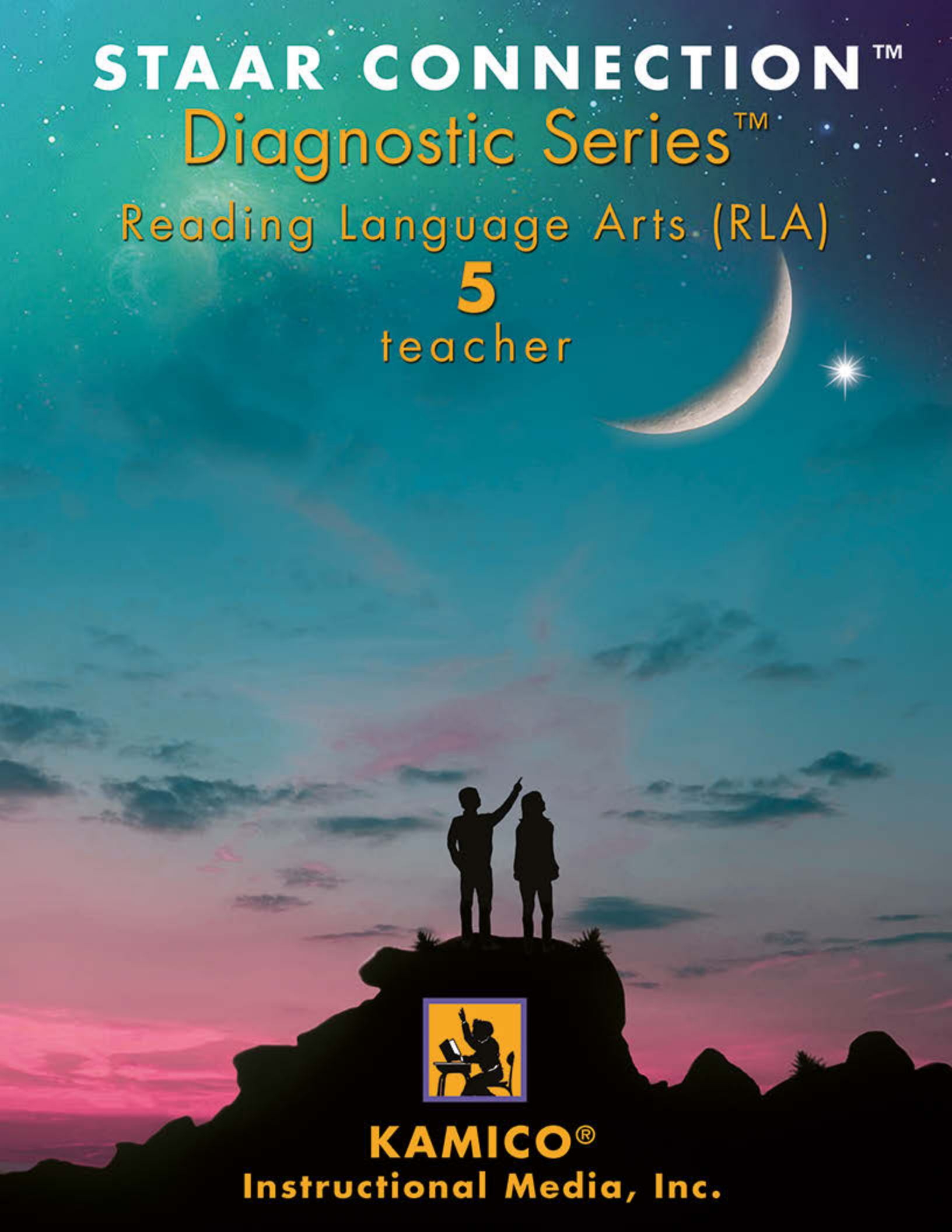
STAAR CONNECTION™

Diagnostic Series™

Reading Language Arts (RLA)

5

teacher



KAMICO®
Instructional Media, Inc.

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Diagnostic Series™

XVI/ix/MMXXVI

Version 1.1

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Instructional Media, Inc.

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KAMICO® Instructional Media, Inc.
CONNECTION® to the TEKS
Introduction

KAMICO® Instructional Media's program is validated by scientifically based research. **STAAR CONNECTION™ Diagnostic Series™** and **CONNECTION® to the TEKS 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 **CONNECTION® to the TEKS 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 **CONNECTION® to the TEKS 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™
Grade 5 Reading Language Arts (RLA)
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State of Texas Assessments of Academic Readiness
Grade 5 Reading Language Arts (RLA) Assessment
Texas Essential Knowledge and Skills

Genres Assessed in Reading:

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

Reporting Category 1
Reading
The student will understand and analyze a variety of texts from various genres.

(3) **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 to determine meaning, syllabication, pronunciation, and word origin; ***[Strand 1] Supporting Standard***

(B) use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words; ***[Strand 1] Readiness Standard***

(C) identify the meaning of and use words with affixes such as *trans-*, *super-*, *-ive*, and *-logy* and roots such as *geo* and *photo*; ***[Strand 1] Supporting Standard***

(D) identify, use, and explain the meaning of adages and puns. ***[Strand 1] Supporting Standard***

(6) **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, 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] Readiness 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 to create new understanding; ***[Strand 2] Readiness Standard***

(7) **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 and contrasting ideas across a variety of sources; ***[Strand 3] Important Standard Not Included in Assessed Curriculum***

(C) use text evidence to support an appropriate response; ***[Strand 3] Readiness Standard***

(D) retell, paraphrase, or summarize texts in ways that maintain meaning and logical order; ***[Strand 3] Readiness Standard***

(8) **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) infer multiple themes within a text using text evidence; ***[Strand 4] Supporting Standard***

(B) analyze the relationships of and conflicts among the characters; ***[Strand 4] Readiness Standard***

(C) analyze plot elements, including rising action, climax, falling action, and resolution; ***[Strand 4] Readiness Standard***

(D) analyze the influence of the setting, including historical and cultural settings, on the plot. ***[Strand 4] Supporting Standard***

(9) **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) demonstrate knowledge of distinguishing characteristics of well-known children's literature such as folktales, fables, legends, myths, and tall tales; ***[Strand 4] Supporting Standard***

(B) explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; ***[Strand 4] Supporting Standard***

(C) explain structure in drama such as character tags, acts, scenes, and stage directions; ***[Strand 4] Supporting Standard***

(D) recognize characteristics and structures of informational text, including

(i) the central idea with supporting evidence; ***[Strand 4] Readiness Standard***

(ii) features such as insets, time lines, and sidebars to support understanding; and ***[Strand 4] Supporting Standard***

(iii) organizational patterns such as logical order and order of importance; ***[Strand 4] Supporting Standard***

(E) recognize characteristics and structures of argumentative text by

(i) identifying the claim; ***[Strand 4] Readiness Standard***

(ii) explaining how the author has used facts for or against an argument; and ***[Strand 4] Readiness Standard***

(iii) identifying the intended audience or reader; ***[Strand 4] Supporting Standard***

(F) recognize characteristics of multimodal and digital texts. ***[Strand 4] Important Standard Not Included in Assessed Curriculum***

(10) **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) explain the author's purpose and message within a text; ***[Strand 5] Readiness Standard***

(B) analyze how the use of text structure contributes to the author's purpose; ***[Strand 5] Supporting Standard***

(C) analyze the author's use of print and graphic features to achieve specific purposes; ***[Strand 5] Supporting Standard***

(D) describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes; ***[Strand 5] Supporting Standard***

(E) identify and understand the use of literary devices, including first- or third-person point of view; ***[Strand 5] Supporting Standard***

(F) examine how the author's use of language contributes to voice; ***[Strand 5] Supporting Standard***

(G) explain the purpose of hyperbole, stereotyping, and anecdote. ***[Strand 5] Supporting Standard***

Genres Assessed in Revising and Editing:

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

Reporting Category 2
Writing
Revising and Editing
The student will revise and edit a variety of texts from various genres.

(2) **Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—beginning reading and writing.** The student develops word structure knowledge through phonological awareness, print concepts, phonics, and morphology to communicate, decode, and spell. The student is expected to

(B) demonstrate and apply spelling knowledge by

(i) spelling multisyllabic words with closed syllables; open syllables; VCe syllables; vowel teams, including digraphs and diphthongs; *r*-controlled syllables; and final stable syllables; ***[Strand 1] Readiness Standard***

(ii) spelling words with consonant changes, including /t/ to /sh/ such as in *select* and *selection* and /k/ to /sh/ such as *music* and *musician*; ***[Strand 1] Readiness Standard***

(iii) spelling multisyllabic words with multiple sound-spelling patterns; ***[Strand 1] Supporting Standard***

(iv) spelling words using advanced knowledge of syllable division patterns; ***[Strand 1] Supporting Standard***

(v) spelling words using knowledge of prefixes; and ***[Strand 1] Supporting Standard***

(vi) spelling words using knowledge of suffixes, including how they can change base words such as dropping *e*, changing *y* to *i*, and doubling final consonants. ***[Strand 1] Readiness Standard***

(11) **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 uses appropriate conventions. The student is expected to

(B) develop drafts into a focused, structured, and coherent piece of writing by

(i) organizing with purposeful structure, including an introduction, transitions, and a conclusion; and ***[Strand 6] Readiness Standard***

(ii) developing an engaging idea reflecting depth of thought with specific facts and details; ***[Strand 6] Readiness Standard***

(C) revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; ***[Strand 6] Readiness Standard***

(D) edit drafts using standard English conventions, including ***[Strand 6] Supporting Standard***

(i) complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments; ***[Strand 6] Readiness Standard***

(ii) past tense of irregular verbs; ***[Strand 6] Readiness Standard***

(iii) collective nouns; ***[Strand 6] Supporting Standard***

(iv) adjectives, including their comparative and superlative forms; ***[Strand 6] Supporting Standard***

(v) conjunctive adverbs; ***[Strand 6] Supporting Standard***

(vi) prepositions and prepositional phrases and their influence on subject-verb agreement; ***[Strand 6] Supporting Standard***

(vii) pronouns, including indefinite; ***[Strand 6] Supporting Standard***

(viii) subordinating conjunctions to form complex sentences; ***[Strand 6] Supporting Standard***

(ix) capitalization of abbreviations, initials, acronyms, and organizations; ***[Strand 6] Supporting Standard***

(x) punctuation marks, including commas in compound and complex sentences, quotation marks in dialogue, and italics and underlining for titles and emphasis; and ***[Strand 6] Supporting Standard***

(xi) correct spelling of words with grade-appropriate orthographic patterns and rules and high-frequency words. ***[Strand 6] Readiness Standard***

Written Essay

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.

(7) **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 and contrasting ideas across a variety of sources; ***[Strand 3] Readiness Standard***

(12) **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, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft; ***[Strand 6] Readiness Standard***

(C) compose argumentative texts, including opinion essays, using genre characteristics and craft. ***[Strand 6] Readiness Standard***

Name _____ Date _____

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

Fright Night

Cast

DOUGLAS, a ten-year-old boy
ALEX, DOUGLAS's friend
FRANK, DOUGLAS's friend
DESHAWN, DOUGLAS's friend
MOVIE ACTRESS, a voice-only role
MOVIE ACTOR, a voice-only role
DOROTHY, DOUGLAS's little sister
RUTH, DOROTHY's friend
LANA, DOROTHY's friend

Scene

1 *DOUGLAS and his friends are dressed in pajamas in DOUGLAS and DOROTHY's living room on a weekend night. Sleeping bags, bags of microwave popcorn, empty pizza boxes, board games, and other signs of a sleepover litter the floor. There are easy chairs and other typical furnishings. On one side of the stage sits a large television whose screen cannot be seen by the audience.*

2 DOUGLAS: Wow, this is going to be great! We've got everything we need—a scary movie to stream, popcorn, pizza. . . . It's even storming outside. *(Thunder sounds offstage.)*

3 ALEX: *(yawns, then sarcastically)* Yeah, all we need now is a barrel of monkeys.

4 FRANK: Not to sound rude, Douglas, but I'm with Alex. When you asked us to sleep over, I guess I didn't think we'd be just sitting around watching a silly old movie that couldn't even scare my kid sister.

5 ALEX: Don't you have any new video games?

6 DESHAWN: I brought Space Attackers! I even brought an extra controller. Let me get them out of my—

7 DOUGLAS: *(interrupting)* Hold on, guys. I'm telling you, give this movie a chance. *(motions for others to come closer, which they do, then whispering)* Actually, it's probably the most boring movie ever.

8 FRANK: Huh?

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GO ON

9 ALEX: What are you talking about?

10 DOUGLAS: Shhh! *(still whispering)* I don't want Dad to hear. Here's my plan. My sister, Dorothy, is having a sleepover tonight, too. Mom is bringing her and her friends back from the arcade in fifteen minutes.

11 ALEX: *(groans, then sarcastically)* Just when I thought this couldn't get any more fun!

12 DOUGLAS: Pay attention, "smart Alex." We'll start playing this movie and pretend to fall asleep. That's why I got an old black-and-white movie—it should be so boring, faking sleep won't be hard at all. Anyway, when Dorothy and her friends get here, Mom will make them stay in Dorothy's room so they don't, ahem, wake us up. That's when the fun will start. *(DOUGLAS reaches behind a chair and pulls out several scary masks.)* We'll sneak into her room when they aren't expecting it and spook them all!

13 *(BOYS look at each other and start grinning. They chatter excitedly among themselves as DOUGLAS points a remote control at the television. Lights dim, except for a soft blue spot coming from the television. BOYS get in their sleeping bags and pretend to fall asleep. Thunder sounds offstage. Sound effects from offstage suggest the beginning of the movie. Rain and howling wind are heard, and there is the sound of a car's engine and then a sputtering sound as the engine noise stops. There is a long pause and then the sound of two car doors slamming.)*

14 ACTRESS: *(performs offstage, providing the sound for the streaming movie)* I don't know about this, Jack. There's just something about that house I don't like.

15 ACTOR: *(performs offstage, like ACTRESS)* Well, it's raining cats and dogs out here, Hollie, and the car has run out of gas. We've got to find some place to get out of the rain.

16 ACTRESS: It's just that that's the old Johnson farmhouse, and the kids at school say it's haunted.

17 ACTOR: Aw, nobody really believes that baloney!

18 *(Sound effects offstage include footsteps, howling wind, and a creaky fence. BOYS gradually sit up, one by one, to look at the televison, forgetting they are supposed to pretend to be asleep.)*

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GO ON

19 ACTOR: Hello, is anyone home? *(knocks)*

20 ACTRESS: It's been abandoned for years, ever since . . . We might as well go in.

21 *(There is the sound of a creaky door and a slam. BOYS startle.)*

22 ACTOR: Why did you slam the door behind us?

23 ACTRESS: I didn't slam it! It shut by itself! Oh no! It's locked! *(Ghostly moan and thunder are heard. BOYS are visibly frightened. Suddenly, the lights come up as DOROTHY, RUTH, and LANA jump out from behind furniture or a stage wing.)*

24 DOROTHY, RUTH, and LANA: *(together)* Boo!

25 *(BOYS jump up, screaming, then see GIRLS. GIRLS laugh hysterically.)*

26 DOUGLAS: *(flustered, growing angry)* Wha—? You're supposed to still be at the arcade! What's the big idea giving us all heart attacks like that?

27 DOROTHY: *(still laughing)* Don't play innocent, big brother. *(reaches down and grabs the masks he held earlier)* We found your spooky stash before we left and decided to have Mom bring us home a little early.

28 LANA: You must not have heard the car pull up or the door close because of the storm outside.

29 RUTH: When we peeked in and saw you all huddled together, we decided this was an opportunity we couldn't pass up!

30 DOROTHY: We even got Mom to play along by keeping quiet. Just consider it payback for what you were planning to do to us—in advance!

31 DOUGLAS: *(smile growing on his face)* Well, little sister, it looks like I've taught you well!

32 *(All laugh. Close curtain.)*

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GO ON

Scary Movie Monsters: More Fiction than Fact

1 For many, nothing could be more fun than being scared by a monster on a movie screen. How did famous movie monsters come to be? Some started as characters in books. Others came from legends. Whatever their origin, movie monsters have scared audiences for a long time. Three famous types of movie monsters include mummies, zombies, and vampires. However, the most famous movie monster in the world is Frankenstein's man-monster. That monster is unique. It does not fit any of the three types.

Dr. Frankenstein and His Monster: Making Friends

2 Most are familiar with the large, moaning monster with bolts in his neck. The idea for movies about Frankenstein's monster came from a book titled *Frankenstein*. It was written by Mary Shelley in 1818. The book is about Victor Frankenstein. He is a scientist who wants to create a living person. Frankenstein does not want to make a monster. He wants to make a perfect person. Things do not go as he planned. The creature he gives life to is hardly perfect. It is a huge, frightening man-monster. Dr. Frankenstein is so frightened that he abandons his creation. The monster is not wicked until he experiences Frankenstein's rejection. This rejection angers the monster. The anger leads to the monster's decision to hurt anyone close to Dr. Frankenstein.

3 After films began to tell the story, many people mistakenly called the monster itself "Frankenstein." Frankenstein was the name of the scientist who created him. The monster should really be called "Frankenstein's monster."

4 Over fifty movies about Frankenstein's monster have been made. The first, a silent film, appeared in 1910. The popular image of Frankenstein's monster was shaped by the 1931 movie *Frankenstein* starring Boris Karloff. Karloff's Frankenstein is the monster most people picture when they think of Frankenstein.

Mummies: All Wrapped Up

5 The idea for movie mummies comes from a real custom. Thousands of years ago, when an Egyptian king died, his followers preserved his body before putting it in a tomb. Part of this process involved wrapping the body in long strips of cloth. Egyptians also placed great golden treasures in the tombs of their kings. Then the doors to the tombs were sealed.

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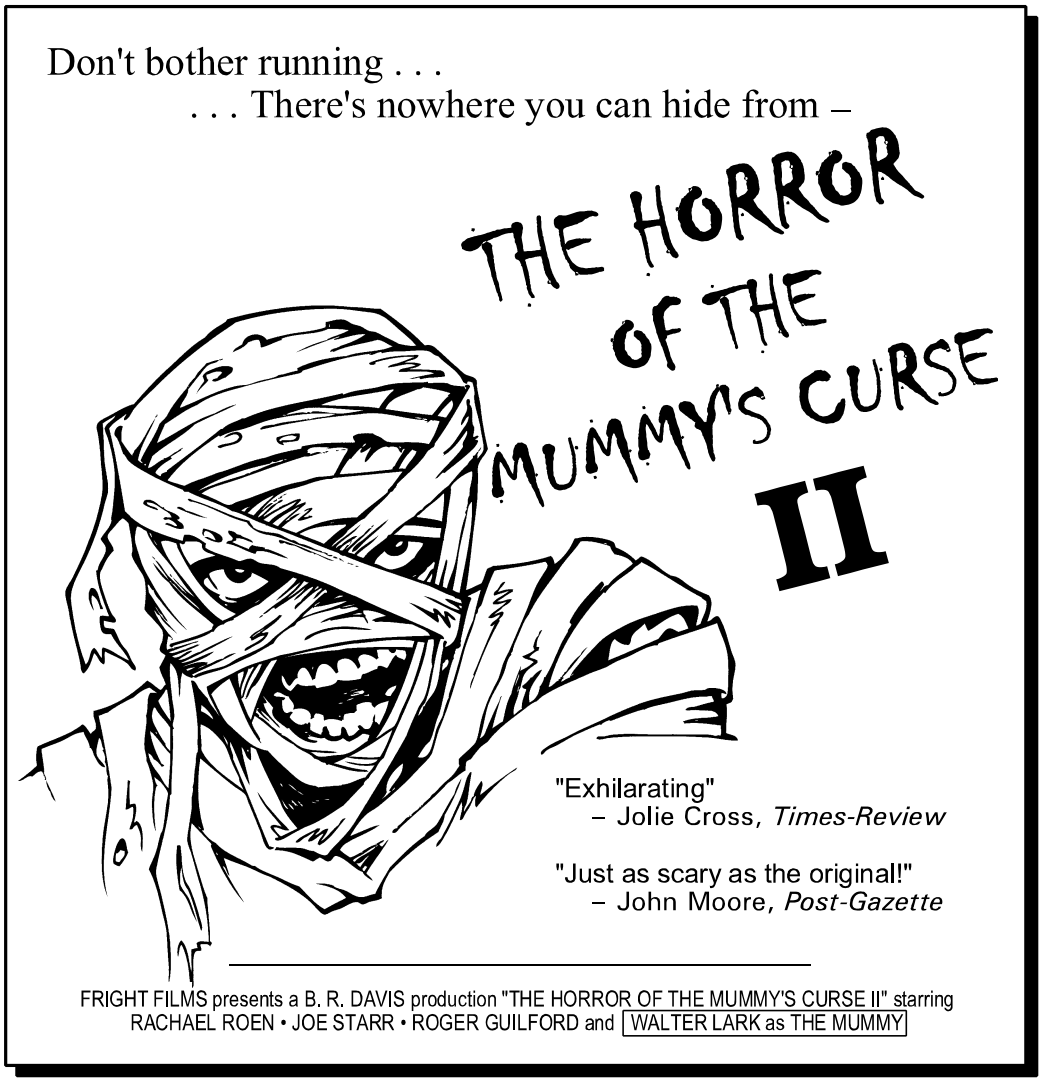
6 In 1922, a British archeologist found the tomb of the ancient Egyptian king Tutankhamun, or "King Tut." Inside the tomb were Tut's mummy and astonishing treasures. Not long after the tomb was opened, Lord Carnarvon, the man who paid for the expedition, died. Then some other people associated with the tomb's discovery died. Newspapers began spreading rumors that finding the mummy started a curse. Seven others who were at the tomb died over the next twelve years. Still, no real proof of a curse exists. However, the stories were enough to inspire moviemakers.

7 Mummies have been popular in movies since the 1930s. Typically, in horror movies, mummies come back to life when they have been disturbed. Mummies are often mindless scary creatures who hurt people. Sometimes, movie mummies are kings who want to rule again. Sometimes, a mummy seeks a long-lost loved one. All mummies in the movies are unhappy, so they seek revenge for something.



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Zombies: Dead on Their Feet

8 The first zombie movie appeared in 1932. Zombie movies became very popular in the 1960s and continue to be popular today. A zombie is a scary type of monster. A zombie is someone who has died and has been brought back to life. Once brought back to life, though, the person is a slow but scary monster who wants only to hurt the living. The story of zombies began with a legend from the island of Haiti.

9 In movies, zombies chase people. The zombies gather in mobs and go after people. Once a movie zombie bites a character, the character becomes a zombie, too. The idea of zombies roaming a city creating other zombies scares audiences. Some people cry and scream in zombie movies. Others laugh or giggle because they love to be scared.

Vampires: A Pain in the Neck

10 Vampires have been legendary monsters for hundreds of years. A vampire is a creature who drinks blood to live. Vampires have fangs. They bite people on the neck to sip their blood. The legend also says that once someone is bitten by a vampire, he or she becomes a vampire. Vampire legends have many variations. Most stories of these creatures come from Eastern Europe.

11 The most famous vampire, Count Dracula, came from a novel written by an Irishman named Bram Stoker. In the story, Dracula lived in Transylvania, a region of Eastern Europe. Stoker included many parts of the vampire legend so common to movies now. For example, Dracula slept in a coffin. He could not go outside during the daytime. The story also says that Count Dracula could not see his reflection in a mirror.

12 Many vampire movies have been made since Stoker's book came out in the late 1800s. One of the first was the terrifying silent film *Nosferatu* in 1921. People still love movies about vampires even though they know that vampires are not real.

13 Movie monsters have been around for a long time. The stories that gave rise to the creepy creatures on the silver screen are interesting in themselves. As long as people keep going to see monster movies, filmmakers will be more than happy to provide them with these thrilling, chilling movies—the scarier the better!

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GO ON

1 Use "Fright Night" to answer the following question. **TEKS 4/1/8C**

Which of the following events occurs at the climax of this selection?

Ⓐ DeShawn tells the others he has brought Space Attackers.

Ⓑ The boys get in their sleeping bags and pretend to fall asleep.

Ⓒ The boys are scared by the girls shouting, "Boo!"

Ⓓ Douglas tells Dorothy that he has taught her well.

---

2 Use "Fright Night" to answer the following question. **TEKS 4/1/9C**

What inference can the reader make from the section labeled "Scene"?

Ⓐ When the play begins, the boys have been in the living room for some time, eating and playing games.

Ⓑ When the play begins, the boys have been playing Space Attackers and other video games for some time.

Ⓒ When the play begins, the boys have been watching scary old movies for some time.

Ⓓ When the play begins, the boys have been talking about their plans to spook the girls for some time.

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3 Use "Fright Night" to answer the following question. **TEKS 4/1/9C**

In what way does the author of this selection best help the reader to understand the boys' fright when the girls come home?

Ⓐ Through the use of rhyme, rhythm, and figures of speech that describe the boys' reactions

Ⓑ Through the use of dialogue and stage directions that explain the boys' reactions

Ⓒ Through the use of a third-person narrator that describes the boys' reactions

Ⓓ Through the use of a list of cast members that explains the boys' reactions

---

4 Use "Fright Night" to answer the following question. **TEKS 4/1/8B**

This question has two parts. First, answer Part A. Then answer Part B.

Part A

After reading this selection, what can you can tell about Alex?

Ⓐ He likes to make wisecracks and jokes.

Ⓑ He does not get scared by movies.

Ⓒ He is very competitive.

Ⓓ He tries hard to make other people happy.

Part B

Which statement from the selection best supports the answer to Part A?

Ⓐ *FRANK: Not to sound rude, Douglas, but I'm with Alex.*

Ⓑ *ALEX: What are you talking about?*

Ⓒ *ALEX: Yeah, all we need now is a barrel of monkeys.*

Ⓓ *ALEX: Don't you have any new video games?*

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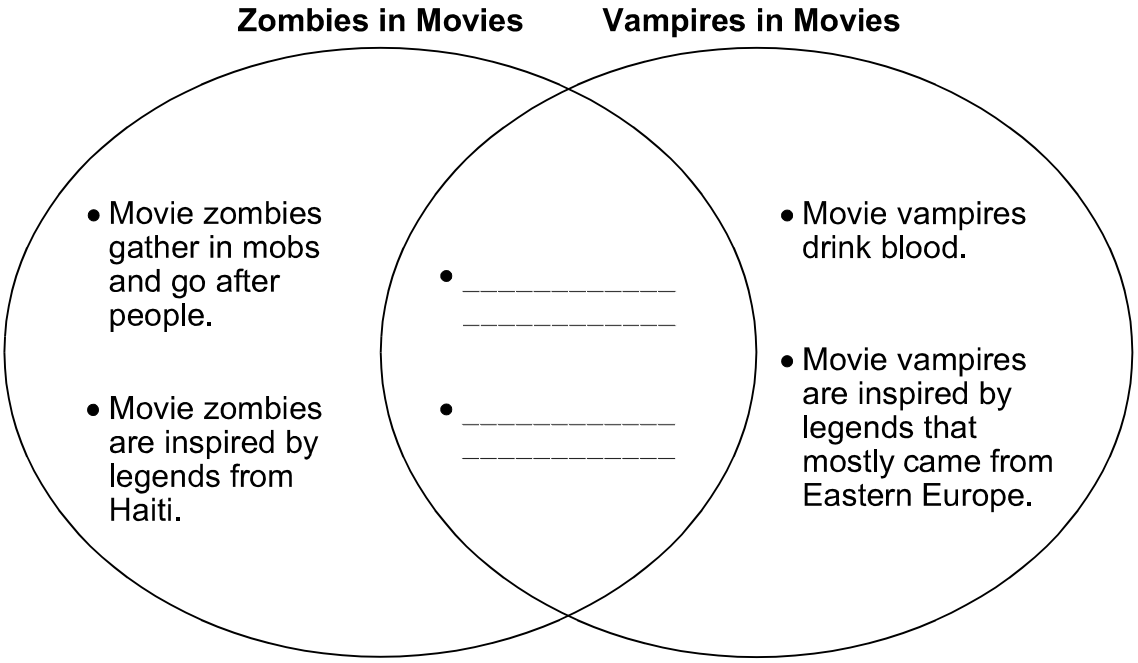
5 Use "Scary Movie Monsters: More Fiction than Fact" to answer the following question.

TEKS 3/1/7B

Look at the Venn diagram.



Which of the following best completes the diagram?

Select **TWO** correct answers.

- ◯ The first movies featuring these monsters came out in the 1930s.
- ◯ When these movie monsters bite someone, that person becomes one of them.
- ◯ The popular image of these movie monsters comes from a book written in the late 1800s.
- ◯ These movie monsters were created by a doctor trying to make the perfect person.
- ◯ Movies with these types of monsters are popular.

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6 Use "Scary Movie Monsters: More Fiction than Fact" to answer the following question.

Look at the movie poster. The creator of the movie poster wants viewers to —

TEKS 4/1/9F

Ⓐ learn about the history of mummies.

Ⓑ go see the movie shown on the poster.

Ⓒ be scared of the movie poster.

Ⓓ visit Egypt to see real mummies in a museum.

---

7 Read "Scary Movie Monsters: More Fiction than Fact." Based on the information in the selection, write a response to the following:

Describe the organization of this selection and how that organization supports the author's purpose.

Write a well-organized informational essay that uses specific evidence from the selection to support your answer.
Remember to —

TEKS 4/1/9Diii
TEKS 6/2/12B

- 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 selection
- plan your response
- write your response
- revise and edit your response

Record your response in the box provided.

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USE THIS PREWRITING PAGE TO
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Written Composition

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Written Composition

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8 Use "Fright Night" and "Scary Movie Monsters: More Fiction than Fact" to answer the following question.

TEKS 2/1/6E

After reading both selections, you can tell that some people like to scare others. What statements in each selection best show this?

Ⓐ

"Fright Night"	"Scary Movie Monsters: More Fiction than Fact"
We'll sneak into her room when they aren't expecting it and spook them all! *BOYS look at each other and start grinning.*	*As long as people keep going to see monster movies, filmmakers will be more than happy to provide them with these thrilling, chilling movies—the scarier the better!*

Ⓑ

"Fright Night"	"Scary Movie Monsters: More Fiction than Fact"
DOUGLAS and his friends are dressed in pajamas in DOUGLAS and DOROTHY's living room on a weekend night.	*The most famous vampire, Count Dracula, came from a novel written by an Irishman named Bram Stoker.*

Ⓒ

"Fright Night"	"Scary Movie Monsters: More Fiction than Fact"
On one side of the stage sits a large television set whose screen cannot be seen by the audience.	*The story of zombies began with a legend from the island of Haiti.*

Ⓓ

"Fright Night"	"Scary Movie Monsters: More Fiction than Fact"
Mom is bringing her and her friends back from the arcade in fifteen minutes.	*Still, no real proof of a curse exists.*

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Chase wrote about foods animals eat. Read Chase's paper, and look for revisions he needs to make. Then answer the questions that follow.

What to Eat for Dinner?

(1) Animals eat different kinds of food, depending on their bodies, environment, and needs. (2) Some animals eat only plants. (3) Others eat only meat. (4) Still others eat both meat and plants. (5) Animals are well suited to the types of food they eat.

(6) There are some animals that eat only plants. (7) They are called herbivores. (8) Herbivores eat fruit, nectar, nuts, seeds, grass, leaves, and roots. (9) Some herbivores have trouble digesting certain foods like grass. (10) To solve this problem, herbivores called ruminants have unusual stomachs. (11) A ruminant swallows its food. (12) The food passes to the first part of its stomach, where it is digested a little. (13) Then, it comes up again, so the ruminant can chew it some more. (14) Cows, deer, and camels are ruminants. (15) Other herbivores include rabbits, koalas, and termites.

(16) Meat eaters are called carnivores. (17) Sometimes carnivores eat herbivores, such as when a lion eats a gazelle. (18) Other times, carnivores eat other carnivores, such as when a hawk eats a snake. (19) Not all carnivores hunt. (20) Some, like buzzards, eat animals that are already dead. (21) Like herbivores, carnivores have bodies suited for their food. (22) For example, leopards have large teeth and claws that help them catch and kill their prey, which they catch and kill with their large teeth and claws.

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GO ON

(23) Omnivores are animals that eat meat and plants. (24) Omnivores have more dining options than the other ones. (25) They still cannot eat everything, though. (26) For instance, many omnivores cannot digest grass as herbivores can. (27) Many would get sick if they ate dead animals as buzzards do.

(28) Animals eat different things that suit their lives. (29) Each animal knows which food is just right for it.

TEKS 6/2/11C

9 Chase wants to combine the ideas in sentences 6 and 7. In the box provided, write a new sentence that combines these ideas in a clear and effective way.

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GO ON

10 Chase wants to combine the ideas in sentences 11 and 12. In the box provided, write a new sentence that combines these ideas in a clear and effective way.

TEKS 6/2/11C

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11 What is the **BEST** way to rewrite the ideas in sentence 22?

TEKS 6/2/11C

Ⓐ For example, leopards have some things that help them catch and kill their prey, and large teeth and claws are what they have.

Ⓑ For example, leopards have large teeth that help them catch and kill their prey, and leopards have claws that help them catch and kill their prey.

Ⓒ For example, leopards have large teeth and claws that help them catch and kill their prey.

Ⓓ For example, leopards have large teeth and claws that help them catch and kill their prey, which they catch and kill.

TEKS 6/2/11C

12 The meaning of sentence 24 can be improved by changing ***the other ones*** to —

Ⓐ what I wrote about before

Ⓑ some of them

Ⓒ other things that eat

Ⓓ herbivores and carnivores

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GO ON

13 Chase would like to add the following sentence to his paper.

> Gorillas, bears, ravens, and skunks are omnivores.

Where is the **BEST** place to insert this sentence?

TEKS 6/2/11Bii

Ⓐ After sentence 4

Ⓑ After sentence 19

Ⓒ After sentence 23

Ⓓ This sentence should not be added to the paper.

TEKS 6/2/11Bi

14 Chase wants to insert the following sentence into his paper.

> In contrast to herbivores, some animals eat only meat.

Look at paragraph 3 (sentences 16 through 22). Select the **BEST** place to insert this sentence.

Ⓐ Meat eaters are called carnivores. Ⓑ Sometimes carnivores eat herbivores, such as when a lion eats a gazelle. Ⓒ Other times, carnivores eat other carnivores, such as when a hawk eats a snake. Not all carnivores hunt. Some, like buzzards, eat animals that are already dead. Ⓓ Like herbivores, carnivores have bodies suited for their food. Ⓔ For example, leopards have large teeth and claws that help them catch and kill their prey, which they catch and kill with their large teeth and claws.

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Janie is writing a letter to the mayor about conserving water. Read Janie's letter, and look for corrections she needs to make. Then answer the following questions.

(1) 75646 Highway 45
(2) Cinnabar, Texas 76113
(3) July 23, 2023

(4) Mayor Courtney Williams
(5) 2234 Main street
(6) Cinnabar, Texas 76113

(7) Dear mayor Williams:

(8) Water conservation is becoming a very important issue for cities across the nation. (9) People are realizing that they cannot take water for granted. (10) We must all do our part to use water wisely. (11) I think our city can be a leader in water conservation. (12) I suggest that our city take steps to become a model for wise water use.

(13) First, I think we should encourage people to grow lawns that need little water. (14) Some cities, like Austin, Texas, have offered homeowners money to replace their thirsty grass lawns with rock landscaping and low-water plants. (15) This program is very promising. (16) I believe we should begin a similar program.

(17) Second, I suggest that WaterSense products be put in all city buildings. (18) WaterSense is a program by the u.s. government meant to get people to use less water. (19) WaterSense products include toilets, washing machines, faucets, showerheads, and other water fixtures that use at least 20 percent less water than older products.

(20) Finally, I suggest that the city water department teach citizens the importence of saving water. (21) They could hold special classes and run commercials on television to let people know how they can do their part. (22) The public need information about how to save water. (23) This information would be a great way to spread the word about water conservation.

(24) Saving water is very important. (25) It takes a lot of energy to collect, process, and clean water. (26) So, wisely using water also saves energy. (27) It makes sense for us all to do our part. (28) These are the reasons why I think the three steps help our city.

(29) yours truly,
(30) Janie Wayne

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GO ON

15 Janie has made an error in line 7. Select the response that corrects this error.

TEKS 6/2/11Dix

Ⓐ Dear mayor Williams's
Ⓑ Dear Mayor Williams
Ⓒ dear mayor Williams
Ⓓ Deer mayor Williams

:

TEKS 6/2/11Dix

16 What change, if any, should be made to sentence 18?

Ⓐ Change ***is*** to **were**

Ⓑ Change ***u.s.*** to **U.S.**

Ⓒ Change the period after ***water*** to a question mark

Ⓓ Make no change

TEKS 1/2/2Bvi

17 Janie has made an error in sentence 20. Select the response that corrects this error.

Finally, I suggest that the city water department teach citizens the

Ⓐ Importence of Saving Water.
Ⓑ importance of saving water.
Ⓒ importence of saving water?
Ⓓ importence of saveing water.

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GO ON

18 What change, if any, should be made to sentence 22?

TEKS 6/2/11Diii

Ⓐ Add a comma after ***public***

Ⓑ Change ***information*** to **informashion**

Ⓒ Change ***need*** to **needs**

Ⓓ Make no change

---

19 What change, if any, should be made to sentence 28?

TEKS 6/2/11Dii

Ⓐ Add a comma after ***are***

Ⓑ Change ***I*** to **i**

Ⓒ Change ***help*** to **will help**

Ⓓ Make no change

---

20 What change, if any, should be made in line 29?

TEKS 6/2/11Dix

Ⓐ Change ***yours*** to **Yours**

Ⓑ Change ***truly*** to **truely**

Ⓒ Delete the comma after ***truly***

Ⓓ Make no change

BE SURE YOU HAVE RECORDED ALL OF YOUR ANSWERS IN THE TEST BOOKLET.

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STAAR CONNECTION™
Diagnostic Series™
Grade 5 Reading Language Arts (RLA)
Answer Key

Assessment 1

1 **C** The boys are scared by the girls shouting, "Boo!"

2 **A** When the play begins, the boys have been in the living room for some time, eating and playing games.

3 **B** Through the use of dialogue and stage directions that explain the boys' reactions

4 **A** He likes to make wisecracks and jokes.
C *ALEX: Yeah, all we need now is a barrel of monkeys.*

5 ✓ When these movie monsters bite someone, that person becomes one of them.
✓ Movies with these types of monsters are popular.

6 **B** go see the movie shown on the poster.

7 A correct response could involve a student providing an extended response explaining that the author organizes the selection by dividing popular movie monsters into types and discussing each type. The author's purpose is to inform the reader about different types of movie monsters and their real-life inspirations. Using a division structure helps the reader better understand the groups that the writer is discussing. Sorting a subject into smaller topics makes the information more manageable to present and easier to understand. Evidence could include pointing out how subheadings are used to help the writer divide information into text blocks. Other specific evidence from the selections should be used to support the answer.

8 **A**

"Fright Night"	**"Scary Movie Monsters: More Fiction than Fact"**
We'll sneak into her room when they aren't expecting it and spook them all! *BOYS look at each other and start grinning.*	*As long as people keep going to see monster movies, filmmakers will be more than happy to provide them with these thrilling, chilling movies—the scarier the better!*

9 A correct response could be similar to the following: There are some animals, called herbivores, that eat only plants.

10 A correct response could be similar to the following: After a ruminant swallows its food, the food passes to the first part of its stomach, where it is digested a little.

11 **C** For example, leopards have large teeth and claws that help them catch and kill their prey.

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12 D herbivores and carnivores
13 C After sentence 23
14 A
15 B Dear Mayor Williams
16 B Change ***u.s.*** to **U.S.**
17 B importance of saving water.
18 C Change ***need*** to **needs**
19 C Change ***help*** to **will help**
20 A Change ***yours*** to **Yours**

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STAAR CONNECTION™
Diagnostic Series™ Grade 5 Reading Language Arts (RLA)
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 grade 5 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	C	4	1	8C	Readiness
2	Multiple Choice	A	4	1	9C	Supporting
3	Multiple Choice	B	4	1	9C	Supporting
4	Multipart	A C	4	1	8B	Readiness
5	Multiselect	see text key	3	1	7B	—
6	Multiple Choice	B	4	1	9F	—
7	Extended Constructed Response	see text key	4 6	1 2	9Diii 12B	Supporting Readiness
8	Multiple Choice	A	2	1	6E	Readiness
9	Short Constructed Response	see text key	6	2	11C	Readiness
10	Short Constructed Response	see text key	6	2	11C	Readiness
11	Multiple Choice	C	6	2	11C	Readiness
12	Multiple Choice	D	6	2	11C	Readiness
13	Multiple Choice	C	6	2	11Bii	Readiness
14	Multiple Choice	A	6	2	11Bi	Readiness
15	Inline Choice	B	6	2	11Dix	Supporting
16	Multiple Choice	B	6	2	11Dix	Supporting
17	Inline Choice	B	1	2	2Bvi	Readiness
18	Multiple Choice	C	6	2	11Diii	Supporting
19	Multiple Choice	C	6	2	11Dii	Readiness
20	Multiple Choice	A	6	2	11Dix	Supporting

Cross-Curricular Alignments	
Social Studies TEKS	9A
Science TEKS	9A, 9B

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