

# EMC Mirrors & Windows

## English I and II Program Summary

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

Grade	TEKS Student %	TEKS Teacher %	ELPS Student %	ELPS Teacher %
English I	100.00%	100.00%	100.00%	100.00%
English II	100.00%	100.00%	100.00%	100.00%

### Section 2. Texts (what students read, see, and hear)

- The materials include high-quality texts across a variety of text types and genres.
- The materials include quantitative and qualitative analyses resulting in a grade-band categorization of texts, and they provide information about the Lexile level and text structure, language features, meaning, and knowledge demands regarding the texts found in the program. The materials include texts that are appropriately complex for the grade levels.

### Section 3. Literacy Practices and Text Interactions: Reading, Writing, Speaking, Listening, Thinking, Inquiry, and Research

- The materials provide students the opportunity to analyze and integrate knowledge, ideas, themes, and connections within texts using clear and concise information and well-defended text-supported claims through coherently sequenced questions and activities.
- The materials consistently provide students the opportunity to analyze the language, key ideas, details, craft, and structure of individual texts.
- The materials provide a year-long plan for building academic vocabulary but do not include scaffolds and supports for teachers to differentiate vocabulary development for all learners.
- The materials provide students the opportunity to develop composition skills across multiple text types for varied purposes and audiences.
- The materials provide students consistent opportunities to listen to and speak about texts.
- The materials provide opportunities for students to engage in both short-term and sustained inquiry processes throughout the year but do not give students the opportunity to identify and summarize high-quality primary and secondary sources.

## **Section 4. Developing and Sustaining Foundational Literacy Skills (Grades K-5 only)**

### **Section 5. Supports for Diverse Learners**

- The materials include supports for students who perform above grade level and reading skill supports for students who perform below grade level but no supports for other English Language Arts skills.
- The materials provide limited support and scaffolding strategies for English Learners (ELs).

### **Section 6. Ease of Use and Supports for Implementation**

- Materials do not include formative or summative assessments.
- 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 some annotations and ancillary materials that provide support for student learning and assistance for teachers.

### **Section 7. Technology, Cost, and Professional Learning Support**

- The publisher submitted the technology, cost, and professional learning support worksheets.

**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. The materials contain increasingly complex traditional, contemporary, classical, and diverse texts, encompassing a range of topics across disciplines.

Examples include but are not limited to:

In the teacher’s edition, the “Visual Planning Guide” for each unit demonstrates the increasing complexity of texts by specifying easy texts, moderate texts, and challenging texts within the unit. For example, Unit 2 identifies “Aha Moment” by Julia Alvarez as an easy text, “The Teacher Who Changed My Life” by Nicholas Gage as a moderate text, and “The Obligation to Endure” from *Silent Spring* by Rachel Carson as a challenging text.

In Unit 1, students read texts from expert authors across diverse cultures and time periods, such as “Thank you, Ma’am” by Langston Hughes, “The Most Dangerous Game” by Richard Connell, and “Gift of the Magi” by O. Henry.

In Unit 2, students read diverse contemporary texts, such as “Aha Moment” by Julia Alvarez, “I Have a Dream” by Martin Luther King, Jr., and “Glory and Hope” by Nelson Mandela. The unit introduces nonfiction texts and contains a range of texts, including articles, essays, memoirs, autobiographies, interviews, speeches, and narrative nonfiction. The nonfiction texts throughout the materials represent a variety of reputable journalistic sources, including *USA Today*, *The New York Times*, and *National Geographic*. The texts cover a range of relevant topics, including animal and environmental issues, historical injustices, and overcoming obstacles.

In Unit 3, students read diverse contemporary texts, such as “Beware: Do Not Read This Poem” by Ishmael Reed, “Gifts” by Shu Ting, “Gentle Communion” by Pat Mora, and “Caged Bird” by Maya Angelou.

In Unit 4, students read traditional, classical, and complex texts, such as *The Inspector-General* by Anton Chekhov and *The Tragedy of Romeo and Juliet* by William Shakespeare.

In Unit 5, students read traditional and classical texts, such as “The Story of Daedalus and Icarus” by Ovid and *The Odyssey* by Homer.

In Unit 6, students read texts of interest to students, such as “Homeless” by Anna Quindlen, a nonfiction essay dealing with the current issue of homelessness.

**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 based on topic and theme.

Examples of literary texts include but are not limited to:

“The Interlopers” by Saki (short story)

“The Necklace” by Guy de Maupassant (short story)

“Ballad of Birmingham” by Dudley Randall (poem)

“Metaphor” by Eve Miriam (poem)

*The Inspector-General* by Anton Chekhov (play)

*The Tragedy of Romeo and Juliet* by William Shakespeare (play)

“Echo & Narcissus” retold by Walker Brents (myth)

“The Gold Lamb” by Jean Russell Larson (folk tale)

Examples of informational texts include but are not limited to:

“When It Comes to Pesticides, Birds Are Sitting Ducks” by Mary Deinlein (informational)

“Trapped New Orleans Pets Still Being Rescued” by Anita Manning (informational)

“TV Coverage of JFK’s Death Forged Medium’s Role” by Joanne Ostrow (expository)

“The Obligation to Endure” by Rachel Carson (argument)

“I Have a Dream” by Martin Luther King, Jr. (argument speech)

An excerpt from *How to Haiku* by Bruce Ross (procedural)

*Martin Luther King, Jr.* by Gwendolyn Brooks (memoir)

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 key words in the margins, photographs, and illustrations.

Unit 1 includes print and graphic features in “Thank You Ma’am” by Langston Hughes: a clear title, a pull-quote, bold terms in the margins, illustrations, captions, vocabulary words in the margins with pronunciation guides, and photographs.

Unit 2 includes print and graphic features in “The Obligation to Endure” by Rachel Carson: photographs, illustrations, and pull-quotes. In addition, the excerpt from *Swimming to Antarctica* by Lynne Cox includes a map.

Unit 5 includes print and graphic features in “Cyclops Myth Spurred by ‘One-Eyed’ Fossils”: a dateline, photographs, illustrations, and subheadings.

**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 I students, accompanied by quantitative and qualitative text-complexity analyses. For all central texts, there is a “Preview the Selection” panel in the teacher 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 Interlopers” by Saki has a reading level of moderate and a Lexile level of 1070L. The difficulty considerations are in style and vocabulary. The ease factor has to do with the length of the text.

In Unit 3, the text “Birmingham Bomb Kills 4 Negro Girls in Church” by Claude Sitton has a reading level of easy and a Lexile level of 1150L. The difficulty considerations are in the irony and historical references. The ease factor has to do with the length and the organization of the text.

In Unit 5, the text “The Silver Pool” retold by Ella Young has a reading level of challenging and a Lexile level of 910L. The difficulty considerations are in style, syntax, vocabulary, and subject matter. The ease factor has to do with simple dialogue.

**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 “Thank You Ma’am” by Langston Hughes, students provide text support when answering the question “What kind of person is Luella Bates Washington Jones? Find the lines that suggest things about her character.” In “The Interlopers” by Saki, students analyze the complex elements of flashback and conflict through the following questions: “How does Saki’s use of flashback help to develop the exposition, or background, for the plot? What is the central conflict of ‘The Interlopers’? How is the conflict resolved? What other conflict arises? How does the last line of the story resolve that conflict?” In “The Gift of the Magi” by O. Henry, the materials include questions such as “What do you envy that others have? How might your life be different if you had what you wanted? What price would you pay to obtain it? To what lengths do you think somebody would be willing to go to get it for you?” These questions allow students to make personal connections to the text and explore the theme of sacrifice. Students also use textual evidence in a characterization-analysis task: “Find specific references in the story that reveal the personal qualities of Della.” In “Blues Ain’t No Mockingbird” by Toni Cade Bambara, students make text-to-text connections when answering the question “How does the story of ‘Goldilocks and the Three Bears’ relate to the story of Granny and the filmmakers?”



In Unit 2, the materials contain a “Nonfiction Close Reading Model” that provides students with a guided process of reading the text three times. The first reading, “Make Connections,” asks students: “Notice where connections can be made between the information presented in the selection and your life.” 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, “Find Meaning,” asks students: “Recall the important details of the selection, such as the sequence of events and settings. Use this information to interpret, or explain, the meaning of the selection.” In “When It Comes to Pesticides, Birds Are Sitting Ducks” by Mary Deinlein, the integration of TEKS in the “Use Reading Skills” activity asks students to distinguish between fact and opinion, evaluate sources, provide evidence for their own opinions, and analyze the support the author used.

In Unit 3, while reading “Caged Bird” by Maya Angelou and “Sympathy” by Paul Lawrence Dunbar, students respond to the question “Do you think the caged bird in Angelou’s poem represents the same thing that it does in Dunbar’s poem?”

In Unit 5, while reading *The Odyssey* by Homer, students explore the theme of heroism: “Can a hero be both a larger-than-life figure and a flawed human being? Can flaws make someone more appealing or less so?” The “Text-to-Text Connection,” woven throughout all the units, asks students to make connections between *The Odyssey* and “Poseidon, God of the Sea” retold by Walker Brents: “Compare this selection with Books 1, 5, and 9 of *The Odyssey*. Analyze how Homer’s depiction of gods and goddesses may have influenced Walker’s modern retelling.” In “The Silver Pool,” retold by Ella Young, students answer the question “What details used in describing Fionn indicate how long he has been traveling?” This requires textual support. In “Golden Lamb” by Jean Russell Larson, one question states: “Repeat what the three men receive from the caliph.... Assess whether or not the simple gifts that the caliph gave the men served their intended purpose. Explain.”

**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 analyze literary elements and then extend their analysis to consider the author’s choices. In “Thank You Ma’am” by Langston Hughes, students analyze character development and then consider the choices the author made: “Give examples of how the author makes these characters distinctive.” In “The Interlopers” by Saki, students analyze flashback and then consider the author’s choice to use it and how it communicates meaning, answering the question “How does Saki’s use of flashback help to develop the exposition, or background, for the plot?” Students study the differences between genres and use of language by comparing two different authors’ approaches and intended purposes in writing about a historical event: “Compare and contrast how the authors of ‘American History’ (by Judith Ortiz Cofer) and ‘TV Coverage of JFK’s Death Forged Medium’s Role’ (by Joanne Ostrow) use Kennedy’s assassination in their writing. What effect do you think each intended to have on the

readers of her piece?” Students also discuss the different purposes an author may have in writing about a real historical event from a fictional perspective.

In Unit 2, when reading “Aha Moment” by Julia Alvarez, students analyze the author’s word choice with the questions “What words does Alvarez use in the first paragraph to describe movement? How do those words provide insight into Alvarez’s emotions at the time?” When reading “Becoming a Composer” by Lindsley Cameron, students analyze author’s choice and the effect of that choice on purpose by answering questions such as “How has Cameron interwoven the quotations from Hikari’s mother, teacher, and father into the selection? How might the biography have been different if Cameron had known the Oe family when Hikari was born?” When reading “I Have a Dream” by Dr. Martin Luther King, Jr., students draw conclusions about King’s purpose in reiterating that the struggle is not over; they examine why King repeats “I have a dream” and critique King’s speech by identifying features of the speech that may have been particularly effective. When reading “Close Encounter of the Human Kind” by Abraham Verghese and “Trapped New Orleans Pets Still Being Rescued” by Laura Parker and Anita Manning, students compare and contrast the stated or implied purposes of different authors’ writing on the same topic when they “describe the tone—the writer’s attitude toward the subject—of ‘Close Encounter of the Human Kind’ and that of ‘Trapped New Orleans Pets Still Being Rescued’” and then contrast the tones of the two pieces and analyze how the difference in purpose might affect the difference in tone. In the “Text-to-Text Connection” for “When It Comes to Pesticides, Birds Are Sitting Ducks” by Mary Deilein and “The Obligation to Endure” by Rachel Carson, students compare and contrast the stated or implied purposes of different authors’ writing on the same topic: “Compare and contrast how Deilein and Carson address their similar topics. Analyze how effective the language and tone used by each author is for their audience and purpose.”

In Unit 3, when reading “Gifts” by Shu Ting, the students draw conclusions about author’s purpose by justifying how the poet’s words suggest the speaker’s tone: “Who are the speakers in each of the poems? Is it the poet or someone else? How do the poet’s words suggest the speaker’s tone?”

In Unit 4, when reading *The Tragedy of Romeo and Juliet*, Act 1, by William Shakespeare, students analyze the author’s choices and how they influence meaning: “Find the monologues, or long speeches, by the Prince, Capulet, Nurse, and Mercutio in this act. What information do they give about the situation in Verona or the characters? Do they advance the story or give background information?” Students study the language within the text to support their understanding: “Note in Act I, Scene i, where Romeo uses paradoxes, or ideas that seem to contradict themselves, to explain his emotions.”

In Unit 5, when reading *The Odyssey* by Homer and “An Ancient Gesture” by Edna St. Vincent Millay, students compare and contrast the stated or implied purposes of different authors’ writing on the same topic and study the differences between the genres and the language of the materials: “Compare Homer’s treatment of Penelope and the depiction of Penelope within ‘An Ancient Gesture.’ How is Penelope’s strength and wit shown in each text? How is her sadness and grief depicted?”

In Unit 6, when reading “Homeless” by Anna Quindlen, students analyze the author’s choices and how they influence and communicate meaning across a variety of texts: “Write a critical analysis of ‘Homeless,’ in which you touch on some of the elements that have likely contributed to the popularity of Anna Quindlen’s writing. Consider subject matter, language, tone, and other aspects that stand out for you.”

**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 nor 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, as well as a unit-culminating activity called “Vocabulary and Spelling Lesson.”

In Unit 1, part of the introduction to the text “The Most Dangerous Game” by Richard Connell defines and explains the content terms *protagonist* and *antagonist*. The “Build Background” section also identifies the protagonist and antagonist of the story, but students do not apply the words. In the “Understand the Concept” section of the “Vocabulary and Spelling Lesson: Context Clues,” there are definitions and examples of key terms that students apply in a later activity. For example, students learn the definition of *restatement*: “the author may tell you the meaning of the word you do not know.” In context examples from “The Most Dangerous Game” follow the definition: “Rainsford swam doggedly, that is with determination towards the island.” Then, students apply *restatement*: “Read the following lines from ‘A Most Dangerous Game.’ Define each underlined word and write a new sentence that will help the reader understand its meaning from the context.” The materials require learning and applying words, thus building vocabulary.

In Unit 2, the introduction to “Beware: Do Not Read This Poem” by Ishmael Reed includes a definition and explanation of *metaphor*. Within the text of the poem, the materials point out a

metaphor: “The hunger of this poem is legendary / it has taken in many victims.” Students consider what idea the poet is trying to convey with the metaphor. Before students read the poems “Cold as Heaven” by Judith Ortiz and “Gentle Communion” by Pat Mora, the book defines *speaker* and *tone*. Students consider who is the speaker in each poem and what techniques the author of each poem uses to achieve the text’s tone. When students read “Aha Moment” by Julia Alvarez, the teacher edition instructs that English language learners are to use each term identified for study in a sentence of their own to help them remember its meaning. For example, “flight attendants—people who work on the plane to assist passengers” and “board—get on a plane.” Teachers discuss Latin expressions and their meanings. For example, “carpe diem—seize the day” and “veto—forbid.”

In Unit 4, prior to the selection introduction, the materials introduce students to terms such as *downfall* and key terms such as *drama*. Students build vocabulary through the study of word parts. Students break down three words to reveal how the meanings of the word parts relate to the definitions, “dia (through) + logue (speech)= dialogue, or through speech.” Students do not apply the terms.

In Unit 6, the materials give students a list of skills to use when independently reading “A Sound of Thunder” by Ray Bradbury. One of the skills is using context clues to determine the meaning of the word *finicky* while reading “A Sound of Thunder.”

**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 1, the materials note the program addresses independent reading by providing students “with the opportunity to practice skills on their own” as well as with an independent reading unit in Unit 6. In addition, the teacher’s edition directs teachers: “You might try this in-class activity: Have students read silently in class a work of fiction of their choosing for at least twenty minutes. Then have students read aloud sections of the text they enjoyed the most.” While these directions do provide some support for teachers in fostering independent reading, the materials provide no support for setting and achieving independent reading goals.

Units 1–5 offer some opportunity for self-selected text and independent reading, but do not offer much teacher guidance. Unit 6 is a unit dedicated to independent reading.

In Unit 6, the teachers guide students with an in-class activity: “Have students read silently in class a fiction work of their choosing for at least twenty minutes. Then have students ask and answer the above questions based on what they have read.” The above questions are “What is my purpose for reading?” “Is all of the information stated or do I need to make inferences?” “Can I summarize what I have read?” “What is the author’s perspective?” “What is the author’s purpose?” and “What is the main idea?” This exercise does provide an opportunity for students to self-select text and read independently, but minimal support exists in terms of procedures, protocols, planning, and accountability.



**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, while reading “Thank you, Ma’am” by Langston Hughes, writing opportunities include narrative writing: “The way events are described can greatly influence a reader’s perspective. In a detailed, narrative paragraph, relate a series of events, true or fictional, by describing what happened.” Writing opportunities also include descriptive writing: “Choose an unusual or intriguing person from your own neighborhood/family, and write a one to two paragraph character description.” With “The Interlopers” by Saki, students can engage in creative writing: “Write a new concluding paragraph that shows what might have happened if Georg and Ulrich survived.”

In Unit 2, students read “The Obligation to Endure” by Rachel Carson; the “Analyze Literature: Argumentative Essay” asks students to summarize the main points about pollution that Carson makes. Then, students are to list the types of evidence she provides in support of her opinions. Finally, students are to write a short critique of the essay, in which they take a stand or express their own opinion on the issue.

In Unit 3, while reading “Gifts” by Shu Ting, students write a two-paragraph critical analysis that explains what the poem is about. In another option, students write a short lyric poem that uses metaphors to convey an idea or ideas to other young people.

In Unit 5, while reading “The Golden Lamb” by Jean Russell Larson, students write a one- to two-page letter to a person, explaining their feelings about preparing for the future. In another option, students write a three- to four-paragraph compare-and-contrast essay in which they examine the similarities and differences between two narratives.

In Unit 6, while reading “Homeless” by Anna Quindlen, students write an essay explaining a personal talent and how they may learn to develop it and use it in the future. While reading “A Sound of Thunder” by Ray Bradbury, students imagine that they are Mr. Travis and write an incident report to their employer on the cause and the effects of the changes depicted in the story.

**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 1, students read “Thank You, Ma’am” by Langston Hughes and use evidence from the text when they write a character description including details about physical appearance, personality, and interaction with others. Students also read “American History” by Judith Ortiz Cofer, write an analysis of two characters from the text, Eugene and Elena, and defend their claim that the characters could (or could not) have stayed friends. Students are prompted to collect details about the characters to support their opinion.

In Unit 2, students read “The Obligation to Endure” by Rachel Carson and summarize and evaluate the argumentative text by listing the evidence the author uses to support her opinion. Then, students write a short critique of the text in which they state their own opinion about the focus issue of pollution. Students also read “When It Comes to Pesticides, Birds Are Sitting Ducks” by Mary Deinlein and complete the following activity: “Write a letter to a fictional chemical company. Cite evidence found in ‘The Obligation to Endure’ and ‘When It Comes to Pesticides, Birds Are Sitting Ducks.’ Your letter should contain three clear elements, the reason you are writing, the evidence that supports your position, and the course of action you expect the company to take.”

In Unit 2, students read “The Teacher Who Changed My Life” by Nicholas Gage and research the use of propaganda. The materials direct students: “Working individually or with a partner, find one example of its use since 1950. Consider not only the details surrounding your example,

but whether, in your judgement, the use of propaganda was effective. Write a brief five-paragraph paper summarizing your research.”

In Unit 4, students read *The Tragedy of Romeo and Juliet* by Shakespeare. The materials direct students: “Write a one-page character analysis examining a character in *Romeo and Juliet*. Do not simply describe the character, but make a statement about his or her role in the play...include evidence from the play and share your character analysis with the class.”

In Unit 6, students read “Homeless” by Anna Quindlen, write a summary of the text, and identify why Quindlen says she is better at looking at the details than at the big picture. Students also read “The Marshall Plan” by Joette Lorian and assert what they believe is the final conclusion of the text. Students use evidence from the text to support their opinions and claims when they compose a structured response stating that conclusion and citing text evidence to support it.

**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 to compose a literary analysis about a character: "Analyze a character from a short story." The purpose of the writing is "to inform readers by giving insight into a character." The audience is "someone who has not read the story or someone who has read it and would like to discuss it." The materials provide guidance: "Find out whether your school has a magazine or journal that publishes students' writing. If it does, consider submitting your character analysis for publication. If it doesn't, look into other organizations and publications that accept students' literary interpretations."

Additionally, in Unit 1, students learn about subject-verb agreement and practice identifying it and fixing it in provided texts such as "The Interlopers" by Saki. Students learn about pronoun agreement and practice identifying and fixing it in provided texts such as "Blues Ain't No Mockin' Bird" by Toni Cade Bambara. Students apply the lesson on "Grammar and Style: Pronouns and Pronoun Agreement" with in-context practice when they create a humorous dialogue between two friends in which a lot is communicated, but to the outside observer very little is understood. For example, Friend 1: "So, how did it go?" Friend 2: "You wouldn't believe it! Just what we thought!" Students set the scene of their dialogue, such as in a school

cafeteria, on a ball field, or at a store. Teachers have to make sure they know what the conversation is about but remove the parts that would be understood by both speakers to make the pronouns ambiguous for the listeners, since the speakers understand who or what they are referencing. Students must substitute pronouns for specific nouns whenever possible.

In Unit 2, students engage in all of the stages of the writing process when composing an argumentative essay. Students identify the topic for their essay in the planning stage: “To find ideas, read through a newspaper or current events magazine. Choose a topic that you not only have a strong opinion about, but a topic that either you or a relative have had some experience with.” Students then draft their essay by following a three-part framework (introduction, body, and conclusion) and revise for content, organization, and style. Finally, students publish and present their argumentative essay as a speech.

Additionally, in Unit 2, students apply the lesson on “Grammar and Style: Sentence Variety” with in-context practice: “Write a short story about an unlikely friendship between two people or a brief essay about your own experience becoming friends with someone who seems to be very different from you...after drafting your story, check for variety in your sentence structure. Which type of sentence structure did you use most often? Do you think that type is appropriate for the audience? Alter your sentence structure as needed for variety and audience appropriateness.”

In Unit 4, students learn about capitalization and modifiers. Students collect informal communications such as text messages, analyze the use or lack of capitalization, and rewrite the messages with appropriate capitalization. Students also watch TV or listen to the radio, identifying examples of individuals using an adjective when an adverb should have been used (or vice versa) and correcting the modifier errors they find.

In Unit 5’s “Writing Workshop: Oral History,” 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 by the text: “Do you use the correct subordinating and coordinating conjunctions within your sentences? Are colons and semicolons properly placed within your draft? Do you use hyphens, ellipses, and italics correctly?”

### **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, reading "The Gift of the Magi" by O. Henry and "The Necklace" by Guy de Maupassant, students demonstrate comprehension of the text and analyze characterization when they conduct a talk show interview. The story of Monsieur and Madame Loisel from "The Necklace" is the topic for the talk show. Students are divided into groups of four and choose roles: Madame Loisel, Monsieur Loisel, Madame Forestier, and the show host. The host asks questions about the characters' motivations and about how the incident with the necklace changed their lives and relationships; the characters answer the questions. After rehearsing, each group performs its interview for the class. In "Thank You Ma'am" by Langston Hughes, students discuss the "Close Read" question, which asks them to demonstrate comprehension and analyze plot: "Why might the unattended purse be an important detail?" Additional instructions are found in the teacher edition: "Discuss with students why the author chose to include this incident. [The teacher] might say Mrs. Jones leaves Roger and her purse unattended to (show that she trusts him.)" Students demonstrate comprehension as they read. Teachers are directed: "Model how to predict what Rogers will do...ask students to discuss whether they agree with your prediction and encourage them to make their own predictions and share them with the class. Keep a list of predictions on the board and discuss their accuracy after students have finished reading." When students read "The Interlopers" by Saki, the materials direct teachers: "Ask students how the feud has escalated, or gotten worse. Discuss how the feud has become personal since Ulrich became head of the family."

In Unit 2, when reading "Trapped New Orleans Pets Still Being Rescued" by Laura Parker and Anita Manning, students analyze the text. The materials direct teachers: "Discuss with students

why the author chose to include the number of people who have contacted the Humane Society. Ask them how this statistic is important to the author’s thesis.”

In Unit 3, students read “The Bells” by Edgar Allen Poe and use speaking and listening to demonstrate comprehension and analyze the poem. Materials direct teachers: “Read stanza IV, lines 82–83: ‘And who tolling tolling, tolling,/In that muffled monotone/.’ Use a slow, ponderous intonation to help students hear how the lines suggest the melancholy tolling of iron bells. Have students read lines 100–104. Point out that the rhythm of the lines suggests the sounds of tolling bells.” The students also use speaking and listening to demonstrate comprehension. Teachers are directed: “Encourage students to write down questions they might have about the poem. They might also write down lines they like, or find interesting, or important. After they finish reading, students work in small groups to answer one another’s questions.”

In Unit 4, students read *The Inspector-General* by Anton Chekov. The “Use Reading Skills” sidebar in the teacher’s edition tells the teacher to encourage students to ask as many questions about the play as they can. The teacher then makes a list of the questions on the board and “place[s] a star next to each question students consider important, and two stars next to each question they consider difficult to answer.” The starred questions are then discussed as a class.

In Unit 6, students read “Homeless” by Anna Quindlen. Teachers help students demonstrate comprehension; the teacher edition tells the teacher to “ask students how they would state Quindlen’s main idea.” The materials provide a possible answer: “The main idea is that the homeless are not an anonymous group of people who can be classified as stereotypes.”



**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 materials present a collaborative learning activity for students using the text “The Most Dangerous Game” by Richard Connell. As a class, students choose a proposition related to hunting: “Congress should ban hunting of animals in the United States”; or “The hunting of deer should be legal in our region.” Students use library and internet resources to research the topic. Then, they form teams to debate the issue. Each team presents a constructive speech stating the team’s case for or against the proposition; each team should be prepared to present a rebuttal speech to refute or attack its opponent’s arguments while defending its own case. Once the debate is finished, students ask the audience to consider the arguments that have been made and to vote for the side that made the most persuasive case.

In Unit 2, students work in groups and research a person who made a difference in the world. Students develop a plan for consensus building and set ground rules for making decisions and building consensus within their group. The group then uses those ground rules as they prepare a class presentation on the individual and the surrounding events.

In Unit 3, students research “a long-time fascination that people have—mirrors.” With a partner or small group, students research some aspect of this fascination: “Explore how mirrors are made, how many different types of mirrors there are, or how people have used mirrors in science and the arts.” The materials direct students that they may want to start by doing an internet search using *mirror* and *reflection* as key words. Each group shares and discusses their findings about the different uses of mirrors with the class.

In Unit 5, students collect fairy tales from a variety of cultures and time periods with a partner or in a small group. Students describe the stories in their collection and present their findings to the class. Additionally, in a group, students research ancient Greek technology (ships, weaponry, carpentry, etc.) and collaboratively present their findings to the class.

**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 and there is no explicit instruction on either primary or secondary sources.

Examples include but are not limited to:

In Unit 1, students read “The Most Dangerous Game” by Richard Connell and choose a proposition related to hunting. Students use the library and internet sources (primary and secondary) to research their proposition. Once they have conducted their research, they present a constructive speech stating their case for or against the proposition they researched. When students read “Blues Ain’t No Mockin Bird” by Toni Cade Bambara, they conduct online searches to research the history and characteristics of the blues and use their findings to draw conclusions about the meaning of the story’s title. Students then write an essay explaining their findings and their interpretations of the title. When students read “The Interlopers” by Saki, they use the library or the internet to research a famous family feud. Students then write an essay comparing the feud they researched with the one depicted in the text.

In Unit 2, students read “Swimming to Antarctica” by Lynn Cox and, in groups, research a person who made a difference in the world. Students create a presentation to share their findings with the class, including their opinion of the individual’s long-term impact.

In Unit 3, students read “Ballad of Birmingham” by Dudley Randall and, in pairs or in a small group, generate questions about the 1963 church bombing and the historical period in which it took place. Students then research the answers to their questions. When students read “Local

Sensibilities” by Wing Tek Lum, they use online and print materials to research the internment camps to which Japanese Americans were relocated during World War II. Students then create a poster that summarizes their research.

In Unit 4, students read *The Inspector-General* by Anton Chekhov and “research Chekhov’s life to find his influences and inspirations.” Students theorize about the elements of Chekhov’s life that influenced his writing and write an explanatory essay for a school literary magazine.

In Unit 5, students read “The Golden Lamb” by Jean Russell Larson, research diseases transmitted from animal to animal or animal to human, and prepare a brochure or a poster displaying the information they researched.

In Unit 5, students read *The Odyssey* by Homer. The materials direct teachers to have students “set their purpose for reading this primary source.” However, there are no lessons in the textbook about what a primary or secondary source is, how to identify them, or how to evaluate their quality and reliability.

In Unit 6, students create an “I-Search” essay (an essay written on a topic of personal relevance) exploring a talent they have and the available related career options. Students brainstorm a list of their talents and choose one to research. Students are directed to select and appropriately document a variety of sources, including interviewing experts and citing readings and websites. Students plan, write, and revise their I-Search essay following the direction to “keep their audience and purpose” in mind when composing their essay. The materials give students options to publish their essay or “share and compare research experiences” with other students.

**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; they produce work with teacher instruction and within group activities, and then graduate 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, students respond to a coherently sequenced set of high-quality, text-dependent questions and tasks that require them to analyze the integration of knowledge and ideas within individual texts as well as across multiple texts. When reading “The Poison Tree” by William Blake, students answer sequenced, two-part questions about the text; question 1a asks students to “indicate” something about the poem, and question 1b asks students to use their answer from 1a to create an inference. In addition, students connect “The Interlopers” by Saki and “The Poison Tree” by William Blake. Students “compare and contrast holding a grudge” as presented in the two texts and determine “how the characters are affected” and the “conclusions” the “authors seem to make” about holding a grudge.

In Unit 2, when reading “Swimming to Antarctica” by Lynn Cox, students consider whether a single person can have a positive impact on the entire world (as Cox believed that she could). Students work collaboratively to research a person who made a difference in the world. Students “develop a plan for consensus building and set ground rules for decision making” within the group. The group prepares a class presentation on the individual and surrounding events, which concludes with the “group’s opinion of the individual’s long-term impact.” The teacher edition instructs: “Evaluate students’ findings based on the factual accuracy of their reporting, choice of key information, and clear and logical presentation.” The group presentation, which integrates reading and writing skills, is part of the gradual release into more independent work.

In Unit 4, during the “Writing Workshop,” students apply knowledge and skills in reading, writing, and speaking, when they create a scene based on a theme and characters from *The Tragedy of Romeo and Juliet*. The purpose of the assignment is to explore, through dramatic writing, a theme that interests the students. The audience is identified as the teacher, classmates, and possibly others in the school or community. The materials state: “By carrying themes from *Romeo and Juliet* into the twenty-first century, you may further appreciate the timeless quality of Shakespeare’s work.” A writing rubric is presented with elements that should be included in the dramatic scene, such as a scene opening, dialogue, stage directions, a central conflict, introduction, body, and a conclusion. Students are asked to perform their scene for the class; they solicit help from their classmates to act out the roles and rehearse the scene. Choreographed action (such as dancing or fighting), entrances and exits, timing, sound effects, and so on are encouraged.

In Unit 5, after reading “The Silver Pool” retold by Ella Young, students integrate reading, writing, speaking, and listening skills when they work in a group to create a news segment, imagining that they were alive during the time of the tale and that the Salmon of Knowledge has been caught. The group chooses one student to play the news anchor and another as the on-site reporter; the rest are characters from the story. The group crafts a news segment that includes an introduction to the story (presented by the anchor) and details about when and how the Salmon was caught (presented by the reporter). The teacher’s edition directs teachers to “give students a time limit for their news segment”; students must “edit their segments to fit the allotted time” by choosing which parts of the story are most compelling.

### **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, 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 scaffold and spiral these skills. Activities and tasks that integrate these skills also exist throughout the year.

In Unit 2, within the “Writing Workshop,” students write an argumentative essay about a topic of their choice. The Writing Workshop breaks the writing process into chunks and provides support for students with tasks such as prewriting (a pro and con chart), drafting (a sample student essay with an explanation of the writer’s process), and revision (advice from a great writer).

In Unit 3, the materials include the “Grammar and Style: Verb Tense Workshop,” the “Vocabulary and Spelling: Literal and Figurative Language Workshops,” a “Speaking and Listening Workshop,” and a Writing Workshop.

In Unit 6, within the Writing Workshop, students write an “I-Search” research paper, an essay written on a topic of personal relevance. The Writing Workshop section breaks the writing process into chunks and provides support for students with tasks such as researching a topic using a Know-Want to Know-Learned (KWL) chart, and proper documentation (sample quotes and a Works Cited page).

The materials provide scaffolded forms of comprehension throughout, 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.

In Unit 1, when reading “Destiny” by Louise Erdrich, students respond to an understanding task: “How does Wallacette interact with the other children at school?” Then, students respond to an application task: “Indicate how Wallacette reacts when Celestine tries to comfort her.” Following these tasks, students engage in analysis, evaluation, and creation: “Recall what Celestine creates for the school potluck”; “Identify what started the fight between Adele and Celestine”; “State the reasons why Wallacette might have attacked the ‘Donkey of Destiny.’”

In Unit 3, when reading “Gifts” and “To the Oak” by Shu Ting, students answer an understanding question: “Recall what the pond lets the willows and ferns do in ‘Gifts.’” Students reason with the text: “In your own words, explain what sacrifice the speaker makes in dreaming as the pond.” Students then engage in application: “State why the speaker in ‘Gifts’ refuses to mourn when the leaves ‘wither and fade’” and “Relate the idea of sacrifice to the idea of a struggle for freedom.”

The material provides the gradual-release-of-responsibility model throughout each unit. Three levels of reading support gradually transfer responsibility from the teacher and the textbook to the student. The reading support throughout the unit progresses from guided to directed reading. 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; the materials direct students to practice skills during reading.

In Unit 3, when students read “Gifts” and “To the Oak” by Shu Ting, teachers preview the selections through guided reading enrichment that focuses on building background through literary context and figurative language. The materials state: “The lyric poems express personal feelings. In ‘Gifts,’ Shu Ting expresses her faith in the human spirit by alluding to China’s troubled past. ‘To the Oak’ is written as a love poem, expressing the poet’s deep connection with nature.” Teachers also guide students on defining tone in literary works and recognizing this aspect of a poem while using a cluster chart to discover the meaning of words. In this guided reading section, teachers lead students in expressing struggle in a creative way, and students research information on the Misty Poets in order to connect more deeply with the poetry found in the directed reading section. For example, the materials state: “Students read the ‘Meet the Author’ section and free-write about one or more of the subjects that the Misty poets focused on: individualism, humans’ relationship with the natural world, and the struggle with oppression.” Students then share their ideas in small groups. In the directed reading section, students answer comprehensive questions and engage in activities at the end of the selection readings.

In Unit 4, with *The Inspector-General* by Anton Chekhov, the teacher’s edition includes a “Drama Close Reading Model.” This model walks students through the first-, second-, and third-reading process. The materials provide point-of-use close reading skills and analyzing-literature



questions for use during reading to guide students through the reading process. The teacher explains to the students that they will continue to apply these strategies and skills as they read other dramas in the unit. Following this section, there is a “First Reading” section, which instructs the teacher to lead students through the “Build Background,” “Make Connections,” and “Meet the Author” sections to prepare for reading the selection. The teacher guides students through “Use Reading Skills” and “Preview Vocabulary.” Following this, in the next section, “Second Reading,” the teacher allows students to begin reading the play. The teacher points out the “Use Reading Skills” and “Analyze Literature” questions that appear in the margins. Materials state: “Cite the definitions and pronunciations of vocabulary words in the margins and note that footnotes at the bottoms of the pages define additional words.” The final section, “Third Reading,” instructs teachers to explain that the “Refer to Text” questions will help them recall details from the play; the “Reason with Text” questions will help them analyze the importance and meaning of the details; the “Analyze Literature” questions will help them explore a literary feature of the selection.

### 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 edition.

In Unit 1, when students read “The Gift of the Magi,” an option for enrichment suggests students “research nonprofit organizations that accept donated hair to make wigs for disadvantaged children who suffer from medical hair loss.” This research connects to Della’s selfless act of cutting and selling her hair to make her husband happy. For “The Most Dangerous Game” by Richard Connell, an enrichment option states: “In some areas, a growing opposition to big-game hunting and a dwindling population of native animals have encouraged a different kind of hunting expedition—the camera safari. Have students locate and read articles about how wildlife photographers track down their quarries to gain a different perspective on ‘the thrill of the hunt.’” Another enrichment option instructs teachers: “Have students review the conversation between Rainsford and Whitney at the beginning of the story, noting the opinions that Rainsford expresses about hunting. Then, ask students to imagine a scene in which Rainsford, having gotten off the island, meets up again with Whitney. Have students write a dialogue between the two friends. Point out that in their earlier conversation, Rainsford chided Whitney, reminding him that he was ‘a big-game hunter, not a philosopher.’ When they meet again, will Rainsford have a new appreciation for Whitney’s ideas? Will they make plans to go hunting again? Will Rainsford still claim that hunting is ‘the best sport in the world’?” For “The

Interlopers” by Saki, the materials state: “Have students write a fable about a feud. Remind them that a fable is a brief story, often using animals as characters, that teaches a moral.”

In Unit 2, when reading “Aha Moment” by Julia Alvarez, students read another work by Julia Alvarez and compare the diction she uses in the second piece with that of “Aha Moment.” Students can read an excerpt and share their findings with the class. For “Swimming to Antarctica” by Lynne Cox, the materials direct teachers: “Have students use an atlas to find the area where Cox is swimming. Ask them to compare the distance of her swim across the Bering Sea with the distance across the English Channel.” Another option is given: “Have students imagine they are one of the journalists on the boat accompanying Cox across the Bering Sea. Have them write a news story about her historic swim.” Additionally, the materials instruct teachers: “Invite students to research and report on autobiographical accounts by at least three other athletes who pushed themselves to extremes. Suggest that students consider reporting on high school athletes, Olympic athletes, mountain climbers, divers, or professional athletes. Allow students to brainstorm together for ideas before working on their reports on their own....Have students give oral presentations....Have students use visual aids.”

In Unit 3, when reading “The Bells” by Edgar Allan Poe, students can write an additional stanza to the poem, considering “rhyme and repetition as well imagery and how it creates mood.” For “The Universe” by May Swenson, students can “create their own concrete poem” and then display the poems around the room.

In Unit 4, when reading *The Tragedy of Romeo and Juliet* by William Shakespeare, students can create a news report about the deaths of Romeo and Juliet. Students might include eyewitness accounts, diagrams and descriptions, or quotations from other characters from the play. Another enrichment option is suggested to teachers: “Ask students to research and report on aspects of Renaissance society such as those touched on in the World History Connection. Students are encouraged to use internet and library resources to obtain images and information about Renaissance fashion, music, art, weapons, housing, food, and social structure. Encourage students to present their findings in an abbreviated format such as a photo essay or a frequently-asked-questions (FAQ) list.”

When students read *The Inspector-General* by Anton Chekhov, the materials suggest an activity: “Have students write a journal entry or an internal monologue from the Driver’s point of view. How would he feel about his passenger? What would he emphasize in his description of the encounter?” Another enrichment option is also provided: “Write this quotation from Chekhov on the board: ‘We learn about life not from pluses alone, but from minuses as well.’ Have students apply this quotation to *The Inspector-General* by writing an essay on the lessons learned from his conversation with the Driver and what changes, if any, might result from this encounter.”

In Unit 5, students read “The Silver Pool” by Ella Young, and those who are interested can find “a version of the King Arthur story in which young Arthur finds the sword Excalibur.” Students can then compare the story of Fionn mac Cumhail with the story of Arthur.

**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 limited.

Examples include but are not limited to:

The materials offer differentiation for students who need 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 Most Dangerous Game” by Richard Connell, the materials state: “To better help students visualize the setting, preview some of the words used to describe the island, such as *cliff*, *underbrush*, *jungle*, *bluff*, *twig*, *bough*, *vegetation*, *swamp*, *quicksand*, *sapling*, *ridge*, and *cove*. Have students work in small groups to define or illustrate each term.” They also state: “Point out that readers constantly ask questions as they read. Prompt students to ask questions such as the following, based on what they have read so far: Why is there a palatial estate on the island? Why has it been built like a fortress, with cliffs that plunge down to the ocean on three sides? Why does the butler point a revolver at visitors when he answers the door? Why does Ivan, the butler, seem out of place in the seemingly refined surroundings? Why is there a dining table that can seat forty guests? Encourage students to make predictions based on their questions.” Another support is given: “Have students reread pg. 38, pausing after each paragraph to discuss and ask at least one question about it. Model by reading the paragraph about digging the pit and asking, ‘Even though it’s dark, won’t an experienced hunter like Zaroff notice that the cover of weeds and branches over the pit doesn’t look natural?’ After the next paragraph, make sure students understand that the reason Zaroff was ‘coming with unusual swiftness’ is because he was following one of his dogs. The dog was following Rainsford’s scent, so Zaroff didn’t have to carefully examine the trail. If Zaroff had

been examining the trail, he might have noticed the pit and avoided it, but as it turned out, the hunting dog fell in.”

In Unit 3, when students read “‘Hope’ is the thing with feathers” by Emily Dickinson, the materials recommend pointing out the details in lines 1–6 to students who need support with reading proficiency (i.e. students performing below grade level), to help them understand that the poet is using the image of a bird. In “Writing Workshop: Compare and Contrast Essay,” the materials recommend supporting students with lower reading proficiency in their research by having them create an outline for each website they use.

In Unit 4, when students read *The Tragedy of Romeo and Juliet*, Act 1, by William Shakespeare, the materials state: “Students may be better able to cope with the language in *Romeo and Juliet* if they read it in short chunks, or sections. Give students a guideline for pausing in their reading, such as every ten lines or whenever a person leaves a scene. Suggest that they stop and paraphrase or summarize what they have read. Check these paraphrases or summaries to monitor student comprehension.” The materials also suggest: “Review Fix-Up strategies that students can use when a text seems unclear to them. If students have difficulty understanding Lady Capulet’s metaphor, suggest that they try reading in shorter chunks, go back and read aloud, or changing their reading rate.” A writing support exists in “Writing Workshop: Dramatic Scene”: The materials recommend urging students who need support to use the “Character Cluster Chart” to plan their writing and ensure that they have enough information about the character.

In Unit 6, students read “A Sound of Thunder” by Ray Bradbury, and the material states: “Because this story contains a great deal of figurative language, students will benefit from reviewing the definition of three major figures of speech: simile, metaphor, and personification. Ask for students to look for examples of each of these figures of speech as they read. Suggest that they take notes about them and try to analyze the effect that each one creates.” Supports for the independent reading in this unit suggest students set a purpose for reading, build background knowledge before reading, and ask questions while reading. After reading, the teacher should work with students as a group to help them answer their questions.

**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, the materials provide some support for EL students, such as in the "Introduction to Fiction," when ELs are invited to "describe examples of popular fiction they enjoyed there and the writers who were their favorites"; or, with the text "The Interlopers" by Saki, where EL teachers provide "explanations for" phrases from the text and "explain to students that one sends condolences when somebody dies." Students might be "provided additional vocabulary words from the selection," such as in "The Most Dangerous Game" by Richard Connell. In "Blues Ain't No Mockin Bird" by Toni Cade Bambara, the material lists the ELPS corresponding to the TEKS that align with the story. However, no specific accommodations exist in the text commensurate with various levels of English language proficiency. In the "Differentiated

Instruction/English Language Learning” note in the teacher edition, teachers are provided the guidance that the nonstandard dialect in this selection may be challenging for students. Teachers are asked to “point out that in this dialect the letter *g* is dropped from many words that end in the suffix *-ing*: *mockin bird, mornin, roamin, makin, stiffenin*. Teachers should also point out that *ain’t* is a way of saying ‘isn’t’ or ‘aren’t’ and is considered nonstandard English.”

In Unit 2, when students read “I Have a Dream” by Martin Luther King, Jr., the teacher edition recommends supporting ELs by explaining that the speech uses a lot of figurative language and encouraging other students to support them with this speech.

In Unit 3, when students read “The Bells” by Edgar Allen Poe, the “Differentiated Instruction/English Language Learning” note in the teacher edition provides guidance; for example: “Point out that in the phrase ‘From the rust within their throats,’ in line 77, the *throats* are part of the bells. Explain that the *stone* in line 85 is a tombstone.” In the “Writing Workshop: Compare and Contrast Essay” the teacher edition recommends supporting ELs by pairing them with those proficient in English during the prewriting stage to discuss thesis statements and organization.

In Unit 4, when students read *The Tragedy of Romeo and Juliet* by William Shakespeare, the teacher edition recommends supporting ELs by reminding students that Shakespeare’s language is different from modern day English and “play(ing) a recording of Act I so students can get a sense of the language.”

In Unit 5, when students read “The White Snake” by Jacob and Wilhelm Grimm, the “Differentiated Instruction/English Language Learning” note in the teacher edition provides an opportunity for students to make a cultural connection with the story: “Ask students to think about fairy tales from their cultures. Ask them to share any that are similar to ‘The White Snake.’”

In Unit 6 independent reading, the teacher edition recommends supporting ELs by reading the student model to them while they take notes in a reading journal. The teacher should show students how to set up their journals and use highlighters to draw attention to unanswered questions.



**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 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 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, 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 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 Most Dangerous Game” by Richard Connell, the teacher edition recommends reminding students who need support with reading proficiency that readers should constantly ask questions while reading: “The teacher should prompt students and encourage them to make predictions based on the questions they ask.” The resource does not provide information about how teachers can determine which students need support.

In Unit 2, for the “Writing Workshop: Argumentative Essay,” the teacher edition, under “Differentiated Instruction” and “Reading Proficiency,” states: “Guide students to select sources

of information that are appropriate for their reading proficiency levels. Help students preview their sources and offer suggestions for more accessible material, if necessary.” There is no guidance for teachers to determine which sources are appropriate and what students’ proficiency levels might be.

In Unit 4, for *The Inspector-General* by Anton Chekhov, an option for enrichment in the teacher’s edition includes students writing a journal entry or internal monologue from the Driver’s point of view. Students should include how he would feel about the passenger and what parts of this encounter he would emphasize. The resource does not provide guidance on how to decide which students should participate in this enrichment activity.

In Unit 5, when students read “The Golden Lamb” by Jean Russell Larson, the teacher edition provides three options for differentiated approaches for this text, including “Reading Proficiency,” “Enrichment,” and “English Language Learning.” The suggested enrichment activity states: “Have students read the story of Solomon. Have students compare that story about settling a dispute with this story about settling a dispute.” No guidance exists to help teachers determine which students will benefit from enrichment and which will benefit from support with reading proficiency.

### **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.

## **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 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,” which 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 edition includes sidebars titled “Teach the Genre.” For example, 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, which is 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.

In Unit 2, the materials include a “World History Connection” insert within the text of the speech that provides background information about apartheid in a beneficial and non-distracting way.

The workshops at the end of each unit (the “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 “Test-Taking 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.