

STAAR CONNECTION™

Diagnostic Series™

English II
EOC
teacher



KAMICO®
Instructional Media, Inc.

STAAR CONNECTION™

English II
EOC
teacher

Diagnostic Series™

X/v/MMXXII
Version 2



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 **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 isolated activities and assessments to allow for the 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 has assessments on isolated standards 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 **DATA CONNECTION®** software prints student answer sheets on plain paper using a standard laser printer, scans answer sheets using a TWAIN-compliant scanner, scores assessments, and disaggregates student academic data, showing which goals and objectives are mastered and which goals and objectives are in need of reinforcement. The software is preprogrammed to work with all KAMICO® assessments. It is easily customized to work with other instructional materials and assessments as well as teacher-, school-, district-, or state-created assessments. **DATA CONNECTION®** analyzes academic data from individual students, classes, grade levels, and demographic groups. Reports are presented in tabular and graphic form. Item analysis is provided to help determine the most effective method of instruction.

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

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EOC English II
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**State of Texas Assessments of Academic Readiness
English II Assessment
Texas Essential Knowledge and Skills**

Genres Assessed in Revising and Editing: <ul style="list-style-type: none">● Fiction● Literary Nonfiction● Correspondence● Informational● Argumentative● Persuasive	Genres Assessed in Reading: <ul style="list-style-type: none">● Fiction● Literary Nonfiction● Poetry● Drama● Informational● Argumentative● Persuasive
---	--

Strand 1

- (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;
 - (B) analyze context to distinguish among denotative, connotative, and figurative meanings of words; and
 - (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 2

- (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;
 - (B) generate questions about text before, during, and after reading to deepen understanding and gain information;

- (C) make and correct or confirm predictions using text features, characteristics of genre, and structures;
- (E) make connections to personal experiences, ideas in other texts, and society;
- (F) make inferences and use evidence to support understanding;
- (G) evaluate details read to determine key ideas; and
- (H) synthesize information from multiple texts to create new understanding.

Strand 3

- (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;
 - (C) use text evidence and original commentary to support an interpretive response; and
 - (D) paraphrase and summarize texts in ways that maintain meaning and logical order.

Strand 4

- (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;
 - (B) analyze how authors develop complex yet believable characters, including archetypes, through historical and cultural settings and events;
 - (C) analyze isolated scenes and their contribution to the success of the plot as a whole; and
 - (D) analyze how historical and cultural settings influence characterization, plot, and theme across texts.

- (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;
 - (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;
 - (C) analyze the function of dramatic conventions such as asides, soliloquies, dramatic irony, and satire;
 - (D) analyze characteristics and structural elements of informational texts such as
 - (i) clear thesis, relevant supporting evidence, pertinent examples, and conclusion; and
 - (ii) the relationship between organizational design and thesis;
 - (E) analyze characteristics and structural elements of argumentative texts such as
 - (i) clear arguable claim, appeals, and convincing conclusion;
 - (ii) various types of evidence and treatment of counterarguments, including concessions and rebuttals; and
 - (iii) identifiable audience or reader; and
 - (F) analyze characteristics of multimodal and digital texts.

Strand 5

- (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;
 - (B) analyze use of text structure to achieve the author's purpose;
 - (C) evaluate the author's use of print and graphic features to achieve specific purposes;
 - (D) analyze how the author's use of language informs and shapes the perception of readers;
 - (E) analyze the use of literary devices such as irony, sarcasm, and motif to achieve specific purposes;
 - (F) analyze how the author's diction and syntax contribute to the mood, voice, and tone of a text; and
 - (G) analyze the purpose of rhetorical devices such as appeals, antithesis, parallelism, and shifts and the effects of logical fallacies.

Strand 6

- (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
- (A) plan a piece of writing appropriate for various purposes and audiences by generating ideas through a range of strategies such as brainstorming, journaling, reading, or discussing;
 - (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; and
 - (ii) developing an engaging idea reflecting depth of thought with specific details, examples, and commentary;

- (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;
 - (D) edit drafts using standard English conventions, including
 - (i) a variety of complete, controlled sentences and avoidance of unintentional splices, run-ons, and fragments;
 - (ii) consistent, appropriate use of verb tense and active and passive voice;
 - (iii) pronoun-antecedent agreement;
 - (iv) correct capitalization;
 - (v) punctuation, including commas, semicolons, colons, dashes, and parentheses to set off phrases and clauses as appropriate; and
 - (vi) correct spelling.
- (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
- (C) compose argumentative texts using genre characteristics and craft.

Name _____ Date _____

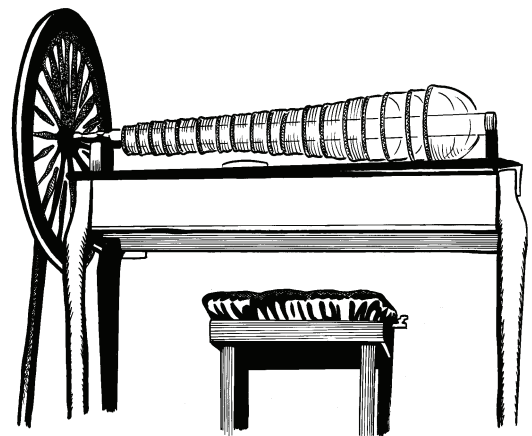
Read the selection, and choose the best answer to each question. Then fill in the answer on your answer document.

Giuseppe learned about strange instruments from the past. He wrote this paper to tell about what he learned. Read Giuseppe's paper, and think about how it should be revised. Then answer the questions that follow.

Marching to a Different Beat: Interesting Instruments from around the World

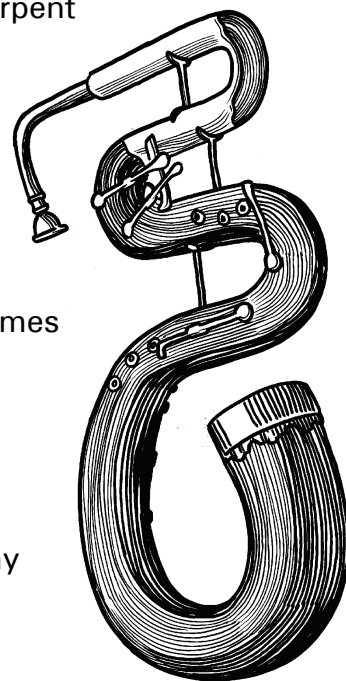
(1) Most casual music fans are familiar with guitars, trumpets, snare drums, and flutes. (2) After all, these instruments—and ones like them—are featured in dozens of different types of contemporary music. (3) However, today's popular instruments are only the most recent development in a long succession. (4) In fact, musical instruments have been around since the beginning of human culture, and over time, they have taken many different forms. (5) In the past, weird woodwinds, bizarre brasses, strange strings, and peculiar percussions were used to create myriad varieties of sounds and music. (6) Some of these are still used today. (7) Three such odd historic instruments are the glass armonica, the serpent, and the didgeridoo.

(8) Few instruments, if any, bear any resemblance in either appearance or sound to the glass armonica. (9) Invented in 1761 by Benjamin Franklin, this instrument produces a sort of droning chime. (10) Before inventing the armonica, Franklin had observed musicians playing songs by running their fingers along the



rims of water goblets that were filled with different amounts of water. (11) He liked the sound, but thought the design of the "instrument" could be improved. (12) Thus, he created the first glass armonica, which consisted of a horizontal spindle on which were mounted thirty-seven different-sized glass bowls. (13) By working a foot pedal, the musician could turn the spindle and the bowls. (14) Then, by placing a moist finger along the rim of the spinning bowls, the musicians could play the instrument. (15) The sound was odd, and some critics believed it would actually drive audiences mad. (16) For a time, though, this instrument was quite popular. (17) As time passed and tastes in musical venues changed, the glass armonica proved too quiet to keep an audience's interest in large concert halls. (18) Its popularity waned, and it became a curious footnote in musical history.

(19) The appearance and construction of the serpent, a Renaissance instrument, are very odd by today's standards. (20) The serpent has finger holes and is usually made of wood like a woodwind, but it also has a mouthpiece like a brass instrument. (21) It is long and winding—typically six feet in length—and twists back and forth three or four times before ending in a large hook. (22) The serpent's sound is peculiar, too. (23) It can be blown softly to produce warm, rich notes or strongly to make a harsh, loud sound that many people think sounds like a large animal in distress. (24) Researchers believe it was probably created to augment



men's voices during sacred songs, providing a blended sound to choral singing.

(25) Some performers and composers still work with the serpent. (26) For the most part, it has been replaced by valved instruments like the tuba.

(27) The oldest of these three bizarre instruments, the didgeridoo, is perhaps the one that is still most widely used. (28) Invented by the Aboriginal people who lived in northern Australia, its popularity has spread slowly throughout the world over hundreds of years. (29) The didgeridoo is essentially a long, hollow log that is narrow at one end and larger at the other. (30) Traditionally, the Aborigines made the instrument from eucalyptus wood whose insides had been eaten away by termites. (31) Today's didgeridoos are made from a variety of natural or synthetic material. (32) A didgeridoo player blows, hums, and vibrates his or her lips on the instrument's mouthpiece, creating a droning, resonating sound. (33) To keep the sound constant, the player uses a difficult breathing technique called circular breathing that can take years to master. (34) Meanwhile, while the instrument may look deceptively simple, it can actually be quite challenging to play. (35) Despite the challenge, many are drawn to the strange sound of the didgeridoo, contributing to its widespread popularity.

(36) In many ways, the glass armonica, serpent, and didgeridoo represent some of the strangest instruments in the world. (37) From their appearances, their construction, and the sounds they produce, these three instruments are odd in many ways. (38) However, each has also contributed to the rich musical history that makes our culture so diverse.

1 Giuseppe wants to add a detail to support the idea expressed in sentence 16. Which of the following could best follow sentence 16 and strengthen this paragraph?

- A Benjamin Franklin considered the glass armonica one of his greatest inventions.
 - B Today, some of them can still be found in museums throughout the world.
 - C Mozart, Handel, and Beethoven all composed works for the glass armonica.
 - D My brother once saw a modern replication of a glass armonica in a music store.
-

2 Giuseppe wants to improve the transition between the second paragraph (sentences 8–18) and the third paragraph (sentences 19–26). Which sentence could go before sentence 19 and help improve this transition?

- F Another nearly forgotten instrument from the past is the peculiar, snakelike serpent.
- G Aztec slit drums, Egyptian lutes, and Chinese zithers are some instruments that were developed long ago.
- H When most people hear the word *serpent*, they think of an animal, not an instrument.
- J Many mythologies describe the origin of instruments, often ascribing their creation to dieties or supernatural beings.

- 3** What is the most effective way to combine sentences 25 and 26?
- A** Some performers and composers still work with the serpent, so for the most part, it has been replaced by valved instruments like the tuba.
 - B** Whenever some performers and composers still work with the serpent, for the most part, it has been replaced by valved instruments like the tuba.
 - C** Some performers and composers who still work with the serpent, for the most part, have been replaced by valved instruments like the tuba.
 - D** While some performers and composers still work with the serpent, for the most part, it has been replaced by valved instruments like the tuba.
-

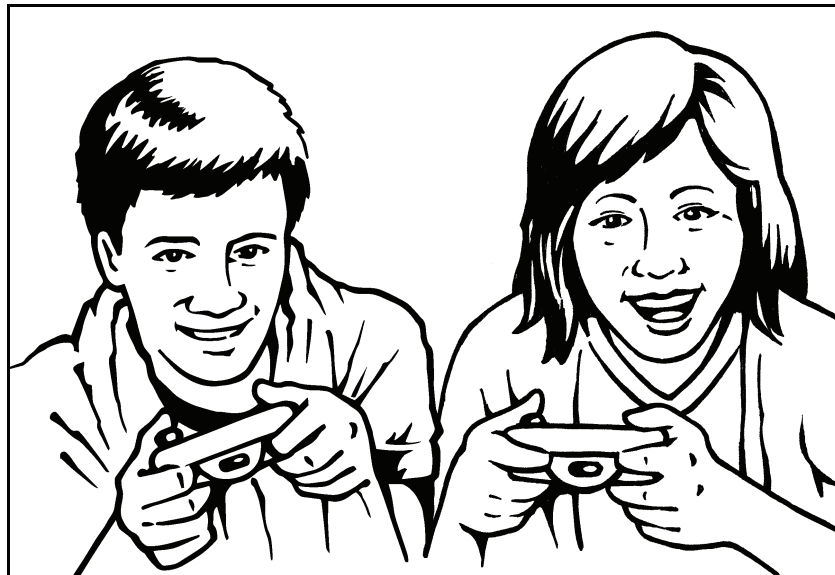
- 4** What is the most effective way to rewrite sentence 28?
- F** The didgeridoo was invented by the Aboriginal people who lived in northern Australia, and its popularity has spread slowly throughout the world over hundreds of years.
 - G** Invented by the Aboriginal people who lived in northern Australia, the popularity of the didgeridoo has spread slowly throughout the world over hundreds of years.
 - H** Living in northern Australia, the Aboriginal people invented and their popularity has spread slowly throughout the world over hundreds of years.
 - J** Invented, the Aboriginal people who lived in northern Australia have a popularity that has spread slowly throughout the world over hundreds of years.

- 5 What is the most effective way to combine sentences 30 and 31?
- A Traditionally, the Aborigines made the instrument from eucalyptus wood whose insides had been eaten away by termites because today's didgeridoos are made from a variety of natural or synthetic material.
 - B Traditionally, the Aborigines made the instrument from eucalyptus wood whose insides had been eaten away by termites and today's didgeridoos, which are made from a variety of natural or synthetic material.
 - C Traditionally, the Aborigines made the instrument from eucalyptus wood whose insides had been eaten away by termites, when today's didgeridoos are made from a variety of natural or synthetic material.
 - D Traditionally, the Aborigines made the instrument from eucalyptus wood whose insides had been eaten away by termites, but today's didgeridoos are made from a variety of natural or synthetic material.
-

- 6 The word ***Meanwhile*** does not effectively convey Giuseppe's meaning in sentence 34. Which of the following would be the best replacement for ***Meanwhile***?
- F Similarly
 - G Besides
 - H Namely
 - J Therefore

Read the selection, and choose the best answer to each question. Then fill in the answer on your answer document.

Mahalia started her own business. She gets paid thousands of dollars to do something she loves. Mahalia wrote this paper to tell about her experiences. Proofread Mahalia's paper, and look for any mistakes she has made. When you finish reading, answer the questions that follow.



My Path to Owning a Business at Seventeen

(1) Growing up, I was taught that hard work is the key to success in life. (2) Therefore, from a young age, I wanted to contribute to society by working. (3) I found opportunities babysitting, but as I got older, I found these unfulfilling. (4) Then, in my sophomore year, I registered for mr. Gibson's business management course. (5) With my teacher's help, I learned how to create a business plan and how to implement that plan. (6) My business idea was so successful that I was able to launch a company that today generates thousands of dollars in revenue. (7) At the age of seventeen I am one of the most successful business owners in my community.

(8) The most important lesson that my teacher taught me is that a business plan must be meticulously detailed. (9) Entrepreneurs should try to anticipate all possible expenses and obstacles. (10) This planning is challenging because there are many expenses that novice entrepreneurs often do not consider. (11) For example, I knew I did not have much capital—or funds for starting a business. (12) So, I tried to think of a business that would not require much money to start. (13) I knew that a web-based company with a virtual product would not need much space or raw material. (14) I also knew that I enjoyed playing video games. (15) I decided to create a company that would post online videos showing gamers how to do well on video games. (16) I thought I could offer my product for free at first, and then after establishing a loyal market, I could generate revenue from advertisements and subscriptions.

(17) With my idea, I next needed to get supplies. (18) I did not need any production material since my product was virtual. (19) For the same reason, I did not need to acquire a storefront, manufacturing facility, or warehouse. (20) However, I did need a few resources, and these were more than I could afford. (21) Namely, I needed a computer with a lot of memory and a high processing speed. (22) I also needed screen-capture software and video-editing software to record myself playing the video games. (23) I needed a web host for my site. (24) Finally, although I already owned many video games, I needed to purchase or rent some of the newest and most popular ones, and I needed to acquire several gaming systems.

(25) To meet my needs, I approached my parents. (26) They said they would help me obtain the computer, software, host, games, and gaming systems. (27) However, their aid was conditional, they expected a return on their investment. (28) I agreed to provide them a set share of my profits. (29) With everything I needed, we set to work creating my videos and setting up my website.

(30) I started with a handful of videos that showed strategies for conquering bosses, accessing new levels, and how to score maximum points. (31) Word quickly spread. (32) My site began getting more hits every day. (33) On one day alone, I had 123,000 unique visitors to my site from locations across the globe. (34) That kind of traffic got advertisers' attention. (35) I began to be approached by online gaming companies wishing to advertise on my site. (36) That was when I really started making money. (37) Eventually, I hired an attorney to help negotiate deals that would make the most money. (38) I even set up a subscription site for "premium" videos, generating even more revenue.

(39) Today, I run a successful company that employs fourteen people. (40) I believe that I have contributed to society by providing a desirable product. (41) However, the best part is that I get paid to play video games. (42) I am hopeful that, soon, a larger company will offer to buy mine. (43) That sale would leave me adequate capital to start all over with a new and exciting business.

7 What change should be made in sentence 4?

- A Change *sophomore* to **sophmore**
 - B Change *registered* to **register**
 - C Change *mr.* to **Mr.**
 - D Change *Gibson's* to **Gibsons'**
-

8 What change, if any, needs to be made in sentence 7?

- F Add a comma after *seventeen*
 - G Change *successful* to **sucessful**
 - H Change *business owners* to **Business Owners**
 - J No change needs to be made.
-

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

- A Change *knowed* to **knew**
- B Change *much* to **hardly any**
- C Change *business* to **busness**
- D No change should be made to sentence 11.

10 What change needs to be made in sentence 30?

- F Change *handful* to **handfull**
 - G Change *that* to **who**
 - H Change *bosses* to **Bosses**
 - J Change *how to score* to **scoring**
-

11 What change, if any, needs to be made in sentence 39?

- A Change *I* to **i**
 - B Add a comma after *run*
 - C Change *forteen* to **fourteen**
 - D Make no change.
-

12 Which sentence is a run-on?

- F Sentence 18
- G Sentence 20
- H Sentence 27
- J Sentence 43

BE SURE YOU HAVE RECORDED ALL OF YOUR ANSWERS
ON THE ANSWER DOCUMENT.

WRITTEN COMPOSITION: Persuasive

Read the following quotation.

A people without the knowledge of their past history,
origin, and culture is like a tree without roots.
— Marcus Garvey

Some people think that learning history means reading about dates and places and that those things do not connect with the present day or our future; other people think that by understanding our history, we can connect better to our present and future.

Write an essay in which you take a position on whether studying history actually helps us better connect to our present and future.

Be sure to —

- state your position clearly
- use appropriate organization
- provide specific support for your argument
- choose your words carefully
- edit your writing for grammar, mechanics, and spelling

Read the next two selections, and answer the questions that follow.

The Cherry Blossom

Quarterly Newsletter of the Chinese American Culture and History Association

July Issue

www.cachaassoc.us

By the Rockets' Red Glare

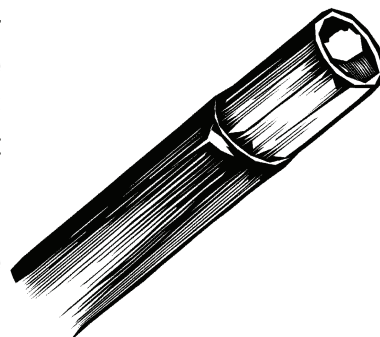
by Yan Xi, CACHA Staff Librarian

1

A barrage of brightly flaming streamers launch high into the night sky. Then they suddenly explode into brilliant showers of multicolored sparks. Children of all ages gaze skyward, delighted. This might describe any of thousands of fireworks shows held every year around the world. Today, fireworks shows are associated with celebratory events like Independence Day and New Year's Day. They are also used to complement enjoyable experiences such as attending an amusement park, a concert, or an outdoor sporting event. Fireworks shows are almost universally regarded as breathtaking displays of visual splendor, and—especially when accompanied with rousing music and laser lights—as aerial treats that delight both the eyes and ears. While today's synchronized, elaborate, high-tech fireworks shows might lead one to believe that fireworks are relatively modern inventions, they are actually ancient in origin. In fact, their development precedes the invention of gunpowder. While their uses have certainly changed through the centuries, the actual process of creating fireworks has changed very little since their first appearance nearly 2,000 years ago.

2

First things first—those beloved Roman candles did not originate in Rome. In fact, the idea for modern fireworks traces back to China sometime during the Han Dynasty, which lasted from 206 BC until AD 220. During that time, the Chinese first learned that small green bamboo sticks would explode with a loud pop when tossed into a fire. This explosion, created when pockets of air are trapped in the bamboo's husks, is a result of the plant's rapid growth. When this trapped air is heated, it expands until it blows the bamboo apart, creating a bang in the process. Since these



BAMBOO

relatively loud explosions startled anyone within earshot, the Chinese deduced that evil spirits might be frightened by them as well. Thus, these protofirecrackers were incorporated into various Chinese rituals during which the Chinese sought to ward off sinister spirits. If loud was good, it followed that louder would be better. So, when gunpowder was developed, it was a natural step to incorporate this explosive powder into the next generation of fireworks.

- 3 Most historians agree that gunpowder was an accidental discovery made by tinkering Chinese alchemists. These early chemists systematically combined chemicals in various ways to better understand the world around them. They sought to create medicines or potions—and to compile a list of chemicals that should *not* be combined. One of the mixtures they happened upon consisted of sulfur, potassium nitrate (or saltpeter), an herb (which contained carbon), and honey. According to an ancient text, at some point this concoction was ignited, which created an explosive flame that burned down the house in which the alchemists worked. Intrigued—and singed—these alchemists continued to refine the mixture, eventually creating an early form of gunpowder. They dubbed this mixture *huo yao*, which translates to "fire chemical" or "fire medicine."



CHINESE ALCHEMIST

Not long after the discovery, the mixture was inserted, along with sulfur and charcoal, into the hollow chamber of a bamboo stalk. Once ignited, this device produced a louder and much more robust explosion than the powderless bamboo version. This gunpowder-infused bamboo stick represented the first modern firework.

- 4 Eventually, the use of these bamboo firecrackers shifted from the ceremonial to the martial. As a military tool, firecrackers were used for psychological purposes; they startled and intimidated enemies as well as frightened the enemies' horses. As firecrackers became more refined, their uses became more complex. The chemical and physical makeup of the firecrackers was altered. The amount of gunpowder was increased while the amount of sulfur and charcoal was reduced. Bamboo gave way to thick paper tubes that were left open-ended, allowing a directed charge to be shot at an enemy. These developments paved the way for the modern-day rocket.

- 5 As is true with most new technologies, word spread. Gunpowder and its many uses were adopted in Europe soon after a firecracker found its way into the hands of Oxford University scholar Roger Bacon. After studying the firecracker's key ingredient, gunpowder, Bacon discovered that this compound

could be purified and that this purification enhanced its effectiveness, making it even stronger. Thanks in large part to Bacon's findings, Europe soon surpassed China in firearms and munitions technology.

6 In the meantime, the nonmilitary, recreational uses of fireworks were being recognized, and China continued to lead the world in fireworks development. By the tenth century, Chinese fire masters had learned how to create beautiful colorful displays by altering the chemical mixtures in the fireworks. They discovered that adding powdered metals to the explosive devices made bright bursts of vibrant colors and sparks. A slower-burning form of gunpowder was developed. This was inserted into an open-ended tube that then created a spectacle of sparks.

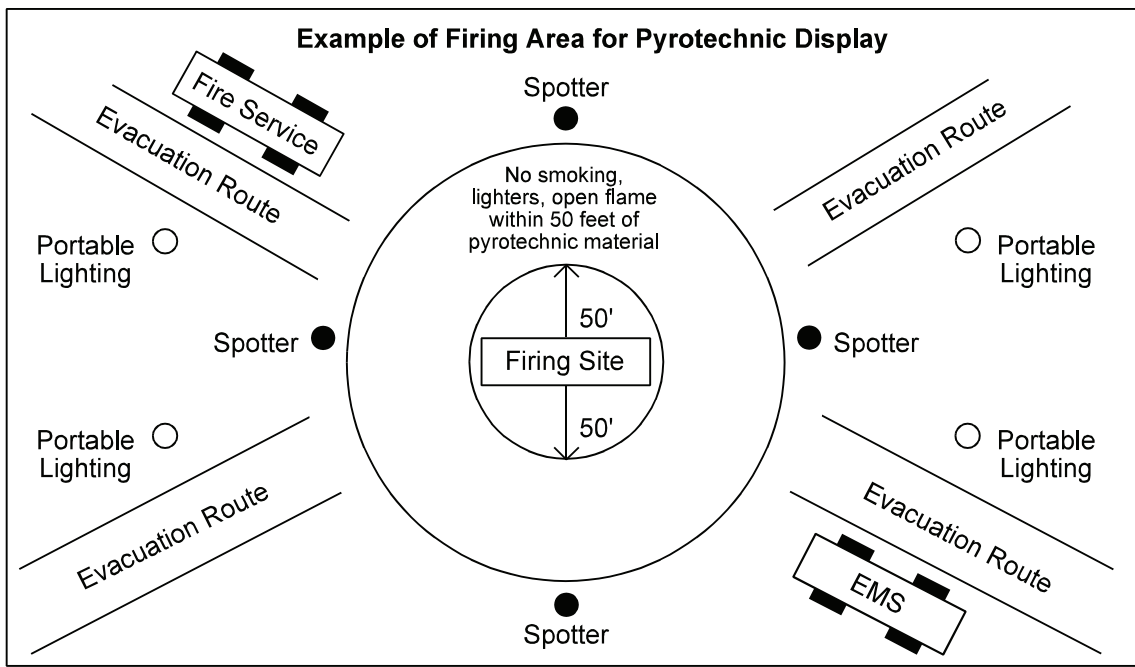
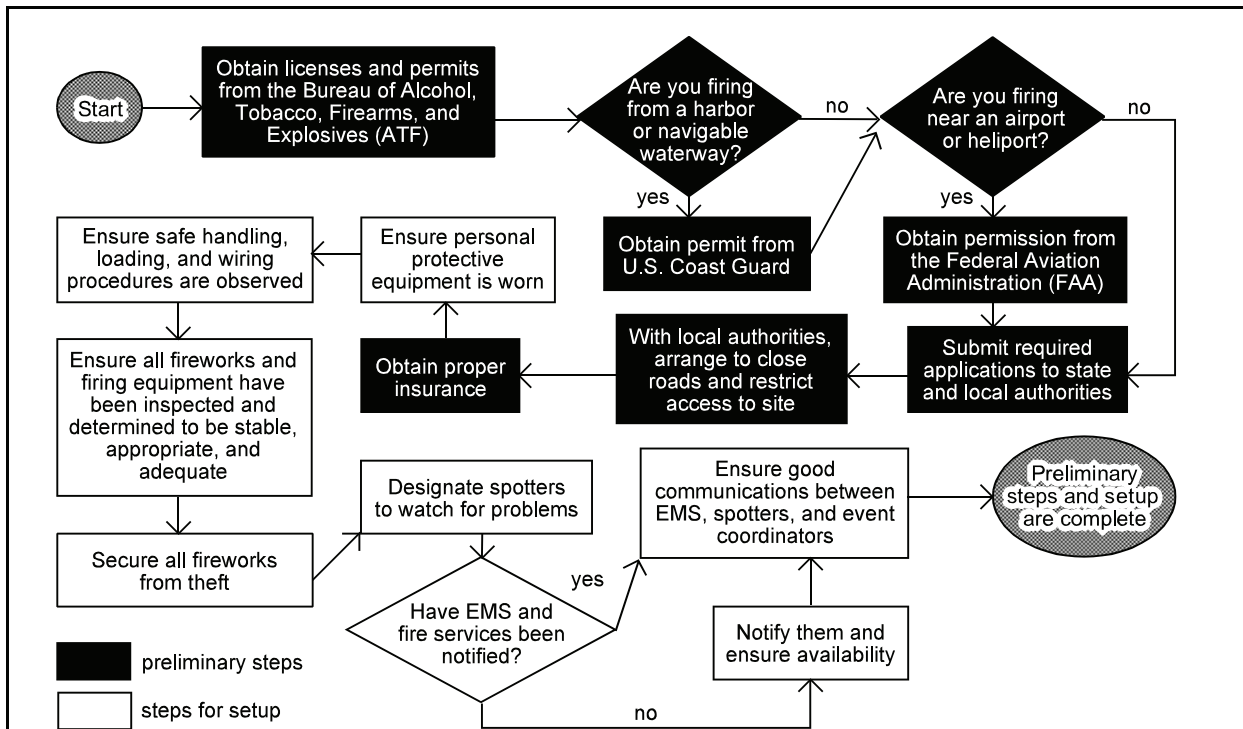
7 Europeans picked up on fireworks production as well. During the late thirteenth century, Italian explorer Marco Polo took back to Europe some of these elaborate fireworks from the Orient. This cultural exchange helped to increase the popularity of fireworks as key components of recreational activities. The exchange also helped to advance fireworks making as a true form of art. Subsequently, fireworks became a European mainstay at weddings, as well as religious festivals. As fireworks artists honed their craft, their shows became increasingly elaborate and awe-inspiring.

8 By the early eighteenth century in Europe and the New World, fireworks shows were enjoyed by the multitudes at public events, not just by the wealthy and powerful at private parties. In 1777 America, the very first Fourth of July celebration took place to the backdrop of elaborate fireworks. As the Old World "fire masters" evolved into modern-day "pyrotechnicians" the color scope of fireworks became increasingly advanced. Today, vibrant blues, greens, and oranges have surfaced thanks to the inclusion of copper, barium, and sodium. Flash powder has replaced black powder, and this modern evolution has paved the way for the bright and brilliant pageantry that we all associate with the modern-day fireworks show.



EIGHTEENTH-CENTURY FIREWORKS

9 Of course, just as the first Chinese alchemists learned, fireworks still involve risks because these devices have the potential to cause considerable property damage and severe injuries. Prior to any fireworks show, pyrotechnicians follow a structured sequence to ensure that their event goes as smoothly and as safely as possible. Following is an example of a map of such a procedure.



10

From simple bangers, crackers, whizzbangs, and sparklers to elaborate kamuros, diadems, crossettes, and willows, fireworks brighten our nights, delight our spirits, and arouse our senses. A development by the ancient Chinese, these amazing devices continue to impress viewers today just as they did centuries ago.

Independence Day Memories: A Poetic Fugue

[Pffffffst . . .]

Sitting on the same riverbank,
this time in a lawn chair,
(The crickets roared, and)
5 his eighty-year-old eyes are clouding,
as each blooming fireburst brings another
(the mosquitoes showed no mercy.)
distant moment as beautiful and sudden
[Bloom!]
10 as a skybomb's spark.

Sitting on the same riverbank,
his four-year-old eyes had grown
[Pffffffst . . .]

15 wide with amazement,
(The crickets roared, and)
as the Fourth-of-July fireflowers
blossomed and bloomed
brighter than stars,
[Bloom!]
20 breaking the night.

[Pffffffst . . .]

A twelve-year-old boy
on the last day of summer
(the mosquitoes showed no mercy.)
25 sprints full tilt at the hanging
rope, seizes it, swings on it,
flies beyond it [Bloom!] a wingless bird,
singing his jubilation to the heavens,
splashes into the river and emerges to see her standing on the same
riverbank.

30 [Pffffffst . . .]
His grandfather,
sitting on the same riverbank,
(The crickets roared, and)
watching the synchronized fireflies dance,
35 fills his five-year-old ears with
freedom, fireworks,
and Founding Fathers.
[Bloom!]

[Pffffffst . . .]
40 On the same riverbank,
he holds her
(the mosquitoes showed no mercy.)
and feels like a man,
taller than the trees,
45 stronger than the tides, but
he's really just a wide-eyed,
clean-cut, country-loving,
seventeen-year-old
kid

50 [Bloom!]
in a uniform.

[Pffffffst . . .]
(The townspeople gasp)
A very tired, old
55 [Pffffffst . . .]
(and hold their breath.)
twenty-year-old in a uniform flinches,
[Pffffffst . . .]
remembering the screaming shells
60 [Bloom! Bloom! Bloom!]
and the rockets' red glare
[Boom! Boom! Boom!]
in Nazi Germany, the bombs bursting in
(They exhale together)
65 soulless homes in gutted towns
(in the red, white, and blue glow,)
where he did what he had to do.
(and the mosquitoes showed no mercy.)

[Pffffffst . . .]
70 On the same riverbank,
a twenty-one-year-old
is taller than the trees,
(The crickets roared,)
stronger than the tides,
75 happier than the flowers,
when
[Bloom!]
she puts on a diamond ring
and says yes.

80 [Pffffffst . . .]
He remembers
on the same riverbank,
spreading the blanket,
[Bloom!]
85 for the family picnic
when he brought his little son
to the baby's first Fourth.
(and the mosquitoes showed no mercy.)

[Pffffffst . . .]
90 He remembers
on the same riverbank,
sitting in his lawn chair,
for the family picnic,
[Pffffffst . . .]
95 when his son's son sat
in his lap and heard
[Bloom!] about [Bloom!]
freedom, fireworks,
and Founding Fathers (while
100 the crickets roared, and
the mosquitoes showed no mercy.)

Use "By the Rockets' Red Glare" to answer questions 13–15. Then fill in the answers on your answer document.

- 13 In paragraph 2, the word *protofirecrackers* means —
- A firecrackers that were invented by the Chinese.
 - B firecrackers that make an especially loud noise.
 - C modern firecrackers that contain explosive powder.
 - D early firecrackers that served as models for later versions.
-
- 14 How could the flowchart have been made easier to read?
- F The flowchart could flow vertically, not proceed left, right, and up in an arbitrary way.
 - G The flowchart could use rectangles for every step, not mix rectangles with other shapes.
 - H The flowchart could use illustrations, not shapes like ovals, squares, and diamonds, to show people performing certain steps.
 - J The flowchart could label every arrow with text, not just the arrows indicating an answer to a question.
-
- 15 What step for setup from the flowchart is shown in the map?
- A Personal protective equipment has been worn.
 - B Spotters have been designated to watch for problems.
 - C The fireworks have been secured from theft.
 - D Portable lighting has been provided to assist with an evacuation.

Use "Independence Day Memories: A Poetic Fugue" to answer questions 16–19. Then fill in the answers on your answer document.

- 16 "Pffffst . . ." and "Bloom!" are examples of a sound device called onomatopoeia. What is the effect of these sound devices in the poem?
- F They create a steady musical rhythm within the poem.
 - G They give a sense of what it is like to be with the poem's central figure.
 - H They contribute to the peaceful and tranquil mood of the poem.
 - J They develop the characterization of the poem's central figure.
-
- 17 Why does the poet repeat the lines (*The crickets roared, and*) / (*the mosquitoes showed no mercy.*)?
- A To convey the idea that some things never change
 - B To help the reader understand the importance of insects
 - C To show that the events took place on Independence Day
 - D To create a strange and mysterious mood
-
- 18 The mood of this poem changes many times. Why is this change appropriate, given the poem's subject?
- F The poem describes events spanning a character's lifetime.
 - G The poem describes events spanning centuries.
 - H The poem is told from the point of view of many people.
 - J The poem is set during a dark, threatening time period.

- 19 Lines 52 through 68 allude to World War II. Why did the poet add this detail?
- A To provide historical context and anchor the poem in the real world
 - B To show that fireworks have a long and complicated history
 - C To explain why the poem's persona is confused by his past
 - D To reveal that other nations also celebrate their own independence days

Use "By the Rockets' Red Glare" and "Independence Day Memories: A Poetic Fugue" to answer question 20. Then fill in the answer on your answer document.

- 20 Which of the following best describes the different ways fireworks are presented in each of the two selections?
- F In "By the Rockets' Red Glare," fireworks are presented in a favorable light, as an ancient method of scaring away evil spirits. However, in "Independence Day Memories: A Poetic Fugue," fireworks are seen in a negative light as the cause of the persona's pain and sadness.
 - G In "By the Rockets' Red Glare," fireworks are presented as an important innovation that has affected cultures across the globe. However, in "Independence Day Memories: A Poetic Fugue," fireworks play a less central role, serving as a background as the persona recalls Independence Days from his life.
 - H In "By the Rockets' Red Glare," fireworks are presented as a silly fad, something that was interesting at one point in time, but which has since been surpassed by more impressive technology. However, in "Independence Day Memories: A Poetic Fugue," fireworks are shown to be a beautiful, nostalgic connection to the past.
 - J In "By the Rockets' Red Glare," fireworks are presented as dangerous explosives that should only be used by trained professionals. However, in "Independence Day Memories: A Poetic Fugue," fireworks are portrayed as harmless children's toys.

**BE SURE YOU HAVE RECORDED ALL OF YOUR ANSWERS
ON THE ANSWER DOCUMENT.**



STAAR CONNECTION™
Diagnostic Series™ EOC English II
TEKS Writing 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 writing book reinforce at least one social studies and/or science TEKS.

Assessment 1			
Question Number	Answer	Strand	TEKS
1	C	6	9Bii
2	F	6	9C
3	D	6	9C
4	F	6	9C
5	D	6	9C
6	J	6	9C
7	C	6	9Div
8	F	6	9Dv
9	A	6	9Dii
10	J	6	9D
11	C	6	9Dvi
12	H	6	9Di
13	D	1	2B
14	F	5	8C
15	B	5	8C
16	G	4	7B
17	A	4	7B
18	F	5	8D
19	A	5	8E
20	G	3	5B
Cross-Curricular Alignments			
Marching to a Different Beat: Interesting Instruments from around the World		World History – 25A, 25B	
My Path to Owning a Business at Seventeen		U.S. History – 26A Economics – 1C, 17E	
By the Rockets' Red Glare		World History – 1B, 3A	