2021 STAAR Grade 7 Reading Rationales

| Item# | Rationale | |
|---|---|---|
| 1 | Option B is correct | In the selection there is information about a whistled language, *el Silbo*. However, *el Silbo* is "more than a whistle" because it represents an entire way of life. *El Silbo* "has a history that reaches back for many generations," (paragraph 2) and is "an important and unique part" of the heritage of La Gomera (paragraph 4). |
| | Option A is incorrect | *El Silbo* is a whistled language produced with specialized sounds, but that fact alone cannot be used to justify the title "More Than a Whistle." |
| | Option C is incorrect | The fact that *el Silbo* is comprised of different pitches and is used less often than it once was does not provide support to justify the title "More Than a Whistle." |
| | Option D is incorrect | The importance of *el Silbo* and the reason that it is "more than a whistle" are not included in this statement. |
| 2 | Option J is correct | In paragraph 6, the author explains how Cyro and his family left La Gomera to "find jobs and lead new lives," but Cyro eventually returned home to the island. Cyro states that he will remain on La Gomera because "'the island needs me.'" Based on this information, the reader can infer that for Cyro, living in a more modern place is not as important to him as preserving his heritage. |
| | Option F is incorrect | Cyro is using the language of his ancestors to communicate, which is how his ancestors used *el Silbo*, so he is not using the language in a new way. |
| | Option G is incorrect | Although Cyro is helping to keep the tradition of *el Silbo* alive, there is no evidence to support the conclusion that islanders see him as a role model. |
| | Option H is incorrect | Although some islanders do use *el Silbo* to entertain tourists, Cyro uses the language to communicate "with his friends and with his animals" (paragraph 6). |

| Item# | Rationale | |
|---|---|---|
| 3 | Option C is correct | In paragraphs 4 through 6, the author explains that some islanders consider the language precious and think it should be preserved (paragraph 4) and embraced (paragraph 6). The idea that some islanders think the language is antiquated and only useful for entertaining tourists is explained in paragraph 5, illustrating that opinions on the language differ. |
| | Option A is incorrect | Tourism is referenced in paragraph 5, but its importance is not a key idea supported by the information in paragraphs 4 through 6. |
| | Option B is incorrect | Although *el Silbo* is a unique language, the difficulty of learning the language is not addressed in paragraphs 4 through 6. |
| | Option D is incorrect | In paragraph 6, the author explains that Cyro's family left La Gomera to find jobs, and, although Cyro came back, there is no evidence that earning a living on La Gomera is easier now than in the past. |
| 4 | Option H is correct | In paragraph 2, the author explains that "No one is certain" of the origin of *el Silbo*. The reader can determine based on the context that speculate means to suppose or guess. |
| | Option F is incorrect | This phrase is related to a known fact about *el Silbo*, so it does not help the reader understand the meaning of speculate. |
| | Option G is incorrect | Although the phrase "for many generations" helps the reader understand that *el Silbo* has existed for a long time, it does not help the reader understand the meaning of speculate. |
| | Option J is incorrect | It is known by historians that *el Silbo* was used by "the original inhabitants" of the island, so this is not a question that some speculate about. |

| Item# | Rationale | |
|---|---|---|
| 5 | Option D is correct | The sentences from paragraph 4 are included to show that use of *el Silbo* declined in recent decades and that the government took steps to bring back the language. Based on these sentences, the reader can understand the central idea that "A language can disappear over time if people no longer use it." |
| | Option A is incorrect | Based on the information in the selection, the reader can infer that the needs of the islanders changed, but the people of La Gomera did not adapt *el Silbo* to meet their changing needs. |
| | Option B is incorrect | This idea is not supported by these sentences. The government requires that "*el Silbo* be taught in the schools," which implies that speaking a language and understanding it are both equally important. |
| | Option C is incorrect | Although tourists do come to La Gomera to hear *el Silbo*, the sentences focus on the preservation of the language to prevent it from being lost, not its ability to help people connect. |
| 6 | Option F is correct | In paragraph 4, the author explains that "Whistling allowed islanders to deliver messages across the ravines without having to walk great distances around them." The author includes the photograph of the ravine to show the island's terrain, providing additional evidence that the people of La Gomera needed a language that could travel long distances. |
| | Option G is incorrect | The photograph shows a ravine on La Gomera, but the idea that *el Silbo* is spoken only by people on the island of La Gomera is not supported. |
| | Option H is incorrect | Canaries and other birds likely inhabit the ravines of La Gomera, but the idea that you can hear their whistles is not supported by the photograph. |
| | Option J is incorrect | The landscape of La Gomera is shown in the photograph of the ravine, but it is not possible to make a comparison with other islands based solely on the photograph. |

2021 STAAR Grade 7 Reading Rationales

| Item# | Rationale | |
|---|---|---|
| 7 | Option C is correct | Based on this sentence, the reader can infer that other languages are spoken on La Gomera. If *el Silbo* is no longer "the common language that it used to be," then another language or other languages must be spoken on the island. |
| | Option A is incorrect | This sentence is included to provide details about only one particular language—*el Silbo*. |
| | Option B is incorrect | Information about only one particular language, *el Silbo*, is provided in this sentence. |
| | Option D is incorrect | This sentence is included to show how one islander feels about *el Silbo*, not to support the idea that there is more than one language spoken on La Gomera. |
| 8 | Option G is correct | In paragraph 1, the author explains that "Just off the coast of Africa lies a small group of islands known as the Canary Islands." The author includes a map to further help the reader understand where the Canary Islands are located, and to see exactly where among the islands La Gomera is located. |
| | Option F is incorrect | Although the author does refer to people leaving La Gomera, there is no connection between this information and the map. |
| | Option H is incorrect | The location of the islands is indicated on the map, but there are no sailing routes from the 1500s depicted. |
| | Option J is incorrect | Although a portion of northern Africa is depicted on the map, the reader cannot use the map to understand where *el Silbo* originated. |

2021 STAAR Grade 7 Reading Rationales

| Item# | Rationale | |
|---|---|---|
| 9 | Option B is correct | In paragraph 23, Kun Ya tells Noi that her "'trembling is good'" and gives her advice on how to paint a butterfly. Kun Ya's comments guide Noi and give her confidence as she paints, and in paragraph 24, Noi comes to an instant understanding of the meaning of Kun Ya's advice. |
| | Option A is incorrect | Noi does not lose focus. Because of Kun Ya's comments, Noi is able to "'Become the butterfly'" (paragraph 23). |
| | Option C is incorrect | Noi gains confidence from Kun Ya's comments and paints her own butterfly; she does not think about how Kun Ya paints butterflies. |
| | Option D is incorrect | Noi does try a new technique based on Kun Ya's comments, but she is excited ("'I did it!'"), not uncomfortable. |
| 10 | Option F is correct | The best summary of the excerpt is presented in these sentences. Information is provided about what Kun Ya, Noi, and Ting are doing and where, what Kun Ya asks of Noi, and how Noi successfully fulfills Kun Ya's request despite feeling anxious. |
| | Option G is incorrect | This summary does not include a reference to what Kun Ya asks of Noi, or what Noi does in response to the request, so it is incomplete. |
| | Option H is incorrect | This summary includes minor details and omits information about Kun Ya's skill and how she influences Noi to successfully complete a challenging task. |
| | Option J is incorrect | Noi's success in completing a challenging task with Kun Ya's guidance is not included in this summary, making it incomplete. |

2021 STAAR Grade 7 Reading Rationales

| Item# | Rationale | |
|---|---|---|
| 11 | Option D is correct | In paragraph 10, Noi and Ting open umbrellas, causing the silk to bloom "into translucent flowers of pinks, greens, purples." Based on the context in the paragraph and the Latin roots, opening the umbrellas allows light to shine through, or enter, the umbrellas. |
| | Option A is incorrect | Although an umbrella can be used to provide shade, this meaning is not supported by the Latin roots of translucent (*trans* and *lucere*). |
| | Option B is incorrect | Based on the context in paragraph 10 and the Latin roots of translucent, the light is shining through the umbrella. The umbrella is not a "source of light." |
| | Option C is incorrect | Although the umbrella allows light to shine through it, there is no evidence to support the conclusion that the umbrella is "fragile." |
| 12 | Option F is correct | Figurative language is language that uses words that mean something different from the literal interpretation. In paragraph 24, the author compares the movements of Noi's hand holding the paintbrush to the flit of a butterfly, showing how Noi captures the motions of a butterfly in her painting. |
| | Option G is incorrect | There is no evidence in paragraph 24 that Noi is not looking at her brush. |
| | Option H is incorrect | Noi senses butterflies nearby but does not have a butterfly actually land on her. |
| | Option J is incorrect | The author uses figurative language to compare Noi's brush strokes to the flitting movement of a butterfly, not to suggest that the strokes are simple. |

2021 STAAR Grade 7 Reading Rationales

| Item# | Rationale | |
|---|---|---|
| 13 | Option C is correct | In paragraph 17, Noi holds out an umbrella to Kun Ya and challenges her to "'Paint a butterfly landing on the flower.'" Noi doubts her abilities and is hesitant to accept the challenge, revealing her central conflict in paragraph 20 when she states, "'But, Kun Ya, I don't know how.'" |
| | Option A is incorrect | The fact that Noi is eleven and still likes to pretend that Kun Ya's creatures are real is not a conflict for Noi. |
| | Option B is incorrect | This sentence is used to provide an important detail about what Noi and Ting are doing, but it is not used to help the reader identify Noi's central conflict. |
| | Option D is incorrect | Kun Ya provides advice to help Noi resolve her central conflict, but the conflict itself is not identified in this sentence. |
| 14 | Option J is correct | Based on the sentence from paragraph 28, where the girls lay their heads on their grandmother's lap while she strokes their hair, the reader can infer that the characters feel strong affection for each other. |
| | Option F is incorrect | Based on this sentence, the reader can infer that Noi admires Kun Ya's work, but not what the relationship between the characters is like. |
| | Option G is incorrect | In this sentence, there is information about how Noi and Ting help Kun Ya, but the relationship between the characters is not revealed. |
| | Option H is incorrect | This sentence from paragraph 22 is included to describe what Noi is painting. The close relationship between Noi and her sister and grandmother is not shown. |

2021 STAAR Grade 7 Reading Rationales

| Item# | Rationale | |
|---|---|---|
| 15 | Option D is correct | In the excerpt, Noi, Ting, and Kun Ya are in a clearing in the jungle. In paragraph 17, Noi challenges Kun Ya to paint a butterfly on an umbrella. The plot is influenced by the setting when Noi is able to observe butterflies hovering nearby before she starts painting, and she is able to follow Kun Ya's instructions in paragraph 23 to "'Become the butterfly.'" |
| | Option A is incorrect | Noi is with Ting and Kun Ya, so she is not alone or practicing her painting in private. |
| | Option B is incorrect | Noi admires Kun Ya's painting of an elephant; she does not learn about how elephants live in the wild. |
| | Option C is incorrect | Noi is nervous because she thinks she does not know how to paint something as complicated as a butterfly; she is not nervous because of the setting. |
| 16 | Option H is correct | In paragraphs 13 and 14, Ting twirls an umbrella while she skips around the clearing, making her sister Noi laugh. The author includes this information to reveal the "playful bond that the sisters share with each other." |
| | Option F is incorrect | The sisters are having fun helping Kun Ya and playing with the umbrellas; they are not bored. |
| | Option G is incorrect | There is no evidence that Kun Ya made a mistake painting the elephant. |
| | Option J is incorrect | Ting is enjoying the umbrella with the painting of the elephant on it, but there is no evidence that she wants to paint one herself. |

| Item# | Rationale | |
|---|---|---|
| 17 | Option A is correct | The best summary of the selection is presented in these sentences. Ferdinand Cheval's hobby of collecting stones is explained, as well as what he accomplished with the stones. The summary also includes how people initially felt about Cheval's project, and how the initial doubt turned to admiration, which persists today. |
| | Option B is incorrect | Some important details of Cheval's work are included in this summary, but the duration of the work is omitted, as is the explanation of how the perception of Cheval's work changed over time, making this summary incomplete. |
| | Option C is incorrect | The key detail of how Cheval built his palace—by collecting stones—is omitted from this summary, as is the duration of Cheval's project. |
| | Option D is incorrect | The fact that the Ideal Palace is on a postage stamp is a minor detail, and the explanation of how Cheval built his palace—by collecting stones—is omitted. |
| 18 | Option J is correct | Cheval did not have any training in architecture or construction, nor did he follow any design rules. He was still able to create an elaborate structure that is visited and admired to this day. Based on this evidence, the reader can conclude that Cheval did not let his inexperience prevent him from achieving his goal of building a stone palace. |
| | Option F is incorrect | Although Cheval did not follow any existing design rules, there is no evidence that he wanted to "invent a new design that would impress professional builders." |
| | Option G is incorrect | Although Cheval was inexperienced, the idea that Cheval experienced challenges while building his palace is not expressed in these sentences. |
| | Option H is incorrect | Cheval's inspiration came from a dream (paragraph 3), not from the prospect of using unfamiliar materials. |

| Item# | Rationale | |
|---|---|---|
| 19 | Option B is correct | The author organizes the section "Inspiration" by presenting the steps Cheval took to accomplish his dream of creating a palace made from stones. While delivering mail along his route, Cheval found a stone he admired. He began collecting more and more stones, decided to build his dream palace, worked at it for many years, and eventually devoted his life to his goal when he retired from the postal service. |
| | Option A is incorrect | Cheval's route is described in paragraph 2, but it is not compared to the routes of other mail carriers. |
| | Option C is incorrect | The author mentions Cheval's retirement in paragraph 4 but does not organize the section around the cause and effect of this event. |
| | Option D is incorrect | Cheval did not have any training as a builder, and he built the palace to realize a dream, not solve a problem. |
| 20 | Option H is correct | Throughout the selection, the author provides details about "the history of the creation of the Ideal Palace." The author explains how Cheval began collecting stones while walking along his postal route, how he collected more and more stones for many years and dedicated himself to completing the Ideal Palace upon his retirement. |
| | Option F is incorrect | The author does provide some details about the life of Ferdinand Cheval, but the main focus of the selection is the history of the Ideal Palace. |
| | Option G is incorrect | The author does include information about the tourists that visit the Ideal Palace, but only in paragraph 8, so this is not likely the author's reason for writing the selection. |
| | Option J is incorrect | The author wrote the selection to tell about Cheval's "Legacy of Stone," not just to highlight facts about Cheval. |

2021 STAAR Grade 7 Reading Rationales

| Item# | Rationale | |
|---|---|---|
| 21 | Option B is correct | In paragraph 1, the author says about art that "Sometimes it can be created quickly, and other times its creation requires a prolonged effort." The contrast between "created quickly" and "a prolonged effort" can be used as context to determine that the meaning of prolonged is "Continuing for an extended time." |
| | Option A is incorrect | Inspiration can be an important factor in creating art, but there is no mention of inspiration in paragraph 1, so this is not the meaning of prolonged. |
| | Option C is incorrect | Creating art can be challenging, but there is no mention of a "large problem" in paragraph 1. |
| | Option D is incorrect | Cheval does move stones to make the Ideal Palace, but there is no reference in paragraph 1 to how great a distance the stones were moved. Further, the contrast with "created quickly" in the same sentence suggests that the word prolonged deals with a period of time, not distance. |
| 22 | Option H is correct | In paragraph 9, the author explains how "Cheval's uniqueness helped him single-handedly create a marvel beyond duplication." Although Cheval was "Untrained in architecture or construction," he was able to achieve his goal because he was "'courageous, persistent, and hardworking.'" |
| | Option F is incorrect | Cheval likely did not know how long it would take to complete his project, but this idea is not supported by the quotation. |
| | Option G is incorrect | Cheval had a dream to create a masterpiece from stones, so it is unlikely that he was surprised by what occurred. |
| | Option J is incorrect | Cheval is an independent artist, but there is no evidence in this quotation that he did not want others to help him. |

2021 STAAR Grade 7 Reading Rationales

| Item# | Rationale | |
|---|---|---|
| 23 | Option B is correct | Based on the information in "Trees Rise in the Desert," the reader can infer that Sawadogo values sharing what he knows with others. He shared his thought process with skeptics in his village, and he "travels all over the region and spreads the message of how *zaï* farming can transform the landscape and save lives" (paragraph 5). |
| | Option A is incorrect | In this selection, Sawadogo gives advice; he does not take anyone else's advice. |
| | Option C is incorrect | Sawadogo's "patch of green forest grows in the midst of a desert" (paragraph 5), but there is no reference to personal wealth in the selection. |
| | Option D is incorrect | Sawadogo travels to spread his message about *zaï* farming, not because he values exploring new places. |
| 24 | Option J is correct | The conclusion that looking to the past for answers can be helpful is supported by the information in paragraph 3. Sawadogo explains to the other villagers that "*Zaï* farming was really an old method that Africans had used long ago," and that "It had worked once; perhaps it was time to try it again." |
| | Option F is incorrect | Sawadogo is trying an old method of farming, not a new one. |
| | Option G is incorrect | The author says the desert landscape is as "hard as concrete" (paragraph 3), which suggests that it does not naturally encourage plant growth. |
| | Option H is incorrect | In paragraph 3, the author supports the idea that *zaï* farming can be successful in the desert but does not suggest that it is the only way to prevent desertification. |

2021 STAAR Grade 7 Reading Rationales

| Item# | Rationale | |
|---|---|---|
| 25 | Option D is correct | In paragraph 2, the author explains, "Burkina Faso was suffering a ten-year drought" in 1980. In paragraph 3, the author includes information about how Sawadogo dug small pits called *zaï* that would catch water, allowing a "lush, green field and forest" to take the place of a "rocky, barren desert." Describing Sawadogo's method for improving desert land is the author's purpose for writing the selection. |
| | Option A is incorrect | The author focuses on a particular farming method used by Sawadogo and used by his people in the past, not on their desert lifestyle. |
| | Option B is incorrect | Although the author does explain in paragraph 5 that Sawadogo's methods result in a "patch of green forest," the author is not showing people how to plant forests using *zaï* farming. |
| | Option C is incorrect | Although the author does explain some of the steps involved in *zaï* farming, that is not the purpose of the selection. |
| 26 | Option G is correct | Information about the drought and Sawadogo's solution are both included in this complete summary. Information about the other villagers' response to Sawadogo's methods, the result of Sawadogo's efforts, and Sawadogo's current work is also included. |
| | Option F is incorrect | There is no mention of the drought, the doubt the villagers felt regarding Sawadogo's methods, or Sawadogo sharing his methods with others in this summary, making it incomplete. |
| | Option H is incorrect | There is no information about why Sawadogo utilized *zaï* farming methods in this summary, so it is incomplete. |
| | Option J is incorrect | This is not the best summary because there is no information included about *zaï* farming or the success Sawadogo experienced with this method. |

| Item# | Rationale | |
|---|---|---|
| 27 | Option A is correct | Cheval created a new building based on a unique palace that he saw in a dream (paragraph 3). Sawadogo, however, applied the old *zaï* method of farming, which had been used in Africa in the past (paragraph 3). This is a way the two men are different. |
| | Option B is incorrect | It is not clear from the first selection at what point in his lifetime Cheval became interested in building a palace, nor is it specified in the second selection when Sawadogo became interested in farming. |
| | Option C is incorrect | Cheval's palace "has inspired artists and writers the world over (paragraph 8)," but Sawadogo also shared his work with others in his region, so it did not go unnoticed. |
| | Option D is incorrect | Cheval was confident he would finish his project, and Sawadogo did not know if his experiment would be successful. Both parts of this option are incorrect. |
| 28 | Option J is correct | In both selections, the idea that "Accomplishing a task can take years of dedication" is presented. Cheval collected stones for his Ideal Palace for 20 years while he walked along his postal route, and he spent 33 years total building his dream structure. Sawadogo cultivated land that he knew would take 20 years to grow into green fields and forests. |
| | Option F is incorrect | Cheval and Sawadogo relied more on perseverance than talent to achieve their goals. |
| | Option G is incorrect | Although both the Ideal Palace and the *zaï* method of farming have been recognized by others, the focus of both selections is on how long it takes to accomplish a task, not how long it takes people "to appreciate the world around them." |
| | Option H is incorrect | The changes effected by Cheval and Sawadogo were not natural; they were intentional, so this is not an idea presented in both selections. |

| Item# | Rationale | |
|---|---|---|
| 29 | Option C is correct | In paragraph 5 from the selection "Trees Rise in the Desert" there is information about Sawadogo traveling all over the region and spreading the message of "how *zaï* farming can transform the landscape and save lives" (paragraph 5). There is no information about Cheval sharing his methods in "A Legacy of Stone." His palace is "beyond duplication" (paragraph 9). |
| | Option A is incorrect | Based on the information in both selections, it is clear that both Sawadogo and Cheval are committed to their ideas, so this is not a difference. |
| | Option B is incorrect | Sawadogo does have a deep respect for nature. Cheval's appreciation for the stones he finds suggests that he also appreciates nature. |
| | Option D is incorrect | Based on the information in both selections, it is clear that both Sawadogo and Cheval are willing to work hard. |
| 30 | Option F is correct | The idea that the "work of one person can have far-reaching effects" is presented by both authors. Cheval created a historic monument visited by thousands of tourists every year, and Sawadogo teaches people from "all over the region" how to grow life-saving crops in the desert. |
| | Option G is incorrect | Both Cheval and Sawadogo transform the world around them but do not necessarily protect it. |
| | Option H is incorrect | Sawadogo wisely utilizes a traditional method, but Cheval does not. |
| | Option J is incorrect | Cheval invents something new, but Sawadogo utilizes a traditional method. |

2021 STAAR Grade 7 Reading Rationales

| Item# | Rationale | |
|---|---|---|
| 31 | Option C is correct | Initially, villagers scoffed at Sawadogo's efforts to grow crops using *zaï* farming methods but changed their minds when they saw how successful he was. Similarly, people laughed at Cheval's early efforts to build the Ideal Palace, but as illustrated in the sentence from paragraph 6 of "A Legacy of Stone," people stopped criticizing Cheval and began to respect him. |
| | Option A is incorrect | There is a reference to time in both sentences, but a similar idea is not illustrated. |
| | Option B is incorrect | The idea of people changing their initial unfavorable opinions is not presented in this sentence from "A Legacy of Stone." |
| | Option D is incorrect | There is information related to Cheval's accomplishment in this sentence, but there are no details about how people's feelings towards his work changed. |
| 32 | Option G is correct | The description of the lake in line 8 is used to suggest that the lake "will continue to care for its visitors." Although people may change, the lake waits with an "unchanging heart" for visitors to return. |
| | Option F is incorrect | The reference to "heart" in line 8 is used to suggest that the lake is capable of love, but there is nothing that suggests it lost something. |
| | Option H is incorrect | In line 7, there is a reference to "stillness" at the lake, but there is no context to suggest that the lake is lonely. |
| | Option J is incorrect | There is no evidence in line 8 that the lake feels anger. |
| 33 | Option C is correct | In both lines 9 and 11, the poet repeats the word "Return," suggesting that though the listener is away, "the lake will always be there for the listener" when he or she comes back. |
| | Option A is incorrect | Although the poet repeats the request for the listener to "Return," there is no evidence that the listener has forgotten the lake, only that the listener has been away. |
| | Option B is incorrect | Hoping that the listener will return is not an unrealistic expectation. |
| | Option D is incorrect | The repetition of "Return" suggests that the lake has affection for the listener, but it does not indicate how the listener feels about the lake. |

| Item# | Rationale | |
|---|---|---|
| 34 | Option G is correct | In lines 5 and 6, the lake acknowledges that visitors "grow" and "change" when they are "Out in the world" and realizes that the listener leads a "busy life" when "apart" from the lake. The reader can conclude that the lake understands that the listener has other priorities in addition to visiting the lake. |
| | Option F is incorrect | Based on the reference to the listener's life, the reader could conclude that the visitor is mature, but there is no evidence that the lake is proud. |
| | Option H is incorrect | Although the lake does not have the same experiences as the listener, there is no reason to conclude that the lake cannot relate to the listener. |
| | Option J is incorrect | The lake acknowledges that the listener has a life apart from visits to the lake, but the lake does not seem upset. |
| 35 | Option A is correct | With the phrase "where once you left your barefoot trace," the poet invites the listener to think about a special time experienced at the lake. The listener once walked barefoot around the "wavelets" and "pebbles" of the lake (line 3). |
| | Option B is incorrect | Features of the lake that humans enjoy are referred to in lines 2 and 3, not line 4. |
| | Option C is incorrect | The poet refers to the listener in line 4, not to people who visited the lake before the listener. |
| | Option D is incorrect | A trace left by bare feet would not cause damage to the lake, and the poet does not mention any other damage. |

| Item# | Rationale | |
|---|---|---|
| 36 | Option J is correct | The lake tells the listener "I will wash/your cares from you" (lines 9–10) and encourages the listener to "Return from hurry, clash, and noise" (line 11). The lake's promise to provide peace can be inferred from these lines. |
| | Option F is incorrect | The lake is aware that the listener leads a separate life, but there is no evidence that the lake has additional knowledge to provide. |
| | Option G is incorrect | Although visiting a lake can be entertaining, the lake is promising to provide peace, not entertainment. |
| | Option H is incorrect | Although the listener does leave the lake for periods of time, there is no evidence that the listener feels sorry or that the lake needs to forgive the listener for anything. |
| 37 | Option C is correct | In line 16, the lake tells the listener "you'll find whatever you have lost," and based on the context in the rest of the poem, the lake is referring to the listener losing a time when life was simpler and the listener had time to walk barefoot and float "free in dizzy rings/of clouds and sky, of fir and moss" (lines 13–14). |
| | Option A is incorrect | The poet does not include any references to the listener's possessions, only the listener's time. |
| | Option B is incorrect | The lake thinks that the listener has too many cares, not that the listener is careless. |
| | Option D is incorrect | The lake wants the listener to come back and visit but does not suggest that the listener has forgotten how to get back to the water. |

| Item# | Rationale | |
|---|---|---|
| 38 | Option J is correct | The idea that one's situation can quickly and unexpectedly change is an important message presented in this play. At the beginning of the play, things are not going well for Lewis and Clark and the other members of the Corps of Discovery, who desperately need horses. Suddenly, sixty Shoshoni warriors mounted on horseback arrive, and Sacagawea is reunited with her brother Cameahwait. |
| | Option F is incorrect | Lewis and Clark are expecting help from the Shoshoni, whom they do not know, but this turns out to be a wise decision since Sacagawea reunites with her brother and the Shoshoni may be able to provide horses. |
| | Option G is incorrect | Lewis does take a smaller group to scout ahead because they will be able to move faster than the larger group, but that is a detail and not a theme that is developed in the play. |
| | Option H is incorrect | Lewis and Clark are planning on crossing the Rocky Mountains and finding the source of the Missouri River, so they do know their destination. |
| 39 | Option B is correct | In line 34, Lewis wants to make sure that the Shoshoni know that his party is accompanied by "a Shoshoni woman and child" and has peaceful intentions. Based on this evidence, the reader can infer that Lewis is concerned about the intentions of the Shoshoni warriors. |
| | Option A is incorrect | In line 34, Lewis is concerned about the Shoshoni warriors; he is not trying to prove anything to Clark. |
| | Option C is incorrect | Lewis does find a large group of Shoshoni warriors, but there is no evidence in line 34 to support the conclusion that he is surprised at this discovery. |
| | Option D is incorrect | Lewis calls on Sacagawea to communicate with the Shoshoni warriors. Based on line 34, Lewis does not make any attempt to ask the Corps to help him develop a plan of defense. |

2021 STAAR Grade 7 Reading Rationales

| Item# | Rationale | |
|---|---|---|
| 40 | Option G is correct | In the conversation in lines 19 through 26, the playwright reveals that Charbonneau disagrees with Clark's decisions. Charbonneau tells Clark about all the problems the Corps is facing, and how they "can't go on like this!" Clark, on the other hand, insists that the group continue with their journey. |
| | Option F is incorrect | Charbonneau tells Clark exactly what he is thinking. |
| | Option H is incorrect | It is not clear from lines 19 through 26 if Charbonneau initially thinks that Clark knows that their equipment is failing, but in line 22, Clark says lets Charbonneau know that he is aware of the situation ("I know."). |
| | Option J is incorrect | Based on lines 19 through 26, it is unclear how the rest of the crew feels about Clark or if Charbonneau knows how the crew feels. |
| 41 | Option A is correct | In the stage directions in line 12, there is a description of Sacagawea nodding and pointing out the direction in which the group should travel. Based on these stage directions, the reader can infer that Sacagawea is familiar with the area. |
| | Option B is incorrect | Sacagawea is helping the Corps find the Shoshoni, but the stage directions are not included to show why the Corps want to find the Shoshoni. |
| | Option C is incorrect | In the stage directions, Sacagawea only stares, nods, and points. Her feelings about her native land are not revealed. |
| | Option D is incorrect | In line 12, Sacagawea says they will "save two days travel time" if they take the route she is indicating, but there are no details included in the stage directions to show why the Corps needs to save time. |

| Item# | Rationale | |
|---|---|---|
| 42 | Option G is correct | A simile is a figure of speech in which two objects are compared using the word "like" or "as." In the simile in line 33, the author compares the rising sound of being surrounded by the Shoshoni warriors to that of a tidal wave, which would be an "overwhelming experience." |
| | Option F is incorrect | Being surrounded by warriors could certainly be threatening, but there is no reference to a defense strategy in line 33. |
| | Option H is incorrect | The Shoshoni are eager to reconnect with Sacagawea, but that is not evident until later in the play. |
| | Option J is incorrect | The simile with the tidal wave is used to describe the sound of the Shoshoni's voices as they surround Lewis and Clark. It has nothing to do with the effects of spending time in the wilderness. |