

7th Grade ELA



To Proficiency and
Beyond!

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Glossary of Academic Terms

accurate – correct, precise, exact

alliteration – repetition of consonant sounds

alternate – different; another (example: Alternate Ending)

analogy – a comparison between two things; relationships between words to clarify meaning

analysis – a detailed examination of the structure or elements of a text or piece of text

analyze – to examine in detail the structure or elements of a text

anecdotes – short/engaging stories

annotate – add notes to text to clarify understanding

antonym – a word opposite in meaning to another

archetypes – a recurring character-type, theme, or idea in literature

argument – a set of reasons to persuade that something is a correct or right choice

attributes - characteristics

author's point of view – the perspective or feeling of the author about characters, ideas, details

author's purpose – the author's reason for writing/creating text or features in text

author's style – the way an author uses words in a text

central idea – the message the author is trying to convey throughout the text; the author's main point; the author's claim

characterization – the construction of literary characters; the description of characters

cite – to quote text

claim – a statement of truth which can be backed up by reasons and evidence

ineffective claims - claims that are not supported by reasons and evidence

effective claims - claims that are supported by reasons and evidence

classifications – groups or categories

climax – the highest point of action/tension in a literary/fiction text

coherent – makes sense from start to finish; logical

compare – state similarities between things/ideas

concluding statement/ section – conclusion, final section

conflict- a struggle between two ideas/forces/characters in literature

connotation – what comes to the reader’s mind when a word, phrase, story is heard (connotative meaning)

context clues – hints the author gives to help with a difficult word or phrase

contrast – state differences between things/ideas

contributes - adds to, makes stronger

convey – to communicate

counterclaim – an opposing claim

definition- meaning of a word/term

describe- to give details about an event, character, or idea

descriptive words/phrases – words used to give details about a character, event, or idea

details – a particular item of information about a character, event, or idea in a text

determine – to discover

development of ideas – how the claim, central idea, or prompt answer in a piece of writing is created through evidence and support

dialogue – conversation between characters in a text

distinct – clear, specific

distinguish – to point out, to spot

domain-specific vocabulary – words specific to a certain type of writing (informational, argumentative, narrative)

drama – literary text written in the form of a play for the theater

drama elements – all of the important parts of a play, such as the actors, script, stage directions, etc.

evaluate – judge or analyze

exaggeration/hyperbole – a statement making something seem much greater/larger than it really is

explain – describe in detail, giving important facts and ideas

explanatory – type of writing that describes, gives details, and provides information

explicit – word for word, clear

exposition - explanation

fact – a statement that can be proven true, a piece of evidence

falling action – the point in a story between the climax and the resolution

figurative – not literal, metaphorical

figurative language – the use of words or phrases outside of their literal, everyday meanings

figures of speech – a word or phrase used in a non-literal way

formal style – a style of writing in which the writer refrains from personal pronouns, contractions, slang, or informal language.

generalizations – stereotypes or statements made without knowing more than just basic information; a broad statement

genre – type of writing, category of art

graphics – features in informational text which provide additional information

imagery – the use of descriptive language to paint a picture for the reader

implicit – inferred meaning

infer – to draw a conclusion based upon what is read and what is already

known

inference – a conclusion reached by using what is read (evidence) and what is known (reasons)

influence – an effect on the creation of something

informative – writing that provides information, facts, details

interpret – to explain the meaning of something

item – a MAAP question

key idea – the most important idea within a paragraph

literal – word for word, when words mean exactly what they say; explicit

literary devices – a technique the author/writer uses to

literary text – a fictional book, story, or poem

live version – a version of a story performed in the theater or on stage

logically – in a way that shows sound reasoning and makes sense

major theme – the most important lesson or moral in a piece of literature, repeated most often

manipulate – to control (an author manipulates text or literary devices)

metaphor – a comparison of unlike things which is not directly stated, it is implied

minor theme – a lesson or moral mentioned in a small part of a text, briefly mentioned

mood – how the text makes the reader feel

narrative techniques – different methods an author uses to tell a story, such as the plot, theme, setting, narrator, etc.

narrator – the character or voice who tells the events/story in a literary text.

nonliteral – figurative; inferred

objective summary – a summary of a text free from opinion or judgement.

opinion – how a writer feels about a certain topic, situation, or statement

organizational structure – how writing/text is put together

pacing – the timing of the text; how an author spreads out events or action over time

personification – when an author gives human characteristics to a nonhuman thing

play – a piece of literature written (with parts and stage directions)

plot – the series of events in the text, the action in the text

plot structure – how the plot is organized, paced, and ordered

poem – a piece of writing, written in specific form or verses, which uses figurative language to achieve its purpose

point of view – how the author, a character, or the reader sees something or feels about something within the text

quote – a specific line or group of lines from text

reasons – they writer’s justification of his argument. Reasons are backed up by evidence from text.

relationships – connections between elements, ideas, or characters within a text.

relevant evidence – evidence that is directly connected to the argument, claim, or idea.

repeated lines – lines of poetry that appear more than once in a poem to create effect

resolution – how the story ends, specifically how the conflict is solved.

rhymes – repeated sounds within poetry, usually at the end of a line.

rising action – all action leading up to the climax which builds suspense or tension in a story

sensory details – details which help the reader picture text

setting – the location where the story or part of the story takes place

similes – comparisons of unlike things by using the words like, as, or than to compare

solution – the answer to problems in the text

speaker – the narrator of a poem

stanza – a group of lines in poetry which are set apart (like a paragraph in prose).

story elements – parts of a story, specifically devices or techniques used to tell the story (plot, setting, characters, structure, etc.)

structure – how a text is set up, ordered, and organized

stylistic devices – figures of speech, using words to create meaning and effect (irony, oxymoron, personification, comparison, etc.)

summary – a brief statement, set of statements which go over the main points of a story, including the theme and/or central idea.

support – evidence which helps hold up the claim

synonym – a word with the exact meaning as another word.

technical language – language specific to a certain field or area

text – a book, story, article, or other printed work

textual evidence – facts and details found in a text which support a claim or statement

theme – the lesson or moral within the story, either major or minor

tone – the attitude of the writer

topic - a subject in a text

trace – to uncover, find, or outline

transitional words – words which signal a change from one idea to another

turning point – the turning point leads the rising action into the falling action; a change in the action of a story

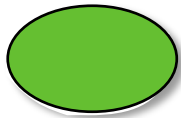
unfold – reveal or make clear

visualize – to picture events or ideas from text

word choice – the specific selection of words by an author to achieve an effect

MAAP Annotation Marks for Success

During the Reading/Multiple Choice Section of Your Upcoming MAAP Assessment, be sure to ANNOTATE for SUCCESS. Use the following marks to ensure focus during the reading passages!



CIRCLE - ALL unknown words!

UNDERLINE -

Any context clues to help you define those words!

HIGHLIGHT -

Skim the questions and **HIGHLIGHT (in your text)** the words/phrases you are asked about!



STAR-

Put a star by the **MAIN/CENTRAL** idea of each paragraph!

Use these marks to help you answer your questions!

7th Grade Vocabulary Practice Items

1. Read the sentence from paragraph 5 of “Beam Me Up, Smell-ie!”

But the vividness of memory—its sensation of accuracy—is an illusion created by that rush of emotion.

What is the meaning of the word illusion as it is used in the sentence?

- A. a specific feeling
- B. a reference to something
- C. something that can be seen
- D. something that is misleading

2. Read the sentence from paragraph 5 in “Beam Me Up, Smell-ie!”

The architecture of the brain explains the Proust phenomenon, Herz thinks.

Why does the author use the word architecture to describe the brain in the sentence?

- A. to compare the artistry of brains and buildings
- B. to compare the brain and designer’s purposes
- C. to compare the brain’s design to a building’s design
- D. to compare the brain’s components to a building’s components

3. Read line 11 from the passage.

To put a tree between us when he lighted,

(Adding line before and after: **A small bird flew before me. He was careful, To put a tree between us when he lighted**)

What is the meaning of the word **lighted** as it is used in this line?

- A. burned
- B. chirped
- C. illuminated
- D. landed

4. What does the speaker mean in lines 18–19 by saying “there was a pile of wood for which I forgot him (the bird)”?

- A. The speaker overlooked the wood.
- B. The speaker stumbled on the wood.
- C. The speaker lost all memory of the wood.
- D. The speaker became distracted by the wood.

5. The following question has two parts. First, answer Part A. Then, answer Part B.

Paragraph 1: Prescribed fires are used by land management agencies, such as the National Park Service, the USDA Forest Service and state-level park services, to maintain and restore fire-dependent environments. Low-intensity, prescribed fires are used to remove the buildup of what is called wildland fuel load, which is made up of fallen leaves and timber. If left to accumulate, this fuel load can cause devastating damage during a wildfire. While there are many advantages to using controlled burns, several criticisms can be leveled at the practice.

Part A

What is the meaning of the word **prescribed** as it is used in paragraph 1?

- A. arranged
- B. claimed
- C. rushed
- D. triggered

Part B

Which quotation from paragraph 1 supports the answer to Part A?

- A. "... fires are used to remove the buildup of what is called wildland fuel load..."
- B. "...this fuel load can cause devastating damage during a wildfire."
- C. "... there are many advantages to using controlled burns...."
- D. "... several criticisms can be leveled at the practice."

6. Read the sentence from paragraph 2.

Pollution problems can be mitigated by burning on days when wind direction blows away from populated areas.

What does the word **mitigated** mean as it is used in the sentence?

- A. disturbed
- B. eliminated
- C. escalated
- D. reduced

7. Read the sentence from paragraph 3.

Signs should be posted along roadways adjacent to the burning area to warn drivers of the risk.

What does the word **adjacent** mean as it is used in the sentence?

- A. above
- B. beside
- C. inside
- D. under

8. Read the sentence from paragraph 1.

“That old nuisance of a Rachel Lynde was here again today, pestering me for a subscription towards buying a carpet for the vestry room,” said Mr. Harrison wrathfully.

What is the meaning of the word **nuisance** as it is used in the sentence above?

- A. a nosy person
- B. an irritating person
- C. a respectful person
- D. an intelligent person

9. The following question has two parts. First, answer Part A. Then, answer Part B.

Part A : Read the sentence from paragraph 12.

“I suppose she has some good qualities,” conceded Mr. Harrison grudgingly.

What word means the same as grudgingly as it is used in the sentence?

- A. disrespectfully
- B. gratefully
- C. suspiciously
- D. unwillingly

Part B: Which word from the sentence helps define **grudgingly** as it is used in the sentence in Part A?

- A. conceded
- B. never
- C. qualities
- D. suspect

10. Read the sentence from paragraph 6.

They get pushed around by strong currents, but then they'll travel back to resume their trajectory.

What is the meaning of the phrase to resume their trajectory as it is used in the sentence?

- A. to travel off course
- B. to become lost in the ocean
- C. to arrive at a specific location
- D. to continue on the same path

11. Read the sentence from paragraph 18.

Different species seem to be partitioning the vertical depth structure in the ocean, each foraging on different species in a different depth range, so that they're not all at the same depth competing for the same resources.

What is the meaning of the word **partitioning** as it is used in the sentence?

- A. defining
- B. hiding
- C. layering
- D. registering

12. Read the sentence from paragraph 2.

He had spent hours eliminating everything from his room that reminded him of his failures.

Which two words have the same meaning as **eliminating**?

- A. emptying
- B. holding
- C. opening
- D. removing
- E. yanking

13. Read the sentence from paragraph 10.

“When they see *Anguish Number Seven* out there projecting despair, they’ll forget all about those frivolous kites and start focusing on the world around them!”

What does the word **frivolous** mean as it is used in the sentence?

- A. artsy
- B. gloomy
- C. silly
- D. forgettable

14. Read the sentence from paragraph 21.

He had not thought it possible, but his father had reached a new low point in his sad history of oblivion.

What quality is suggested by the word **oblivion**?

- A. a tendency to quit or give up
- B. a lack of awareness
- C. a habit of repeating things
- D. a way of making people feel sad

15. Read the sentence from paragraph 5.

And the metal tarnished and needed constant polishing, which could bend the mirror and spoil the telescope's focus.

Which two words could replace **tarnished**?

- A. discolored
- B. dulled
- C. melted
- D. split
- E. twisted

KEY: 7th Grade Vocabulary Practice Items

Question	Answer	Standard
1	D	L 7.4
2	C	RI 7.4
3	D	RL 7.4
4	D	RL 7.4
5	A, C	L 7.6
6	D	RI 7.4
7	B	RI 7.4
8	B	RL 7.4
9	D, A	L 7.4
10	D	L 7.6
11	C	RI 7.4
12	A, D	RL 7.4
13	C	RL 7.4
14	B	L 7.5
15	A, B	RI 7.4

7th Grade Comprehension Passage I

Excerpt from *Winds of Hope*

by Katy Duffield

1 William hoped that life could now return to normal. He'd worked hard to pass the exams to enter high school. When the term began, however, William's father explained that, because of the drought, there was no money to pay his school fees. It appeared that William's education would end at eighth grade.

2 Though he could not attend school, William still wanted to learn. He was curious about many things. He took apart radios, trying to discover how they made music. One day, turning a bicycle upside down and cranking the pedals by hand, he figured out that the dynamo that generated electricity for the headlight could be wired to power a radio instead. He asked how gasoline made cars run and how CDs stored songs. No one knew, or even cared much about his questions.

3 Some days, William visited the village library. It had only three shelves, but William found books that interested him—science books about how things worked. William would check out *Explaining Physics* or *Integrated Science*, plop under a mango tree, and pore over the drawings and diagrams inside. Since his English was not very good, he often looked up words in the dictionary or asked the librarian. He wondered if something in these books might be useful to his family.

4 One day, while looking for a dictionary on the bottom shelf, he found a book he hadn't seen before pushed behind the others. It was an American school textbook called *Using Energy*. On the book's cover was a picture of a row of windmills, tall steel towers with blades spinning like giant fans. They reminded William of the toy pinwheels he'd made with his friends.

Source: EngageNY 2019 7th Grade Released Items

5 From this book William learned that wind—something of which Malawi had plenty—could produce electricity. William was delighted! Only two percent of the houses in Malawi have electricity. After the sun sets, everyone stops what they're doing, brushes their teeth, and goes to sleep—at seven in the evening! If William could build a windmill, his family could have lights in their home. And a windmill could be used to pump water to irrigate the family's maize fields. If another drought came, the windmill could provide the water for life.

6 William could picture in his mind the windmill he wanted to build, but collecting the parts and tools he needed would take months. In a junkyard across from the high school, William dug through piles of twisted metal, rusted cars, and worn-out tractors, searching for anything that might help him construct his machine. He took a ring of ball bearings from an old peanut grinder and the cooling fan from a tractor engine. Cracking open a shock absorber, he removed the steel piston inside. He made four foot-long blades from plastic pipe, which he melted over a fire, flattened out, and stiffened with bamboo poles.

7 Earning some money loading logs into a truck, he paid a welder to attach the piston to the pedal sprocket of an old bicycle frame. This would be the axle of the windmill. When the wind blew, the rotating blades would turn the bicycle wheel, like someone pedaling, and spin a small dynamo. Although he had no money for a dynamo, a friend came to the rescue and bought one from a man in the road, right off his bike.

8 Village kids laughed at William when they saw him scrounging in the scrap yard. They called him misala, which means crazy. But William was too focused on his idea to care.

9 When he had collected all the parts, William took them out of the corner of his bedroom, laid them outside in the shade of an acacia tree, and began putting them together. Since he did not have a drill to make bolt

holes, he shoved a nail through a maize cob, heated it in the fire, then pushed its point through the plastic blades. He bolted the blades to the tractor fan, using washers he'd made from bottle caps. Next he pushed the fan onto the piston welded to the bicycle frame. With the help of his two best friends, William built a 16-foot-tall tower from trunks of blue gum trees and hoisted the ninety-pound windmill to the top.

10 Shoppers, farmers, and traders could see William's tower from the local market. They came in a long line to find out what the "crazy" boy was up to. "What is it?" they all asked.

11 Since there is no word for "windmill" in Chichewa, the language of Malawi, William answered with the phrase *magetsi a mphepo*—"electric wind." From the top of the tower he explained that, by using the power of wind, his machine could create electricity. No one believed him.

12 William knew this was his moment—his moment to show everyone he wasn't crazy, to find out if his experiment would work. He connected two wires from the dynamo to a light socket he'd made from a reed and that held a small bulb. As the wind whipped around him, he removed the bent spoke he'd jammed into the wheel to lock it. Then he held his breath....

13 The blades began to turn, slowly at first, then faster and faster. The light bulb flickered, then flashed to life. The crowd cheered from below. "Wachitabwina! Well done!"

14 A month later William found enough wire to reach from the windmill into his house. His family crowded around to marvel as the small bulb lit up in William's room. Reading *Explaining Physics* by its light, he stayed up long after others had gone to bed.

15 In 2006, a school inspector saw the windmill and informed his head office. William's machine now powered four lights and two radios in his house. He'd added a storage battery with homemade switches and a circuit breaker. He also recharged village cell phones.

16 Soon William was being interviewed on the radio and photographed for the newspapers. The story of the boy with only an eighth-grade education who'd built "electric wind" spread across the Internet.

1. How do paragraphs 2 and 3 develop a central idea in the article?

- A They state that William was not able to attend school.
- B They show how William learned things on his own.
- C They explain that others did not care about William's questions.
- D They give examples of the types of books William read.

2. What does the phrase "pore over" mean as it is used in paragraph 3?

- A write about
- B glance at
- C examine
- D copy

3. Paragraph 6 develops the author's central claim by showing that William

- A was distracted by so many objects in the junkyard
- B was resourceful in finding what he needed
- C was able to make use of his limited time in school
- D was excited to look for new projects

4. Which sentence best describes the relationship between William and the people who doubted him?

- A William was inspired and delighted by them.
- B William ignored and then convinced them.
- C William was concerned and worried about them.
- D William listened to and then got help from them.

5. In paragraph 14, what does the word “marvel” suggest?

- A They are amazed by what William has done.
- B They are curious to see what will happen to the bulb.
- C They are worried that William’s experiment may be dangerous.
- D They are ready to have more lights in the house.

6. Which quotation shows an effect of success on William’s life?

- A “Shoppers, farmers, and traders could see William’s tower from the local market.” (paragraph 10)
- B “From the top of the tower he explained that, by using the power of wind, his machine could create electricity.” (paragraph 11)
- C “William knew this was his moment—his moment to show everyone he wasn’t crazy . . .” (paragraph 12)
- D “The story of the boy with only an eighth-grade education who’d built ‘electric wind’ spread across the Internet.” (paragraph 16)

7. Based on the information in the article, which of the following is most likely the author’s point of view?

- A Access to formal schooling is important for success.
- B Science education is needed to help people flourish.
- C Curiosity and persistence can lead to change.
- D Families are the best support system.

KEY: 7th Grade Comprehension Passage I

Excerpt from ***Winds of Hope***
by Katy Duffield

Item Type	Correct Answer		Standard
1 Multiple Choice	B	1	CCSS.ELA-Literacy.RI 7.2
2 Multiple Choice	C	1	CCSS.ELA-Literacy. L 7.4
3 Multiple Choice	B	1	CCSS.ELA-Literacy.RI 7.5
4 Multiple Choice	B	1	CCSS.ELA-Literacy.L RI 7.3
5 Multiple Choice	A	1	CCSS.ELA-Literacy. RI 7.4
6 Multiple Choice	D	1	CCSS.ELA-Literacy. RI 7.3
7 Multiple Choice	C	1	CCSS.ELA-Literacy RI 7.6

7th Grade Comprehension Passage II
Excerpt from ***The Wednesday Wars***
by Gary D. Schmidt

The narrator, Holling Hoodhood, has a crush on Meryl Lee Kowalski. Holling's father has been honored earlier in the story by a local business group as the best businessman of 1967.

1 The following week the school board met to decide on the model for the new junior high school—which was probably why Mr. Kowalski had been spending all his time muttering “classical, classical, classical.” The meeting was to be at four o’clock in the high school administration building. Mr. Kowalski would present his plan and model, and then my father would present his plan and model, and then the school board would meet in private session to decide whether Kowalski and Associates or Hoodhood and Associates would be the architect for the new junior high school.

2 I know all of this because my father was making me come. It was time I started to learn the business, he said. I needed to see firsthand how competitive bidding worked. I needed to experience architectural presentations. I needed to see architecture as the blood sport that it truly was...

3 The meeting was in the public conference room, and when I got there after school, the school board members were all sitting at the head table, studying the folders with architectural bids. Mr. Kowalski and my father were sitting at two of the high school desks—which made the whole thing seem a little weirder than it needed to be. In front of them was a long table with two models for the new junior high school, each one covered with a white sheet, like they were some sort of national secret..

4 Mr. Kowalski picked up his presentation notes and angled out of his seat. He went up to the table with the models and stood there for a moment. Then he turned and looked at—no, not my father. At me!

5 Mr. Kowalski cleared his throat. Twice. He looked at his design papers. He cleared his throat. Then he looked back at me once more, and began.

6 “Gentlemen,” he said, “though this is irregular, I have made some significant changes for the interior of the new junior high since my original submission. In fact the entire concept has changed markedly. So the plans that you studied for this afternoon’s presentation have also changed. I have copies of the new interior plan and ask the board’s patience as I show you the concept. This may take slightly longer than the allotted time, but I’m sure that the Chamber of Commerce Businessman of 1967 won’t begrudge Kowalski and Associates a few extra minutes in order to clarify the proposal, and to promote the general business atmosphere of the town.”

7 What could the Chamber of Commerce Businessman of 1967 do? He shrugged and nodded. But the back of his neck grew as red as boiling sin, and I knew he did begrudge the extra time. He begrudged it a whole lot.

8 Mr. Kowalski pulled the sheet off his model of the junior high school. He cleared his throat again. “As you can see, gentlemen,” said Mr. Kowalski, “the design is quite classical, in the best traditions of our national architecture, for a time when our children desperately need to be reminded of our great American traditions.”

9 And it was. It looked like the Capitol in Washington, D.C. Wide steps swooped up past a line of pillars and up to the central doors. Above that rose a steep dome, with thin windows cut all around it. On either side of the dome, the building spread graceful wings—all with thin windows again—and behind, the long gymnasium formed the tail, whose rows of bright windows faced south and north to let in as much light as any gymnasium could ever have.

10 “But we live in 1978, gentlemen,” Mr. Kowalski said. “Just as our children need to be reminded of our great traditions, so, too, do they need to enjoy the advantages of contemporary technology. I think you’ll find the new interior design both modern and innovative, a perfect blend of where we have been and where we are going as a nation.” He handed out copies of the plans for the new design to all the school board members, keeping his back to my father and me the whole time. Then he took us through the new interior. Slowly. 1

11 No pillars, no straight walls. The roof a series of glass plates above the science and art room. The central dome three stories high over the main lobby and clusters of classrooms all looking out into the sunlit space. All as modern as could be.

12 The school board was astounded. Three of them applauded—not Mr. Bradbrook, since God doesn’t applaud.

13 My father turned and looked at me again. His face was very red, and I could tell he was fighting for some kind of control. “Holling, there’s something you should have told me, isn’t there?” he whispered slowly.

14 He used the kind of voice that, in my family, means that a voice a whole lot louder is about to come along in a minute or two, so you’d better start preparing.

15 But let me tell you, I didn’t really care all that much about what he would say or how loudly he would say it. I really didn’t.

16 Because suddenly I knew something a whole lot worse.

17 Romeo was a genius compared to me.

18 I hadn’t seen at all what Meryl Lee was doing on Valentine’s Day, while we were sipping sodas at the lunch counter at Woolworth’s. I hadn’t realized how easily she had gotten what she wanted from me: my father’s design for the new junior high.

1. What role do paragraphs 1 through 3 mainly play in the story?
 - A They clarify the emotions that the two architects are feeling.
 - B They foreshadow the surprise at the ending.
 - C They set the scene and explain the process for picking a new design.
 - D They set a humorous tone by describing the two architects sitting in school desks.

2. In paragraph 6, "markedly" means doing something in
 - A an obvious way
 - B a careful way
 - C a respectful way
 - D an enthusiastic way

3. How does the word choice in paragraphs 9 and 11 affect the story?
 - A It describes how similar the design is to the Capitol building.
 - B It shows why the design is practical for a school.
 - C It conveys how impressive Mr. Kowalski's design is.
 - D It explains what classical architecture looks like.

4. How do paragraphs 4 and 5 connect to what the reader learns in paragraph 18?
 - A They reveal that Mr. Kowalski thinks Holling's father is a better architect than he is.
 - B They support the idea that Mr. Kowalski is guilty of stealing Mr. Hoodhood's plans.
 - C They show that Mr. Kowalski hopes Holling likes his plan for the school.
 - D They provide information about how Mr. Kowalski's and Mr. Hoodhood's designs are different.

5. What do paragraphs 15 through 18 reveal about Holling?
- A He disobeys his father easily.
 - B He did not know he was being deceived.
 - C He is unconcerned with the opinions of others.
 - D He is a dishonest person.
6. How does the author develop Holling's point of view in the story?
- A by explaining how his father sees the competition
 - B by describing Mr. Kowalski's plans for the school building
 - C by describing his observations until he realizes what has happened
 - D by explaining the architectural review process
7. Which detail about Mr. Kowalski and Mr. Hoodhood would be most important to include in a summary of the story?
- A They have model buildings under sheets on the table.
 - B They are competing to design a new school.
 - C They must meet with the school board at a school.
 - D They have to wait to hear who has been chosen.

KEY: 7th Grade Comprehension Passage II

Excerpt from ***The Wednesday Wars***

by Gary D. Schmidt

Item Type	Correct Answer		Standard
1 Multiple Choice	C	1	CCSS.ELA-Literacy. RL 7.5
2 Multiple Choice	A	1	CCSS.ELA-Literacy. L 7.4
3 Multiple Choice	C	1	CCSS.ELA-Literacy. RL 7.4
4 Multiple Choice	B	1	CCSS.ELA-Literacy.L RL 7.3
5 Multiple Choice	B	1	CCSS.ELA-Literacy. RL 7.3
6 Multiple Choice	C	1	CCSS.ELA-Literacy. RL 7.6
7 Multiple Choice	B	1	CCSS.ELA-Literacy RL 7.2

7th Grade Comprehension Passage III

Antarctica 's Hidden Wetland: From Ice to E.T.

by Mary Reina

1 A huge lake hides miles below the ice sheet that covers most of Antarctica. That's big news for anyone interested in Earth. But scientists who look beyond our planet are excited too. Astronomers see signs of thick sheets of ice covering large bodies of liquid water in other places in our solar system.

2 This unseen world on our own planet could help scientists search for life beyond Earth. This possibility makes Antarctica one of the most valuable environments on Earth. At least, that's how scientists view it now.

Unlikely in the Extreme

3 For a long time, most scientists didn't think liquid water could exist under Antarctica's ice cover. Water freezes at 32°F/0°C. A research station called Vostok is located on top of a thick Antarctic ice sheet. Scientists there once recorded the surface temperature as -128.6°F/-89°C.

4 In the 1950s, Andrei Kapitsa, a Russian scientist working at Vostok, noticed something strange. A formation of very flat ice stretched over the research area. He believed it was a clue suggesting a body of liquid water existed below the ice.

5 Then, in the 1970s, planes equipped with more advanced equipment offered new information. As part of a mapping project, pilots used ground-penetrating radar over the Vostok station. The data suggested the planes were flying over water. Even then, scientists did not fully realize that an amazing liquid world was hidden beneath the ice. Finally, in 1996, satellite technology revealed the shape of a huge subglacial lake.

6 Lake Vostok is about 140 miles (225 kilometers) long. It is about 30 miles (50 kilometers) wide and the water in the lake reaches as much as

2,625 feet (800 meters) deep. Such an immense size makes this lake one of the largest in the world. What had seemed impossible turned out to be true.

Signs of Life?

7 In addition to Lake Vostok, scientists found a huge system of rivers and almost 400 lakes hidden below the Antarctic ice. This could be the largest wetland in the world, as much as one and a half times the size of the United States.

8 While some scientists mapped out these hidden lakes on Earth, others were discovering ice-covered environments elsewhere in the solar system. During the 1990s, the *Galileo* spacecraft flew by the planet Jupiter and its moons. It sent back photographs suggesting that an ocean exists below the surface of the ice-covered moon called Europa.

9 As time went on, more research provided new possibilities. Other moons of Jupiter and Saturn seemed to be worlds where thick, icy shells surround large bodies of liquid water.

10 Could life exist in such an extreme environment? It certainly seems unlikely. As with the discovery of Lake Vostok, the clues for scientists seeking life pointed in “unlikely” directions. Most life on Earth depends on sunlight. How could sunlight penetrate an ice cover thousands of feet deep? Living things also depend on nutrients to grow. Where would these come from? Scientists wondered how nutrients could enter a system that has been cut off from the world above for millions of years. What’s more, they knew that any kind of life in this extreme environment would have to survive tons and tons of pressure from the ice above.

11 Yet, in the deep ocean, some life forms exist without sunlight. Their nutrients come from the chemicals that rise through the ocean floor from deep inside the Earth. These creatures have developed qualities that allow them to thrive under the weight of tons of water.

12 Could living things with similar abilities exist in Antarctica's subglacial wetland? If they do, life might also be possible in the icy moons of the outer solar system.

Looking for Proof

13 First, scientists needed to obtain and test water samples from Antarctica's hidden world. It was easier said than done. Antarctica's extreme cold and short summer season permits only a few months of research each year. Even then, drilling into the ice posed another big problem.

14 Drilling technology uses chemicals like kerosene and Freon to help melt the ice, make a borehole, and keep it open. If the drill penetrated the lake, the chemicals could contaminate the water. This process could also introduce microbes from the surface into water that had been isolated from the rest of the world for millions of years.

15 Scientists had been drilling into the ice above Lake Vostok long before its discovery. The ice cores they obtained helped them study a record of Antarctica's climate going back hundreds of thousands of years. Ice just above the lake showed signs of microscopic life. It was a clue but it was not proof.

16 A research team penetrated Lake Vostok in 2012. They used chemicals to melt the ice and to keep the borehole open. However, they believed they did not contaminate the lake because water rushed into the borehole and froze. The team removed the ice core to study it. However, many other scientists questioned this method.

17 In 2013, Lake Whillans, located in a different area of Antarctica, became the first subglacial lake where clean technology helped scientists obtain a water sample. Hot water and ultraviolet light helped sterilize the drills and equipment. Scientists wore sterile clothing so that they did not contaminate any water samples.

18 They found almost 4,000 types of microbes not only surviving but also thriving in Lake Whillans. Some seem to feed on the chemicals found in solid matter, called sediment, at the bottom of the lake. Others use the dead bodies of other microbes as food.

19 So far, scientists have found only single-celled microbes living in the few places where they have tested the subglacial water. More research and testing may help them discover if larger life forms survive in this extreme environment.

1. How does paragraph 3 relate to the other paragraphs in the section “Unlikely in the Extreme”?

A Paragraph 3 introduces a problem, and the other paragraphs explain the solution to the problem.

B Paragraph 3 explains an idea, and the other paragraphs describe how the idea was disproved.

C Paragraph 3 presents an argument, and the other paragraphs give evidence to support the argument.

D Paragraph 3 sets up a comparison, and the other paragraphs give details about the comparison.

2. What role does paragraph 8 play in the organization of the article?

A It shows techniques that scientists use to study remote regions.

B It explains how the environment on Jupiter might support life.

C It describes the activities of scientists interested in extreme environments. D It introduces the connection between activities on Earth and research in outer space.

3. How does paragraph 10 develop a central idea in the article?

A It explains how life in an extreme environment could be possible.

B It describes scientific research on the possibility of life in an extreme environment.

C It provides clues to the possible existence of life in an extreme environment.

D It presents questions to be answered about the possibility of life in an extreme environment.

4. How did scientists address the concern described in paragraph 14?
- A They removed an ice core from the lake to study it.
 - B They applied chemicals to melt ice and keep the borehole open.
 - C They obtained a water sample with clean technology.
 - D They found sediment at the bottom of the lake.
5. What is the meaning of the word “contaminate” as used in paragraphs 14 and 16?
- A color
 - B replace
 - C freeze
 - D pollute
6. According to the information in this article, which sentence describes how life was discovered beneath Antarctica?
- A Scientists found proof of water beneath Antarctic ice, then they drilled to get samples of the water to look for life.
 - B Scientists saw signs of ice that may cover water on other planets, so they drilled for water beneath Antarctic ice.
 - C Scientists knew that there were life forms in the deep parts of the ocean, so they concluded that there was life in the water beneath Antarctic ice.
 - D Scientists found microbes on the surface of Antarctic ice, then they drilled into the ice to look for microbes beneath the surface.

7. Which sentence best shows the author's point of view on the topic of the article?

A The amount of water below the ice in Antarctica is surprising.

B Astronomers are excited about signs of ice and water on other planets.

C Antarctica is one of the most important scientific environments on Earth.

D The formation of very flat ice at the Vostok station is an important clue.

KEY: 7th Grade Comprehension Passage III
Antarctica 's Hidden Wetland: From Ice to E.T.
by Mary Reina

Item Type	Correct Answer		Standard
1 Multiple Choice	B	1	CCSS.ELA-Literacy. RI 7.5
2 Multiple Choice	D	1	CCSS.ELA-Literacy. RI 7.5
3 Multiple Choice	D	1	CCSS.ELA-Literacy. RI 7.2
4 Multiple Choice	C	1	CCSS.ELA-Literacy.L RI 7.3
5 Multiple Choice	D	1	CCSS.ELA-Literacy. RI 7.4
6 Multiple Choice	A	1	CCSS.ELA-Literacy. RI 7.3
7 Multiple Choice	C	1	CCSS.ELA-Literacy RI 7.6

7th Grade Comprehension Passage IV

Excerpt from *Coral Reef: A City That Never Sleeps*

by Mary M. Cerullo

1 By late afternoon, the daytime fishes become less interested in feeding and start to move closer to their evening retreats. Perhaps they grow nervous as their day vision becomes less efficient at dusk. The smallest fishes start the rush hour to return to their shelters for the night. Soon others follow their example.

2 The bright colors of the diurnal¹ fishes fade fast in the twilight. Some fishes can actually adjust color cells in their skin to alter their flashy daytime look to dull, darker night shades. The gathering gloom just makes others appear darker. The best defense is to disappear entirely inside the coral reef, because now the fishes' dark outlines are silhouetted against the setting sun to predators below.

3 Parrotfishes leave their feeding grounds in single file to seek out their individual hiding places in the reef. Some parrotfishes secrete a sticky cocoon from beneath their scales to seal their scent from hungry moray eels. If any creature tries to penetrate the mucus bubble, the parrotfish wakes up and bolts from its "bedroom." Some species of wrasses² also make cocoons for the night. Others bury themselves in the sand.

4 Because fishes don't have eyelids to close, it's impossible to tell whether or not most fishes are really sleeping. Parrotfishes do seem to go into a trancelike state at night. If they are disturbed from their rest, they act dazed and confused, like humans wakened out of a sound sleep.

¹ Diurnal: active during daytime

² Wrasses: marine fish of tropical and temperate seas having thick lips, strong teeth, and usually a bright coloration; many are used as food

5 A triggerfish locks itself inside a coral cave with a tall spine on its back fin. One spine folds down over the first spine like a door latch to hold it in place. Only the triggerfish can release its trigger spine, so a moray eel can't pull it from its retreat.

Shadow Patrols

6 Many carnivores, such as jacks, snappers, sharks, barracuda, and groupers, take advantage of the weariness and confusion of transition time on the reef. Their eyes, sensitive to dim light, are better equipped for this time of day than those of the diurnal fishes. Though twilight predators are not very good at distinguishing colors, they can detect shape, outlines, and movement well. The daytime fishes flowing back to the reef offer a constant stream of shape and movement.

7 Many predators that have been quietly waiting in the background all day become more active at dusk and dawn. The crepuscular³ hunters have ingenious⁴ ways of picking off their prey. A grouper leaves its den beneath a coral overhang to vacuum up prey with its cavernous mouth. By thrusting out its lower jaw, its mouth becomes big enough to swallow almost any prey. It has been rumored that giant groupers (which may weigh up to 1,000 pounds) have been known to swallow divers whole! Then, the stories go, they spit them out again because they don't like the taste of their wetsuits.

8 Streamlined jacks hunt in packs like jackals. They surround a school of fish, separate several from their companions, and bring them down after a high-speed chase. A lionfish may use its winglike side fins to sweep fish into a corner of the reef where they can't escape. Other times, it lies motionless and gulps fish that come too close.

³ Crepuscular: active in twilight

⁴ Ingenious: clever

9 Although sharks visit the coral reef at dawn and dusk, they have such an effective array of sensory devices that they can zero in on prey at any time. Their excellent sense of smell has earned sharks the nickname of “swimming noses.” Sharks’ lateral lines are especially sensitive to the low-frequency vibrations given off by struggling fishes. Their most impressive sense is located inside sensory pores on the snout. This sense detects the faint electric pulses generated by the beating hearts of their victims. Vision is probably their weakest sense, yet many sharks have catlike eyes with mirror cells to reflect and concentrate dim light. Some sharks’ eyes are so sensitive that they can hunt by starlight on a moonless evening.

10 Dusk, that time between twilight and full darkness, is the spawning time for many diurnal fishes. As one scientist explains, “It gives their eggs and sperm a twelve-hour head start to escape the hungry mouths on the reef.” Many daytime fishes move into deeper water, rise to the surface, or spawn during outgoing tides to let ocean currents carry their eggs and sperm to less populated areas far from the reef.

Ghost Town

11 About ten minutes after sunset, an eerie quiet descends on the reef. Swaying sea fans provide the only visible movement, like tumbleweeds blowing through a ghost town in a Western movie. The coral passages are silent, deserted, and vaguely menacing. The daytime fishes have retreated to their shelters. Many large predators have headed off with the setting sun into the deeper waters beyond the reef. Others—some groupers, snappers, and reef sharks—remain hidden in the shadows where they can ambush any lone stragglers.

12 The quiet period lasts only about 15 to 20 minutes. Then, as abruptly as if a film director had shouted “Cut!” nocturnal creatures burst onto the set and the scene changes to night maneuvers

1. According to the article, why do some parrotfishes make a cocoon?
 - A to attract other fishes to their hiding place
 - B to show other fishes they are asleep
 - C to create a safe place for their eggs
 - D to hide themselves from predators

2. Why are some diurnal fishes harder to see in the evening than in the daytime?
 - A The movement on the reef blurs their shapes.
 - B Their predators can only detect outlines.
 - C The light casts shadows that hide them.
 - D Their skin color changes to blend in.

3. What statement best summarizes the information in lines Paragraphs 1 and 2?
 - A Daytime fish who live in the coral reef generally stop feeding at dusk.
 - B Fish have the natural ability to become less visible at night in the coral reef.
 - C Predatory fish hide in the coral reef so they can feed on the diurnal fish.
 - D Fish in the coral reef have remarkably better vision during the day.

4. Which sentence from the article best explains why some fishes may be dangerous to humans?

A "Though twilight predators are not very good at distinguishing colors, they can detect shape, outlines, and movement well."

(Paragraph 6)

B "Many predators that have been quietly waiting in the background all day become more active at dusk and dawn." (Paragraph 7)

C "The crepuscular hunters have ingenious ways of picking off their prey." (Paragraph 7)

D "By thrusting out its lower jaw, its mouth becomes big enough to swallow almost any prey." (Paragraph 7)

5. What does the phrase "zero in on" in line Paragraph 9 mean?

A to locate

B to look

C to threaten

D to smell

6. The author develops a central idea about how fishes adapt to their environments by focusing mostly on the

A light in the water

B depth of the reef

C currents in the water

D shape of the reef

7. Which detail is most important to include in a summary of the article?

A "Because fishes don't have eyelids to close, it's impossible to tell whether or not most fishes are really sleeping." (Paragraph 4)

B "Many predators that have been quietly waiting in the background all day become more active at dusk and dawn." (Paragraph 7)

C "It has been rumored that giant groupers (which may weigh up to 1,000 pounds) have been known to swallow divers whole!" (Paragraph 7)

D "Many daytime fishes move into deeper water, rise to the surface, or spawn during outgoing tides . . ." (Paragraph 10)

KEY: 7th Grade Comprehension Passage IV

Excerpt from ***Coral Reef: A City That Never Sleeps***

by Mary M. Cerullo

	Item Type	Correct Answer		Standard
1	Multiple Choice	D	1	CCSS.ELA-Literacy. RI 7.1
2	Multiple Choice	D	1	CCSS.ELA-Literacy. RI 7.1
3	Multiple Choice	B	1	CCSS.ELA-Literacy. RI 7.2
4	Multiple Choice	D	1	CCSS.ELA-Literacy.L RI 7.1
5	Multiple Choice	A	1	CCSS.ELA-Literacy. RI 7.4
6	Multiple Choice	A	1	CCSS.ELA-Literacy. RI 7.2
7	Multiple Choice	B	1	CCSS.ELA-Literacy RI 7.6

7th Grade Comprehension Passage V

Excerpt From *The Great Whale of Kansas*

by Richard W. Jennings

Breaking Ground

1 My story begins where a sadder story might end—with the digging of a hole.

2 It was my eleventh birthday, and, as is the case with all my birthday celebrations, it was also Groundhog Day, an occasion that honors a creature with whom I have more than a holiday in common. The groundhog, or woodchuck, is a solitary animal who spends much of his time either digging a hole or basking in the sunshine by the hole he has dug.

3 That's me.

4 I believe there is nothing, absolutely nothing, half so much worth doing as simply digging a hole. A hole is an achievement. A great hole is a great achievement.

5 I was going to dig a great hole.

6 My parents had given me a pond-building kit for my birthday. They ordered it from a catalog filled with color photographs of water gardens on great European estates.

7 "It's a complete pond in a single, compact box," they explained, using the exact words printed in the catalog. "It has everything you need." And except for the tools, rocks, plants, fish, accessories, electrical power to the site, and the hole itself, it did. What I found in the box was a small underwater pump, a coil of plastic tubing, and a sheet of thick, black plastic as big as my patio. There was also an instructional videotape in two languages.

8 Never have I enjoyed a movie so much.

9 I watched that video over and over again, waiting for the weather to warm up enough to break ground. Every night before going to sleep, I'd put it on and listen to the soothing voice of the narrator describe the "calm, tranquillity, and serenity of a private water garden." In English, and again in French, he spoke of "dreaming dreams" and "soothing the soul." Step by fascinating step, he explained how to create "an escape, a hidden world all your own."

10 I couldn't wait to get started.

11 Hour after hour, I assembled and disassembled the pump. I spread the liner across the living room carpet and walked around the edges, imagining that the plastic was water. Using colored pencils and graph paper from school, I drew page after page of miniature ponds with microscopic waterfalls.

12 When winter at last retreated, I took spray paint to the brittle brown grass of my backyard, a flat, vacant half-acre that sweeps like a savanna to the scrublike grove of spiked, gnarled hedgeapple trees just this side of Brewster Higley Memorial Park. Like a vandal or graffiti artist, I drew overlapping kidney shapes and ovals in intense neon colors until I'd outlined my pond exactly the way I wanted it to be.

13 From a nearby construction site, I gathered stones for the pond's edge, scores of limestone blocks, their uniformity demonstrating the maximum weight an eager boy can carry.

14 Finally, one morning it was time to dig.

15 I approached the task like a starving man at a banquet. This was the day I had trained for! Armed with a brand-new forged-steel shovel—a birthday gift from my aunt Nan—I ripped into the earth with tireless fury, flinging dirt right and left.

16 As the sun rose in the sky, perspiration fell from my face. The hole grew like a living thing.

17 By noon, I had created a depression in the earth that looked like the point of impact of a meteorite. The bowl-shaped hole was roughly four feet in diameter, with gently sloping sides nearly two feet deep.

18 At this rate, I figured, I'll be basking in tranquility in no time at all.

19 But don't count your water gardens until the hole is dug. Few things happen the way you think they will.

20 A sudden thunderstorm interrupted my work. Boiling across the flat Kansas prairie, it sneaked up on me, announcing its arrival with a deafening crash.

21 *Kaboom!*

22 I knew better than to stay outside with a metal object in my hand when there was lightning in the air. I quickly abandoned the job site.

23 From the safety of my house, I watched the darkened skies release their pent-up power directly over my backyard. My heart quickened as sheets of rain overflowed the hole, turning my modest work in progress into a scale model of what I hoped it would become—the loveliest body of water in all of Melville.

24 Melville, Kansas.

25 If America were a dart board and your dart landed on Melville, you'd be the winner, 60 hands down. That's because Melville is smack dab in the middle of the United States, exactly halfway between the great Atlantic and Pacific Oceans, a place with no coastline, no beach, and no blue ocean views.

26 It wasn't always like this. In prehistoric times, the spot where Melville sits was submerged beneath a vast inland sea. But over the course of a couple of hundred million 65 years or so, things have a way of changing. Today, luckless Melville is as dry as a bone— the most landlocked city in America.

27 Clearly, it's a place that could use a few improvements.

28 The largest body of water in modern Melville is a man-made pond in Higley Park, the state-owned recreation area that borders my backyard. Rectangular in shape, and held within its banks by enormous, quarried limestone rocks, Higley Pond was dug by bulldozers more than fifty years ago as part of a Kansas flood-control plan.

29 My pond, as I imagined it, although not as big as Higley Pond, would be far more attractive than that aging, government-designed lagoon.

30 The spring rains that had diverted me from my mission eventually ended, and the sun returned. With my nose pressed against the breakfast room windows, I found myself gazing not at the sparkling natural beauty of an elegant water garden, but at a waterlogged trap of sticky mud.

31 Reality.

32 I hate how it keeps getting in the way of my dreams.

1. Read these sentences from paragraph 7.

“It has everything you need.” And except for the tools, rocks, plants, fish, accessories, electrical power to the site, and the hole itself, it did.

Why does the author most likely include this description of the pond-building kit?

- A to maintain a humorous tone
- B to introduce the main conflict
- C to express the narrator’s disappointment
- D to demonstrate the parents’ support of their son

2. Read this sentence from line Paragraph 15.

I approached the task like a starving man at a banquet.

What is the main purpose of the comparison in this sentence?

- A to describe the narrator’s lack of attention to detail
- B to emphasize the depth of the narrator’s enthusiasm
- C to show that the narrator feels weak from excitement
- D to show that the narrator is overcome by the job at hand

3. Read this line from paragraph 18.

At this rate, I figured, I'll be basking in tranquility in no time at all.

What meaning does the phrase "basking in tranquility" convey to the reader?

- A The narrator expects positive recognition around town for his efforts.
- B The narrator believes the vision of peaceful relaxation shown in the video.
- C The narrator is unaccustomed to such difficult work and will soon need a rest.
- D The narrator is comparing himself to a groundhog that is sitting in the sunshine.

4. Which paragraph best reveals an overall theme of the story?

- A Paragraph 11
- B Paragraph 15
- C Paragraph 19
- D Paragraph 26

5. In lines Paragraphs 26-28, how does the narrator's description of the location and history of 33 Melville, Kansas, contribute to the plot?

- A It demonstrates that the new pond is better than other ponds.
- B It reveals the foolishness of the narrator's attempt to create a new pond.
- C It emphasizes the importance of the new pond to the narrator.
- D It explains the town's need for a new pond.

6. Which lines from the story reveal a change in the narrator's point of view?

A Paragraphs 20-22

B Paragraph 23

C Paragraph 25

D Paragraph 30

7. How does the narrator's reaction to his pond first filling with water differ from his outlook at the end of the story?

A He is excited at first but then becomes disappointed.

B He is worried at first but then feels satisfied.

C He is scared at first and later becomes angry.

D He is happy at first and later feels proud.

KEY: 7th Grade Comprehension Passage V
 Excerpt From ***The Great Whale of Kansas***
 by Richard W. Jennings

Item Type	Correct Answer		Standard
1 Multiple Choice	A	1	CCSS.ELA-Literacy. RL 7.4
2 Multiple Choice	B	1	CCSS.ELA-Literacy. L 7.5
3 Multiple Choice	B	1	CCSS.ELA-Literacy. RL 7.4
4 Multiple Choice	C	1	CCSS.ELA-Literacy.L RL 7.2
5 Multiple Choice	C	1	CCSS.ELA-Literacy. RL 7.3
6 Multiple Choice	D	1	CCSS.ELA-Literacy. RL 7.6
7 Multiple Choice	A	1	CCSS.ELA-Literacy RL 7.3

7th Grade Comprehension Passage VII

“The Glorious Whitewasher” from *the Adventures of Tom Sawyer* by Mark Twain

(1) But Tom’s energy did not last. He began to think of the fun he had planned for this day, and his sorrows multiplied. Soon the free boys would come tripping along on all sorts of delicious expeditions, and they would make a world of fun of him for having to work—the very thought of it burnt him like fire. He got out his worldly wealth and examined it—bits of toys, marbles, and trash; enough to buy an exchange of WORK, maybe, but not half enough to buy so much as half an hour of pure freedom. So he returned his straitened means to his pocket, and gave up the idea of trying to buy the boys. At this dark and hopeless moment an inspiration burst upon him! Nothing less than a great, magnificent inspiration.

(2) He took up his brush and went tranquilly to work. Ben Rogers hove in sight presently—the very boy, of all boys, whose ridicule he had been dreading. Ben’s gait was the hop-skip-and-jump—proof enough that his heart was light and his anticipations high. He was eating an apple, and giving a long, melodious whoop, at intervals, followed by a deep-toned ding-dong-dong, ding-dong-dong, for he was personating a steamboat. As he drew near, he slackened speed, took the middle of the street, leaned far over to starboard and rounded to ponderously and with laborious pomp and circumstance—for he was personating the Big Missouri, and considered himself to be drawing nine feet of water. He was boat and captain and engine- bells combined, so he had to imagine himself standing on his own hurricane-deck giving the orders and executing them:

(3) “Stop her, sir! Ting-a-ling-ling!” The headway ran almost out, and he drew up slowly toward the sidewalk. “Ship up to back! Ting-a-ling-ling!” His arms straightened and stiffened down his sides.

(4) “Set her back on the stabboard! Ting-a-ling-ling! Chow! ch-chow-wow! Chow!” His right hand, meantime, describing stately circles—for it was representing a forty-foot wheel.

(5) “Let her go back on the labboard! Ting-a-lingling! Chow-ch-chow-chow!” The left hand began to describe circles. “Stop the stabboard! Ting-a-ling-ling! Stop the labboard! Come ahead on the stabboard! Stop her! Let your outside turn over slow! Ting-a-ling-ling! Chow-ow-ow! Get out that head-line! LIVELY now! Come—out with your spring-line—what’re you about there! Take a turn round that stump with the bight of it! Stand by that stage, now—let her go! Done with the engines, sir! Ting-a-ling-ling! SH’T! S’HT! SH’T!” (trying the gauge-cocks).”

(6) Tom went on whitewashing—paid no attention to the steamboat. Ben stared a moment and then said: “Hi- YI! YOU’RE up a stump, ain’t you!”

(7) No answer. Tom surveyed his last touch with the eye of an artist, then he gave his brush another gentle sweep and surveyed the result, as before. Ben ranged up alongside of him. Tom’s mouth watered for the apple, but he stuck to his work.

(8) Ben said: “Hello, old chap, you got to work, hey?”

(9) Tom wheeled suddenly and said: “Why, it’s you, Ben! I warn’t noticing.”

(10) “Say—I’m going in a-swimming, I am. Don’t you wish you could? But of course you’d druther WORK— wouldn’t you? Course you would!”

(11) Tom contemplated the boy a bit, and said: "What do you call work?"

(12) "Why, ain't THAT work?"

(13) Tom resumed his whitewashing, and answered carelessly: "Well, maybe it is, and maybe it ain't. All I know, is it suits Tom Sawyer."

(14) "Oh come, now, you don't mean to let on that you LIKE it?"

(15) The brush continued to move.

(16) "Like it? Well, I don't see why I oughtn't to like it. Does a boy get a chance to whitewash a fence every day?" That put the thing in a new light. Ben stopped nibbling his apple. Tom swept his brush daintily back and forth—stepped back to note the effect—added a touch here and there—criticized the effect again— Ben watching every move and getting more and more interested, more and more absorbed. Presently he said:

(17) "Say, Tom, let ME whitewash a little."

(18) Tom considered, was about to consent; but he altered his mind:

(19) "No—no—I reckon it wouldn't hardly do, Ben. You see, Aunt Polly's awful particular about this fence— right here on the street, you know—but if it was the back fence I wouldn't mind and SHE wouldn't. Yes, she's awful particular about this fence; it's got to be done very careful; I reckon there ain't one boy in a thousand, maybe two thousand, that can do it the way it's got to be done."

(20) "No—is that so? Oh come now—lemme just try. Only just a little—I'd let YOU, if you was me, Tom."

(21) "Ben, I'd like to, honest injun; but Aunt Polly—well, Jim wanted to do it, but she wouldn't let him; Sid wanted to do it, and she wouldn't let Sid. Now don't you see how I'm fixed? If you was to tackle this fence and anything was to happen to it—"

(22) "Oh, shucks, I'll be just as careful. Now lemme try. Say—I'll give you the core of my apple."

(23) "Well, here—No, Ben, now don't. I'm afeard—"

(24) "I'll give you ALL of it!"

(25) Tom gave up the brush with reluctance in his face, but alacrity in his heart. And while the late steamer Big Missouri worked and sweated in the sun, the retired artist sat on a barrel in the shade close by, dangled his legs, munched his apple, and planned the slaughter of more innocents. There was no lack of material; boys happened along every little while; they came to jeer, but remained to whitewash. By the time Ben was fagged out, Tom had traded the next chance to Billy Fisher for a kite, in good repair; and when he played out, Johnny Miller bought in for a dead rat and a string to swing it with—and so on, and so on, hour after hour. And when the middle of the afternoon came, from being a poor poverty-stricken boy in the morning, Tom was literally rolling in wealth. He had, besides the things before mentioned, twelve marbles, part of a jew's-harp, a piece of blue bottle-glass to look through, a spool cannon, a key that wouldn't unlock anything, a fragment of chalk, a glass stopper of a decanter, a tin soldier, a couple of tadpoles, six fire-crackers, a kitten with only one eye, a brass doorknob, a dog-collar—but no dog—the handle of a knife, four pieces of orange-peel, and a dilapidated old window sash.

(26) He had had a nice, good, idle time all the while—plenty of company—and the fence had three coats of whitewash on it! If he hadn't run out of whitewash he would have bankrupted every boy in the village.

(27) Tom said to himself that it was not such a hollow world, after all. He had discovered a great law of human action, without knowing it—namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain. If he had been a great and wise philosopher, like the writer of this book, he would now have comprehended that Work consists of whatever a body is OBLIGED to do, and that Play consists of whatever a body is not obliged to do. And this would help him to understand why constructing artificial flowers or performing on a tread-mill is work, while rolling ten-pins or climbing Mont Blanc is only amusement. There are wealthy gentlemen in England who drive four-horse passenger-coaches twenty or thirty miles on a daily line, in the summer, because the privilege costs them considerable money; but if they were offered wages for the service, that would turn it into work and then they would resign.

(28) The boy mused awhile over the substantial change which had taken place in his worldly circumstances, and then wended toward headquarters to report.

1. Tom's "great, magnificent inspiration" in paragraph 1 is important to developing the plot of the story. What is Tom's inspiration?
 - A. He develops a plan for tricking the other boys into doing most of his work.
 - B. He decides to bribe the boys with his "worldly wealth" in order to get the boys to paint the fence.
 - C. He thinks of ways to make himself enjoy the task of painting the fence.
 - D. He focuses on the exciting things around him to distract himself from his work.
 - E. He asks his friends to help him so they can all go swimming together.

2. In "Whitewashing the Fence," the author writes Tom and Ben's dialogue using dialect, a special variety of language that includes misspelling and informal words, to
 - A. build suspense about what will happen next.
 - B. help establish the rural nature of the setting.
 - C. establish a conflict between Tom and Ben.
 - D. help characterize Tom and Ben as ignorant.
 - E. make a point about human nature.

3. In paragraph 1, the author uses phrases like "free boys," "delicious expeditions," and "pure freedom" to suggest that

- A. Tom resents his aunt for making him work.
 - B. Tom believes he should not be made to do chores.
 - C. Tom is tired from working so hard on the fence.
 - D. Tom highly values time spent having fun.
 - E. Tom thinks the task of painting the fence is enjoyable.
4. The following question has two parts. Answer Part A and then answer Part B.

Part A: How do paragraphs 2 through 6, in which Ben pretends to be a steamboat, contribute to the development of the passage?

- A. They emphasize the many distractions Tom faces.
- B. They hint at Tom's plan for getting his work done.
- C. They highlight the friendship between Tom and Ben.
- D. They foreshadow the fact Ben will soon be working.
- E. They characterize Ben as someone who likes to show off.

Part B: What event in the passage results from the answer to Part A?

- A. Tom focuses on painting the fence instead of choosing to play.
- B. Tom tells his friend why he likes whitewashing.
- C. Tom tricks Ben into choosing to whitewash the fence instead of playing.
- D. Tom gets many boys to paint the fence.

5. The following question has two parts. Answer Part A and then answer Part B.

Part A: Which two statements best express the reasons for Tom’s success in getting the other boys to do his work for him?

- A. Tom has the ability to keep his true feelings hidden.
- B. Tom is popular with others and a natural leader.
- C. Tom accepts that some situations are beyond his control.
- D. Tom dislikes thinking people will make fun of him.
- E. Tom understands how to make people feel envious.
- F. Tom values objects that other people might view as junk.

Part B: Which excerpt from the passage provides the best evidence for the answers to Part A?

- A. Soon the free boys would come tripping along on all sorts of delicious expeditions, and they would make a world of fun of him for having to work—the very thought of it burnt him like fire.
- B. He got out his worldly wealth and examined it—bits of toys, marbles, and trash; enough to buy an exchange of WORK, maybe, but not half enough to buy so much as half an hour of pure freedom.
- C. “Like it? Well, I don’t see why I oughtn’t to like it. Does a boy get a chance to whitewash a fence every day?” That put the thing in a new light.
- D. And when the middle of the afternoon came, from being a poor poverty-stricken boy in the morning, Tom was literally rolling in wealth.

E. He had discovered a great law of human action, without knowing it—namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain.

7. The following question has two parts. Answer Part A and then answer Part B.

Part A: Which statement best expresses the main theme of “Whitewashing the Fence”?

- A. Friends make sacrifices to help each other.
- B. People often value things that seem hard to get.
- C. Work can be enjoyable if one has the right attitude.
- D. Time is more precious than money or material goods.

Part B: Which lines from the passage does the author provide to best illustrate this theme?

- A. Tom surveyed his last touch with the eye of an artist, then he gave his brush another gentle sweep and surveyed the result, as before.
- B. “Say—I’m going in a-swimming, I am. Don’t you wish you could? But of course you’d druther WORK—wouldn’t you? Course you would!”
- C. He had discovered a great law of human action, without knowing it—namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain.
- D. He had besides the things before mentioned, twelve marbles, part of a jew’s-harp, a piece of blue bottle-glass to look through, a spool cannon, a key that wouldn’t unlock anything, a fragment of chalk, a glass stopper of a decanter, a tin soldier, a couple of tadpoles, six fire-crackers, a kitten with only one eye, a brass doorknob, a dog-collar—but no dog—the handle of a knife, four pieces of orange-peel, and a dilapidated old window sash.

KEY: 7th Grade Comprehension Passage VII

“The Glorious Whitewasher” from ***the Adventures of Tom Sawyer*** by Mark Twain

Item Type	Correct Answer	Standard
1 Multiple Choice	A	1 CCSS.ELA-Literacy. RL 7.3
2 Multiple Choice	B	1 CCSS.ELA-Literacy. RL 7.3
3 Multiple Choice	D	1 CCSS.ELA-Literacy. RL 7.4
4 Part A/Part B	Part A: E Part B: C	1 CCSS.ELA-Literacy.L RL 7.5
5 Part A/Part B	Part A: A,E Part B: C	1 CCSS.ELA-Literacy. RL 7.3
6 Part A/Part B	Part A: B Part B: C	1 CCSS.ELA-Literacy. RL 7.2

7th Grade Comprehension Passage VIII

From the Wave

By Thom Gunn

1 It mounts at sea, a concave wall
Down-ribbed with shine,
And pushes forward, building tall
Its steep incline.

5 Then from their hiding rise to sight
Black shapes on boards
Bearing before the fringe of white
It mottles towards.

Their pale feet curled, they poise their weight
10 With a learn'd skill.
It is the wave they imitate
Keeps them so still.

The marbling bodies have become
Half wave, half men,
15 Grafted it seems by feet of foam
Some seconds, then,

Late as they can, they slice the face

In timed procession:

Balance is triumph in this place,

20 Triumph possession.

The mindless heave of which they rode

A fluid shelf

Breaks as they leave it, falls and, slowed,

Loses itself.

25 Clear, the sheathed bodies slick as seals

Loosen and tingle;

And by the board the bare foot feels

The suck of shingle.

They paddle in the shallows still;

30 Two splash each other;

They all swim out to wait until

The right waves gather.

1. The following item has two parts. First answer Part A and then answer Part B.

Part A: In line 9, what is the meaning of the word "poise"?

A. to pause before moving

- B. to lift carefully
- C. to hover above
- D. to distribute evenly

Part B: Which TWO lines from the poem best help the reader understand the meaning of “poise”?

- A. “Then from their hiding rise to sight”
 - B. “Their pale feel curl”
 - C. “Keeps them so still”
 - D. “Half wave, half men,”
 - E. “Balance is triumph in this place”
 - F. “The mindless heave of which they rode”
2. Which lines from the poem best illustrate the theme of this poem?
- A. “It mounts at sea, a concave wall Down-ribbed with shine,”
 - B. “Then from their hiding rise to sight Black shapes on boards”
 - C. “The marbling bodies have become Half wave, half men,”
 - D. “They paddle in the shallows still; Two splash each other;”
3. How does Gunn’s use of rhyme impact the poem?
- A. The rhyming scheme is used to illustrate the natural elegance of the waves.
 - B. The rhyming scheme is used to show that waves are isolated events.
 - C. The single syllable rhyming words to signify that waves are simplistic.
 - D. The alternating rhyming lines mirror the action of waves.
-

4 In what way does Gunn use poetic form to contribute to the meaning of the poem?

- A. He strategically places descriptive words within each stanza to emphasize the power of the waves.
- B. He sequences the stanzas to match the increasing and decreasing intensity of the wave.
- C. He uses precise action verbs to show that waves follow a cycle that began long ago.
- D. He alternates between describing the waves and describing the surfers to show that they are competing.

5. Which sentence explains how the setting impacts the surfers?

- A. As the waves ebb and flow, the surfers must adjust to remain part of the action.
- B. The movement of the waves makes the surfers to return to the beach.
- C. The changes in the waves forces the surfers to stop enjoying the ride and hold on to survive.
- D. As the waves become stronger, the surfers enjoy surfing more.

7. The following item has two parts. Answer Part A and then answer Part B.

Part A: Which statement most accurately captures the central idea of the poem?

- A. Surfing is both a challenging and dangerous activity.
- B. Surfing is a way to learn more about cycles in the natural world.
- C. Surfers must connect with the motion of the waves to be successful.
- D. Surfers must practice extensively to be able to master the activity.

Part B: Which line from the poem best supports the correct answer to Part A?

- A. "Late as they can, they slice the face"

- B. "It is the wave they imitate"
- C. "A fluid shelf"
- D. "They all swim out to wait until"

KEY: 7th Grade Comprehension Passage VIII

From the Wave

By Thom Gunn

Item Type	Correct Answer	Standard
1 Part A/Part B	Part A: D Part B: C, E	1 CCSS.ELA-Literacy. RL 7.4
2 Multiple Choice	C	1 CCSS.ELA-Literacy. RL 7.2
3 Multiple Choice	D	1 CCSS.ELA-Literacy. RL 7.4
4 Multiple Choice	B	1 CCSS.ELA-Literacy.L RL 7.5
5 Multiple Choice	A	1 CCSS.ELA-Literacy. RL 7.3
6 Part A/Part B	Part A: C Part B: B	1 CCSS.ELA-Literacy. RL 7.2