



Our Students. Their Moment.

**New York State Testing Program
Grade 3 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 3 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 3 Passages

Passage Title	Word Count	Lexile	Flesch Kincaid	Reading Maturity Metric*	Degrees of Reading Power*	Qualitative Review
Excerpt from Astrophysicist and Space Advocate Neil deGrasse Tyson	598	650L	4.5		51	Appropriate
Excerpt from Ukulele Hayley	549	560L	2.6		48	Appropriate
Excerpt from Tiger in Trouble! And More True Stories of Amazing Animal Rescues	581	560L	3.2		47	Appropriate
Excerpt from Speed-Math Champ of 4B Strike Three! YOU'RE OUT!	604	550L	2.8		46	Appropriate
Back to the Future	557	770L	4.7		53	Appropriate
Balancing Rocks	586	450L	3.6		48	Appropriate
Excerpt from The Remembrance Quilt	609	770L	4.8		52	Appropriate
	577	750L	5.4		52	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 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

2017 Common Core English Language Arts Test Book 1

Grade 3

March 28–30, 2017

Released Questions

Excerpt from “Mister Universe: Astrophysicist and Space Advocate, Neil deGrasse Tyson” by Marne Ventura from Science World, December 2000, Vol. 57 Issue 7, p.13. Used by permission.

Excerpt from “Ukulele Hayley” by Judy Cox. New York: Holiday House 2013. Used by permission.

Excerpt from “Ukelele Hayley” by Judy Cox. Illustrated by Amanda Haley. Illustration copyright © 2013 by Amanda Haley. Used by permission.

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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.

Directions
Read this passage. Then answer questions 7 through 12.

Neil deGrasse Tyson is an astrophysicist. An astrophysicist uses science and math to study the universe.

**Excerpt from *Astrophysicist
and Space Advocate*
Neil deGrasse Tyson**

by Marne Ventura

DISCOVERING THE NIGHT SKY

1 The lights in the planetarium dimmed. Nine-year-old Neil sat in the darkness and stared up at the huge domed ceiling. The audience grew silent. A voice boomed, “We are now in the universe, and here are the stars.”

planetarium = a building or room in which images of stars, planets, and constellations are shown on a high, curved ceiling

2 It was Neil’s first visit to the Hayden Planetarium in New York City. He had seen the night sky many times from his home in the Bronx. He had seen a few stars and the moon. But tonight was different. On the ceiling above him, he saw countless stars, planets, and constellations—groups of stars that form shapes.

3 Not long after this, Neil and his family took a trip to Pennsylvania. Away from the lights of New York City, he was able to see the stars more clearly. He realized the stars he had seen on the planetarium ceiling were not just part of a show. They were real. He wanted to know more about them. Neil felt like the universe was calling him.

GROWING UP IN THE BRONX

4 Neil deGrasse Tyson was born on October 5, 1958, in New York. He grew up in the Bronx in New York City. Neil lived with his parents, his older brother, and his younger sister in a tall building called the Skyview Apartments.

5 Neil went to public school. He was an average student. He never had a teacher tell him that he was the best in the class or that he was going to go far. In fact, his third-grade teacher wrote a note on his report card. She said Neil should be more serious about his schoolwork.

GETTING A BETTER LOOK

6 After the family trip to Pennsylvania, a friend lent Neil a pair of binoculars. Neil went to the roof of his building and looked at the night sky through the binoculars. He was amazed to see craters—large, bowl-shaped holes—on the moon. He wanted to see more. When he was eleven, his parents bought him a telescope.

7 Soon Neil wanted a bigger telescope to learn more about astronomy. But a more powerful telescope cost two hundred dollars. Neil's parents didn't have a lot of extra money. So Neil started a business walking dogs for people who lived in his building.

astronomy = the scientific study of stars, planets, and other objects in outer space

8 He walked several dogs three times a day. Most days, he earned five dollars. He saved his money until he had enough to pay for half of the telescope he wanted. His parents paid for the other half.

9 Neil didn't stop walking dogs. He earned more money to buy a camera. He wanted to take photos of the stars and the planets he saw. At the age of eleven, Neil decided he would become an astrophysicist.

LEARNING ABOUT THE UNIVERSE

10 Neil learned more about the stars. In sixth grade, he took astronomy courses at the planetarium. He often took his telescope to the roof of his apartment to study the night sky. Sometimes police officers would come up to make sure everything was okay. They weren't used to seeing people using telescopes in the Bronx. They were curious. Neil helped them look through the lens. He pointed out Saturn's rings and talked about how pretty he thought they were.

11 When he was ready for high school, Neil chose the Bronx High School of Science. When he was fourteen, Neil went to space camp. He spent a month studying the stars and the planets. He worked with scientists and other young people. When he got back to New York, he gave a talk to fifty adults. He told them what he had learned. Neil's career as an astrophysicist had begun.

GO ON

7 In paragraph 3, when the author says that “Neil felt like the universe was calling him,” she is referring to how

- A he heard the booming voice inside the Hayden Planetarium on his first visit
- B he was delighted by seeing the stars inside the Hayden Planetarium
- C his experiences looking at the stars made him want to learn more about astronomy
- D he wanted to spend more time in the countryside because he could see more of the sky

8 Paragraph 6 of the passage supports paragraph 3 by showing that Neil

- A saw the same things at home that he saw at the planetarium
- B wanted to return to Pennsylvania to use his new binoculars
- C continued his interest in learning about the universe
- D tried to share his interest in stars with his parents

9 What do paragraphs 6 through 8 show about Neil’s parents?

- A They work hard to give Neil everything he wants.
- B They are supportive of Neil’s interests.
- C They set good examples for Neil to follow.
- D They want Neil to become a scientist.

- 10 The information in the section “LEARNING ABOUT THE UNIVERSE” adds to the information in the rest of the passage by showing how Neil
- A finally became a successful student
 - B made new discoveries with his telescope
 - C made choices that helped him become an astrophysicist
 - D earned money to pay for his education as an astrophysicist
- 11 Which sentence **best** supports the main idea of the passage?
- A “Not long after this, Neil and his family took a trip to Pennsylvania.” (paragraph 3)
 - B “Neil lived with his parents, his older brother, and his younger sister in a tall building called the Skyview Apartments.” (paragraph 4)
 - C “In fact, his third-grade teacher wrote a note on his report card.” (paragraph 5)
 - D “He often took his telescope to the roof of his apartment to study the night sky.” (paragraph 10)
- 12 According to the passage, which sentence **best** describes Neil?
- A He is serious about reaching his goals.
 - B He is tired from working different jobs.
 - C He is proud of his success in school.
 - D He is happy to help his family earn money.

Directions

Read this story. Then answer questions 19 through 24.

Hayley has a talent. Just like her great-great aunt Ruby, who traveled around the country with a band called the Ragtime Rascals, Hayley plays the ukulele.

Excerpt from *Ukulele Hayley*

by Judy Cox

1 The day of the talent show, Hayley’s stomach fluttered like a flock of baby birds. Was this how Ruby felt before a performance with her Ragtime Rascals?

2 Mom had helped Hayley make her costume. Black-and-white saddle shoes, a poodle skirt, blouse, and a scarf tied around her neck. Her hair, as usual, was a wild mop of red curls. She’d tried to pull it back in a ponytail, but it was coming loose already. Couldn’t do anything about that!

3 There had been some rumors that the talent show would have to be canceled due to cutbacks. But somehow it had worked out, and now Hayley waited backstage, softly strumming her uke.

cutbacks = less money available for spending

4 She’d practiced a lot. At the talent show tryouts, Mr. Y had given her a thumbs-up and told her that she was in. Dad and Mom had cheered.

5 “You’ll bring the house down!” said Dad.

6 “What’s that mean?” asked Tilly, anxiously looking at the ceiling. Mom laughed and hugged her.

7 “It means your big sis is going to be a star!”

8 Now Hayley peeked through the curtains to the front of the stage. There were a lot of acts. She watched Skeeter pull a rabbit out of a hat—or try to. The rabbit was a stuffed animal, and he dropped it twice before he finished. Being Skeeter, he didn’t mind when the audience laughed. He bowed with a big flourish and dropped the rabbit again. This time, even Skeeter laughed.

GO ON

9 Olivia was next. She wore a fluffy tutu and pink satin shoes. Hayley thought she twirled as gracefully as a real ballerina. Then two fifth grade girls danced to a popular song. Some fourth graders performed a silly skit. A kindergartener tried to recite a poem, got scared, and had to be helped off the stage by his teacher.

10 Finally, the MC announced Hayley. She walked out to the front of the stage. She stood in front of the mic the way Mr. Y told her to.

mic = microphone

11 She looked out into the gym. All the kids in the school looked back. Her stomach flopped. Her knees knocked. Her head spun. Why had she ever thought this would be fun? She wanted to crawl back in bed. Forget the whole thing. Be little Hayley, the shrimp, again.

12 Then the spotlight came on. She took a deep breath, and suddenly all of her butterflies flew away. She grinned. She tossed her head, making her curls dance. Bring it on! She was ready!



13 She tucked her uke under her arm and strummed the first chord. “One, two, three o’clock!” she sang, “Four o’clock rock!” She played an old rock ‘n’ roll song from the fifties. She finished by swinging her arm in a big circle like a guitar hero. Just the way she’d practiced.

14 The gym erupted with applause and cheers. She was a shining star!

15 The talent show made Hayley a celebrity. Well, not a celebrity exactly, but at least famous. Maybe not famous. Make that sort of well-known.

16 Kids kept coming up and telling her how cool she was. “Can we join your band?” they asked.

17 “But I don’t have a band,” she said.

18 “Start one,” Skeeter advised.

19 “Okay,” said Hayley. “Anyone who wants to be in my band, get a ukulele, and I’ll teach you to play.”

GO ON

19 Which sentence **best** explains why Hayley is chosen to perform in the talent show?

- A** Other students think she is cool.
- B** She plays the ukulele well in the tryouts.
- C** Her act is more unusual than others'.
- D** Her great-great aunt used to play music.

20 Why are paragraphs 4 through 7 important to the story?

- A** They show how accepting Mr. Y is.
- B** They describe how confused Tilly is.
- C** They describe how worried Hayley's dad is.
- D** They show how supportive Hayley's family is.

21 Which statement about the talent show is true?

- A** Most students like Hayley's talent show act the best.
- B** The talent show has performers from different grades.
- C** Some performers canceled their acts in the talent show.
- D** Hayley knows all the other performers in the talent show.

- 22 Which paragraph does the illustration **best** support?
- A paragraph 10
 - B paragraph 11
 - C paragraph 13
 - D paragraph 15
- 23 Which happens as a result of Hayley’s performance in the talent show?
- A Many students respect Hayley’s musical ability.
 - B Many students learn to play the ukulele.
 - C Skeeter starts a band for ukulele players.
 - D Hayley understands how to be a celebrity.
- 24 Which sentence **best** states a central message of the story?
- A Learning to do something new takes time.
 - B Making mistakes is a part of growing up.
 - C Conquering fear can lead to success.
 - D Sharing with friends brings happiness.

STOP

Grade 3
2017 Common Core
English Language Arts Test
Book 1
March 28–30, 2017

Name: _____



New York State Testing Program

2017 Common Core English Language Arts Test Book 2

Grade 3

March 28–30, 2017

Released Questions

Excerpt from “Tiger in Trouble! And More True Stories of Amazing Animal Rescues” by Kelly Milner Halls. Turtleback Books, 2012. Used by permission.

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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.

D*irections* Read this passage. Then answer questions 25 through 31.

Excerpt from *Tiger in Trouble!* *And More True Stories of Amazing Animal Rescues*

by Kelly Milner Halls

1 After two days, Nitro was finally getting better. He was hungry. He even started to walk around his cage. But Kathryn noticed something strange.

2 Three of the four walls of the cage were made of concrete. The fourth wall was made of chain link. Most animals faced the chain-link wall. They like to watch what is going on outside of their cages. Nitro did not.

3 “He would sit and stare at the concrete walls,” Kathryn said. “And when he did turn toward our voices, he would follow the sound of our voices. But not our movements.”

4 Kathryn knew this meant one thing: Nitro was blind.

Nitro’s New Life

5 Now that he was healthy, Nitro was ready for his new cage. But he couldn’t see it. His owner in Kansas had never noticed Nitro was blind. That cage had been so small, Nitro had been able to memorize every inch. So, he may not have seemed blind.

6 Why was Nitro blind? That’s hard to tell.

7 Kathryn ruled out a brain injury. And there were no scars around Nitro’s eyes that might mean he had an injury. “We just don’t know what caused his condition,” Kathryn said.

8 Here’s what they did know. The caretakers at the Rescue had a big challenge ahead of them. They had to help a blind tiger find his way, without the use of his eyes.

GO ON

9 Nitro walked through his big new home. He reached out with huge six-inch paws. He was trying to feel what was ahead of him. He did not know where things were around him. Not a twig, not a path, not a feeding dish.

10 He was a little afraid. He could never tell when he was getting close to running into the fence.

11 “He was roughing up his nose, because he would walk right up to the fence and hit it,” Kathryn said. “We kept thinking, ‘you have to slow down.’” But how do you teach a blind tiger how to find a fence he cannot see?

12 “We decided to start marking the fence with peppermint,” Kathryn explained. “He would know when he smelled it, he should slow down. The peppermint marked the borders of his space.”

13 Once he learned where his fences were, the people at the Rescue put down sand pathways. The sand pathways led to Nitro’s food, water, and his cozy den.

14 When Nitro felt sand under his paws, he knew he would end up in one of those areas. When Nitro felt leaves, dirt, and twigs, he knew he was not heading in the right direction.

15 In time, Nitro learned where every bump, every tree, and every food box was in his new cage. When he did, the sand and the peppermint could be put away. Nitro was finally home.

16 Caretakers noticed a big change in Nitro. He mastered his space. He couldn’t see people. But he knew where they were, even if they stood perfectly still.

17 He chuffed in their direction to get them to answer. He wanted to hear if he knew their voices. He wanted to know who they were.

18 Nitro, the blind tiger, has become a Rescue favorite. Volunteers guide people through Carolina Tiger Rescue once a week. They never miss a stop at Nitro’s cage. They tell his story and give him little treats (scraps of chicken or beef). Nitro never disappoints.

19 “He has a great attitude,” Kathryn says. “Things haven’t been easy for him. But he still comes up to the fence happily chuffing.”

DID YOU KNOW?

What’s a chuffle? It’s the sound a tiger makes when it sees or smells a friend. It sounds like a purr with a tiny cough.

- 25 What is Kathryn's first clue that Nitro is blind?
- A Nitro seems to be afraid.
 - B Nitro does not know where his food is.
 - C Nitro runs into the fence.
 - D Nitro does not look outside his cage.
- 26 Which quotation **best** states the main idea of the passage?
- A "‘He would sit and stare at the concrete walls,’ Kathryn said." (paragraph 3)
 - B "That cage had been so small, Nitro had been able to memorize every inch." (paragraph 5)
 - C "‘We just don't know what caused his condition,’ Kathryn said." (paragraph 7)
 - D "They had to help a blind tiger find his way, without the use of his eyes." (paragraph 8)
- 27 Which detail from the passage **best** shows that Kathryn cares about Nitro?
- A She puts Nitro into a new cage.
 - B She does not want Nitro to hurt himself.
 - C She thinks Nitro has a great attitude.
 - D She does not understand why Nitro is blind.

- 28** Which statement from the passage shows that the problem in paragraph 8 was solved?
- A** “Nitro walked through his big new home.” (paragraph 9)
 - B** “He was trying to feel what was ahead of him.” (paragraph 9)
 - C** “Once he learned where his fences were, the people at the Rescue put down sand pathways.” (paragraph 13)
 - D** “In time, Nitro learned where every bump, every tree, and every food box was in his new cage.” (paragraph 15)
- 29** In paragraph 16, what does the word “mastered” suggest about Nitro?
- A** that he needed a larger space
 - B** that he felt comfortable in his space
 - C** that he liked people to visit his space
 - D** that he wanted to defend his space
- 30** What causes Nitro to chuffle?
- A** being aware of people
 - B** feeling afraid
 - C** wanting a treat
 - D** having a cough

31 What makes Nitro “a Rescue favorite” (paragraph 18)?

- A** his reaction to visitors
- B** his response to peppermint
- C** his unusual chuffle
- D** his large paws

GO ON

Directions

Read this story. Then answer questions 32 and 33.

Raj is used to being the speed-math champion of his fourth-grade class. But during this week's quiz, the division problems slowed him down and his pencil tip broke. He is nervous as he waits for his teacher, Ms. Evans, to announce who is this week's champion.

Excerpt from *Speed-Math Champ of 4B*

by Sara Matson

- 1 But after Ms. Evans collected the papers, she made an announcement. “We have a new speed-math champion this week.” She smiled at the new girl, who’d been in class for only three days. “Congratulations, Caroline. As for the rest of you, keep practicing.”
- 2 Raj shook his head. He didn’t need to practice. Next Friday, he’d sharpen two pencils. Then the title would be his again.
- 3 During the next week, Raj couldn’t help noticing that Caroline was good at math. She raised her hand a lot, and her answers were always right. Once, when Ms. Evans demonstrated a new kind of division, Caroline already knew how to do it.
- 4 *But that doesn’t mean she’ll beat me again,* Raj told himself.
- 5 On Friday afternoon, he was ready.
- 6 “Begin!” Ms. Evans said.
- 7 Raj’s answers rushed out like water from a faucet.
- 8 $9 + 8 = 17$
 $16 - 8 = 8$
 $4 \times 9 = 36$
 $63 \div 7 = 9$
- 9 As he neared the bottom of the paper, his heart beat faster. Maybe he would even finish early!

- 10 He groaned when his teacher called time. *I had just five problems left*, he thought.
- 11 It seemed to take forever for Ms. Evans to read off the answers. Finally, he got his paper back. At the top: a big purple 70—his best score ever.
- 12 He nudged Joel. “Watch out, Caroline,” he whispered, pointing at his quiz. “Here comes the new champ.”
- 13 But for the second week in a row, Raj wasn’t the winner.
- 14 “Good job, Caroline,” Ms. Evans said, smiling. “A 75! Looks as if the others are going to have to work harder to beat you.”
- 15 After the bell rang, Raj crumpled up his quiz and shoved it into his desk. That Caroline! Barging into 4B and taking over the speed-math quiz. Well, she’d better watch out, because from now on, he was going to practice his math like crazy. Then he’d reign as champion again.
- 16 He started on Monday. Addition problems during breakfast. Subtraction while he brushed his teeth. Multiplication on the bus, and division during his after-school snack. Plus, every night before he went to bed, he took a practice quiz. As the week went on, he did better and better.
- 17 Even so, when he saw his score in class on Friday—a 79—he didn’t feel as sure of winning as he had before. Maybe Caroline had gotten an 80.
- 18 While Ms. Evans paged through the corrected papers, Raj watched her face. Had his work paid off?
- 19 “Our champion has changed this week,” she said at last. She looked at Raj and smiled. “Congratulations, Raj. You’ve really improved.”
- 20 The bell rang, and Joel slapped him on the back. “You sure showed Caroline, didn’t you?” he whispered. “I’ll bet she . . .”
- 21 He trailed off. Caroline was standing right in front of Raj’s desk. “Good job on the quiz,” she said.
- 22 “Thanks,” Raj replied. Then he added, “You, too—I mean, winning the past two weeks. I thought you were going to beat me again today.”
- 23 Caroline shrugged. “At my old school, I was the best at math, so I always won. It’s fun to have some competition here. It makes math more exciting.”
- 24 Fun? Exciting? Raj stared at her. What was fun about losing?

- 25 “Are you going to try to win the title back next Friday?” he asked.
- 26 “Of course.” She patted her backpack and smiled. “I’ve got my flashcards right here.”
- 27 “I’ve got mine, too,” he said quickly, pulling them out of his desk.
- 28 “Great!” she said. “Well, see you Monday. And good luck, champ.”
- 29 Raj grinned at the teasing. Maybe math *was* more fun this way. “Yeah. See you Monday, Caroline.”

32

Why does the author say that “Raj’s answers rushed out like water from a faucet” in paragraph 7? Use **two** details from the story to support your response.

33

What do paragraphs 21 through 28 show about Caroline? Use **two** details from the story to support your response.

GO ON

D*irections*
Read this passage. Then answer question 34.

Strike Three! YOU'RE OUT!

by Jo Dewitt

- 1 Jackie Mitchell was born in 1914, at a time when women were not accepted in professional baseball. Jackie dreamed of becoming a great pitcher. She had been taught to pitch by baseball star Dazzy Vance when she was a young girl and trained with future major league players in Atlanta.
- 2 About that time in history, one of the great hitters of baseball, Babe Ruth, made a statement. "I don't know what's going to happen if they begin to let women in baseball. Of course, they will never make good. Why? Because they are too delicate."
- 3 Jackie didn't buy that. Soon after, Jackie signed with the Chattanooga Lookouts, a minor league baseball team. Manager Bert Niehoff spoke to the press and promised to help Jackie become a pitcher in the major leagues. Jackie was thinking about the immediate. The New York Yankees were coming to town, and the Lookouts were scheduled to play them in a pre-season exhibition game. Maybe she would get a chance to pitch against the greatest home-run hitter in the world, Babe Ruth.
- 4 The day of the game arrived, and it was pouring rain. The game was cancelled. The next day, Thursday, April 2, 1931, the rain stopped, and the game was about to start. Jackie was not sure how she should pitch to the Yankees, but she remembered what her father had told her. He said, "Go out there and pitch just like you pitch to anyone else."
- 5 Jackie had an uncanny ability to guess the weakness of a batter. She could put both speed and curve on the ball. She had one pitch that no one could hit—a wicked, dropping curve ball. As Babe Ruth stepped to the plate for batting practice Jackie watched him closely, deciding how she would pitch to him.
- 6 Manager Niehoff put Clyde Barfoot in as the starting pitcher. After the first two Yankee batters got base hits and scored a run, Niehoff motioned for Jackie to come onto the field!

7 She waved Babe Ruth to the mound. She wound up and pitched. The ball was high. “Ball one,” yelled the umpire. Jackie’s next pitch was a curve ball, which curved and dropped when it reached the plate. Babe swung. “STRIKE ONE!” the umpire yelled. Jackie decided to give him a fastball, shoulder high. Jackie pitched, Babe swung. “STRIKE TWO!”

8 Jackie was feeling more confident. The next pitch was high, and Babe stopped his swing. But the ball dropped, going right over the plate. “STRIKE THREE! YOU’RE OUT!” yelled the umpire. Jackie had struck out the mighty Babe Ruth!

9 Next at the plate was Lou Gehrig, who was also a left-handed batter and a home-run hitter. Jackie decided on a pitch that most batters had trouble with—inside and just above his waist. She pitched, and Gehrig swung. Whoosh! Three times—Whoosh! She had struck out the Yankees’ two best hitters! The crowd went wild.

10 A few days after this exhibition game, Baseball Commissioner Kenesaw Mountain Landis voided Jackie Mitchell’s contract, claiming that baseball was “too strenuous” for a woman.

voided = cancelled

strenuous =
physically difficult

11 Although Jackie Mitchell did not have the same opportunities as men had in the game of baseball, Jackie Mitchell will always be remembered for her spirit and her determination as well as her talent. She is still remembered as “the girl who struck out Babe Ruth.”

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.



GO ON

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Book 2
March 28–30, 2017

Name: _____



New York State Testing Program

2017 Common Core English Language Arts Test Book 3

Grade 3

March 28–30, 2017

Released Questions

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“Balancing Rocks” by Stacy A. Nyikos. Photo of balancing rocks. (Image ID: PC:200566350-001). Copyright © Werner Dieterich/Getty Images®. 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.

Directions
Read this passage. Then answer questions 35 and 36.

Back to the Future

by Terri L. Jones

1 What will the future bring? To answer that question, you need to know what is possible. You also need imagination.

2 Science fiction stories can help give you ideas. Science fiction mixes real science with make-believe. Writers and engineers imagined what life would be like in 2009. Does your life look like what they predicted?

Home, Sweet Robot

3 In the 1950s, a science fiction book described an amazing house. It was a house of the future. Robots did all the chores. They cooked and cleaned. They set the table and vacuumed.

4 Today, robots really are on the job. They vacuum floors, cook meals, and build cars. Robots are even exploring outer space.

5 Disneyland had a “smart” house, too. The house almost ran itself. Today, many homes are run by automatic controls. Microwaves can cook meals in just minutes.

Cities in Space

6 Some ideas from the past were out of this world. How does a city in space sound? Some people thought we would live on the moon by the 1990s!

7 How would this work? Well, people would use hydroponics to grow their food. That means the plants would grow without soil. Energy from the sun would supply power.

8 Today, astronauts do live in a space station. They stay only a few months at a time, though. Some farms grow plants without soil. Many homes on Earth use power from the sun. But a city in space is still many years away.

Phone + TV = Future

9 People had telephones and television in the fifties. A clever writer put the two together!

GO ON

10 Dick Tracy was a comic book character. He used his watch as a phone. The watch also let him see people while he talked to them. In real life, no one had a watch like Tracy's.

11 Today, many people watch videos on their cell phones. People use webcams to see each other on the Internet. What was only in stories 50 years ago is really possible today!

Up, Up, But Not Away

12 Some people don't just imagine the future. They try to build it. Take the jetpack. This is a backpack with a small rocket engine. You put the pack on. You rev it up. Then you take off!

13 The jetpack isn't as great as it seems. It can't carry very much fuel. So it can't go very far. Also, the fuel is dangerous. It gets very, very hot! And the pack's loud engine can hurt your ears.

14 Still, a jetpack is a fun idea. Maybe one day someone will make the pack work. Until that time, you better count on the bus.

Getting from Here to There

15 Another cool idea was the flying car. It had wings. The car really worked! Flying cars didn't completely catch on. Maybe they were hard to park.

16 In one science fiction story, people jumped on moving belts to get around. That wasn't such a crazy idea. Today "people movers" carry travelers through airports. Escalators carry people up and down. There are even moving sidewalks in some places.

17 People in the 1950s dreamed of a car that drove itself. Today, the car is still a dream. But in time, that dream may come true, too.

Fast Forward

18 In 1950, the only computers were very big. Each one filled a whole room! No one had a personal computer. Then someone invented the computer chip. The tiny chip let engineers build small computers. Now, millions of people have their own computer at home.

19 The future of the fifties is here. Think about *your* future.

- 35** According to “Back to the Future,” why is using your imagination important? Use **two** details from the passage to support your response.

- 36** Why does the author of “Back to the Future” use subheadings? Use **two** details from the passage to support your response.

GO ON

Directions
Read this passage. Then answer questions 37 and 38.

Balancing Rocks

by Stacy A. Nyikos



- 1 Have you ever tried standing on your head? Chances are, the first time you did, you fell down. It may even have taken a while to master this upside-down balancing act. Artist Sepp Bögle has a balancing act of a different nature. He balances rocks. He wasn't always a rock balancer. "I was a cook, and then a salesman, before I began to balance rocks," he says.
- 2 Years ago, Bögle and his daughter moved to a small town on the shores of Lake Constance in Germany. Bögle was sitting on a bench near the water one day, watching someone stack rocks on their flat sides. He decided to try it. It was easy—too easy. "I thought, What if I turn them on their pointy ends? Will they stand?" he says.
- 3 Incredibly, they did. "I've been doing it ever since," says Bögle.

The Last Tree

- 4 Bögle still lives and works in the small German town of Radolfzell where he and his daughter moved all those years ago. His studio is under the very last tree along a boardwalk called the Mole.

GO ON

5 Tourists travel from all over Germany and other European countries to see the artist at work. Some come to figure out his trick. Bögle smiles at the doubters. “There is no trick, not like what they mean. I don’t use glue or hidden supports. I listen to the rocks.”

6 That may sound strange, but the truth is that humans do this kind of “listening” all the time. When a baby tries to sit up for the first time, it’s a balancing act. The brain has to combine information from the eyes, the muscles, and the balancing system of the inner ear to figure out how to keep the body upright. Balancing takes a lot of practice. Babies often spend at least six months practicing before they can sit up without falling over.

7 A similar but simpler feat is balancing a ruler on one finger. If either side is too long, the ruler will fall to the ground. The key is finding the point where the weight of each side of the ruler is equal. This spot is called the center of gravity. When you find it, the ruler rests on your finger in perfect balance.

A Balancing Act

8 Balancing rocks, as Bögle does, is harder. But why? A ruler offers clues. The center of gravity should be halfway along the length of the ruler—near the 6-inch mark on a 12-inch ruler.

9 In the rocks that Bögle balances, the center of gravity is much harder to find. These rocks can be shaped like lopsided eggs or pears and often have funny knobs, big bulges, or craggy points. The center of gravity is somewhere inside the rock. No marks show where to find it. And if the point on the end of the rock is small, it’s hard to center the weight of the rock.

lopsided = having one side that is lower or smaller than the other

craggy = rough

10 In addition, since Bögle balances many rocks on top of one another, the combined weight of the rocks has to be evenly balanced over the point the bottom rock stands on. It’s like acrobats balancing one on top of the other. If their combined weight isn’t perfectly balanced over the person standing on the ground, they’ll topple over.

11 To balance the rocks, Bögle tries again and again. He uses *spüren* (“sense” or “feel” in German). He says he “listens” to the rocks and lets the rocks “tell” him how to balance them. He says for him, it’s a kind of meditation.

12 For the visitors who journey to the last tree on the Mole, the balanced rocks are a wondrous sight to see.

GO ON

37 Why does the author compare what Bögle does to someone standing on their head? Use **two** details from the passage to support your response.

38 How does the picture add to the reader's understanding of "Balancing Rocks"? Use **two** details from the passage to support your response.

Directions
Read this story. Then answer questions 39 and 40.

Cara has the chicken pox and needs to stay with her great-grandmother because her regular babysitter cannot care for sick children. Cara is worried about spending time with Great-grandmother because she can be very old-fashioned, and she rarely smiles.

Excerpt from
The Remembrance Quilt

by Kathleen Anne Butler

- 1 Soon after the front door closed behind Aunt Liz, Great-grandmother came into Cara's room supported on a cane and peering over her bifocals. "So, you're sick!" was all she said. Then Great-grandmother slowly went to the closet and pulled out a quilt, which she brought to Cara's bed. "When your mother was a little girl, she always wanted the fan quilt and a story when she was sick. Maybe you'd like the same."
- 2 Cara, too surprised to say anything, lay still as Great-grandmother unfolded the colorful fan quilt and carefully spread it over Cara, covering up all the homework.
- 3 "It is beautiful," Cara finally managed to say. "Is it old? Did my mother really sleep under it? Did she have the chickenpox, too?"
- 4 Cara was startled when Great-grandmother laughed. "Yes to all of your questions," she said, as she eased herself onto a chair near Cara's bed.
- 5 "I was born in the old country, you know," started Great-grandmother. Cara listened eagerly as the old woman continued. "My grandmother, whom I called Farmor, was a very successful weaver. She raised her own flax, spun it, dyed it, and wove it into beautiful pieces of cloth. She worked at her loom many hours every day. I can still hear the sound of the wooden treadles and the beater pushing woof threads firmly into the warp."
- 6 Great-grandmother stopped and looked at the quilt as if in a dream. Finally, Cara said, "What are woof and warp?"

GO ON

- 7 Great-grandmother smiled, looking now at Cara's face. "The warp is the string that is strung on the loom. The woof is the yarn woven between the threads of warp." She held a corner of the quilt to show Cara where red and green yarn had been woven between the white warp threads.
- 8 "People from all over the country came to buy Farmor's cloth, it was so fine. One day Papa told Farmor that he, Mama, my sister, and I would be leaving for America. Farmor cried. I cried too, because somehow I knew I would never see her again. I'd never see the beautiful cloth she wove or hear the beating of her busy loom again.
- 9 "So I did something very bad. I went into Farmor's weaving room the night before we left for America. I took a pair of scissors and snipped a scrap from every bolt on her shelves! No one knew I did it; they were all so busy packing for our journey. I rolled the scraps of material into a small bundle and packed them in the bottom of my own little trunk.
- 10 "Many weeks later, at our new home in America, I unpacked my precious scraps of cloth." Tears were glistening on Great-grandmother's cheeks now. "When Papa and Mama discovered what I had done, they were very angry at first. They made me write an apology to Farmor. But then Mama helped me make this remembrance quilt out of all the scraps I had taken. Every time I take it out, even after all these years, I can see Farmor. I think she would have been happy to know I have such lovely memories of her."
- 11 Great-grandmother dabbed a handkerchief to her eyes. Cara sat very still, thinking. Then she slid her hand out from under the quilt and shyly reached for Great-grandmother's soft white hand. "Thank you for telling me the story," she whispered. It was nice to know Great-grandmother had been a little girl like her once.

39

How does paragraph 7 connect to paragraph 5? Use **two** details from “Excerpt from *The Remembrance Quilt*” to support your response.

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 13 and 14.



Grade 3
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 Grade 3 English Language Arts Tests Scoring Key and Map to the Standards

Question	Type	Key	Points	Standard	Strand	Subscore	Secondary Standard(s)
Book 1							
7	Multiple Choice	C	1	CCSS.ELA-Literacy.L.3.5a	Language Standards	Reading	
8	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.3.8	Reading Standards for Informational Text	Reading	
9	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.3.1	Reading Standards for Informational Text	Reading	
10	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.3.5	Reading Standards for Informational Text	Reading	
11	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.3.2	Reading Standards for Informational Text	Reading	
12	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.3.1	Reading Standards for Informational Text	Reading	
19	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.3.1	Reading Standards for Literature	Reading	
20	Multiple Choice	D	1	CCSS.ELA-Literacy.RL.3.5	Reading Standards for Literature	Reading	
21	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.3.1	Reading Standards for Literature	Reading	
22	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.3.7	Reading Standards for Literature	Reading	
23	Multiple Choice	A	1	CCSS.ELA-Literacy.RL.3.3	Reading Standards for Literature	Reading	
24	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.3.2	Reading Standards for Literature	Reading	
Book 2							
25	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.3.3	Reading Standards for Informational Text	Reading	
26	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.3.2	Reading Standards for Informational Text	Reading	
27	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.3.1	Reading Standards for Informational Text	Reading	
28	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.3.8	Reading Standards for Informational Text	Reading	
29	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.3.4	Reading Standards for Informational Text	Reading	
30	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.3.3	Reading Standards for Informational Text	Reading	
31	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.3.1	Reading Standards for Informational Text	Reading	

32	Constructed Response		2	CCSS.ELA-Literacy.RL.3.4	Reading Standards for Literature	Writing to Sources	CCSS.ELA-Literacy.L.3.1, CCSS.ELA-Literacy.L.3.2
33	Constructed Response		2	CCSS.ELA-Literacy.RL.3.3	Reading Standards for Literature	Writing to Sources	CCSS.ELA-Literacy.L.3.1, CCSS.ELA-Literacy.L.3.2
34	Constructed Response		4	CCSS.ELA-Literacy.RI.3.3	Reading Standards for Informational Text	Writing to Sources	CCSS.ELA-Literacy.L.3.1, CCSS.ELA-Literacy.L.3.2, CCSS.ELA-Literacy.L.3.3, CCSS.ELA-Literacy.L.3.4
Book 3							
35	Constructed Response		2	CCSS.ELA-Literacy.RI.3.2	Reading Standards for Informational Text	Writing to Sources	CCSS.ELA-Literacy.L.3.1, CCSS.ELA-Literacy.L.3.2
36	Constructed Response		2	CCSS.ELA-Literacy.RI.3.5	Reading Standards for Informational Text	Writing to Sources	CCSS.ELA-Literacy.L.3.1, CCSS.ELA-Literacy.L.3.2
37	Constructed Response		2	CCSS.ELA-Literacy.RI.3.8	Reading Standards for Informational Text	Writing to Sources	CCSS.ELA-Literacy.L.3.1, CCSS.ELA-Literacy.L.3.2
38	Constructed Response		2	CCSS.ELA-Literacy.RI.3.7	Reading Standards for Informational Text	Writing to Sources	CCSS.ELA-Literacy.L.3.1, CCSS.ELA-Literacy.L.3.2
39	Constructed Response		2	CCSS.ELA-Literacy.RL.3.5	Reading Standards for Literature	Writing to Sources	CCSS.ELA-Literacy.L.3.1, CCSS.ELA-Literacy.L.3.2
40	Constructed Response		4	CCSS.ELA-Literacy.RL.3.2	Reading Standards for Literature	Writing to Sources	CCSS.ELA-Literacy.L.3.1, CCSS.ELA-Literacy.L.3.2, CCSS.ELA-Literacy.L.3.3, CCSS.ELA-Literacy.L.3.4

*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.