

2016 Released Items: Grade 7 Narrative Writing Task

The Narrative Writing Task focuses on one literary text. Students read the text, answer questions, and write a narrative response that is tied to and draws on the text.

The 2016 blueprint for grade 7 Narrative Writing Task includes Evidence-Based Selected Response/Technology-Enhanced Constructed Response items as well as one Prose Constructed Response prompt.

Included in this document:

- Answer key and standards alignment
- PDFs of each item with the associated text

Additional related materials not included in this document:

- Sample scored student responses with practice papers
- Scoring Rubric for Prose Constructed Response Items
- Guide to English Language Arts/Literacy Released Items: Understanding Scoring 2016
- English Language Arts/Literacy Assessment: General Scoring Rules for the 2016 Summative Assessment

Release Items Answer and Alignment Document
ELA/Literacy: Grade 7

Text Type: NWT		
Passage(s): from Endymion Spring		
Item Code	Answer(s)	Standards/Evidence Statement Alignment
4739_A	Item Type: EBSR Part A: C Part B: C	RL 7.1.1 RL 7.3.1
4287_A	Item Type: EBSR Part A: B Part B: D	RL 7.1.1 RL 7.2.1
4289_A	Item Type: EBSR Part A: C Part B: C	RL 7.1.1 RL 7.3.1 L 7.5.2
4288	Item Type: TECR <div style="display: flex; justify-content: space-around; border: 1px solid black; padding: 5px;"> <div style="border: 1px solid black; padding: 5px; width: 20%;">Blake tries to occupy himself while waiting for his mother in a library.</div> <div style="border: 1px solid black; padding: 5px; width: 20%;">As Blake taps books on the shelves, one strikes him.</div> <div style="border: 1px solid black; padding: 5px; width: 20%;">Blake looks and listens carefully trying to figure out what caused the book to strike him.</div> <div style="border: 1px solid black; padding: 5px; width: 20%;">Blake is brought to reality when his mother and the librarian appear.</div> </div>	RL 7.1.1 RL 7.2.3
4284	Item Type: PCR Refer to Grade 7 Scoring Rubric	W 7.3 W 7.4-7.10
4290_A	Item Type: EBSR (additional item) Part A: D Part B: C	RL 7.1.1 RL 7.3.1
4740_A	Item Type: EBSR (additional item) Part A: A Part B: C,E	RL 7.1.1 RL 7.2.1 RL 7.3.1
4774_A	Item Type: EBSR (additional item) Part A: D Part B: B	RL 7.1.1 L 7.5.2

Today you will read a passage from *Endymion Spring*. As you read, pay close attention to the characters and events as you answer the questions to prepare to write a narrative story.

Read the passage from the novel *Endymion Spring*. Then answer the questions.

from *Endymion Spring*

by Matthew Skelton

Blake checked his watch—thirty-six minutes—and sighed.

He tried walking backwards now, tapping the books in reverse order, to see if this would help pass the time.

A series of stern-looking portraits glared down at him from the walls. Like magicians, they were dressed in dark capes and had sharp, pointy beards. Elaborate ruffs, like squashed chrysanthemums, burst from their collars. The older men had jaded eyes and tortoise-like skin, but there were also a few pale-faced boys like himself. He glanced at their nameplates: Thomas Sternhold (1587–1608); Jeremiah Wood (1534–1609); Isaac Wilkes (1616–37); Lucius St. Boniface de la Croix (1599–1666). Each man was holding a small book and pointing to a relevant passage with a forefinger, as though reminding future generations to remain studious and well-behaved.

Blake disregarded their frowns of disapproval and continued running his fingers along the books, rapping the spines with the back of his knuckles.

All of a sudden, he stopped.

One of the volumes had struck him back! Like a cat, it had taken a playful swipe at his fingers and ducked back into hiding. He whisked his hand away, as though stung.

He looked at his fingers, but couldn't see anything unusual. They were smeared with dust, but there was no obvious mark or injury on his skin. Then he looked at the books to see which one had leaped out at him, but they all seemed pretty ordinary, too. Just row upon row of crumbly old volumes, like toy soldiers in leather uniforms standing to attention—except that one of them had tried to force its way into his hand.

He sucked on his finger thoughtfully. A thin trail of blood, like a paper cut, was forming where the book had nicked his knuckle.

All around him the library was sleeping in the hot, still afternoon. Shafts of sunlight hung in the air like dusty curtains and a clock ticked somewhere in the distance, a ponderous sound that seemed to slow down time. Small footsteps crept along the floorboards above. That was probably his sister, Duck, investigating upstairs. But no one else was around.

Only Mephistopheles, the college cat, a sinewy black shadow with claws as sharp as pins, was sunbathing on a strip of carpet near the window—and he only cared about one thing: himself.

As far as Blake could tell, he was entirely alone. Apart, that is, from whatever was lurking on the shelf.

Slowly, cautiously, he ran his fingers again along the books.

“Blake!” his mother hissed. Her face had appeared from the office doorway. She was checking up on him—as usual, just when he was on the point of disobeying her.

Paula Richards, the librarian, stood behind her, smiling amiably.

“What did I tell you?” his mother scolded him. “You’re not to touch the books. They’re fragile, rare and in some cases extremely valuable. Now pick up that book *carefully* and go find your sister. I won’t be much longer.”

Blake looked down, surprised. There in front of him, face down on the floor, was an unremarkable brown leather volume he hadn’t noticed before. It seemed to be waiting for him to turn it over.

From ENDYMION SPRING by Matthew Skelton, text copyright © 2006 by Matthew Skelton. Used by permission of Random House Children’s Books, a division of Random House LLC. All rights reserved.

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Part A

How do Blake’s actions set the plot of the passage in motion?

- A. By being extremely bored, Blake becomes stressed.
- B. While waiting on his mother, Blake starts to worry about being alone.
- C. By unconsciously provoking the books, Blake gets a surprise.
- D. While observing the paintings, Blake gets a strange feeling about the library.

Part B

Which sentence from the passage provides evidence to support the answer to Part A?

- A. “Blake checked his watch—thirty-six minutes—and sighed.” (paragraph 1)
- B. “A series of stern-looking portraits glared down at him from the walls.” (paragraph 3)
- C. “One of the volumes had struck him back!” (paragraph 6)
- D. “As far as Blake could tell, he was entirely alone.” (paragraph 11)

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Part A

Which sentence states a central idea in the passage?

- A. Rare books should be read rather than collected.
- B. Boredom can cause children to become curious.
- C. The library is an entertaining place for children.
- D. People can be injured by books.

Part B

Which event supports the answer to Part A?

- A. Blake checks his watch.
- B. Blake listens to his sister’s footsteps.
- C. Blake watches the cat sunbathing near the window.
- D. Blake touches the rare books.

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Part A

How does the author’s use of figurative language throughout the passage contribute to the overall tone?

- A. It expresses sadness.
- B. It communicates a hopeful message.
- C. It adds a sense of mystery to ordinary events.
- D. It presents a serious situation in a humorous manner.

Part B

Which detail from the passage **best** supports the answer to Part A?

- A. “Elaborate ruffs, like squashed chrysanthemums, burst from their collars.” (paragraph 3)
- B. “The older men had jaded eyes and tortoise-like skin, but there were also a few pale-faced boys like himself.” (paragraph 3)
- C. “Like a cat, it had taken a playful swipe at his fingers and ducked back into hiding.” (paragraph 6)
- D. “All around him the library was sleeping in the hot, still afternoon.” (paragraph 9)

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Drag the details that belong in a summary of the passage into the appropriate spaces in the chart. Details must be placed in order.

As Blake taps books on the shelves, one strikes him.	Blake suffers a paper cut from his encounter with the book.	Blake is brought to reality when his mother and the librarian appear.	Blake looks and listens carefully trying to figure out what caused the book to strike him.
A sharp-clawed cat named Mephistopheles is the only other living thing that Blake can see.	Blake reads the nameplates to determine the subjects of the portraits hanging on the library wall.	Blake hears a sound and determines it was his sister walking upstairs.	
Blake tries to occupy himself while waiting for his mother in a library.			

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At the end of the passage from *Endymion Spring*, Blake seems to feel that the book is waiting for him to turn it over. What might happen if he does turn over the book?

Write a narrative describing what happens when Blake turns the brown leather book over. Use details from the passage to develop your story.

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Part A

How does the description of the setting in paragraphs 9–10 contribute to the plot?

- A. by revealing that the library is very old
- B. by suggesting that time has stopped
- C. by illustrating how gloomy the library seems
- D. by conveying a sense of the unknown

Part B

Which phrase **best** supports the answer to Part A?

- A. “. . . the library was sleeping in the hot, still afternoon.” (paragraph 9)
- B. “. . . a clock ticked somewhere in the distance” (paragraph 9)
- C. “But no one else was around.” (paragraph 9)
- D. “. . . was sunbathing on a strip of carpet near the window” (paragraph 10)

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- 3 A series of stern-looking portraits glared down at him from the walls. Like magicians, they were dressed in dark capes and had sharp, pointy beards. Elaborate ruffs, like squashed chrysanthemums, burst from their collars. The older men had jaded eyes and tortoise-like skin, but there were also a few pale-faced boys like himself. He glanced at their nameplates: Thomas Sternhold (1587–1608); Jeremiah Wood (1534–1609); Isaac Wilkes (1616–37); Lucius St. Boniface de la Croix (1599–1666). Each man was holding a small book and pointing to a relevant passage with a forefinger, as though reminding future generations to remain studious and well-behaved.
- 4 Blake disregarded their frowns of disapproval and continued running his fingers along the books, rapping the spines with the back of his knuckles.
- 5 All of a sudden, he stopped.
- 6 One of the volumes had struck him back! Like a cat, it had taken a playful swipe at his fingers and ducked back into hiding. He whisked his hand away, as though stung.
- 7 He looked at his fingers, but couldn't see anything unusual. They were smeared with dust, but there was no obvious mark or injury on his skin. Then he looked at the books to see which one had leaped out at him, but they all seemed pretty ordinary, too. Just row upon row of crumbly old volumes, like toy soldiers in leather uniforms standing to attention—except that one of them had tried to force its way into his hand.
- 8 He sucked on his finger thoughtfully. A thin trail of blood, like a paper cut, was forming where the book had nicked his knuckle.
- 9 All around him the library was sleeping in the hot, still afternoon. Shafts of sunlight hung in the air like dusty curtains and a clock ticked somewhere in the distance, a ponderous sound that seemed to slow down time. Small footsteps crept along the floorboards above. That was probably his sister, Duck, investigating upstairs. But no one else was around.
- 10 Only Mephistopheles, the college cat, a sinewy black shadow with claws as sharp as pins, was sunbathing on a strip of carpet near the window—and he only cared about one thing: himself.
- 11 As far as Blake could tell, he was entirely alone. Apart, that is, from whatever was lurking on the shelf.
- 12 Slowly, cautiously, he ran his fingers again along the books.
- 13 “Blake!” his mother hissed. Her face had appeared from the office doorway. She was checking up on him—as usual, just when he was on the point of disobeying her.
- 14 Paula Richards, the librarian, stood behind her, smiling amiably.
- 15 “What did I tell you?” his mother scolded him. “You’re not to touch the books. They’re fragile, rare and in some cases extremely valuable. Now pick up that book *carefully* and go find your sister. I won’t be much longer.”
- 16 Blake looked down, surprised. There in front of him, face down on the floor, was an unremarkable brown leather volume he hadn’t noticed before. It seemed to be waiting for him to turn it over.

Part A

How does the setting of the passage fit into the plot?

- A. The setting contrasts with the plot because the setting seems quiet, but there is something puzzling going on in the library.
- B. The setting contrasts with the plot because the setting seems spooky, but there is nothing out of the ordinary going on in the library.
- C. The setting helps move the plot to a conclusion because the setting is nighttime and the library is about to close.
- D. The setting helps move the plot to a conclusion because the setting is daytime and people are still coming to the library.

Part B

Which **two** pieces of evidence from the passage support the answer to Part A?

- A. “Elaborate ruffs, like squashed chrysanthemums, burst from their collars.” (paragraph 3)
- B. “. . . there were also a few pale-faced boys like himself.” (paragraph 3)
- C. “All around him the library was sleeping in the hot, still afternoon.” (paragraph 9)
- D. “. . . his sister, Duck, investigating upstairs.” (paragraph 9)
- E. “Apart, that is, from whatever was lurking on the shelf.” (paragraph 11)
- F. “. . . just when he was on the point of disobeying her.” (paragraph 13)

Today you will read a passage from *Endymion Spring*. As you read, pay close attention to the characters and events as you answer the questions to prepare to write a narrative story.

Read the passage from the novel *Endymion Spring*. Then answer the questions.

from *Endymion Spring*

by Matthew Skelton

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Part A

In the passage, why does the author **most likely** give inanimate objects human qualities?

- A. to show what happens to objects in the passage
- B. to make references to characters in the passage
- C. to compare similar objects mentioned in the passage
- D. to emphasize the fantasy-like elements in the passage

Part B

Which detail from the passage supports the answer to Part A?

- A. “Blake checked his watch—thirty-six minutes” (paragraph 1)
- B. “A series of stern-looking portraits glared down at him from the walls.” (paragraph 3)
- C. “The older men had jaded eyes and tortoise-like skin, but there were also a few pale-faced boys like himself.” (paragraph 3)
- D. “Shafts of sunlight hung in the air like dusty curtains” (paragraph 9)