• 34 passages with over 220 authentic STAAR questions
• 16 Skill lessons with STAAR strategies
• 3-step approach for efficient remediation

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# Teacher’s Edition Table of Contents

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Student Progress Monitoring Chart—Blackline Master
Student Answer Sheets—Blackline Master
This workbook was created to help students succeed on the Texas STAAR Grade 7 Reading assessment. It provides complete coverage of the TEKS tested on the exam. We created this workbook after careful study of two years of released tests, so we know it closely matches the STAAR test.

Our content is organized according to the **TEKS Reporting Categories**, with sections for **Literary**, **Informational**, and **Paired Texts**. The literary and informational sections are subdivided into the genres tested on the STAAR exam (fiction, nonfiction, poetry, drama, expository, and persuasive, as well as paired passages of various genres).

For each genre, you can use the **Diagnostic Tests** to identify TEKS that students need to practice, direct students to targeted **Skills Lessons**, reinforce learning through **Genre Practice**, and monitor progress via **Post Tests**.

The **Sirius Grade 7 Reading STAAR Preparation and Practice** workbook contains

- **Diagnostic Tests** for ALL genres eligible for testing on the exam. When possible, for an authentic experience, we use actual released STAAR passages with new questions.

- **Reading Skills Lessons** that provide TEKS instruction, using released STAAR test questions. Each interactive lesson includes a step-by-step STAAR Strategy and Guided Practice. Each Reading Skills Lesson is followed by a Genre Practice passage for immediate practice with newly learned skills.

- **Genre Practice passages** that closely mimic released passages. The **Active Reading** margin features provide scaffolding to help students prepare to answer Practice questions. The Practice questions emphasize the TEKS most commonly tested on released exams.

- **Post Tests** for ALL genres eligible for testing on the exam. Post Test questions cover the same TEKS in the same order as the Diagnostic and can be used to monitor progress.

The Teacher’s Edition includes **rationales** for answer options in the Diagnostic Tests, Genre Practice, and Post Tests, as well as sample answers for Active Reading activities.

The Sirius program can easily be adapted for individual use, small groups, or whole-class settings. Content can be selected by using the Diagnostic Tests for targeted intervention, by choosing genres to correspond with those taught in class or to address known student needs, or by teaching specific TEKS listed in the correlation chart starting on page T6.

We’d love to hear from you! Please contact us with suggestions for helping students succeed on the STAAR Grade 7 Reading Test.

Your partners in STAAR success,

*The Sirius Education Team*
Active Reading in Genre Practice

Each practice reading selection features activities that help students apply the reading skills taught in this workbook.

1. **As You Read Activity**
   Each practice reading selection begins with an activity that helps students read with a purpose for that specific genre and selection. These activities help students
   - practice annotating and making notes
   - understand the selection as a whole
   - focus on relevant TEKS content

2. **Interactive Margin Activities**
   Activities in the margin are tied to specific practice questions that follow the selection. These activities help students
   - find the information needed to answer questions
   - practice TEKS standards in free response activities
   - explain their thinking

3. **Answer Choice Explanations**
   Answer choice explanations are provided for EACH answer choice in all STAAR practice items.

These explanations help teachers identify student mistakes and facilitate remediation.

---

**Why Baba Hates Chicken**

**By Jenny Liu**

1. We had been driving for hours, and the yellow dust was beginning to coat the car windows. We were far into the countryside of southern China, and the car rumbled down the dirt pathways through green, yellow, and sky. It was all beginning to feel familiar. I listened to my grandmother, my mother, and my uncle as they all reminisced about the times they were apart before their reunion.

2. I remembered the times when I was a child and Baba would sit alone with the meat before him. I imagined Baba scanning the prices on packages of chicken at the supermarket, heating water on the stove, sitting alone with the meat before him.

3. “Aye,” she suddenly remembered, “your Baba doesn’t eat chicken meat.”

4. It was true. My dad never ate chicken.

5. “Poor LiuHong,” Waipo continued, calling Baba by his full name. “He ate chicken those first few years. Chicken was cheap. Aye, boiled chicken every night for so long… a little salt, perhaps. How was he supposed to know how to cook chicken? Tai lian is... too sinful.” She shook her head and sighed.

6. We had been driving for hours, and the yellow dust was beginning to coat the car windows. We were far into the countryside of southern China, and the car rumbled down the dirt pathways through green, yellow, and sky. It was all beginning to feel familiar. I listened to my grandmother, my mother, and my uncle as they all reminisced about the times they were apart before their reunion.

7. “Aye,” she suddenly remembered, “your Baba doesn’t eat chicken meat.”

8. It was true. My dad never ate chicken.

9. “Poor LiuHong,” Waipo continued, calling Baba by his full name. “He ate chicken those first few years. Chicken was cheap. Aye, boiled chicken every night for so long… a little salt, perhaps. How was he supposed to know how to cook chicken? Tai lian is... too sinful.” She shook her head and sighed.

10. We had been driving for hours, and the yellow dust was beginning to coat the car windows. We were far into the countryside of southern China, and the car rumbled down the dirt pathways through green, yellow, and sky. It was all beginning to feel familiar. I listened to my grandmother, my mother, and my uncle as they all reminisced about the times they were apart before their reunion.

---

**Reading Practice**

**Literary Nonfiction 2**

Read the selection and choose the best answer to each question.

**Why Baba Hates Chicken**

**By Jenny Liu**

1. We had been driving for hours, and the yellow dust was beginning to coat the car windows. We were far into the countryside of southern China, and the car rumbled down the dirt pathways through green, yellow, and sky. It was all beginning to feel familiar. I listened to my grandmother, my mother, and my uncle as they all reminisced about the times they were apart before their reunion.

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---

**Answer Choice Explanations**

1. How does the author reveal Baba’s reason for not eating chicken?
   - A. By describing her conversation with her grandmother
   - B. By imaging his response to having chicken for dinner
   - C. By wondering what it would be like to eat boiled chicken every day
   - D. By describing Baba’s childhood experiences

   **Correct. The author is forming a picture in her head of what her father’s life was like.**

2. What sorts of food did Baba eat during his first years in America?
   - A. He ate what he was familiar with
   - B. He was unhappy and wanted to return to China
   - C. He was more interested in being successful than caring for his family
   - D. He did what was necessary to succeed at the university

   **Correct. He spent two years away from his family in order to bring his family to America.**

3. What details about Baba’s childhood do the author use to show that he loves his family?
   - A. Details about his working and disciplined life
   - B. Details about his trip with his family through the Chinese countryside
   - C. Details about the chicken he ate in the United States
   - D. Details about the chicken he ate during his first years in America

   **Correct. His only purpose in being successful was to earn enough to bring his family to America.**

4. What can the reader infer about the author’s father?
   - A. She has a great deal of respect for him
   - B. She is not sure if she should respect him
   - C. She does not respect him
   - D. She is not sure if she should respect him

   **Correct. The author’s father was working and disciplined and did what was necessary to succeed at the university.**

5. Why does the narrator’s father hate chicken?
   - A. He despises the taste of chicken
   - B. He is bored with the thought of chicken
   - C. He is trying to save money
   - D. He is not a big fan of chicken

   **Correct. The author’s father despises the taste of chicken.**

6. The author includes this sentence most likely to show —
   - A. She is forming a picture in her head of what her father’s life was like
   - B. She is trying to make sense of his actions
   - C. She is trying to make sense of his actions
   - D. She is trying to make sense of his actions

   **Correct. The author is forming a picture in her head of what her father’s life was like.**
Dear Student,

The STAAR Grade 7 Reading assessment measures your knowledge of the Grade 7 Reading TEKS. STAAR tests are not designed to measure many important qualities of character and intelligence—as this cartoon indicates. But passing the Grade 7 STAAR tests is important, so you want to do all you can to succeed on them. That’s where this workbook comes in!

We created the most effective STAAR preparation and practice workbook. We know this is true because we waited until two STAAR tests were released to ensure that our instruction and practice really match the test. This book provides STAAR Strategies that will help you understand—and conquer—the types of questions you’ll see most often on the test. As helpful as we believe this workbook is, it only works if you use it. So please use this workbook!

Practicing Smart Is the Secret to STAAR Success

There is a secret to success on the STAAR tests—practice, practice, and more practice. This is good news because you are in control of how much effort you put into practicing. And your effort practicing—especially over a long period of time—will make the difference. But not all practice is the same . . . you need to practice smart.

First, practice with test questions that are very similar to the actual STAAR test. That’s easy, since this workbook is full of them! Next, focus on your weaknesses—spend extra time on skills you have trouble with. Think of it like this: If your basketball shot needs improvement, don’t practice dribbling. Instead, work on shooting.

Focusing on your weaknesses also means carefully analyzing each question you get wrong. Why did you get it wrong? Why is the correct answer correct? You learn more from test questions you get wrong, so don’t be afraid of making mistakes. These are your best opportunities to learn. So again, it’s like basketball: If your shot is off, you identify what you are doing wrong (too far left) and correct it with your next shot (aim right).

When you practice, give each question your full attention. Do not take a break until after you answer the question. Your attention is like a muscle that you build by using it, one practice test question at a time. Do you believe unfocused, sloppy practice of your basketball shot will help you perform during a big game? No! Your attention is your greatest power. Develop it with practice.

Preparing for the STAAR test can be a fun challenge. And when you practice smart, you are building life skills while you prepare for the STAAR test!

Your partners in STAAR success,

The Sirius Education Team
This interactive workbook includes TEKS instruction and STAAR practice in all tested genres. It is easily adapted for different needs and includes a 3-step approach to efficiently prioritize and individualize remediation when preparation time is limited.

**STEP 1  Identify Your Needs—Diagnostic Tests for Each Genre**

Use the Diagnostic Tests for each genre to identify what you know and what you need to review. Record your results in the Progress Monitoring Chart.

**STEP 2  Focus Intervention—Skill Lessons and Genre Practice**

Use your Diagnostic results to focus TEKS instruction and STAAR practice to meet your unique needs.

**STEP 3  Monitor Your Progress—Post Tests**

Use each genre Post Test to monitor progress and to identify additional lessons for review. The Post Test questions cover the same TEKS in the same order as the Diagnostic Test.
Focused Intervention is provided by 16 skill lessons and 30 reading passages and 223 questions based on released STAAR items.

Skill Lesson

16 skill lessons provide concise and student-friendly instruction in answering a released STAAR test item. Each TEKS-based skill models a STAAR Strategy that students learn and then apply in Guided Practice.

Analyzing the Development of Plot

TEKS

Key terms

Unlawful to photocopy or project without permission

Guided Practice helps students apply the strategy.

Show your thinking by analyzing each answer choice.

Independent Practice

Genre Practice

This workbook provides authentic STAAR practice in the 7 tested genres, using grade-appropriate selections and test questions that closely match released STAAR tests.

Fiction 1

Reading Skills/Concepts

STRAIGHT STRATEGIES

Over 220 questions match the released STAAR tests in content and format.

TEKS

Margin activities help students read actively and annotate the passage.

STARR Test-taking Tips

Sampler
Use the Diagnostic Tests to identify skill lessons you need to review. Monitor your progress using the steps and chart below. Because some skill lessons cover a broad standard or are assessed in multiple ways, those lessons are referred to more than once in the chart. Boldfaced skill lessons are connected to Readiness TEKS.

1. **Diagnostic**
   - Mark an ✓ in the box beside each question that you answered correctly. Find the total correct.

2. **Review**
   - Study the skill lesson and genre practice associated with each question you missed.

3. **Post Test**
   - Mark an ✓ in the box beside each question that you answered correctly. Find the total correct.
   - Refer back to the skill lesson for additional practice. (The Post Test questions are in the exact same order as the Diagnostic Test.)

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<td>6</td>
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<td>7.11 Fig. 19D</td>
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<tr>
<td>7</td>
<td></td>
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<td>7.11 Fig. 19D</td>
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<td><strong>Total</strong> / 7</td>
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</table>

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<td>Making Inferences in Informational Texts (p. 114)</td>
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<td>7.10 Fig. 19D</td>
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<tr>
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<td></td>
<td>Making Inferences in Informational Texts (p. 114)</td>
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<td>Making Connections (p. 136)</td>
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<td>12</td>
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<td>7 Fig. 19 F</td>
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<td></td>
<td>Making Connections (p. 136)</td>
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<td>7 Fig. 19 F</td>
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<td><strong>Total</strong></td>
<td>/ 13</td>
<td></td>
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<td><strong>Total</strong> / 13</td>
</tr>
</tbody>
</table>
Analyzing the Development of Plot (7.6B)

A story’s plot is a series of events that involves a conflict, or struggle. An external conflict takes place between characters or a character and a situation. An internal conflict takes place when a character struggles to make a decision or act on one.

STAAR Strategy

On the STAAR test, you will encounter items that ask you to analyze how the author develops the plot of a story. Here are steps you can follow to respond to items like this.

1 Read the passage and item.

Antonio yawned and looked at his watch. Only 4:15! His job as a stock clerk at Espino’s, the neighborhood grocery store, was exhausting, and it seemed like the afternoons dragged on forever. He always had lots of homework, but because he worked every afternoon, he couldn’t do it until after dinner, when he was sleepy and had a hard time concentrating. But Antonio needed the job to help his family. Antonio had been placing apples on top of a pile, but he was distracted and knocked several of them onto the floor. “Way to go,” said Joe, the other stock clerk. Bending down to help Antonio pick them up, Joe slipped a few apples into his pockets. Antonio thought about doing the same thing. He was hungry, and who would it hurt? But then, he thought, what would his mother say? How would he feel the next morning?

Which of these best describes Antonio’s internal conflict in the story?

A He feels embarrassed about knocking over the apples.
B He is trying to figure out a way to quit his job.
C He doesn’t think he should have so much homework.
D He is tempted to steal some of the apples.

2 Read each answer choice. Then, re-read the passage, underlining relevant details. Relevant details have been underlined for you in the passage above.

3 Cross out the answer choices that are not supported by any evidence. Choose the answer that is fully supported by the evidence.

The story doesn’t say how he feels about knocking over the apples.

A He feels embarrassed about knocking over the apples.
B He is trying to figure out a way to quit his job.
C He doesn’t think he should have so much homework.
D He is tempted to steal some of the apples.

The story doesn’t say that he feels it’s too much.

Details suggest he can’t quit: “Antonio needed the job to help his family.”

He is hungry, but he worries about how he will feel.
Guided Practice

Read the following selection and then respond to the item. Follow the steps you have learned for analyzing the development of plot.

From behind her, Kendra’s mother yelled, "Don’t move!"

Kendra had been sitting on the steps outside for almost an hour, absorbed in a book. At first she was annoyed by the interruption and ignored her mother. “She’s always overreacting to something,” she thought. Kendra continued to read, pointedly ignoring her mother’s warning, while on the step below coiled a rattlesnake.

Kendra reached down to scratch her ankle and as she did so, she saw the rattlesnake. It was small, but Kendra knew that young rattlesnakes could be even more dangerous than adults because they deliver more venom with every bite.

---

Kendra’s response to her mother contributes to the plot by —

F  explaining why her mother overreacts so much and why Kendra ignores her

G  showing that she is ignoring her mother’s warning, making it more likely she will get bitten

H  revealing that she knows a lot about rattlesnakes, making it less likely that she will be harmed

J  indicating that she and her mother have a lot in common, which explains why they annoy one another

Think About Your Thinking  In the chart below, evaluate each answer choice based on evidence in the passage. One evaluation has been done for you.

<table>
<thead>
<tr>
<th>Answer Choices</th>
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<th>Is Answer Correct?</th>
</tr>
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<tbody>
<tr>
<td>F</td>
<td></td>
<td></td>
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<tr>
<td>G</td>
<td></td>
<td></td>
</tr>
<tr>
<td>H</td>
<td></td>
<td></td>
</tr>
<tr>
<td>J</td>
<td>The passage doesn’t show what they might have in common.</td>
<td>no</td>
</tr>
</tbody>
</table>

Independent Practice

You will have the opportunity to practice analyzing plot development in the Practice passage, “Hearts and Hands,” that follows.
Making Inferences in Literary Texts (7.4, 7.5, 7.6, 7.7 Fig. 19D)

When you read a story, you might ask yourself questions such as “Why did she do that?” Readers must often make educated guesses, or inferences, to understand literary texts. Making an inference means combining clues in the text with what you already know.

STAAR Strategy

On the STAAR test, you will see test items that ask you to make inferences about literary passages. Here are steps you can follow to respond to items like this.

1. Read the passage and item.

A newly married pair had boarded this coach at San Antonio. The man’s face was reddened from many days in the wind and sun, and a direct result of his new black clothes was that his brick-colored hands were constantly performing in a most conscious fashion. From time to time he looked down respectfully at his attire. He sat with a hand on each knee, like a man waiting in a barber’s shop. The glances he devoted to other passengers were furtive and shy.

The details in the paragraph help the reader infer that the man —

A. is used to being well-dressed
B. works in an office
C. feels self-conscious about his appearance
D. likes traveling with his new wife

2. Read each answer choice. Then, re-read the passage, underlining relevant details. Relevant details have been underlined for you in the passage above.

3. Evaluate the evidence you underlined. Cross out answer choices that are not supported by any evidence. Choose the answer that is fully supported by the evidence.

The stiff way that the man sits and the way he looks at the other passengers with “furtive and shy” glances are evidence that he is self-conscious.

A. is used to being well-dressed
B. works in an office
C. feels self-conscious about his appearance
D. likes traveling with his new wife

He looks “respectfully at his attire” as if the clothes belong to someone else. Also, the passage says his clothes are new.

The man has spent “many days in the wind and the sun” and has “brick-colored hands.” I think he works outside, not in an office.

The paragraph does not show how he feels about traveling with his wife.
Guided Practice

The following passage is from the short story “How Fidelia Went to the Store.” Read the passage and respond to the question. Then, follow the steps for making inferences.

1. “I don’t know what we’re goin’ to do,” said Aunt Maria Crooker. She sat in a large arm-chair, and held in her lap a bowl of sugar and butter that she was creaming. Aunt Maria filled up the chair from arm to arm, for she was very portly; she had a large, rosy, handsome face, and she creamed with such energy that she panted for breath.

2. “Well, I don’t know, either,” rejoined her sister, Mrs. Lennox. “I can’t go to the store with my lame foot, that’s certain.”

3. “Well, I know I can’t,” said Aunt Maria, with additional emphasis. “I haven’t walked two mile for ten year, an’ I don’t believe I could get to that store and back to save my life.”

From the passage, the reader can infer that —

A. neither sister will go to the store
B. the sisters will decide to make the cake without raisins
C. Mrs. Lennox is worried about her sister’s health
D. Mrs. Lennox thinks Aunt Maria should go to the store

Think About Your Thinking In the chart below, evaluate each answer choice based on evidence in the passage. One evaluation has been done for you.

<table>
<thead>
<tr>
<th>Answer Choices</th>
<th>Evaluations</th>
<th>Is Inference Supported?</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>In paragraph 4, Mrs. Lennox agrees that Aunt Maria cannot go to the store.</td>
<td>no</td>
</tr>
</tbody>
</table>

Independent Practice

You will have the opportunity to practice making inferences about literary texts in the Practice passage, “The Evolution of Calpurnia Tate,” that follows.
Heart and Hands
by O. Henry

1. At Denver there was an influx of passengers into the coaches on the eastbound B. & M. express. In one coach there sat a very pretty young woman dressed in elegant taste and surrounded by all the luxurious comforts of an experienced traveler. Among the newcomers were two young men, one of handsome presence with a bold, frank countenance and manner; the other a ruffled, glum-faced person, heavily built and roughly dressed. The two were handcuffed together.

2. As they passed down the aisle of the coach the only vacant seat offered was a reversed one facing the attractive young woman. Here the linked couple seated themselves. The young woman’s glance fell upon them with a distant, swift disinterest; then with a lovely smile brightening her countenance and a tender pink tinging her rounded cheeks, she held out a little gray-gloved hand. When she spoke her voice, full, sweet, and deliberate, proclaimed that its owner was accustomed to speak and be heard.

3. “Well, Mr. Easton, if you will make me speak first, I suppose I must. Don’t you ever recognize old friends when you meet them in the West?”

4. The younger man roused himself sharply at the sound of her voice, seemed to struggle with a slight embarrassment which he threw off instantly, and then clasped her fingers with his left hand.

5. “It’s Miss Fairchild,” he said, with a smile. “I’ll ask you to excuse the other hand; it’s otherwise engaged just at present.”

6. He slightly raised his right hand, bound at the wrist by the shining “bracelet” to the left one of his companion. The glad look in the girl’s eyes slowly changed to a bewildered horror. The glow faded from her cheeks. Her lips parted in a vague, relaxing distress. Easton, with a little laugh, as if amused, was about to speak again when the other forestalled him. The glum-
faced man had been watching the girl’s countenance with veiled glances from his keen, shrewd eyes.

7 “You’ll excuse me for speaking, miss, but, I see you’re acquainted with the marshal here. If you’ll ask him to speak a word for me when we get to the pen he’ll do it, and it’ll make things easier for me there. He’s taking me to Leavenworth prison. It’s seven years for counterfeiting.”

8 “Oh!” said the girl, with a deep breath and returning color. “So that is what you are doing out here? A marshal!”

9 “My dear Miss Fairchild,” said Easton, calmly, “I had to do something. Money has a way of taking wings unto itself, and you know it takes money to keep step with our crowd in Washington. I saw this opening in the West, and—well, a marshalship isn’t quite as high a position as that of ambassador, but—”

10 “The ambassador,” said the girl, warmly, “doesn’t call any more. He needn’t ever have done so. You ought to know that. And so now you are one of these dashing Western heroes, and you ride and shoot and go into all kinds of dangers. That’s different from the Washington life. You have been missed from the old crowd.”

11 The girl’s eyes, fascinated, went back, widening a little, to rest upon the glittering handcuffs.

12 “Don’t you worry about them, miss,” said the other man. “All marshals handcuff themselves to their prisoners to keep them from getting away. Mr. Easton knows his business.”

13 “Will we see you again soon in Washington?” asked the girl.

14 “Not soon, I think,” said Easton. “My butterfly days are over, I fear.”

15 “I love the West,” said the girl irrelevantly. Her eyes were shining softly. She looked away out the car window. She began to speak truly and simply without the gloss of style and manner: “Mamma and I spent the summer in Denver. She went home a week ago because father was slightly ill. I could live and be happy in the West. I think the air here agrees with me. Money isn’t everything. But people always misunderstand things and remain stupid—”

---

1 time for being social and carefree
“Say, Mr. Marshal,” growled the glum-faced man. “This isn’t quite fair. I’m needing something to drink. Haven’t you talked long enough? Take me to the dining car now, won’t you? I’m half dead for a soda.”

The bound travelers rose to their feet, Easton with the same slow smile on his face.

“I can’t deny such a petition,” he said, lightly. “It’s the one friend of the unfortunate. Good-bye, Miss Fairchild. Duty calls, you know.” He held out his hand for a farewell.

“It’s too bad you are not going East,” she said, reclothing herself with manner and style. “But you must go on to Leavenworth, I suppose?”

“Yes,” said Easton, “I must go on to Leavenworth.”

The two men sidled down the aisle into the dining car.

The two passengers in a seat near by had heard most of the conversation. Said one of them: “That marshal’s a good sort of chap. Some of these Western fellows are all right.”

“Pretty young to hold an office like that, isn’t he?” asked the other.

“Young!” exclaimed the first speaker, “Why—Oh! Didn’t you catch on? Say—did you ever know an officer to handcuff a prisoner to his right hand?”

---

**PLOT**

According to the first passenger in paragraph 24, to which hand would a marshal handcuff his prisoner? Why is this detail important to the story?
1. Read the following sentence from paragraph 9.

"Money has a way of taking wings unto itself, and you know it takes money to keep step with our crowd in Washington."

The author uses figurative language in this sentence most likely to —

A. explain that money can literally fly
B. demonstrate that money is important
C. suggest that money is lightweight
D. emphasize that money can quickly disappear

2. The Latin prefix *counter-*, meaning "duplicate," and the Latin root *feit*, meaning "to make," help the reader understand that the word *counterfeiting* in paragraph 7 means —

F. creating a fake
G. destroying a copy
H. producing an original
J. preventing an imitation

3. Which sentence foreshadows Mr. Easton’s true identity?

A. Among the newcomers were two young men, one of handsome presence with a bold, frank countenance and manner; the other a ruffled, glum-faced person, heavily built and roughly dressed.

B. The younger man roused himself sharply at the sound of her voice, seemed to struggle with a slight embarrassment which he threw off instantly, and then clasped her fingers with his left hand.

C. The glum-faced man had been watching the girl’s countenance with veiled glances from his keen, shrewd eyes.

D. The bound travelers rose to their feet, Easton with the same slow smile on his face.

STAAR Tip
Understanding every word in the question and answer choices is important. If you don’t understand a word, such as “foreshadows,” look it up in a dictionary.
4 Which sentence suggests that Ms. Fairchild admires Mr. Easton? (7.6B)

F “Well, Mr. Easton, if you will make me speak first, I suppose I must.”
G Her lips parted in a vague, relaxing distress.
H “And so now you are one of these dashing Western heroes, and you ride and shoot and go into all kinds of dangers.”
J The girl’s eyes, fascinated, went back, widening a little, to rest upon the glittering handcuffs.

5 The details in paragraphs 22–24 help the reader infer that — (7.6 Fig. 19D)

A Mr. Easton treats criminals with respect
B the glum-faced man is the marshal
C Mr. Easton wants to impress the other passengers
D the glum-faced man is very young

6 Which sentence best summarizes the story? (7.6 Fig. 19E)

F Friends unexpectedly meet again while traveling east on a train.
G A marshal is reunited with a friend from his past while transporting a criminal to prison.
H Passengers on a train praise the kindness a marshal shows his prisoner.
J A marshal spares his prisoner embarrassment when a young lady greets the prisoner.
Guided Practice

Read the following selection and then respond to the item. Follow the steps you have learned for analyzing the development of plot.

From behind her, Kendra’s mother yelled, “Don’t move!”

Kendra had been sitting on the steps outside for almost an hour, absorbed in a book. At first she was annoyed by the interruption and ignored her mother. “She’s always overreacting to something,” she thought. Kendra continued to read, pointedly ignoring her mother’s warning, while on the step below coiled a rattlesnake.

Kendra reached down to scratch her ankle and as she did so, she saw the rattlesnake. It was small, but Kendra knew that young rattlesnakes could be even more dangerous than adults because they deliver more venom with every bite.

Kendra’s response to her mother contributes to the plot by —

F explaining why her mother overreacts so much and why Kendra ignores her

G showing that she is ignoring her mother’s warning, making it more likely she will get bitten

H revealing that she knows a lot about rattlesnakes, making it less likely that she will be harmed

J indicating that she and her mother have a lot in common, which explains why they annoy one another

Think About Your Thinking  In the chart below, evaluate each answer choice based on evidence in the passage. One evaluation has been done for you.

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<th>Evaluations</th>
<th>Is Answer Correct?</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>It may not be true that her mother is “always overreacting.”</td>
<td>no</td>
</tr>
<tr>
<td>G</td>
<td>She ignores her mother because she thinks her mother is “always overreacting.” As a consequence, she might get bitten by the snake. G is the correct answer.</td>
<td>yes</td>
</tr>
<tr>
<td>H</td>
<td>Her knowledge of rattlesnakes is not connected to her relationship with her mother. Also, her knowledge will not protect her from harm.</td>
<td>no</td>
</tr>
<tr>
<td>J</td>
<td>The passage doesn’t show what they might have in common.</td>
<td>no</td>
</tr>
</tbody>
</table>

Independent Practice

You will have the opportunity to practice analyzing plot development in the Practice passage, “Hearts and Hands,” that follows.

To find additional items that provide practice for analyzing the development of plot (TEKS 7.6B), see the correlation chart on page T6.
1. Read the following sentence from paragraph 9.

"Money has a way of taking wings unto itself, and you know it takes money to keep step with our crowd in Washington."

The author uses figurative language in this sentence most likely to —

A. explain that money can literally fly
B. demonstrate that money is important
C. suggest that money is lightweight
D. emphasize that money can quickly disappear

Answer Choice Explanations

1. C

A. Money doesn’t have actual wings and can’t literally, or really, fly.
B. Describing money as possessing wings emphasizes the ability money has to fly away. It does not emphasize the importance of money.
C. Money is being compared to something that has wings, not something that weighs little.
D. Correct. Comparing money to something that has wings illustrates how money seems to fly away and disappear.

2. The Latin prefix counter-, meaning "duplicate," and the Latin root feit, meaning "to make," help the reader understand that the word counterfeiting in paragraph 7 means —

F. creating a fake
G. destroying a copy
H. producing an original
J. preventing an imitation

Answer Choice Explanations

2. F

F. Correct. The definition combines the meanings of the prefix and root. Duplicate is synonymous with fake, and make is synonymous with create.
G. The root feit means “to make,” not “to destroy.”
H. The prefix counter- means “duplicate,” not “original.”
J. The root feit means “to make,” not “to prevent.”

3. Which sentence foreshadows Mr. Easton’s true identity?

A. Among the newcomers were two young men, one of handsome presence with a bold, frank countenance and manner; the other a ruffled, glum-faced person, heavily built and roughly dressed.
B. The younger man roused himself sharply at the sound of her voice, seemed to struggle with a slight embarrassment which he threw off instantly, and then clasped her fingers with his left hand.
C. The glum-faced man had been watching the girl’s countenance with veiled glances from his keen, shrewd eyes.
D. The bound travelers rose to their feet, Easton with the same slow smile on his face.

Answer Choice Explanations

3. B

A. At this point in the story, the reader is not sure if Mr. Easton is the handsome man or the glum-faced man.
B. Correct. Mr. Easton’s “slight embarrassment” offers a clue that he is the criminal.
C. This sentence describes the marshal, not Mr. Easton.
D. Mr. Easton’s “slow smile” does not suggest that he is the criminal.

To obtain a copy of the remaining answers to this Sampler, email:

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