

Student Name: \_\_\_\_\_

# Ohio Achievement Assessments



## Reading Student Test Booklet Spring 2010

*This test was originally administered to students in Spring 2010.*

*Not all items from the Spring 2010 administration will be released in this document. According to Ohio Revised Code (ORC) 3301.07.11:4(b) . . . not less than forty percent of the questions on the test that are used to compute a student's score shall be a public record. The department (of education) shall determine which questions will be needed for reuse on a future test and those questions shall not be public records and shall be redacted from the test prior to its release as public record.*

*This publicly released material is appropriate for use by Ohio teachers in instructional settings. This test is aligned with Ohio's Academic Content Standards for English Language Arts.*

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**Directions:**

Today you will be taking the Ohio Grade 7 Reading Achievement Assessment. Three different types of questions appear on this test: multiple choice, short answer and extended response.

There are several important things to remember:

1. Read each reading passage carefully. You may look back at the reading passage as often as necessary. You may underline or mark parts of any passage in your Student Test Booklet.
2. Read each question carefully. Think about what is being asked. Look carefully at graphs or diagrams because they will help you understand the question. Then, choose or write the answer you think is best.
3. Use only a #2 pencil to answer questions on this test.
4. For multiple-choice questions, fill in the circle next to your answer choice. Mark only one answer for each question. If you change your answer, make sure you erase your old answer completely. Do not cross out or make any marks on the other choices.
5. For constructed-response questions, write your answer neatly, clearly and only in the space provided in your Answer Document. Answers written outside of the space provided will not be scored.
6. Short-answer questions are worth two points. Extended-response questions are worth four points. Point values are printed near each question in your Student Test Booklet. The amount of space provided for your answers is the same for all two- and four-point questions.
7. If you do not know the answer to a question, skip it and go on to the next question. If you have time, go back to the questions you skipped and try to answer them before turning in your Student Test Booklet and Answer Document.
8. Check over your work when you are finished.
9. When you finish this section of the test, you may **NOT** go on to the mathematics section in the Student Test Booklet.

## Blues for Bob E. Brown

T. Ernesto Bethancourt

- 1 Maybe I ought to explain about that Bob E. Brown. See, when I decided to be a blues man, Roberto Moreno didn't sound right for that line of work. I was already Bobby, and Moreno means brown in Spanish. And because there's already a rock singer named Bobby Brown, I came up with Bob E. Brown — the "E" being for Ernesto. It sounds the same as Bobby. It's just spelled different.
- 2 I didn't want to admit I felt shaky. Sure, I had played at neighborhood places and at assemblies in school. But this was different. This was *professional*.
- 3 When I came out, the trio was just finishing up. There was a light dusting of applause. It seemed like the crowd was more interested in each other than in what was happening onstage. Mary got up and announced, "Let's have a nice hand for the Milt Lewis Trio, folks."
- 4 "Tonight," Mary went on, "we have a special treat for you. A young man who's making his first appearance here at Mary's, the home of good jazz and blues. Please welcome a new generation blues man — Bob E. Brown!"
- 5 I swallowed a lump in my throat the size of a baseball and got onstage to some indifferent applause. "Go get 'em, rascal," Mary whispered to me. I adjusted the mike in front of the chair on the stage — I work sitting down — and went right into a Bessie Smith tune, "Gimme a Pig's Foot."
- 6 Halfway through, I realized I was making as much impression as a snowball on a brick wall. I started to feel dribbles of sweat creep down my back. *What am I doing here?* I thought. *I must have been crazy to try this!* I finished the chorus and went into my vocal.
- 7 That was when it happened. Something clicked in my mind. If these people didn't want to listen, that was okay. What I was doing was between me and my guitar. If they liked it — swell. If they didn't, I still had my music.
- 8 I threw back my head, not caring and sang, "Gimme a pig's foot... 'cause I don't care..." The house got quieter. Every now and then when I looked up, I could see heads turning and faces looking at me. The sweat on my back and on the palms of my hands started to dry out.
- 9 When I got to the last line, they began clapping. They applauded all the way through the last four bars I played solo to finish the tune. I couldn't believe it. They liked me!

# R

## Reading

- 10 The next two tunes were a blur in my mind. Oh, I know what songs I did. I just don't remember paying attention to *how* I did them. All the hours and years of practice took over. I didn't watch my hands, like I usually do. I watched the faces of those people watching me. I sang *to* them, not at them.
- 11 I glanced over and saw Mary. She waved and put one index finger across the tip of the other to form the letter T. That meant it was time for me to do my last number.
- 12 For the first time, I spoke directly to the crowd. "Thank you very much," I said, my voice slightly shaky. "I'd like to finish up with a tune I learned from a recording by a New York blues man, Ivan Dark."
- 13 I went into the intro, and they were already clapping. I played the first chorus and went into the vocal. As I did, I was startled by the sound of the upright bass from behind me. Out of the corner of my eye, I saw that the Milt Lewis Trio had come onstage behind me.
- 14 Then we really started to cook. Milt Lewis plays alto sax, and with the bass and a drummer added, we did I don't know how many more choruses. I dropped into rhythm playing while everyone took his solo, then we all finished together.
- 15 Suddenly, Mary was at my side. "Let's hear it for Bob E. Brown!" she shouted over the din. "Bob E. Brown, ladies and gentlemen. Remember that name!"

Big City Cool: Short Stories About Urban Youth, edited by M. Jerry Weiss (2002). "Blues for Bob E. Brown" by T. Ernesto Bethancourt. Persea Books, Inc., NY, NY. ISBN 0-89255-278-6. LOC Young Adult Fiction—American.



Use the passage to answer questions 1 – 7.

1. "I swallowed a lump in my throat the size of a baseball and got onstage to some indifferent applause." (Paragraph 5)

What effect does the phrase "the size of a baseball" have in the sentence above?

- A. It indicates that Bob E. Brown feels sick.
- B. It emphasizes Bob E. Brown's nervousness.
- C. It shows Bob E. Brown's great love of performing before an audience.
- D. It builds excitement, as though Bob E. Brown is watching a close baseball game.

2. "Halfway through, I realized I was making as much **impression** as a snowball on a brick wall." (Paragraph 6)

Which word below means the same as **impression** as it is used in the sentence above?

- A. suspicion
- B. imitation
- C. effect
- D. notch

3. How does the subjective point of view affect this passage?

- A. It gives the reader insight into the main character's emotions.
- B. It helps the reader understand how it feels to play blues music.
- C. It allows the reader to understand the story from an objective outsider.
- D. It tells the reader how other characters feel about the main character.

4. Which sentence summarizes paragraph 10?

- A. Bob E. Brown realizes that the audience is watching him.
- B. Bob E. Brown grows more comfortable as he relaxes and enjoys performing.
- C. Bob E. Brown begins to play and does so without looking down at his guitar.
- D. Bob E. Brown manages to get through two songs despite forgetting exactly how to play them.

5. What is one way that the narrator conveys how Bob E. Brown's feelings change in the passage?
- A. He tells how the Milt Lewis Trio comes onto the stage with him.
  - B. He explains how he begins sweating and how his palms dry out.
  - C. He describes the sound of the audience clapping after each song.
  - D. He relates a story about playing during assemblies at his school.
6. Predict how Bob E. Brown will feel the next time he has a professional performance. Then, explain your prediction with information from the passage.

Write your answer in the **Answer Document**. (2 points)

7. "Then we really started to **cook**." (Paragraph 14)

What does **cook** mean in the sentence above?

- A. play very well together
- B. prepare to play together
- C. prepare a variety of fast songs and rhythms
- D. play until the sweat rolled down their backs



Items 8–22 have not been slated for public release in 2010.

On the Spring 2010 Grade 7 Reading Achievement Assessment, items 23–28 are field-test items, which are not released.

Items 29–33 have not been slated for public release in 2010.



## It's About Time

Richard Bauman

- 1 Little more than 100 years ago, it could be noon in one city and a different time in towns just a few miles to the east and west. That was because each city was its own "official" time zone.
- 2 The clocks in New York City read one time, those in Boston another, and it was yet a different time in Pittsburgh. Simply put, there was no clear-cut answer to the question: "What time is it?"
- 3 Before the middle and late 1800s, most people really didn't care about precise time. It was unimportant. Business was conducted across town, not across states or continents. Travel was slow and imprecise.
- 4 As the railroad and telegraph service grew, exactness of time became important. If you were expecting a message or catching a train, you had to be at the railroad station at precisely the right time.
- 5 Local time was determined by a city's sundial. Clocks and watches were set at high noon. A problem with this system was that noon, based on the sun's position, took place in one town a couple of minutes earlier than it did in a town 25 miles to the west. In fact, sun time changes about one minute for every 12-1/2 miles of travel either east or west.
- 6 "A traveler going from Boston to Washington, D.C., would have to set his watch five times in order to keep correct time on the journey," noted one observer of the era.
- 7 The railroads attempted to solve the intolerable condition of several hundreds of time zones. How? By creating 100 new time zones and calling them "Railroad Time."
- 8 Rather than helping, it added to the confusion. Travelers had to know both the local time and the time system of the railroad they were traveling on.
- 9 Then, in 1869, Professor Charles Dowd offered a solution to the dilemma. He proposed creating four uniform "time belts" across the country. Running north to south, the time belts, he said, should be 15 degrees of longitude wide. Incredibly, he advocated only the railroads use the standard time belts, and local official time be retained by communities.
- 10 Railroad officials said his idea had merit but was "too complicated."
- 11 Cleveland Abbe, the nation's first federal weather forecaster, realized that for weather forecasts to be useful, there had to be some sort of uniform time system. A weather report warning that a storm heading your way had passed through an area at 10:00 a.m., for instance, had no value if that time was meaningful only to local residents.

# R

## Reading

- 12 At the Metrological Society's annual convention in 1881, Abbe urged a standardized time system be adopted. Easier said than done. The problem was turned over to William F. Allen, the society's secretary.
- 13 Ultimately, a plan remarkably similar to Dowd's was proposed by Allen. He agreed there should be separate time zones, each 15 degrees of longitude wide, across the country. Why 15 degrees? Because 15 degrees of longitude equates to one hour of time.
- 14 Allen submitted his plan at the General Time Convention in October 1883. It was enthusiastically accepted, and Sunday, 18 November 1883,<sup>1</sup> was the day chosen to embrace the new standard time zones across the country.
- 15 On the appointed day, a few minutes before noon, Washington, D.C., time, telegraph lines were cleared nationwide. The clock at the U.S. Naval Observatory in Washington, D.C., was to be the country's standard timepiece. It was wired into a telegraph key, and when the clock struck twelve noon, the key was triggered. A single *click* signaled the beginning of standard time in the United States.
- 16 As that *click* was heard in telegraph stations across the country, local clocks were set to the appropriate time zone's time. For example, it was noon in Washington, D.C., but everywhere in the Pacific time zone, clocks were set to 9:00 a.m.

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<sup>1</sup>**18 November 1883:** a different style of writing the date November 18, 1883

**Use the passage to answer questions 34 – 42.**

34. Which viewpoint does the passage support?
- A. Railroad Time provided people with a useful and complex system.
  - B. Life before standard time was a lot more exciting than it is today.
  - C. The U.S. Naval Observatory should set the time around the world.
  - D. Several people contributed to the creation of standard time.
35. Summarize the development of standard time zones. Make sure to include the reason these zones became necessary, two steps that were taken to develop the zones and the procedure for putting the new plan into effect.
- Write your answer in the **Answer Document**. (4 points)

36. "It was enthusiastically accepted, and Sunday, 18 November 1883, was the day chosen to **embrace** the new standard time zones across the country."

In the sentence above, what does the word **embrace** mean?

- A. study
- B. praise
- C. adopt
- D. discuss

37. What made it important to know the exact time?

- A. the creation of the sundial
- B. the development of uniform time zones
- C. the growth of railroad and telegraph services
- D. the protest at the Metrological Society's annual convention

38. "Simply put, there was no clear-cut answer to the question: 'What time is it?'

"Before the middle and late 1800s, most people really didn't care about **precise** time."

In the last sentence above, what does the word **precise** mean?

- A. exact
- B. modern
- C. popular
- D. convenient

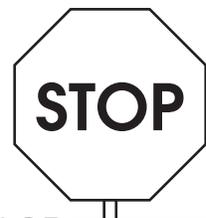
39. Explain why Railroad Time was created. Then, explain why it was replaced with another system.

Write your answer in the **Answer Document**. (2 points)

# R

## Reading

40. What is the purpose for reading this passage?
- A. to learn about the development of uniform timekeeping in the United States
  - B. to research a paper on the mechanics and operation of timepieces
  - C. to draw a map of the different times zones in the United States
  - D. to determine distances between locations in the United States
41. How does the author organize the passage?
- A. by stating the different effects of a major social change
  - B. by discussing an issue and contrasting various viewpoints
  - C. by comparing life before and after a historical turning point
  - D. by presenting a problem and describing efforts to find a solution
42. What was one result of using sundials to set time?
- A. People found it difficult to be on time for their trains.
  - B. The railroad network was able to expand nationwide.
  - C. People found it exciting to travel from place to place.
  - D. Sundials and other timepieces became more popular.



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