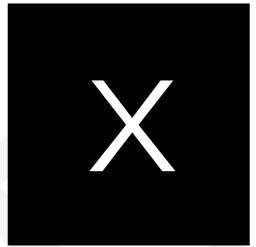


Name _____

RELEASED FORM

Grade 7
Form X



North Carolina

End-of-Grade Tests—Grade 7

Reading Comprehension

Public Schools of North Carolina
www.ncpublicschools.org
State Board of Education
Department of Public Instruction
Division of Accountability Services/North Carolina Testing Program
Raleigh, North Carolina 27699-6314



Second Best

by Maureen Crane Wartski

"Are you two ready to dive?"

Jim Duggin nodded. His cousin Chad added, "We've been ready for a while, Dad."

"I wish I was diving with you, but my knee is giving me trouble again," Ed Duggin said ruefully. "Now, remember—you can descend to 60 feet and stay for a max of 55 minutes."

"We know, Dad," Chad said, then tapped his underwater camera. "I'm going to get fabulous shots today. Think you can keep up with me, Little Cousin?"

"You'd better believe it," Jim came right back, but Chad didn't hear him. He was too busy boasting to Uncle Ed about the fish he was going to photograph.

The *Sea Child* rocked gently. The ocean was calm and mild, and the sun glinted on water so clear that Jim could see the 15-foot marker on the anchor chain. It was the perfect day for a dive off the Florida Keys, but he felt edgy, as he often did when he and his cousin did something together.

Chad was a nice guy, but he could get pretty bossy. At 16 he was a year older than Jim. He was a basketball and soccer star. He also got good grades and had been voted president of his junior class. Jim stifled a sigh. When it came to his cousin, Jim always came in second best.

Even as kids playing together, Chad had always been the leader. He'd picked the games they'd played and even invented a secret code they'd used. Jim had forgotten most of that code except the one they'd used when planning a raid on the cookie jar. Two knocks, three, and then one meant, "Lie low, and wait!"

"Well?" Chad was asking. He sounded impatient. "Are you going to dive or just sit there counting fish?"

He did a back roll off the side of the boat. Jim followed and forgot everything but his descent into the water world.

Thirty, 40, 50, 55 feet—a large turtle swam lazily by, and a school of angelfish darted through sea fan coral. There was plenty going on at 60 feet.

Jim swam along enjoying the action and watching Chad, who was aiming his underwater camera at everything that moved—a big barracuda with its razor teeth gleaming, an octopus crouching near a clump of elkhorn coral, a reef shark nosing around not far away. Jim could believe what he'd heard about there being some 600 kinds of fish in these waters.

His thoughts broke off as he spotted a huge green moray eel some distance from them. It had to be six feet long. Jim saw his cousin squaring up to take a photograph, but before Chad could get his shot, the big eel began to swim away.

Jim could practically read Chad's thoughts—*Oh, no, you don't*—as he took off after the moray. Jim followed in time to see the eel slither into a large, cave-like formation of rocks and coral that lay on the ocean floor.

Surely Chad wasn't going to follow the moray? Yes, he was! Chad was heading right toward the opening of the undersea cave. By the time Jim had caught up to him, his cousin had disappeared into the cave. What to do now? Jim glanced at his watch and saw they still had 20 minutes of air left. If he didn't follow Chad into the cave, he'd never hear the end of it, and anyway, he wanted to get another look at that huge moray. Without any more hesitation, Jim followed his cousin.

It was murky inside the cave. Pushing himself along with his hands,

careful to touch only sand and not the living coral, Jim moved forward. Where was Chad? Jim banged on his air tank to get Chad's attention, but there was no answering sound.

Suddenly, the cave narrowed. Jim pushed forward and connected with something—Chad's feet.

End of the line, Jim thought. He grabbed Chad's foot and tugged it to show he was backing out of the cave. But when he tried to do so, Jim found that he couldn't move. His air tank was wedged tight between the rocks.

(18) He was trapped. So was Chad, who was struggling to free himself. As he felt his cousin's feet kick and flail against him, Jim fought down a surge of panic. He knew that if he breathed too hard he could run out of air or hyperventilate and pass out. *Breathe easy*, he commanded himself, *take gentle, even breaths and you'll get out of this*.

But how was he going to get out? No matter what he did, his air tank was stuck fast against the rocks, and he couldn't move his arms to unhook it. *Think!*

He couldn't budge the rocks that made up the underwater cave, but as Jim wriggled and pushed, he noticed the sand on the ocean floor shifted under his weight.

Using his hands and elbows, Jim began to dig under himself. Now he had a little wiggle room, and when he pushed, he could slide backwards. He kept digging as, an inch at a time, he backed out of the narrowest part of the cave.

Ahead of Jim, Chad's struggles were getting him nowhere. Jim maneuvered himself back the way he'd come so that he was close to his cousin. He tugged at Chad's foot to show him he wasn't alone, but misreading the signal, the other boy began to push and struggle more wildly than before. Because of his kicking, Jim couldn't get close enough to try and dig him out.

Jim felt his panic level shoot up again and once more forced himself to remain calm.

He was sure Chad's air tank had become wedged. He couldn't cut the air tank free either, because Chad was too far away to use the extra regulator on Jim's tank.

If only there were a way to send his cousin a message—but perhaps there was! Jim grabbed Chad's legs and pushed down hard. Then, he began tapping out the old code they'd used when they were kids—two taps, then three, then one—lie low, wait!

Over and over Jim tapped the code on Chad's legs. Would his cousin understand the message? Several tense seconds passed. Then Chad stopped thrashing and struggling. He'd remembered the code!

Jim began to dig under Chad's now motionless legs. He then pushed as close as he could to the other boy and began to fiddle with his cousin's air tank. He found that if he pushed the tank down a little way, he could drag Chad back a few inches. Gently, carefully, Jim began to do just that.

Dig, maneuver the air tank, pull—Jim lost track of time as he repeated the exercise over and over. Carefully, patiently, he worked until he'd managed to pull his cousin free from the narrowest part of the cave.

Finally, Chad was free! Jim pushed himself backward until he was out of the cave and in the open sea. Chad followed him and gestured upward. Jim wanted to shoot up to the surface, too. He glanced at his watch; they'd been down for 59 minutes.

The rules were clear: To avoid the illness called the bends, they would have to ascend slowly, stopping 15 feet from the surface for eight minutes. Jim signaled to his cousin, who nodded his understanding. Following the anchor line, they slowly began to ascend.

At the 15-foot marker, they stopped. As Jim caught hold of the chain, Chad tapped his pressure gauge. Because of his struggles, Chad had used up all his air. He needed to use Jim's extra regulator to breathe air from his tank.

Eight minutes felt like eight years. Looking up through the clear water, Jim could see his uncle looking down at them. At least Uncle Ed knew they were safe.

Finally on the surface, grateful to breathe fresh air again, Jim waited for his cousin to hoist himself up into the *Sea Child*.

1. Which statement **best** describes how Jim feels about his cousin?
 - A Jim does not like his cousin and feels angry around him.
 - B Jim likes his cousin but feels that his cousin can be somewhat controlling.
 - C Jim enjoys his cousin's company but feels that his cousin tries too hard.
 - D Jim thinks his cousin is rude and feels that he boasts too much.

2. In the third paragraph, what is the meaning of the word *ruefully*?
 - A full of anger and worry
 - B full of disappointment and regret
 - C full of impatience and haste
 - D full of anticipation and excitement

3. In paragraph 18, why does the author italicize the words "*Breathe easy, . . . take gentle, even breaths and you'll get out of this*"?
 - A to organize the actions Jim will take
 - B to define information that Jim will need
 - C to show that Jim is attempting to speak these words calmly
 - D to emphasize that these words are part of Jim's inner thoughts

4. Based on the selection, which situation would cause a diver to develop an illness called the bends?
 - A breathing too hard underwater
 - B rising to the water's surface too quickly
 - C struggling frantically underwater
 - D running out of air in the air tank

It wasn't until they were both sitting inside the boat that Chad turned to his cousin.

"I lost my cool back there, but you didn't. You even remembered our code!" He raised his hand for a massive high-five, then added, "Little Cousin, you are the best!"

5. Which statement is **best** supported by the last paragraph in the selection?
- A Chad is a boastful person.
 - B Chad will be more cautious in the future.
 - C Chad has gained new respect for his cousin.
 - D Chad is happy to no longer be trapped in the cave.
6. Which statement **best** describes how the events in this selection will **most likely** affect Jim in the future?
- A He will be more adventurous.
 - B He will become a better diver.
 - C He will be more self-confident.
 - D He will become afraid to dive with his cousin.

Extra Innings

by Diana Star Helmer

Merrie Fidler was one of the girls who grew up during the years when girls were not allowed to play Little League. There had been physical education for girls at Fidler's schools in the early 1960s, and she had grown to love sports. But girls did not play the same games as boys, not even in the intramural competitions most schools had by the 1970s. Girls could use only half of the basketball court, while boys played by professional rules. Football, soccer, and baseball were for boys; softball, with its thick, dead ball, was for girls.

Because boys' games were more exciting to watch, more people came to see boys play, and only men had professional teams. As far as Merrie Fidler knew, this was the way things had always been.

Even so, Fidler decided to study physical education. She earned a bachelor's degree, and went on studying for her master's. For this degree, she would have to write a thesis paper, a comprehensive study as long as a book. She wanted to write about women in sports, but not the obvious women famous at the time—tennis players and figure skaters. She wanted to write about women's teams, but she had never heard of any.

Fidler went to the library, hoping to find inspiration. She consulted the *Reader's Guide to Periodical Literature*, which lists magazine articles and authors beginning in the 1940s. Starting with the oldest *Guide*, she saw a curious entry: a 1943 article in *Time* magazine about women playing professional baseball. She had never heard of such a thing.

She looked up the article. It was about an actual League in four midwestern cities—not a traveling barnstorming group,

like the turn-of-the-century Bloomer Girls or the Negro League exhibition squads, but a real League with homestands and regular paychecks. But the article talked only of the start of the League. How long had it lasted?

Fidler wrote to the sports editors of the newspapers in each of the four original towns, asking for help researching the Girls Softball League, as it had been called in *Time*. Joe Boland in South Bend wrote back, saying he had been the beat reporter for the South Bend Blue Sox more than twenty years before. He put Fidler in touch with former team manager Chet Grant at Notre Dame, and with Jean Faut, a former Blue Sox pitcher who still lived in South Bend. Because her husband had served on the Blue Sox board of directors, Faut had binders of meeting minutes, news releases, and financial reports that gave Fidler an insider's look at the League's formation.

There were no books Fidler could consult for information, only newspaper clippings and magazine articles, yearbooks and scrapbooks, and memories. She hadn't planned to become a scholarly explorer, but the more she learned, going by word of mouth to find more players and scrapbooks, the more fascinated she became.

Jean Faut's files led Fidler to Arthur Meyerhoff, still maintaining a Chicago office. He was willing to help. He advised her to speak with Philip Wrigley, which she did two years before Wrigley's death in April 1977. No one seemed to have spoken to Wrigley about the Girls League before or after that; newspaper obituaries on Wrigley mentioned nothing about his pioneering work in women's athletics.

So Fidler became the first person to organize information on the Girls League. "I

didn't realize at the time I was being a pioneer," she said. "I was just doing my thesis." The players she met were also

pioneers who had not considered themselves as such; they had just been playing the game they loved.

- | | |
|---|---|
| <p>7. What is the purpose of the selection?</p> <p>A to emphasize the importance of women's sports</p> <p>B to describe a woman's research into women's league baseball</p> <p>C to point out the differences between men's and women's sports</p> <p>D to persuade the reader that women should play professional sports</p> <p>8. What is the purpose of beginning the selection with information about Merrie Fidler's experience with sports?</p> <p>A to explain why she decided to become a physical education teacher</p> <p>B to point out how well women athletes were treated in the 1960s</p> <p>C to establish a basis for her later interest in women's professional sports</p> <p>D to describe her as an active supporter of equal opportunities for women</p> | <p>9. Which event caused Merrie Fidler to learn about the Girls Softball League?</p> <p>A investigating why more women did not play men's sports</p> <p>B writing her thesis for a master's degree in physical education</p> <p>C being disappointed over not being allowed to play Little League</p> <p>D writing a newspaper article on women in intramural sports</p> <p>10. Based on the selection, which statement best expresses a difficulty the researcher faced?</p> <p>A By the 1970s, very little research had been done on women's teams.</p> <p>B There was an overabundance of books to read about women's teams.</p> <p>C The Girls Softball League was so active that gathering information was hard.</p> <p>D Merrie Fidler received almost no help in writing about the Girls Softball League.</p> |
|---|---|

11. With which statement would Merrie Fidler ***most likely*** agree?
- A The Blue Sox team is still popular in South Bend.
 - B Men deserve to have access to more professional teams.
 - C A great deal has been written about women's professional baseball.
 - D The Girls Softball League was important to the history of women's sports.
12. Besides the sports editors of the newspapers, what other source could Merrie Fidler ***most likely*** have contacted to gain information regarding the Girls Softball League?
- A the people who used to maintain the softball fields
 - B the women who used to play in the league
 - C the people who used to work at the concession stands
 - D the women who used to make the women's uniforms

Tracking the Elephants

by George W. Frame

One sunny afternoon, I bicycled to the dams near my house in West Africa to watch elephants. I am a biologist, and my job was to work with dozens of scientists and students. I had to know about all of their projects, including the elephant research.

I wanted to see if the usual elephants were at the dams. The weather was terribly hot, so I could imagine how much the elephants were enjoying the water.

The several dams were built of earth and rocks in the dry riverbed. They fill with water during the rains. Their reservoir lasts through the next dry season, providing water for people and wildlife in this part of southern Burkina Faso.

Water for villagers is pumped from a well below the dam. But the wild animals can walk to the water's edge to drink. The dams are in an area called a reserve, where strict laws prevent anyone from shooting at the animals at the dams.

Bold Elephants

Most antelopes and warthogs are shy. They come to drink at night. But not the elephants: They boldly come in the daytime, and ignore all of us people who gather to watch them or who are fishing in the reservoir. The elephants "know" that they are safe here in the heart of the reserve.

I watched as family after family of elephants came to the water to drink and bathe. Each family consists of an old female, her grown daughters and nieces, and all their "children." Sometimes a big bull elephant accompanies a family.

My friends who study the elephants can easily identify most of the animals as individuals. These scientists know them by the size and shape of the tusks, any notches or holes in the ears, the absence of a tail tassel, and other marks and scars.

I knew one big bull elephant who often spent his days near my house. He didn't have any tusks, which is unusual for a male African elephant.

Another bull elephant had broken his left tusk, with only the stump remaining, and I wondered if he had a gigantic toothache. One female had a small round hole in her ear, which led me to speculate how she would look with an earring!

Elephants were part of my job. So sometimes I helped the researchers put radio collars on elephants to see where they would travel.

Of course, elephants are easy to find when they are near the villages and roads. Often I didn't even have to leave my house to find elephants, I just looked out my window. But sometimes the elephants just seem to vanish. That's when a radio signal comes in handy.

Work Fast!

To put a radio collar on an elephant, we shot a syringe dart into the elephant, which gave the animal a medicine that made it drowsy. When the elephant lay down, we lifted its ears and put a radio collar around its neck. The collar fit right behind the skull and jaws, and was hidden by the huge floppy ears.

We hurriedly bolted together the ends of the collar. Then we gave the animal a different medicine to awaken it, and we ran away to watch from a safe distance.

When tracking elephants, I sometimes drove in darkness through the bushlands with two researchers, Urbain Belemsobgo and Benoit Doamba, who work for Burkina Faso's government.

We stopped and climbed onto high places—the top of the truck or a rock pile—with antenna and radio receiver in hand.

Wearing earphones, and turning slowly in all directions, we took turns listening for the faintest radio signal from a distant radio collar.

We were determined to find out where the elephants went at night. Usually we succeeded in hearing the radio's *bleep bleep bleep bleep* signal, which told us the direction.

But it didn't always tell us how far away the elephant was. A weak signal often meant that the elephant was miles away. Sometimes the elephant was close by, but the radio's signal was weak because it was partially blocked by trees or rocks—or even by other elephants.

So we had to go in the direction of the signal to find out how far away the elephant was. We also wanted to see what the elephant was doing and who was with it. After a long night of tracking elephants, we returned home and fell into bed.

Sneaky Elephants

Tracking the radio signals was worth all the effort. We learned that under the cover of darkness some elephants quickly walk miles outside of the protected area to find different foods, including farm crops. Elephants love to eat corn and millet.

Sometimes the farmers shoot at the elephants, and this is a lesson that the older elephants have learned well: By raiding a farm, the elephants risk being killed by a bullet. For the elephants, the trick is to raid the farm when all the people are asleep. Shortly before dawn, the elephants hurry their families back into the safety of the reserve.

I always knew that elephants are smart. By identifying individuals and by using radio collars to help find them, we learned how elephants travel daily to satisfy their needs for food and water while avoiding danger. The elephants showed us they know that in some places people are dangerous, and in other places they are not!

13. What is the purpose of the selection?
- A to clear up myths about elephants
 - B to demonstrate the training of elephants
 - C to describe the eating habits of elephants
 - D to explain some patterns of elephant behavior

14. Which statement about elephants is **best** supported by the selection?
- A They learn through experience.
 - B They search for food with their mates.
 - C They adopt abandoned baby elephants.
 - D They travel long distances each season.

15. According to the selection, what is the significance of marks and scars on the elephants?
- A They help baby elephants find their mothers.
- B They permit elephants to show off their victories.
- C They show the elephants that have been wounded.
- D They allow the trackers to identify certain elephants.
16. Based on the selection, which is the **best** example of an elephant's cunning nature?
- A raiding farms at night
- B traveling as a group
- C drinking from a reservoir
- D eating a diet of corn and millet
17. Which relationship is **most similar** to the one below?
- reserve : elephants
- A zoo : tourists
- B tigers : jungle
- C house : humans
- D children : playground
18. What can readers infer about the author of the selection?
- A He is an experienced elephant hunter.
- B He is afraid of most large elephants.
- C He respects the intelligence of elephants.
- D He wants to keep elephants away from humans.

Secret Talk

by Eve Merriam

I have a friend
and sometimes we meet
and greet each other
without a word.

- 5 We walk through a field
and stalk a bird
and chew a blade of
pungent grass.

- We let time pass
10 for a golden hour
while we twirl a flower
of Queen Anne's lace

- or find a lion's face
shaped in a cloud
15 that's drifting, sifting
across the sky.

- There's no need to say,
"It's been a fine day"
when we say goodbye:
20 when we say goodbye
we just wave a hand
and we understand.

19. Which word **best** describes the friendship discussed in the poem?
- A agreeable
B jealous
C new
D silly
20. What seems to be **most important** in the friendship described in this poem?
- A spending time together
B having adventures together
C sharing secrets together
D learning about things together
21. In stanzas 2–4, which statement **best** describes the activities of the friends?
- A They are studying rare and unusual things in nature.
B They are searching for different kinds of wildlife.
C They are trying to avoid boredom on a summer day.
D They are enjoying nature in a relaxed, unhurried way.
22. In lines 19 and 20 of the poem, what is **most likely** the reason the phrase “when we say goodbye” is repeated?
- A to draw the reader’s attention to the friends’ sad farewell
B to emphasize the importance of the way the friends say goodbye
C to create a contrast between the friends’ greeting and their farewell
D to show their eagerness to end the day
23. In the last stanza, what do the words “we understand” mean?
- A The friends know they both enjoyed the day.
B The friends made a plan to meet again tomorrow.
C The friends do not plan to see each other for a long time.
D The friends realize they are both very sad to say goodbye.
24. What literary strategy is used to convey the meaning of the poem?
- A similes
B personification
C simple language
D symbols

Funky Food Guide

by Robin Meyers

You've prepared for the game in almost every way possible: you've trained hard with your teammates, heard inspirational speeches from your coach, washed your uniform, and gotten psyched up . . . but now what should you eat?

If this is something you hadn't thought of, you're not alone; many teen athletes don't really know how to combine food and fitness to reach their potential. And with all the different products available that can supposedly make an athlete perform even better, things can get pretty confusing.

The Funky Food Guide Pyramid

Fortunately, eating for sports isn't too complicated or difficult. It doesn't even require that you change your diet or buy any special foods or supplements.

One of the best ways to ensure you're in top form is to follow the Food Guide Pyramid. Sound simple? It is. By eating the recommended groups of foods in the suggested amounts, you are giving your body the nutrients it needs to succeed. You can find a copy of the Food Guide Pyramid on most boxes of cereal. (When following the Food Guide Pyramid, remember that some teen athletes may need more than the suggested daily servings of certain foods.) Eating regular meals and healthy snacks will keep you in top form.

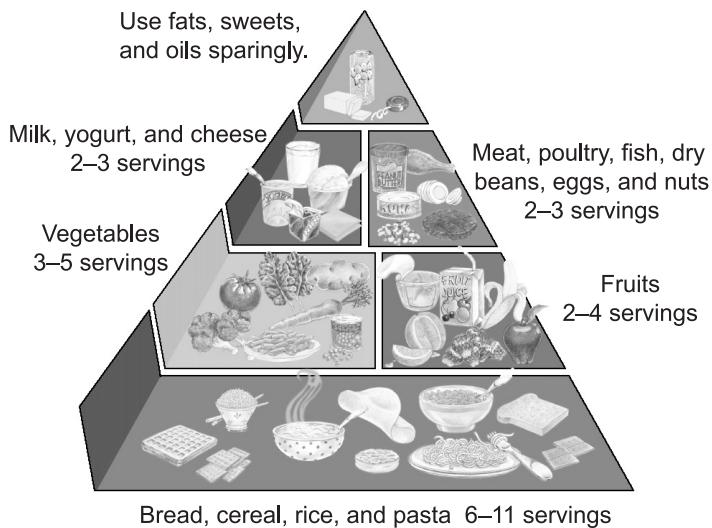
⑤ The Food Guide Pyramid is a crucial part of eating for sports because it includes a huge variety of nutrients. You'll need a healthy combination of vitamins, minerals, protein, carbs, fats, and other nutrients from different foods to be at the top of your game.

That's why it's never a good idea to eat only one type of food when you're training for

an event or game. You may have heard about people who swear by "carbo loading" by eating only pasta before a big event, but this isn't the way to go if you're a teen. Carbohydrates are definitely an important source of fuel while you're active, but teens need different types of foods to do well in sports; eating from only one part of the pyramid will probably let your body down.

⑦ Although athletes do need a little more protein than less active teens, it's a myth that they need a huge daily intake of protein to build large, strong muscles. Amino acid supplements won't help either. Muscle growth comes from regular training and hard work.

⑧ We don't usually think of fats as being healthy, but athletes especially need to take in enough fat from their meals every day. When they are active and well-trained, our muscles quickly burn through carbs and need fats for long-lasting energy. When eaten in healthy foods—not sugary, high-fat snacks—fats are an extremely important source of direct energy for any athlete in training.



And don't forget iron and calcium. Most teens don't get enough of these two nutrients, and athletes' bodies require even more. All teens should make sure they get enough iron and calcium. The best sources of iron are lean red meats, grains that are

iron-fortified, and green, leafy vegetables. For teens who play sports, calcium keeps the bones strong. Strong bones prevent stress fractures that can occur while working out or during a game. Foods from the milk group are the best sources of calcium.

25. What is the main idea of paragraph 5?

- A To prevent injury, teen athletes need to eat extra carbohydrates.
- B To have enough energy to compete, teen athletes need to eat more than less active teens.
- C To perform best, teen athletes need to eat the right balance of foods from the Food Guide Pyramid.
- D To eat right, teen athletes need to study the Food Guide Pyramid found on most cereal boxes.

26. What is the **main** purpose of paragraph 7?

- A to explain what protein is
- B to discuss an incorrect idea
- C to relate proteins to endurance
- D to cite the benefits of supplements

27. Which conclusion is **best** supported by the information in paragraph 8?

- A An athlete should eat sugary foods for energy.
- B Healthy fats can provide a good energy source for athletes.
- C High-fat snacks are a good source of energy for athletes.
- D An athlete is thin because of the limited fats eaten daily.

28. Based on the selection, which behavior should be avoided?

- A drinking milk with every meal
- B eating tuna daily as an after-school snack
- C insisting on a diet free of all sources of fat
- D being very conscious of food choices

29. According to the selection, which nutrient provides long-lasting energy?

- A carbohydrates
- B fats
- C iron
- D protein

30. What is the **most likely** reason the picture of the Food Guide Pyramid is included in the selection?

- A to highlight suggested menus for effective daily meal planning
- B to describe where a variety of nutritious foods can be purchased
- C to list the specific nutrients provided by the various food categories
- D to provide information about the amounts of essential foods needed

31. According to the selection, why is calcium important for athletes?

- A to build strong muscles
- B to provide instant energy
- C to supply the body with fuel
- D to protect bones from breaking

32. Which phrase is used to persuade readers to accept the advice in this selection?

- A “Things can get pretty confusing.”
- B “Sound simple? It is.”
- C “Amino acid supplements won’t help either.”
- D “Foods from the milk group are the best sources of calcium.”

Monsieur Corot's Wonderful Wedding Gift

by Elizabeth Alder

It was autumn in Paris, so naturally it was raining.

Yvette clutched her woolen cloak about her and hurried across one of the many bridges spanning the rain-dimpled Seine.

"Oh!" she cried as a gust of cold wind blew back her hood. A moment later her golden hair was dripping wet. The miserable weather matched her mood. Her worries had been lowering about her head like the dark clouds covering the rooftops of the city.

She turned down a side street and found Monsieur Corot's studio. The painter's housekeeper, Adèle, answered her knock. One glance at Yvette and she cried, "Entre-vous, Mademoiselle!"¹

"Merci,"² Adèle.

Yvette untied her sodden cloak, the pungent smell of the damp wool filling her head now that she was indoors. After she wiped her shoes, she entered Monsieur Corot's studio with its long row of windows. Rain clicked like nails against the panes. She knew an artist must have as much light as possible, but today what little light there was seemed melancholy. Paintings, mostly landscapes, crowded the wall opposite the windows. These were places Monsieur Corot had painted during his travels throughout France, Holland, Switzerland, and Italy. A scene from Venice was so vivid, Yvette felt warmer just looking at the sparkling water of the canals and the sun-drenched street. Magnificent trees gently bending in the wind filled other canvases. Many had tiny figures of people in the distance, and there often seemed to be someone wearing a cheerful red cap or kerchief.

¹**Entre-vous, Mademoiselle:** French for "Come in, Miss"

²**Merci:** French for "Thank you"

(7) She stopped to stare at her own favorite. It was a painting of one of the models Corot employed. The model had taken a break from a more formal portrait session, and Corot had cleverly captured the impromptu scene. Her mandolin, a prop, was now held carelessly at her side as she sat before an easel staring into the painting it held. Yvette had always enjoyed the idea of a painting within a painting. Corot had even included his curious little dog, who seemed to have just trotted into the room, his head cocked at an angle as if to ask a question.

"C'est beau, Monsieur,"³ she had said, admiring it the first time she'd seen it.

Characteristically, Corot had laughed and said, "Non,"⁴ I draw like a simpleton." Another time he had said, "At moments, my way of painting seems to me quite awful."

Today Yvette did not linger before the painting as she often did.

Monsieur Corot sat at his easel applying the final touches to a new portrait. Yvette could smell the poppy-seed oil glaze he used to seal in the rich colors. Nearby was his oil palette covered in daubs of his favorite colors: Naples yellow, raw sienna, pearly azure.

Corot was from a well-to-do family, and when Yvette had seen him in the cafés with his many friends, he was always dressed in a tailored coat and cravat, his shoes polished. But here in the comfort of his studio, he wore slippers, a blue smock, and a funny cap with a tassel on his head. His eyes were dark and wide-set. They glistened with good humor. Jean-Baptiste Camille Corot was one of the most famous

³**C'est beau, Monsieur:** French for "It is pretty, Sir"

⁴**Non:** French for "No"

painters in Paris, and Yvette had felt lucky when he'd asked her to model for him. He portrayed women, it was said, with dignity and intelligence. Her mother had only agreed to it because everyone knew that Camille Corot was a good, decent man, not like some of the wild young fellows who called themselves artists. He had never married and was known to live quietly and modestly. He paid Yvette a stipend⁵ that she and her mother desperately needed since her father's death last year.

Yvette apologized for her wet hair as she dabbed away droplets of rain from her eyelashes.

"I have just the thing," Corot said, getting up from his easel.

Following his travels, he had returned to Paris with a variety of costumes and props for his models. This way an ordinary French shopgirl could transform herself into a gypsy woman, an Italian peasant, or a Turkish sultana. Now, from a cupboard he brought out a long, loose-fitting robe of white linen with a matching turban headdress.

Yvette stepped behind the screen and donned the costume. Then Corot wrapped the headdress over her wet hair so that the cloth covered her forehead almost to her eyebrows. Cascading over her shoulder was a length of fabric that she could draw across her face as a veil to add mystery.

"First, a sketch," he said, taking out his drawing paper and pencils. "The oils will come later." But after several minutes, he stopped in frustration.

"Yvette, I asked you to model for me because I was enchanted by the *hint* of melancholy on your features. But today, *ma chère*,⁶ you look as if the weight of the whole world were upon your small shoulders."

Yvette did her best to force a little smile to her lips, but it was hopeless. The harder she tried to pretend that nothing was

wrong, the more she felt as if the weight of the whole world *was* upon her shoulders. Suddenly, the tears she had been holding back all day came unbidden.

"Pierre asked me to marry him," she sobbed.

"Pierre? Is he the good-looking young fellow from the bakery who came to fetch you the last time you sat for me?"

*"Oui, Monsieur."*⁷

"Your mama, she likes this young man?"

"*Oui*,⁸ but she says I cannot marry." Salty tears blurred her eyes. "Oh, Monsieur, I have no dowry!"

Corot put down his pencil and paper. He handed Yvette a freshly pressed handkerchief from his pocket. "I see."

Everyone knew that a respectable young woman must bring a dowry to her marriage. Only then could she hold her head up, knowing she was helping to provide for her new family.

"Pierre is the third son," Yvette explained, "and the family bakery will go to his oldest brother. Pierre is a hard worker, and he hopes to start his own bakery someday. He says he doesn't care about a dowry, but how can I say yes to him if I am going to be a burden?"

Corot abruptly left the studio, leaving Yvette weeping softly. Little knives seemed to stab at her heart. She had angered Monsieur Corot. She should not have spoken. Her problem was not his to worry about. She was about to change into her street clothes and quietly leave, when he returned.

"I am sorry, Monsieur," she said, drying her face. "I was thoughtless."

"There is no need to apologize. It was I who was thoughtless," he insisted. "I should have remembered that your dear papa passed away before he could provide a

⁵**stipend:** regular periodic payment

⁶**ma chère:** French for "my dear"

⁷**Oui, Monsieur:** French for "Yes, Sir"

⁸**Oui:** French for "Yes"

dowry for you. I have never married and have no children to provide for, but I think perhaps this will be suitable for a dowry." He handed her a small drawstring pouch that felt heavy in her hands. She looked inside at a small hill of gold coins. He had been more than generous.

(31) "I am fortunate to come from a family that was able to help me," he explained. "It was *ma mère*⁹ who commissioned my first painting, a self-portrait. She said she wished to have a memento of me when I was away studying the art of other lands."

Corot smiled at the memory. "Now it is my turn to help."

"You must not give this to me," Yvette demurred,¹⁰ handing the purse back to her employer.

⁹**ma mère:** French for "my mother"

¹⁰**demurred:** raised an objection

"*Non, I insist.*" He pressed the purse firmly into her hands.

"I cannot repay you, Monsieur."

"Oh, but you will," Corot said, smiling. "Stand over there where that soft light comes from the window and try to look melancholy."

The rain had subsided to a drizzle, the clouds had lifted, and a thin ray of veiled sunlight slanted into the studio.

Yvette gladly did as she was instructed, but her eyes kept straying to the wonderful wedding gift she had just received. Trying to look sad that day, as she struck a pose for the artist, turned out to be the most difficult modeling session of her career.

33. Which word **best** describes Yvette?

- A calm
- B forgetful
- C sensitive
- D irresponsible

34. Which statement is true about Monsieur Corot?

- A He is an unknown painter.
- B He comes from a very poor family.
- C He dislikes the man Yvette will marry.
- D He is modest about his painting ability.

35. Which **best** describes the change in Yvette's mood in the selection?
- A from fearful to relieved
B from enthusiastic to sad
C from bitter to encouraged
D from troubled to joyful
36. Which statement **best** describes Yvette's relationship to Monsieur Corot?
- A She is his niece.
B She is his model.
C She is his student.
D She is his housekeeper.
37. In the first three paragraphs, what is the effect of the description of the weather?
- A It emphasizes Yvette's unhappy mood.
B It represents a typical winter day in Paris.
C It contrasts with the warmth of Monsieur Corot's house.
D It points out how far Yvette has to walk to get to Monsieur Corot's home.
38. In paragraph 7, what is the meaning of *impromptu*?
- A unplanned
B gloomy
C prepared
D beautiful
39. In paragraph 31, what is the meaning of *memento*?
- A creative
B photograph
C puzzle
D reminder

Morning Walk

by *Mark Roberts**

The acorn woodpecker's
Thump on the tree
And the owl's hidden hoot
Fill my ears as I walk

- 5** Through forest on a
Sun-filled morning

Canadian geese calls
Sound like laughter
As they fly into the

- 10** Lake with a splash
And swim peacefully
One after the other

Manzanita trees and bushes
Are a deep red-brown

- 15** Covered in lichen and moss.
Storing the sun in their veins,
Green leaves are lit from inside

Towering oak trees
Stand in silence, moss

- 20** Like an old man's beard
Hanging from aged branches.
Poison oak climbs the trunks,
"Leaves of three, let it be"

Everything is part of everything

- 25** And I am the tree, soil and sun.
Breathing in, I inhale
The life around me,
Breathing out, I reach to meet myself

To live in this moment

- 30** Is to be grateful
For what I have and love and am

Your World

by *Georgia Douglas Johnson*

Your world is as big as you make it.
I know, for I used to abide
In the narrowest nest in a corner,
My wings pressing close to my side.

- 5** But I sighted the distant horizon
Where the skyline encircled the sea
And I throbbed with a burning desire
To travel this immensity.

- 10** I battered the cordons around me
And cradled my wings on the breeze
Then soared to the uttermost reaches
With rapture, with power, with ease!

*written at age 11

40. In line 3 of “Morning Walk,” what does the use of “hidden” suggest?
- A The owl is seeking shelter.
 - B The owl’s sound is imitated.
 - C The owl is unable to be seen.
 - D The owl is in need of protection.
41. Based on “Morning Walk,” what advice would the speaker **most likely** give his friends?
- A Walking is good exercise for better health.
 - B Observing nature helps us appreciate our lives.
 - C Watching the activity of animals teaches us to relax.
 - D Keeping watch for hidden dangers is important.
42. What does the description of the wings in line 4 of “Your World” suggest?
- A the speaker’s yearning to fly away
 - B the speaker’s desire to be comforted
 - C the speaker’s ability to build a nest
 - D the speaker’s reluctance to leave the familiar
43. What motivates the speaker in “Your World” to want to explore?
- A a longing to gain power
 - B a desire to find a new nest
 - C a wish to reach the horizon
 - D an urge to feel the breeze
44. What change in outlook does the speaker experience in “Your World”?
- A from bold to timid
 - B from happy to angry
 - C from shy to adventurous
 - D from selfish to generous
45. Which statement **best** supports the use of natural images in “Your World” and “Morning Walk”?
- A A particular time frame for each poem is defined.
 - B The elements that inspire the speaker are emphasized.
 - C The speaker’s message in each poem is scarcely illustrated.
 - D The challenging characteristics of the environment are highlighted.

46. Which statement **best** notes a contrast between the poems?

- A “Your World” is serious; “Morning Walk” is humorous.
- B “Morning Walk” uses an animal’s point of view; “Your World” uses a human’s point of view.
- C “Morning Walk” suggests satisfaction; “Your World” suggests making changes.
- D “Your World” defines a narrow experience; “Morning Walk” defines a universal experience.

Endangered Species

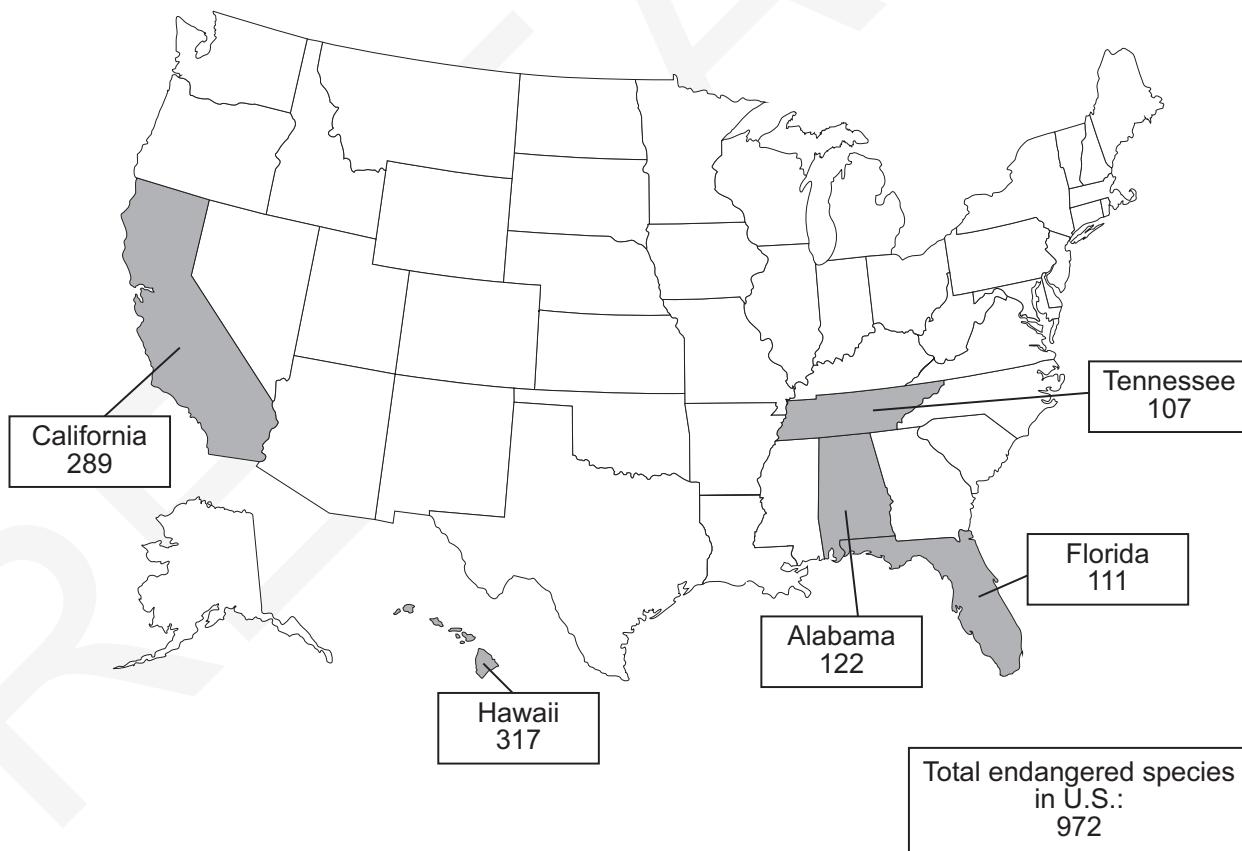
Thousands of the world's plant and animal species are currently in danger of becoming extinct—not from the effects of natural forces, but from the harmful actions of humans—their destruction of natural habitats, pollution, hunting, over-fishing, introduction of alien species into various environments, and so on.

In 1973, the U.S. Congress enacted the Endangered Species Act, which was intended to protect and restore endangered and threatened populations of plants and animals, whose survival was in jeopardy. The bald eagle, peregrine falcon, California sea otter, and black-footed ferret are among

the species that the law has helped to save from extinction. Yet, despite strong public support for this tighter control, loggers and other businesses that are threatened by its provisions continue to try to weaken its protections.

As of August 2001, the U.S. Fish and Wildlife Service had listed 972 plant and animal species in the country as endangered and 272 other species as threatened. There were a total of 1,489 species endangered throughout the world in 2001. Many additional species, including numerous migratory birds, are in serious decline.

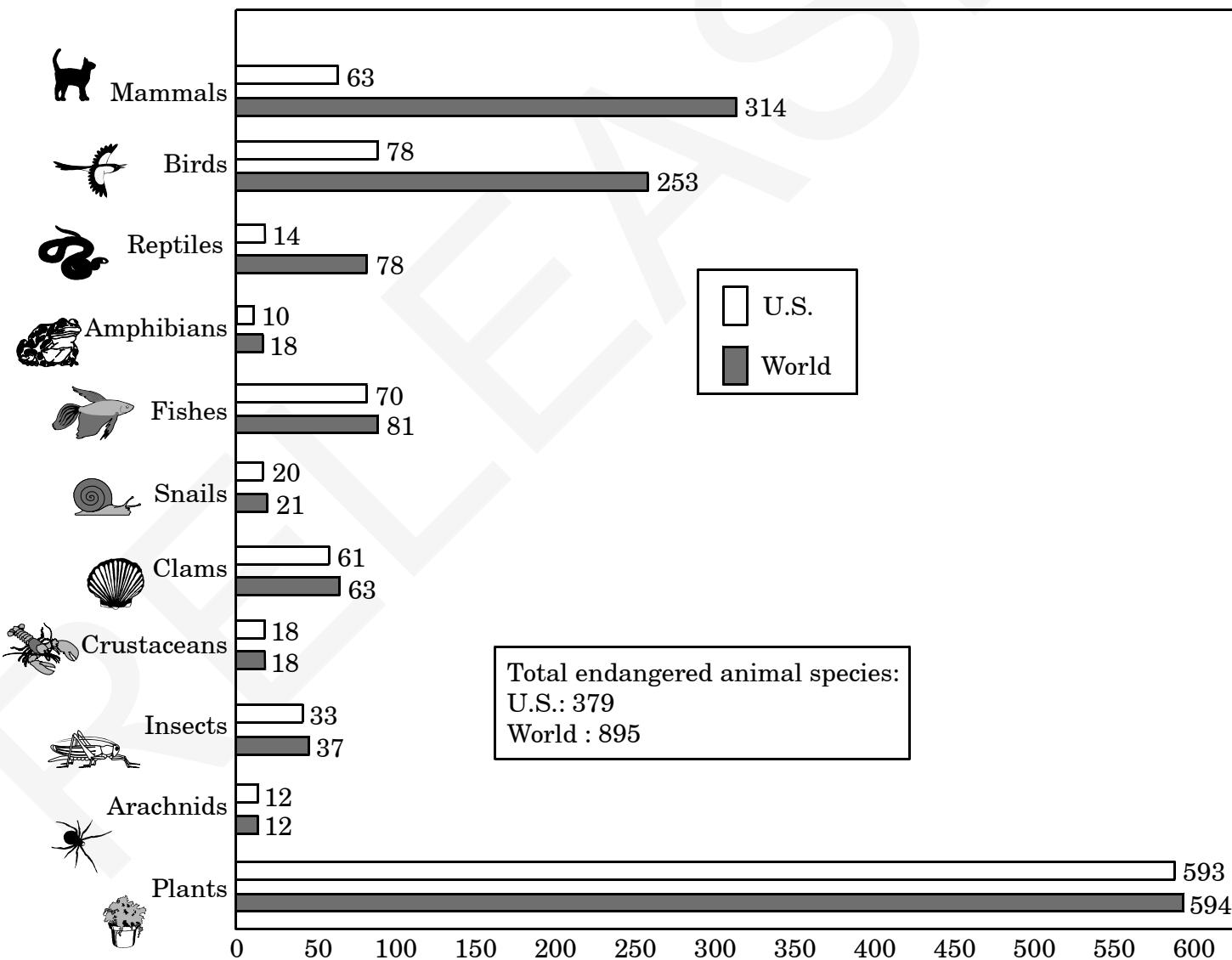
Top 5 States in Endangered Species, 2001
(Total number of all plants and animal species)



Fingertip Facts

- Scientists estimate that at least 500 plants and animal species have become extinct in the U.S. since the 1500s.
- Thirteen species have been removed from the endangered list—7 of them because they are now extinct.
- The states with the greatest number of endangered species are Hawaii (317), California (289), and Alabama (122).
- Almost all of the known endangered species of plants can be found somewhere in the U.S.
- The U.S. National Wildlife Refuge System, which in 2001 included 520 refuges covering more than 93 million acres, comprises the only federal lands managed primarily for the benefit of wildlife.

Endangered Species, 2001: U.S. vs. The World



47. What is the main idea of the selection?

- A All of the endangered species are found in the United States.
- B The United States has more endangered species than any other country.
- C The endangerment of species in the United States is a growing problem.
- D The United States created the Endangered Species Act to protect the animals of the world.

48. Why do some businesses **most likely** try to weaken the protection of the Endangered Species Act?

- A It prevents the use of federal lands.
- B It makes logging activities difficult.
- C It restricts their ability to carry on profitable activities.
- D It turns the general public against them.

49. According to the map of the United States, which state has the **most** endangered species?

- A Alabama
- B California
- C Florida
- D Hawaii

50. Based on the selection, how are endangered plants different from endangered animals?

- A Almost all of the endangered animals are mammals.
- B Almost all of the endangered plants can be found in the United States.
- C The endangered plants have been recently discovered.
- D The endangered animals get most of the public support.

51. Based on the bar graph, which statement is true?
- A The world is losing insects at a very high rate.
- B The United States has very few endangered plants.
- C The United States is home to less than half of the endangered mammals.
- D The world has lost most of its fish and clams.
52. How does the number of endangered animals in the United States compare with the world total endangered animal population?
- A The United States total is less than half of the world's total.
- B The United States total is equal to the world total.
- C The United States total is greater than the world's total.
- D The United States is home to most of the endangered animals.

53. Other than becoming extinct, why might a species be removed from the endangered list?
- A It is no longer threatened.
- B All the members of the species have died.
- C It is taken off the wildlife list.
- D It is no longer interesting to the scientist.



**End of Reading
Comprehension**

ACKNOWLEDGMENTS

The North Carolina Department of Public Instruction wishes to express gratitude to the following authors and publishers, whose generous permission to reprint literary selections has made these tests possible. Every effort has been made to locate the copyright owners of material reprinted in this test booklet. Omissions brought to our attention will be corrected in subsequent editions.

“Second Best” by Maureen Crane Wartski from *Boys’ Life* magazine, April 2004, copyright © 2004. Reprinted with permission of the author.

“Extra Innings” from the book *Belles of the Ballpark* © 1993 by Diana Star Helmer, reprinted with permission of the author. (Pg. 80–82).

“Tracking the Elephants” by George W. Frame from *Highlights for Children*, February 1998. Copyright © 1998 by Highlights for Children, Inc., Columbus, Ohio.

“Secret Talk” from *A Word or Two With You* by Eve Merriam. Copyright © 1981 by Eve Merriam. All Rights Renewed and Reserved. Used by permission of Marian Reiner.

“Funky Food Guide” was provided by *KidsHealth*, one of the largest resources online for medically reviewed health information written for parents, kids, and teens. For more articles like this one, visit www.KidsHealth.org or www.TeensHealth.org.

“Monsieur Corot’s Wonderful Wedding Gift” by Elizabeth Alder reprinted by permission of *Cricket* magazine, February 2004, Vol. 31, No. 6 copyright, © 2004 by Elizabeth Alder.

“Morning Walk” by Mark Roberts at age 11. Reprinted with permission from *Stone Soup, the magazine for young writers and artists*, © 2004 by the Children’s Art Foundation. <http://www.stonesoup.com>.

“Your World” by Georgia Douglas Johnson. Originally published in *Share My World: A Book of Poems*, 1962 by Georgia Douglas Johnson. Reprinted by permission of the Moorland-Spingarn Research Center, Howard University, Washington, DC.

“Endangered Species” from *The Macmillan Visual Almanac* by Bruce S. Glassman and published by Blackbirch Press, 1996. (Pg. 410–412; updated 2001).

**North Carolina Test of Reading
Grade 7 Form X RELEASED Fall 2009
Answer Key**

| Item Number | Correct Answer | Goal |
|-------------|----------------|---|
| 1 | B | 5 — Use interpretative and evaluative processes to analyze texts and their characteristics |
| 2 | B | 6 — Model an understanding of correct grammar and language usage |
| 3 | D | 4 — Use critical thinking skills to analyze author's purpose and draw conclusions based on evidence and reasons |
| 4 | B | 1 — Explore expressive materials using reading strategies and relate to personal experience, social, historical and cultural issues |
| 5 | C | 5 — Use interpretative and evaluative processes to analyze texts and their characteristics |
| 6 | C | 5 — Use interpretative and evaluative processes to analyze texts and their characteristics |
| 7 | B | 5 — Use interpretative and evaluative processes to analyze texts and their characteristics |
| 8 | C | 4 — Use critical thinking skills to analyze author's purpose and draw conclusions based on evidence and reasons |
| 9 | B | 5 — Use interpretative and evaluative processes to analyze texts and their characteristics |
| 10 | A | 5 — Use interpretative and evaluative processes to analyze texts and their characteristics |
| 11 | D | 5 — Use interpretative and evaluative processes to analyze texts and their characteristics |
| 12 | B | 5 — Use interpretative and evaluative processes to analyze texts and their characteristics |
| 13 | D | 5 — Use interpretative and evaluative processes to analyze texts and their characteristics |
| 14 | A | 5 — Use interpretative and evaluative processes to analyze texts and their characteristics |
| 15 | D | 5 — Use interpretative and evaluative processes to analyze texts and their characteristics |
| 16 | A | 5 — Use interpretative and evaluative processes to analyze texts and their characteristics |
| 17 | C | 5 — Use interpretative and evaluative processes to analyze texts and their characteristics |
| 18 | C | 4 — Use critical thinking skills to analyze author's purpose and draw conclusions based on evidence and reasons |
| 19 | A | 5 — Use interpretative and evaluative processes to analyze texts and their characteristics |
| 20 | A | 5 — Use interpretative and evaluative processes to |

**North Carolina Test of Reading
Grade 7 Form X RELEASED Fall 2009
Answer Key**

| | | |
|----|---|---|
| | | analyze texts and their characteristics |
| 21 | D | 5 — Use interpretative and evaluative processes to analyze texts and their characteristics |
| 22 | B | 5 — Use interpretative and evaluative processes to analyze texts and their characteristics |
| 23 | A | 5 — Use interpretative and evaluative processes to analyze texts and their characteristics |
| 24 | C | 5 — Use interpretative and evaluative processes to analyze texts and their characteristics |
| 25 | C | 2 — Respond to informational materials using reading strategies |
| 26 | B | 1 — Explore expressive materials using reading strategies and relate to personal experience, social, historical and cultural issues |
| 27 | B | 2 — Respond to informational materials using reading strategies |
| 28 | C | 3 — Explore and analyze argumentative works using reading strategies |
| 29 | B | 2 — Respond to informational materials using reading strategies |
| 30 | D | 4 — Use critical thinking skills to analyze author's purpose and draw conclusions based on evidence and reasons |
| 31 | D | 2 — Respond to informational materials using reading strategies |
| 32 | B | 4 — Use critical thinking skills to analyze author's purpose and draw conclusions based on evidence and reasons |
| 33 | C | 1 — Explore expressive materials using reading strategies and relate to personal experience, social, historical and cultural issues |
| 34 | D | 1 — Explore expressive materials using reading strategies and relate to personal experience, social, historical and cultural issues |
| 35 | D | 1 — Explore expressive materials using reading strategies and relate to personal experience, social, historical and cultural issues |
| 36 | B | 1 — Explore expressive materials using reading strategies and relate to personal experience, social, historical and cultural issues |
| 37 | A | 1 — Explore expressive materials using reading strategies and relate to personal experience, social, historical and cultural issues |
| 38 | A | 6 — Model an understanding of correct grammar and |

**North Carolina Test of Reading
Grade 7 Form X RELEASED Fall 2009**
Answer Key

| | | |
|----|---|---|
| | | language usage |
| 39 | D | 6 — Model an understanding of correct grammar and language usage |
| 40 | C | 5 — Use interpretative and evaluative processes to analyze texts and their characteristics |
| 41 | B | 5 — Use interpretative and evaluative processes to analyze texts and their characteristics |
| 42 | D | 5 — Use interpretative and evaluative processes to analyze texts and their characteristics |
| 43 | C | 2 — Respond to informational materials using reading strategies |
| 44 | C | 5 — Use interpretative and evaluative processes to analyze texts and their characteristics |
| 45 | B | 4 — Use critical thinking skills to analyze author's purpose and draw conclusions based on evidence and reasons |
| 46 | C | 4 — Use critical thinking skills to analyze author's purpose and draw conclusions based on evidence and reasons |
| 47 | C | 2 — Respond to informational materials using reading strategies |
| 48 | C | 3 — Explore and analyze argumentative works using reading strategies |
| 49 | D | 5 — Use interpretative and evaluative processes to analyze texts and their characteristics |
| 50 | B | 2 — Respond to informational materials using reading strategies |
| 51 | C | 2 — Respond to informational materials using reading strategies |
| 52 | A | 2 — Respond to informational materials using reading strategies |
| 53 | A | 4 — Use critical thinking skills to analyze author's purpose and draw conclusions based on evidence and reasons |

**North Carolina Test of Reading
Grade 7 Form X RELEASED Fall 2009
Raw to Scale Score Conversion**

| Raw Score | Scale Score |
|------------------|--------------------|
| 0 | 325 |
| 1 | 326 |
| 2 | 326 |
| 3 | 327 |
| 4 | 327 |
| 5 | 328 |
| 6 | 329 |
| 7 | 330 |
| 8 | 330 |
| 9 | 331 |
| 10 | 332 |
| 11 | 333 |
| 12 | 334 |
| 13 | 335 |
| 14 | 336 |
| 15 | 337 |
| 16 | 338 |
| 17 | 339 |
| 18 | 340 |
| 19 | 341 |
| 20 | 342 |
| 21 | 343 |
| 22 | 344 |
| 23 | 345 |
| 24 | 346 |
| 25 | 347 |
| 26 | 347 |
| 27 | 348 |
| 28 | 349 |
| 29 | 350 |
| 30 | 351 |
| 31 | 352 |
| 32 | 352 |
| 33 | 353 |
| 34 | 354 |
| 35 | 355 |
| 36 | 356 |
| 37 | 356 |
| 38 | 357 |
| 39 | 358 |
| 40 | 359 |
| 41 | 360 |

**North Carolina Test of Reading
Grade 7 Form X RELEASED Fall 2009
Raw to Scale Score Conversion**

| | |
|----|-----|
| 42 | 361 |
| 43 | 362 |
| 44 | 363 |
| 45 | 364 |
| 46 | 365 |
| 47 | 367 |
| 48 | 368 |
| 49 | 370 |
| 50 | 371 |
| 51 | 374 |
| 52 | 376 |
| 53 | 379 |