



Kansas Assessment Prep Grade 7 Reading Comprehension

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To the Students

Tips for Answering Multiple-Choice Questions

Multiple-choice questions have a stem, which is a question or an incomplete sentence, followed by four answer choices. You should select only one answer choice. The following are some tips to help you correctly answer multiple-choice questions on the Grade 7 Kansas Reading Assessment:

- Read each passage carefully.
- Read each question and think about the answer. You may look back to the reading selection as often as necessary.
- For each question, choose the best answer, and completely fill in the circle in the space provided on your answer sheet.
- If you do not know the answer to a question, skip it and go on. You may return to it later if you have time.
- If you finish the section of the test that you are working on early, you may review your answers in that section only. Don't go on to the next section of the test.

Tips for Answering Open-Response Questions

In this book, students will also be asked to answer open-response questions once they have finished reading some of the passages. Open-response items allow the students to practice their writing skills by answering questions about a passage in their own words.

Remember to:

- Read the question carefully. Be sure you understand it before you begin writing.
- Be sure your essay has a main idea. This should be in your introduction.
- Support your main idea with details, explanations, and examples.
- State your ideas in a clear sequence.
- Include an opening and a closing.
- Use a variety of words and vary your sentence structure.
- Check your spelling, capitalization, and punctuation.
- Write neatly.

from “THE VELVETEEN RABBIT”

by Margery Williams Bianco

THERE was once a velveteen rabbit. In the beginning he was really splendid. He was fat and bunched, as a rabbit should be. His coat was spotted brown and white. He had real thread whiskers. His ears were lined with pink satin. On Christmas morning, when he sat wedged in the top of the Boy's stocking, with a sprig of holly between his paws, the effect was charming.

There were other things in the stocking, nuts and oranges and a toy engine, and chocolate almonds and a clockwork mouse, but the Rabbit was quite the best of all. For at least two hours the Boy loved him. Then Aunts and Uncles came to dinner, and there was a great rustling of tissue paper and unwrapping of parcels, and in the excitement of looking at all the new presents the Velveteen Rabbit was forgotten.

For a long time he lived in the toy cupboard or on the nursery floor, and no one thought very much about him. He was naturally shy, and being only made of velveteen, some of the more expensive toys quite snubbed him. The mechanical toys were very superior, and looked down upon every one else; they were full of modern ideas, and pretended they were real. The model boat, who had lived through two seasons and lost most of his paint, caught the tone from them and never missed an opportunity of referring to his rigging in technical terms.

The Rabbit could not claim to be a model of anything, for he didn't know that real rabbits existed. He thought they were all stuffed with sawdust like him. He understood that sawdust was quite out-of-date and should never be mentioned in modern circles. Even Timothy, the jointed wooden lion, who was made by the disabled soldiers, and should have had broader views, put on airs and pretended he was connected with Government. Between them all the poor little Rabbit was made to feel himself very insignificant and commonplace. The only person who was kind to him at all was the Skin Horse.

The Skin Horse had lived longer in the nursery than any of the others. He was so old that his brown coat was bald in patches and showed the seams underneath. Most of the hairs in his tail had been pulled out to string bead necklaces. He was wise, for he had seen a long succession of mechanical toys arrive to boast and swagger, and by-and-by break their mainsprings and pass away. He knew that they were only toys, and would never turn into anything else. For nursery magic is very strange and wonderful, and only those playthings that are old and wise and experienced like the Skin Horse understand all about it.

“What is REAL?” asked the Rabbit one day, when they were lying side by side near the nursery fender, before Nana came to tidy the room. “Does it mean having things that buzz inside you and a stick-out handle?”

“Real isn't how you are made,” said the Skin Horse. “It's a thing that happens to you. When a child loves you for a long, long time, not just to play with, but REALLY loves you, then you become Real.”

“Does it hurt?” asked the Rabbit.

“Sometimes,” said the Skin Horse, for he was always truthful. “When you are Real you don’t mind being hurt.”

“Does it happen all at once, like being wound up,” he asked, “or bit by bit?”

“It doesn’t happen all at once,” said the Skin Horse. “You become. It takes a long time. That’s why it doesn’t happen often to people who break easily, or have sharp edges, or who have to be carefully kept. Generally, by the time you are Real, most of your hair has been loved off, and your eyes drop out and you get loose in your joints and very shabby. But these things don’t matter at all, because once you are Real you can’t be ugly, except to people who don’t understand.”

“I suppose you are real?” said the Rabbit. And then he wished he had not said it, for he thought the Skin Horse might be sensitive. But the Skin Horse only smiled.

“The Boy’s Uncle made me Real,” he said. “That was a great many years ago; but once you are Real you can’t become unreal again. It lasts for always.”

1. Read the sentence below from the story.

Between them all the poor little Rabbit was made to feel himself very insignificant and commonplace.

In the sentence, the word insignificant probably means

- A. moving parts.
 - B. soft and silky.
 - C. not important.
 - D. extra-special.
-
2. Which was the **most** self-important toy?
 - A. a model boat
 - B. a mechanical toy
 - C. the wooden lion
 - D. the Skin Horse

THE WILDLIFE CONSERVATION SOCIETY

The Wildlife Conservation Society (WCS) has regional and thematic programs on four continents. Five of its programs are in New York City.

The Bronx Zoo, the first program, was founded in 1899. It has been a leader in wildlife conservation education since it opened. The Bronx Zoo is more than a zoo. It offers a variety of courses. The Bronx Zoo's Education Department also produces a full life-sciences curriculum. It is used in all 50 states. It is even used overseas.

The second program, the New York Aquarium is situated on 14 acres by the sea. It is in Coney Island, Brooklyn. It is home to thousands of fish and a multitude of marine creatures. These include beluga whales, sharks, walruses, and dolphins.

The third program invites you to discover the whole world of wildlife at the Central Park Wildlife Center. Trek through a tropical rain forest or cool down with the penguins, all in the middle of Manhattan.

Visit the Queens Wildlife Center in Flushing Meadows Park, the fourth program. You will experience an American wildlife adventure. You will see spectacled bears and come face to face with a mountain lion. You will stroll through the open aviary. Come discover majestic Roosevelt elk, American bison, and more.

The new Prospect Park Wildlife Center, the fifth program, invites children to use all their senses to discover an incredible world of wildlife. Tunnel through a prairie-dog town. Master the language of baboons. Create animal art, using meerkats as your models.

The Wildlife Conservation Society's programs extend to other regions of the world as well. In South America, WCS works extensively in Amazonian Brazil. It boasts one of the most extraordinary, yet least studied, ecosystems in the world. This ecosystem is the seasonally flooded forest known as the "varzea." In Asia, WCS works in the thick, wet forests just south of the extinct Crater Mountain Volcano in Papua, New Guinea. In Africa, the WCS works with all three gorilla subspecies: mountain gorillas, Grauer's gorillas, and western lowland gorillas.

1. The sixth paragraph is **mainly** about how
 - A. baboons have a secret language that humans don't know about.
 - B. the Prospect Park Center allows kids to experience wildlife.
 - C. kids can see a prairie dog town in the Prospect Park Center.
 - D. meerkats create their own art, as do many animals at the Center.

2. In the third paragraph, the word multitude probably means
 - A. structure.
 - B. dome.
 - C. percent.
 - D. mass.

3. What is one animal that visitors to the Central Park Wildlife Center might see?
 - A. a penguin
 - B. a gorilla
 - C. a mountain lion
 - D. a beluga whale

4. What is the author's **main** purpose for writing the passage?
 - A. to entertain readers with a story about endangered animals
 - B. to persuade readers to support their local animal shelters
 - C. to inform readers about a program that works to help animals
 - D. to explain to readers why it is dangerous to house exotic animals

5. Isn't it surprising that five wildlife centers are in New York City? Explain why it might make sense to put a wildlife center in the middle of a major city.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

THE HOUSE WITH NOBODY IN IT

by Joyce Kilmer

Whenever I walk to Suffern along the Erie track
I go by a poor old farmhouse with its shingles broken and black.
I suppose I've passed it a hundred times, but I always stop for a minute
And look at the house, the tragic house, the house with nobody in it.

I never have seen a haunted house, but I hear there are such things;
That they hold the talk of spirits, their mirth and sorrowings.
I know this house isn't haunted, and I wish it were, I do;
For it wouldn't be so lonely if it had a ghost or two.

This house on the road to Suffern needs a dozen panes of glass,
And somebody ought to weed the walk and take a scythe to the grass.
It needs new paint and shingles, and the vines should be trimmed and tied;
But what it needs the most of all is some people living inside.

If I had a lot of money and all my debts were paid
I'd put a gang of men to work with brush and saw and spade.
I'd buy that place and fix it up the way it used to be
And I'd find some people who wanted a home and give it to them free.

Now, a new house standing empty, with staring window and door,
Looks idle, perhaps, and foolish, like a hat on its block in the store.
But there's nothing mournful about it; it cannot be sad and lone
For the lack of something within it that it has never known.

But a house that has done what a house should do, a house that has sheltered life,
That has put its loving wooden arms around a man and his wife,
A house that has echoed a baby's laugh and held up his stumbling feet,
Is the saddest sight, when it's left alone, that ever your eyes could meet.

So whenever I go to Suffern along the Erie track
I never go by the empty house without stopping and looking back,
Yet it hurts me to look at the crumbling roof and the shutters fallen apart,
For I can't help thinking the poor old house is a house with a broken heart.

1. What is the **major** conflict in the poem?
 - A. The speaker cannot seem to sell the old house to anyone.
 - B. The speaker is unable to fix up the house and give it away.
 - C. The speaker is haunted by the ghosts living in the old house.
 - D. The speaker feels bad that he has to leave his old home.

2. Read the lines below from the poem.

“But a house that has done what a house should do, a house that has sheltered life,
That has put its loving wooden arms around a man and his wife,”

The sentence contains an example of which type of figurative language?

- A. personification
 - B. hyperbole
 - C. metaphor
 - D. simile
3. What does the speaker believe is the purpose of a house?
 - A. to shelter life
 - B. to make families happy
 - C. to look nice
 - D. to give people a place to sleep
4. What does the speaker believe would make the house feel better?
 - A. a ghost haunting it
 - B. tearing it down
 - C. a parade going by
 - D. building a new house next door

5. Which word **best** describes the empty house in the poem?
- A. bitter
 - B. lonely
 - C. anxious
 - D. gentle
6. How is an empty new house **different** from an empty old house?
- A. An empty new house is a better place to raise children.
 - B. An empty new house feels good because it looks good.
 - C. An empty new house doesn't know that it is missing love.
 - D. An empty new house doesn't have all of its windows and doors.