

STAAR CONNECTION™

Diagnostic Series™

EOC
English II
teacher
v3



KAMICO®
Instructional Media, Inc.

STAAR CONNECTION™

EOC **English II** teacher

Diagnostic Series™

XXX/x/MMXXV

Version 3



KAMICO®

Instructional Media, Inc.

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KAMICO® Instructional Media, Inc.
STAAR CONNECTION™
Introduction

KAMICO® Instructional Media's program is validated by scientifically based research. **STAAR CONNECTION™ Diagnostic Series™** and **STAAR CONNECTION™ Developmental Series™** can be used in tandem to ensure mastery of Texas reporting categories and TEKS. The *Diagnostic Series™* consists of a bank of assessments. Each assessment covers a mixture of reporting categories and TEKS. This research-based format provides continual reinforcement for and ensures retention of mastered concepts. To take full advantage of this series, administer an assessment to students. After they have completed the assessment, use it as an instructional tool. Go over each item with the class, discussing all correct and incorrect answers. Then, use the assessment as a diagnostic tool to determine a standard for which students need remediation. Find that standard in the *Developmental Series™*.

Each book in the *STAAR CONNECTION Developmental Series™* consists of instructional activities and assessments over isolated TEKS to allow for the remediation and development of specific TEKS. For every TEKS, there is at least one individual or group activity. The activities provide a fun, challenging, yet nonthreatening, way to develop mastery of the TEKS. In addition to these activities, each *Developmental Series™* book contains assessments on isolated TEKS to be used to identify mastery or the need for further skill development or reinforcement. Continue to alternate between the *STAAR CONNECTION™ Diagnostic Series™* and the *Developmental Series™*.

KAMICO's **Game Gallery®** consists of over 300 board games in English and in Spanish. These games create a game-based learning environment to facilitate additional reinforcement of TEKS.

KAMICO® Instructional Media, Inc., supports efforts to ensure adequate yearly progress and eliminate surprises in high-stakes test results.

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KAMICO® Instructional Media, Inc.
STAAR CONNECTION™
Diagnostic Series™
English II Reading Language Arts (RLA)
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**State of Texas Assessments of Academic Readiness
English II Reading Language Arts (RLA) Assessment
Texas Essential Knowledge and Skills**

Genres Assessed in Reading:

- | | |
|-----------------------|-----------------|
| ● Fiction | ● Informational |
| ● Literary Nonfiction | ● Argumentative |
| ● Poetry | ● Persuasive |
| ● Drama | |

**Reporting Category 1
Reading**

The student will understand and analyze a variety of texts from various genres.

- (2) **Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—vocabulary.** The student uses newly acquired vocabulary expressively. The student is expected to
- (A) use print or digital resources such as glossaries or technical dictionaries to clarify and validate understanding of the precise and appropriate meaning of technical or discipline-based vocabulary; ***[Strand 1] Supporting Standard***
- (B) analyze context to distinguish between the denotative, connotative, and figurative meanings of words; ***[Strand 1] Readiness Standard***
- (C) determine the meaning of foreign words or phrases used frequently in English such as *pas de deux*, *status quo*, *déjà vu*, *avant-garde*, and *coup d'état*. ***[Strand 1] Supporting Standard***
- (4) **Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts.** The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts. The student is expected to
- (A) establish purpose for reading assigned and self-selected texts; ***[Strand 2] Important Standard Not Included in Assessed Curriculum***
- (B) generate questions about text before, during, and after reading to deepen understanding and gain information; ***[Strand 2] Important Standard Not Included in Assessed Curriculum***

- (C) make and correct or confirm predictions using text features, characteristics of genre, and structures; ***[Strand 2] Supporting Standard***
 - (E) make connections to personal experiences, ideas in other texts, and society; ***[Strand 2] Supporting Standard***
 - (F) make inferences and use evidence to support understanding; ***[Strand 2] Readiness Standard***
 - (G) evaluate details read to determine key ideas; ***[Strand 2] Readiness Standard***
 - (H) synthesize information from multiple texts to create new understanding. ***[Strand 2] Readiness Standard***
- (5) **Response skills: listening, speaking, reading, writing, and thinking using multiple texts.** The student responds to an increasingly challenging variety of sources that are read, heard, or viewed. The student is expected to
- (C) use text evidence and original commentary to support an interpretive response; ***[Strand 3] Readiness Standard***
 - (D) paraphrase and summarize texts in ways that maintain meaning and logical order; ***[Strand 3] Readiness Standard***
- (6) **Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts—literary elements.** The student recognizes and analyzes literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts. The student is expected to
- (A) analyze how themes are developed through characterization and plot, including comparing similar themes in a variety of literary texts representing different cultures; ***[Strand 4] Supporting Standard***
 - (B) analyze how authors develop complex yet believable characters, including archetypes, through historical and cultural settings and events; ***[Strand 4] Readiness Standard***
 - (C) analyze isolated scenes and their contribution to the success of the plot as a whole; ***[Strand 4] Readiness Standard***

- (D) analyze how historical and cultural settings influence characterization, plot, and theme across texts. ***[Strand 4] Supporting Standard***
- (7) **Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts—genres.** The student recognizes and analyzes genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts. The student is expected to
 - (A) read and analyze world literature across literary periods; ***[Strand 4] Supporting Standard***
 - (B) analyze the effects of metrics; rhyme schemes; types of rhymes such as end, internal, slant, and eye; and other conventions in poems across a variety of poetic forms; ***[Strand 4] Supporting Standard***
 - (C) analyze the function of dramatic conventions such as asides, soliloquies, dramatic irony, and satire; ***[Strand 4] Supporting Standard***
 - (D) analyze characteristics and structural elements of informational texts such as
 - (i) clear thesis, relevant supporting evidence, pertinent examples, and conclusion; ***[Strand 4] Readiness Standard***
 - (ii) the relationship between organizational design and thesis; ***[Strand 4] Supporting Standard***
 - (E) analyze characteristics and structural elements of argumentative texts such as
 - (i) clear arguable claim, appeals, and convincing conclusion; ***[Strand 4] Readiness Standard***
 - (ii) various types of evidence and treatment of counterarguments, including concessions and rebuttals; ***[Strand 4] Readiness Standard***
 - (iii) identifiable audience or reader; ***[Strand 4] Supporting Standard***

- (F) analyze characteristics of multimodal and digital texts. ***[Strand 4] Important Standard Not Included in Assessed Curriculum***
- (8) **Author's purpose and craft: listening, speaking, reading, writing, and thinking using multiple texts.** The student uses critical inquiry to analyze the authors' choices and how they influence and communicate meaning within a variety of texts. The student analyzes and applies author's craft purposefully in order to develop his or her own products and performances. The student is expected to
- (A) analyze the author's purpose, audience, and message within a text; ***[Strand 5] Readiness Standard***
- (B) analyze use of text structure to achieve the author's purpose; ***[Strand 5] Supporting Standard***
- (C) evaluate the author's use of print and graphic features to achieve specific purposes; ***[Strand 5] Supporting Standard***
- (D) analyze how the author's use of language informs and shapes the perception of readers; ***[Strand 5] Readiness Standard***
- (E) analyze the use of literary devices such as irony, sarcasm, and motif to achieve specific purposes; ***[Strand 5] Supporting Standard***
- (F) analyze how the author's diction and syntax contribute to the mood, voice, and tone of a text; ***[Strand 5] Readiness Standard***
- (G) analyze the purpose of rhetorical devices such as appeals, antithesis, parallelism, and shifts and the effects of logical fallacies. ***[Strand 5] Supporting Standard***

Genres Assessed in Revising and Editing:

- | | |
|-----------------------|-----------------|
| ● Fiction | ● Informational |
| ● Literary Nonfiction | ● Argumentative |
| ● Correspondence | ● Persuasive |

Reporting Category 2

Writing

Revising and Editing

The student will revise and edit a variety of texts from various genres.

- (9) **Composition: listening, speaking, reading, writing, and thinking using multiple texts—writing process.** The student uses the writing process recursively to compose multiple texts that are legible and use appropriate conventions. The student is expected to
- (B) develop drafts into a focused, structured, and coherent piece of writing in timed and open-ended situations by
- (i) using an organizing structure appropriate to purpose, audience, topic, and context; ***[Strand 6] Readiness Standard***
 - (ii) developing an engaging idea reflecting depth of thought with specific details, examples, and commentary; ***[Strand 6] Readiness Standard***
- (C) revise drafts to improve clarity, development, organization, style, diction, and sentence effectiveness, including use of parallel constructions and placement of phrases and dependent clauses; ***[Strand 6] Readiness Standard***
- (D) edit drafts using standard English conventions, including ***[Strand 6] Supporting Standard***
- (i) a variety of complete, controlled sentences and avoidance of unintentional splices, run-ons, and fragments; ***[Strand 6] Readiness Standard***
 - (ii) consistent, appropriate use of verb tense and active and passive voice; ***[Strand 6] Supporting Standard***
 - (iii) pronoun-antecedent agreement; ***[Strand 6] Supporting Standard***

- (iv) correct capitalization; ***[Strand 6] Supporting Standard***
- (v) punctuation, including commas, semicolons, colons, dashes, and parentheses to set off phrases and clauses as appropriate; ***[Strand 6] Supporting Standard***
- (vi) correct spelling. ***[Strand 6] Supporting Standard***

Extended Constructed Response

The student will compose a variety of written texts with a clear: central idea or claim; coherent organization; sufficient development; supporting evidence; and effective use of language and conventions.

- (5) **Response skills: listening, speaking, reading, writing, and thinking using multiple texts.** The student responds to an increasingly challenging variety of sources that are read, heard, or viewed. The student is expected to
 - (B) write responses that demonstrate understanding of texts, including comparing texts within and across genres. ***[Strand 3] Readiness Standard***
- (10) **Composition: listening, speaking, reading, writing, and thinking using multiple texts—genres.** The student uses genre characteristics and craft to compose multiple texts that are meaningful. The student is expected to
 - (B) compose informational texts such as explanatory essays, reports, and personal essays using genre characteristics and craft; ***[Strand 6] Readiness Standard***
 - (C) compose argumentative texts using genre characteristics and craft; ***[Strand 6] Readiness Standard***
 - (D) compose correspondence in a professional or friendly structure. ***[Strand 6] Supporting Standard***

Name _____ Date _____

Read the selections, and choose the best answer to each question.

Dawn of the New Starlight

1 Cast

KIRSTEN, an eighteen-year-old woman wearing a Starlight Ballroom T-shirt. There is a slight tear in the shirt and a scratch on her face.
SUZANNE, Kirsten's mother and owner of the Starlight Ballroom. She is in her late forties and is very animated, loud, and charismatic.

2 Scene

The interior of the Starlight Ballroom. Once a glamorous ballroom, the Starlight has begun to show its age. Some of the walls have yellowed, and there is paint peeling in some places. There is a mirror hanging on the back wall. The furnishings are outdated and worn.

3 At rise

The stage is dimly lit. There is the sound of keys rattling and a squeaky door opening. Kirsten enters, hurriedly tucking in her shirt. She sets a medium-sized open box on the floor. She runs quickly to the mirror on the wall, pulls her hair across her face, and reveals a long red scratch. She dabs the blood away with a tissue from her pocket. Then she rushes offstage, as though through another door.

4 *More lights come on. Very loud radio music starts blaring from offstage. First it plays some raucous fast country rock. Then, as if someone were tuning a dial, the station is changed to a news report, classical music, and finally to a commercial. It is a peppy song. Suzanne is singing the lyrics.*

5 **SUZANNE:** *(singing on the radio)* You know where to go when you're short on dough to see friends you know . . . the Starlight Ballroom!

6 *(Suzanne enters the stage. She giggles, then dances along with the song.)*

7 **SUZANNE:** *(singing with her own voice on the radio)* When you want to cause a scene, and your wallet is out of green, but you've got a party dream . . . call Starlight Ballroom! If it's a birthday bash or a monster mash, but you're short on cash . . . call Starlight Ballroom!

8 *(Kirsten emerges with a remote control. Unnoticed, she watches her mother dancing and singing.)*

- 9 **SUZANNE:** *(still singing with her own voice on the radio)* On your big birthday, dance the night away, and come here to play! Starlight Ballroom! *(She tries to do the splits, but she is not quite successful.)*
- 10 *(Kirsten presses a button on the remote control, and the music stops. She stands for a moment and then claps.)*
- 11 **KIRSTEN:** Yee haw.
- 12 **SUZANNE:** *(startled)* Wha . . . ? Very funny, daughter of mine. *(She struggles to get up.)* A little help, please?
- 13 *(Kirsten helps her up.)*
- 14 **SUZANNE:** I've still got the moves! Whew. So I see you're late again. You should have been here twenty minutes ago. We've got an appointment to show the room for a wedding reception in ten minutes!
- 15 **KIRSTEN:** Sorry, Mama, class went—
- 16 **SUZANNE:** —long, I know, I know. Sakes alive, I don't know why you need a college class to learn how to throw a party. You've either got it or you don't!
- 17 **KIRSTEN:** It's Advanced Hospitality Management, Mama. I have to pass it for my—
- 18 **SUZANNE:** —degree, I know. You don't need a *degree* to take care of folks, though. You just take care of them. That's all.
- 19 **KIRSTEN:** *(under her breath)* You do if you want to actually—
- 20 **SUZANNE:** What's that? You mean to say what . . . *actually*? *Actually* do what, Kirsten?
- 21 **KIRSTEN:** Make money, Mama. You need to get a degree if you want to make money.
- 22 **SUZANNE:** Not another word! I won't hear it, Miss Ungrateful. You've got a shirt on your back and three square meals a day. You've got a house and a bicycle.
- 23 **KIRSTEN:** The college is six miles away, Mama.

- 24 **SUZANNE:** It's a *ten speed*! I swear you kids these days don't appreciate anything. You don't have any respect. Look at me when I'm talking to you.
- 25 **KIRSTEN:** Mama, no—
- 26 **SUZANNE:** I said look at me when . . . (*She looks at Kirsten. Sees the scratch on her face for the first time. She pulls Kirsten's hair back so she can see it better.*) Darling, . . . what happened?
- 27 **KIRSTEN:** Nothing. It's just a scratch. I just—
- 28 **SUZANNE:** It's more than that! You might need a stitch or two. Did you get in a fight?
- 29 **KIRSTEN:** No, Mama, don't be so dramatic. It was me. I—
- 30 **SUZANNE:** You fought yourself? That doesn't make any sense, girl. You've got to start—
- 31 **KIRSTEN:** Listen, Mama. Be quiet, okay? Just for one minute. I fell . . . off my bike.
- 32 **SUZANNE:** Sweetie, I told you that would happen! That's it. I want you to quit that class this instant. That old road is too narrow. You could have been killed!
- 33 **KIRSTEN:** Mama, be quiet for a minute.
- 34 **SUZANNE:** I will not! You take these unnecessary classes so you can graduate and leave here and find a better job and a better life. It doesn't matter to you that I gave up years of *my* life building this place for you. No, this old dusty ballroom isn't good enough for you. You want ice sculptures and fog machines and lights with motors and robots in them. This old party room isn't good enough for you!
- 35 **KIRSTEN:** Mama, no!
- 36 **SUZANNE:** Well, I tell you girl . . . At your sister's high school graduation party . . . royal blue drapery, the school colors! We had a live band and a full pig barbeque catered! They're still talking about it. Then there was your daddy's sixtieth birthday party! We had a cake three tiers high with blueberry frosting! The balloons and confetti fell from the ceiling when he walked in! But, no! It wasn't good enough—

- 37 **KIRSTEN:** No, Mama, be quiet!
- 38 **SUZANNE:** —and then there was your grandmother's funeral reception! The doves flew away in the morning sun. . . . *(She starts crying.)*
- 39 **KIRSTEN:** Listen . . .
- 40 **SUZANNE:** Fine. Go away, then, just like everybody else has. I suppose it doesn't matter to you that you're all I have left.
- 41 **KIRSTEN:** Shhhhhh, Mama, you talk and talk and talk, but you never listen. I'm not leaving you. I'm not going anywhere. I'm getting a degree so I can keep the Starlight alive! I've learned what we'll need to succeed, to be competitive. We need a loan, you know? We need to spruce this place up a bit. We need a bigger kitchen, a fresh coat of paint, new hardwood floors. There's a new chain hotel on the highway that will be finished soon, and it will have a convention center. We've got to adapt to keep up, Mama, and I know how to do that now.
- 42 **SUZANNE:** What are you talking about?
- 43 **KIRSTEN:** Well, for starters, I've been working with the city council and the state historical commission.
- 44 **SUZANNE:** Whatever for?
- 45 **KIRSTEN:** This, Mama. Here, it's for you. *(She pulls a bundle out of the box on the floor and unwraps it, revealing a large plaque.)*
- 46 **SUZANNE:** *(reading)* The Starlight Ballroom—Built in 1888, this building has served as a community focal point for generations. Originally a fraternal hall and later an opera house and a tavern, this building became the home of the Starlight Ballroom in 1906. In 1910, famous temperance advocate Carrie Nation came here and destroyed much property with her hatchet. Later, the ballroom hosted several notable performers such as Vernon Dalhart, Ma Rainey, Bessie Smith, Louis Armstrong, and Frank Sinatra. Known throughout the state for its elegance and premier accommodations, the Starlight established a reputation for being among the finest ballrooms in the region.
- 47 **KIRSTEN:** It's a historical landmark now, Mama. I got us registered with the state and the Department of the Interior. They can't tear us down.
- 48 **SUZANNE:** Historical? Oh, Darling . . . *(They hug. Kirsten wipes Suzanne's tears.)*

- 49 **KIRSTEN:** We've got to keep up with the competition. This designation will help, but we need to do more. We have to keep this old girl around for generations to come. We have an obligation. Now, come on. Let's sweep up and get ready for that showing.
- 50 **SUZANNE:** *(wiping tears)* Okay, dear, I know. I understand. We have to get to work . . . but before we do, could I ask you—?
- 51 **KIRSTEN:** What?
- 52 *(Suzanne smiles. She stands straight and looks to the audience.)*
- 53 **SUZANNE:** One more time?
- 54 **KIRSTEN:** No, no, no, Mama.
- 55 **SUZANNE:** One last time! It's for history, Darling, . . . and it's . . . for me.
- 56 *(Kirsten smiles. Together, in perfect unison, they dance and sing.)*
- 57 **KIRSTEN and SUZANNE:** When you want to cause a scene, and your wallet is out of green, but you've got a party dream . . . call Starlight Ballroom! If it's a birthday bash or a monster mash, but you're short on cash . . . call Starlight Ballroom! On your big birthday, dance the night away, and come here to play! Starlight Ballroom! *(They do the splits as best as they can.)*
- 58 *(Close curtain.)*

Fit for a King

- 1 In the seventeenth century, rivalry among European monarchs was intense. They vied for overseas possessions, control of various parts of Europe, and for unprecedented grandeur and elegance in their courts. Some of these rivalries involved military action. Others were quite peaceful, however, and did no more than drain the treasuries of their respective countries. For example, every king and queen needed a palace. It was in this competition that King Louis XIV of France (1638–1715), also known as the Sun King, set out to outshine all his fellow sovereigns. Ruling France for over 70 years, he would live long enough to see this ambition rewarded. He could hardly have known, however, the fate that would befall his dream.
- 2 During King Louis's era, every European royal family had numerous royal residences. Many of them were old and had been updated numerous times since they were first built. In England, for example, the Tower of London, built by William the Conqueror in the late 1000s, had served as part of a royal residential complex ever since its construction. Other English royal residences included Whitehall, Hampton Court, Windsor Castle, Kensington Palace, and St. James Palace, all of which had been remodeled numerous times. In Spain, the royal family, in addition to its official residence at the Palacio Real in Madrid, had, among others, the residences El Pardo, La Almudaina, and El Escorial. All such places tended to be large, sumptuous, and elaborately decorated. Several of them had over 1,000 rooms. In addition to the main residences, it was not unusual for European monarchs to occupy other minor places, such as hunting lodges, dotted throughout their kingdoms.
- 3 The same situation prevailed in France when Louis XIV ascended the throne at four years old in 1642. At that time, one of the more popular French royal residences was Fontainebleau, which began life as a medieval castle but was transformed in the early 1500s into a royal residence. Among many smaller royal residences was the Chateau d'Amboise, built during the 1400s and 1500s, where Leonardo da Vinci lived out his last years before being buried on its grounds. The most well known royal residence, however, was the Louvre in Paris. Also begun as a medieval fortress (in the 1200s) and successively expanded by various monarchs, it was the main residence of French kings when Louis XIV began his reign.
- 4 Louis XIV decided to start anew. Instead of engaging in another remodeling project of another older structure, he determined to build a mostly new royal residence outside Paris, as well as an entire suburb surrounding it. A hunting lodge built by his father, Louis XIII, stood on the proposed palace site, called Versailles, but by the time the Sun King was done, nothing would remain of his father's lodge. Replacing it would be

what Louis XIV intended as the most magnificent royal structure in all Europe. To that end, around 1660, Louis began to make his plans. To assist him, he employed the most competent architects and artists France had to offer. The subsequent efforts of the king and of the four principle designers he chose resulted in what remains today a splendid example of French architecture and French glory.

- 5 Construction on the Palace of Versailles, or simply "Versailles," started in 1661 under the direction of architect Louis LeVau. Building on his ideas, the workers constructed a palace that had a facade nearly one-quarter of a mile long and that contained one thousand rooms. It was so immense that it provided space not only for the royal family, but also for the members of the royal administration and France's principle nobility. In addition to spaces for people to live and work, the palace also included numerous specialized rooms, such as a chapel and a theater. After LeVau died in 1670, he was succeeded by Jules Hardouin-Mansart, who completed the 700-foot facade overlooking the gardens. Since completion of this facade, the palace has endured as the finest example of French classical architecture in the world.
- 6 Once finished, the inside of the palace was elaborately decorated under the direction of painter Charles LeBrun. His most magnificent achievement was the "Hall of Mirrors," begun in 1678. The hall is over 240 feet long, almost 35 feet wide, and about 40 feet high. Its seventeen arcades are decorated with nearly five hundred mirrors made expressly for the space. The ceiling contains thirty paintings in its panels; all of them celebrating the glories of Louis XIV. LeBrun also oversaw the decoration of other elaborate spaces, such as the king's and queen's apartments.
- 7 Nearly as magnificent as the inside of the structure were the gardens that surrounded it. Overseen by André Le Nôtre, the gardens are the world's best example of French formal gardens. Le Nôtre was responsible for the wide, straight avenues that give structure to the amazing vistas for which the gardens are famous. The gardens included a mile-long grand canal, where Louis XIV staged numerous water festivals. The fountains and other water structures could be made to go quiet when the king approached them, thereby symbolizing his dominion over both man and nature. The gardens were so spectacular that Louis XIV himself had his own private itineraries for touring them so he could enjoy to best advantage the spectacles they offered.
- 8 However, the *sans souci* days of garden strolls and royal decadence at the Palace of Versailles were destined to change. Unlike many other European royal residences that still serve their original purpose today, the role of Versailles in that capacity ended abruptly in 1789, when during the French Revolution the royal family was forcibly removed from the palace. Mobs destroyed part of the buildings, and many of the furnishings and

artworks were sold. The palace stood basically abandoned until 1833, when Louis Philippe began to restore the buildings to establish a French national museum dedicated "to all the glories of France." Through ongoing work and restoration efforts, the buildings have now become one of the world's major history and art museums. The gardens, many of which have been restored and carefully tended, also may be enjoyed by the public much as they were enjoyed by French royalty. Since the royal family was suddenly removed from the palace and it was neglected for so long, the royal apartments have survived much as they stood in 1789. They allow the modern public insight into the way French royalty lived through the eighteenth century. Used today for official receptions of distinguished foreign guests and other public activities, Versailles resumes much of its past luster when water shows and fireworks displays again recall the splendors and glories of its former royal residents.

- 9 Versailles has seen many phases of French history in the three centuries since its completion. Witness to opulent royal engagements, political intrigues, mob violence, dereliction, and rebirth as a premier art museum, few sites can boast so much history and culture. While it remains to be seen what the next era of Versailles will hold, it is a safe guess that this treasured landmark will continue to influence the world of art and culture for generations to come.

-
- 1 Use "Dawn of the New Starlight" to answer the following question.

Suzanne represents a dramatic archetype called the "emotion." As the emotion character, Suzanne —

- (A) is a source of confidence and reassurance facilitating completion of the main goal.
- (B) is calculated and practical and acts according to logical reasoning.
- (C) is the main character working to solve the play's central problem.
- (D) is frenetic and disorganized and acts according to subjective responses.

- 2** Use "Dawn of the New Starlight" to answer the following question.

Throughout the play, Suzanne interrupts and talks over Kristen. This motif —

Select **TWO** correct answers.

- ☐ creates a mood of anxiety.
 - ☐ resolves the drama's conflict.
 - ☐ establishes a theme of reconciliation.
 - ☐ develops a mood of frustration.
 - ☐ emphasizes qualities of the play's setting.
-

- 3** Use "Dawn of the New Starlight" to answer the following question.

What is the purpose of mentioning Kirsten's sister's graduation party, her father's birthday, and her grandmother's funeral reception?

- ☐ (A) These references foreshadow the audience's learning that the Starlight Ballroom has historical significance to the community.
- ☐ (B) These references reveal that school has caused Kirsten to be absent for many of the family's most important events.
- ☐ (C) These references show that Suzanne believes that other family members are more concerned with the Starlight Ballroom than Kirsten is.
- ☐ (D) These references show that the Starlight Ballroom is an important part of the family's history.

- 4 Use "Dawn of the New Starlight" to answer the following question.

Why did Kirsten seek landmark status for the Starlight Ballroom?

- (A) To successfully complete a requirement for her degree so she could graduate sooner
 - (B) To show the city council that the Starlight Ballroom was important to the entire community and not just a few people
 - (C) To help the Starlight Ballroom compete and to show her mother her commitment to the ballroom's future
 - (D) To make the Starlight Ballroom more attractive to people who might want to buy it and take over its management
-

- 5 Use "Fit for a King" to answer the following question.

Why would someone most likely read this selection?

- (A) To discover how the author feels about the extravagant sums spent on royal palaces
 - (B) To be amused by a story of a king who was never satisfied
 - (C) To learn facts about the Palace of Versailles
 - (D) To form an opinion on which European royal palace is the finest
-

- 6 Use "Fit for a King" to answer the following question.

Record your answer in the space provided.

Paragraph 8 reads, "However, the *sans souci* days of garden strolls and royal decadence at the Palace of Versailles were destined to change." In this sentence, *sans souci* means ____ (1) ____.

1 _____

- 7** Use "Fit for a King" to answer the following question.

The organization of this selection can best be described as —

- Ⓐ describing an effect and then listing its causes.
 - Ⓑ chronologically listing the order of key events.
 - Ⓒ comparing and contrasting important events.
 - Ⓓ ranking events in order from most important to least important.
-

- 8** Read "Dawn of the New Starlight" and "Fit for a King." Based on the information in the selections, write a response to the following:

Compare Louis XIV and Suzanne as they are presented in these selections. How are their personalities, world views, and relationships similar or different? How do they understand the value of physical structures to themselves and their communities?

Remember to —

- clearly state your central idea
- organize your writing
- develop your ideas in detail
- use evidence from the selection in your response
- use correct spelling, capitalization, punctuation, and grammar

Manage your time carefully so that you can —

- review the selections
- plan your response
- write your response
- revise and edit your response

Record your response in the box provided.

USE THIS PREWRITING PAGE TO
PLAN YOUR COMPOSITION.

USE THIS PREWRITING PAGE TO
PLAN YOUR COMPOSITION.

[illegible]

[illegible]

Written Composition

This space is intentionally left blank.

Ashley is writing a paper about a woman who inspired her. Read Ashley's paper, and look for revisions she should make. Then answer the questions that follow.



Bridging the Gender Gap

(1) The Brooklyn Bridge is one of the most iconic structures in one of the United States' most iconic cities, New York. (2) Upon its completion in 1883, this suspension bridge was the longest in the world. (3) Understandably, there is a fascinating story surrounding the construction of such an engineering marvel. (4) The story of the Brooklyn Bridge begins and ends with the Roebling family, of which Emily Warren Roebling was one of the driving forces. (5) In a time when the professional and social roles of women were often restricted, Emily emerged as a forceful, independent figure capable of overseeing one of the greatest construction projects the world had ever seen.

(6) Emily's role in the completion of the Brooklyn Bridge came about by chance when she married into the family in charge of constructing the bridge. (7) In 1864, she traveled to Virginia to visit her brother, Gouverneur K. Warren, who was the commanding general of the Union army's Fifth Corps. (8) General Warren was known as a hero of the Battle of Gettysburg. (9) While in Virginia, she met Washington Roebling, an engineering officer serving under her brother's command. (10) Emily was smitten, and the two were married in 1865 following a brief courtship. (11) During this time, Washington's father, John A. Roebling, was completing his design of the Brooklyn Bridge and preparing to begin construction. (12) Washington was to help with the project, so his and Emily's honeymoon included time in Europe, where they studied and researched technical issues involving bridge building.

(13) In 1869, shortly after the construction phase of the project began, John Roebling sustained a severe foot injury. (14) The injury proved fatal within just two weeks. (15) John's son, Washington, with Emily at his side, assumed the role of chief engineer and determined to see the project through, with his wife alongside him. (16) However, Washington, too, was soon incapacitated on the job. (17) To drive the massive piers that would support the bridge deep into the bed of the East River, pressurized chambers called caissons were built. (18) Insisting on supervising the work personally, Washington regularly found himself in these caissons. (19) However, moving back and forth from the pressurized chambers to the surface caused him to develop a crippling disease

known as "caisson sickness." (20) Caisson sickness is similar to the "bends" occasionally experienced by divers. (21) With her father-in-law in the grave and her husband bedridden, Emily took it upon herself to oversee the completion of the Brooklyn Bridge.

(22) Assuming virtually all responsibilities of the chief engineer, it was the task Emily was certainly up to. (23) While she sat at her husband's bedside, Washington gave her a crash course in engineering principles such as cable construction and stress analysis. (24) Emily personally supervised the construction, implemented her husband's design decisions, and managed external pressures from politicians. (25) In fact, she even appeared before the American Society of Civil Engineers, which was being pressured by New York's mayor to remove Washington from the project. (26) Her eloquent defense of her husband persuaded the board to leave Washington in place. (27) Emily continued her tireless work on the bridge until it was finally finished in 1883.

(28) When the Brooklyn Bridge was opened on May 24, 1883, the world celebrated the remarkable achievement. (29) A lavish ceremony marked the event, with President Chester A. Arthur in attendance. (30) Cannons sounded in the East Bay, fireworks exploded, and bands played. (31) Fittingly, Emily Roebling was the first to cross the bridge. (32) Her dedication, perseverance, and courage ensured that the imposing construction project succeeded. (33) Indeed, the Brooklyn Bridge is still in full use today, over 135 years after its completion. (34) Over 120,000 vehicles, 4,000 pedestrians, and 3,100 cyclists cross its 6,000-foot span every day. (35) It stands as a testament to Emily Roebling and her independent spirit during a time when women were not often permitted to fill positions of power or roles as engineers.

-
- 9 Ashley wants to add a topic sentence to the third paragraph (sentences 13 through 21). Which of these would be the most effective topic sentence for this paragraph?
- (A) The Civil War made it difficult for John Roebling to continue his construction plans.
 - (B) John Roebling was a world-renown engineer who oversaw bridge projects in Cincinnati, Ohio, and Waco, Texas.
 - (C) Before long, a pair of tragedies forced Emily into the unlikely role of chief engineer.
 - (D) Emily Roebling was born in New York into a large family with eleven brothers and sisters.

- 12** Ashley thinks sentence 22 needs to be revised. In the box provided, write an effective revision for this sentence.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

13 Which sentence does **not** belong in this paper?

- Ⓐ Sentence 5
 - Ⓑ Sentence 8
 - Ⓒ Sentence 9
 - Ⓓ Sentence 13
-

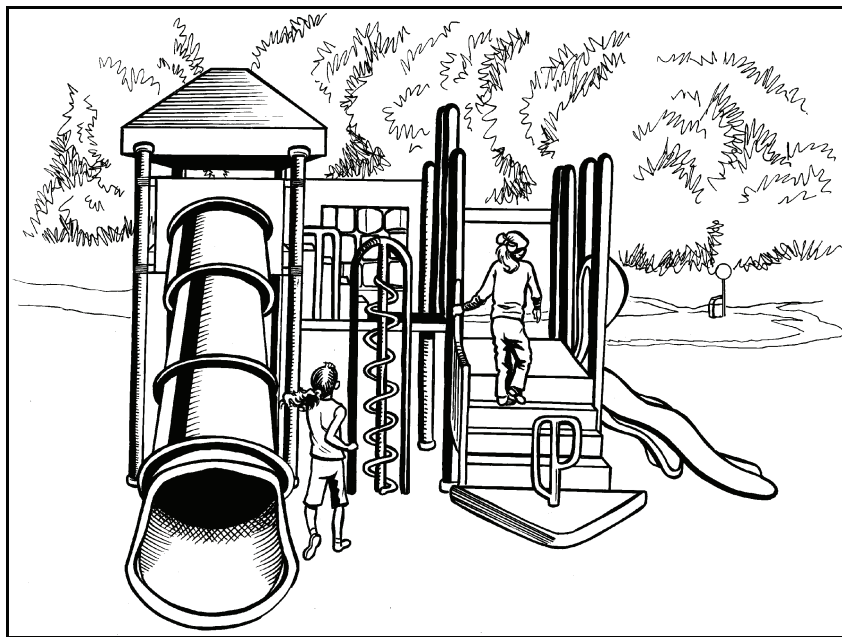
14 Ashley wants to add the following detail to the fifth paragraph (sentences 22 through 27).

She applied this knowledge to what she had already learned about engineering and mathematics.

Where is the most logical place to insert this sentence?

- Ⓐ After sentence 23
- Ⓑ After sentence 24
- Ⓒ After sentence 25
- Ⓓ After sentence 27

Patricia is writing a story about a special friendship she formed. Read Patricia's story, and look for corrections she needs to make. Then answer the questions that follow.



Playgrounds and Ponytails

(1) Although I am now in college I can still remember the first day of third grade as if it were yesterday. (2) I was at a new school, the fifth one I had been to since kindergarten. (3) One might think I would have been used to being the new girl by that point, but in fact I still felt a jittery nervousness in the pit of my stomach. (4) I had never really had a person in my life who I could call a close friend. (5) I figured friendships in schools never lasted long anyway. (6) So, on the first day of third grade, I stood in the corner of the playground, trying to appear enthralled with the rocks I was shuffling with my feet. (7) Then Marci, a bubbly girl with a swinging ponytail, came bouncing up and asked me to be her friend.

(8) I sprinted home that day tingling with excitement. (9) Our parents quickly scheduled our first play date at our insistence, and the rest is history. (10) Marci and I became inseparable throughout the third grade, with many strangers mistaking us for twin sisters. (11) We dressed the same relished the same games and toys, and loved going to movies together. (12) Of course, I would again move away, just ten months after meeting Marci.

(13) Yet, this time something was different. (14) My family moved only as far as the neighboring town. (15) Even though we went to different schools, Marci and I lived close enough to continue to have play dates. (16) We played softball, ate ice cream, and stayed up late during sleepovers. (17) It was as if

my moving away made the time we spent together more exciting. (18) When we got together, we would bombard each other with news and stories from our respective schools. (19) We were still able to comfort each other when our pets ran away, when we read that our favorite *Harry Potter* character died, or when we were sick. (20) We even told each other we would go to the same college and become marine mammal scientists together.

(21) Lucky, after that move in the fourth grade, my family finally put down roots. (22) Marci and I stayed close through middle school, and by the time we started high school, we knew we were not like typical best friends. (23) We did not have the same social group, and we could not go grab something to eat together after classes. (24) Through it all, though, we were still there for one another.

(25) It was the beginning of our senior year when we realized our paths were inevitably going to part. (26) Despite our childhood promises, we both found ourselves looking at colleges in different states, and when we finally received our acceptance letters, we were dismayed to learn we would be eight hundred miles from each other. (27) Our plan of becoming marine mammal scientists together faded away, replaced with different dreams and goals.

(28) During the last time we were together before heading off to college, we went back to the playground where we had met. (29) We swung on the seemingly shrunken swing set and took turns trying to inch our way down the slide built for people half our size. (30) While we still could cry over the death of *Harry Potter* characters, and we had the same love of ice cream that we had when we were eight, we knew we had changed. (31) I watched Marci drive away that afternoon and comforted myself with the thought that, even though graduation was about letting go, this was a friendship I knew would last a lifetime. (32) I recalled the last decade as if it were a movie played in fast motion. (33) I watched our braces turn into straight teeth, trips to the park become trips to the mall. (34) And the girl with the swinging ponytail become my best friend.

15 What change, if any, needs to be made in sentence 1?

- Ⓐ Change **although** to **allthough**
 - Ⓑ Add a comma after **college**
 - Ⓒ Change **third grade** to **Third Grade**
 - Ⓓ No change needs to be made.
-

16 Patricia has made an error in sentence 4. Select the response that corrects this error.

- I
- | |
|---|
| Ⓐ did not never really have a person in my life who |
| Ⓑ had never real had a person in my life who |
| Ⓒ had never really had a person in my life whom |
| Ⓓ had never really had a person in my life, who |
- close friend.
- I could call a
-

17 What change, if any, should be made in sentence 11?

- Ⓐ Add a comma after **same**
- Ⓑ Change **relished** to **relashed**
- Ⓒ Add a comma after **games**
- Ⓓ No change should be made in sentence 11.

- 18** Patricia has made an error in sentence 21. Select the response that corrects this error.

- (A) Luckily, after that move in the fourth grade,
 - (B) Lucky, after that move in the fourth grade
 - (C) Lucky, after that move in the Fourth Grade,
 - (D) Lucky, after that move in the forth grade,

my family finally put

down roots.

-
- 19** What change should be made in sentence 24?

- (A) Change **Through** to **Threw**
- (B) Delete the comma after **though**
- (C) Change **were** to **was**
- (D) Change **one another** to **each other**

-
- 20** What is the correct way to rewrite sentences 33 and 34?

- (A) I watched our braces turn into straight teeth. Trips to the park become trips to the mall. And the girl with the swinging ponytail become my best friend.
- (B) I watched our braces turn into straight teeth, and trips to the park become trips to the mall. And the girl with the swinging ponytail become my best friend.
- (C) I watched our braces turn into straight teeth, I watched trips to the park become trips to the mall, I watched the girl with the swinging ponytail become my best friend.
- (D) I watched our braces turn into straight teeth, trips to the park become trips to the mall, and the girl with the swinging ponytail become my best friend.



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Answer Key

Assessment 1

- 1 D** is frenetic and disorganized and acts according to subjective responses.
- 2** creates a mood of anxiety.
develops a mood of frustration.
- 3 D** These references show that the Starlight Ballroom is an important part of the family's history.
- 4 C** To help the Starlight Ballroom compete and to show her mother her commitment to the ballroom's future
- 5 C** To learn facts about the Palace of Versailles
- 6 A** A correct response could be similar to the following: carefree.
- 7 B** chronologically listing the order of key events.
- 8 A** A correct response could involve a student providing an extended response explaining that Louis XIV and Suzanne both use physical spaces to express influence and preserve legacy, though in different ways. Louis XIV builds Versailles to display power, control, and grandeur for France, while Suzanne maintains the Starlight Ballroom to support community, family, and tradition. Louis XIV is ambitious and formal, focusing on prestige and national status, whereas Suzanne is lively and emotionally expressive, prioritizing personal relationships. Both are committed to protecting and enhancing their spaces, showing that physical structures reflect their values, personalities, and impact on others.
- 9 C** Before long, a pair of tragedies forced Emily into the unlikely role of chief engineer.
- 10 D** John's son, Washington, with Emily at his side, assumed the role of chief engineer and determined to see the project through.
- 11 A** A correct response could be similar to the following: However, moving back and forth from the pressurized chambers to the surface caused him to develop a crippling disease known as "caisson sickness," which is similar to the "bends" occasionally experienced by divers.
- 12 A** A correct response could be similar to the following: Assuming virtually all responsibilities of the chief engineer, Emily was certainly up to the task.
- 13 B** Sentence 8
- 14 A** After sentence 23
- 15 B** Add a comma after **college**
- 16 C** had never really had a person in my life whom
- 17 A** Add a comma after **same**
- 18 A** Luckily, after that move in the fourth grade,
- 19 D** Change **one another** to **each other**
- 20 D** I watched our braces turn into straight teeth, trips to the park become trips to the mall, and the girl with the swinging ponytail become my best friend.

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TEKS Reading Alignment Chart and Cross-Curricular Alignments

KAMICO® supports cross-curricular teaching strategies and encourages efforts to apply, transfer, and integrate knowledge across multiple content areas. Therefore, many assessments in this reading book reinforce at least one high school social studies, science, health, and/or art TEKS.

Assessment 1						
Question Number	Item Type	Answer	Strand	Reporting Category	TEKS	Readiness or Supporting
1	Multiple Choice	D	4	1	6B	Readiness
2	Multiselect	see text key	4	1	7C	Supporting
3	Multiple Choice	D	4	1	6C	Readiness
4	Multiple Choice	C	4	1	6B	Readiness
5	Multiple Choice	C	2	1	4A	—
6	Text Entry	see text key	1	1	2C	Supporting
7	Multiple Choice	B	4	1	7Dii	Supporting
8	Extended Constructed Response	see text key	2 6	1 2	4H 10B	Readiness Readiness
9	Multiple Choice	C	6	2	9Bii	Readiness
10	Multiple Choice	D	6	2	9C	Readiness
11	Short Constructed Response	see text key	6	2	9C	Readiness
12	Short Constructed Response	see text key	6	2	9C	Readiness
13	Multiple Choice	B	6	2	9Bii	Readiness
14	Multiple Choice	A	6	2	9C	Readiness
15	Multiple Choice	B	6	2	9Dv	Supporting
16	Inline Choice	C	6	2	9Diii	Supporting
17	Multiple Choice	A	6	2	9Dv	Supporting
18	Inline Choice	A	6	2	9D	Supporting
19	Multiple Choice	D	6	2	9D	Supporting
20	Multiple Choice	D	6	2	9Di	Readiness
Cross-Curricular Alignments						
United States History TEKS					25C, 25D, 27A	
World History TEKS					5A, 5B	