

# STAAR CONNECTION™

## Diagnostic Series™

Reading  
**6**  
teacher  
v2



**KAMICO®**  
Instructional Media, Inc.

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Reading  
**6**  
teacher

## Diagnostic Series™

XXIX/vii/MMXX  
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 *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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**KAMICO® Instructional Media, Inc.**  
**STAAR CONNECTION™**  
**Diagnostic Series™**  
**Grade 6 Reading**  
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**State of Texas Assessments of Academic Readiness**  
**Grade 6 Reading Assessment**  
**Texas Essential Knowledge and Skills**

**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 to determine the meaning, syllabication, pronunciation, word origin, and part of speech;
  - (B) use context such as definition, analogy, and examples to clarify the meaning of words; and
  - (C) determine the meaning and usage of grade-level academic English words derived from Greek and Latin roots such as *mis/mit*, *bene*, *man*, *vac*, *scrib/script*, and *jur/jus*.

**Strand 2**

- (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 text;
  - (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 to create new understanding.

### Strand 3

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

### Strand 4

- (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;
  - (B) analyze how the characters' internal and external responses develop the plot;
  - (C) analyze plot elements, including rising action, climax, falling action, resolution, and non-linear elements such as flashback; and
  - (D) analyze how the setting, including historical and cultural settings, influences character and plot development.
- (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, and myths;

- (B) analyze the effect of meter and structural elements such as line breaks in poems across a variety of poetic forms;
- (C) analyze how playwrights develop characters through dialogue and staging;
- (D) analyze characteristics and structural elements of informational text, including
  - (i) the controlling idea or thesis with supporting evidence;
  - (ii) features such as introduction, foreword, preface, references, or acknowledgments to gain background information; and
  - (iii) organizational patterns such as definition, classification, advantage, and disadvantage;
- (E) analyze characteristics and structures of argumentative text by
  - (i) identifying the claim;
  - (ii) explaining how the author uses various types of evidence to support the argument; and
  - (iii) identifying the intended audience or reader; and
- (F) analyze characteristics of multimodal and digital texts.

## Strand 5

- (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;
  - (B) analyze how the use of text structure contributes to the author's purpose;
  - (C) analyze the author's use of print and graphic features to achieve specific purposes;

- (D) describe how the author's use of figurative language such as metaphor and personification achieves specific purposes;
- (E) identify the use of literary devices, including omniscient and limited point of view, to achieve a specific purpose;
- (F) analyze how the author's use of language contributes to mood and voice; and
- (G) explain the differences between rhetorical devices and logical fallacies.

Name \_\_\_\_\_ Date \_\_\_\_\_

## The President of the Underground Railroad

### Characters

NARRATOR

LEVI COFFIN

CATHARINE COFFIN, Levi's wife

GEORGE DURBIN, a conductor on the Underground Railroad

SALLY, an escaped slave

STEPHEN, Sally's husband, an escaped slave

PAUL, Sally and Stephen's son, an escaped slave

BARNABAS CAINE, a slave catcher

Barnabas's henchmen

### Setting

- 1 The setting is LEVI and CATHARINE COFFIN's home in Newport (modern-day Fountain City), Indiana, in the autumn of 1843. At stage right is the house's entrance, opening to a great room with a staircase at stage left that leads to a bedroom. It is before dawn, and a glow comes from a fireplace upstage.
- 2 *(Enter NARRATOR carrying a lantern.)*
- 3 NARRATOR: After the Civil War, slavery was abolished throughout the entire United States. However, in the first half of the nineteenth century, slavery was thriving in the Southern states. Thousands of people escaped from slavery in the South to freedom in the North. The journey was hazardous and difficult. Fugitive slaves endured exhaustion, starvation, and the elements as slave catchers chased them through forests, fields, and swamps. Even after fugitives reached the North, they could still be returned to slavery if caught. Only in Canada were they truly safe. A secret network of people called the Underground Railroad helped fugitive slaves escape, delivering them to safe houses to rest during the day and guiding them farther north under the cover of night.
- 4 *(There is a knock at the door. Enter LEVI and CATHARINE. One picks up a lantern, and both walk toward the door.)*
- 5 NARRATOR: In Indiana, where slavery was illegal, Levi Coffin operated one of these safe houses, helping over two thousand people to freedom.
- 6 *(LEVI opens the door. Enter GEORGE, SALLY, STEPHEN, and PAUL, quietly.)*

- 7 NARRATOR: In fact, Coffin became known as the "president" of the Underground Railroad, and his Indiana home was known as Grand Central Station.
- 8 *(Exit NARRATOR.)*
- 9 LEVI: Come in quickly. *(shuts door)* Welcome! We've been expecting you. I am Levi Coffin, and this is my wife, Catharine.
- 10 GEORGE: *(shaking hands with LEVI)* Mr. Coffin, I feel as if I already know you from what I have heard from other conductors on the Underground Railroad. I'm George Durbin. This is the party in my care, Stephen; his wife, Sally; and their son, Paul. They have come from Louisiana.
- 11 LEVI: *(shaking hands with each emphatically)* Good morning to you all! You must be starving. Catharine can get you something to eat.
- 12 STEPHEN: Thank you, Mr. Coffin. We could do with a bite to eat. We haven't had a decent meal since we were in—where was that?
- 13 PAUL: Indianapolis, Papa.
- 14 STEPHEN: Right, Indianapolis . . . I've never even dreamed of a town as big as that one!
- 15 SALLY: Bless you, Mr. Coffin! That food sure smells good.
- 16 LEVI: After breakfast, we'll show you where you can rest.
- 17 CATHARINE: Come with me, please.
- 18 *(Exeunt CATHARINE, STEPHEN, SALLY, and PAUL stage left.)*
- 19 GEORGE: I beg your pardon, Mr. Coffin, but I can't stay long. I have some more business to conduct south of here.
- 20 LEVI: I understand. However, I insist you stay long enough to warm yourself and enjoy a cup of coffee.
- 21 GEORGE: I don't suppose I can refuse such an offer.
- 22 *(The two men sit down near the fire. There is a silver service on a table between them. LEVI pours two cups of coffee.)*

- 23 GEORGE: Thank you, Mr. Coffin, or should I say, Mr. President?
- 24 *(Both laugh.)*
- 25 LEVI: Please, call me Levi.
- 26 GEORGE: Very well, Levi, as I said, I have heard much about you. You're quite a legend, as you must know.
- 27 LEVI: That's very kind of you, but we're simply doing what we can to help fellow Americans escape the horrors of bondage. The burden on us is nothing compared to the burden borne by them as they seek a better life.
- 28 GEORGE: May I ask what inspired you to become involved with the Underground Railroad?
- 29 LEVI: Well, I recall one episode from my boyhood when I was with my father near our North Carolina home. As we worked, a column of slaves marched past. The slaves, bound in chains, were on their way to be sold. We watched their grim parade, and since their driver was some distance behind, Father asked them why they were bound. One replied that they had been sold away from their children and wives and that they were bound to prevent them from escaping and returning to their loved ones. That was the day I saw the true face of slavery, thinking how I would feel if my own father—
- 30 *(There is a loud banging at the front door. Enter CATHARINE with STEPHEN, PAUL, and SALLY, alarmed and looking to LEVI for instructions.)*
- 31 LEVI: *(softly, but firmly)* Catharine, rush them to the secret room upstairs! Haste! Mr. Durbin, go out the back door and summon the sheriff. He is a friend of mine.
- 32 *(Exit GEORGE. CATHARINE and the fugitive slaves hurry upstairs into the bedroom. She shows them into a room off the bedroom through a small door, shuts the door behind them, and drags a trunk in front of it. LEVI opens the front door. Enter BARNABAS and his henchmen just inside the doorway.)*
- 33 LEVI: Mr. Caine, my favorite visitor, how absolutely wonderful to see you. To what do I owe the tremendous pleasure of this call?

- 34 BARNABAS: Don't be coy, Coffin. We've been tracking them ever since they crossed the Ohio. We know they're here, and you're bound by the fugitive slave law to deliver them to us for return to their rightful owner. Now, let's not have trouble, Coffin. We don't want to—
- 35 LEVI: Gentlemen, let me save you some time. If you intend to search my premises, the law requires that you produce a writ as well as some proof that any slaves you seek are your property. Do you have such documentation?
- 36 BARNABAS: Well, no but—
- 37 LEVI: Then, in accordance with the law, if you attempt to search my property I shall have you arrested for trespassing. If you attempt to remove any person from these premises, I shall have you arrested for kidnapping. I have already dispatched an associate to summon the sheriff. *(pause)* Do you have any other business here, Mr. Caine?
- 38 BARNABAS: *(pause)* You can't hide them here forever, Coffin. *(angrily)* We'll get them sooner or later!
- 39 *(Exeunt BARNABAS and his henchmen.)*
- 40 LEVI: *(relieved)* Catharine, inform our guests that their stay here will be brief! We must send them on their way toward Canada come dusk!
- 41 *(Close curtain.)*

## Making for Freedom in Canada

1 "Papa, tell me again what Canada is like," Timothy said, drowsily looking at his father, who lay next to him.

2 "Hush, child, and go to sleep," his father, Theo, replied. "We'll arrive in Canada tomorrow, and you'll see for yourself."

3 "Papa, whenever you tell me about Canada before I go to sleep, I end up dreaming the best dreams," Timothy said. "Please, Papa?"

4 Theo could hardly resist his son's request. They had been traveling for weeks, hiding during the day and moving only at night. Now, they were almost at their destination: Dresden, Canada. Dresden would mean the end of their running from their former master and the slave catchers he had sent after them. Northern Alabama was almost seven hundred miles behind them, but Theo knew they were not safe yet.

5 "In Canada," Theo started, "there is no slavery. You, me, and your mama will be considered free, which means we can work and live wherever we like. They grow apples—lots of apples—where we're going. They also grow peaches and good potatoes, and they raise pigs for the best ham you've ever tasted. We won't be hungry anymore. Now, go to sleep. Tomorrow, we have to travel in the daylight, and it will be dangerous. I need you and your mama well rested."



- 6 "Okay, Papa," Timothy answered, pressing up against his mother, Harriet, who was already softly snoring. Though the October night was chilly outside, the barn was warm and cozy, and he slipped quickly off to sleep.
- 7 His father did not fall asleep so quickly. Theo was worried about tomorrow. The people in the Underground Railroad who had helped his family get this far had told him they might encounter slave catchers. The slave catchers often searched the boats that travelled from Michigan to ports along Lake Erie on the Canadian border. Many boat captains helped slaves escape to freedom in Canada, but some took money from slave catchers in exchange for permission to search their boats. Tomorrow might be the most dangerous part of their journey.
- 8 In the morning, Charles and Rebecca Johnson came to the barn to prepare the family for their journey. The Johnsons brought clean clothes and shoes so the family would blend in with the other passengers on the boat. The Johnsons, secret members of the Underground Railroad, had helped former slaves find freedom in Canada for many years.
- 9 They arrived at the docks to find *The Northern Star*, the boat that would carry them across Lake Erie to the shores of freedom. As they walked the gangplank to board the vessel, a sudden commotion broke out on the dock.
- 10 "There they are!" a grizzly, bearded man shouted. "They're getting on that boat!"
- 11 The Johnsons quickly pushed Theo, Harriet, and Timothy on the boat, and they all ran toward the far side. "Quickly, hide under these tarps," Rebecca said. "Crawl back under there while we do what we can."
- 12 The two slave catchers, Malvo and Pickering, ran up the gangplank and pushed the Johnsons aside. "This will be fun," Malvo said, drawing out a long knife from his satchel. He used it to prod the tarps, gouging small holes here and there. Theo held his family still, but he knew the slave catchers would eventually find them. This would be the end.
- 13 Suddenly, the captain appeared on the deck above them. "What are you doing on my boat?" he shouted. "This is a Canadian-flagged vessel, and you have no right to be aboard unless you've paid for passage to Canada."
- 14 Pickering quickly said, "Three runaway slaves are on this boat, Captain, and I intend to return them to their master." He held up a tattered poster for the captain to see.

# \$300 REWARD.



Ran away from the Subscriber, living in northern DeKalb County, Alabama, on Monday, the 4th of August, my man

## THEOPHILUS

commonly called **THEO RAINEY**

with his son, **TIMOTHY**, and wife, **HARRIET**.

Theo is about 26 years of age, 6 feet 2 or 3 inches tall, of muscular build, with long legs. Took with him a red shirt, trousers, and several blankets. Timothy is a boy of about 10 years old, 4 feet 4 inches tall, very slender. Harriet is about 23 years of age and 5 feet 7 inches tall. She took with her a red gingham bonnet, white shawl, and calico dress. I will pay \$50 a piece or \$200 for the return of all three if apprehended near the Ohio River or on the Kentucky side, or \$75 a piece or \$300 for the return of all three if found north of the River, plus reasonable expenses if delivered to me at home or confined in a jail so that I may get them again.

**GEORGE McGRADY**

**August 6th, 1853**

- 15 The captain leapt over the deck and landed squarely in front of the slave catchers, snatching the poster from Pickering's hand. "Not while I'm captain of this boat you won't. Jameson! Connors!" the captain bellowed loudly. "I'm in need of assistance!"
- 16 From out of nowhere, two stout sailors appeared behind the slave catchers. One of them carried a club and the other had a long dagger strapped to his thigh.
- 17 "These gentlemen do not have tickets to go to our country," the captain said, addressing his men. "Kindly show them back to the dock."
- 18 Malvo spun around and socked Jameson as hard as he could, but Jameson merely smiled and brought the club down squarely on the man's head. Malvo reeled and staggered backwards.
- 19 "I'm not walking off this boat until I capture these runaways," Pickering said. "I've been tracking these three since they left Alabama. The fugitive slave law says I can take them!"
- 20 The captain replied, "There are other ways off my boat besides walking. Connors, show this scoundrel another way off my boat. While you're at it, relieve him of the cost of destroying these tarpaulins."
- 21 Before anyone knew what happened, Connors spun Pickering around and dragged him to the ship's rail. With precise movements, he found Pickering's money purse hanging on his belt and deftly cut it off with his knife. Everyone could hear Pickering's shouts of protest as he hurtled toward the water. A splash confirmed he had indeed found his way off *The Northern Star*. Jameson picked up Malvo, who had just regained his senses, and flung him over the rail to join his partner in the lake.
- 22 "Captain, your payment," Connors smiled as he tossed the bag of money to the captain.
- 23 The captain began pulling back the tarps. "Friends," he said, finding Theo and his family deep under the pile, "you're safe now. The slave catchers won't be coming back on this boat. Also, you're in luck," he said, handing Theo the bag of money. "You have a bit of spending money to help you get started on a new life."
- 24 Theo was overwhelmed. He took the money, shaking the captain's hands and thanking him profusely.
- 25 The captain shouted to his crew, "Draw in the gangplank, and set sail for Canada. These people need to feel what it's like to be free!"

**Use "The President of the Underground Railroad"  
to answer questions 1 through 3.**

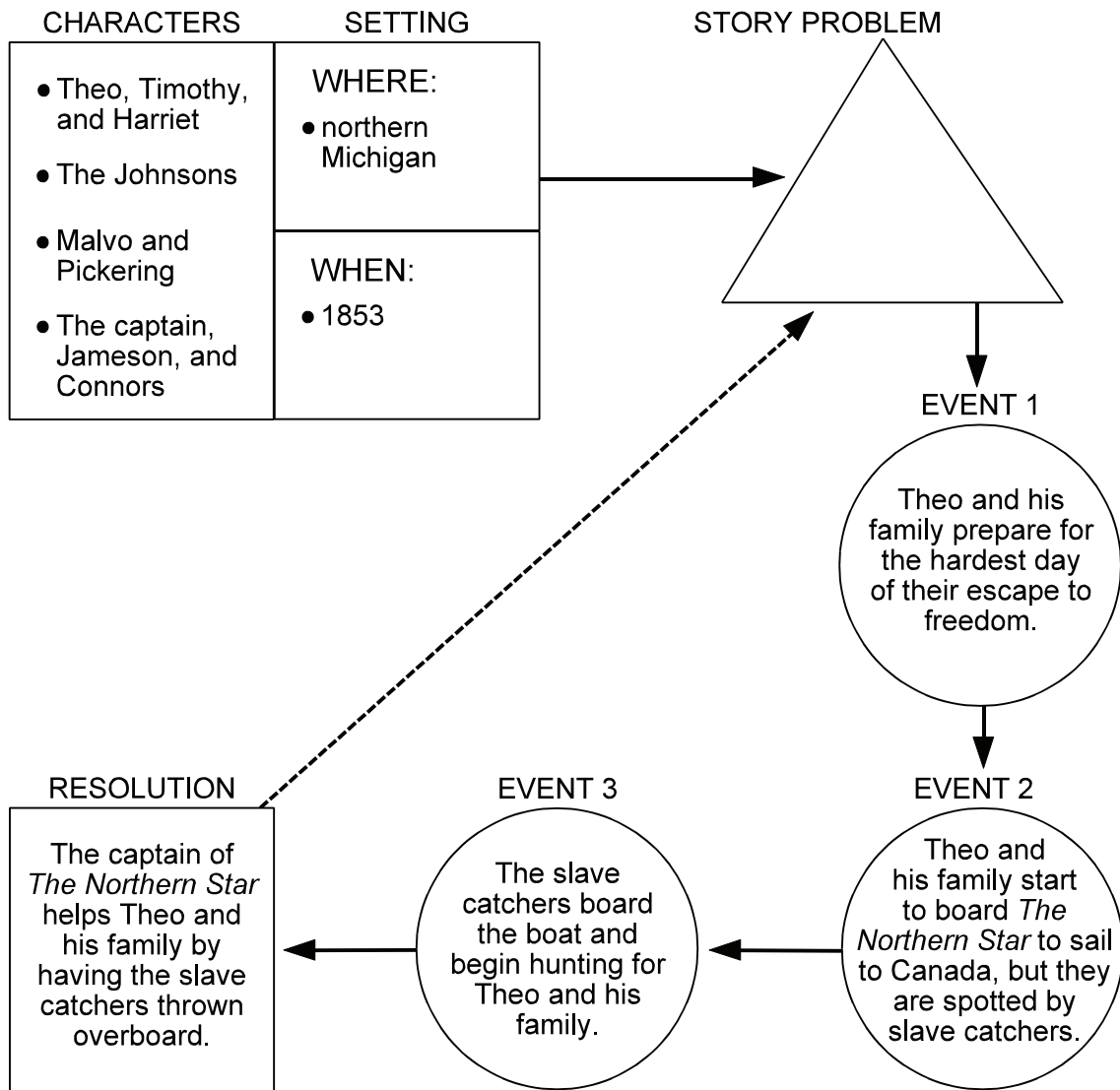
- 1** To better understand the play, the reader needs to know a few things about American history. How does the author provide this information?
- A** by including a group of slave catchers who threaten to capture the people Levi is trying to help
  - B** by including a narrator who tells about the Underground Railroad and introduces Levi Coffin
  - C** by including a child who reminds his father about the name of a city they had passed through
  - D** by including Catharine, Levi Coffin's wife, who helps make Stephen and his family comfortable
- 2** How does the setting contribute to the story's main problem?
- F** The house where the play is set is in poor repair, and all the characters who seek shelter in it are uncomfortable and scared for their safety.
  - G** During the time the play is set, the United States was involved in fighting a bitter war, so travelers were not safe.
  - H** During the time the play is set, slavery was allowed in some parts of the country, and escaped slaves were not safe.
  - J** The town where the play is set is filled with dangerous outlaws, and there are no law officers to protect the people there.

- 3 Sarcasm is a remark that means the opposite of what is actually said and is intended to hurt, insult, or make fun of someone. Which line from the selection best shows how Levi uses sarcasm to show his feelings?
- A *After breakfast, we'll show you where you can rest.*
  - B *However, I insist you stay long enough to warm yourself and enjoy a cup of coffee.*
  - C *The burden on us is nothing compared to the burden borne by them as they seek a better life.*
  - D *Mr. Caine, my favorite visitor, how absolutely wonderful to see you.*

Use "Making for Freedom in Canada" to answer questions 4 through 6.
---

- 4 The author creates a tense mood in the story by describing —
- F the barn.
  - G Theo's thoughts.
  - H the Johnsons.
  - J Timothy's thoughts.
- 5 Look at the wanted poster. How does the poster suggest that Theo is George McGrady's property?
- A It gives Theo's full name and the names of his family.
  - B It uses the term *my man* to describe Theo.
  - C It explains that Theo lived in DeKalb County in Alabama.
  - D It describes Theo's height and build.

6 Look at the diagram.



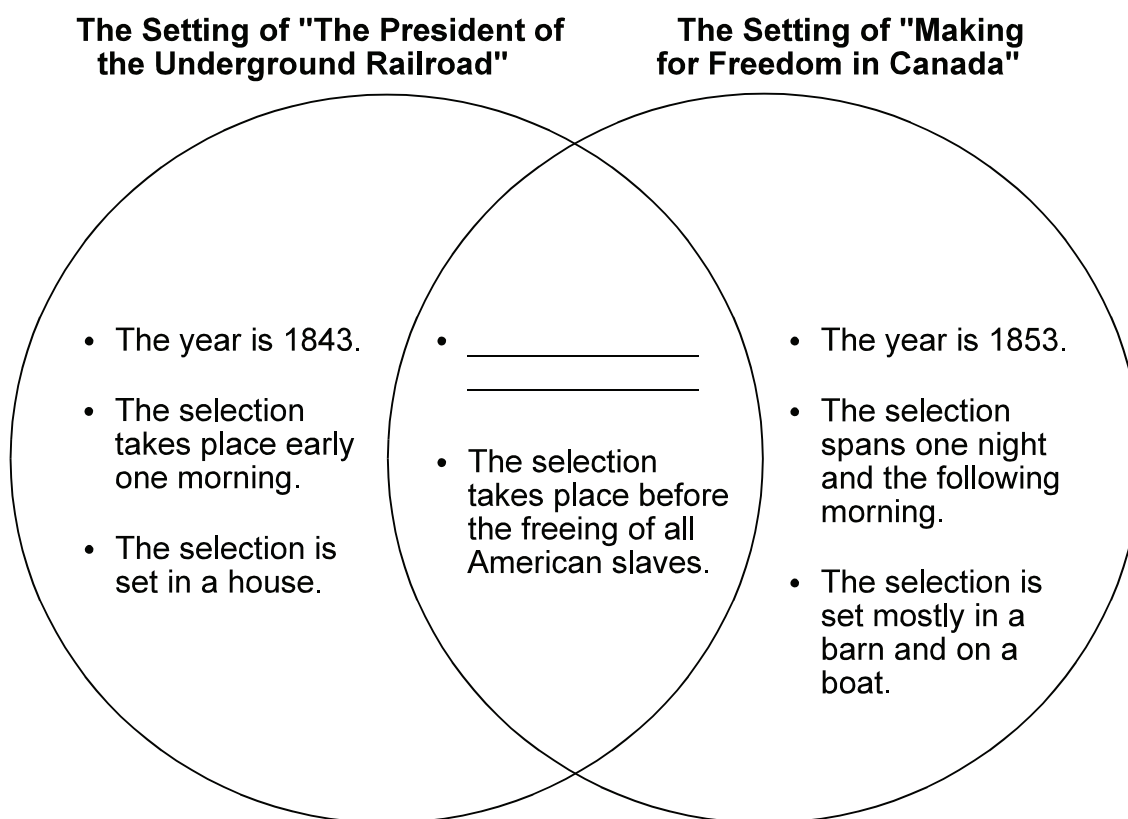
Which of these completes the diagram?

- F** Timothy cannot sleep until his father tells him what Canada will be like.
- G** Malvo and Pickering are not allowed to take Theo and his family off the boat.
- H** Theo and his family try to hide from slave catchers until they are safe in Canada.
- J** The Johnsons are pushed aside as they try to help Theo and his family to freedom.

**Use "The President of the Underground Railroad" and  
"Making for Freedom in Canada" to answer questions 7 and 8.**

- 7** How is the purpose of these two selections similar?
- A** Each author wrote a selection to entertain readers with stories of people searching for freedom and struggling against the injustice of slavery.
  - B** Each author wrote a selection to express his or her feelings about the politicians who worked to end slavery before the Civil War.
  - C** Each author wrote a selection to inform readers about what life was like in Canada in the mid-1800s.
  - D** Each author wrote a selection to persuade readers to fight against laws they do not agree with, even if it means putting themselves in danger.

8 Look at the Venn diagram.



What belongs in the empty space?

- F** The selection is set in the northern United States.
- G** The selection is set on Southern plantations.
- H** The selection is set during the summer.
- J** The selection is set after the Civil War.

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



**STAAR CONNECTION™**  
**Diagnostic Series™ Grade 6 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 6 social studies, science, and/or health TEKS.

<b>Assessment 1</b>			
<b>Question Number</b>	<b>Answer</b>	<b>Strand</b>	<b>TEKS</b>
1	B	4	8C
2	H	4	7D
3	D	5	9D
4	G	5	9F
5	B	4	8F
6	H	4	7C
7	A	5	9A
8	F	4	7D
<b>Cross-Curricular Alignments</b>			
"The President of the Underground Railroad" Social Studies TEKS			2A
"Making for Freedom in Canada" Social Studies TEKS			2A