

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.
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Meets 4/4

The materials include high-quality texts for ELAR instruction; they are of publishable quality, written by experts in various disciplines, and cover a range of student interests and topics across disciplines. The materials contain increasingly complex traditional, contemporary, classical, and diverse texts.

Examples include but are not limited to:

The “Visual Planning Guide” for each unit in the teacher’s edition demonstrates the increasing complexity of texts by specifying easy texts, moderate texts, and challenging texts within the unit. For example, Unit 3 identifies “Making a Fist” by Naomi Shahib Nye as an easy text, “The Floral Apron” by Marilyn Chin as a moderate text, and “I Know I Am but Summer to Your Heart” by Edna St. Vincent Millay as a challenging text.

In Unit 1, students read texts from expert authors across diverse cultures and time periods, such as “The Monkey’s Paw” by W.W. Jacobs, “Two Kinds” by Amy Tan, “The Masque of the Red Death” by Edgar Allan Poe, and “The Leap” by Louise Erdrich.

In Unit 2, students read diverse contemporary texts, such as “Harriet Tubman: The Moses of Her People” by Langston Hughes and “Keep Memory Alive” by Elie Wiesel. The unit introduces nonfiction texts and contains a range of texts, including articles, essays, memoir excerpts, autobiography, interviews, a website, and a fact sheet. The high-quality nonfiction texts throughout the materials represent a variety of reputable journalistic sources, including *Reader’s Digest* and *The New York Times*. The texts cover a range of relevant topics, including natural disasters and environmental issues, historical topics, and overcoming obstacles.

In Unit 3, students read diverse contemporary and classical texts, such as “I Am Offering this Poem” by Jimmy Santiago Baca, “Remember” by Joy Harjo, “Shall I Compare Thee to a Summer’s Day” by William Shakespeare, and “Poetry” by Nikki Giovanni.

In Unit 4, students read complex and classical texts, such as *A Marriage Proposal* by Anton Chekhov, *The Tragedy of Julius Caesar* by William Shakespeare, and *Antigone* by Sophocles.

In Unit 5, students read diverse classical and traditional texts, such as “Magic Words” by Nalungiaq, from *The Once and Future King* by T. H. White, and a range of folk literature, including fairy tales, myths, legends, folktales, and songs.

In Unit 6, students read traditional and contemporary texts, such as “Geraldine Moore the Poet” by Toni Cade Bambara and “By the Waters of Babylon” by Stephen Vincent Benet.

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 texts, both literary and informational, as outlined in the TEKS. The units include literary texts, such as short stories, poetry, and drama, and informational texts, such as exposition and argument. The materials include appropriate print and graphic features in a variety of texts.

Examples include but are not limited to:

Each unit has a scope and sequence document listing the texts and genres. Each unit has a genre focus; within the units, the materials connect texts from different genres together based on topic and theme.

Examples of literary texts include but are not limited to:

“Through the Tunnel” by Doris Lessing (short story)
“Catch the Moon” by Judith Ortiz Cofer (short story)
“The Broken Oar” by Henry Wadsworth Longfellow (poem)
“Dream Variations” by Langston Hughes (poem)
A Marriage Proposal by Anton Chekhov (play)
The Tragedy of Julius Caesar by William Shakespeare (play)
Antigone by Sophocles (play)
“Naked Truth and Resplendent Parable” (folk tale)
“In the Blue Woodland” by Ruth MacKenzie (song)

Examples of informational texts include but are not limited to:

“Questions and Answers About the Plague” (informational)
“No News from Auschwitz” by A. M. Rosenthal (informational)

“*Lord of the Rings: Inspired by an Ancient Epic*” by Brian Handwerkand (expository)

“We Heard It Before We Saw Anything” by Julian West (expository)

“The Trouble with Television” by Robert McNeil (argument)

“How to Write a Short Story” (procedural)

“Proclamation 4417: Termination of Executive Order 9066” by Gerald Ford (government document)

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

The materials include a table of contents, index, and glossary. The materials routinely include clear titles and bold text for keywords in the margins as well as photographs and illustrations.

Unit 1 includes print and graphic features in “The Open Window,” including a clear title, a pull-quote, bold terms in the margins, illustrations, captions, vocabulary words in the margins with pronunciation guides, and photographs. In addition, “Questions and Answers About the Plague” includes a question-and-answer format with a map.

Unit 3 includes print and graphic features in “Well-Versed Approach Merits Poetry Prize” by Joanne Lannin: a masthead, dateline, subheading, and sidebar.

Unit 5 includes print and graphic features in the excerpt from *Sundiata: An Epic of Old Mali* by D. T. Niane, such as a character list, pull-quotes, bold words, pronunciation guides, and photographs.

2.3 Texts 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 appropriately complex for English II students, accompanied by quantitative and qualitative text-complexity analyses. For all central texts, there is a “Preview the Selection” panel in the teacher’s edition of the textbook. The preview provides both quantitative and qualitative information about the complexity of text.

Examples include but are not limited to:

In Unit 1, the text “The Open Window” by Saki has a reading level of moderate, and a Lexile level of 910L. The difficulty considerations are in satirical elements and the author’s style. The ease factor has to do with simple dialogue.

In Unit 3, the text “Remember” by Joy Harjo has a reading level of moderate, and a Lexile level of NP. The difficulty considerations are in abstract concepts and personification. The ease factor has to do with vocabulary.

In Unit 5, the text “Orpheus” by Robert Graves has a reading level of challenging, and a Lexile level of 1360L. The difficulty considerations are in cultural references, vocabulary, and style. The ease factor has to do with the length of the text.

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. Students infer, analyze, and provide textual support for their conclusions, which requires the integration of multiple TEKS. The materials regularly ask students to make connections to their own lives, between texts, and to the world around them, often with explicit “Text-to-Text” activities and personal connections in the “Launch the Lesson” activities. The units also include close reading models that ask students to read a text three times in order to build conceptual knowledge, target complex elements of the genre and text, and make connections.

Examples include but are not limited to:

In Unit 1, while reading “The Leap” by Louise Erdrich, students discuss the theme of what daughters can learn from their mothers and why they sometimes clash. The material prepares students to discuss this idea and guides the teacher with prompting to ensure students think about their relationships with their parent(s) or guardian(s), thereby connecting the text to personal experience. The materials provide a “Narrative Close Reading Model,” which gives students a guided process of reading the text three times. The first reading, “Make Connections,” asks students: “Notice where connections can be made between the story and your life or the world outside the story. What feelings or thoughts do you have while reading the story?” The second reading, “Use Text Organization,” asks students: “Determine the structure of the text and how it is organized. Break the text down or ‘chunk’ the text into smaller sections to check your comprehension. Stop at the end of paragraphs or sections to summarize what you have read.” The final reading, “Extend Understanding,” asks students: “Synthesize information from the text to create new understanding. Go beyond the text by applying the story’s ideas to your own life and exploring further through writing, discussion, or other collaborative projects.” In “The Open Window” by Saki, students are asked: “Think about

a social situation in which you were expected to behave in a certain way. Did you behave in the manner expected of you? Why or why not?" The questions connect the text to personal experience.

In Unit 2, when reading from *Desert Exile: The Uprooting of a Japanese-American Family* by Yoshiko Uchida, the "Launch the Lesson" instructs the teacher to write the word *exile* on the board and have students share their associations about the word. The materials encourage teachers to help students make historical connections; for example, recalling the forcible removal of Native Americans from their ancestral lands during the 1800s can help students better relate to the story. In addition, students are told: "Summarize the character traits of the Uchida family and the other Japanese-American families who tried to create a better environment in which to live" and "Compare and contrast the forcing of Japanese Americans into internment centers with the forcing of Jews into concentration camps. Explain the similarities and differences." Students are also asked: "Quote the sentence that shows how the narrator felt when she first went to the mess hall. What lifted the spirits of her and her family?" In "Montgomery Boycott" by Coretta Scott King, students clarify their understanding by answering the question "How do the details in this paragraph support King's claim that the Montgomery City Bus Lines treated the black customers 'like cattle'?" They also make inferences: "What can you infer about the mood of Rosa Parks's confrontation and arrest by the information given in this paragraph? Do you think it was a dramatic scene? Why or why not?" Additionally, in the "Refer to Text" and "Reason with the Text" sections, students integrate knowledge and ideas: "State what Dr. King finds majestic. What sight prompts him to say he finds it so?" and "Draw a conclusion as to whether or not the decision to boycott Montgomery buses was a good one for the organizers of the Civil Rights movement. Defend your answer."

In Unit 3, while reading "Eating Alone" by Li-Young Lee, students explore the theme of loneliness: "What is the difference between being alone and being lonely? Why is loneliness often such a difficult emotion to deal with?"

In Unit 4, while reading *A Marriage Proposal* by Anton Chekhov, students analyze the text and provide textual evidence for their analysis: "Describe the relationship between Lomov and Chubulov. Which details contribute to your understanding of this relationship?" and "List details given about Lomov that are significant to your understanding of his character."

In Unit 5, while reading "Orpheus" by Robert Graves, the materials ask students to identify which details of the text are important using a graphic organizer separating major and minor details.

In Unit 6, while reading "By the Waters of Babylon" by Stephen Vincent Benet, students use the text to answer "What is the Place of the Gods? Who were the gods really? What happened to

them? Use the text to support your answers.” Students analyze the theme through the questions “In what ways might people today eat knowledge too fast? How can people in the world today prevent repeating the mistakes made by the ‘gods’ in the story?”

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, 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
 - study the language within texts to support their understanding.
- Questions and tasks require students to study the differences between genres and the language of materials.

Meets 4/4

The materials contain questions and tasks that require students to analyze the language, key ideas, details, craft, and structure of texts. The materials consistently include questions and activities specifically designed to focus on the strategies authors use. Students examine the literary and textual elements of texts, analyze the author’s choices in including these elements, and evaluate the effectiveness of those choices.

Examples include but are not limited to:

In Unit 1, students read “The Death of a Young Son by Drowning” by Margaret Atwood. The teacher’s edition directs teachers to guide students in analyzing the author’s choices and how they communicate meaning: “Margaret Atwood uses strong verbs to make the scenes she is describing come to life. Point out line 9, in which she uses the word *swirled* as a verb. Ask students to sketch how they envision the boy swirling with ice and trees in the water. Point out the verb *plunged* in line 10. Ask students what connotation this verb brings to mind. Other verbs worth exploring include *leapt* in line 23 and *glistened* in line 24. Atwood also uses punctuation to contribute to the ideas in the poem. Call students’ attention to line 26 and the very short sentence ‘My foot hit rock.’ Point out that the period adds a hard, solid end to the description, highlighting the idea of ‘hitting rock.’ Ask students to identify other ways Atwood uses punctuation in this manner.”

In Unit 2, when reading “No News from Auschwitz” by A. M. Rosenthal, in the “Refer to Text” and “Reason with Text” sections, students are asked: “Identify the sharp contrast Rosenthal establishes in the first two paragraphs” and “Describe the effect Rosenthal creates through this sharp contrast.” In the “Text-to-Text Connection,” students compare the stated or implied purposes of different authors’ writing on the same topic, with Rosenthal’s “No News from Auschwitz” and Elie Wiesel’s “Keep Memory Alive”: “Both Rosenthal and Wiesel reflect on a dark chapter in history Nazi death camps. How do their perspectives differ? What kinds of evidence [logical, empirical, anecdotal] does each author use in his reflection? Draw conclusions based on your findings.” When reading “Montgomery Boycott” by Coretta Scott King, students again think about author’s purpose: “A nonfiction writer uses different techniques depending on the type of nonfiction he or she is writing. What literary elements stand out? As you read, consider how these elements affect your enjoyment and understanding of the selection.”

In Unit 3, students read “I Am Offering this Poem” by Jimmy Santiago Baca. The teacher introduces the poem to students with a series of questions to set the reader’s purpose for reading, one of which addresses the author’s purpose: “Baca uses a series of images to describe what the poem means. Note how this use of imagery supports the speaker’s purpose in offering the poem.”

In Unit 4, students explore “In Search of Shakespeare.” The teacher’s edition directs teachers to discuss the author’s purpose with students and to require students to provide evidence from the text to support their understanding: “Is this article meant primarily to inform, promote, or critique? Students should quote from the text to support their answers.”

In Unit 5, when reading “Naked Truth and Resplendent Parable,” students analyze the relationship between the author’s choices and the author’s purpose: “What contribution does personification have on the purpose of this narrative?”

In Unit 6, when reading “Geraldine Moore the Poet” by Toni Cade Bambara, students analyze the author’s choices and how they communicate meaning. Teachers are told: “Direct students to the second column of the page and have them read about Mrs. Scott. What kind of character emerges from Bambara’s characterization of Mrs. Scott? How does Bambara create this character? Have students identify specific textual references.”

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.

Partially Meets 2/4

The materials include a year-long plan for interacting with and building academic vocabulary in and across texts; however, the materials do not include systematic application of words or scaffolds and supports for teachers to differentiate vocabulary development for all learners; differentiation for learning styles does exist for other lessons, but not related to building academic vocabulary.

Examples include but are not limited to:

Throughout the materials, students use context clues for general vocabulary understanding. Academic vocabulary primarily exists in teacher introductory materials; there is a word list at the beginning of each unit consisting of an overview of vocabulary words, academic vocabulary, and key terms, and a unit-culminating activity called “Vocabulary and Spelling Lesson.”

In Unit 1, “Vocabulary and Spelling: Idioms, Metaphors, Similes, and Analogies,” students “understand the concept of how idioms, metaphors, similes, and analogies contribute to vocabulary development” by applying the skill when they “underline any idioms, similes or metaphors” in a set of sentences. Students also “re-read one of the stories in the unit” and “keep a list of all the similes and metaphors” they find; then, they choose five and “use them in a poem.”

In Unit 2, students read “Harriet Tubman: The Moses of Her People” by Langston Hughes. In the “Analyze Literature” section, the materials define and explain the term *allusion*, both the use of allusion in the title of the text and the significance of this allusion. Students do not apply the term or use it in an appropriate context.

In Unit 3, the materials define and give examples of the academic vocabulary words *speaker* and *tone*. The material goes on to follow the same format—the definition followed by examples—for the academic vocabulary words *setting*, *context*, *metaphor*, *simile*,

personification, rhythm, meter, rhyme, and imagery. However, students do not apply these terms or use them in appropriate contexts.

In Unit 4, the materials define and provide an excerpt example from the text for the academic vocabulary words *soliloquy, monologue, and tragedy.* Students do not apply the terms in appropriate contexts.

In Unit 5, in the “Compare Literature: Legend and Archetype” section, students learn the words *legend* and *archetype.* The materials define the terms and ask students to connect with the meaning: “Read about Sundiata and King Arthur, and consider which elements in the selections might be historical and which are probably not.” In order to apply their knowledge of archetype, students are asked to “think about which elements of the stories could be archetypes.”

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 text and read independently for a sustained period of time, including planning and accountability for achieving independent reading goals.

Does Not Meet: 0/1

The materials include opportunities to read independently but do not provide a consistent plan for students to self-select text or include planning and accountability for achieving independent reading goals.

Examples include but are not limited to:

In each of the first five units, the “For Your Reading List” offers students six choices of independent reading texts. Directions state: “Select a text from the options below, or from your classroom, school, community library, or from novels or short story collections you have at home. Read the text or collection independently, scheduling blocks of time for reading over the course of several days or a couple of weeks. Thinking about the purpose for reading will help you make your choice and gain a deeper understanding of the text.” There are no procedures, protocols, or supports for teachers to implement the independent reading, and accountability for achieving independent reading goals is not mentioned in the materials.

Each unit’s “Scope and Sequence Guide” refers to texts for independent reading in “Passport Tools.”

In Unit 6, the materials provide an overview of independent reading and remind students of the skills they should use when reading independently (determine author’s approach, draw conclusions, identify main idea, etc.) In “By the Waters of Babylon” by Stephen Vincent Benet, the teacher’s edition prompts the teacher to ask students about the shared text that they are reading independently: “Ask students what surprises John as he walks into the Place of the Gods.” Procedures and supports for teachers’ implementing independent reading exist here, but student choice does not.

3.b.1 Materials provide support for students to develop **writing 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.
- Materials provide students opportunities to write literary and/or rhetorical analyses (English III-IV only).

Meets 4/4

The materials provide support for students to develop writing skills across multiple text types, including literary, informative, argumentative, correspondence, and analysis, for a variety of purposes and audiences.

Examples include but are not limited to:

In Unit 1, when reading “The Open Window” by Saki, students write a letter of introduction that Framton presents to Mrs. Sappleton. Students can also write a three-paragraph personal essay, from Framton’s point of view, describing his experiences at the Sappleton home. When reading “The Moment Before the Gun Went Off” by Nadine Tellez, students retell the events of the story in a news brief that could be shared in a foreign country. Students incorporate background knowledge about South Africa and avoid including any opinions or bias. When reading “Death of a Young Son by Drowning” by Margaret Atwood, the “Extend the Text: Lifelong Learning” section directs students to use the internet to research formal coming-of-age ceremonies from various cultures. They choose one that most interests them and create a multimedia presentation about the ceremony. Students are encouraged to include pictures, and, if possible, sound and video, to really make their presentation come alive.

In Unit 3, while reading “I Am Offering this Poem” by Jimmy Santiago Baca, students write a short reflective paragraph about a time when someone gave them a meaningful gift and how that gift affected them.

In Unit 4, students read *A Marriage Proposal* by Anton Chekhov and write a two-paragraph critical introduction to this play that focuses on the playwright's statement about society.

In Unit 5, students read "Magic Words" by NaLungiaq, recall a dream they had once, and write a one-page dream report describing it. Students are to close their eyes and create a place in their imagination; then, they write a one-paragraph description of their place.

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

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.

Examples include but are not limited to:

In Unit 2, students read *My Left Foot* by Christy Brown and *The Diving Bell and the Butterfly* by Jean-Dominique Bauby and write a critical essay in which they identify and analyze the themes of each text and provide text evidence to support their ideas.

In Unit 3, students read “Eating Alone” by Li-Young Lee and “The Floral Apron” by Marilyn Chin, and write a four-paragraph analysis of how the historical context of the two poems affects their meaning and the reader’s interpretation.

In Unit 4, students read *The Tragedy of Julius Caesar* by Shakespeare. Students are directed: “Write a critical paragraph examining why this play has become a classic and what about it appeals to modern audiences. Use specific examples from the play to support your ideas.”

In Unit 5, students read “Orpheus” retold by Robert Graves and “Tree-Telling of Orpheus” by Denise Levertov. Students are directed: “Write a brief character sketch of Orpheus, based on what you learned about him from the myth and the poem...the character sketch should include a description of the character’s physical appearance, as well as attributes of his or her personality. Be sure to use evidence from the text to support your ideas”.

In Unit 6, students read “Geraldine Moore the Poet” by Tony Cade Bombara, and then imagine that they’ve been asked to review Geraldine Moore’s poem for a literary magazine; they write a one-page review that analyzes its tone, theme, style, and imagery.

3.b.3 Over the course of the year, **writing skills and knowledge of conventions 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 grow in depth and complexity within and across units.

Meets 4/4

Writing skills and knowledge of conventions, including punctuation and grammar, are applied in increasingly complex contexts over the course of the year, with opportunities for students to publish their writing. The materials include a sequence of "Writing Workshops," which guide students through the entire writing process, but lump revision and editing into one step in the process instead of separating them into two. The materials also include a series of "Grammar and Style" activities that systematically teach grammar, punctuation, and usage, both in and out of context.

Examples include but are not limited to:

In Unit 1, students engage in all of the stages of the writing process when composing an informational text—a literary analysis about plot. The materials state: "Choose a short story from this unit and write a prompt analysis, using the three-part process—prewriting, drafting, revising." The materials provide step-by-step directions. For example, students are first directed to "Select Your Topic," and underneath that students are told: "Choose a story from this unit to analyze, perhaps one that was most compelling for you to read and that interests you most." Then, students "Gather Information"; they "reread the story" they chose to analyze and "identify what happens in each stage." The materials direct students through the process of writing the essay. For the publication stage, materials state: "Submit your essay to a school or community literary magazine, journal, newsletter journal, or newspaper." In Unit 1, students also learn about types of sentences. Students practice by rewriting paragraphs from the text "Two Friends" by Guy de Maupassant using only one type of sentence. Students then reflect on what happens when a paragraph is written using only one type of sentence and write a paragraph explaining why sentence variety is necessary to quality writing. Additionally, students apply the lesson in "Grammar and Style: Pronoun and Antecedent Agreement" with

in-context practice: “Write five questions that would generate discussion about the story; each of the five questions should include one pronoun and its antecedent.”

In Unit 2, students engage in all of the stages of the writing process to compose a personal narrative. The “Writing Workshop” activity focuses on writing a personal narrative: “Write a personal narrative about a true story from your life.” The students’ purpose is “to understand their story and to share it with readers.” The audience is the students’ “teacher and classmates; family and friends; people who do or do not know them.” The materials facilitate students’ use of the writing process by providing specific sections of directions for planning, drafting, revising, editing, and publishing their narrative. For example, the material outlines the “Prewriting” phase as “Select Your Topic,” “Gather Information,” “Organize Your Ideas,” and “Write Your Thesis Statement.” The “Draft” phase includes the directions “Write your essay by following a three-part framework: introduction, body, and conclusion.” The “Revise” phase instructs: “Make sure the three parts of the essay—the introduction, body, and conclusion—work together and focus on the thesis. Use the Revision Checklist on page 226 to make this evaluation. Make notes directly on the essay about what changes need to be made.” Finally, the “Writing Follow-Up” includes components for “Publishing and Presenting” as well as “Reflection.” For the publication stage, students are encouraged to compile a class anthology to display in the school library and to distribute print copies to personal contacts who appear in the narrative.

Additionally, in Unit 2, students learn about punctuation (colons and semicolons). Students write a summary of an article of their choice and incorporate colons and semicolons into their writing. Students apply the lesson on “Consistent Use of Verb Tenses” with in-context practice: “Choose one of your favorite authors and write a two-paragraph biological sketch of him or her. Pay close attention to the verb tenses you use, and try to use them consistently throughout the two paragraphs. When you have finished your draft, exchange it with a partner. Your partner should check for consistent use of verb tenses. Rewrite any sentences that contain errors.”

In Unit 3, students learn about using precise language and avoiding clichés in their writing. Students practice by fixing wordy sentences and clichés in a given passage and writing their own paragraph using precise language. Students also learn about the different types of phrases (prepositional, gerunds, participial, and infinitive), revise a given paragraph by adding appropriate phrases, and incorporate the phrases when they write a biographical sketch of a poet.

In Unit 4, students apply the lesson on “Active and Passive Voice” with in-context practice: “In a brief essay, identify the character and the conflict, and explain why and how his or her struggle is important. Use at least three passive verbs and three active verbs in your essay.”

In Unit 5, in the “Writing Workshop: Research Paper” students have in-context practice of grammar skills. The Writing Workshop includes a “Revision Checklist” in the “Writing Follow-up” section. The “Grammar & Style” portion of this checklist includes three items that have been previously taught in the unit: “Does the writer use transitions between sentences and paragraphs? Are adjectives and adverbs used correctly? Are direct quotations properly punctuated?”

In Unit 6, students engage in all of the stages of the writing process when they compose a short narrative story. For the publication stage, students are encouraged to submit their story to a literary magazine for publication. In the “Prewrite” phase, for “Select your Conflict,” the materials direct: “Think of a conflict around which the plot of your story will revolve. Your main character can come into conflict with something external...or with something internal.” The directions continue in the next section, “Plan Your Story”: “The basic building blocks of a story are characters, setting, plot, point of view, and theme.” The materials include guidance on choosing and developing those building blocks. Additional details and directions appear in the “Draft,” “Revise,” and “Writing Follow-Up” sections.

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

Examples include but are not limited to:

In Unit 1, students read "The Moment Before the Gun Went Off" by Nadine Gordimer and demonstrate comprehension and knowledge gained through analysis and synthesis of texts. The teacher's edition includes a discussion guide under a "Critical Thinking" sidebar: "Ask students to discuss the surprise ending. Is it foreshadowed in any way during the story? If so, how?" Then, teachers "call on volunteers to offer examples of other short stories they have read with surprise endings" and ask students how they feel about this literary device. When students read "Two Kinds" by Amy Tan, teachers are told: "Direct students to the opening description of the narrator's mother. Ask students to discuss their first impressions of the narrator's mother. How does this description suggest that the narrator's mother has been influenced by the values and ambitions of The American Dream and the United States as 'a land of opportunity'?"

In Unit 2, students read "Montgomery Boycott" by Coretta Scott King. The teacher's edition provides students with an opportunity to demonstrate comprehension of the text as well as to analyze and synthesize in the "Discussion Guide" under the "Critical Thinking" section. Teachers are told: "Remind students that nonfiction and fiction share many of the elements." Then, teachers are prompted: "Ask students to discuss the elements of *plot* and *characterization* in the memoir...how are these elements in King's account similar to plot and characterization in a short story?" and "Ask students to consider how Coretta Scott King establishes and maintains *suspense* in her memoir."

In Unit 3, students read “Making a Fist” by Naomi Shihab Nye and demonstrate comprehension with “Close Read” prompts, such as “Describe in words or sketch the images that form in your mind as you read.” Teachers are told: “If students are having a difficult time visualizing, ask them to look at the picture on the page. Ask them how the picture compares with what they see in their minds as they read the poem.”

In Unit 4, students read *A Marriage Proposal* by Anton Chekhov and practice listening skills when the teacher performs the “Teach the Model” in the teacher’s edition. Teachers are told: “Model for students how to make predictions by saying ‘I predict that since Lamov intends to propose to Natalia, he’ll probably back down and let Natalia have the last word, so as not to drive her away.’” Students gain comprehension and analysis skills by listening to the teacher model what the student will need to be able to do on his/her own later. In addition, students research and read a short story by one of the following Russian writers: Fyodor Dostoevsky, Ivan Turgenev, or Leo Tolstoy. As they read the story, students note characteristics of the writer’s style, themes, and characters. Students demonstrate comprehension of the text and their research in an informative speech they present to the class with their detailed findings.

In Unit 5, when students read “Orpheus, a Myth,” retold by Robert Graves, the materials direct the teacher: “Discuss the following questions with students: What attitude does the story take towards Orpheus? Is it sympathetic toward him? How can you tell? Read the definition of *myth* in the Literary Terms Handbook. What characteristics of myth does this story have? Does it have any elements of legend?”

3.c.2 Materials engage students in **productive teamwork and 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.

Partially Meets 2/4

The materials engage students in productive teamwork and student-led discussions, but there is limited guidance and practice with grade-level protocols for discussion and few opportunities for students to give organized presentations or performances.

Examples include but are not limited to:

In Unit 1, the “Teaching Note” in the teacher’s edition provides specific instructions on conducting a question activity with students. To begin, teachers have every student create six questions about Lessing’s story “Through the Tunnel,” with notes on how to answer each one. Then, a student volunteer takes a ball and asks the class a question. Next, that student tosses the ball to someone who signals that he or she knows the answer. After catching the ball, that person answers the question. If the answer is right, the responder gets a point and asks a new question. If the answer is wrong, a new responder may get a point by creating a question for the wrong answer. This responder asks a new question. Through this student-led activity, students direct the discussion with questions they create and express their own thinking by answering the student-created questions.

In Unit 2, students are told: “Consider MacNeil’s assertion that television is ‘decivilizing’ the nation.” Then, “Students hold a panel discussion in which some students support their ideas ‘that television is in fact decivilizing the nation’ and others argue that television is ‘not decivilizing the nation.’ As a group, students set the ground rules for the discussion and assign a moderator to reinforce the rules during the discussion. A representative for each position should give an opening statement about the issue. Then, the moderator or audience can ask questions for clarification or elaboration of ideas.”

In Unit 3, students research the Chinese New Year. Students research the foods, songs, costumes, gifts, cultural beliefs, decorations, and parades of the Chinese New Year celebration

and develop a multimedia presentation to share the results of their research with the whole class.

In Unit 4, students create a commercial and perform their script for the class. Students research information on different methods of conflict resolution. The materials state: “Create a script for a television commercial about solving problems peacefully. Include in your script dialogue and a description of background. “

In Unit 5, students practice storytelling while working with others. First, they brainstorm a list of children’s stories that contain elements of magic, such as “Cinderella,” “The Frog Prince,” and “Beauty and the Beast.” The materials advise that students may want to “consult the children’s section in their school or community library.” Students take turns telling these stories to one another orally. Then, they discuss how stories change when they are told orally versus when they are written down.

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.

Partially Meets 2/4

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. A variety of short-term inquiry assignments involve research about some aspect of the texts read in class, and sustained research exists in the form of a research project in Unit 6. The materials support student practice in organizing and presenting their ideas and information in accordance with the purpose of the research and appropriate grade-level audience. The materials label and include many primary sources throughout, but there are no clearly labeled secondary sources. The only instruction on primary or secondary sources exists in the form of definitions without application.

Examples include but are not limited to:

In Unit 1, students read “Through the Tunnel” by Doris Lessing and “Death of a Young Son by Drowning” by Margaret Atwood and use the internet to search for rite-of-passage ceremonies. Students research one ceremony that interests them, including the steps involved in the ceremony and what the ceremony means to the young adult participating in it. Based on their research, students create a multimedia presentation about the ceremony, including pictures, sound, and video. Students also read “Questions and Answers About the Plague: A Fact Sheet and Map” by the Centers for Disease Control (CDC) and use the internet, books, newspapers, and magazines to research a current epidemic. Students are directed: “Find out where the disease is most prevalent, how it spreads, what the symptoms are, and who is most at risk.” Students use the information they’ve gathered to create a Frequently Asked Questions (FAQ) document about the disease. Students are encouraged to reference the CDC’s document about plague as a model, use language that is easy for a general audience to understand, and include maps and other graphics as appropriate. When students read “Elizabeth Farnsworth Talks to Billy Collins” by Elizabeth Farnsworth, they use the internet and library sources to research a poet laureate. Students use the information they gathered to create a resume for their chosen poet laureate.

In Unit 2, students read “Proclamation 4417: Termination of Executive Order 9066” by Gerald R. Ford and, in a small group, analyze the effect of time and place by using the internet to research World War II propaganda posters from the United States, Germany, and Japan. Students analyze examples of posters from each country, make a list of the key messages advertised by each, and discuss the following questions: “How are these messages similar? How are they different? What conditions in each country and in the world at large contributed to the need for each poster? What kinds of propaganda posters might be well received in the United States today?”

In Unit 3, students read “I Am Offering this Poem” by Jimmy Santiago Baca and conduct research in pairs to find statistics about rates of literacy in Texas. Students also research the literacy programs that are available in their community and then create a public awareness poster promoting literacy and the local programs. When students read “Remember” by Joy Harjo, they use the internet or library resources to research Native American myths about the Coyote, Raven, or Lynx animal characters. Students present their findings in an oral report and receive feedback from their peers.

In Unit 4, students read *The Tragedy of Julius Caesar* by William Shakespeare and use the internet and library sources to research “when Rome was founded, how long the republic lasted, who ruled it the longest and how the empire fell.” Students then publish their findings in a timeline of Roman history.

In Unit 5, students read “Naked Truth and Resplendent Parable” (author unknown) and use the internet or library sources to research a Yiddish song. Students then arrange a presentation in which they play the song for the class and share background information about it. Students also read “The Drowned Maid” by Elias Lonnrot and “In the Blue Woodland” by Ruth Mackenzie. Then, they research another epic and share with other students why the story is an epic, what heroes or gods are portrayed, and what the epic reveals about the beliefs of the culture.

In Unit 6, students engage in sustained inquiry by researching a conflict and writing an informative paper about it. Students choose a topic, find sources, conduct research, take notes, and organize their ideas before beginning to write the formal report. The students’ audience is “members of a community organization interested in learning more about the conflict.” Students either present their research to the class or “consider presenting the information to the members of a local community organization interested in current affairs.” The instructions for this assignment provide definitions of primary and secondary sources and give the following guidance for locating credible information: “Good places to find credible information are books, professional journals, and reference works such as encyclopedias, almanacs, guides and handbooks. Start by looking at the most recent sources first, in order to have the most current information in your paper. You may also be able to find information on the Internet, but be very

careful to use only articles found on reliable sites. To determine whether a site is reliable, find out who created it.” However, the materials do not include examples of primary or secondary sources or any more specific guidance on how to evaluate the quality of sources to determine which sources to use (and at no other point in the materials is there a lesson on primary or secondary sources and how to use them).

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 contain interconnected tasks that build student knowledge and provide opportunities for increased independence. Students have multiple opportunities to integrate interconnected skills and reach grade-level proficiency in their tasks and discussions; questions and tasks help students build and apply knowledge using skills in reading, writing, speaking, listening, thinking, and language. Students increase their independence, producing work with teacher instruction and within group activities, and then graduating to more independent activities. The materials consistently contain a coherently sequenced set of high-quality, text-dependent questions and tasks that require students to integrate knowledge and ideas within individual texts as well as across multiple texts; the “Text-to-Text” sections throughout the material graduate question difficulty and ask questions across texts.

Examples include but are not limited to:

In Unit 1, after reading “The Moment Before the Gun Went Off” by Nadine Gordimer, students build and apply their knowledge of point of view by retelling “part of the story from the point of view of one of the characters.” Students choose a part that “allows the character's actions, feelings, and thoughts about other characters to be clearly expressed.” Students also find or draw a picture that goes along with their written retelling. After writing the retelling independently, students get into pairs to share their story with a classmate, thereby interconnecting the skills of writing, speaking, and listening.

In Unit 3, during the “Speaking and Listening Workshop,” students build and apply knowledge of poetry analysis and interconnect reading and speaking; they select a poem that interests them and present an oral response. Students study the poem several times, jotting notes about

what stands out for them and what they like or dislike about the poem. They use the information in the “Introduction to Poetry” to help them analyze their poem. Students reveal their main idea early in the presentation and follow up with at least three supporting pieces of evidence—quotes or details from the poem. The materials provide a speaking and listening rubric to guide students on elements of critique of which they should be mindful when presenting their poem. For example, content (clarity of the main idea or ideas, use of details to support the main idea or ideas, organization of ideas, overall quality of analysis) and delivery and presentation are key elements for evaluation.

In Unit 4, after reading *Antigone* by Sophocles, students interconnect reading, writing, and speaking when they write and deliver an informative presentation about the Golden Age of Greece. Students imagine that their class is going to film a performance of *Antigone* and need background knowledge about Greece to do so effectively. They conduct research, using multiple sources (the internet or books from the library) to collect information, and write an oral presentation about the historical context of the play and how this would impact sets and costumes. Then, students present their findings to the class.

In Unit 5, students respond to 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. They read “Orpheus” by Robert Graves and answer sequenced, two-part questions about the text; question 1a asks students to identify, “Who is Orpheus and for what is he best known?” and question 1b asks students to use their answer to question 1a to create an inference: “Describe how Orpheus’ talents help him in his life.” In addition, students connect “Orpheus” by Robert Graves and “Tree-Telling of Orpheus” by Denise Levertov. Students discuss how one text “affected their understanding” of the myth, and how the “unique point of view” of the poem affects the “emotional impact” of the myth.

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 by supporting distributed practice over the course of the year and including scaffolds for students to demonstrate integration of literacy skills that spiral over the school year.

Examples include but are not limited to:

The materials provide writing workshops, speaking/listening workshops, grammar workshops, and vocabulary workshops throughout the year to practice these skills. Activities and tasks also integrate these skills throughout the year. In Unit 1, within the “Writing Workshop,” students write a plot analysis—a type of informative writing. The book explains that a plot analysis is “a way to interpret the story to gain a deeper understanding of both content and form.” The Writing Workshop explains each step of the writing process and gives step-by-step directions for writing the essay. The “Prewriting” section is broken down into parts: select your topic, gather information, organize your ideas, and write your thesis statement. Guidance on how to accomplish each of these steps is included, including a sample plot element chart that students can use to organize their essays. In Unit 6, within the Writing Workshop, students write a short story. The Writing Workshop section breaks the writing process into chunks and provides support for students with tasks such as planning a narrative (sample plot chart) and drafting. The teacher’s edition tells teachers to point out the use of dialogue in the sample story and to encourage students to use a variety of dialogue in their stories.

The materials provide scaffolded comprehension practice using Bloom’s Taxonomy questioning at the end of each literature selection, which involves students referring to the text and then reasoning with the text. With each increase in question number, the level of difficulty with reasoning increases, from understanding and application to evaluating and creating. For example, in Unit 3, reading “I Am Offering this Poem” by Jimmy Santiago Baca, students answer scaffolded questions, from “Understand” all the way to “Create.” Within the “Understand” category, students merely “list the objects to which the poem is likened” for question 1a, but

then use the answer to 1a to “conclude” which emotions are represented by the items in question 1b. Questions, therefore, are scaffolded within each category, and scaffolding is then provided through Bloom’s taxonomy. In Unit 5, the assignment for “Magic Words, a Narrative Poem” by Nalungiaq begins with an “Understand” question: “Recall the time the speaker of the poem is talking about, according to line 1. What observation does the speaker make in line 8 about language in that time?” Students reason with the text: “Does the speaker think that life today is different? How do you know?” Students apply text information: “According to lines 3 and 4, what could people and animals do in that time? What might this suggest about the way of life of the earliest Inuit people?” Students demonstrate understanding: “Summarize what was magical about words in those times.” Students reason with the text: “Explain how words still perform magically every time a person reads a poem, story, or play.”

The material provides the gradual-release-of-responsibility model throughout each unit. Three levels of reading support the gradual transfer of responsibility from the teacher and the textbook to the student. The reading support throughout the unit progresses from guided to directed reading provided in the student print edition. For example, the guided reading support includes extensive support before, during, and after reading in “Close Reading Models.” Directed reading includes extensive support before and after reading, and students practice skills during reading.

In Unit 1, students read “The Open Window” by Saki. The “Fiction Close Reading Model” walks students through the first-, second-, and third-reading process. The materials provide point-of-use reading strategies, reading skills, and analyzing-literature questions during reading to guide students through the close reading process. Teachers explain that as students read the rest of the stories in the unit, students will follow the same process they use for reading “The Open Window.” Following this, in the “First Reading” section, teachers are to stress the distinction between the two types of backgrounds, or contexts, students need to apply; teachers encourage students to always set a specific purpose for reading. The next section, “Second Reading,” instructs teachers to point out the questions that appear in the margins of “The Open Window.” Teachers are to explain that the margin questions will ask students to use a specific reading skill (listed in the “Use Reading Skills” section), apply reading strategies, and check their understanding of literary elements (listed in the “Analyze Literature” section). The final section, “Third Reading,” instructs teachers to direct students to turn to the “After Reading Questions.” Teachers explain that the “Refer to Text” questions will help them recall details from the story while the “Reason with Text” questions will ask them to analyze the story and determine how specific details contribute to the story’s meaning.

In Unit 4, students read *The Tragedy of Julius Caesar* by William Shakespeare and *The Prince* by Niccolò Machiavelli. Teachers preview *The Tragedy of Julius Caesar* by William Shakespeare

through guided-reading enrichment that focuses on building background through historical context; the materials provide details about Julius Caesar and his reign as dictator. Teachers also guide students on how to effectively read, interpret, analyze, and evaluate a Shakespearean drama that focuses on a pivotal event in ancient Roman history. The materials provide for teacher-guided instruction on developing skills to analyze plot, conflict, and inciting incident while also building vocabulary skills. For example, in the guided reading section for *The Tragedy of Julius Caesar*, under “Launch the Lesson,” teachers lead students in a discussion of the words *loyalty* and *honor*: “Write the words *loyalty* and *honor* on the board and ask students to free-write about them for five to ten minutes. When they finish, they should discuss in small groups what the words mean to them. How does one show loyalty? What are ‘conflicting loyalties’? Do you believe *honor* means the same thing to most Americans? Why or why not?” At the end of the selection readings, in the directed reading section, students independently answer comprehension questions and complete activities. For example, in the section “Analyze Literature: Tragic Hero and Tragic Flaw,” students analyze the tragic hero—a main character in a tragedy whose personal weakness, or tragic flaw brings about the downfall of the character. Students explain why Brutus could be the tragic hero of *Julius Caesar*. Then, students state their opinions on Brutus’s tragic flaw and give evidence to support their answer.

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 include supports for students who demonstrate proficiency above grade level. The materials provide planning and learning opportunities (including extensions and differentiation) for students who demonstrate literacy skills above that expected at the grade level.

Examples include but are not limited to:

The materials provide a variety of enrichment opportunities in selected stories for students who demonstrate proficiency above grade level under a “Differentiated Instruction” section labeled “Enrichment” in the teacher planning portion of the teacher’s edition.

In Unit 1, when reading “Through the Tunnel” by Doris Lessing and “Death of a Young Son by Drowning” by Margaret Atwood, students can write a poem inspired by a real-life story found in a newspaper. Students “use the first person, taking the perspective of an individual who personally experienced” the event and use figurative language to communicate that person’s experience.

In Unit 2, when reading “Montgomery Boycott” by Coretta Scott King, students can organize a nonviolent protest against something they oppose in their community. Students are encouraged to be creative, stay organized, think about how they will recruit participants, and think about how they will ensure that the protest remains nonviolent. When students read from *Desert Exile: The Uprooting of a Japanese-American Family* by Yoshiko Uchida, the materials suggest they use the internet or library resources to “acquire an overview of the history of World War II, and especially of American operations on the Pacific theater of the war.” Teachers are instructed: “Suggest that they focus on the following: the surprise attack by Japan on Pearl Harbor, struggles to gain control of the Philippines, and the use of atomic bombs at Hiroshima and Nagasaki in August 1945. Students can summarize their results in a brief oral report.”

In Unit 3, during the “Writing Workshop: Lyric Poem,” students can record their poem on audiotape. The teacher reminds students of the importance of inflection, since their face will not be seen; the teacher can refer students to the “Elements of Verbal Communication” chart. Students can then submit their tape to the library as a resource for others. When students read “We Real Cool” by Gwendolyn Brooks and “Teacher” by Langston Hughes, the materials provide a suggestion: “Ask students to locate more poems by Brooks and Hughes. Working in groups they may create a booklet to share with the class. Each poem should have a brief introduction written by students, as well as footnotes to define vocabulary words.”

In Unit 4, for *A Marriage Proposal* by Anton Chekhov, the materials suggest: “Have students locate and read another play by Anton Chekhov: for example, *Uncle Vanya*, *The Three Sisters*, or *The Cherry Orchard*. Encourage them to compare and contrast the presentation of Russian society in that play with its presentation in *A Marriage Proposal*.” For *The Tragedy of Julius Caesar* by William Shakespeare, students can research Caesar’s relationship with Pompey; “They should learn about the Triumvirate, when it was formed, and what happened between Caesar and Pompey.”

In Unit 5, for “Magic Words” by Nalungiaq, the materials suggest: “Ask students to research Inuit culture and choose one aspect of daily life or history that particularly interests them. For example, students might research the language, hunting and fishing techniques, populations and locations, or beliefs and traditions. Alternatively, they may research the expeditions of Danish-Inuit explorer Knud Rasmussen, the man who first recorded the poem ‘Magic Words.’ Have students present their findings in a brief report.” For “The Drowned Maid” by Elias Lonnrot, the materials advise: “Have students work in groups to create an illustrated children’s book based on ‘The Drowned Maid.’”

In Unit 6, when reading “Geraldine Moore the Poet” by Toni Cade Bambara, students can form small groups to work together to write a poem. Students draw numbers to determine who will write the first line and then pass the paper to the right. Each student adds a line and folds the paper so only the last line is visible. Students continue to pass the paper until it is full.

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

- 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.

Partially Meets 1/2

The materials provide planning and learning opportunities (including extensions and differentiation) for students who demonstrate reading skills below that expected at the grade level, but supports for other literacy skills such as writing, speaking, listening, and language are not provided.

Examples include but are not limited to:

The materials offer differentiation for students who are needing help with “Reading Proficiency.” These supports help students who perform below grade level during their work with different texts. Supports include definitions, reading tasks, and strategies to help students read.

In Unit 1, when students read “The Open Window” by Saki, the materials state: “Copy a section of dialogue from the story on the board to show students how it is punctuated. Remind students that two characters in the story are having a conversation, and that what they say is enclosed in quotation marks. Each time a new person speaks, there will be an indented paragraph. If students are confused about who is speaking, they can look for clues in the text before or after the quotation marks.”

In Unit 2, when students read from *Desert Exile: The Uprooting of a Japanese-American Family* by Yoshiko Uchida, the materials state: “Point out that *detention center*, *relocation camp*, and *internment camp* are all synonyms and refer to a facility where large numbers of people are confined, especially during a time of war. Have students get into small groups and discuss synonyms for the following words: *erratic*, *rough*, *security*, and *humiliated*.”

In Unit 4, students read *Antigone* by Sophocles, which contains clear language. The materials state: “Although the language used in this translation of the play is relatively straightforward, students may have trouble with the names of places and people in ancient Greece. Go over

with them the list of characters, vocabulary words, and footnotes. Then, encourage them to read through each scene with a partner, summing up the main point of the scene.”

In Unit 5, when students read “The Wonderful Hair” by Parker Fillmore, the materials state: “Remind students to visualize the action as they read. They may wish to reread paragraphs to be sure they have not missed any details.” For “Magic Words” by Nalungiaq, the materials recommend reading the poem aloud and reminding students who require reading support (i.e., students performing below grade level) to pay attention to the punctuation within the poem.

In Unit 6, when students read “Geraldine Moore the Poet” by Toni Cade Bambara, the materials recommend students requiring reading support “read the story silently in pairs, pausing at the bottom of each page to discuss any problem passages or unfamiliar words.”

5.3 Materials include **supports for English Learners (ELs)** 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.

Partially Meets 1/2

The materials include limited support for English Learners (ELs) to meet grade-level learning expectations. The materials include accommodations for linguistics, but the accommodations are not commensurate with various levels of English language proficiency as defined by the ELPs. Occasionally, the materials suggest that the teacher find and use pictures as a learning tool, but no adapted texts, translations, native language supports, cognates, pictures, bilingual dictionaries, thesauri, or other comprehensible input exist in the materials themselves. The materials do not encourage strategic use of students' first language as a means to linguistic, affective, cognitive, and academic development in English. Vocabulary is developed through lists and definitions provided in advance of the reading, but not through the context of connected discourse.

Examples include but are not limited to:

In Unit 1, students read "Questions and Answers About the Plague" by the Centers for Disease Control and "use a bilingual dictionary to find translations" for the medical terms in the text. The materials note: "Students might benefit from seeing pictures of the animals mentioned in the article"; however, the materials do not provide the dictionaries or the pictures for students to examine. For "The Open Window" by Saki, the teacher's edition recommends supporting ELs

by ensuring that students know how to use footnotes and vocabulary words in the margins of the text as a resource.

In Unit 2, students read “Montgomery Boycott” by Coretta Scott King, and the teacher’s edition recommends supporting EL students by providing additional background on Martin Luther King, Jr., and the Civil Rights Movement. For “No News from Auschwitz” by A.M. Rosenthal, under “Differentiated Instruction/English Language Learning” in the teacher’s edition, the material states: “Preview the vocabulary and footnotes with students. Then, have them read the article once for sense, taking notes on the things Rosenthal sees at Auschwitz. Have them categorize those things as either pleasant or terrible to better understand what seems out of place there.”

In Unit 3, for “Poetry” by Nikki Giovanni, the teacher’s edition recommends supporting ELs by sharing additional vocabulary from the poem along with definitions: *fawn*, *controversy*, *heed*, and *insistent*. For “Dream Variations” by Langston Hughes, the teacher’s edition recommends supporting ELs by helping them notice the meter of the poem.

In Unit 4, when students read *The Tragedy of Julius Caesar* by William Shakespeare, the teacher’s edition recommends supporting ELs by telling them to look up the words *envy* and *jealousy* and to discuss the difference between them and how this applies to Cassius. For *Antigone* by Sophocles, under “Differentiated Instruction/English Language Learning” in the teacher’s edition, the materials direct the teacher to share and define additional vocabulary: *yields*, *prows*, *yoke*, *inexhaustible*, *furrows*, *stallions*, *crests*, *deflects*, and *graven*.

In Unit 5, students read *The Once and Future King* by T. H. White. Under “English Language Learning” in the teacher’s edition, the materials direct teachers to explain the sport of jousting to students, using the picture in the materials. The materials also direct teachers to provide students with additional vocabulary words: *pavilions*, *azure*, and *saffron*.

In Unit 6, when students read “By the Waters of Babylon” by Stephen Vincent Benet, the teacher helps ELs “identify the sequence of events so far in the story” and has them “read the description of the city and visualize what John sees as he enters.” For this unit’s independent reading, the teacher’s edition recommends supporting ELs by playing audio versions of stories when available.

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.

Does Not Meet 0/2

Whether formative and summative assessments are aligned in purpose, intended use, and TEKS emphasis cannot be determined. These components of materials were not reviewed as they were not a part of the materials submitted by publishers to *Proclamation 2020*.

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’s 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.

Partially Meets 1/2

The materials provide an overarching year-long plan and supports for teachers to provide differentiated instruction through a range of activities. The materials, however, do not provide guidance to identify the needs of students. The teacher’s edition includes annotations and support for engaging students in the materials as well as support for student learning. The materials include a guide to the ancillary materials; however, however, the guide was not reviewed as it was not a part of the materials submitted by publishers to *Proclamation 2020*.

Examples include but are not limited to:

In Unit 1, the “Visual Planning Guide” in the teacher’s edition refers to the “Assessment Guide” and “Exam View” resource as an assessment tool. The materials state: “A variety of assessments are available for this unit in print and electronic forms, including: formative survey, lesson tests, unit exams, alternative assessment options, and reading fluency assessments.” This resource is not available to review. For “The Moment Before the Gun Went Off” by Nadine Gordimer, an option for enrichment in the teacher’s edition asks students to write a paragraph that focuses on the significance of the story’s title. Students explain why they think Gordimer chose this title and if there is a different title that they would suggest. The resource does not provide guidance regarding which students should complete this enrichment activity.

In Unit 3, for the “Writing Workshop: Lyric Poem,” the teacher’s edition provides two options for differentiated instruction, including “Reading Proficiency” and “Enrichment.” The

enrichment activity is as follows: “Ask students to record their poem on audiotape. Remind them that voice inflection and projection are critical, since their audience will not be able to see their face....Then have them submit their tape to the school library, making their poem available to others.” The materials do not provide guidance to help teachers determine which students will benefit from enrichment and which will benefit from support with reading proficiency.

In Unit 4, students read *The Tragedy of Julius Caesar* by William Shakespeare, and the teacher’s edition recommends pairing students who require reading support with stronger readers to read aloud Cassius’s monologue. The pairs then summarize Cassius’s portrayal of Caesar and evaluate whether these descriptions are believable. There is no guidance provided for how to determine the reading needs of students or specifics about effectively grouping students.

In Unit 5, for “The Drowned Maid” by Elias Lonrot, the teacher’s edition recommends asking students who require reading support “what each family member is doing as Aino approaches him or her” and how this paints a picture of traditional Finnish life. The resource does not give any information about how to identify which students would benefit from this support.

In Unit 6, when “Reading Independently,” the teacher’s edition recommends assigning students who require reading support a graphic organizer for each story they read, such as a “Prediction Chart” for “Contents of the Dead Man’s Pocket.” The resource does not explain how teachers can determine which students would benefit from this graphic organizer.

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 year's worth of literacy instruction, including realistic pacing guidance and routines and support for both 180-day and 220-day schedules.

Partially Meets 1/2

Materials include implementation support for teachers to implement the materials as intended as well as a TEKS-aligned scope and sequence. Materials contain a school year's worth of literacy instruction but no pacing guidance and routines for either 180-day or 220-day schedules. Materials do not include supports to help administrators support teachers in implementing the materials.

Examples include but are not limited to:

The teacher's edition includes explanations of how to implement different facets of the program. For example, the "Program Philosophy and Instructional Design" section explains the approach of the resource and how it "uses a scaffolded approach [that] provides instruction in essential content and skills and then transfers responsibility for learning to the student." The materials' "Applying Gradual Release of Responsibility to Read Complex Texts" page explains the gradual release of responsibility in reading, noting how the lessons within the text are divided into "Guided Reading," "Directed Reading," and "Independent Reading."

The "Developing Critical Thinking with Text-Dependent Questions" section states that the "after-reading questions (included in the resource) are based on Bloom's Taxonomy of Educational Objectives." The section then explains the different types of questions and their purpose: "Find Meaning" questions assess students' comprehension and "Make Judgements" questions address higher level reasoning skills. Materials include a chart comparing Bloom's Taxonomy and Anderson's Revised Taxonomy.

The “Take a Walk Through the Teacher’s Edition” section provides an illustrated guide of the resources within the text that teachers can use to plan for instruction, including the “Unit Visual Planning Guide,” the “Unit Scope & Sequence,” and the “Unit Building Vocabulary” section.

Each unit includes a “Visual Planning Guide” that begins with the planning and assessment tools, “Passport Tools,” and “Literacy and Language Tools” recommended for use during the unit. Next, the “Lesson-by-Lesson Resources” list each text lesson with recommended ancillary materials, including the reading level of the text, suggested pacing of the lesson, and recommended Passport Tools. For example, in Unit 1, “Thank You Ma’am” by Langston Hughes has a reading level of easy, and the resource recommends two days for pacing. Materials recommend the following ancillary materials for use with the story: Unit Selections, “Close Reading Model; Enrichment Projects & Activities, “Historical Context Project”; English Language Learning Support, “Importance of Details”; and Close Read, “Close Reading Model.”

Each unit includes a scope and sequence that lists each text from the unit from the beginning to the end. Materials include the following information about each reading selection: author, page number, genre, reading support/text complexity, word count, reading skill, graphic organizer (if applicable), literary elements, “Mirrors & Windows Theme,” cross-curricular connections (if applicable), writing to sources, and extension activities. The scope and sequence document lists the TEKS and ELPS for the entire unit in ascending order. Materials also include Language Arts workshops and performance tasks for the unit sorted by type (vocabulary & spelling, writing, etc.) No pacing information is provided in the scope and sequence.

Each unit focuses on a genre, and the teacher’s edition includes sidebars titled “Teach the Genre.” In Unit 1, the materials include “The Genre of Fiction,” “Launch the Lesson,” “Analyze Literature (Character and Point of View).” The materials provide additional support under “More About Fiction”: “As you work through this unit, discuss the following concepts: the timelessness of some works(exploring how and why a work becomes timeless); the way fiction can lead to empathy with other human beings, etc.”

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 visual design of the student edition 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.

Examples include but are not limited to:

The student edition begins with an easy-to-read table of contents. Texts are clearly divided into “Guided Reading,” “Directed Reading,” and “Independent Reading.” Texts that are available in the digital resources (and not the print version) are highlighted in a light tan. Materials provide the title, author, genre, and page number for each text.

At the beginning of each unit, the materials include images related to the theme of that particular unit. Each reading selection is formatted in an organized, easy-to-read manner. Prior to each selection, the “Reading Model,” in red, allows the student to understand key concepts and ideas when they conduct a first, second, and third reading of the text, which is blue. This is consistent in every unit with every selection. Each selection title has a unique font. Under the title of each selection, in red font, students find “Build Background,” “Analyze Literature,” and “Set Purpose.” To the right is a red text box titled “Use Reading Skills.” Each of these sections is titled in red font so that it stands out. Below “Use Reading Skills,” there is a “Preview Vocabulary” section; below this section, there is a “Meet the Author” section with a brief biography and an image of the author. Once the selection begins, the text and “Close Read” questions are identified by a blue arrow. Comprehension questions follow the selection, in a light blue box. Following these questions is an “Extend the Text” section in green font. Each unit and selection follows these color schemes throughout the materials.

In Unit 1, the materials include a few simple photographs and images that do not distract from the text. “Close Read” boxes exist throughout the story and demonstrate consistent formatting:

blue and black text with the type of skill that is being practiced. A “Refer to Text/Reason with Text” section and an “Extend the Text” section follow the reading. These sections are formatted uniformly throughout the resource.

Unit 2 includes a within-the-text “Science Connection” insert that provides background information about the tsunami of 2004 in a beneficial and non-distracting way.

The workshops at the end of each unit (“Speaking & Listening Workshop,” “Writing Workshop,” and “Test Practice Workshop”) are formatted in a simple and uniform way that makes them easy to identify and navigate. The pages are primarily white, with titles and heading in red print. Important information is highlighted with a peach box, such as the “Presentation Tips.”

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

Some technology components are present in the materials for students. Available technology is appropriate for grade-level students and provides support for learning.

Examples include but are not limited to:

Technology components in the teacher and student editions of the materials enhance student learning. The materials are easy to navigate, with a digital table of contents, search, and a “jump to page” feature that allows users to quickly advance to any page in the book. Users can highlight, take notes, and bookmark pages when reading online.

The materials refer to an Audio Library, EMC E-Library, and Media Library.