

STAAR CONNECTION™

Diagnostic Series™

Reading

8

teacher



KAMICO®

Instructional Media, Inc.

STAAR CONNECTION™

Reading

8

Teacher Edition

Diagnostic Series™

IX/ii/MMXII
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 8 Reading
Table of Contents

| | |
|-----------------------------------------------------------------------------------------------------------------------------------------|-----|
| Reporting Categories and Related TEKS | 7 |
| Assessment 1 | 13 |
| Assessment 2 | 23 |
| Assessment 3 | 30 |
| Assessment 4 | 38 |
| Assessment 5 | 46 |
| Assessment 6 | 60 |
| Assessment 7 | 70 |
| Assessment 8 | 77 |
| Assessment 9 | 85 |
| Assessment 10 | 95 |
| Assessment 11 | 102 |
| Assessment 12 | 111 |
| Assessment 13 | 118 |
| Assessment 14 | 125 |
| Assessment 15 | 132 |
| Answer Key | 140 |
| Student Bubble Answer Sheet | 147 |
| Bubble Answer Key | 149 |
| TEKS Reading Alignment Chart and Cross-Curricular Alignments (Social Studies, Science, Physical Education, and Technology) | 151 |
| Student Progress Chart | 159 |
| Letter to Parents | 160 |
| Test-Taking Tips | 161 |
| Strategies for Reducing Your Students' Test Anxiety | 162 |
| KAMICO® Product Information | 163 |

**State of Texas Assessment of Academic Readiness
Grade 8 Reading Assessment
Eligible Texas Essential Knowledge and Skills**

**Reporting Category 1:
Understanding and Analysis across Genres**

The student will demonstrate an ability to understand and analyze 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 (within a sentence and in larger sections of text) to determine or clarify the meaning of unfamiliar or ambiguous words or words with novel meanings; ***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) **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) analyze literary works that share similar themes across cultures; ***Supporting Standard***
 - (B) compare and contrast the similarities and differences in mythologies from various cultures (e.g., ideas of afterlife, roles and characteristics of deities, purposes of myths). ***Supporting Standard***
- (9) **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) analyze works written on the same topic and compare how the authors achieved similar or different purposes. ***Supporting Standard***

- (11) **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
- (A) compare and contrast persuasive texts that reached different conclusions about the same issue and explain how the authors reached their conclusions through analyzing the evidence each presents.
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 intertextual links among and across texts, including other media (e.g., film, play), 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) **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) explain how the values and beliefs of particular characters are affected by the historical and cultural setting of the literary work.
Supporting Standard
- (4) **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) compare and contrast the relationship between the purpose and characteristics of different poetic forms (e.g., epic poetry, lyric poetry).
Supporting Standard

- (5) **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. Students are expected to
- (A) analyze how different playwrights characterize their protagonists and antagonists through the dialogue and staging of their plays.
Supporting Standard
- (6) **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) analyze linear plot developments (e.g., conflict, rising action, falling action, resolution, subplots) to determine whether and how conflicts are resolved; **Readiness Standard**
- (B) analyze how the central characters' qualities influence the theme of a fictional work and resolution of the central conflict; **Readiness Standard**
- (C) analyze different forms of point of view, including limited versus omniscient, subjective versus objective. **Supporting Standard**
- (7) **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) analyze passages in well-known speeches for the author's use of literary devices and word and phrase choice (e.g., aphorisms, epigraphs) to appeal to the audience. **Supporting Standard**
- (8) **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 the effect of similes and extended metaphors in literary text.
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) evaluate the role of media in focusing attention on events and informing opinion on issues; ***Supporting Standard***
 - (C) evaluate various techniques used to create a point of view in media and the impact on audience. ***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 complex 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: Understanding and Analysis of Informational Texts

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

- (10) **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, supporting details, and relationships among ideas in text succinctly in ways that maintain meaning and logical order; ***Readiness Standard***
 - (B) distinguish factual claims from commonplace assertions and opinions and evaluate inferences from their logic in text; ***Supporting Standard***
 - (C) make subtle inferences and draw complex conclusions about the ideas in text and their organizational patterns; ***Readiness Standard***

(D) synthesize and make logical connections between ideas within a text and across two or three texts representing similar or different genres and support those findings with textual evidence. **Readiness Standard**

(11) **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) analyze the use of such rhetorical and logical fallacies as loaded terms, caricatures, leading questions, false assumptions, and incorrect premises in persuasive texts. **Supporting Standard**

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

(B) evaluate graphics for their clarity in communicating meaning or achieving a specific purpose. **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) evaluate the role of media in focusing attention on events and informing opinion on issues; **Supporting Standard**

(C) evaluate various techniques used to create a point of view in media and the impact on audience. **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 complex inferences about text and use textual evidence to support understanding; **Readiness Standard** (Expository) / **Supporting Standard** (Culture and History, 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 Legend of Tsali

1 Cast:

STORYTELLER
TSALI

2 Set:

This play is based on the Native American storytelling tradition, with little live action. The set can therefore be adjusted according to the director's desire and resources. For example, a simple black backdrop with Native American flute music in the background would be appropriate.

3 STORYTELLER: In the 1830s, the U.S. Army, acting on commands given by President Andrew Jackson, forced thousands of Cherokees to leave their homes in the southeast and resettle west of the Mississippi. About one out of every four Cherokees who left his or her home died from exposure, starvation, or disease along the way. The journey is now known as the Trail of Tears.

4 One group of Cherokees in North Carolina who managed to resist removal were spared the horrors of the Trail of Tears. Some attribute this group's successful struggle to the sacrifices of a man named Tsali. However, as with most folk heroes, there is doubt about what parts of Tsali's story are legend and what parts are fact. This version of Tsali's story is based roughly on one recorded by folklorist James Mooney in the late 1800s. Whether legend, fact, or a blend of both, it is a story of defiance, desperation, and ultimately . . . hope.

5 *(TSALI and STORYTELLER speak together with TSALI's voice gradually rising in volume and STORYTELLER's voice fading. Eventually, STORYTELLER is silent. Lights on STORYTELLER fade, and lights on TSALI grow to accompany this transition.)*

| | | | |
|-----------------------|---------------------------------------------------------------------------------------------------------|--------|----------------------------------------------------------------------------------------------------|
| 6 STORYTELLER: | For years, Tsali and his family lived comfortably on the banks of the Nantahala in the mountains. . . . | TSALI: | For years, my family and I lived comfortably on the banks of the Nantahala in the mountains. . . . |
|-----------------------|---------------------------------------------------------------------------------------------------------|--------|----------------------------------------------------------------------------------------------------|

- 7 TSALI: . . . I farmed the land around our cabin and tended my fruit trees. Only once in a while would I hear from travelers of the troubles facing other Cherokees. I learned gold had been discovered in Georgia and a handful of treacherous Cherokees at New Echota had signed a treaty giving our land away. However, I never thought the whites would bother much with me and my family, keeping to ourselves on our thirteen-acre patch of stony land.
- 8 Yet, just as the cold, dark night follows the most beautiful day, the soldiers inevitably came here, too. Armed soldiers went through the valleys, banging on every door and forcing anyone inside to march to a holding stockade near Big Bear's farm. My family and I went peaceably with two soldiers who came to our house, taking with us only what we could carry. As we descended the rough, uneven trail, my wife stumbled and fell, and when she was slow getting up, one of the soldiers used his bayonet to prod her, as if she were an animal. I felt blood rising to my head in rage. That was when I decided we would not leave our home.
- 9 I spoke in Cherokee to my sons and brother-in-law, knowing the soldiers would not understand what I said. I told them I would fall, causing the soldiers to stop. Then, they could grab the soldiers' guns, and we could escape. Soon, I crumpled to the ground in pretended agony, and the others leapt upon the distracted soldiers. In the commotion, one of the soldiers tripped, and his gun discharged, killing him. Seeing this, the other soldier fled. We had not intended to hurt anyone. Now, though, we would be considered murderers, and the army would not rest until we were caught. We had to hide somewhere that the soldiers could not get to us.
- 10 We went as quickly as we could to a cave I knew of on the slopes of the great mountain Kuwhi. There, we lived for weeks on what plants we could forage and what game we could hunt, all the time knowing the soldiers were walking the forests in search of us. Eventually, we met others who were also hiding and resisting. They brought stories of how the great general Winfield Scott had personally taken charge of finding us.
- 11 Then, on a cool, rainy morning, we were visited by Will Thomas, the white adopted son of Chief Yonaguska. He brought a message from General Scott, a proposition. If my

family and I surrendered to Scott's soldiers, he suggested, the other Cherokee fugitives hiding in the mountains would be allowed to remain. If we continued to resist, though, he warned, he would release his revenge-minded soldiers like wild dogs to comb through the countryside, hunting down every last Cherokee.

12 I held council with my family. I knew we had but one choice, yet I wanted each to make his or her own decision. Every member of my family stated he or she would gladly surrender to save the others, so that at least some Cherokees might remain in our homeland. My heart swelled with pride; our decision was made.

13 The next morning dozens of Cherokees gathered near our cave. We said goodbye to all and solemnly walked down the slopes of Kuwahi, with the delicate drops of rain kissing our skin. We walked silently all the way to the soldiers' camp where we surrendered ourselves, knowing that although we would pay the ultimate price, our people would be free forever.

14 *(Light fades on TSALI and grows on STORYTELLER.)*

15 STORYTELLER: According to this version of the story, Tsali's wife and youngest son were released after turning themselves in, but Tsali and two others were tried for murder, convicted, and executed. Afterwards, the army left, and the Cherokees remaining in the mountains, about a thousand in all, were allowed to remain. Decades later, hundreds of Cherokees would walk back from Oklahoma to reunite with them. Many descendants of this group live on their ancestral land today in western North Carolina as part of the Eastern Band of the Cherokee Nation.

16 Again, there are many variations on this story, and some do not portray Tsali as a heroic martyr and downplay his significance in the establishment of the Eastern Band of the Cherokee Nation. One thing is certain, though. This story has a timeless, universal appeal and has become a source of inspiration for countless people since Tsali's time. It resonates with not only Cherokees, but with all who value selflessness, strength, and sacrifice.

Lehua and the Ohia

- 1 Kaliona knew where she would discover her daughter: underneath the ohia tree in the forested area behind their backyard. Earlier, Lehua's grandmother had called to tell Kaliona that Lehua had stomped by her house on the way home from school. Lehua had been furious, and she had not even stopped to say hi when she waved from the porch. Kaliona knew what that meant: the other students had been teasing Lehua again.
- 2 Kaliona navigated the trail through the woods in the late Hawaiian afternoon, making her way towards her daughter's favorite hideaway. As she expected, she found Lehua underneath the gnarled boughs of the ancient ohia tree, arms crossed, her face angry in the sunlight that filtered through the tree's serpentine branches. Beautiful, crimson-red flowers swayed in the breeze on the tree's limbs, and her mother could not help thinking how beautiful her child was at this moment, even in her bitter frustration. In her hand, she clutched an advertisement showing a beautiful supermodel that had been ripped from a magazine.



3 "It happened again today, didn't it?" Kaliona asked, sitting next to Lehua and leaning against the tree.

4 Lehua simply nodded her head yes, still too angry to talk.

5 "They called you names and teased you for your glasses and braces, didn't they? Children do not understand why they do things sometimes."

6 Lehua looked at her mother, the anger slipping slightly from her countenance. "They're all just thoughtless children," she said. "I followed my heart by ignoring them and simply walking away."

7 "I'm very proud of you, my daughter, for your strength and your resilience."

8 They both sat silently for a moment, listening to the Pacific wind blow gently through the ohia's leaves and flowers. "Why do you like to come and sit under this particular tree when you're troubled?" Kaliona quietly asked.

9 Lehua glanced up into the branches of the tree and answered, "The flowers always make me feel better, but I don't know exactly why. Perhaps it has to do with the fact that this old, gnarled tree can produce such a beautiful flower, and I like that."

10 Kaliona smiled knowingly and asked, "Have I ever told you the name of this flower?" Lehua shook her head. "You are named for this flower, Lehua, and its name comes from an ancient story that we Hawaiians have passed down for generations. I've always wanted to tell you the story since it deals with resistance, resilience, and sacrifice, and now seems like the perfect time."

11 Lehua, smiling slightly, replied, "I always thought you just liked the sound of my name, but I didn't know there was some meaning behind it."

12 Kaliona stood, reaching high to pick a lehua flower. She handed it to her daughter as she sat and began speaking.

13 "A long time ago, two Hawaiians met at a celebration. Ohi'a was tall, handsome, strong, and smart, and everyone in his village liked him. Lehua, whose name you share, was a beautiful woman, gentle and sweet, but strong and resilient as well. Ohi'a was welcoming guests to the celebration when Lehua and her family arrived. When the two met, Ohi'a and Lehua fell in love with each other instantly, and soon the two were married. Over time, the couple's love for each other grew deeper than the oceans that surround our islands.

- 14 "One day, the goddess Pele was walking in her human form in the forest near Ohi'a and Lehua's home. She watched Ohi'a working on the couple's home, and she was immediately smitten by him and wanted him for her own. Ohi'a was pleasant to Pele, but he resisted her advances. When Lehua came through the door, Ohi'a's face lit up with the love for his wife, and he walked away from Pele to be next to his wife. Pele stared at the two in a jealous, angry rage. She dropped her human form and struck Ohi'a down, transforming him into a twisted, ugly tree as a consequence for spurning her.
- 15 "When Lehua saw what the goddess had done, she ran to her husband, falling to her knees and begging Pele to turn her into a tree, too, so that she would not be separated from her husband. However, Pele ignored her, leaving her crying and despairing at her husband's demise. The other gods saw what Pele had done, and they were angry. As Lehua lay weeping, the gods transformed her into a beautiful red flower and placed her in Ohi'a's branches so that she and her beloved would never be separated. Lehua sacrificed herself to be with the one she loved."
- 16 "You, my daughter, represent these things: the resistance and resilience you show when those kids tease you and the sacrifice you make within yourself to suppress your anger and ignore them."
- 17 Lehua looked lovingly into her mother's eyes and replied, "It makes me feel better to know that I have such an amazing story behind my name."
- 18 "There's something else that everyone sees in you, my daughter. If you look deeply into the lehua in your hand, do you notice the intricate, delicate beauty inside and outside of the flower? That's you, my daughter—you are beautiful both inside as well as outside."
- 19 Lehua grinned at her mother, crumpled up the magazine advertisement, and asked, "Mom, how about we go home now?"

Use "The Legend of Tsali" to answer questions 1 through 3.

- 1** Plays have certain limitations. Which limitation did the writer overcome by having the actors stand and tell the story with little live action?
- A** The writer was able to relate a story with a vast setting, which would otherwise have been impossible in a play.
 - B** The writer was able to relate a story set in the past, which would otherwise have been impossible in a play.
 - C** The writer was able to relate a story that contained dialogue, which would otherwise have been impossible in a play.
 - D** The writer was able to relate a story based on history, which would otherwise have been impossible in a play.
- 2** Why did the writer most likely make the shift that occurs in paragraphs 5 and 6?
- F** to show that Tsali becomes the person telling the story in the selection
 - G** to show that the selection becomes based on truth instead of on fiction
 - H** to show that the setting of the selection changes from the past to the present
 - J** to show that the actor playing Storyteller changes into Tsali's costume
- 3** Paragraph 13 reads, in part, "We said goodbye to all and solemnly walked down the slopes of Kuwhi, with the delicate drops of rain kissing our skin." What is the effect of the personification in this sentence?
- A** It describes the way the family said goodbye.
 - B** It describes the way the family walked.
 - C** It describes the height of the mountain.
 - D** It describes the gentleness of the rain.

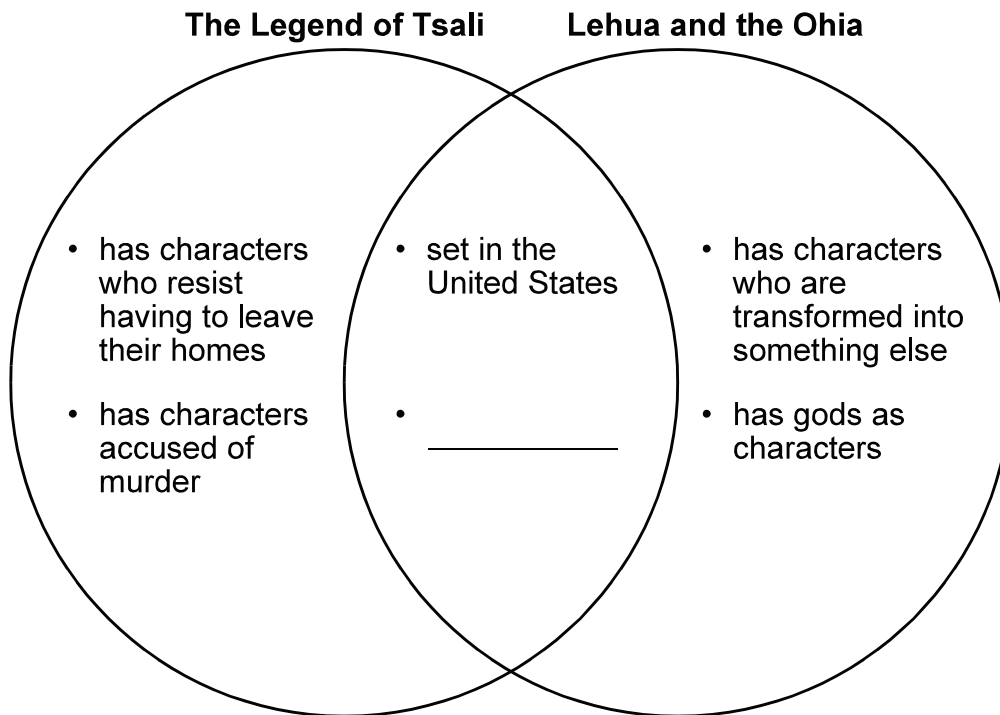
Use "Lehua and the Ohia" to answer questions 4 through 6.

- 4** Look at the magazine ad that Lehua held. How does the ad try to shape readers' opinions?
- F** The ad tries to persuade readers that the product is easy to find by showing all the places where it can be bought.
 - G** The ad tries to persuade readers that the product works very well by citing expert testimony.
 - H** The ad tries to persuade readers that the product will make them look glamorous by using a picture of a pretty model.
 - J** The ad tries to persuade readers that the product is easy to apply by showing a picture of a person putting the product on.
- 5** Which of these best describes the relationship between Lehua and her mother?
- A** Lehua and her mother are suspicious of each other and keep secrets from each other.
 - B** Lehua and her mother understand each other well and talk openly about Lehua's problems.
 - C** Lehua and her mother joke and have fun with each other just like best friends.
 - D** Lehua and her mother have a tense relationship because each one tries to hide her feelings from the other.

- 6** In the legend that Lehua's mother told her, how is the main conflict solved?
- F** Lehua walked in the house, and when Ohi'a saw her, his love for her showed in his face.
 - G** Pele turned Ohi'a into a gnarled, ugly tree for choosing to be with Lehua.
 - H** Even though Lehua fell on her knees begging Pele to turn her into a tree, the goddess refused.
 - J** Lehua was turned into a beautiful flower, allowing her to be with her love forever.

Use "The Legend of Tsali" and "Lehua and the Ohia" to answer questions 7 and 8.

7 Look at the Venn diagram.



Which of the following belongs in the blank?

- A involves magic
- B warns against foolishness
- C has animals as characters
- D tells of people facing unexpected hardships

8 What is one theme that the story of Tsali and the story of Lehua and Ohi'a have in common?

- F Sometimes in our lives we have to make important sacrifices.
- G People should always do exactly as they are told.
- H If someone will not do something for you, you should do it yourself.
- J Accomplishing a goal is not as important as working hard.

STAAR CONNECTION™
Diagnostic Series™ Grade 8 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 8 physical education, technology, social studies, and/or science 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.

| Assessment 1 | | | | |
|------------------------------------|---------------|---------------------------|--------------------|-----------------------------------------|
| Question Number | Answer | Reporting Category | TEKS | Readiness or Supporting Standard |
| 1 | A | 2 | 5A | Supporting |
| 2 | F | 2 | 5A | Supporting |
| 3 | D | 2 | 8A | Supporting |
| 4 | H | 2 | 13A | Supporting |
| 5 | B | 2 | 6B | Readiness |
| 6 | J | 2 | 6A | Readiness |
| 7 | D | 1 | 3B | Supporting |
| 8 | F | 1 | 3A | Supporting |
| Cross-Curricular Alignments | | | | |
| Social Studies TEKS | | | 5F, 5G, 23C | |