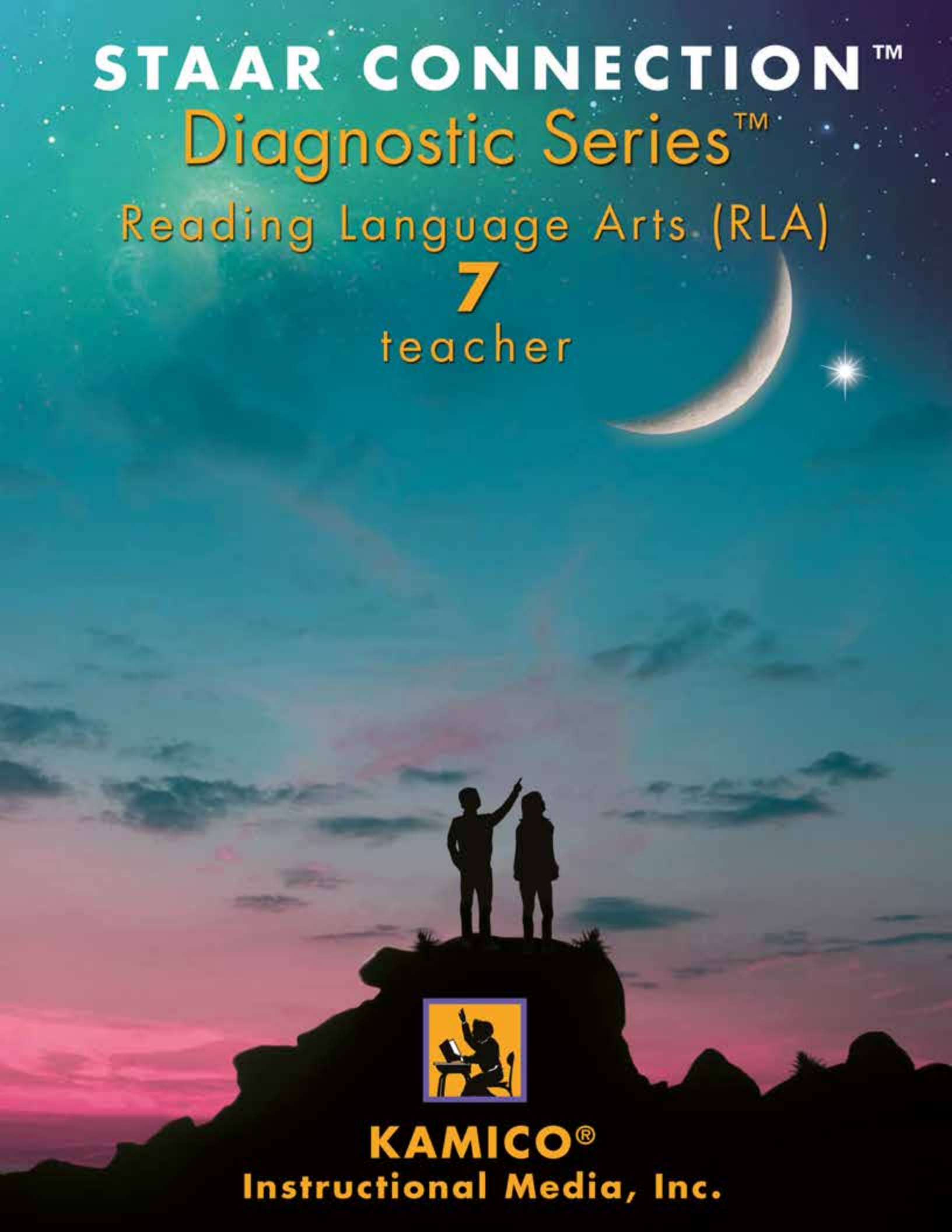
STAAR CONNECTION™

Diagnostic Series™

Reading Language Arts (RLA)

7

teacher



KAMICO®
Instructional Media, Inc.

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XVI/ix/MMXXVI

Version 1.1

KAMICO®

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 7 Reading Language Arts (RLA)
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State of Texas Assessments of Academic Readiness
Grade 7 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.

(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 to determine the meaning, syllabication, pronunciation, word origin, and part of speech; ***[Strand 1] Supporting Standard***

(B) use context such as contrast or cause and effect to clarify the meaning of words; ***[Strand 1] Readiness Standard***

(C) determine the meaning and usage of grade-level academic English words derived from Greek and Latin roots such as *omni*, *log*/*logue*, *gen*, *vid*/*vis*, *phil*, *luc*, and *sens*/*sent*. ***[Strand 1] Supporting Standard***

(5) **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 texts 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] 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***

(6) **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 sources within and across genres; ***[Strand 3] Important Standard Not Included in Assessed Curriculum***

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

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

(7) **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 and across texts using text evidence; ***[Strand 4] Supporting Standard***

(B) analyze how characters' qualities influence events and resolution of the conflict; ***[Strand 4] Readiness Standard***

(C) analyze plot elements, including the use of foreshadowing and suspense, to advance the plot; ***[Strand 4] Readiness Standard***

(D) analyze how the setting influences character and plot development. ***[Strand 4] Supporting Standard***

(8) **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 literary genres such as realistic fiction, adventure stories, historical fiction, mysteries, humor, myths, fantasy, and science fiction; ***[Strand 4] Supporting Standard***

(B) analyze the effect of rhyme scheme, meter, and graphical elements such as punctuation and capitalization in poems across a variety of poetic forms; ***[Strand 4] Supporting Standard***

(C) analyze how playwrights develop characters through dialogue and staging; ***[Strand 4] Supporting Standard***

(D) analyze characteristics and structural elements of informational text, including

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

(ii) features such as references or acknowledgments; ***[Strand 4] Supporting Standard***

(iii) organizational patterns that support multiple topics, categories, and subcategories; ***[Strand 4] Supporting Standard***

(E) analyze characteristics and structures of argumentative text by

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

(ii) explaining how the author uses various types of evidence and consideration of alternatives to support the argument; ***[Strand 4] Readiness Standard***

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

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

(9) **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 figurative language such as metaphor and personification achieves specific purposes; ***[Strand 5] Supporting Standard***

(E) identify the use of literary devices, including subjective and objective point of view; ***[Strand 5] Supporting Standard***

(F) analyze how the author's use of language contributes to mood, voice, and tone; ***[Strand 5] Supporting Standard***

(G) explain the purpose of rhetorical devices such as direct address and rhetorical questions and logical fallacies such as loaded language and sweeping generalizations. ***[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.

(10) **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, coherence within and across paragraphs, and a conclusion; ***[Strand 6] Readiness Standard***

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

(C) revise drafts for clarity, development, organization, style, word choice, and sentence variety; ***[Strand 6] Readiness Standard***

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

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

(ii) consistent, appropriate use of verb tenses; ***[Strand 6] Readiness Standard***

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

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

(v) pronoun-antecedent agreement; ***[Strand 6] Supporting Standard***

(vi) subordinating conjunctions to form complex sentences and correlative conjunctions such as *either*/*or* and *neither*/*nor*; ***[Strand 6] Supporting Standard***

(vii) correct capitalization; ***[Strand 6] Supporting Standard***

(viii) punctuation, including commas to set off words, phrases, and clauses and semicolons; ***[Strand 6] Supporting Standard***

(ix) correct spelling, including commonly confused terms such as *its*/*it's*, *affect*/*effect*, *there*/*their*/*they're*, and *to*/*two*/*too*. ***[Strand 6] Readiness 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.

(6) **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 sources within and across genres. ***[Strand 3] Readiness Standard***

(11) **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 multi-paragraph essays that convey information about a topic, using a clear controlling idea or thesis statement and genre characteristics and craft; ***[Strand 6] Readiness Standard***

(C) compose multi-paragraph argumentative texts using genre characteristics and craft; ***[Strand 6] Readiness Standard***

(D) compose correspondence that reflects an opinion, registers a complaint, or requests information in a business or friendly structure. ***[Strand 6] Supporting Standard***

Name _____ Date _____

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

On the Hot Seat

Cast

NARRATOR
JOE, an African American college student
FRANK, an African American college student
JULIE, an African American college student
POLLY, a white waitress
RED, a white store manager
HARLAN, a white customer
Other customers
A clerk

At rise

1 The setting is a North Carolina five-and-dime store with a lunch counter in February 1960. The stage is dimly lit. Several customers mill about, perusing shelves and eating at the counter. POLLY waits on diners. The clerk is at the checkout counter.

2 (*Enter NARRATOR under spotlight.*)

3 NARRATOR: On February 1, 1960, four African American college freshmen in Greensboro, North Carolina, touched off a series of events that would affect the course of American history. On that day, the "Greensboro Four" sat at a whites-only lunch counter at Woolworth, a popular chain store, and ordered food and drink. The four were protesting the segregation of businesses in the South. Predictably, they were refused service and told to stand in the nearby section designated for African Americans. However, the four refused to move from their seats unless they were served, and they left only when the store closed. The next day, they returned with a handful of others. Within a few days, protesters occupied every seat at Woolworth lunch counter, refusing to leave unless served. This kept other customers from sitting and ordering, and it brought sales to a standstill. By February 6, hundreds of protesters had joined the Greensboro "sit-ins." The potential power of this nonviolent protest caught on across the South, and similar sit-ins occurred in over forty Southern cities—such as this one.

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GO ON

4 (*Bring stage lights up. Enter JOE, FRANK, and JULIE. Exit NARRATOR.*)

5 JOE: All right, here's the plan. Just as the four students did in Greensboro, we're going to buy some school supplies. Then we sit. Don't be scared. Be strong.

6 (*JOE, FRANK, and JULIE pick up a few items. They take them to the clerk behind the checkout counter, pay, and receive receipts. They walk to the lunch counter and sit at three empty seats. Several customers glance up, but no one pays the three much attention, including POLLY.*)

7 JULIE: What do we do, Joe? The waitress is just ignoring us.

8 JOE: We sit until she *has* to talk to us.

9 FRANK: (*raising his hand as POLLY walks by*) Um, ma'am?

10 (*POLLY fills up coffee cups for customers on either side of the three.*)

11 JOE: Excuse me, ma'am?

12 (*POLLY takes an empty plate from a customer.*)

13 JULIE: Ma'am, we'd like to order.

14 (*POLLY finally stops and looks at JULIE.*)

15 POLLY: (*matter-of-factly*) Y'all must be from out of town. We can't serve you here. (*pointing*) You'll have to go over there to order.

16 FRANK: There's no place to sit over there.

17 POLLY: It's a walk-up counter.

18 JOE: Why can't we just eat here?

19 POLLY: This is the whites-only section.

20 FRANK: Look. (*holds up receipt*) Why can you serve us in one part of the store, but not in another?

21 POLLY: That's just the way things are done.

22 JOE: Ma'am, I'd like a cup of coffee and a doughnut.

23 FRANK: I'd like coffee and an egg salad sandwich, please.

24 JULIE: Just a soda for me.

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GO ON

25 POLLY: Didn't y'all hear me? I can't serve you here. I'll get in trouble.

26 JOE: Well, ma'am, we won't be leaving until you do serve us . . . at this lunch counter.

27 POLLY: I'm getting the manager.

28 (*Exit POLLY.*)

29 JOE: All right, guys, good job so far, but it might get ugly. Remember, stay strong.

30 (*Enter POLLY and RED.*)

31 RED: Good afternoon. Polly here tells me that there is a misunderstanding. Can I help you?

32 FRANK: I think we understand the situation perfectly. We'd like a bite to eat, and we'd like to sit here to have it.

33 RED: Now, folks, we don't want trouble. If you three just move right over there to the walk-up counter, we'll fix you some real lip-smacking food and get you the best cup of coffee in town. What do you say?

34 JULIE: That all sounds really good, but we'd just as soon eat right here at the counter with these other nice folks.

35 RED: I'm afraid that's not going to happen. As a matter of fact, if you folks won't move, I'll get the police. Will it have to come to that?

36 JOE: If you feel it must, sir.

37 RED: Well, that just beats all. All right, Polly, you mind the store while I go in the back and call the station.

38 (*Exit RED.*)

39 JOE: (*to JULIE and FRANK*) Remember, in Greensboro, the police couldn't do anything as long as the protesters were well behaved. Don't lose your temper and do something foolish, no matter what happens. Don't be scared. Be strong.

40 (*HARLAN, who has been sitting next to JOE, puts down his newspaper.*)

41 HARLAN: (*to JOE*) You want to know what I think about what you're doing?

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GO ON

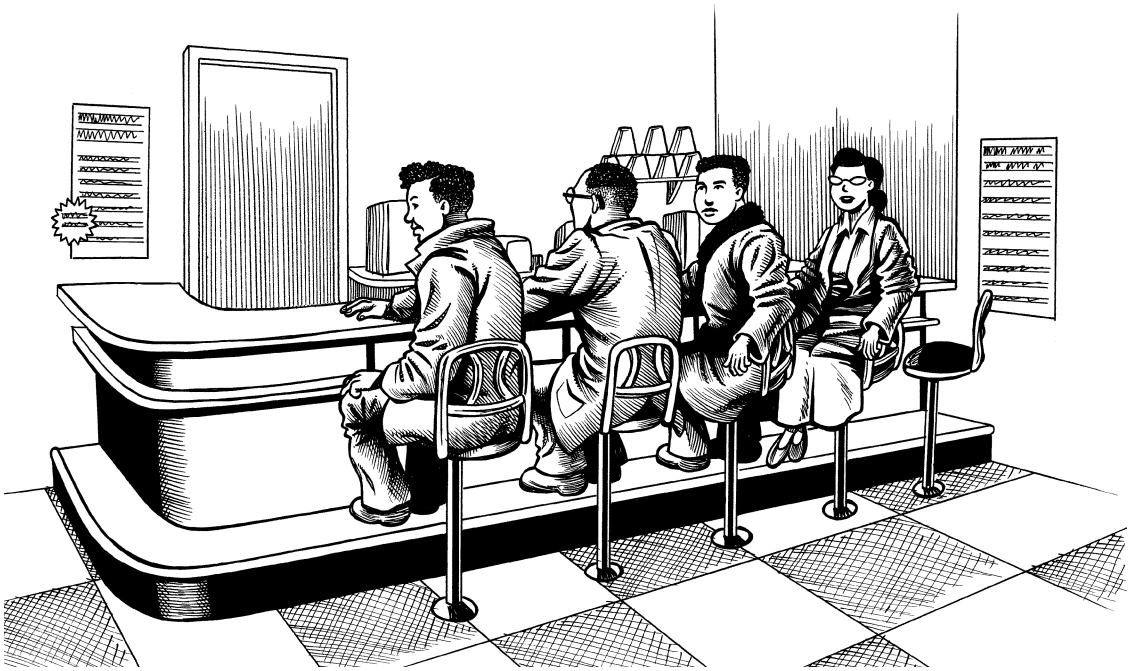
42 JOE: Now, sir, we don't want trouble. . . .

43 HARLAN: I think you should have done it ten years ago. I can't begin to tell you how proud it makes me to see you doing what you're doing here. You three just keep your chins up, and remember that the reward for your efforts is bigger than any hardships that might come your way. Keep up the good work. (*rises, pats JOE on the back, and exits*)

44 (*JOE winks at FRANK and JULIE, and the three share a smile. Lights dim. Enter NARRATOR under spotlight.*)

45 NARRATOR: On July 26, 1960, a little over six months after the first protest, the Greensboro Woolworth agreed to integrate its lunch counter, and many other businesses around the South followed suit. Sit-ins continued to be a powerful means of effecting change until the Civil Rights Act of 1964. By sitting down at a lunch counter and ordering food, these protesters reenergized the civil rights movement and changed America forever. Their courage and sacrifices ushered in the freedoms that today make our nation a better place.

46 (*Curtain.*)



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GO ON

Sit-In Protests Can Lead to Change

1 Imagine sitting down as a way to stand up for what you believe. Through much of later history of the United States, people have taken part in sit-down protests as a way to change laws or ideas. Sit-down protests, called "sit-ins," work because protestors use their bodies as tools of passive resistance to meet their goals. Some of the most famous sit-ins were during the civil rights movement of the 1950s and 1960s. These protests pushed against unfair laws and customs in the American South.

2 Many of these protests were aimed at state and local segregation laws. Segregation is the idea that people should be separate based on their skin color. These laws were called "Jim Crow" laws. These laws began appearing after the end of Reconstruction in the South. Reconstruction, which came after the Civil War, was a time in which Southern states were required to set up new laws protecting the rights of recently freed slaves.

3 Southern states did eventually adopt federal laws allowing African Americans to vote and to enjoy other rights of citizenship. Yet, new state and local laws were quickly passed to effectively deny these rights to the newly freed slaves. For instance, though African Americans could legally vote after Reconstruction, Southern states used literacy tests to decide voter eligibility. In other words, anyone who could not read or write was not allowed to vote. Since most African Americans were not allowed to learn to read during slavery, few could pass the test to exercise their right to vote.

4 Other laws claimed to establish "separate but equal" rules for whites and freed slaves in Southern states and towns. These laws were based on the idea that segregation was legal as long as whites and African Americans had access to equal facilities. So as long as African Americans' schools and other public services were equal to whites', the laws supported the separation of races. The doctrine of separate but equal was upheld as legal in the Supreme Court case *Plessy v. Ferguson* in 1896. Yet, rarely did these laws create an equal status for African Americans. In fact, these laws formalized racial oppression based on skin color. Examples of Jim Crow laws included rules saying that African Americans could not attend white schools, had to use separate water fountains and restrooms from the ones whites used, and had to sit at the back of city buses. The laws also denied African Americans the right to eat in some public restaurants or to stay at certain hotels.

5 Some historians trace the first sit-in of the modern civil rights movement to December 1, 1955. On that day, an African American woman named Rosa Parks sat on a bus and refused to give up her seat to a white man. At the time, the rules in Montgomery, Alabama, said that

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GO ON

African Americans had to give up their seats so white riders did not have to stand. Ms. Parks's courageous act sparked the start of a nationwide outcry for changes to laws that made segregation a way of life. In Montgomery, African Americans refused to ride the buses until the city agreed to change its rules.

To all who want *real* equality in our city . . .

LET'S SHOW THE CITY THAT WE MEAN BUSINESS WHEN IT COMES TO INTEGRATION

Although we have made great gains, we still have very far to go. Last week, another woman was arrested for refusing to give up her bus seat to a white rider. The time to fight this discrimination is now!

Let's show the city that we mean business. *Please* do not ride the buses to work, school, or the market. *Please* walk, ride in a private car or cab, or cycle where you need to go. Even if you have to walk, this is a small price to pay for our rights. By refusing to be a part of this system, and denying the city the revenue generated from our bus fare, we can create change!

Sponsored by the Southern Freedom Association

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GO ON

6 Another key protest in the civil rights movement took place on February 1, 1960. Four African American college students protested segregation by sitting in at a lunch counter in Greensboro, North Carolina. These four students, Ezell Blair Jr., Franklin McCain, Joseph McNeil, and David Richmond, went into a Woolworth department store. They walked to a whites-only lunch counter. There, they sat at the counter and asked for someone to serve them lunch. The store's personnel refused. The four students stayed. They said they would leave once they were served food.

7 What was the result of the four students who sat at the lunch counter? A little more than six months after the Woolworth sit-in, the company agreed to change its store policy so that anyone could order food and drinks at its lunch counters. Other companies in the South began to change their policies as well.

8 Although not the first sit-in of its kind, the Woolworth lunch counter sit-in sparked many other peaceful protests around the South. One of the keys to the success of these sit-ins was the idea that these protests happen peacefully, without any violence or troublemaking. While most protestors stuck to this ideal, angry authorities many times used violence to have the protestors removed.

9 One of the results of the civil rights protests of the early 1960s was Martin Luther King Jr.'s "I Have a Dream" speech in Washington, D.C. On August 28, 1963, King gave a speech to more than 200,000 people at the March on Washington for Jobs and Freedom. Speaking in front of the Lincoln Memorial, King spoke about equal rights and freedom in a way that encouraged and moved many people. His speech became a landmark event, strengthening the civil rights movement.

10 President John F. Kennedy called for a new civil rights law in 1963. He thought that all United States citizens should have the same rights in terms of being able to vote and to use public places. His idea for civil rights came from the Declaration of Independence and the idea that all people are created equal. He worked for these changes. Yet, he was killed before they could become law. The next president, Lyndon B. Johnson, worked with Congress to get the law passed. On July 2, 1964, the United States adopted the Civil Rights Act. This made discrimination based on a person's race illegal.

11 Protests can have powerful effects. Peaceful sit-in protests can change history. From Rosa Parks's refusing to stand and give up her seat on a Montgomery bus to the four students who simply wanted to be served food at a lunch counter, sit-in protests have been an impetus for change. By acting in a peaceful, nonviolent manner, protestors can work to change both laws and people's perceptions.

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GO ON

1 Use "On the Hot Seat" to answer the following question. **TEKS 2/1/5F**

Which of the following best explains why Julie asks Joe what to do when the waitress ignored them?

Ⓐ Joe makes good grades and is very courteous.

Ⓑ Joe is the leader of the group and has planned the sit-in.

Ⓒ Joe is loud and can get people's attention easily.

Ⓓ Joe has the money the group plans to use to pay the bill.

---

2 Use "On the Hot Seat" to answer the following question. **TEKS 4/1/8C**

Read the question carefully. Then record your answer in the box provided.

The author chose to tell this story using a play as opposed to some other form of literature. What effect does this choice have on the story? Support your answer with evidence from the selection.

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GO ON

3 Use "On the Hot Seat" to answer the following question. **TEKS 4/1/8C**

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

Part A

To better understand this play, the audience needs to know some things about —

Ⓐ twentieth-century American history.

Ⓑ how actors audition for roles in a play.

Ⓒ basic principles of running a small business.

Ⓓ what the main characters were like when they were children.

Part B

How does the writer provide this background information?

Ⓐ By including stage directions that tell the actors and the technical crew what to do

Ⓑ By including a narrator whose dialogue describes the sit-in movement and its effect on the struggle for civil rights

Ⓒ By including a customer who lets the college students know that he supports what they are doing

Ⓓ By including a section listing the cast of characters and one that describes the setting at the curtain's rise

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4 Use "Sit-In Protests Can Lead to Change" to answer the following question.

Which of the following messages is conveyed by the poster?

Ⓐ If the city will not change its rules about seating on buses, African Americans should use violence to get their message across.

Ⓑ The long, difficult fight for equality for all African Americans has finally been won.

Ⓒ African Americans should refuse to ride buses because they should be afraid of being arrested.

Ⓓ Changing the rules that are unfair toward African Americans is more important than having convenient transportation.

TEKS 4/1/8F

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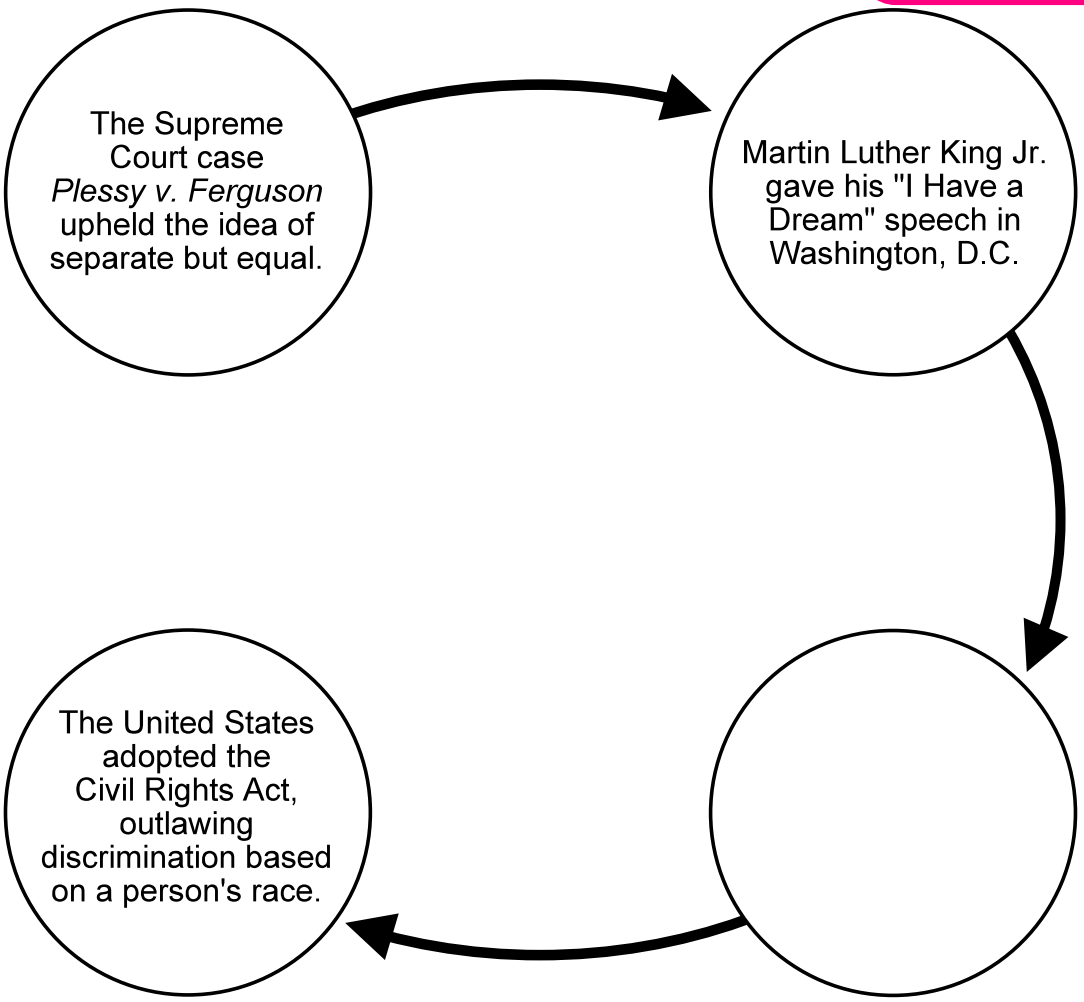
GO ON

5 Use "Sit-In Protests Can Lead to Change" to answer the following question.

Look at the diagram. It shows the order of some of the events from the selection.

TEKS 3/1/6D



What belongs in the blank space?

Ⓐ Four African American college students staged a sit-in protest at a lunch counter in North Carolina.

Ⓑ President John F. Kennedy called for a new civil rights law in 1963.

Ⓒ Rosa Parks refused to give up her bus seat to a white rider.

Ⓓ Southern states adopted federal laws allowing African Americans to vote.

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6 Use "Sit-In Protests Can Lead to Change" to answer the following question.

Why would someone most likely read this selection? **TEKS 2/1/5A**

Ⓐ To be entertained by an exciting story about a protestor who stands up for what she believes in

Ⓑ To learn how the author admires people like Rosa Parks and Martin Luther King Jr.

Ⓒ To get information about the history and impact of sit-in protests during the civil rights movement

Ⓓ To choose different ways he or she can take action by protesting unfair laws that he or she does not agree with

---

7 Use "On the Hot Seat" and "Sit-In Protests Can Lead to Change" to answer the following question.

TEKS 2/1/5E

After reading both selections, the reader can tell that —

Ⓐ African Americans in North Carolina could sit anywhere they wanted to on a bus in the late 1950s.

Ⓑ Rosa Parks took part in the first North Carolina sit-in protest at the Woolworth lunch counter.

Ⓒ Martin Luther King Jr. was arrested for refusing to move from a whites-only seat at a North Carolina lunch counter.

Ⓓ before the passage of the Civil Rights Act, Jim Crow laws were in effect in North Carolina.

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8 Read "On the Hot Seat." Based on the information in the selection, write a response to the following:

Why is it important that the play is set in a five-and-dime store with a lunch counter in February 1960?

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

Remember to — **TEKS 4/1/7D**

- clearly state your central idea
- organize your writing **TEKS 6/2/11B**
- 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.

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USE THIS PREWRITING PAGE TO
PLAN YOUR COMPOSITION.

MAKE SURE THAT YOU WRITE YOUR COMPOSITION ON
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Written Composition

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Written Composition

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GO ON

Matthew wrote about what it takes to become an airline pilot. Read Matthew's paper, and look for revisions he needs to make. Then answer the questions that follow.

More than Just a Dream Job

(1) Many people have a short list of dream jobs, occupations that they would love to have. (2) A dream job that is at the top of many lists is that of an airline pilot. (3) Airline pilots get to visit amazing locations and see different things all the time. (4) However, an airline pilot's job is much more than just fun and travel. (5) Airline pilots must train for a long time, must accept an enormous responsibility for many people's lives, and must stay in great physical and mental shape.

(6) It takes many years of training to become an airline pilot. (7) Pilots must train to understand all the airplane's controls and the various computer systems that make the airplane fly. (8) However, knowing about the airplane is not enough. (9) They must also understand the dynamics of flight, including the key principles of lift, drag, and thrust. (10) They have to understand meteorology—the science of weather—and navigation. (11) To demonstrate their ability to fly, pilots have to complete many simulated and real takeoffs and landings to demonstrate that they can fly. (12) They have to log hours and hours of flight time while training. (13) All of this knowledge and training takes years to acquire.

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GO ON

(14) Another challenge for pilots is dealing with the huge responsibility they shoulder for their passengers' safety. (15) Whether their airplane carries hundreds of passengers or only a dozen, a pilot must realize that people put their lives in his or her hands every time they board an airplane. (16) Airplanes have a computer system called an "autopilot" that flies the airplane at times. (17) Pilots understand that it is their job to get passengers to their destinations, but it is also their job to keep passengers safe at all times. (18) Passengers' lives depend on a pilot's flying skills and on his or her ability to solve problems under pressure. (19) If you cannot deal with this kind of responsibility and pressure, then an airline pilot is not the right job for you.

(20) Finally, pilots must be in excellent physical and mental health to be able to fly commercial airplanes. (21) Their vision must be outstanding so that they can see things. (22) Pilots cannot be overweight, because the cockpit where they sit to fly the airplane is small, and they must be able to move in and out of the seats. (23) They need stamina in order to handle long flights. (24) One thing that they especially need is the ability to think clearly and to make good decisions. (25) They need to be able to cope with stress and stay calm in tricky situations. (26) Pilots need both great physical and mental skills to be able to fly airplanes.

(27) Being a commercial airline pilot is a great job. (28) Pilots get to fly all over the world. (29) The salary is very good, and many pilots like the benefits. (30) People need to remember, however, that being a great pilot is challenging. (31) Pilots must train for a long time. (32) They must spend years getting ready to fly the big jumbo jets. (33) They always have to think about the lives of the passengers and the crew who depend on them. (34) They must also be in excellent physical and mental health.

TEKS 6/2/10Bii

9 Matthew would like to add a detail to the second paragraph (sentences 6 through 13). Which of the following could **BEST** follow sentence 7 as a supporting detail?

Ⓐ They must know about the wings' flaps, the engines, and the landing gear.

Ⓑ They have to study all the different regulations and rules about flying, not just in the United States, but in other nations as well.

Ⓒ Many pilots get their start in the military.

Ⓓ Becoming an airplane mechanic is another way to get a job in the exciting airline industry.

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TEKS 6/2/10C

10 Matthew wants to rewrite sentence 11. He thinks the sentence is too wordy. In the box provided, rewrite the sentence in a clear and effective way.

---

11 Which of the following sentences should be removed from the third paragraph (sentences 14 through 19)?

TEKS 6/2/10Bii

Ⓐ Sentence 14

Ⓑ Sentence 16

Ⓒ Sentence 17

Ⓓ Sentence 18

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12 The meaning of sentence 21 can be improved by changing ***things*** to —

Ⓐ potential danger

Ⓑ what is out there

Ⓒ all of it

Ⓓ objects

TEKS 6/2/10C

TEKS 6/2/10C

13 Matthew wants to combine the ideas in sentences 31 and 32. In the box provided, write a new sentence that combines these ideas in a clear and effective way.

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14 Matthew wants to add a conclusion after sentence 34. In the box provided, write a new sentence that strengthens the conclusion of the paper.

TEKS 6/2/10Bi

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LaQuisha learned about an essay contest. Students were asked to explain why their schools should receive new computers. The winning essay writer's school will receive the computers. LaQuisha is writing this essay to try to win the computers. Read LaQuisha's essay, and look for corrections she needs to make. Then answer the following questions.

New Computers Will Help Us Succeed

(1) We all know that computer literacy is a very important skill for students to have. (2) Access to computers helps students learn, excel, and prepare for the future. (3) The students at Tall Oaks Middle School badly need new computers to help with our education, many of our computers are significantly outdated. (4) We need new ones so that we can meet our full potential and meet the demands of the future. (5) Tall Oaks Middle School should receive computers because our students are dedicated, deserving, and driven. (6) We will put the new computers to instant use, and we are confident that they will help raise our math scores, increase our exposure to music and art, and prepare us for the challenges of high school and college.

(7) There is no doubt that these computers will help raise our math scores. (8) Since a large amount of math instruction is now computer based, these computers will help us learn math concepts better. (9) For instance, computer programs can show us the three-dimensional aspects of geometric shapes. (10) By using these programs, we will have a better chance of understanding complex math theorys. (11) Our teachers can use programs to teach challenging concepts. (12) New computers will give us the knowledge and skills we need to do better on math exams.

(13) The computers will also enable Tall Oaks students to more thoroughly explore the worlds of music and art. (14) There are many music and art programs that our school needs. (15) However, this software will not run on our old computers. (16) Many studies demonstrate that students who are knowledgeable about music and art do significant better on college admissions tests. (17) School districts have cut funding to arts and music programs. (18) Our district is no exception. (19) Yet, an investment in new computers and software will certainly pay off. (20) Music software will allow us to learn about music as well as to create our own music. (21) Art programs will allow us to study artists who came before us and to explore the world of digital art and design. (22) These are vital skills that may steer some student toward a career in art or music.

(23) However, new computers will prepare us for the challenges of high school and college. (24) Our school district tracks students who are eventually accepted to a college. (25) Right now, 68 percent of Tall Oaks students who finish high school are accepted to college. (26) With new computers, we could raise that number even higher. (27) Students that

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GO ON

succeed in high school tend to have had an increased exposure to computers in middle school. (28) Your computers will prepare us for the demands of high school and will help us get into college.

(29) Tall Oaks Middle School is one of the top middle schools in Texas. (30) With your kind gift of fifty computers, our school can become the best school in the nation (31) The computers will help our teachers teach math with better programs. (32) New computer applications in music and visual art will expose us to the wide range of fine arts. (33) Most importantly, the new computers will prepare us to take the next steps in our educational journeys. (34) Winning these computers will take Tall Oaks Middle School students to the next level in terms of gaining a valuable education.

---

15 LaQuisha has made an error in sentence 3. Select the response that corrects this error.

TEKS 6/2/10Di

The students at Tall Oaks Middle School badly

Ⓐ needing new computers to help with our education, many
Ⓑ need new computers to help with our education. Many
Ⓒ need new computers: to help with our education, many
Ⓓ need new computers to help with our educasion, many

of our computers are significantly outdated.

---

16 What change, if any, should be made in sentence 10?

TEKS 6/2/10Dix

Ⓐ Change ***programs*** to **Programs**

Ⓑ Change ***we*** to **us**

Ⓒ Change ***theorys*** to **theories**

Ⓓ Make no change

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TEKS 6/2/10Diii

17 LaQuisha has made an error in sentence 16. Select the response that corrects this error.

Many studies demonstrate that students who are knowledgeable about music and art

Ⓐ due significant better on college admissions tests.
Ⓑ do significant better, on college admissions tests.
Ⓒ do significant better on College Admissions Tests.
Ⓓ do significantly better on college admissions tests.

---

18 Record your answer in the space provided.

TEKS 6/2/10Diii

LaQuisha has used the wrong transition word at the beginning of sentence 23. Instead of *However,* she should use the word ____(1)____.

1 _____

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GO ON

19 What change should be made to sentence 27?

TEKS 6/2/10Dv

Ⓐ Change ***that*** to **who**

Ⓑ Change ***succeed*** to **suceed**

Ⓒ Change ***high school*** to **High School**

Ⓓ Add a colon after ***exposure***

---

20 What change should be made in sentence 30?

TEKS 6/2/10Dviii

Ⓐ Change ***your*** to **you's**

Ⓑ Delete the comma after ***computers***

Ⓒ Change ***BEST*** to **goodest**

Ⓓ Add a period after ***nation***

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

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STAAR CONNECTION™
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Grade 7 Reading Language Arts (RLA)
Answer Key

Assessment 1

1 **B** Joe is the leader of the group and has planned the sit-in.

2 A correct response could be similar to the following: Since this story is told using a play, the plot is developed mostly with dialogue. Plays do not have typical narration like prose to help the reader understand the thoughts and feelings of the characters, so all of this has to be revealed through dialogue.

3 **A** twentieth-century American history.

B By including a narrator whose dialogue describes the sit-in movement and its effect on the struggle for civil rights

4 **D** Changing the rules that are unfair toward African Americans is more important than having convenient transportation.

5 **B** President John F. Kennedy called for a new civil rights law in 1963.

6 **C** To get information about the history and impact of sit-in protests during the civil rights movement

7 **D** before the passage of the Civil Rights Act, Jim Crow laws were in effect in North Carolina.

8 A correct response could involve a student providing an extended response explaining that the prejudice at Southern lunch counters in 1960 creates the story's main problem and drives the play's action. This unique setting creates a climate that could not exist at other times or places. Support for this response should include examples from the text.

9 **A** They must know about the wings' flaps, the engines, and the landing gear.

10 A correct response could be similar to the following: To demonstrate their ability to fly, pilots have to complete many simulated and real takeoffs and landings.

11 **B** Sentence 16

12 **A** potential danger

13 A correct response could be similar to the following: Pilots must train for a long time, spending years getting ready to fly the big jumbo jets.

14 A correct response could be similar to the following: While becoming an airline pilot is not for everyone, for people who love to fly and who are willing to take on these challenges, it can be a very rewarding job.

15 **B** need new computers to help with our education. Many

16 **C** Change ***theorys*** to **theories**

17 **D** do significantly better on college admissions tests.

18 Finally

19 **A** Change ***that*** to **who**

20 **D** Add a period after ***nation***

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STAAR CONNECTION™
Diagnostic Series™ Grade 7 Reading
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 7 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	B	2	1	5F	Readiness
2	Short Constructed Response	see text key	4	1	8C	Supporting
3	Multiselect	A B	4	1	8C	Supporting
4	Multiple Choice	D	4	1	8F	—
5	Multiple Choice	B	3	1	6D	Readiness
6	Multiple Choice	C	2	1	5A	—
7	Multiple Choice	D	2	1	5E	Readiness
8	Extended Constructed Response	see text key	4 6	1 2	7D 11B	Supporting Readiness
9	Multiple Choice	A	6	2	10Bii	Readiness
10	Short Constructed Response	see text key	6	2	10C	Readiness
11	Multiple Choice	B	6	2	10Bii	Readiness
12	Multiple Choice	A	6	2	10C	Readiness
13	Short Constructed Response	see text key	6	2	10C	Readiness
14	Short Constructed Response	see text key	6	2	10Bi	Readiness
15	Inline Choice	B	6	2	10Di	Readiness
16	Multiple Choice	C	6	2	10Dix	Readiness
17	Inline Choice	D	6	2	10Diii	Supporting
18	Text Entry	see text key	6	2	10Diii	Supporting
19	Multiple Choice	A	6	2	10Dv	Supporting
20	Multiple Choice	D	6	2	10Dviii	Supporting
Cross-Curricular Alignments						
Social Studies TEKS					7F, 12C	

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