

**STAAR CONNECTION™**

**Diagnostic Series™**

English II - Reading

**EOC**  
teacher



**KAMICO®**

**Instructional Media, Inc.**

# STAAR CONNECTION™

English II Reading  
**EOC**  
teacher

## Diagnostic Series™

XXI/v/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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**Diagnostic Series™**  
**EOC English II Reading**  
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**State of Texas Assessments of Academic Readiness  
English II Reading Assessment  
Eligible Texas Essential Knowledge and Skills**

**Genres Assessed:**

**Literary**

- Fiction (Readiness)
- Literary Nonfiction (Supporting)
- Poetry (Supporting)
- Drama (Supporting)
- Media Literacy (Embedded)

**Informational**

- Expository (Readiness)
- Persuasive (Supporting)
- Procedural (Embedded)
- Media Literacy (Embedded)

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

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

- (1) **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 technical academic English words in multiple content areas (e.g., science, mathematics, social studies, the arts) derived from Latin, Greek, or other linguistic roots and affixes;  
***Supporting Standard***
  - (B) analyze textual context (within a sentence and in larger sections of text) to distinguish between the denotative and connotative meanings of words; ***Readiness Standard***
  - (C) infer word meaning through the identification and analysis of analogies and other word relationships; ***Supporting Standard***
  - (D) show the relationship between the origins and meaning of foreign words or phrases used frequently in written English and historical events or developments (e.g., glasnost, avant-garde, coup d'état);  
***Supporting Standard***
  - (E) use a dictionary, a glossary, or a thesaurus ( printed or electronic) to determine or confirm the meanings of words and phrases, including their connotations and denotations, and their etymology.  
***Readiness Standard***

(2) **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) compare and contrast differences in similar themes expressed in different time periods. ***Supporting Standard***

(9) **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

(D) synthesize and make logical connections between ideas and details in several texts selected to reflect a range of viewpoints on the same topic and support those findings with textual 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. The student is expected to

(B) make complex inferences about text and use textual evidence to support understanding. ***Readiness Standard***

## **Reporting Category 2: Understanding and Analysis of Literary Texts**

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

(2) **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

(B) analyze archetypes (e.g., journey of a hero, tragic flaw) in mythic, traditional and classical literature; ***Supporting Standard***

(C) relate the figurative language of a literary work to its historical and cultural setting. ***Supporting Standard***

- (3) **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) analyze the structure or prosody (e.g., meter, rhyme scheme) and graphic elements (e.g., line length, punctuation, word position) in poetry. ***Supporting Standard***
- (4) **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. Students are expected to
- (A) analyze how archetypes and motifs in drama affect the plot of plays. ***Supporting Standard***
- (5) **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) analyze isolated scenes and their contribution to the success of the plot as a whole in a variety of works of fiction; ***Readiness Standard***
- (B) analyze differences in the characters' moral dilemmas in works of fiction across different countries or cultures; ***Supporting Standard***
- (C) evaluate the connection between forms of narration (e.g., unreliable, omniscient) and tone in works of fiction. ***Supporting Standard***
- (6) **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) evaluate the role of syntax and diction and the effect of voice, tone, and imagery on a speech, literary essay, or other forms of literary nonfiction. ***Supporting Standard***

(7) **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 the function of symbolism, allegory, and allusions in literary works. **Supporting Standard**

(12) **Reading/Media Literacy.** Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning. Students are expected to

(A) evaluate how messages presented in media reflect social and cultural views in ways different from traditional texts; **Supporting Standard**

(D) evaluate changes in formality and tone within the same medium for specific audiences and purposes. **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. The student is expected to

(B) make complex inferences about text and use textual evidence to support understanding. **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.**

(8) **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) analyze the controlling idea and specific purpose of a passage and the textual elements that support and elaborate it, including both the most important details and the less important details.  
**Readiness Standard**



- (9) **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 text and distinguish between a summary and a critique and identify non-essential information in a summary and unsubstantiated opinions in a critique; ***Readiness Standard***
  - (B) distinguish among different kinds of evidence (e.g., logical, empirical, anecdotal) used to support conclusions and arguments in texts; ***Supporting Standard***
  - (C) make and defend subtle inferences and complex conclusions about the ideas in text and their organizational patterns. ***Readiness Standard***
- (10) **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
- (A) explain shifts in perspective in arguments about the same topic and evaluate the accuracy of the evidence used to support the different viewpoints within those arguments. ***Supporting Standard***
- (11) **Reading/Comprehension of Informational Text/Procedural Texts.** Students understand how to glean and use information in procedural texts and documents. Students are expected to
- (A) evaluate text for the clarity of its graphics and its visual appeal; ***Supporting Standard***
  - (B) synthesize information from multiple graphical sources to draw conclusions about the ideas presented (e.g., maps, charts, schematics). ***Supporting Standard***
- (12) **Reading/Media Literacy.** Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning. Students are expected to
- (A) evaluate how messages presented in media reflect social and cultural views in ways different from traditional texts; ***Supporting Standard***

(D) evaluate changes in formality and tone within the same medium for specific audiences and purposes. ***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. The student is expected to

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

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

# The Cherry Blossom

Quarterly Newsletter of the Chinese American Culture and History Association

July Issue

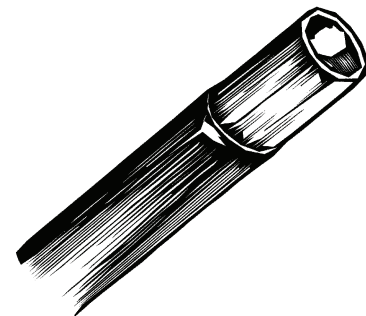
www.cachaassoc.us

## By the Rockets' Red Glare

by Yan Xi, CACHA Staff Librarian

1 A barrage of brightly flaming streamers launch high into the night sky. Then, they suddenly explode into brilliant showers of multicolored sparks. Children of all ages gaze skyward, delighted. This might describe any of thousands of fireworks shows held every year around the world. Today, fireworks shows are associated with celebratory events like Independence Day and New Year's Day. They are also used to complement enjoyable experiences such as attending an amusement park, a concert, or an outdoor sporting event. Fireworks shows are almost universally regarded as breathtaking displays of visual splendor, and—especially when accompanied with rousing music and laser lights—as aerial treats that delight both the eyes and ears. While today's synchronized, elaborate, high-tech fireworks shows might lead one to believe that fireworks are relatively modern inventions, they are actually ancient in origin. In fact, their development precedes the invention of gunpowder. While their uses have certainly changed through the centuries, the actual process of creating fireworks has changed very little since their first appearance nearly 2000 years ago.

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



BAMBOO

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

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



CHINESE ALCHEMIST

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

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

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

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

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

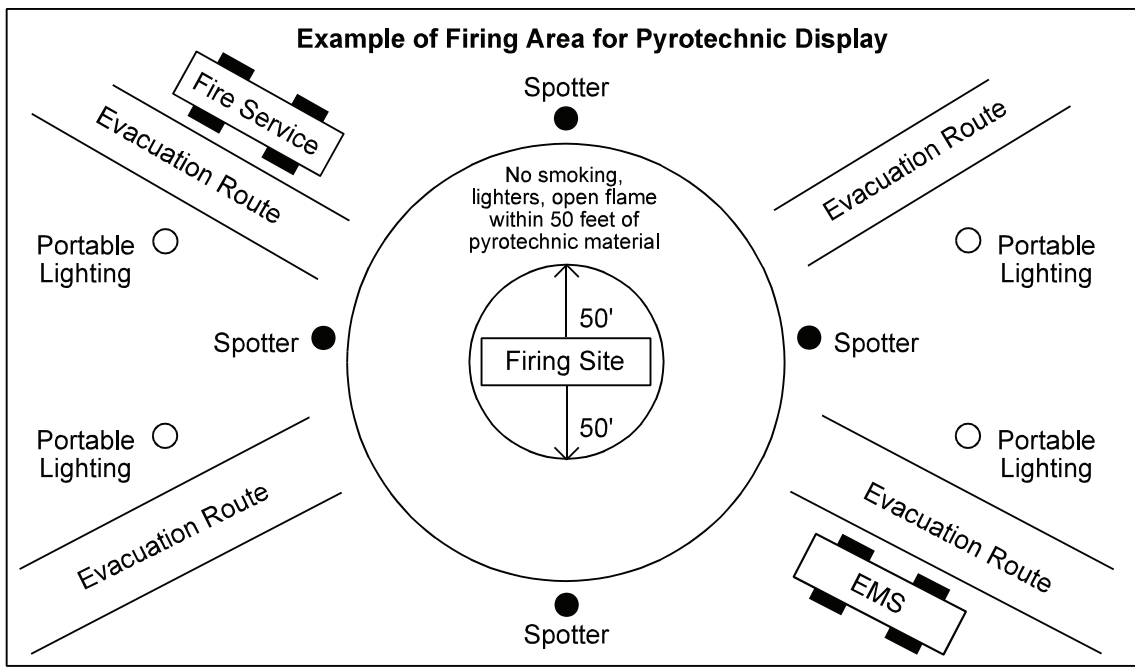
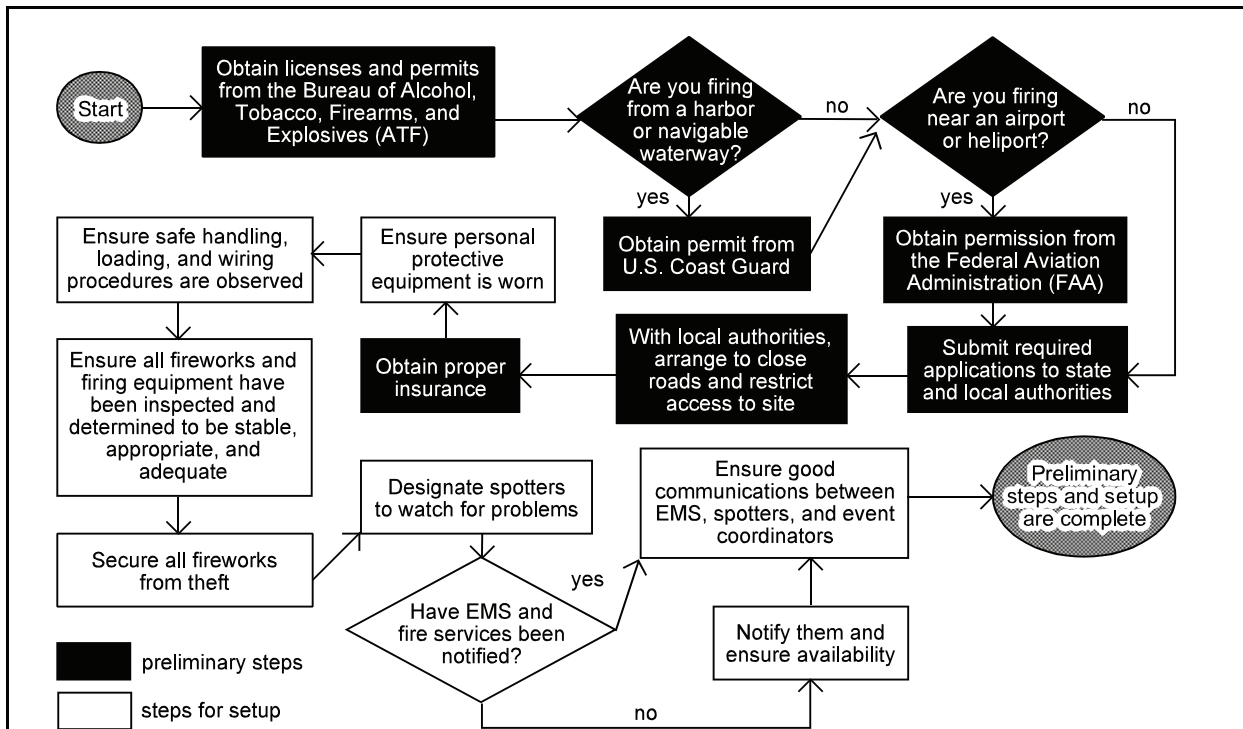
7 Europeans picked up on fireworks production as well. During the late thirteenth century, Italian explorer Marco Polo took back to Europe some of these elaborate fireworks from the Orient. This cultural exchange helped to increase the popularity of fireworks as key components of recreational activities.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

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



EIGHTEENTH-CENTURY FIREWORKS

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



10

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

**Independence Day Memories**  
*a poetic fugue*

[Pffffffst . . .]

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

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

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

[Pffffffst . . .]

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

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

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

50 [Bloom!]  
in a uniform.

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



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

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

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

Use "By the Rockets' Red Glare" to answer questions 1 through 3.

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

Use "Independence Day Memories" to answer questions 4 through 7.

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

- 7 What do lines 52 through 68 allude to?
- A World War II
  - B the Civil War
  - C the first Independence Day
  - D the Vietnam War

**Use "By the Rockets' Red Glare" and "Independence Day Memories"  
to answer question 8.**

- 8 Compare the way fireworks are presented in **both** of these selections. Support your answer with evidence from **both** selections.

**STAAR CONNECTION™**  
**Diagnostic Series™ EOC English II Reading**  
**TEKS Reading Alignment Chart**

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                      | D             | 1                         | 1A          | Supporting                              |
| 2                      | F             | 3                         | 11A         | Supporting                              |
| 3                      | B             | 3                         | 11B         | Supporting                              |
| 4                      | G             | 2                         | 3A          | Supporting                              |
| 5                      | A             | 2                         | 3A          | Supporting                              |
| 6                      | F             | 2                         | Figure 19B  | Supporting                              |
| 7                      | A             | 2                         | 7A          | Supporting                              |
| 8                      | s/a           | 1                         | Figure 19B  | Readiness                               |