from *Wolf Stalker***

*by Gloria Skurzynski and Alane Ferguson*

1 “What? Deer?” Ashley asked.

2 Troy shook his head. He dropped to his knees and crouched behind the fallen log. Following the direction of Troy’s intense stare, Jack saw—wolves! Two of them. One black and one gray.

3 The four large mule deer and the younger, smaller one had seen the wolves, too. They started to move away, at first ambling slowly, then running faster as the two wolves loped diagonally across the meadow toward them. The deer circled while the wolves chased them, almost lazily, like sheepdogs herding a flock.

4 “Get on this side of the log and scrunch down,” Jack said softly to Ashley, pulling her belt until she toppled backward, almost on top of him. “Keep your head low,” he told her.

5 “I want to see!”

6 “You can see—just stay down. And keep quiet!”

7 The young deer hurtled across the meadow toward the steep hillside, changing direction as the two wolves bounded after it, separating it from the rest of the small herd. The wolves seemed to be playing with the deer, trying to scare it rather than zeroing in for a kill.

8 “I wish I had my binoculars,” Ashley whispered.

9 “I’ve got mine,” Jack murmured. “But you couldn’t spot them—they’re running too fast.”

**GO ON**

- 10 With the wolves in pursuit, the young mule deer doubled back to race across the meadow, heading for the creek. Suddenly the black wolf broke away to chase the four adult deer once again as they sprinted around the trampled grass. Only the gray wolf kept after the young deer, which crashed into the creek, its eyes wide and white with fear.
- 11 The deer was heading straight toward where Jack, Troy, and Ashley crouched behind the log, as if humans—even three of them—were less threatening than one large wolf.
- 12 Jack picked up his camera. “Don’t move a muscle,” he whispered to Ashley.
- 13 It took only seconds for the young deer to explode into the brush above the bank, right next to them. Jack tried to fire off a few pictures, but it was like trying to photograph lightning—the deer was just too swift.
- 14 Across the creek, the gray wolf stopped at the bank. After stepping gingerly into the shallow ripples that edged the creek, it paused and looked around. It almost seemed to be considering whether to follow the deer and get wet, or to forget the whole adventure and stay dry.
- 15 “Wow!” Jack whispered softly. “Look at him!”
- 16 The big wolf stood less than forty feet from them. A black leather radio collar showed through the ruff of fur around his neck.
- 17 This was a young but full-grown male, a hundred-plus pounds of powerful muscle and thick gray fur.
- 18 Carefully, holding his breath, Jack raised his camera. At that slight motion the wolf snapped to attention, bouncing backward in surprise. For a brief moment the animal stood stiff-legged, staring straight at Jack, its yellow eyes gleaming. Then he pivoted and ran back across the meadow toward the rising hills. Loping halfway up the hill, he stopped, threw one brief, scornful glance toward Jack, and turned his attention to the other wolf, the black one, still running after the herd of deer.
- 19 Troy breathed, “That was—that was—”
- 20 He didn’t finish saying what it was, but Jack understood, even though he couldn’t have put words to it either. Nothing could adequately describe the thrill of seeing what they’d just seen, of being close enough that they’d actually been a part of it.

21 “Please, Jack, let me have your binoculars,” Ashley begged. “He’s standing still now and I want to get a good look.”

22 “Okay,” Jack agreed.

23 Right then he was feeling so good he would have given just about anything to just about anyone. Elation filled him, because he knew he’d clicked the shutter at just the right second. Not only once, but three times. Three pictures that should turn out to be outstanding, of the gray wolf staring right into the camera with those intense yellow eyes.

24 Jack couldn’t wait to get home to his father’s darkroom.

darkroom = a room used for making photographs and that is lit with a special kind of red light

**GO ON**

**35** In paragraph 14, why do the authors say the wolf stepped “gingerly”? Use **two** details from the story to support your response.

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**36** How does the narrator’s point of view affect how the characters and events are described in the story? Use **two** details from the story to support your response.

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**Directions**  
Read this article. Then answer questions 37 and 38.

## Excerpt from *Double Dutch: A Celebration of Jump Rope, Rhyme, and Sisterhood*

by Veronica Chambers

- 1 Tahira Reid was an eight-year-old girl living in the Bronx, a borough of New York City, when she came up with her first invention. There was a poster contest for kids in the third grade, and the theme was: “What would you like to see in the future?” It was the year the Space Shuttle Challenger was launched, and almost everyone drew a picture of astronauts, rockets, or people who lived on the moon. But Tahira thought an invention should be practical, as well as imaginative. Although she was just a little girl, she had already grasped the credo of history’s finest inventors.



- 2 As a third grader, Tahira’s biggest problem was that she didn’t have anyone to turn double Dutch for her when she came home from school. Before, in between, and after classes, she could jump whenever she wanted, surrounded by girls who also loved to turn and jump. In her neighborhood, however, there weren’t any kids her age, and Tahira couldn’t jump double Dutch alone. She came up with the idea for a machine that would turn the ropes for you.

**GO ON**

You just push a button, and *voilà!* Two ropes would spin like eggbeaters before you. Tahira’s poster won first place in the contest. She was too little to figure out how to make the machine, though, and just had to jump when she was at school.

3 Ten years later, Tahira was a student at Rensselaer Polytechnic Institute in Troy, New York, studying mechanical engineering. In one of her first design courses, she was again presented with an inventing problem. Her professor asked her to draw up plans for a machine that challenged the limits of sports. At first, Tahira was stumped. She kept thinking about traditional games such as football and basketball, and she came up with nothing at all. Then she remembered her third-grade poster project. What she knew about football she could squeeze on the head of a pin, but what she knew about double Dutch could fill an entire book.

4 With a team of fellow students, Tahira invented the automatic double-Dutch machine—a real-life embodiment of her third-grade dream. With this device, ropes are connected to two wheels on opposing metal posts. After an engine is turned on, the ropes spin into action. Although it took more than a year to get the machine to actually work, Tahira got an A in the course. Even better, her device has been exhibited at museums such as the Smithsonian Institution and featured in newspapers and on television shows across the country. She even holds a patent for her invention. If you go to the U.S. Patent Office in Washington, D.C., you can find her name in the registry: Tahira Reid, inventor of the automatic double-Dutch device. To this day, the thought makes her dreamy. “Everyone paid attention,” she says. “I remember thinking, This is a historic moment—no one’s ever jumped double Dutch without turners before.”

**embodiment = something that is a perfect example of an idea**

5 Even now that she’s grown up, Tahira still loves to stop and watch when girls in her old neighborhood are playing double Dutch. “It’s like a sorority,” she says. “You are sisters in this love of double Dutch. When you get together, there are no pretenses or barriers. You all share these happy memories of being girls in the rope.”

**sorority = a club of females**

**37** In paragraph 3 of “Excerpt from *Double Dutch: A Celebration of Jump Rope, Rhyme, and Sisterhood*,” what does “At first, Tahira was stumped” mean? Use **two** details from the article to support your response.

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**38** In “Excerpt from *Double Dutch: A Celebration of Jump Rope, Rhyme, and Sisterhood*,” what did Tahira think about the sport of double Dutch as an adult? Use **two** details from the article to support your response.

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## **D**irections

Read this article. Then answer questions 39 and 40.

### **Excerpt from *It's Our World, Too!***

*by Phillip Hoose*

- 1      Something about the battered old bicycle at the garage sale caught ten-year-old Justin Lebo's eye. What a wreck! It was like looking at a few big bones in the dust and trying to figure out what kind of dinosaur they had once belonged to.
- 2      It was a BMX bike with a twenty-inch frame. Its original color was buried beneath five or six coats of gunky paint. Now it showed up as sort of a rusted red. Everything—the grips, the pedals, the brakes, the seat, the spokes—were bent or broken, twisted and rusted. Justin stood back as if he were inspecting a painting for sale at an auction. Then he made his final judgment: perfect.
- 3      Justin talked the owner down to \$6.50 and asked his mother, Diane, to help him load the bike into the back of their car.
- 4      When he got it home, he wheeled the junker into the garage and showed it proudly to his father. "Will you help me fix it up?" he asked. Justin's hobby was bike racing, a passion the two of them shared. Their garage barely had room for the car anymore. It was more like a bike shop. Tires and frames hung from hooks on the ceiling, and bike wrenches dangled from the walls.
- 5      After every race, Justin and his father would adjust the brakes and realign the wheels of his two racing bikes. This was a lot of work, since Justin raced flat out, challenging every gear and part to perform to its fullest. He had learned to handle almost every repair his father could and maybe even a few things he couldn't. When Justin got really stuck, he went to see Mel, the owner of the best bike shop in town. Mel let him hang out and watch, and he even grunted a few syllables of advice from between the spokes of a wheel now and then.
- 6      Now Justin and his father cleared out a work space in the garage and put the old junker up on a rack. They poured alcohol on the frame and rubbed until the old paint began to yield, layer by layer. They replaced the broken pedal, tightened down a new seat, and restored the grips. In about a week, it looked brand new.

7 Justin wheeled it out of the garage, leapt aboard, and started off around the block. He stood up and mashed down on the pedals, straining for speed. It was a good, steady ride, but not much of a thrill compared to his racers.

8 Soon he forgot about the bike. But the very next week, he bought another junker at a yard sale and fixed it up, too. After a while it bothered him that he wasn't really using either bike. Then he realized that what he loved about the old bikes wasn't riding them: it was the challenge of making something new and useful out of something old and broken.

9 Justin wondered what he should do with them. They were just taking up space in the garage. He remembered that when he was younger, he used to live near a large brick building called the Kilbarchan Home for Boys. It was a place for boys whose parents couldn't care for them for one reason or another.

10 He found "Kilbarchan" in the phone book and called the director, who said the boys would be thrilled to get two bicycles. The next day when Justin and his mother unloaded the bikes at the home, two boys raced out to greet them. They leapt aboard the bikes and started tooling around the semicircular driveway, doing wheelies and pirouettes, laughing and shouting.

11 The Lebos watched them for a while, then started to climb into their car to go home. The boys cried after them, "Wait a minute! You forgot your bikes!" Justin explained that the bikes were for them to keep. "They were so happy," Justin remembers. "It was like they couldn't believe it. It made me feel good just to see them happy."

12 On the way home, Justin was silent. His mother assumed he was lost in a feeling of satisfaction. But he was thinking about what would happen once those bikes got wheeled inside and everyone saw them. How would all those kids decide who got the bikes? Two bikes could cause more trouble than they would solve. Actually, they hadn't been that hard to build. It was fun. Maybe he could do more. . . .

13 "Mom," Justin said as they turned onto their street, "I've got an idea. I'm going to make a bike for every boy at Kilbarchan for Christmas." Diane Lebo looked at Justin out of the corner of her eye. She had rarely seen him so determined.

- 14 When they got home, Justin called Kilbarchan to find out how many boys lived there. There were twenty-one. It was already June. He had six months to make nineteen bikes. That was almost a bike a week. Justin called the home back to tell them of his plan. “I could tell they didn’t think I could do it,” Justin remembers. “I knew I could.”

**39**

In paragraph 2 of “Excerpt from *It’s Our World, Too!*,” what made the bike seem “perfect” to Justin? Use **two** details from the article to support your response.

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**GO ON**

*Planning Page*

You may PLAN your writing for question 40 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 15 and 16.







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Grade 4  
2017 Common Core  
English Language Arts Test  
Book 3  
March 28–30, 2017

**THE STATE EDUCATION DEPARTMENT**  
**THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY, NY 12234**  
**2017 English Language Arts Tests Map to the Standards**  
**Released Questions Available on EngageNY**

Grade 4 Question	Type	Key	Points	Standard	Subscore	Secondary Standard(s)	Multiple Choice Questions:	Constructed Response Questions:	
							Percentage of Students Who Answered Correctly (P-Value)	Average Points Earned	P-Value (Average Points Earned ÷ Total Possible Points)
<b>Book 1</b>									
1	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.4.1	Reading		0.80		
2	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.4.1	Reading		0.58		
3	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.4.1	Reading		0.75		
4	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.4.3	Reading		0.71		
5	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.4.5	Reading		0.70		
6	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.4.2	Reading		0.39		
19	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.4.1	Reading		0.68		
20	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.4.3	Reading		0.44		
21	Multiple Choice	D	1	CCSS.ELA-Literacy.L.4.5a	Reading		0.33		
22	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.4.3	Reading		0.50		
23	Multiple Choice	D	1	CCSS.ELA-Literacy.RL.4.2	Reading		0.40		
24	Multiple Choice	D	1	CCSS.ELA-Literacy.RL.4.2	Reading		0.65		
<b>Book 2</b>									
25	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.4.1	Reading		0.51		
26	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.4.3	Reading		0.56		
27	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.4.7	Reading		0.36		
28	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.4.8	Reading		0.46		
29	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.4.4	Reading		0.59		
30	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.4.2	Reading		0.53		
31	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.4.1	Reading		0.68		
32	Constructed Response		2	CCSS.ELA-Literacy.RL.4.4	Writing to Sources	CCSS.ELA-Literacy.L.4.1, CCSS.ELA-Literacy.L.4.2		1.33	0.66
33	Constructed Response		2	CCSS.ELA-Literacy.RL.4.3	Writing to Sources	CCSS.ELA-Literacy.L.4.1, CCSS.ELA-Literacy.L.4.2		1.16	0.58
34	Constructed Response		4	CCSS.ELA-Literacy.RL.4.2	Writing to Sources	CCSS.ELA-Literacy.L.4.1, CCSS.ELA-Literacy.L.4.2, CCSS.ELA-Literacy.L.4.3, CCSS.ELA-Literacy.L.4.4		1.76	0.44
<b>Book 3</b>									
35	Constructed Response		2	CCSS.ELA-Literacy.RL.4.4	Writing to Sources	CCSS.ELA-Literacy.L.4.1, CCSS.ELA-Literacy.L.4.2		1.22	0.61

Released Questions Available on EngageNY

Grade 4							Multiple Choice Questions:	Constructed Response Questions:	
Question	Type	Key	Points	Standard	Subscore	Secondary Standard(s)	Percentage of Students Who Answered Correctly (P-Value)	Average Points Earned	P-Value (Average Points Earned ÷ Total Possible Points)
36	Constructed Response		2	CCSS.ELA-Literacy.RL.4.6	Writing to Sources	CCSS.ELA-Literacy.L.4.1, CCSS.ELA-Literacy.L.4.2		0.89	0.45
37	Constructed Response		2	CCSS.ELA-Literacy.RI.4.4	Writing to Sources	CCSS.ELA-Literacy.L.4.1, CCSS.ELA-Literacy.L.4.2		1.18	0.59
38	Constructed Response		2	CCSS.ELA-Literacy.RI.4.1	Writing to Sources	CCSS.ELA-Literacy.L.4.1, CCSS.ELA-Literacy.L.4.2		1.13	0.57
39	Constructed Response		2	CCSS.ELA-Literacy.RI.4.8	Writing to Sources	CCSS.ELA-Literacy.L.4.1, CCSS.ELA-Literacy.L.4.2		1.14	0.57
40	Constructed Response		4	CCSS.ELA-Literacy.RI.4.9	Writing to Sources	CCSS.ELA-Literacy.L.4.1, CCSS.ELA-Literacy.L.4.2, CCSS.ELA-Literacy.L.4.3, CCSS.ELA-Literacy.L.4.4		1.78	0.44

\*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.