

GRADE 7
Reading

Administered May 2021

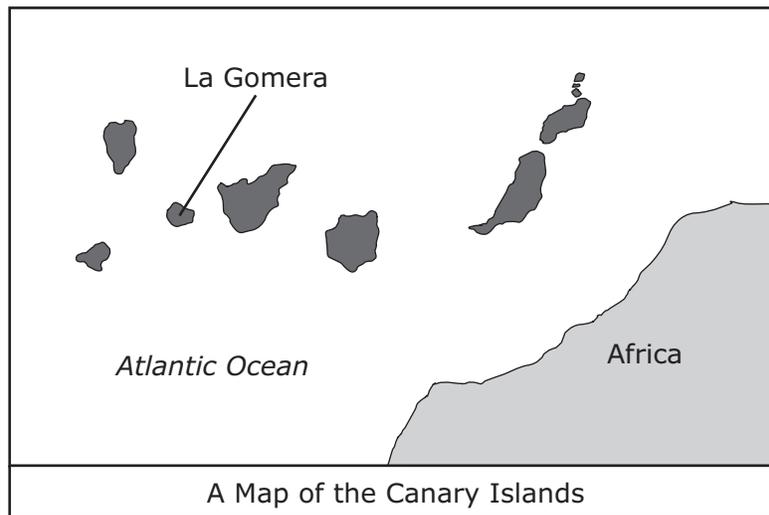
RELEASED

READING

Read the selection and choose the best answer to each question. Then fill in the answer on your answer document.

More Than a Whistle

- 1 Just off the coast of Africa lies a small group of islands known as the Canary Islands. The second smallest of these islands is La Gomera. If you were to visit La Gomera, you might expect to hear the whistles of birds, such as canaries, in the air. Although you may indeed hear tweets drifting through the deep valleys and ravines, you would also hear a unique whistle not heard anywhere else in the world—and one that has nothing to do with birds. This whistle is called *Silbo Gomero*, or just *el Silbo* (the whistle) by the islanders. It's far more than an ordinary whistle. It's a spoken language.



- 2 *El Silbo* has a history that reaches back for many generations. No one is certain of its origin. Some speculate that it began as a northern African language. Historians do know that the whistled language was used by the original inhabitants of the island. When the Spanish explorers arrived during the 1500s and 1600s, they adopted the language and *el Silbo* was widely spoken for centuries after.
- 3 *El Silbo* translates a dialect of Spanish by assigning whistles of different pitch and length to each vowel or consonant sound. The whistle language contains up to four vowels and up to ten consonants used to compose words. One of the advantages to *el Silbo* is that the sounds can travel up to two miles. Without using much energy, it can be heard much farther away than a shout. While there are a few other whistling languages in the world, *el Silbo* is spoken by the largest group of people and is the only one that contains every vowel and consonant in the local spoken language.



Juliet Ferguson/Alamy Stock Photo

A Ravine on La Gomera

- 4 One older islander explains that when he first learned the language, it was a vital skill. Houses were far apart in those days, so learning to whistle was more a matter of necessity than pleasure. Whistling allowed islanders to deliver messages across the ravines without having to walk great distances around them. The whistles were often used to make public announcements or to send invitations to events. But as times and transportation methods changed, so did the habits of the people of La Gomera. By the 1980s *el Silbo* began fading away. Before long only a few people could still whistle this unique language. The people of La Gomera realized that they were in danger of losing something that was precious to them. They recognized that *el Silbo* was an important and unique part of their heritage. To preserve the language, the government took action and required that *el Silbo* be taught in the schools. Today every elementary-school student in La Gomera takes classes in *el Silbo*. Even though the islanders all learn the language, it is still not spoken as widely as some would like.
- 5 Juan Carlos Hernández Marrero, a researcher at the Archaeological Museum of La Gomera, says that some islanders think that the language is not modern enough. They consider it an antique part of their culture. *El Silbo* is heard mostly in schools and in restaurants where tourists come to hear whistling demonstrations. Most adults who whistle do so to entertain crowds of curious tourists. It is far from being the common language that it used to be.
- 6 Although some islanders consider the language to be a novelty, others embrace *el Silbo*. A young islander named Cyro is one of the few whistlers who learned the language directly from his parents instead of in school. His family eventually left the island to find jobs and lead new lives in a more modern place. Cyro left too but made his way back home to La Gomera. "After being away for eight years, I decided to come back," Cyro explains. "I like being in nature. I like my animals and my whistle. And here I will stay, because the island needs me." Cyro loves whistling to communicate. He whistles with his friends and with his animals, a flock of playful goats. He is especially proud that his goats recognize his whistle. Cyro is helping to keep the tradition of *el Silbo* alive.

- 1 Based on the selection, why is the title "More Than a Whistle" appropriate?
- A *El Silbo* is a whistled language produced with specialized sounds.
 - B *El Silbo* is a whistled language, but it also represents a traditional way of life in La Gomera.
 - C *El Silbo* is a language that uses whistles of different pitches, but it is used less often than it once was.
 - D *El Silbo* is a whistled language that can be heard over long distances.
-

- 2 Which inference about Cyro is supported by the information in paragraph 6?
- F He is using the language of his ancestors in new ways.
 - G Islanders see him as a role model for young people.
 - H He uses the language of his ancestors to entertain tourists.
 - J He thinks preserving his heritage is more important than living in a modern place.
-

- 3 Which key idea is best supported by information in paragraphs 4 through 6?
- A Tourism is the major industry in La Gomera.
 - B *El Silbo* is more difficult to learn than most other languages.
 - C The people of La Gomera have differing ideas about the value of *el Silbo*.
 - D Earning a living is easier now than in the past for the people of La Gomera.
-

- 4 Which phrase from paragraph 2 helps the reader understand the meaning of speculate?
- F *El Silbo has a history*
 - G *for many generations*
 - H *No one is certain*
 - J *the original inhabitants*

5 Read these sentences from paragraph 4.

Before long only a few people could still whistle this unique language.

To preserve the language, the government took action and required that el Silbo be taught in the schools.

Which central idea do these sentences help the reader understand?

- A People can adapt a language to their changing needs.
 - B People can understand a language without needing to speak it.
 - C A language can help connect people in different places with different ways of life.
 - D A language can disappear over time if people no longer use it.
-

- 6 The author includes the photograph of the ravine most likely to support which idea?
- F The people of La Gomera needed a language that could travel long distances.
 - G *El Silbo* is spoken only by the people on the island of La Gomera.
 - H You can hear the whistles of canaries and other birds on the island of La Gomera.
 - J The landscape of La Gomera is different from the other islands that make up the Canary Islands.

- 7 Which sentence best supports the idea that more than one language is spoken in La Gomera?
- A *Whistling allowed islanders to deliver messages across the ravines without having to walk great distances around them.* (paragraph 4)
 - B *The whistles were often used to make public announcements or to send invitations to events.* (paragraph 4)
 - C *It is far from being the common language that it used to be.* (paragraph 5)
 - D *Cyro loves whistling to communicate.* (paragraph 6)
-

- 8 The author includes the map most likely to help the reader understand —
- F why younger people of La Gomera often move to the mainland
 - G where the Canary Islands are located and where La Gomera is among them
 - H which route sailors took to reach the Canary Islands from Spain in the 1500s
 - J where in northern Africa *el Silbo* may have originated

Read the selection and choose the best answer to each question. Then fill in the answer on your answer document.

Noi and her sister, Ting, live with their family in Thailand. Their grandmother, Kun Ya, paints umbrellas to sell at the market. Sometimes Kun Ya asks Noi and Ting to help.

from **Silk Umbrellas**

by Carolyn Marsden

- 1 "Your elephant looks so alive, Kun Ya," Noi said, leaning close.
- 2 Her grandmother painted an elephant lumbering across a yellow silk umbrella. As she worked, her small body rocked with the thick, bold brush strokes.
- 3 "The eyes even sparkle," added Noi's older sister, Ting.
- 4 Noi loved to be with Kun Ya and Ting in the jungle clearing, the three of them sitting on the bamboo mat, surrounded by pots of color.
- 5 Noi dipped her fingertip into the gray, then rubbed the slick paint slowly between her thumb and forefinger.
- 6 Usually Kun Ya asked Noi and Ting to mix the paints. As Noi blended colors to create new ones, she enjoyed the way the smooth texture slipped back and forth with her brush.
- 7 Ting was content to mix paint and wash brushes, but Noi always longed to paint. Sometimes Kun Ya let her paint simple things like leaves. Noi's whole body came alive with the shades of green. Her hands felt magical when she guided the brush.
- 8 "The elephant is coming right toward us," Noi remarked. Even though she was eleven years old, she liked to pretend that Kun Ya's creatures were real.
- 9 Kun Ya laughed softly, and a breeze broke through the canopy of trees to let the sunshine in.
- 10 All morning, Noi and Ting had opened the umbrellas, getting them ready for Kun Ya's brush. They pushed the fretwork of bamboo slivers up the bamboo pole until the silk bloomed into translucent flowers of pinks, greens, purples.
- 11 Just before handing a new umbrella to Kun Ya, Noi liked to hold it up to the light, enjoying the weightless cascade of color on her face.
- 12 As Kun Ya finished, Noi carried each umbrella to the sunshine and hung it to dry. The forest floor felt soft under her bare feet. When breezes came up, the umbrellas floated back and forth like big soft bells.

- 13 Kun Ya handed Ting the elephant umbrella. Ting stood up and twirled the umbrella overhead as she skipped around the clearing, her movements light and strong. "Look, Noi, the elephant is dancing!"
- 14 Noi laughed.
- 15 Kun Ya took up a small child's umbrella. She sketched in a pink hibiscus so quickly that it seemed as though her arm became part of the paintbrush.
- 16 Noi crouched close to watch.
- 17 Suddenly, Kun Ya held the umbrella out to Noi. "Paint a butterfly landing on the flower."
- 18 "Me?" Noi asked, staring at the green silk. A butterfly was much more complicated than simple leaves.
- 19 Kun Ya still challenged her, offering the umbrella.
- 20 "But, Kun Ya, I don't know how."
- 21 "You've watched me for years, Noi. Now try yourself."
- 22 Noi dipped the brush into the yellow. Her hand trembled as she brought the brush near the silk stretched across the bamboo frame. She glanced at the butterflies dancing close by, then began to paint yellow wings above Kun Ya's jungle flower.
- 23 "Your trembling is good, Noi," said Kun Ya. "That's the way the butterfly moves. Let the movement spread to your whole body, not just your fingers. Paint with all of you. Become the butterfly."
- 24 In an instant, Noi understood what Kun Ya meant. She sensed the butterflies hovering in the thick shade of the banana leaves then flittering out into the sunshine. The flit of the butterflies moved into her, then out into the brush, so the paint seemed to lay itself down.
- 25 Noi held the umbrella away from her. "I did it!"
- 26 "It's pretty," said Ting.
- 27 Kun Ya smiled and began to collect the brushes, dropping them one by one into a jar of water.
- 28 Noi and Ting laid their heads down in Kun Ya's lap to wait while the umbrellas dried. Kun Ya stroked their hair and sang, "The yellow bird flies away," while Noi gazed at the flowers and creatures that Kun Ya had created. The shadows of the trees crisscrossed Kun Ya's face as she sang.
- 29 When the umbrellas were dry, Ting and Noi closed them up, the way that flowers close themselves up for the night.
- 30 "We worked hard today," said Kun Ya.

31 Kun Ya had done the real work, Noi thought. But then she recalled her butterfly umbrella, which lay in the basket with Kun Ya's umbrellas. *She* had worked too.

Silk Umbrellas. Copyright © 2004 Carolyn Marsden. Reproduced by permission of the publisher, Candlewick Press, Somerville, MA.

9 In paragraph 23, how do Kun Ya's comments influence Noi?

- A Kun Ya's comments cause Noi to lose focus and start to daydream.
 - B Kun Ya's comments give Noi confidence and guidance as she paints.
 - C Kun Ya's comments make Noi think about how Kun Ya paints butterflies.
 - D Kun Ya's comments urge Noi to use a technique that she finds uncomfortable.
-

10 What is the best summary of the excerpt?

- F Kun Ya, Noi, and Ting work together in the jungle to create painted silk umbrellas. Kun Ya paints plants and animals on the umbrellas, and Noi and Ting help mix the paints. At the end of the day, Kun Ya asks Noi to paint a butterfly, and though Noi is anxious about the task, she does it successfully.
- G Kun Ya paints designs on silk umbrellas in the jungle, and her granddaughters, Noi and Ting, assist her. Kun Ya has painted an elephant on an umbrella, and Noi pretends the elephant is alive. After the umbrellas are dry, Noi and Ting close them up.
- H Kun Ya, Noi, and Ting spend all day painting silk umbrellas in a jungle clearing. Both girls usually mix the paints, and Noi sometimes paints leaves. Ting takes an umbrella featuring an elephant to hang it up to dry but then she starts to play with it, causing Noi to laugh.
- J Ting and her sister, Noi, often help their grandmother, Kun Ya, paint silk umbrellas. Noi watches Kun Ya paint the umbrellas and sometimes helps by painting leaves on them, and she enjoys the feeling of slick paint between her fingers. At the end of the day, Noi looks at the umbrellas in a basket and admires them.

11 Read this information about the roots of the word translucent.

from Latin *trans*, meaning “through” + *lucere*, meaning “to shine”

Based on this information, what does the word translucent mean in paragraph 10?

- A** Providing shade from the light
 - B** Supplying a steady source of light
 - C** Becoming fragile in the light
 - D** Allowing light to enter
-

12 Read this sentence from paragraph 24.

The flit of the butterflies moved into her, then out into the brush, so the paint seemed to lay itself down.

Why does the author use figurative language in this sentence?

- F** To show the way Noi captures the motions of a butterfly in her painting
- G** To explain why Noi is able to paint a butterfly without looking at her brush
- H** To suggest that Noi allows a butterfly to land on her as she paints its image
- J** To emphasize how Noi uses simple strokes to paint an image of a butterfly

13 Which sentence best identifies Noi's central conflict?

- A** *Even though she was eleven years old, she liked to pretend that Kun Ya's creatures were real.* (paragraph 8)
 - B** *All morning, Noi and Ting had opened the umbrellas, getting them ready for Kun Ya's brush.* (paragraph 10)
 - C** *"But, Kun Ya, I don't know how."* (paragraph 20)
 - D** *"Your trembling is good, Noi," said Kun Ya.* (paragraph 23)
-

14 Which sentence best shows the relationship between the characters?

- F** *"Your elephant looks so alive, Kun Ya," Noi said, leaning close.* (paragraph 1)
- G** *Usually Kun Ya asked Noi and Ting to mix the paints.* (paragraph 6)
- H** *She glanced at the butterflies dancing close by, then began to paint yellow wings above Kun Ya's jungle flower.* (paragraph 22)
- J** *Kun Ya stroked their hair and sang, "The yellow bird flies away," while Noi gazed at the flowers and creatures that Kun Ya had created.* (paragraph 28)

- 15** How does the setting influence the plot of the excerpt?
- A** It provides Noi a private place in which to practice painting umbrellas.
 - B** It gives Noi an opportunity to learn about how elephants live in the wild.
 - C** It makes it difficult for Noi to stay calm while she paints the umbrella.
 - D** It allows Noi to see butterflies in nature before she paints an image of one.
-

- 16** What is the most likely reason the author includes the interaction between Noi and Ting in paragraphs 13 and 14?
- F** To show that the sisters are becoming bored with their individual tasks
 - G** To emphasize that Kun Ya made a mistake when painting the elephant
 - H** To reveal the playful bond that the sisters share with each other
 - J** To suggest that Ting wants to paint an elephant on an umbrella

Read the next two selections. Then choose the best answer to each question.

A Legacy of Stone

- 1 Art can come in many forms and from many places. Sometimes it can be created quickly, and other times its creation requires a prolonged effort. Over a century ago, a mail carrier named Ferdinand Cheval began a masterpiece that took over 33 years to complete.

Inspiration

- 2 Cheval walked many miles each day along his route in Hauterives, France, delivering mail. The route, which was once below sea level, was carpeted with fossils and loose rocks. One day in 1879, as Cheval trudged across the steep terrain, he stumbled over a stone. Admiring its sculptural shape, he dropped it into his pocket.
- 3 Cheval was so enthralled by the beautiful stone that he began collecting more. The stones reminded him of a dream he once had of building a fantasy-like palace made from stones. Cheval chose to fulfill the dream. He said to himself: "Since nature wants to make the sculpture, I will make the stonework and the architecture."
- 4 Forty-three-year-old Cheval continued collecting stones along his route for almost 20 years. He carried them in his pockets or in baskets—and eventually in a wheelbarrow. Then he began building what would become known as the Ideal Palace. When he retired from the postal service at age 60, his hobby became a vocation to which he would devote his life.

The Ideal Palace

- 5 Cheval used concrete, lime, and wire to cement the stones in place. At night he labored by the light of an oil lamp. He followed no design rules and mixed cultures from around the world. His jumbled creation has global and distinctive inspiration—including handsome Hindu architecture and a medieval castle with stones that look like fur.
- 6 When Cheval began he said that people laughed at his idea. Cheval said he was called "an old fool who fills his garden with stones." But as his palace took shape, people's criticisms were replaced by awed respect.
- 7 Cheval spent 33 years building his palace. He was in his seventies when he finished. The final structure was 75 feet long, 35 feet tall, and 40 feet wide. He completed it in 1912.

Cheval's Gift

- 8 Up to 120,000 tourists visit the Ideal Palace annually. It is considered a historical monument and once appeared on a French postage stamp. The Ideal Palace has inspired artists and writers the world over, and its likeness has been displayed at New York City's Museum of Modern Art.

- 9 Cheval's uniqueness helped him single-handedly create a marvel beyond duplication. Untrained in architecture or construction, he nonetheless had a vision. Cheval once said, "Whatever your age, whatever you wish to achieve, if you are courageous, persistent, and hardworking, you are sure to succeed."



Cheval's Palace, France (left)
Chandela Hindu Temple, India (right)

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Trees Rise in the Desert

- 1 The villagers laughed as they watched their neighbor, farmer Yacouba Sawadogo, digging dozens of holes in the rock-hard soil of his field. Each pit (or *zaï*, as Sawadogo called them) was about a foot wide and eight inches deep. The people laughed even harder when he began filling each hole with a mixture of cattle manure, leaves, and any other organic material he could find. Finally, he carefully buried seeds in each compost bed. "Do you actually expect those seeds to grow without water?" someone called.
- 2 It was 1980, and Burkina Faso was suffering a ten-year drought. Here in this semiarid region between the Sahara Desert and the rain forests of West Africa, water was always scarce. Now it was almost nonexistent. Like other neighboring countries, Burkina Faso was suffering from desertification. This involves a drying, hardening, and eroding of the soil that is overfarmed, overgrazed, and overpopulated.



Yacouba Sawadogo Planting a Tree

Andrea Borgarello for The World Bank Group/
TerraAfrica

- 3 Sawadogo patiently explained that rain would come eventually. When it did, most of it would run off of the ground's surface, which was baked hard as concrete. But in his field, the *zaï*s would catch and hold much more of the precious water than the dry ground could alone. Moisture would linger longer underground through the dry season. The damp, rich compost would continue to nourish his sprouting crops and the small trees he planted. Sawadogo said that in 20 years' time, he could visualize a lush, green field and forest taking place of the rocky, barren desert. *Zaï* farming was really an old method that Africans had used long ago, Sawadogo said. It had worked once; perhaps it was time to try it again.
- 4 But his neighbors still scoffed. What did Sawadogo know?
- 5 To the amazement of many, Sawadogo was right. Today his patch of green forest grows in the midst of a desert. Slowly over the years, many of those who laughed at their neighbor have now joined him. More and more fields in West Africa are being rescued from desertification using Sawadogo's *zaï* and other water harvesting processes. Sawadogo travels all over the region and spreads the message of how *zaï* farming can transform the landscape and save lives. He knows there is hope for a brighter future.

Use "A Legacy of Stone" (pp. 16–17) to answer questions 17–22. Then fill in the answers on your answer document.

- 17** What is the best summary of the selection "A Legacy of Stone"?
- A** Ferdinand Cheval spent many years collecting stones. He used these stones to build a structure, which he named the Ideal Palace. People doubted his abilities, but in time he completed the project. Today it is considered a masterpiece.
 - B** Ferdinand Cheval noticed some stones when he worked for the postal service in France. He thought he could use the stones to build a palace. He used concrete, lime, and wire to cement the stones in place. The structure became known as the Ideal Palace.
 - C** The Ideal Palace was built by Ferdinand Cheval. It is a historical monument that people from around the world travel to see. Cheval showed the world how an artist can succeed by working hard.
 - D** The Ideal Palace is an inspiring masterpiece. The structure is 35 feet tall and took Ferdinand Cheval 33 years to complete. The Ideal Palace is so popular that it has even appeared on a postage stamp.

-
- 18** Read these sentences from the selection "A Legacy of Stone."

He followed no design rules and mixed cultures from around the world. (paragraph 5)

Untrained in architecture or construction, he nonetheless had a vision. (paragraph 9)

What do these sentences help the reader understand about Cheval?

- F** He wanted to invent a new design that would impress professional builders.
- G** He experienced many challenges during the several years he spent building the palace.
- H** He thought that using unfamiliar materials could inspire his creativity.
- J** He did not let inexperience prevent him from creating an elaborate structure.

- 19** In the selection "A Legacy of Stone," what does the organizational structure of the section "Inspiration" help the author emphasize?
- A** How Cheval's route differed from other mail carrier routes
 - B** How Cheval took steps to fulfill his dream of creating a palace
 - C** The causes and effects of Cheval's retirement
 - D** A problem that Cheval solved by learning building skills
-

- 20** What is the most likely reason the author wrote the selection "A Legacy of Stone"?
- F** To describe the unusual life of Ferdinand Cheval
 - G** To show why so many people visit the Ideal Palace
 - H** To explain the history of the creation of the Ideal Palace
 - J** To highlight important facts about Ferdinand Cheval

21 What does the word prolonged mean in paragraph 1 of the selection "A Legacy of Stone"?

- A** Working with inspiration
 - B** Continuing for an extended time
 - C** Presenting a large problem
 - D** Moving a great distance
-

22 Read this quotation from paragraph 9 of the selection "A Legacy of Stone."

"Whatever your age, whatever you wish to achieve, if you are courageous, persistent, and hardworking, you are sure to succeed."

What can the reader infer from this quotation?

- F** Cheval did not realize it would take him 33 years to complete his project.
- G** Cheval is surprised that his interest in rocks led him to create a masterpiece.
- H** Cheval had specific traits that helped him achieve his goal.
- J** Cheval is an independent artist and did not want others to help him.

Use “Trees Rise in the Desert” (p. 18) to answer questions 23–26. Then fill in the answers on your answer document.

23 Information in the selection “Trees Rise in the Desert” suggests that Sawadogo values —

- A** advice from others
 - B** spreading knowledge
 - C** personal wealth
 - D** exploring new places
-

24 Which conclusion is supported by the information in paragraph 3 of the selection “Trees Rise in the Desert”?

- F** People are eager to try new ways to farm.
 - G** The desert landscape naturally encourages plant growth.
 - H** *Zai* farming is the only successful way to prevent desertification.
 - J** It can be helpful to look to the past for answers.
-

25 What is the author’s purpose in the selection “Trees Rise in the Desert”?

- A** To highlight the desert lifestyle of Sawadogo and his people
- B** To show people how to plant forests using *zai* farming
- C** To explain the different steps involved in *zai* farming
- D** To describe how Sawadogo found a way to improve desert land

26 What is the best summary of the selection “Trees Rise in the Desert”?

- F** Burkina Faso is a dry area located between the Sahara Desert and West Africa. A man named Yacouba Sawadogo dug many holes in the ground to try a method called *zai* farming. When the rain finally came, the seeds sprouted. Now the area is a forest in the middle of the desert.
- G** During a ten-year desert drought, Yacouba Sawadogo, a farmer in Burkina Faso, used an old method called *zai* farming. Many doubted that his method would work. However, after years passed, the seeds Sawadogo planted produced a forest. Today Sawadogo shares his method with others.
- H** Yacouba Sawadogo dug several holes in the ground and filled them with organic materials such as cattle manure and leaves. The villagers thought Sawadogo was foolish for planting seeds in pits when there was no water to help them grow. However, the seeds grew and the *zai* farming method proved successful.
- J** Farmers in Burkina Faso were having trouble growing crops because of the ten-year drought. Yacouba Sawadogo dug holes and waited for the rain. His neighbors laughed at him, but he explained that the rain would eventually come. Now Sawadogo travels around the entire region.

Use "A Legacy of Stone" and "Trees Rise in the Desert" to answer questions 27–31. Then fill in the answers on your answer document.

- 27 What is one way that Cheval in the selection "A Legacy of Stone" and Sawadogo in the selection "Trees Rise in the Desert" are **different**?
- A Cheval created a new design, but Sawadogo applied an old method.
 - B Cheval was not always interested in architecture, but Sawadogo was always interested in farming.
 - C Cheval has inspired other artists, but Sawadogo's work has gone unnoticed.
 - D Cheval was not sure if he could finish his project, but Sawadogo knew that his experiment would be successful.
-

- 28 Which idea is presented in **both** the selection "A Legacy of Stone" and the selection "Trees Rise in the Desert"?
- F It takes talent to create a masterpiece.
 - G People slowly learn to appreciate the world around them.
 - H Landscapes naturally change over time.
 - J Accomplishing a task can take years of dedication.
-

- 29 How does Sawadogo in the selection "Trees Rise in the Desert" **differ** from Cheval in the selection "A Legacy of Stone"?
- A Sawadogo is committed to his ideas.
 - B Sawadogo has a deep respect for nature.
 - C Sawadogo believes his method should be used by others.
 - D Sawadogo is willing to work hard.

- 30 Both** the author of the selection "A Legacy of Stone" and the author of the selection "Trees Rise in the Desert" would most likely agree with which statement?
- F** The work of one person can have far-reaching effects.
 - G** People must protect the world surrounding them.
 - H** Old traditions may offer surprising wisdom.
 - J** People can use their talents to invent something new.
-

- 31** Read this sentence from paragraph 5 of the selection "Trees Rise in the Desert."

Slowly over the years, many of those who laughed at their neighbor have now joined him.

Which sentence from the selection "A Legacy of Stone" illustrates a **similar** idea?

- A** *Forty-three-year-old Cheval continued collecting stones along his route for almost 20 years. (paragraph 4)*
- B** *At night he labored by the light of an oil lamp. (paragraph 5)*
- C** *But as his palace took shape, people's criticisms were replaced by awed respect. (paragraph 6)*
- D** *Cheval's uniqueness helped him single-handedly create a marvel beyond duplication. (paragraph 9)*

Read the selection and choose the best answer to each question. Then fill in the answer on your answer document.

Lake's Promise

by Joyce Sidman

I am the lake. I wait for you
with cool, blue arms and silver face.

My wavelets lap, my pebbles gleam
where once you left your barefoot trace.

5 Out in the world, you grow, you change;
you lead your busy life apart

while here, the stillness folds and sinks
around my deep, unchanging heart.

Return to me and I will wash
10 your cares from you, O restless one.

Return from hurry, clash, and noise
to drink the air and taste the sun.

Floating free in dizzy rings
of clouds and sky, of fir and moss,

15 with mystery beneath your back,
you'll find whatever you have lost.

"Lake's Promise" from *What The Heart Knows: Chants, Charms & Blessings* by Joyce Sidman. Text copyright © 2013 by Joyce Sidman. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company. All rights reserved.

32 Read line 8.

around my deep, unchanging heart.

What does this line suggest about the lake?

- F The lake has lost something it dearly loved.
 - G The lake will continue to care for its visitors.
 - H The lake feels a sense of loneliness.
 - J The lake is angry at the world.
-

33 What is the most likely reason the poet repeats the word "Return" in lines 9 and 11?

- A To show that the listener has forgotten the lake
 - B To emphasize that the lake has unrealistic expectations
 - C To suggest that the lake will always be there for the listener
 - D To explain the listener's relationship with the lake
-

34 Read lines 5 and 6.

Out in the world, you grow, you change;
you lead your busy life apart

What do these lines reveal about the lake?

- F The lake is proud of how mature the listener has become.
- G The lake understands that the listener has other priorities.
- H The lake cannot relate to the listener as time passes.
- J The lake is upset about having missed parts of the listener's life.

35 What does the poet’s use of the phrase “where once you left your barefoot trace” in line 4 prompt the listener to think about?

- A** Memorable times the listener has spent at the lake
 - B** The specific features of the lake that humans enjoy
 - C** Others who have visited the lake before the listener
 - D** The damage that humans have done to the lake
-

36 The title of the poem most likely refers to the lake’s promise to provide —

- F** knowledge
 - G** entertainment
 - H** forgiveness
 - J** peace
-

37 Read line 16.

you’ll find whatever you have lost.

What does this line suggest about the lake?

- A** The lake has kept the listener’s possessions safe.
- B** The lake thinks that the listener is careless.
- C** The lake wants to remind the listener of a time when life was more simple.
- D** The lake hopes the listener will remember how to get back to the water.

Read the selection and choose the best answer to each question. Then fill in the answer on your answer document.

The members of LEWIS and CLARK's Corps of Discovery have unexpectedly washed ashore while seeking a water route from St. Louis to the western coast of North America. With them are SACAGAWEA, an American Indian woman separated from her Shoshoni tribe since childhood, and CHARBONNEAU, an expert guide.

Sacagawea

by Eric Coble

Characters

CLARK: *Second-in-command of Corps of Discovery*

LEWIS: *Captain of Corps of Discovery*

SACAGAWEA: *Wife of CHARBONNEAU*

CHARBONNEAU: *French-Canadian outdoorsman*

CAMEAHWAIT: *Shoshoni chief*

- 1 **CLARK:** The Rocky Mountains. Have you ever seen such beauty?
- 2 **LEWIS:** Have you ever seen such an impossible thing to cross? If we don't find the Shoshoni and get horses from them, we'll never make it over those mountains before winter.
- 3 *(SACAGAWEA steps forward on another part of the stage, looking into the distance.)*
- 4 **SACAGAWEA:** There. Those rocks above the valley. That's Beaver's Head.
- 5 **CHARBONNEAU:** She recognizes those rocks!
- 6 **LEWIS:** Is she sure?
- 7 **SACAGAWEA:** The rocks are shaped like the head of a beaver. Do you see it?
- 8 **LEWIS:** We see it! She knows where we are!
- 9 **SACAGAWEA:** We're close to the three forks of the great river. My people hunt here.
- 10 **CLARK:** *(Yelling back to the crew.)* We're close to the source of the Missouri, men! We'll have horses any day now!
- 11 *(SACAGAWEA continues to stand, holding her baby, looking out at her old land.)*
- 12 **SACAGAWEA:** *(Stares, nods to herself . . . and points.)* That way. If you follow that path, you'll save two days travel time.
- 13 **CLARK:** You heard her, men. The path to the right!
- 14 *(LEWIS steps forward.)*

- 15 **LEWIS:** I'm taking three men and scouting ahead.
- 16 **CLARK:** I'm not so sure—
- 17 **LEWIS:** We can move faster. Besides, it just may be that our great band of thirty loud men may be scaring off any Indians before we ever see them. Let me go ahead. I'll leave notes along the trail saying which way we've gone.
- 18 *(CHARBONNEAU staggers up to CLARK.)*
- 19 **CHARBONNEAU:** Sir, I hate to be the bearer of bad news—
- 20 **CLARK:** Of course you do.
- 21 **CHARBONNEAU:** Our canoes are overturning. The tow ropes are breaking—
- 22 **CLARK:** I know.
- 23 **CHARBONNEAU:** You, yourself, sir, are injured—our trade goods and powder and medicine are wet and damaged—
- 24 **CLARK:** And is any of this going to improve by your constant moaning about it?
- 25 **CHARBONNEAU:** Somebody's got to tell the truth, sir! We can't go on like this!
- 26 **CLARK:** Are you suggesting we turn back? And are you going to be the one to face President Jefferson and tell him we were wet and cold and tired and so we came home?
- 27 **SACAGAWEA:** Listen.
- 28 *(They stop. A low rumble in the distance.)*
- 29 **CHARBONNEAU:** That's hoofbeats.
- 30 **CLARK:** A lot of hoofbeats. Horses approaching!
- 31 *(In charge LEWIS and his men.)*
- 32 **LEWIS:** Clark! We found them—Shoshoni—sixty warriors—they're coming—they're—
- 33 *(And suddenly the group finds themselves surrounded by silhouettes and the sound of voices—horses—rising like a tidal wave around them.)*
- 34 **LEWIS:** *(Pulling SACAGAWEA forward.)* I told them I had a Shoshoni woman and child with me—they'll know we're not a war party if they see a woman and child . . .
- 35 *(SACAGAWEA steps forward.)*
- 36 **CLARK:** Tell them we come in peace.
- 37 **LEWIS:** Tell them we need horses—

- 38 **CLARK:** Tell them we'll trade—
- 39 *(The noises stop. SACAGAWEA stands out in front of the Corps. She puts her fingers in her mouth.)*
- 40 **CLARK:** Why is she sucking her fingers?
- 41 **CHARBONNEAU:** It says she's part of the tribe.
- 42 *(A few Shoshoni step forward—one man cautiously in the lead. It's CAMEAHWAIT.)*
- 43 **LEWIS:** He's the chief. I think.
- 44 *(SACAGAWEA stares at him—everyone stands waiting.)*
- 45 **CAMEAHWAIT:** *(Staring at her.)* Sacagawea?
- 46 **SACAGAWEA:** Cameahwait?
- 47 *(A moment more . . . and with a yell, they fall into each other's arms, crying, laughing, pulling a blanket around themselves as the other Shoshoni laugh.)*
- 48 **SACAGAWEA:** Tila!
- 49 **CAMEAHWAIT:** Ithla!!
- 50 **LEWIS:** What?
- 51 **CHARBONNEAU:** I think the chief . . . is her brother.
- 52 *(The two hold each other tightly. The other Shoshoni yell out "Ah-Hi-e!" and move to embrace the Corps—much shouting and embracing on both sides.)*
- 53 **SACAGAWEA:** *(Holding up her child.)* Cameahwait. This is my baby. Jean Baptiste. Jean, this is your uncle, Cameahwait. These are your people. This is your home.

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- 38** What is an important message presented in the play?
- F** It is unwise to expect help from people you do not know.
 - G** Traveling alone is easier than traveling with a group of people.
 - H** It is unrealistic to plan a trip without knowing your destination.
 - J** Circumstances can quickly change when least expected.
-

- 39** Based on line 34, what can the reader infer about Lewis?
- A** Lewis wants to prove to Clark the importance of scouting ahead.
 - B** Lewis is concerned about the Shoshoni's intentions.
 - C** Lewis did not expect to find such a large group of Shoshoni warriors.
 - D** Lewis wants the Corps to help him develop a plan of defense.
-

- 40** What does the conversation in lines 19 through 26 reveal about Charbonneau?
- F** Charbonneau has not told Clark what he is really thinking.
 - G** Charbonneau disagrees with the decisions being made by Clark.
 - H** Charbonneau does not think Clark knows that their equipment is failing.
 - J** Charbonneau knows the rest of the crew feels the same way about Clark.

41 What do the stage directions in line 12 help the reader understand?

- A** Sacagawea’s familiarity with the area
 - B** Why the Corps wants to find the Shoshoni
 - C** Sacagawea’s feelings about her native land
 - D** Why the Corps needs to save time
-

42 Read line 33.

(And suddenly the group finds themselves surrounded by silhouettes and the sound of voices—horses—rising like a tidal wave around them.)

What does the author’s use of simile help emphasize?

- F** The strategy that Lewis and Clark created to deal with a threat to their crew
- G** The overwhelming experience of being approached by the Shoshoni warriors
- H** The eagerness of the Shoshoni warriors to reconnect with a tribe member
- J** The extreme effects that being in the wilderness have on Lewis and Clark

BE SURE YOU HAVE RECORDED ALL OF YOUR ANSWERS
ON THE ANSWER DOCUMENT.



**STAAR
GRADE 7
Reading
May 2021**

