

Houghton Mifflin Harcourt Grade 6 English Language Arts and Reading Program Summary

Section 1. English Language Arts and Reading Texas Essential Knowledge and Skills (TEKS) and English Language Proficiency Standards (ELPS) Alignment

Grade	TEKS Student %	TEKS Teacher %	ELPS Student %	ELPS Teacher %
Grade 6	100.00%	100.00%	100.00%	100.00%
Grade 7	100.00%	100.00%	100.00%	100.00%
Grade 8	100.00%	100.00%	100.00%	100.00%

Section 2. Texts

- The sixth-, seventh-, and eighth-grade materials include high-quality texts across a variety of text types and genres as required by the TEKS.
- The materials describe their approach to text complexity as a blend of quantitative and qualitative analyses resulting in a grade-band categorization of texts. The sixth-, seventh-, and eighth-grade materials include a variety of text types and genres across content as required by the TEKS. Texts are appropriately challenging and are at an appropriate level of complexity to support students at their grade level.

Section 3. Literacy Practices and Text Interactions

- The materials provide students the opportunity to analyze and integrate knowledge, ideas, themes, and connections within and across texts using clear and concise information and well-defended text-supported claims through coherently sequenced questions and activities.
- The materials provide students the opportunity to analyze the language, key ideas, details, craft, and structure of individual texts.
- The materials provide opportunities for students to build their academic vocabulary across the course of the year.
- The materials include a plan to support and hold students accountable in independent reading.
- The materials provide students the opportunity to develop composition skills across multiple text types for varied purposes and audiences.
- The materials provide opportunities for students to apply composition convention skills in increasingly complex contexts throughout the year.
- The materials support students' listening and speaking about texts and engage students in productive teamwork and student-led discussions in a variety of settings.

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- The materials provide opportunities for students to engage in both short-term and sustained inquiry processes throughout the year.
- The materials contain interconnected tasks that build student knowledge and provide opportunities for increased independence. These tasks are supported by spiraling and scaffolded practice.

Section 4. Developing and Sustaining Foundational Literacy Skills

- N/A for ELAR 6-8

Section 5. Supports for All Learners

- The materials offer differentiation supports for students who are performing below and above grade level.
- The materials provide support and scaffolding strategies for English Learners (EL) that are commensurate with the various levels of English language proficiency as defined by the ELPS.

Section 6. Implementation

- The materials include a TEKS for English Language Arts and Reading-aligned scope and sequence.
- The materials include annotations and support for engaging students in the materials as well as annotations and ancillary materials that provide support for student learning and assistance for teachers and administrators.

Section 7. Additional Information

- The publisher submitted the technology, cost, professional learning, and additional language supports worksheets.

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Indicator 2.1

Materials include high-quality texts for ELAR instruction and cover a range of student interests.

- The texts are well-crafted, representing the quality of content, language, and writing that is produced by experts in various disciplines.
- Materials include increasingly complex traditional, contemporary, classical, and diverse texts.

Meets 4/4

The materials include well-crafted texts of publishable quality, representing the content, language, and writing produced by experts in various disciplines. The materials include well-known authors and well-known texts. These materials also represent traditional, contemporary, and classical texts that lend to the resources' diversity.

Evidence includes but is not limited to:

Unit 1 includes the historical fiction selection "The Breadwinner" by Deborah Ellis, set in the Middle East. The unit also contains contemporary selections such as "Vanquishing the Hungry Chinese Zombie" by Claudine Gueh.

Unit 2 contains argumentative text, such as the contemporary article "Wild Animals Aren't Pets" from *USA Today*. The unit also contains an excerpt from traditional literature, "Pax" by Sara Pennypacker. "Pax" represents traditional literature and is a story to which students or any reader can relate. Many people tried to rescue baby birds, frogs, or even an adorable baby squirrel as a child. The author Sara Pennypacker looks at the world from a wild animal's perspective in a well-crafted and heartwarming story. Both literary selections align with the unit's theme of "Through an Animal's Eyes."

Throughout the selections, the texts consider a range of student interests and appeal to sixth-grade students. Unit 4 contains the short story "Eleven," written by the Hispanic author, Sandra Cisneros. "Eleven" is about the clash of different cultures. The unit also contains "What's So Funny, Mr. Scieszka?" by Jon Scieszka, a humorous story about a student getting in trouble.

Unit 6 contains an informational text written by an expert in their field, "Urban Legends and Suburban Myths" by Robert T. Carroll, a philosophy professor. To capture student interest, the selection starts with a paragraph that tackles urban legends: "Hear the one about the guy who bit into a fried rat at the Kentucky Fried Chicken? How about the one where the alligator came up through the sewer pipes and bit a guy on the butt? Surely, you've heard about the lady who put her wet poodle in the microwave for a quick dry."

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Indicator 2.2

Materials include a variety of text types and genres across content that meet the requirements of the TEKS for each grade level.

- Text types must include those outlined for specific grades by the TEKS:
 - Literary texts must include those outlined for specific grades.
 - Informational texts include texts of information, exposition, argument, procedures, and documents as outlined in the TEKS.
- Materials include print and graphic features of a variety of texts.

Meets 4/4

The materials include a variety of text types and genres. The materials include short stories, informational texts, historical fiction, poetry, and short stories. The materials contain a variety of text types and contain both print and graphic features.

Examples of literary texts include but are not limited to:

“What’s So Funny, Mr. Scieszka?” by Jon Scieszka (humor)
“The Boatman’s Flute” by Sherry Garland (folktale)
“Vanquishing the Hungry Chinese Zombie” by Claudine Gueh (mystery)
“Damon and Pythias Greek legend” dramatized by Fan Kissen (myth)
“Animal Wisdom” by Nancy Wood (poem)
“The First Day of School” by R.V. Cassill (realistic fiction)
“The Breadwinner” by Deborah Ellis (historical fiction)
“The Prince and the Pauper” by Mark Twain (adventure)

Examples of information texts include but are not limited to:

“Running Into Danger on an Alaskan Trail” by Cinthia Ritchie (narrative nonfiction)
“Embarrassed? Blame Your Brain” by Jennifer Connor-Smith (informational)
“Wild Animals Aren’t Pets” editorial by USA Today paired with “Let People Own Exotic Animals” by Zuzana Kukol (argumentative)
“Into the Lifeboat” from Titanic Survivor by Violet Jessop (memoir)
“Fears and Phobias” by Kidshealth.org (article)

Examples of print and graphic features include but are not limited to:

The “Unit Opener” section found in each unit contains a graphic that corresponds with the Unit’s theme, which sets the unit’s mood. Each text selection contains a graphic that corresponds to the text and sets the mood.

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In Unit 1, a video of “Wired for Fear” and a photograph of people celebrating the Hungry Ghost Festival Patoutz in Keelung, northern Taiwan, support the unit’s text.

In Unit 2, in the “Studio” section, students are provided with an image of a blacksmith, which corroborates with the text “The Village Blacksmith” by Latrishia Jones.

In Unit 4, students read two selections, “from *After the Hurricane*” by Garcia and “from *Ninth Ward*” by Jewel Parker Rhodes, from two different genres, poetry and historical fiction. Both selections provide graphic organizers. The graphic organizers guide students in comparing the two selections. Additionally, both readings provide photographs connected to the theme and topic.

Unit 5 contains the graphic biography “Into the Air” by Robert Burleigh and illustrated by Bill Wylie.

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Indicator 2.3

Texts are appropriately challenging and are at an appropriate level of complexity to support students at their grade level.

- Texts are accompanied by a text-complexity analysis provided by the publisher.
- Texts are at the appropriate quantitative levels and qualitative features for the grade level.

Meets 4/4

The materials include texts that are challenging and appropriately complex for sixth graders. The publisher provides a text complexity analysis that contains appropriate quantitative and qualitative features.

Evidence includes but is not limited to:

In *Intro Literature Texas*, the publisher provides a text complexity analysis for each reading selection. Each text complexity includes information about quantitative and qualitative measures. The quantitative measure refers to the texts' Lexile Level, and the qualitative measures provide information on ideas presented, the structure used, the language used, and the knowledge required. Lexile levels are not available for poetry, drama, and other selections like speeches. The majority of the texts fall in the range of 925L–1070L, which is the sixth-grade Lexile range according to the "Lexile Range for College and Career Readiness" chart. The qualitative features reflect the concepts and skills required for sixth-grade students.

In Unit 1, "Life Doesn't Frighten Me" by Maya Angelou, text complexity analysis is provided. The reading selection provides quantitative and qualitative measures. For this reading selection, a Lexile Level is not available since it is a poetry piece. Regarding ideas presented, the text complexity states, "Single level of simple meaning." Regarding text structure, "Regular stanzas with some liberties taken." Regarding language complexity, "Some figurative language." Regarding the knowledge required, "Experience includes unfamiliar aspects."

In Unit 3, "What's So Funny, Mr. Scieszka?" by Jon Scieszka, the text complexity provides the Lexile Level of 710L for the reading selection. Regarding ideas present, the text complexity states, "Single meaning, literal, explicit and direct." Regarding text structure, "Clear, chronological and conventional." Regarding language complexity, "Explicit, literal and contemporary language." Regarding the knowledge required, "Requires no special language, situations, and subject familiar or easily envisioned."

In Unit 5, "School Girl's Diary" from *I Am Malala*, by Malala Yousafzai with Patricia McCormick, the text complexity provides the Lexile Level of 820L for the selection. Regarding ideas present, the text complexity states, "Much is explicit, but moves to some implied meaning. Requires

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some inferential reasoning.” Regarding text structure, “Primarily explicit. Varies from simple chronological order. Supports prologue and subheadings.” Regarding language complexity, “Explicit, contemporary. Some culturally and regional specific language.” Regarding knowledge acquired, “Some references to other events. Relies on some background knowledge.”

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Indicator 3.A.1

Materials contain questions and tasks that support students in analyzing and integrating knowledge, ideas, themes, and connections within and across texts.

- Most questions and tasks build conceptual knowledge, are text-specific/dependent, target complex elements of the texts, and integrate multiple TEKS.
- Questions and tasks require students to
 - make connections to personal experiences, other texts, and the world around them and
 - identify and discuss important big ideas, themes, and details.

Meets 4/4

The materials contain questions and tasks that support students in analyzing and integrating knowledge, ideas, themes, and connections within and across texts. The questions and tasks target complex text elements, such as character traits, big ideas, themes, and connections. Additionally, the publisher's questions are text-specific/dependent, target complex aspects of the texts, and integrate multiple TEKS.

Evidence includes but is not limited to:

The "Teacher Edition" provides lessons for each unit that contain a list of TEKS for each selection. Each unit has an "Essential Question" related to the unit's central theme. The Essential Questions guide students from the beginning to the end of the lesson by having students revisit the question during reading and use their response log to gather information about their ideas.

In Unit 2, students read "Pax" by Sara Penny Packer. After reading, students make personal connections to the text by answering the question, "What kinds of bonds do people have with their pets?" To further make connections, students research at least two true stories illustrating the special bond between humans and pets.

In Unit 4, students read "Brown Girl Dreaming" by Jacqueline Woodson. The Essential Question for the reading is "What ways can you make yourself heard? Why might Woodson have used this particular style to write her memoir?" The lesson provides text-dependent questions in the "Check Your Understanding" section; the questions target concepts and aspects in the poetry piece's elements, such as "Consider what [they've] learned about Jacqueline Woodson in [their] research." The lesson also extends conceptual knowledge and integrates multiple TEKS by asking students to "compose and present a biological poem." To further develop big ideas, themes, and details in the text, students gather annotations and notes from the reading and add relevant information to their response log.

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For Unit 6, students reflect on hidden truths about people and the world by reflecting on the unit's Essential Question, "What hidden truths about people and the world are revealed in stories?" In Unit 6, the "Storytelling" section provides text-dependent questions that extend conceptual knowledge and integrate multiple TEKS: "The poems reveal that as a child the author struggled with..." and "The book *Stevie* is important to the author because..." In the research section of the lesson, students "Investigate the rules or guidelines they follow for how to tell stories to children and young people." Students record their findings in a chart that they will use to guide them in writing a speech summarizing the selection's key ideas.

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Indicator 3.A.2

Materials contain questions and tasks that require students to analyze the language, key ideas, details, craft, and structure of individual texts.

- Questions and tasks support students' analysis of the literary/textual elements of texts by asking students to
 - 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;
 - compare and contrast the stated or implied purposes of different authors' writing on the same topic;
 - analyze the author's choices and how they influence and communicate meaning (in single and across a variety of texts); and
 - ask students to study the language within texts to support their understanding.

Meets 4/4

The materials contain questions that require students to analyze the language, key ideas, details, craft, and structure of individual texts. The materials also include various tasks and questions to study the language, key concepts, details, craft, and individual text structure. 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.

Evidence includes but is not limited to:

In Unit 1, students read "Embarrassed? Blame your Brain" by Jennifer Connor-Smith and "The Ravine" by Graham Salisbury. After reading, students analyze the theme and main ideas in small groups. Students complete a Venn diagram with similarities and differences about the "responses to fear of embarrassment." Students continue to analyze the selections by answering various questions. For example, to help students make inferences, students are asked, "Why does Vinny make the choice that he does? What is happening in his brain as he makes his choices based on the article?" For synthesis, the question asks, "What theme or message about how young people approach fear can you synthesize from the two texts? What theme or message do they share?"

In Unit 3, students read "A Long Walk to Water" by Linda Sue Park. "Genre Elements" explains the author's purpose. Students analyze the excerpt's characters and settings by discussing a survivor's character traits in groups. The selection's learning objectives are for students to "understand and use prepositional phrases" and "understand the use of subject/verb agreement."

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Unit 4, students read “What’s So Funny, Mr. Scieszka?” by Jon Scieszka. The “Setting: A Purpose Section” presents the author's purpose: “the author uses humor to describe a choice he made as a child that had life-changing consequences.” In “Text X-Ray,” students examine the author’s use of language by listening to the teacher read paragraphs 1-3. To help students with the author’s purpose, the students discuss the meaning of the author’s purpose and achieve their purpose in the selection. The selection also contains mini-lessons on the inference of the author's purpose and message and analyzing the author’s use of language.

In Unit 6, the students analyze the effect of meter and form on poetic expression after reading “Archetype” by Margarita Engle and “Fairy-tale Logic” by A.E. Stalling. The students compare and contrast the two poets by analyzing how the poets use allusion, rhyme, rhythm, alliteration, and repetition to express meaning in a discussion.

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Indicator 3.A.3

Materials include a cohesive, year-long plan for students to interact with and build key academic vocabulary in and across texts.

- Materials include a year-long plan for building academic vocabulary, including ways to apply words in appropriate contexts.
- Materials include scaffolds and supports for teachers to differentiate vocabulary development for all learners.

Meets 4/4

The materials include a cohesive, year-long plan for students to interact with and build essential academic vocabulary in and across the texts. The academic vocabulary is taught and reinforced using available resources and specific activities contained in each lesson. Additionally, the materials use scaffolds and differentiate vocabulary development for all learners.

Evidence includes but is not limited to:

The materials provide year-long opportunities for students to build academic vocabulary and use the appropriate language. A “Vocabulary Studio” is present for each unit and grade level, except for independent reading selections and some poetry selections. The Vocabulary Studio contains a “toolkit of vocabulary strategies” that includes using context clues, analyzing word structure, common roots, prefixes and suffixes, understanding word origins, synonyms and antonyms, denotation, and connotation. Additionally, within the “Reading Studio,” a Multilingual Glossary contains academic vocabulary and critical vocabulary of English terms side-by-side with many different languages, such as Spanish, Haitian Creole, Portuguese, Vietnamese, French, Arabic, Chinese, Russian, Tagalog, and Urdu.

In Unit 1, “Fears and Phobias,” an article by kidshealth.org contains a “Respond Vocabulary” section. Students find a Critical Word Bank that includes “*solution, responsibility, stammer, fume.*” The word bank section contains interactive practice and an online quiz that provides instant responses. To further practice using newly acquired vocabulary, students write original sentences using the words from the lesson and write an argumentative paper that contains academic language that students will highlight.

In Unit 4, the vocabulary section, the publisher introduces students to Critical Vocabulary: “*apology, history, terror, and pause*” that they will come across while reading the selection “What’s So Funny, Mr. Scieszka?” by Jon Scieszka. To practice applying the new vocabulary, students write a sentence for each vocabulary word. Additionally, in the Vocabulary Strategy Resource section, students learn about the word’s root using dictionaries and online resources to determine each word’s origin and meaning.

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Furthermore, the publisher provides a “Cultural References” section in the units that clarifies culture-bound (or culture-bias) academic words and concepts that “may be unfamiliar to students.” For example, in “Brown Girl Dreaming” by Jacqueline Woodson, the publisher provides references such as “fly into the air (lines 42–43): her arm would not fly into the air; instead, she would raise it quickly so the teacher would call on her first.”

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Indicator 3.A.4

Materials include a clearly defined plan to support and hold students accountable as they engage in independent reading.

- Procedures and/or protocols, along with adequate support for teachers, are provided to foster independent reading.
- Materials provide a plan for students to self-select texts and read independently for a sustained period of time, including planning and accountability for achieving independent reading goals.

Meets 1/1

The materials include a clear plan to support and hold students accountable as they participate in independent reading. The materials additionally contain protocols, procedures, and supports for both teachers and students.

Evidence includes but is not limited to:

The materials provide students with a process for selecting texts for reading. The unit's beginning includes a section labeled "Reader's Choice." This section guides the students on choosing a text to read by "Setting a Purpose." The "Essential Question" is located in the same area to help students focus and follow their theme. At the end of the unit, students reflect on all the readings by answering questions that connect them to both the theme and the Essential Question. Finally, each selection comes with a "Selection Test" section in both digital and printable formats to hold students accountable.

An "Independent Reading Preview Gallery" provides a visual section where students survey the selections they can choose. This section reminds students to utilize reading strategies they learned during class reading selections. A "Collaborate and Share" section has students find a partner and discuss what they learned from at least one of their independent readings. A list of steps is given to students to help guide their discussions: "Give a brief synopsis or summary of the text. Describe any signposts that you noticed in the text and explain what they revealed to you. Describe what you most enjoyed or found most challenging about the text. Give specific examples. Decide if you would recommend the text to others. Why or why not?" Additionally, each independent reading selection provides a "Background" section with the author's picture, a visual connection to the topic, or both. Each independent reading selection also provides a section called "Setting A Purpose," which includes a paragraph to open the selection.

Unit 1 selections include *Horrors* by Lewis Carroll, *Vanquishing the Hungry Chinese Zombie* by Claudine Gueh, *Running Into Danger on an Alaskan Trail* by Cinthia Ritchie, and *Face Your Fears: Choking Under Pressure Is Every Athlete's Worst Nightmare* by Dana Hudepohl.

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Unit 3 selections include “Watcher: After Katrina, 2005” by Natasha D. Trethewey, “The Day I Didn’t Go to the Pool” by Leslie J. Wyatt, “Tuesday of the Other June” by Norma Fox Mazer, “In Event of Moon Disaster” by Bill Safire, and “Ready: Preparing Your Pets for Emergencies Makes Sense” by Ready.gov.

Unit 5 selections include “Paul Revere’s Ride” by Henry Wadsworth Longfellow, “The Road Not Taken” by Robert Frost, “Damon and Pythias” by Fan Kisson, and “Education First from Malala’s Speech to the United Nations” by Malala Yousafzai.

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Indicator 3.B.1

Materials provide support for students to develop composition skills across multiple text types for a variety of purposes and audiences.

- Materials provide students opportunities to write literary texts to express their ideas and feelings about real or imagined people, events, and ideas.
- Materials provide students opportunities to write informational texts to communicate ideas and information to specific audiences for specific purposes.
- Materials provide students opportunities to write argumentative texts to influence the attitudes or actions of a specific audience on specific issues.
- Materials provide students opportunities to write correspondence in a professional or friendly structure.

Meets 4/4

The materials provide support for students to develop composition skills for a variety of purposes and audiences. There are opportunities for students to write literary texts to express their feelings about real or imagined people, events, and ideas. Students write informational texts to communicate ideas and information to specific audiences for specific purposes. Students also write argumentative texts to influence a particular audience's attitudes or actions on specific issues. Additionally, students write correspondence in a professional or friendly structure.

Evidence includes but is not limited to:

Each unit in the materials contains a "Writing Studio" that offers flexible writing support targeting diverse compositions in different genres. The Writing Studio includes resources for each grade level with an essay prompt and an "Interactive Writing Lesson." The Interactive Writing Lessons target various skills such as Conducting Research, Process Writing, Writing Arguments (with support, reasons, evidence, persuasive techniques, etc.), and Student Writing Models: Using Textual Evidence, Writing Arguments, Writing Informative Tests, and Writing Narrative. The Writing Studio also includes writing assessments that consist of different prompts for skills such as conducting research, evaluating sources, using textual evidence, and writing as a process.

Unit 1, "Fears and Phobias," focuses on fear and the way it can shape and alter our lives. Students write an informational essay in the Writing Studio that focuses on "a topic related to fear and how people respond to it." Students use the article "Fears and Phobias" by Kidshealth.org as a mentor text.

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In Unit 2, students write an argumentative essay “on a topic related to seeing the world from the perspective of an animal.” Unit 2 provides “Wild Animals Aren’t Pets,” an editorial by USA Today, and “Let People Own Exotic Animals” by Zuzana Kukol to serve as mentor texts.

In Unit 5, students read “A Schoolgirl’s Diary” From *I Am Malala* by Malala Yousafzai with Patricia McCormick. After reading, students write a formal business letter to the British Broadcasting Corporation (BBC) stating their opinion of whether “the BBC should have asked Malala or any student, to report on the news under dangerous conditions, such as those faced by Pakistani schoolchildren?” The Writing Studio guides students on the proper way to format the formal business letter by including information about “Headings, Salutations, the Body, and Closing/Signatures.”

In Unit 6, students write a literary text: “write a short story or a folktale that delivers a message about life or human nature.” The folktale “The Mouse Bride” by Heather Forest is a mentor text that students use for guidance.

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Indicator 3.B.2

Most written tasks require students to use clear and concise information and well-defended text-supported claims to demonstrate the knowledge gained through analysis and synthesis of texts.

- Materials provide opportunities for students to use evidence from texts to support their opinions and claims.
- Materials provide opportunities for students to demonstrate in writing what they have learned through reading and listening to texts.

Meets 4/4

The materials include tasks requiring students to be clear and concise with information and use well-defended text-supported claims to demonstrate the knowledge gained through analysis and synthesis of the texts. The materials also allow students to respond to questions and justify their responses with evidence from the text.

Evidence includes but is not limited to:

Each unit contains a “Writing Studio” section that provides students with opportunities to practice “making explanations and examples.” The Writing Studio explains to students that strong evidence to include in their essay could be “Quotations, summaries, and paraphrases; Statistics and examples; Information from multiple sources; Internal citations; and A Works Cited list.” The Writing Studio also contains a section for “studying and utilizing Synthesizing Information; Summarizing, Paraphrasing, and Quoting text evidence.”

In Unit 2, students write an argumentative essay “defending their ideas about what they can learn from seeing the world through an animal’s perspective.” Students answer questions to guide their essay writing and guide them to include evidence/claims to support their argument: “Does my introduction create interest and clearly state a claim? Are my reasons and evidence organized logically and linked with transitions? Are counterarguments expressed and addressed effectively? Do I use strong persuasive language? Does my conclusion summarize my claim?”

In Unit 4, students read “Brown Girl Dreaming” by Jacqueline Woodson. After reading, students write a “brief and formal letter or email to Jacqueline Woodson.” To help students utilize details and make connections, they answer questions such as “What aspects or events in the selection moved you or brought meaning to your life? Provide details about your life that will help Woodson understand the connection.” Students can synthesize information by going back to the text to reflect on the character’s life to then write about their own life.

In Unit 5, students write a biographical report “explaining why a well-known person from history refused to give up when faced with a crisis or difficult problem to solve.” For help in

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writing their report, students reference the mentor text “The Wright Brothers: How They Invented the Airplane” by Russel Freedman.

In Unit 6, students read Paired Poetry Selections “Archetype” by Margarita Engle and “Fairy-tale Logic” by A. E. Stallings. Students connect the writing task of “paraphrasing lines in a poem” to the selection by “[choosing] a set of lines in either ‘Archetype’ or ‘Fairy-tale Logic’ to paraphrase.” The following guidelines help students with paraphrasing: “Carefully reread the lines you selected, and then write your paraphrase of the lines; Be sure to capture the meaning of the lines, rephrase the meaning in your own words, and present the paraphrase in a logical order.” This activity allows students to demonstrate what they learned in the reading. The lines they paraphrase are a reference point, and the reading selection serves as a framework for their writing.

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Indicator 3.B.3

Over the course of the year, composition convention skills are applied in increasingly complex contexts, with opportunities for students to publish their writing.

- Materials facilitate students' coherent use of the elements of the writing process (planning, drafting, revising, editing, and publishing) to compose text.
- Materials provide opportunities for practice and application of the conventions of academic language when speaking and writing, including punctuation and grammar.
- Grammar, punctuation, and usage are taught systematically, both in and out of context, and materials provide editing practice in students' own writing as the year continues.

Meets 4/4

Composition convention skills increase in complex contexts, with opportunities for students to publish their writing. Additionally, punctuation, grammar, and the writing process are skills covered throughout the resources.

Evidence includes but is not limited to:

At the end of each unit, the materials provide a writing task that guides students through the full writing process: plan, draft, revise, edit, and publish. Each unit also contains a "Grammar Studio" in the online grammar textbook. The modules cover sentences, parts of speech, usage, and spelling. Lessons are systematically and explicitly explained and practiced in isolation.

In Unit 1, students write an Informational essay "explaining how people find the courage to face their fears." The materials guide students through the writing process of planning, drafting, revising, editing, and publishing. Additionally, in Unit 1, students practice and apply academic language and grammar conventions. For this unit, students focus on compound and complex sentences and punctuation using the article "Fears and Phobias" by Kidshealth.org.

In Unit 3, students write a nonfiction narrative or memoir about "what it took for you or someone you know to survive a disaster or difficult event." The materials guide students through the writing process. After reading "Into the Lifeboat" by Violet Jessup, students write a friendly letter "describing a crowded or disorganized situation they have experienced recently." For this reading, the materials focus on lessons that deal with commas.

In Unit 5, students write a biographical report "explaining why a well-known person from history refused to give up." The materials guide students through the writing process. Also in Unit 5, students complete grammar lessons on sentence patterns using model sentences from "The First Day of School" by R.V. Cassill. In the "Practice and Apply" section, students practice editing their writing by changing sentence patterns.

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In Unit 6, students write a speech summarizing key ideas about “the rules or guidelines professional storytellers follow when they tell stories to children and young people.” After reading “Storytelling” by Joseph Sherman, students participate in “Think-Pair-Share,” discussing how storytelling sheds light on the world’s truth and the human experience. Students practice and apply academic language conventions when speaking and writing, including punctuation and grammar.

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Indicator 3.C.1

Materials support students' listening and speaking about texts.

- Speaking and listening opportunities are focused on the text(s) being studied in class, allowing students to demonstrate comprehension.
- Most oral tasks require students to use clear and concise information and well-defended text-supported claims to demonstrate the knowledge gained through analysis and synthesis of texts.

Meets 4/4

The materials support students' listening and speaking about texts by providing opportunities that focus on the text(s) studied in the class. The oral tasks require students to use clear and concise information and well-defended text-supported claims to demonstrate the knowledge gained through analysis and synthesis.

Evidence includes but is not limited to:

In Unit 1, students read "The Breadwinner" by Deborah Ellis. The Teacher Edition provides "Small Group Options" that focus on speaking and listening. As students read, they participate in "Three Minute Reviews," where they work with a partner and "reread specific sections of the text or answer a question." The partners share what they noticed in the story or any new information they learned, allowing them to demonstrate their comprehension. Additionally, the materials provide an opportunity for students to create and present a multimodal presentation over an organization of their choice. The materials guide students by reminding them of presentation preparation and etiquette, such as "presentation is organized so that your audience can easily understand the information" and "[paying] attention to your speaking rate, enunciation, and volume."

In Unit 3, students create an infographic presentation about people in this unit who survived the unthinkable, including natural disasters. They use their response log to back up their presentation with text evidence and information gleaned from reading each text in the unit. Students share what they learned about preparing for an emergency with classmates. Students discuss the organization of the infographic.

In Unit 4, students read "Brown Girl Dreaming" by Jacqueline Woodson; for this selection, students work with a partner to research more information about the author. Students discuss their findings with their partners and then connect their knowledge about the author to the text to clarify any questions.

In Unit 5, after reading "Speech to the Progress-Toward" by Gwendolyn Brooks, students create a project that allows them to engage in a structured speaking practice and synthesize their knowledge. The project asks students to write an "inspirational speech to a student, relative or

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friend who is younger.” Students record their speech in a video or podcast and present it to their peers. The materials guide the students by providing advice, such as “Practice as if you were in front of an audience” and “rehearse making eye contact and using natural facial expressions and gestures, speaking clearly.”

In Unit 6, *The Prince and the Pauper* by Mark Twain, dramatized by Joellen Bland, the oral “Respond” task requires students to work in a small group and discuss what they have learned about King Edward VI. In their discussion, students use clear and concise information to contrast the facts of King Edward VI’s childhood with his characterization in the play, *The Prince and the Pauper*.

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Indicator 3.C.2

Materials engage students in productive teamwork and in student-led discussions, in both formal and informal settings.

- Materials provide guidance and practice with grade-level protocols for discussion to express their own thinking.
- Materials provide opportunities for students to give organized presentations/performances and speak in a clear and concise manner using the conventions of language.

Meets 4/4

The materials engage students in productive teamwork and student-led discussion in formal and informal settings. Grade-level protocols for discussion are available. Additionally, students have opportunities to give organized presentations/performances and speak clearly and concisely using language conventions.

Evidence includes but is not limited to:

The materials provide a “Speaking and Listening Studio” in each grade level. The Studio offers resources, tips, and mini-lessons to prepare students for presentations and discussions. The resources work as a guide for students to use when they speak and listen. The Studio includes a section titled “Participating in Collaborative Discussion,” with mini-lessons for students to hone their collaborative discussion skills. This section comes with an interactive activity on “What Makes A Strong Discussion” and “What Does Collaborative Discussion Sound Like?” It also creates scenarios using dialogue in collaborative discussion.

In Unit 2, students read “Animal Wisdom” by Nancy Wood and “The Last Wolf” by Mary TallMountain. After reading, students gather in groups to discuss the theme by considering critical statements, significant events, and memorable images found in the poems. Students then create a presentation comparing and contrasting the readings and presenting their gathered information. Students also meet informally to discuss what they learned from one of their independent readings.

In Unit 4, students read “A Voice” by Pat Mora and “Words Like Freedom” by Langston Hughes. Students research three active artists during the Harlem Renaissance period and create a short description explaining the artist’s message through their work. After researching, students share their favorite artists in small groups and discuss their favorite examples of work by the artist, allowing them to express their thinking. In Unit 4, students read an excerpt from *Brown Girl Dreaming* by Jacqueline Woodson and then compose and present a biographical poem. Students choose an event that affected them and write a poem; they choose the poetic form that best conveys their experience, either free verse or formal. Students write the poem,

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practice reading their poem aloud, and present it to a small group or the class. The materials prompt students to make eye contact with their audience and use pacing, tone, and voice to convey their poem's meaning. Students then answer questions about their poems and ask questions about other students' poems' purpose and message.

In Unit 5, students read "The Prince and the Pauper" by Mark Twain as dramatized by Joellen Bland. Students "rehearse and perform a portion of the play" in small groups. As they go through the planning and execution of the activity, the following protocols are systematically set: "Decide who in your group will play each character; As you rehearse, adjust your delivery according to the intention and purpose of the lines you are reading, taking into account stage directions and what you know about the character; Invite suggestions from group members and consider them carefully. Take notes about how to deliver your lines." During the presentations: "When you perform, remember to make eye contact, speak clearly and loudly, and pronounce words correctly; When you watch others perform, contrast the performance with what you 'see' and 'hear' when you read the text on your own;" and "Record or take a video of your dramatic readings."

In Unit 6, students respond to the story "Fairy-Tale Logic" by A.E. Stallings. After reading, students participate in an informal group discussion about their favorite fairy tales and the meanings and messages within them. After reading *Storytelling* by Josepha Sherman, students participate in a "Think-Pair-Share" activity. Teachers ask students, "How can telling stories unlock hidden truths about the world and the human experience?" Students think about the question individually and take notes. Then, in pairs, students discuss their ideas about the question. Finally, the pairs share their responses with the class.

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Indicator 3.D.1

Materials engage students in both short-term and sustained recursive inquiry processes to confront and analyze various aspects of a topic using relevant sources.

- Materials support identification and summary of high-quality primary and secondary sources.
- Materials support student practice in organizing and presenting their ideas and information in accordance with the purpose of the research and the appropriate grade level audience.

Meets 4/4

The materials engage students in both short-term and sustained recursive inquiry processes to confront and analyze various aspects of a topic using relevant sources. The materials support the identification and summary of high-quality primary and secondary sources. Students practice organizing and presenting their ideas and information in accordance with the purpose of the research and the appropriate grade level audience.

Evidence includes but is not limited to:

The materials contain different modules that focus on primary and secondary sources. For example, in “Conducting Research: Types of Sources,” students view a mini-lesson and discuss primary and secondary sources, engage in interactive activities, and practice. The materials also contain “Level Up Tutorials” that are specifically titled “Primary and Secondary Sources.” The module contains interactive practice activities for the students to hone “key skills covering literature and informational text, reading skills and strategies, vocabulary skills and strategies, writing and revision, and conventions.” Additionally, the materials contain modules that focus on primary and secondary sources called “Level Up: Primary and Secondary Sources Practice.” The modules include practice tests for students. All the modules mentioned can be found under general resources for each grade level.

In Unit 1, students write an informational essay “explaining how people find the courage to face their fears.” Students use the informational article “Fears and Phobias” by Kidshealth.org as their primary source and mentor text. Students use their response log that they complete at the end of each reading as a secondary source. Additionally, students read “Embarrassed: Blame Your Brain” by Jennifer Connor-Smith. Students research the Cyberball study the author references in the text. Students keep track of their sources in a chart. The materials include information about using quotation marks around text taken word-for-word from a source. Finally, the publisher asks students to share what they learned.

In Unit 2, students read from *Pax*, a novel by Sara Pennypacker. After reading, students research the bond between pets and humans. Students write a fictional narrative using an

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animal’s point of view, and then present this to the class using a multimodal presentation with “both text and visual features.”

In Unit 3, students read “A Long Walk to the Water” by Linda Sue Park. Students use multiple resources to search “Water for South Sudan.” The materials offer students practice organizing their ideas by providing a chart for students to record their findings. Students use the results of their research to present their ideas and information in a well-organized informational essay.

In Unit 5, students read “The First Day of School” by R. V. Cassill. After reading, students research the “actions of a group of students in Little Rock, Arkansas, known as the Little Rock Nine.” Students then compare and contrast their researched information with a small group by discussing the story’s historical context. Students compare and contrast the story’s context with their own experiences on the first day of school for the discussion. Guidelines and reminders are also given to students as they engage in their small group discussions. Additionally, students write a biographical report. Students research and identify high-quality primary and secondary sources about a famous person from history that refused to give up when faced with a crisis or a difficult problem to solve.

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Indicator 3.E.1

Materials contain interconnected tasks that build student knowledge and provide opportunities for increased independence.

- Questions and tasks are designed to help students build and apply knowledge and skills in reading, writing, speaking, listening, thinking, and language.
- Materials contain a coherently sequenced set of high-quality, text-dependent questions and tasks that require students to analyze the integration of knowledge and ideas within individual texts as well as across multiple texts.
- Tasks integrate reading, writing, speaking, listening, and thinking; include components of vocabulary, syntax, and fluency, as needed; and provide opportunities for increased independence.

Meets 4/4

The materials are interconnected and build student knowledge. Questions and tasks are designed to help students build and apply knowledge and skills in reading, writing, speaking, listening, thinking, and language. Materials contain a coherently sequenced set of high-quality, text-dependent questions and tasks that require students to analyze the integration of knowledge and ideas within individual texts as well as across multiple texts. Tasks integrate reading, writing, speaking, listening, and thinking; include components of vocabulary, syntax, and fluency, as needed; and provide opportunities for increased independence.

Evidence includes but is not limited to:

In Unit 2, students prepare to read “Animal Snoops” by Peter Christie. Students complete a “Quickstart” activity to answer the question, “Have you ever had a sneaking suspicion that your family pet or the pet of someone you know has been spying on you or listening in on your conversations?” Students discuss their answers with the class before reading. As students read, there are “Notice and Note” activities that require students to analyze text structure: “What do you think this section will discuss? Write a response.” After reading, students answer text-dependent questions in the “Check for Understanding” section: “The author includes information about animal eavesdropping to....” “Which idea is supported by information throughout the selection?” The unit also prepares students for the “Analyzing the Text” lesson. Questions are taken to a higher level and require students to support their answers with evidence from the selection; for example, “What important idea does the photograph and caption of the firefly following paragraph 19 help you understand? Support your responses with evidence from the text.” “Reread paragraph 29 and note how the author describes how far a whale’s echolocation sound travels. Why does the author describe distance this way?”

In Unit 3, students read “After the Hurricane” by Rita William Garcia and “The Ninth Ward” by Jewell Parker Rhodes. While reading, students analyze the free verse structure and figurative

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language of the selections. After reading, students compare and contrast the selections and focus on how both texts are about “young peoples’ experiences with the same natural disaster, Hurricane Katrina.” In the final task of the unit, students write a narrative poem describing an “event, a disaster, an important milestone or achievement, that the students experienced or witnessed.” Students then organize a poetry jam to present their poems to a small group. Additionally, in Unit 3, students read “A Long Walk to Water” by Linda Sue Park. While reading, the text selection provides “Signposts” and “Check for understanding” sections that contain text analysis questions. Students research water suppliers for South Sudan and write a letter they present to their classmates. The lessons also list critical vocabulary (*veer, hesitate, collapse, scurry, shoulder*) exclusive to the selection and contain a language conventions lesson about prepositions and prepositional phrases.

In Unit 5, students read “A School Girl’s Diary” from *I Am Malala* by Malala Yousafzai with Patricia McCormick. After reading the lesson, students write a formal letter answering the prompt, “Should the British Broadcasting Corporation have asked Malala, or any student, to report on the news under dangerous conditions, such as those faced by Pakistani school children?” As students write their letters, they pay attention to vocabulary, syntax, capitalization, and punctuation. To integrate speaking and listening skills, students work in small groups to answer, “What would you do if you couldn’t go to school?” Additionally, students read “Into the Air” by Robert Burleigh and illustrated by Bill Wylie. The lesson incorporates vocabulary, syntax, and fluency into reading, writing, speaking, listening, and thinking skills. The materials provide a “Critical Vocabulary” list at the beginning of the section. Students identify how many vocabulary words they know and then use them in context. Another vocabulary reinforcement the materials provide is the “Academic Vocabulary” section where students use the Academic Vocabulary words “of concepts connected to the text (ex: achieve, individual, instance, outcome, principle)” and “Highlight the words that [they] use” as they “write and discuss what [they] learned from the article.” The vocabulary components come with a mini-lesson on a vocabulary strategy: Affixes, where students will also get to “Use the prefix/suffix chart to determine the meaning of the prefix and/or affix in each of the following words: discouraged, defeated, incorrect, preserved, preparing, demonstrations.” Students work with a partner to determine each word’s part of speech and write a corresponding definition. In the “Language Conventions” section, adverbs and adverb clauses also provide students the opportunity to practice syntax and fluency, when students write their own sentences using the examples from *Into the Air* as models: “Your sentences can be about what kept the Wright brothers from giving up, or they can include your advice on how to persist in the face of challenges.” When complete, students share with a partner.

In Unit 6, students read *The Prince and the Pauper* by Mark Twain, dramatized by Joellen Bland. The lesson’s final task integrates reading, writing, and listening. Students write an analysis essay analyzing their favorite character from the play. Students think about character traits and describe how the playwright develops the character throughout the play. They also revise and

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edit their final draft and pay attention to using correct prepositions and prepositional phrases. After completing their essay, students conduct a dramatic reading by rehearsing and performing a small portion of the play in a small group.

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Indicator 3.E.2

Materials provide spiraling and scaffolded practice.

- Materials support distributed practice over the course of the year.
- Design includes scaffolds for students to demonstrate integration of literacy skills that spiral over the school year.

Meets 4/4

The materials provide spiraling and scaffolded practice. Materials support distributed practice over the course of the year, and the design includes scaffolds for students to demonstrate integration of literacy skills that spiral over the school year.

Evidence includes but is not limited to:

Each unit begins with shared instruction lessons, guided application lessons, and independent practice. Each unit focuses on an “Essential Question” that students learn and respond to in response logs. During “Analyze & Apply,” students receive direct instruction in analyzing, annotating, and applying the “Notice & Note” protocol and other standard instructions. Throughout “Collaborate & Compare,” students work in groups, using their annotations, Notice & Note signposts, and reflections on comparing texts and drawing conclusions about the unit theme. Through “Unit Tasks,” students demonstrate their understanding of the unit topic by synthesizing their ideas and text references in oral and written responses. The unit culminates with a writing task and presentation incorporating aspects from the entire unit.

The “Grammar Studio” provides practice opportunities that are scaffolded through interactive grammar lessons. There are ten modules for each skill that increase in depth and complexity as the year progresses. For example, students learn about sentences in the first module. For the first sentence lesson, the publishers provide definitions of a sentence. Students identify and distinguish between complete sentences and sentence fragments in the following lesson. The task after that, students practice correcting sentence fragments. The lesson after that, students move on and learn about run-on sentences and practice by identifying, distinguishing, and correcting run-ons into complete sentences. The lesson continues this way in scaffolding complexity until all ten are complete.

In Unit 2, after reading “Through an Animal’s Eyes” by Christopher Wormell, students “Write an argumentative essay about seeing the world from the perspective of an animal.” Students support their arguments with “logical reasons and relevant text evidence.” Students extend their argumentative writing skills when, in Unit 4, after viewing “Discovering Your Voice,” they create a multimodal argument explaining why a specific medium is effective. As in Unit 2, students state their claim and support their argument with text evidence.

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Speaking and listening practice opportunities are distributed throughout the lessons and follow the same structure throughout the year. There is a “Small Group Option” at the beginning or during the lesson so students can practice in a smaller setting, then a whole group project with discussion and presentation activity at the end of the lesson where they speak and listen to a bigger audience.

In Unit 3, “A Long Walk to Water,” the materials and resources scaffold vocabulary learning for students. At the beginning of the lesson, “Critical Vocabulary” introduces words essential to understanding the text through a word bank and a digital activity with sentence frames that put the words in context: *veer*, *hesitate*, *collapse*, *scurry*, *shoulder*. As students read, the words are embedded in the text as glossary entries that provide the meaning, pronunciation, and part of speech that students can click on as they read (e.g., *veer*(vîr) v. Something that can *veer* will swerve, or suddenly change course or direction.) The scaffolding continues in the “Practice and Apply” section at the end of the lesson when they answer multiple-choice questions using the vocabulary words in complete sentences. These vocabulary practice activities and structure and lesson design are provided in different lessons throughout the year. After reading the text, students practice speaking and listening skills by participating in small group discussions and whole-class presentations. The activities are scaffolded and spiraled throughout the units. The small group discussion prepares students for the whole class presentation. After reading “A Long Walk to Water” by Linda Sue Parker, students participate in “Numbered Heads Together” to discuss the question “What do you think is the most difficult thing for Salva to deal with as he tries to survive?”

In Unit 6, students read “Storytelling” by Joseph Sherman. Text-based questions and tasks are scaffolded and spiraled in the lesson. The Essential Question for the Unit, found at the beginning of each selection in the unit, focuses student attention towards the general theme that the text carries: “What hidden truths about people and the world are revealed in stories?” Later on, this is connected to the Research task of “Investigate the rules or guidelines they follow for how to tell stories to children and young people.” In the “Quick Start” section, students “Imagine you wanted to persuade someone to read a book that you really enjoyed. What might you say to introduce the book and explain its importance? Discuss your ideas with the class.” This topic of introducing the book is once again brought up in the “Setting A Purpose Section”: Students look more closely into the organizational pattern used in the text. Students learn about the importance of storytelling to understand why the author wrote the introduction. Once again, students discuss and write about this topic after reading the text in the “Extend” section; students find other folktales and compare them with those they read, and teachers point out the first paragraph of the text, where the author includes examples of “Once upon a time.” Then students work in a small group to find multiple folktales online or in the library. Students make their own list that shows how these stories begin. They find at least five different examples of opening lines and then compare them to those provided in the selection.

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Students discuss their findings with the group. This type of questioning, task activities, structure, and lesson design are provided in different lessons throughout the year.

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Indicator 5.1

Materials include supports for students who demonstrate proficiency above grade-level.

- Materials provide planning and learning opportunities (including extensions and differentiation) for students who demonstrate literacy skills above that expected at the grade level.

Meets 2/2

The materials support students who demonstrate proficiency above grade-level. The materials provide planning and learning opportunities for students who demonstrate literacy skills above expected for grade 6.

Evidence includes but is not limited to:

The materials provide extensions for students who demonstrate above-grade-level proficiency. Extensions such as independent readings, creating multimodal presentations, group work, and writing assignments are provided throughout the materials.

In Unit 1, after reading the selection “The Breadwinner” by Deborah Ellis, students research two aid organizations and then compose a formal business letter that they address to one of the organizations to “request more information about the organization’s mission.” The extension activity has students give a multimodal presentation. The presentation uses both texts and visual elements to share what they learned about their selected organization from their peers’ previous activity.

In Unit 2, students read and compare “Wild Animals Aren’t Pets” from *USA Today* and “Let People Own Exotic Animals.” The extension activity has students create a Public Service Announcement poster that supports an argument made in the readings.

In Unit 4, “from *Selfie: The Changing Face of Self-Portraits*” extends to a research assignment where students “research one of the artists mentioned in the text” and “use more than one source, that will guide their research with *who, what, where, when, how, and why* questions.” Additionally, to add more rigor to the lesson, the students “identify an artist alive today who is known for creating self-portraits” and “share images of the artist’s work with the class.” Furthermore, they “critique with a small group” by reviewing “the selection’s headings and other graphic features,” discussing “the purpose and effectiveness of each element,” and creating “new graphic features for the selection.” Within the updated Bloom’s Taxonomy, “creating” is the highest level, and a task such as this caters to “students who demonstrate literacy skills above expected at the grade level.”

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In Unit 6, the extension activity involves independent reading and extends that task; students use a planning chart to write a short story and conclude the unit. In Lesson 10, students select a unit story and create a movie trailer for their selected text by providing information on the story's theme and encouraging their viewers to want to know more about their chosen text. The movie trailer should include on-screen text, images, and music.

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Indicator 5.2

Materials include supports for students who perform below grade-level to ensure they are meeting the grade-level literacy standards.

- Materials provide planning and learning opportunities (including extensions and differentiation) for students who demonstrate literacy skills below that expected at the grade level.

Meets 2/2

The materials include supports for students who perform below grade level to ensure they meet literacy standards. The materials provide planning and learning opportunities (including extensions and differentiation) for students who demonstrate literacy skills below that expected at the grade level.

Evidence includes but is not limited to:

The materials provide diverse activities allowing students to learn and practice regardless of their literacy level. Materials include but are not limited to “Close Read Screencasts,” “Peer Coach Videos,” “Interactive Texts,” and adaptive texts. The activities are also thematically organized, allowing students to make connections among each unit’s lessons. For each unit, the materials contain “Editable Lesson Plans.” The Editable Lesson Plan includes a differentiated instruction section. This section offers planning support for students who demonstrate literacy skills below the expected grade level “When Students Struggle.”

In Unit 2, students read a novel excerpt selection, “from Pax” by Sara Pennypacker. The excerpt provides reciprocal teaching in a small group setting. Students write three to five questions about the text. Students may use the “generic question stems” list to guide them when creating the questions. Also, to help students better understand the point of view, an illustrated graphic is used to improve comprehension.

In Unit 3, students read paired selections from “After the Hurricane” by Rita Williams Garcia and “Ninth Ward” by Jewell Parker Rhodes. The materials provide a chart to explain the structural elements, such as line, line break, and stanza, to the learner to use while reading the selections. To further help students analyze the poem’s characteristics, students use guiding questions. After students read “After the Hurricane,” students performing below grade level rewrite the poem in a prose format that tells a story. To help students organize their ideas, they use a web and work with a partner to discuss ideas. When comparing the two selections, students performing below grade level use a graphic organizer to examine critical statements, significant events, and memorable images.

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In Unit 5, students write a biographical report explaining why a well-known person from history refused to give up when faced with a crisis or a difficult problem to solve. Students performing below grade level receive additional supports. For example, students receive assistance in researching and writing a report in the Writing Studio. The “Conducting Research” section provides an introduction to planning research. A guide to writing an outline in the Writing Studio helps students organize their ideas.

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Indicator 5.3

Materials include supports for English Learners (EL) to meet grade-level learning expectations.

- Materials must include accommodations for linguistics (communicated, sequenced, and scaffolded) commensurate with various levels of English language proficiency as defined by the ELPs.
- Materials provide scaffolds such as adapted text, translations, native language support, cognates, summaries, pictures, realia, glossaries, bilingual dictionaries, thesauri, and other modes of comprehensible input.
- Materials encourage strategic use of students' first language as a means to linguistic, affective, cognitive, and academic development in English (e.g., to enhance vocabulary development).
- Vocabulary is developed in the context of connected discourse.

Meets 2/2

The materials include accommodations for linguistics commensurate with various levels of English language proficiency as defined by the ELPs. The materials provide scaffolds for comprehensible input. The materials offer activities, strategies, and resources to develop the second language strategically and enhance vocabulary.

Evidence includes but is not limited to:

A "Text X-Ray" section precedes each lesson throughout the unit for all readings except independent readings. The Text X-Ray section is a planning section to help support English Language Learners at various proficiency levels by providing scaffolds. All four strands of standards (Listening, Speaking, Reading, and Writing) are addressed and offer guidance from Beginning to Intermediate to Advanced to Advanced High. The Text X-Ray also introduces the selection to be read and reviews any cultural references.

Additionally, the materials include a Multilingual Glossary that contains academic and critical vocabulary in ten additional languages (Spanish, French, Haitian Creole, Chinese, Arabic, Portuguese, Russian, Tagalog, Urdu, and Vietnamese).

In Unit 1, Text X-Ray introduces fiction elements, provides question stems, and explains cultural references for the reading selection, "The Breadwinner" by Deborah Ellis. Scaffolds support ELL students; the listening scaffold asks students to listen for fiction elements (characters, setting, and plot) as the teacher summarizes the story. Beginners use sentence stems such as "Parvana's family wants to dress her like a...." and "They are making her look like a boy because girls aren't allowed at the...." Intermediate students work together "in pairs to restate the events in the summary." Advanced students work in "pairs and write out questions based on the summary to check each other's listening."

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In Unit 3, “Into the Lifeboat” from *Titanic Survivor, A Memoir* by Violet Jessop, the lesson begins with introductory words and unfamiliar phrases in the cultural reference section (i.e., “terrible plight: These words are often used together in English to mean a dangerous and difficult situation.”) The teacher begins the lesson by explaining that “survival is a combination of luck and skill” and gives the definition of a memoir. Afterward, students discuss the traits a person might need to survive. Students receive support according to their proficiency level. The teacher summarizes important excerpt moments for beginning students while students visualize their reading. Intermediate students identify the excerpt’s essential details; they also identify and say words and phrases that describe what was left behind. Students point to such terms as “rapidly, dashed, throwing, hurled, words that show people were reacting with fear and panic.” Advanced students “work in pairs and summarize the important details of the excerpt, students work in pairs and discuss the images they found memorable.” The teacher provides sentence frames such as “I thought that...was interesting.” Advanced high students “work in pairs and discuss how seeing events through the author’s eyes makes the scene more interesting.” Students make a list “of the most vivid details.” Then students work with a partner to discuss and compare their findings.

Unit 4, “OMG, Not Another Selfie” by Shermakaye Bass provides words and phrases that are unfamiliar to students in the “Cultural Reference” section. For example, “social media platforms: technologies that use the Internet to let people share images, videos, text, and sounds” and “self-portrait: a portrait painting of an artist made by the artist.”

Unit 6, “Archetype” by Margarita Engle and “Fairy-tale Logic” by A.E. Stallings provide summaries in English and Spanish. The materials also have small group activities such as “Paraphrase Passport,” which provide students with sentence stems. The lesson also has a Text X-Ray section that targets different skills for each different linguistic level. Each ELPS component is addressed within the lesson: listening, students understand English poetry elements and sounds; speaking, students discuss archetypes; reading, students analyze details; writing, students paraphrase lines.

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Indicator 6.1

Materials include assessment and guidance for teachers and administrators to monitor progress including how to interpret and act on data yielded.

- Formative and summative assessments are aligned in purpose, intended use, and TEKS emphasis.
- Assessments and scoring information provide sufficient guidance for interpreting and responding to student performance.
- Assessments are connected to the regular content to support student learning.

Meets 2/2

The materials include assessments and guidance for teachers and administrators to monitor progress, including interpreting and acting on data yielded. The assessments and scoring information provide sufficient guidance for interpreting and responding to student performance. Additionally, they are also connected to the regular content to support student learning.

Evidence includes but is not limited to:

The materials provide assessments and scoring information that provide sufficient guidance for interpreting and responding to students' performance. For example, the "Bridge and Growth Pathway" provides guidance for interpreting and responding to students' understanding. The "HMH Growth Measure" is an assessment that can be administered three times a year to measure a student's Lexile level and proficiency. The HMH Growth Measure can also be assigned in the middle and at the end of the school year to help the teachers "gauge students' progress, growth, and areas of greatest need." Additionally, materials provide individual and class reports on student performance.

The materials offer formative and summative assessments aligned in purpose, intended use, and TEKS in every unit, lesson, and grade level. For example, Unit 1, Lesson 10 includes a summative assessment in an informational essay format. The materials offer students guidelines to follow the writing process and remind students to go back to mentor text "Fears and Phobias" by Kidshealth.org. Once students complete the essay, they can either choose to present to the class or publish it on a blog/classroom/school website. In addition to the reading, formative and summative assessments are available. In the "Analyze the Text" section, students answer formative, text-based questions after reading the text. A summative assessment in the form of a selection test is found at the end of the lesson. The assessment comes in both print and digital formats. Also, at the end of the unit, a summative test is available under "Finding Courage." The assessment contains 42 multiple choice and two short-answer/open-ended questions. It also comes with a test key with the TEKS and Depth of Knowledge for each item.

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In Unit 2, for the excerpt from *Pax* by Sara Pennypacker, an online selection test is available in print and digital formats. For the selection “Zoo” by Edward Hoch, the publisher provides an online selection test in printable and digital forms.

In Unit 4, for “Brown Girl Dreaming” by Jacqueline Woodson, students have both formative and summative assessments for the reading. During the lesson, the formative assessments require students to annotate on target skills such as “Text Structure and Purpose” and “Inference” in digital boxes. After reading the text, they answer questions targeting the same set of skills in the Analyze the Text section. At the end of the entire lesson, the materials provide a summative assessment in the form of a selection test available in print and digital format. At the end of the unit, a summative task is available, “Creating a Multimodal Argument.” Students write an “argument explaining why your favorite type of self-expression is effective while including graphics and images to support their ideas.” Students follow the writing process and publish their work as a blog or a newsletter. The materials provide a rubric to score and evaluate the assignment. For the selection “Selfie: The Changing Face of Self-Portraits” by Susie Brooks, there are four formative assessments. They focus on reading comprehension; students have to summarize the last two paragraphs and answer questions over Critical Vocabulary and Language Conventions. Students write their sentences with commas that set off introductory words, phrases, and dependent clauses.

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Indicator 6.2

Materials include year-long plans and supports for teachers to identify needs of students and provide differentiated instruction to meet the needs of a range of learners to ensure grade-level success.

- Materials provide an overarching year-long plan for teachers to engage students in multiple grouping (and other) structures. Plans are comprehensive and attend to differentiation to support students via many learning opportunities.
- Teacher edition materials include annotations and support for engaging students in the materials, as well as support for implementing ancillary and resource materials and student progress components.
- Annotations and ancillary materials provide support for student learning and assistance for teachers.

Meets 2/2

The materials include a year-long plan and help teachers identify students' needs. They provide differentiated instructions to meet the needs of a range of learners to ensure grade-level success. Comprehensive plans are included for teachers to engage students in multiple grouping (and other) structures. The "Teacher Edition" materials include annotations and support for engaging students in the materials and support for implementing ancillary and resource materials and supporting student progress components. Annotations and ancillary materials provide support for student learning and assistance for teachers.

Evidence includes but is not limited to:

The Teacher Edition provides lessons for all selections that include differentiated support via the "Text X-Ray Component." The section contains text and/or genre background, cultural references, and language skills reinforcement via differentiated activities in speaking, listening, reading, and writing at different language levels: beginning, intermediate, advanced, advanced high. The Teacher's Edition provides a year-long comprehensive plan that attends to differentiation to support students through many learning opportunities. The lessons throughout the units develop gradually from easy to complicated and offer differentiated opportunities to engage students in multiple grouping structures.

In Unit 2, Lesson 3, students read "Animal Snoops: the Wondrous World of Wildlife Spies" by Peter Christie. In the "Small Group Options," students work in groups to finish sentences using the teacher's sentence stems. In Lesson 4, students read the poems "Animal Wisdom" by Nancy Wood and "The Last Wolf" by Mary TallMountain. Students complete a "Think-Pair-Share" and a "Three-Minute Review" to jumpstart the lesson. For differentiated support, the publisher provides sentence frames to help students understand the setting. For this lesson's culminating

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activity, the publisher instructs teachers to put students in multiple groupings to compare the two poems.

In Unit 3, students read “Into the Lifeboat from Titanic Survivor” by Violet Jessop. The lesson provides small group options to support both reading and writing via discussions and student interactions. In the Think-Pair-Share, pairs discuss and answer text-based questions (e.g., What are all the reasons or purposes Violet Jessop might have had for writing about the Titanic?) and present their answers to the class. In “Three Before Me,” students do peer-editing of their letter-writing assignment.

In Unit 4, students read “What’s So Funny, Mr. Scieszka?” by Jon Scieszka. The Teacher’s Edition provides annotations and support for engaging students in the reading through signposts that chunk the task into pieces and guide students’ thinking. One of the signposts, Analyze Author’s Use of Language, Annotate, asks students to reread paragraphs 1-3 and highlight examples of descriptive words and imagery to better understand the author’s message. Another example of a signpost is the Analyze Author’s Use of Language, Annotate signpost, asking students to read paragraphs 7-8 and highlight extreme language instances.

Unit 6 contains two lessons with differentiated materials in the form of adapted texts: Lesson 1, “From Storytelling” by Josepha Sherman, and Lesson 4, “The Mouse Bride” by Heather Forest. Both resources contain text background information with visuals and a summary chunked in the “Targeted Passage” sections. Students pause and discuss the chunk using a guiding question or task (e.g., Read this passage from the selection to learn what the mouse and the young man talk about.). These resources also come with marginal notes via the “Reading Check” that features a text-based question (e.g., What does the mouse suggest when the young man says he is looking for a bride? How does he respond?). At the end of the text, there is a “Turn and Talk” feature. “The Mouse Bride” also provides a “Three-Minute Review.”

The textbook offers multiple resources and novels that are selected to align with the units’ themes. The following are a few of the selections seen throughout: *Across Five Aprils* by Irene Hunt is a suggested title for “Into Literature” Unit 5. It connects to the unit’s theme and shares the unit’s Essential Question: What keeps people from giving up? *Amos Fortune, Free Man* by Elizabeth Yates is a suggested title for Into Literature Unit 4. It connects to the unit’s theme and shares the unit’s Essential Question: What are the ways you can make yourself heard? *Beethoven in Paradise* by Barbara O’Connor is a suggested title for Into Literature Unit 4.

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Indicator 6.3

Materials include implementation support for teachers and administrators.

- Materials are accompanied by a TEKS-aligned scope and sequence outlining the essential knowledge and skills that are taught in the program, the order in which they are presented, and how knowledge and skills build and connect across grade levels.
- Materials include additional supports to help teachers implement the materials as intended.
- Materials include additional supports to help administrators support teachers in implementing the materials as intended.
- Materials include a school years' worth of literacy instruction, including realistic pacing guidance and routines and support for both 180-day and 220- day schedules.

Meets 2/2

The materials include implementation support for both teachers and administrators. A TEKS-aligned Scope and Sequence outlines the essential knowledge and skills taught in the program. The materials also include a school year's worth of literacy instruction, including realistic pacing guidance, routines, and support for a 180-day schedule.

Evidence includes but is not limited to:

The materials provide a TEKS-aligned Scope and Sequence for each grade level and each unit. The units begin with an Essential Question, Academic Vocabulary, the TEKS the unit implements, Independent Reading and TEKS, and Unit Tasks with TEKS. The materials divide the Scope and Sequence into the following categories: Analyze and Apply, Collaborate, and Compare. It also provides the teacher with a clear instruction process aligned with the mastery of skills required by the state of Texas. The objectives are arranged based on their arrangements in the units and lesson. The standard/TEKS accompanies each activity in the Scope and Sequence. For example, in Unit 1, Analyze How Character Develops Plot: 7b, 8A; Analyze Setting and Character: 5E, 7D; Parts of Speech: 2A, 2B, 6F. Finally, this Scope and Sequence document shows how the knowledge and skills spiral and connect across each grade level.

The Teacher's Edition supports teachers by providing the following resources at the beginning of each unit: "Instructional Overview and Resources" containing Instructional Focus, Resources, EL Support, Differentiated Instruction, and Assessments tabs offering overviews on what each unit has. The Teacher's Edition also includes a "suggested pacing" guide to cover 30 days of instruction per unit. This pacing guide assigns each lesson a certain number of color-coded days that are at the bottom of the page of the "Instructional Overview and Resources" section.

The materials support administrators by providing a Professional Learning tab and Analyze Reading Growth Measure reports. The Student Growth report shows a student's overall

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assessment results at a glance, with details about the domain performance levels and each Growth Measure test administration. The Administrator report shows overall results for each grade level broken down by performance level, as well as at-a-glance comparisons between data from the Beginning-of-Year, Middle-of-Year, and End-of-Year tests.

The publisher provides a school year's worth of literacy instruction, including realistic pacing guidance and routines. The materials divide the school year into six units with 10-13 lessons each. Each lesson follows a pattern: Pre-Reading section, Get Ready, the actual text and signposts, Read, post-reading activities, Check Your Understanding, and Respond: Analyze the Text.

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Indicator 6.4

The visual design of the student edition (whether in print or digital) is neither distracting nor chaotic.

- Materials include appropriate use of white space and design that supports and does not distract from student learning.
- Pictures and graphics are supportive of student learning and engagement without being visually distracting.

Meets 2/2

The digital version's visual design is not distracting nor chaotic. The materials include appropriate white space and design that supports and does not distract from student learning. Pictures and graphics support the students' learning engagement without being visually distracting.

Evidence includes but is not limited to:

The materials use simple color schemes, such as shades of yellow, blue, and red. Students can highlight text to draw attention to words or phrases; they highlight yellow, which is not overwhelming to students. The materials' primary colors are a white background with black print; sometimes, print is in bold black font. The visual design is neither distracting nor chaotic. Charts and tables use light borders that separate them from the text but do not distract. Pictures are clear with neat lines and sharp colors. Each unit opens with a cover picture that connects the students to the Essential Question and illustrates the unit's main idea.

Unit 1, *Finding Courage*, starts with a picture of a man walking on a rope over an abyss that links two mountains. The picture represents courage not only through its imagery but also through its colors. The background colors suggest the fire that keeps courage going; they are vivid but not tiring.

Animal Snoops by Peter Christie in Unit 2 includes photos of a colorful parrot, a menacing rattlesnake, a Photinus firefly, and a white stork to engage students. The title is written in big, bold white font against a teal-colored background, thus providing a soft contrast and immediate visibility. Right below it is a visual of a section of a bird's head in a bright color. The only colored items found embedded in the text are the "Notice and Note" digital signpost activities, banded with orange and yellow lines to capture student attention. The passage itself has teal subheadings and black body text against the white background of the entire page.

From *Selfie: The Changing Face of Self-Portraits* by Susie Brooks in Unit 4 includes a photo of four teenagers taking a selfie. Although the article appears to be about "selfies," it is an article about famous classical artists painting their self-portraits many years ago.

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In Unit 6, “The Prince and the Pauper” by Joellen Bland, the title is written in big, bold white font against a blue background on top of the page, thus providing immediate visibility. Right below it is a visual (photograph) of a young man with a downtrodden expression, his wrists in chains, and seemingly inside a cell—a light blue band containing the author’s information and headshot. The passage starts with the list of characters in the play in white font inside a blue square, consistent with the title’s color combination. The drama adaptation comes with illustrated visuals connected to the story and videos for close reading.

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Indicator 6.5

If present, technology components included are appropriate for grade level students and provide support for learning.

- Technology, if present, supports and enhances student learning as appropriate, as opposed to distracting from it, and includes appropriate teacher guidance.

Not Scored

The technology components included are appropriate for grade-level students and provide support for learning.

Evidence includes but is not limited to:

This overview provides opportunities for teachers to see the full range of resources included in the Into Literature product, the formats in which they are available, and where to find them online in HMH Ed. The modules found on each grade level's main page provide guidance for teachers and students. Some examples of these modules are: Bridge and Grow; The Studios: Reading, Writing, Grammar, Speaking and Listening, Vocabulary; Editable Lesson Plans; Intervention, Review, and Extension; Digital Graphic Organizers; Remote Teaching Quickstart, among other digital resources. The teacher and student editions promote and enhance student participation through the interactive activities and digital response components embedded in the lessons. Students are given opportunities throughout lessons to type in or select answers and get immediate feedback.

The technological design in the platform is uniform across the lessons, units, and grade levels, providing easy navigational routines for students (e.g., CFU questions in digital boxes, clickable glossary items, embedded "Notice and Note" response boxes in the text, charts, diagrams). An "i" symbol in the margins provides more information for bits of text (examples include a word list to choose for fill-in-the-blank answers). Students easily navigate page to page with a side arrow and click on underlined words to view glossary entries.

In the Notice and Note sections, students jot their thinking for various tasks and questions. Information that might need more explanation includes a blue hyperlink that navigates students to supplementary materials (such as Writing Studio) for further teaching and examples. At the top of each page is a "note" section that includes a sidebar for students to annotate their thoughts. The option to print notes is a feature offered by the materials.

Each unit consists of texts that offer an electronic audio version and a Read-Along Highlight. That helps students listen to the text at their own pace and better grasp the English pronunciation. The publisher offers an electronic version of the text "from *Pax*" by Sara Pennypacker in Unit 2. In the upper-right corner, there is a microphone icon labeled Play Audio.

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Students click on the icon and listen to the text. If the students choose, they can also use another feature, Read Along with Highlight, to annotate important ideas. Next to the microphone/Play Audio icon, there is another one, “Note,” that guides teachers while reading and analyzing the text.