

# STAAR CONNECTION™

Reading

6

Teacher Edition

# Diagnostic Series™

XI/ix/MMXIII

Version 1



**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  
Eligible Texas Essential Knowledge and Skills**

**Reporting Category 1:  
Understanding across Genres**

**The student will demonstrate an ability to understand a variety of written texts across reading genres.**

- (2) **Reading/Vocabulary Development.** Students understand new vocabulary and use it when reading and writing. Students are expected to
- (A) determine the meaning of grade-level academic English words derived from Latin, Greek, or other linguistic roots and affixes; ***Readiness Standard***
  - (B) use context (e.g., cause and effect or compare and contrast organizational text structure) to determine or clarify the meaning of unfamiliar or multiple meaning words; ***Readiness Standard***
  - (E) use a dictionary, a glossary, or a thesaurus (printed or electronic) to determine the meanings, syllabication, pronunciations, alternate word choices, and parts of speech of words. ***Readiness Standard***
- (3) **Reading/Comprehension of Literary Text/Theme and Genre.** Students analyze, make inferences, and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to
- (C) compare and contrast the historical and cultural settings of two literary works. ***Supporting Standard***
- (7) **Reading/Comprehension of Literary Text/Literary Nonfiction.** Students understand, make inferences, and draw conclusions about the varied structural patterns and features of literary nonfiction and provide evidence from text to support their understanding. Students are expected to
- (A) identify the literary language and devices used in memoirs and personal narratives and compare their characteristics with those of an autobiography. ***Supporting Standard***

(9) **Reading/Comprehension of Informational Text/Culture and History.** Students analyze, make inferences, and draw conclusions about the author's purpose in cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to

(A) compare and contrast the stated or implied purposes of different authors writing on the same topic. ***Supporting Standard***

(11) **Reading/Comprehension of Informational Text/Persuasive Text.** Students analyze, make inferences, and draw conclusions about persuasive text and provide evidence from the text to support their analysis. Students are expected to

(A) compare and contrast the structure and viewpoints of two different authors writing for the same purpose, noting the stated claim and supporting evidence. ***Supporting Standard***

(Figure 19) **Reading/Comprehension Skills.** Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to

(F) make connections (e.g., thematic links, author analysis) between and across multiple texts of various genres and provide textual evidence. ***Readiness Standard***

## **Reporting Category 2: Comprehension and Analysis of Literary Text**

**The student will demonstrate an ability to understand and analyze literary texts.**

(3) **Reading/Comprehension of Literary Text/Theme and Genre.** Students analyze, make inferences, and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to

(A) infer the implicit theme of a work of fiction, distinguishing theme from the topic; ***Supporting Standard***

(B) analyze the function of stylistic elements (e.g., magic helper, rule of three) in traditional and classical literature and classical literature from various cultures. ***Supporting Standard***

- (4) **Reading/Comprehension of Literary Text/Poetry.** Students understand, make inferences, and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to
- (A) explain how figurative language (e.g., personification, metaphors, similes, hyperbole) contributes to the meaning of a poem.  
**Supporting Standard**
- (5) **Reading/Comprehension of Literary Text/Drama.** Students understand, make inferences, and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding.  
**Supporting Standard**
- (6) **Reading/Comprehension of Literary Text/Fiction.** Students understand, make inferences, and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding. Students are expected to
- (A) summarize the elements of plot development (e.g., rising action, turning point, climax, falling action, denouement) in various works of fiction; **Readiness Standard**
- (B) recognize dialect and conversational voice and explain how authors use dialect to convey character; **Supporting Standard**
- (C) describe different forms of point-of-view, including first- and third-person. **Supporting Standard**
- (8) **Reading/Comprehension of Literary Text/Sensory Language.** Students understand, make inferences, and draw conclusions about how an author's sensory language creates imagery in literary text and provide evidence from text to support their understanding. Students are expected to
- (A) explain how authors create meaning through stylistic elements and figurative language emphasizing the use of personification, hyperbole, and refrains. **Readiness Standard**
- (13) **Reading/Media Literacy.** Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning. Students will continue to apply earlier standards with greater depth in increasingly more complex texts. Students are expected to
- (A) explain messages conveyed in various forms of media;  
**Supporting Standard**

- (B) recognize how various techniques influence viewers' emotions.  
***Supporting Standard***

(Figure 19) **Reading/Comprehension Skills.** Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to

- (D) make inferences about text and use textual evidence to support understanding; ***Readiness Standard*** (Fiction) / ***Supporting Standard*** (Literary Nonfiction, Poetry, Drama)
- (E) summarize, paraphrase, and synthesize texts in ways that maintain meaning and logical order within a text and across texts. ***Readiness Standard*** (Fiction) / ***Supporting Standard*** (Literary Nonfiction, Poetry, Drama)

### **Reporting Category 3: Comprehension and Analysis of Informational Text**

**The student will demonstrate an ability to understand and analyze informational texts.**

- (10) **Reading/Comprehension of Informational Text/Expository Text.** Students analyze, make inferences, and draw conclusions about expository text and provide evidence from text to support their understanding. Students are expected to
  - (A) summarize the main ideas and supporting details in text, demonstrating an understanding that a summary does not include opinions;  
***Readiness Standard***
  - (B) explain whether facts included in an argument are used for or against an issue; ***Supporting Standard***
  - (C) explain how different organizational patterns (e.g., proposition-and-support, problem-and-solution) develop the main idea and the author's viewpoint; ***Readiness Standard***
  - (D) synthesize and make logical connections between ideas within a text and across two or three texts representing similar or different genres.  
***Readiness Standard***

(11) **Reading/Comprehension of Informational Text/Persuasive Text.** Students analyze, make inferences, and draw conclusions about persuasive text and provide evidence from text to support their analysis. Students are expected to

(B) identify simple faulty reasoning used in persuasive texts.

***Supporting Standard***

(12) **Reading/Comprehension of Informational Text/Procedural Texts.** Students understand how to glean and use information in procedural texts and documents. Students are expected to

(B) interpret factual, quantitative, or technical information presented in maps, charts, illustrations, graphs, time lines, tables, and diagrams.

***Supporting Standard***

(13) **Reading/Media Literacy.** Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning. Students will continue to apply earlier standards with greater depth in increasingly more complex texts. Students are expected to

(A) explain messages conveyed in various forms of media;

***Supporting Standard***

(B) recognize how various techniques influence viewers' emotions.

***Supporting Standard***

(Figure 19) **Reading/Comprehension Skills.** Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to

(D) make inferences about text and use textual evidence to support understanding; ***Readiness Standard*** (Expository) / ***Supporting Standard*** (Persuasive)

(E) summarize, paraphrase, and synthesize texts in ways that maintain meaning and logical order within a text and across texts. ***Readiness Standard*** (Expository) / ***Supporting Standard*** (Persuasive)



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.**

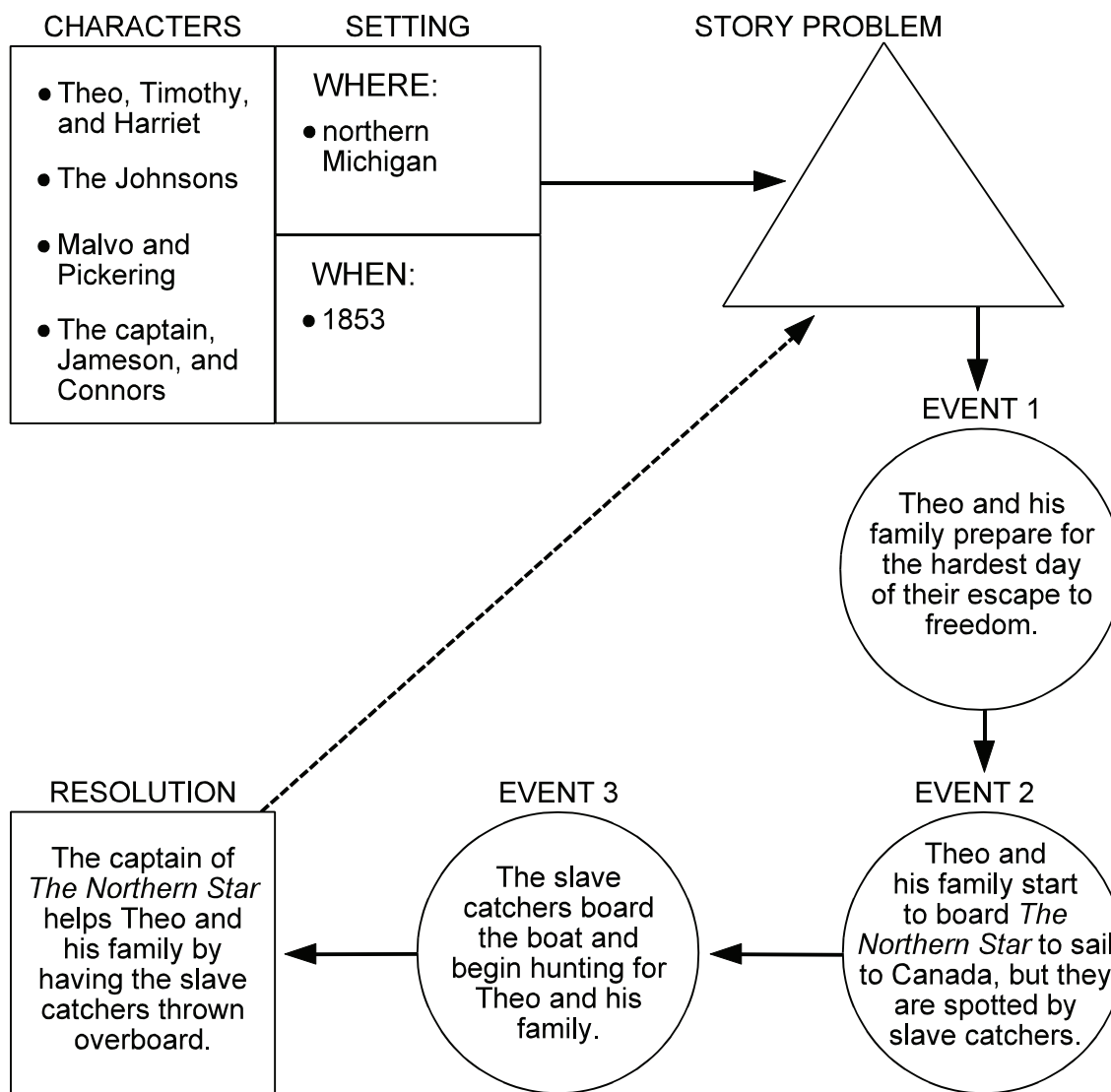
- 1** To better understand the play, the reader needs to know a few things about American history. How does the author provide this information?
- A** by including a group of slave catchers who threaten to capture the people Levi is trying to help
  - B** by including a narrator who tells about the Underground 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.



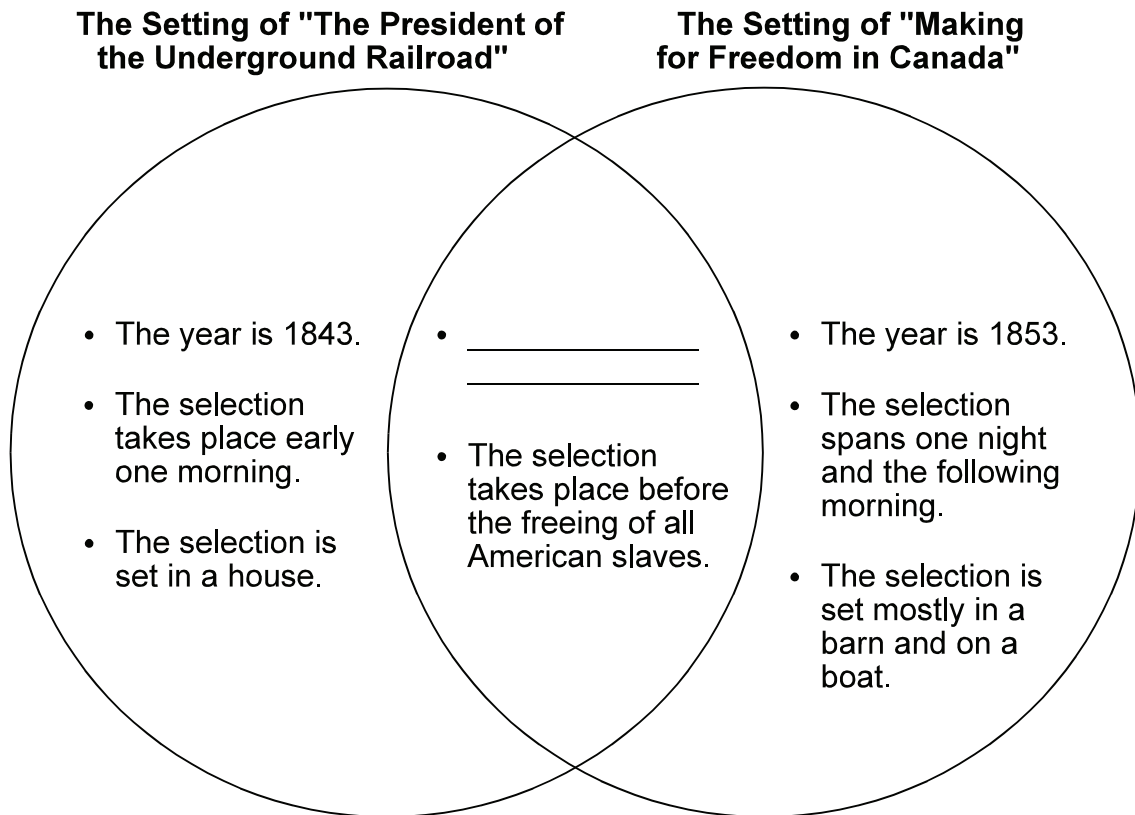
Which of these completes the diagram?

- 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.

**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.

For each grade or course, TEA has identified some of the TEKS eligible to be assessed on STAAR as readiness standards. These readiness standards will be emphasized on the STAAR assessments. The remaining TEKS eligible to be assessed on STAAR are considered supporting standards. Although supporting standards will be assessed, they will not be emphasized on STAAR. KAMICO® has shown whether each question assessed in this book is aligned to a readiness standard or a supporting standard.

**Readiness standards**

- are essential for success in the current grade or course,
- are important for preparedness for the next grade or course,
- support college and career readiness,
- necessitate in-depth instruction, and
- address broad and deep ideas.

Supporting standards, although introduced in the current grade or course,

- may be emphasized in a subsequent year,
- may be emphasized in a previous year,
- play a role in preparing students for the next grade or course but not a central role, and
- address more narrowly defined ideas.

<b>Assessment 1</b>				
<b>Question Number</b>	<b>Answer</b>	<b>Reporting Category</b>	<b>TEKS</b>	<b>Readiness or Supporting Standard</b>
1	B	2	5	Supporting
2	H	2	6A	Readiness
3	D	2	8A	Readiness
4	G	2	8A	Readiness
5	B	2	13A	Supporting
6	H	2	6A Fig. 19D	Readiness Readiness
7	A	1	9A	Supporting
8	F	1	3C	Supporting
<b>Cross-Curricular Alignments</b>				
"The President of the Underground Railroad" Social Studies TEKS			2A	
"Making for Freedom in Canada" Social Studies TEKS			2A	