



The goal of English language arts is for students to read, understand, and express understanding of complex texts independently. To accomplish this goal, programs must build students’ knowledge and skill in language, comprehension, conversations, and writing integrated around a volume of complex texts and tasks.¹ In grades K-5, programs must also build students’ foundational skills to be able to read and write about a range of texts² independently. Thus, a strong ELA classroom is structured with the below components.



Title: **Imagine Learning Guidebooks**

Grade/Course: **English I-IV**

Publisher: **Imagine Learning LLC**

Copyright: **2020**

Overall Rating: **Tier 1, Exemplifies quality**

Tier 1, Tier 2, Tier 3 Elements of this review:

| STRONG | WEAK |
|---|-------------|
| 1. Quality of Texts (Non-negotiable) | |
| 2. Text-Dependent Questions (Non-negotiable) | |
| 3. Coherence of Tasks (Non-negotiable) | |
| 5. Range and Volume of Texts | |
| 6. Writing to Sources, Speaking and Listening, and Language | |
| 7. Assessments | |
| 8. Scaffolding and Support | |
| | |

Each set of submitted materials was evaluated for alignment with the standards beginning with a review of the indicators for the non-negotiable criteria. If those criteria were met, a review of the other criteria ensued.

Tier 1 ratings received a “Yes” for all Criteria 1-8.

Tier 2 ratings received a “Yes” for all non-negotiable criteria, but at least one “No” for the remaining criteria.

Tier 3 ratings received a “No” for at least one of the non-negotiable criteria.

Click below for complete grade-level reviews:

[English I \(Tier 1\)](#) [English II \(Tier 1\)](#) [English III \(Tier 1\)](#) [English IV \(Tier 1\)](#)

¹ A volume of texts is a collection of texts written about similar topics, themes, or ideas.

² A range of texts are texts written at different reading levels.



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To evaluate instructional materials for alignment with the [standards](#) and determine tiered rating, begin with **Section I: Non-negotiable Criteria**.

- Review the **required**³ Indicators of Superior Quality for each **Non-negotiable** criterion.
- If there is a “Yes” for all **required** Indicators of Superior Quality, materials receive a “Yes” for that **Non-negotiable** Criterion.
- If there is a “No” for any of the **required** Indicators of Superior Quality, materials receive a “No” for that **Non-negotiable** Criterion.
- Materials must meet **Non-negotiable** Criterion 1 for the review to continue to **Non-negotiable** Criteria 2 and 3. For grades K-5, materials must meet all of the **Non-negotiable** Criteria 1-3 in order for the review to continue to Section II⁴ and all of the **Non-negotiable** Criteria 1-4 to continue to Section III. For grades 6-12, materials must meet **Non-Negotiable** Criteria 1-3 for the review to continue to Section III.
- If materials receive a “No” for any **Non-negotiable** Criterion, a rating of Tier 3 is assigned, and the review does not continue.

If all Non-negotiable Criteria are met, then continue to **Section III: Additional Criteria of Superior Quality**.

- Review the **required** Indicators of Superior Quality for each criterion.
- If there is a “Yes” for all **required** Indicators of Superior Quality, then the materials receive a “Yes” for the additional criteria.
- If there is a “No” for any **required** Indicator of Superior Quality, then the materials receive a “No” for the additional criteria.

Tier 1 ratings receive a “Yes” for all Non-negotiable Criteria and a “Yes” for each of the Additional Criteria of Superior Quality.

Tier 2 ratings receive a “Yes” for all Non-negotiable Criteria, but at least one “No” for the Additional Criteria of Superior Quality.

Tier 3 ratings receive a “No” for at least one of the Non-negotiable Criteria.

³ **Required Indicators of Superior Quality** are labeled “Required” and shaded yellow. Remaining indicators that are shaded white are included to provide additional information to aid in material selection and do not affect tiered rating.

⁴ For grades K-5: Materials must meet Non-negotiable Criterion 1 for the review to continue to Non-negotiable Criteria 2-3. Materials must meet all of the Non-negotiable Criteria 1-3 in order for the review to continue to Section II.

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| <p>SECTION I. K-12 NON-NEGOTIABLE CRITERIA OF SUPERIOR QUALITY</p> <p>Materials must meet Non-negotiable Criterion 1 for the review to continue to Non-negotiable Criteria 2 and 3. For grades K-5, materials must meet all of the Non-negotiable Criteria 1-3 in order for the review to continue to Section II and all of the Non-negotiable Criteria 1-4 in order for the review to continue to Section III. For grades 6-12, materials must meet all of the Non-Negotiable Criteria 1-3 in order for the review to continue to Section III.</p> | | | |
| <p>Non-negotiable</p> <p>1. QUALITY OF TEXTS:</p> <p>Texts are of sufficient scope and quality to provide text-centered and integrated learning that is sequenced and scaffolded to (1) advance students toward independent reading of grade-level texts and (2) build content knowledge (e.g., ELA, social studies, science, and the arts). The quality of texts is high—they support multiple readings for various purposes and exhibit exceptional craft and thought and/or provide useful information. Materials present a progression of complex texts as stated by Reading Standard 10.</p> <p><i>(Note: In K and 1, Reading Standard 10 refers to read-aloud material. Complexity standards for student-read texts are applicable for grades 2+.)</i></p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>Required</p> <p>1a) Materials provide texts that are appropriately complex for the identified grade level according to the requirements outlined in the standards.</p> <ul style="list-style-type: none"> • A text analysis that includes complexity information is provided. Measures for determining complexity include quantitative and qualitative analysis, as well as reader and task considerations. Poetry and drama are analyzed only using qualitative measures. • In grades K-2, extensive read-aloud texts allow sufficient opportunity for engagement with text more complex than students could read themselves. | <p>Yes</p> | <p>Materials provide texts that are appropriately complex for the identified grade level according to the requirements outlined in the standards. The materials provide a comprehensive text complexity companion document for each unit that identifies the features that make the text complex including text structure/organization, language features, and prior knowledge demands. For example, in the <i>Romeo and Juliet</i> Unit, the play’s structure and organization are exceedingly complex to account for “a multitude of characters and storylines, and as a result, there are many shifts in point of view and perspective. There are also many examples of dramatic irony present as the two main characters create plans unbeknownst to the other.” To ensure accessibility of the text, the materials offer critical vocabulary lists, indicating, “Vocabulary plays a critical role in a reader’s ability to make meaning of complex text. Expanding word knowledge offers readers greater access to complex texts.” The Teenage Brain Unit contains some materials with a Lexile level of 1400. While this Lexile level is slightly above a Grade 9 Lexile band of 1050-1335, the materials provide an explanation and suggestions for teaching the texts such as,</p> |

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| | | | <p>“The challenge in this article lies in analyzing the author’s purpose and tools used to achieve that purpose. While the text reads academic at times and is meant to inform, students need to be reminded that the article was written for a National Geographic periodical, also written to entertain and engage readers. This may help them understand how the author moves in and out of a more formal, academic tone and a personal, informal tone as he gives examples from his own experiences.” Although the text complexity is difficult, scaffolding provides student support. To continue, the text complicity and vocabulary document provided for the <i>A Lesson Before Dying</i> Unit contains important context for the novel: “Gaines clearly illustrates that in the Pre-Civil Rights south, Black people were viewed inhumanely....” This information helps the teacher to prepare students for the novel by providing historical context and the opportunity to address difficult topics. While the text has a 750L, it is considered very complex due to the use of multiple levels of meaning observed in the symbols used throughout the text as well as “the symbolism embedded into the characters themselves.” The text demands multiple close readings for students to fully comprehend the text’s message. Although <i>The Joy Luck Club</i> Unit is a 930L text, the text complexity is considered challenging. The work is a singular novel, it is made up of sixteen interwoven stories told from</p> |

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| | | | <p>different voices and contains multiple levels of meaning in various symbols. The lessons embedded in the materials require students to engage in discussions to deepen their understanding of the text's meaning. Finally, the materials also address potentially confusing Chinese words and phrases. Thorough support is provided for difficult or misunderstood elements from the novel. Collectively, the materials are appropriately complex.</p> |
| | <p>Required 1b) At least 90% of provided texts, including read-alouds in K-2, are of publishable quality and offer rich opportunities for students to meet the grade-level ELA standards; the texts are well-crafted, representing the quality of content, language, and writing that is produced by experts in various disciplines.</p> | <p>Yes</p> | <p>At least 90% of texts are of publishable quality and offer rich opportunities for students to meet the grade-level ELA standards; the texts are well-crafted, representing the quality of content, language, and writing that is produced by experts in various disciplines. The majority of texts within these units are previously published and/or written by well-known authors and provide students access to a variety of genres. For example, students read <i>Romeo and Juliet</i>, by William Shakespeare. This text is considered a timeless classic that reflects universal themes relevant to contemporary readers. Despite some units not including an anchor text, readings are collected and organized by topic, genre, and/or analytical skill for students to analyze. For example, in the Photojournalism Unit, students explore excerpts of nonfiction novels, articles, and websites. The texts within this unit are of publishable quality including: <i>On Photography</i>, by Susan Sontag, <i>The Grapes</i></p> |

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| | | | <p><i>of Wrath</i>, by John Steinbeck, "Letter from Birmingham Jail," by Martin Luther King, Jr., and "Fireside Chat 20: On the Progress of War," by President Franklin D. Roosevelt. These texts are by well-known authors and historical figures. Similarly, the novel, <i>A Lesson Before Dying</i>, was nominated for a Pulitzer Prize and won the National Book Critics Circle Award. This novel is well-crafted and provides exposure to rich language by a renowned author. Other poems and songs are used to make connections to the anchor text and these are also all of publishable quality. "Strange Fruit," by Billie Holiday, and "I am a Rock," by Paul Simon are two songs used to compare and contrast themes with the novel. These songs and poems like "No Man is an Island," by John Donne are all recognized as works of high quality. Finally, in <i>The Joy Luck Club</i> Unit, students read "On Generational Decline" from <i>Battle Hymn of the Tiger Mother</i> and the article "Like Mother, Like Daughter—The Science Says So, Too" from the quality magazine <i>Scientific American</i>. The texts in this unit meet the demands for high quality and offer rich engagement opportunities for students.</p> |
| | <p>Required 1c) Materials provide a coherent sequence or collection of connected texts that build vocabulary knowledge and knowledge about themes with connected topics and ideas through tasks in reading, writing, listening, speaking, and language.</p> | <p>Yes</p> | <p>Materials provide a coherent sequence or collection of connected texts that build vocabulary knowledge and knowledge about themes with connected topics and ideas through tasks in reading, writing, listening, speaking, and language. The materials center around multiple topic-based units</p> |

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| | <ul style="list-style-type: none"> In grades K-2, the inclusion of read-aloud texts in addition to what students can read themselves ensures that all students can build knowledge about the world through engagement with rich, complex texts. These texts as well must form a coherent sequence or collection of connected texts that build vocabulary knowledge and knowledge about themes with connected topics and ideas through tasks in reading, writing, listening, speaking, and language. | | <p>that require students to analyze text through critical lenses. Units begin with a preview and an essential question that guide student thinking and continue with scaffolded activities that support and then gradually release students to work independently and demonstrate mastery on the culminating task. Culminating tasks require students to “use knowledge, skills, and habits they have gained throughout the unit to read, understand, and express their understanding and knowledge of texts and topics.” For example, in the Photojournalism Unit, the essential question is “What is the weight of an image?” Students explore this question through a series of texts and videos. In Section 2, Lesson 7, students read Chapter 4, “A Truth as Old as Humanity,” from <i>Migrant Mother: How a Photograph Defined the Great Depression</i>, by Don Nardo, to examine the “truthfulness” of Lange’s photo and the point of view of the photo’s subject, Florence Owens Thompson. Continuing, in Section 4, Lesson 2, students read Chapter 2, “The Growth of Conscience,” from <i>Birmingham 1963: How a Photograph Rallied Civil Rights</i>, by Shelley Marie Tougas “to deepen understanding about why Birmingham was the ideal location to launch a campaign for change.” These activities prepare students to respond to the culminating task, “How have photographers inspired change through photojournalism? Write an expository essay in which you closely examine the impact of</p> |

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| | | | <p>one or more of the photographs studied in this unit. State your response and logically and sufficiently support your response with claims. Support your claims with textual evidence including direct quotations and parenthetical citations. Use correct and effective words, phrases, syntax, and mechanics to clearly communicate your analysis.” Multiple texts on a connected topic are studied within this unit and the culminating task requires students to review multiple texts within the unit. Similarly, in the <i>Romeo and Juliet</i> Unit, the culminating task requires students to “Choose a theme from the play <i>Romeo and Juliet</i>. Compare and contrast the way in which that theme is developed in the play and in one of the following movies: <i>Romeo and Juliet</i> (Zeffirelli), <i>Romeo + Juliet</i> (Luhrmann), or <i>West Side Story</i> (Wise, Robbins).” This topic is also addressed in Section 5, Lesson 5 as students participate in a whole-class discussion in response to the prompt, “How can adaptations or reproductions enhance or detract from the theme of a text?” This discussion requires students to connect knowledge on a topic and to practice both listening and speaking. They take notes on the Discussion Tool to summarize the claims, evidence, and reasoning of their peers. In Section 3, Lesson 6 of this unit, students read “A Poison Tree,” by William Blake and compose a written response to “How does Blake’s use of figurative language relate to the themes of <i>Romeo and Juliet</i>?” Again, the</p> |

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| | | | <p>assessments throughout the unit and at the end of the unit demand students cite multiple texts connected by a theme, topic, or idea. Likewise, in the <i>A Lesson Before Dying</i> Unit, the essential question is “What makes us human?” Students are guided through various tasks and lessons to eventually address the culminating writing prompt: “What is a lesson that Jefferson and Grant learn about what it means to be human and how do they learn this lesson?” Students use knowledge of the novel and must support answers with textual evidence. A rubric and exemplar are provided. The essential question and writing tasks prepare students to gradually assume more responsibility. In Section 1, Lesson 1 of this unit, students collaborate to read “Maslow’s Hierarchy of Needs” and discuss the human needs the author identifies. Later, in Section 3, Lesson 3, students work with a partner to reread a section of the novel and annotate language details that develop the tone of the chapter. Finally, in Section 5, Lesson 6, students participate in a whole-class discussion that requires them to explain how <i>A Lesson Before Dying</i> and other texts in the unit answer the central question. Students again use the Discussion Tool to capture the claims, evidence, and reasoning of their peers before summarizing the discussion.</p> |

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| | <p>Required 1d) Within a sequence or collection, quality texts of grade level complexity are selected for multiple, careful readings throughout the unit of study. These texts are revisited as needed to support knowledge building.</p> | <p>Yes</p> | <p>Within a sequence or collection, quality texts of grade level complexity are selected for multiple, careful readings throughout the unit of study. In Section 3, Lesson 6, of the <i>Romeo and Juliet</i> Unit, students read “A Poison Tree,” by William Blake. Students listen to the teacher read the poem and then create a summary of the text to demonstrate initial understandings. Students then work with partners to read the poem again. They summarize each stanza and respond to questions including: “What metaphor is developed in this poem?” and “What lines support the development of this metaphor?” Students return to the poem later in the lesson to consider “What is the theme in this poem and how does the author use imagery to develop this theme?” and “How does this theme relate to a theme in <i>Romeo and Juliet</i>?” These questions require students to revisit the text with a different lens to draw key comparisons to the anchor text. To continue, in the Photojournalism Unit, Section 1, Lesson 2, students work with Sontag’s “On Photography.” In the first reading, students listen to the excerpt and consider “What claim does Sontag make and how does she support that claim?” To deepen their understanding of the text, students reread the text in a group to annotate the text focusing on Sontag’s claims and evidence; they paraphrase each of Sontag’s claims in the margin of the text. Students return to the text in Lesson 3 by</p> |

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| | | | <p>discussing how Sontag’s claims in “On Photography” contribute to their understanding of the role of a photojournalist. Additionally, in Section 2, Lesson 1 of the <i>A Lesson Before Dying</i> Unit, students reread sections of the novel in order to deepen their understanding of Grant’s perspective of his community. In Activity 2, students reread a full paragraph on page 62 and support answers to the prompt with textual evidence. In Activity 6, students read page 73 and answer the question “How does the author use sentence structure to convey Jefferson’s tone?” Students must provide textual evidence. In Activity 7, students reread paragraph six on page 79 and answer the question “How do Grant’s words to his aunt reveal his internal conflict about his role in this community?” These rereads have a specific purpose and emphasize knowledge of the text.</p> |
| <p>Non-negotiable (only reviewed if Criterion 1 is met) 2. TEXT-DEPENDENT QUESTIONS: Text-dependent and text-specific questions and tasks reflect the requirements of Reading Standard 1 by requiring use of textual evidence in support of meeting other grade-specific standards.</p> | <p>Required 2a) A majority of questions in the materials are text dependent and text specific; student ideas are expressed through both written and spoken responses.</p> | <p>Yes</p> | <p>A majority of questions in the materials are text dependent and text specific with student ideas expressed through both written and spoken responses. Throughout the units, students have frequent opportunities to interact with texts through questions and tasks that require text evidence. Questions throughout each unit contribute to student knowledge and build on their ability to respond successfully to the culminating tasks. For example, in the Teenage Brain Unit, Section 1, Lesson 3, students read “Teenage Brain: Still Under</p> |

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| <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No | | | <p>Construction” and “Teen Brains are Malleable and Vulnerable, Researchers Say”; students answer “What claims about the teen brain are made by both texts” and “With what idea about the teen brain might the authors of each text disagree?” Students express their ideas by citing relevant text evidence on Understanding Tool 1. To continue, in Lesson 4, students read “Teenage Brains” and consider the following text-dependent questions: “How has adolescent behavior been generalized throughout the ages?”, “What has new technology revealed about what physically happens to the brain during adolescence?”, “What did the new technology of the late 20th century reveal about what physically happens to the brain during the teenage years?” and “What effect does this have on behavior?” Throughout this lesson, students read specific sections of the text and respond to text dependent questions. For example, “With your partner, answer the questions to react to paragraphs 15-22 from “Teenage Brains.” Write your response in your learning log. Support your response with evidence from the text. How have views of the teen brain shifted in the past five years (2006-2011)?” To continue, in the <i>A Lesson Before Dying</i> Unit, Section 1, Lesson 1 students are asked to respond to the questions “What needs are more necessary than others? What evidence is provided to explain this priority?” Students develop responses “with evidence from the</p> |

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| | | | <p>text.” In Lesson 4, Activity 4, students review Chapters 2 and 3 and “record thinking and relevant supporting evidence about Grant’s conflicts....” After recording, students then share thoughts and evidence with a partner. In <i>The Joy Luck Club</i> Unit Lesson 6, Activity 5, students develop a response to the question to determine and analyze the meaning of “I Stand Here Ironing.” Students must support answers with evidence and share in a class discussion. In Section 2, Lesson 2, students gather evidence from <i>The Joy Luck Club</i> and “The Chinese Mother” to support their understanding of Ying Ting’s parenting. In Activity 5, students respond with the class to “The Chinese Mother” and cite evidence from the text using the close reading tool. Throughout the units, students respond to questions in writing and through discussion.</p> |
| | <p>Required 2b) Questions and tasks include the language of the standards and require students to engage in thinking at the depth and complexity required by the grade-level standards to advance and deepen student learning over time. (Note: not every standard must be addressed with every text.)</p> | <p>Yes</p> | <p>Questions and tasks include the language of the standards and require students to engage in thinking at the depth and complexity required by the grade-level standards to advance and deepen student learning over time. For example, RL.9-10.2 is addressed in Section 1, Lesson 3 of the <i>Romeo and Juliet</i> Unit. In this activity, students read the prologue of <i>Romeo and Juliet</i> as a whole class and “use it to determine the main events of the play, as well as possible themes that may emerge.” After multiple readings of The Prologue, students answer the following questions in their learning logs, specifically addressing the requirements of RL.9-10.2: “Based on</p> |

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| | | | <p>the prologue, what themes do you think will emerge in the play?” and “What lines support these themes?” These questions directly correlate to the standard by asking students to identify potential themes of the play. Additionally, standard RL.9-10.3, is addressed later in this unit, including in Section 4, Lesson 3. In this lesson, students answer questions about the meaning of Act V, Scene 3 from <i>Romeo and Juliet</i> to deepen their understanding of the text including, “How are Romeo's actions in the first 175 lines of this scene a reflection of one of his character traits?” and “How does Romeo develop a theme within this play?” In the culminating task for this unit students engage in thinking at the depth and complexity of both of these standards (RL.9-10.2 and RL.9-10.3): “Choose a theme from the play <i>Romeo and Juliet</i>. Compare and contrast the way in which that theme is developed in the play and in one of the following movies: <i>Romeo and Juliet</i> (Zeffirelli), <i>Romeo + Juliet</i> (Luhmann), or <i>West Side Story</i> (Wise, Robbins).” This culminating task bridges multiple works and demands higher-order thinking. Section 3, Lesson 1 of the Photojournalism Unit, addresses standard RI.9-10.4. In this lesson, students listen to and view the transcript of “Fireside Chat 20: On the Progress of War,” annotate the transcript for rhetorical appeals (logos, pathos, ethos), and consider how the appeals are used in support of the claim. This lesson concludes by requiring</p> |

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| | | | <p>students to answer, “What was President Franklin D. Roosevelt trying to convince the American people to do?” In the <i>A Lesson Before Dying</i> Unit, Section 4, Lesson 1, standard RI.9-10.1 is a foundational standard for tasks that require students to cite evidence in multiple activities. In Activity 8 of this lesson, students read Chapter 29 and annotate evidence in support of the change in Jefferson’s character. These annotations lead to a written response with evidence, followed by a class discussion about the changes in this character. In <i>The Joy Luck Club</i> Unit, writing standard W.9-10.3 is addressed through a culminating task writing assignment. Students complete an outline, draft, and final essay for the prompt, “Can students explain how a narrator’s perception will shape events in a text?” The materials provide a rubric and exemplar for the prompt. The building process from annotations to outline to final draft are aligned with the standard for students to write narratives to develop real or imagined experiences with well-chosen details. Finally, the Culminating Task Tool uses the language of the standard in the prompt: “Write a narrative essay in which you choose a story from one chapter of <i>The Joy Luck Club</i> to tell from a different character’s perspective. Use correct and effective words, phrases, syntax, usage, and mechanics to clearly communicate your narrative.”</p> |

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| <p>Non-negotiable (only reviewed if Criterion 1 is met)</p> <p>3. COHERENCE OF TASKS: Materials contain meaningful, connected tasks that build student knowledge and provide opportunities for students to read, understand, and express understanding of complex texts through speaking and listening, and writing. Tasks integrate reading, writing, speaking and listening, and include components of vocabulary, syntax, and fluency, as needed, so that students can gain meaning from text.</p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>Required</p> <p>3a) Coherent sequences of questions and tasks focus students on understanding the text and its illustrations (as applicable), making connections among the texts in the collection, and expressing their understanding of the topics, themes, and ideas presented in the texts.</p> | <p>Yes</p> | <p>Coherent sequences of questions and tasks focus students on understanding the text and its illustrations, making connections among the texts in the collection, and expressing their understanding of the topics, themes, and ideas presented in the texts. Each unit in the materials is anchored by a culminating task, and the work within each unit supports students in addressing this task. For example, in the <i>Romeo and Juliet</i> Unit, students complete the following culminating writing task: “Choose a theme from the play <i>Romeo and Juliet</i>. Compare and contrast the way in which that theme is developed in the play and in one of the following movies: <i>Romeo and Juliet</i> (Zeffirelli), <i>Romeo + Juliet</i> (Luhmann), or <i>West Side Story</i> (Wise, Robbins). Write a literary analysis in which you state your response and logically and sufficiently support your response with claims. Support your claims with textual evidence including direct quotations with parenthetical citations. Use correct and effective words, phrases, syntax, usage, and mechanics to clearly communicate your analysis.” This assessment demands the understanding and use of multiple films and the core novel. Questions throughout the unit help students make meaning of complex text. For example, in Section 1, Lesson 6, students analyze the meaning of Act I, Scenes 2 and 3 to answer the questions: “How are Act I, Scenes 2 and 3 used to develop a theme?” and “What does Shakespeare use in these</p> |

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| | | | <p>scenes to develop this theme?" In Section 2, Lesson 2, students continue to analyze theme after watching a section of Zefirelli's adaptation of <i>Romeo and Juliet</i>. Following this clip, students respond to the question, "How do the director's choices develop themes within the film?" Students analyze specific choices made by the director to determine how they shape a theme. Likewise, within this lesson, students read the lyrics of "Tonight" from <i>West Side Story</i> with a focus on the following question, "How do the lines from the song develop a theme?" Throughout this unit, students build knowledge of theme in a thoughtful sequence all of which is aligned to the culminating task. To continue, in Photojournalism, questions are designed to help students make meaning of complex text. For example, in Section 1, Lesson 2, students read an excerpt from <i>On Photography</i> by Susan Sontag and respond to questions, such as the following: "What does 'incontrovertible proof' mean in the sentence, 'A photograph passes for incontrovertible proof that a given thing happened'?" "Does 'incontrovertible proof' have a positive or negative connotation?" "What stands out to you as powerful and important?" and "What claim does Sontag make and how does she support that claim?" Later in this unit, students complete a quiz on Section 1 and Section 2 which demands students use multiple texts. For example, this quiz covers eight texts from</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>the unit including, but not limited to: <i>Get the Picture</i> by John G. Morris, “How Photography Defined the Great Depression,” by Annette McDermott, and “Dorothea Lange: Bringing Relief to Millions” from <i>American Through the Lens: Photographers who Changed a Nation</i>. Within the quiz, students answer several Part A/B style questions using multiple texts. For example, students answer “Which statement is a claim made in the text?” and “Which quote from the text best supports the answer to Part A?” Finally, the questions within the quiz require students to connect knowledge across texts. For example, students respond to the following prompt: “Think about the excerpt from <i>The Grapes of Wrath</i> by John Steinbeck and the article ‘How Photography Defined the Great Depression’ by Annette McDermott to answer question 7. How does the excerpt from <i>The Grapes of Wrath</i> provide context for understanding the information in the article?” In the <i>A Lesson Before Dying</i> Unit, students respond to the following culminating task: “What is a lesson that Grant and Jefferson learn about what it means to be human and how do they learn this lesson? How is this lesson also supported in the other texts from the unit?” The “look fors” in the unit leading to this writing prompt include “Can students understand how Jefferson’s lawyer dehumanizes him?” and “Can students understand how events and characters reveal information about setting?”</p> |

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| | | | <p>Throughout the unit, students complete diagnostics in preparation for the culminating task. For example, in Section 1, Lesson 7, students participate in discussion in response to the following question: “Though one is in jail and one is not, what similarities exist between Jefferson’s and Grant’s situations?” Students demonstrate their understanding about the similarities in these characters and go on to analyze relationships and organize ideas in preparation for writing. Finally, In <i>The Joy Luck Club</i> unit, the culminating task is to respond to the prompt: “How does gaining a deeper awareness of others’ experiences allow characters in <i>The Joy Luck Club</i> to change their perceptions? Write a narrative essay in which you choose a story from one chapter of <i>The Joy Luck Club</i> to tell from a different character’s perspective.” Within this unit, students understand and apply how Tan uses words and phrases to create Jing-Mei’s perspective.</p> |
| | <p>Required 3b) Questions and tasks are designed so that students build, apply, and integrate knowledge and skills in reading, writing, speaking, listening, and language through quality, grade-level complex texts.</p> | <p>Yes</p> | <p>Questions and tasks are designed so that students build and apply knowledge and skills in reading, writing, speaking, listening, and language through quality, grade-level complex texts. In the <i>Romeo and Juliet</i> unit, students routinely assume character roles to read aloud. As the read-aloud takes place, students listen, follow along, and consider a focus question. For example, in Section 4, Lesson 1, students read, speak, listen, and think about the question, “How does Juliet’s behavior in this scene compare to Romeo’s</p> |

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| | | | <p>behavior in Act III Scene 3?" Later in this lesson, students respond to questions in writing before discussing them as a class, such as, "How is dramatic irony developed during the lines between Juliet and Paris (lines 18-44)?" Continuing within this lesson, students read aloud lines 15-60 of Act IV, Scene 3 with a partner and annotate the text for the fears that Juliet has before drinking the potion. Students then share their thinking with their partner and the class. Within this lesson, students engage in a series of questions and tasks that require them to read, speak, listen, and write about complex grade-level text. In the Photojournalism Unit, Section 3, Lesson 1, students watch "Pearl Harbor: The Attack" and "The Battlefield: Pearl Harbor" from <i>The Perilous Fight: America's World War II in Color</i> to build context about World War II. Students then respond to questions by writing in their learning logs. Questions include "What questions do you have about this video?" and "What does the text leave unstated or uncertain?" Listening is integrated into this lesson as students listen to "Fireside Chat 20: On the Progress of War" and then write a response to a question, "What is the purpose of this radio address" before sharing their thinking with the class in a discussion. The texts within these materials are complex and students are required to read or listen to them before writing and discussing them. Additionally, in the <i>A Lesson Before Dying</i> Unit, Section 1,</p> |

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| | | | <p>Lesson 3, students work with a partner to respond to the preface of the novel. Students write responses with supporting evidence and share responses with the class orally. In Activity 5, after students read Part 1, Chapter 2, students again write responses and share with the class. The <i>Joy Luck Club</i> Unit also consistently includes questions and tasks that require engagement with language skills. In Section 3, Lesson 3, students develop their response to the question about Chapter Twenty-one from <i>A Lesson Before Dying</i>. Then, students share these responses with the class with supporting evidence. Later in Activity 9, students read independently and must consider the reading focus, “What is different about this visit with Jefferson?” In these activities, students read the passages or chapters, respond in writing, share with the class by speaking, and listen to classmates’ responses.</p> |
| | <p>Required 3c) Questions and tasks support students in examining the language (vocabulary, sentences, and structure) critical to the meaning of texts measured by Criteria 1 and 2.</p> <ul style="list-style-type: none"> • Questions and tasks also focus on advancing depth of word knowledge through emphasizing word meaning and relationships among words (e.g., concept- and thematically related words, word families, etc.) rather than isolated vocabulary practice, and engaging students with multiple repetitions of words in varied contexts (e.g., reading different texts, completing tasks, engaging in speaking/listening). | <p>Yes</p> | <p>Questions and tasks support students in examining the language (vocabulary, sentences, and structure) critical to the meaning of texts measured by Criteria 1 and 2. Questions and tasks also focus on advancing depth of word knowledge through emphasizing word meaning and relationships among words rather than isolated vocabulary practice, and engaging students with multiple repetitions of words in varied contexts. In the <i>Romeo and Juliet</i> Unit, students’ comprehension of the text is dependent on understanding vocabulary.</p> |

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| | | | <p>The materials provide a vocabulary analysis document that indicates words that can and cannot be determined within context. The questions embedded in the materials support students in examining the language. In Section 1, Lesson 3, students read the Prologue and examine key vocabulary in select lines. For example, students read the line, “Whose misadventured piteous overthrows Doth with their death bury their parent’s strife (Shakespeare lines 7-8).” Students record the phrase in their learning logs while focusing on the word, strife. Students analyze and identify the definition of the term. Then, the teacher facilitates a class discussion by asking questions such as, “What does “strife” mean in your own words?” and “What words are similar to strife?” Materials provide additional guiding questions for students who may need additional support such as, “What other words come to mind when you think of this word?” and “After reviewing the definition of the word ‘strife’, what other words have a similar or opposite meaning?” At the close of the activity, students respond to the question, “What comes to mind when you think of the word “strife”? Draw this image or write out real-world examples of this phrase.” in their learning logs. In Section 3, Lesson 6, students read William Blake’s “The Poison Tree.” “The questions and tasks within this lesson support students in examining the language. For example, students listen to the poem before</p> |

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| | | | <p>rereading it twice with a partner; they then answer “What metaphor was developed in this poem? What lines support the development of this metaphor?” The students also analyze particular words that create imagery in this poem to understand how imagery is used to create a theme. Additionally, the Photojournalism Unit also provides questions and tasks to support students in examining language. For example, in Section 2, Lesson 1, students view <i>Migrant Mother: How a Photograph Defined the Great Depression</i>. To respond to the prompt, “Based on the title, what do you know about the text,” students consider vocabulary and word knowledge to make predictions about a text. Finally, in Section 4, Lesson 2, students have an opportunity to read their choice reading texts. The materials provide questions that support students in examining vocabulary, sentences, and structure including questions such as the following: “How does the style of your choice reading text contribute to its power, persuasive, or beauty?” “Analyze how a sentence, paragraph, or section of your choice reading text develops the author’s ideas or claims” and “Evaluate the effectiveness of the structure the author uses in your choice reading text.” In the <i>A Lesson Before Dying</i> Unit, Section 4, Lesson 4, students read and annotate the poem “Invictus” to “Locate words and phrases that develop the tone of the poem.” This activity continues to Activity 4 where students read</p> |

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| | | | <p>the poem “If We Must Die” and respond to the prompt “What words or phrases contribute to the tone of the poem?” Students then use the work and conversations about tone to determine the meaning and theme of the poems. Students eventually connect these poems to the anchor text <i>A Lesson Before Dying</i> and share responses that are supported with textual evidence. Finally, in <i>The Joy Luck Club</i> Unit, a theme reference guide directs students to examine language which states, “Determine how the author uses language (e.g., word choice, tone), details, elements (e.g., characters, setting), structure, and creates effects (e.g., mood, motif, symbolism, irony) to develop the theme.” Specifically, Section 4, Lesson 1 asks students to “annotate part four, chapter one from <i>The Joy Luck Club</i> focusing on details that reveal what An-Mei feels makes a person strong, happy, and/or whole to deepen our understanding of the text.” Students then reread Part 4 with a group and look for textual details using an annotation reference guide. This document supports students as they clarify their purpose for annotating. As a whole, these activities support linking vocabulary and word choice to critical meaning in the texts such as theme and characterization.</p> |
| Section II. K-5 Non-negotiable Foundational Skills Indicators (Grades K-5 only) | | | |
| Non-negotiable* 4. FOUNDATIONAL SKILLS: | Required *Indicator for grades K-5 only 4a) Materials provide and follow a logical sequence of appropriate foundational skills instruction indicated by the | N/A | Not applicable for this grade level. |

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| <p>Materials provide instruction and diagnostic support in concepts of print, phonological awareness, phonics, vocabulary, development, syntax, and fluency in a logical and transparent progression. These foundational skills are necessary and central components of an effective, comprehensive reading program designed to develop proficient readers with the capacity to comprehend texts across a range of types and disciplines.</p> <p>*As applicable (e.g., when the scope of the materials is comprehensive and considered a full program)</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> | standards (based on the Vertical Progression of Foundational Skills) while providing abundant opportunities for every student to become proficient in each of the foundational skills. | | |
| | Required *Indicator for grades K-1 only 4b) Materials provide grade-appropriate instruction and practice for the concepts of print (e.g., following words left to right, top to bottom, page by page; words are followed by spaces; and features of a sentence). | N/A | Not applicable for this grade level. |
| | Required *Indicator for grades K-1 only 4c) Materials provide systematic and explicit phonological awareness instruction (e.g., recognizing rhyming words; clapping syllables; blending onset-rime; and blending, segmenting, deleting, and substituting phonemes). | N/A | Not applicable for this grade level. |
| | Required *Indicator for grades K-5 only 4d) Materials provide systematic and explicit phonics instruction. Instruction progresses from simple to more complex sound–spelling patterns and word analysis skills that includes repeated modeling and opportunities for students to hear, say, write, and read sound and spelling patterns (e.g. sounds, words, sentences, reading within text). | N/A | Not applicable for this grade level. |
| | Required *Indicator for grades K-5 only 4e) Materials provide multiple opportunities and practice for students to master grade appropriate high-frequency words using multisensory techniques. | N/A | Not applicable for this grade level. |
| | Required *Indicator for grades K-5 only 4f) Resources and/or texts provide ample practice of foundational reading skills using texts (e.g. decodable readers) and allow for systematic, explicit, and frequent practice of reading foundational skills, including phonics patterns and word analysis skills in decoding words. | N/A | Not applicable for this grade level. |

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| | <p>Materials provide opportunities for students to self-monitor to confirm or self-correct word errors directing students to reread purposefully to acquire accurate meaning.</p> <p>This should include monitoring that will allow students to receive regular feedback.</p> | | |
| | <p>Required *Indicator for grades K-5 only</p> <p>4g) Opportunities are frequently built into the materials that allow for students to achieve reading fluency in oral and silent reading, that is, to read a wide variety of grade-appropriate prose, poetry, and/or informational texts with accuracy, rate appropriate to the text, and expression.</p> <p>Materials provide opportunities for students to self-monitor to confirm or self-correct word errors directing students to reread purposefully to acquire accurate meaning.</p> <p>This should include monitoring that will allow students to receive regular feedback on their oral reading fluency in the specific areas of appropriate rate, expressiveness, and accuracy.</p> | N/A | Not applicable for this grade level. |
| | <p>Required *Indicator for grades K-5 only</p> <p>4h) Materials provide instruction and practice in word study.</p> <ul style="list-style-type: none"> • In grades K-2, materials provide instruction and practice in word study including pronunciation, roots, prefixes, suffixes and spelling/sound patterns, as well as decoding of grade-level words, by using sound-symbol knowledge and knowledge of syllabication and regular practice in encoding (spelling) the sound symbol relationships of English. (<i>Note: Instruction and practice with roots, prefixes, and suffixes is applicable for grade 1 and higher.</i>) • In grades 3-5, materials provide instruction and practice in word study including systematic | N/A | Not applicable for this grade level. |

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| | examination of grade-level morphology, decoding of multisyllabic words by using syllabication, and automaticity with grade-level regular and irregular spelling patterns. | | |
| | Required *Indicator for grades K-2 only 4i) Materials provide opportunities for teachers to assess students’ mastery of foundational skills and respond to the needs of individual students based on ongoing assessments offered at regular intervals. Monitoring includes attention to invented spelling as appropriate for its diagnostic value. | N/A | Not applicable for this grade level. |
| | Required *Indicator for grades K-5 only 4j) Foundational Skills materials are abundant and easily implemented so that teachers can spend time, attention and practice with students who need foundational skills supports. | N/A | Not applicable for this grade level. |
| Section III. Additional Criteria of Superior Quality | | | |
| <p>5. RANGE AND VOLUME OF TEXTS: Materials reflect the distribution of text types and genres suggested by the standards (e.g. RL.K.9, RI.1.5, RI.1.9, RL.2.4, RI.2.3, RL.3.2, RL.3.5, RI.4.3, RL.5.7, RI.7.7, RL.8.9, RI.9-10.9, and RL.10/RI.10 across grade levels.)</p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>Required 5a) Materials seek a balance in instructional time between literature and informational texts. (Reviewers will consider the balance within units of study as well as across the entire grade level using the ratio between literature/informational texts to help determine the appropriate balance.)</p> <ul style="list-style-type: none"> • The majority of informational texts have an informational text structure. • In grades 3-12, narrative structure (e.g. speeches, biographies, essays) of informational text are also included. | Yes | Materials seek a balance in instructional time between literature and informational texts. Units are varied by genre and texts within a unit are a balance of literature and informational texts. For example, in the <i>Romeo and Juliet</i> Unit, although the anchor text is literature, students are introduced to the topic of Shakespeare and his works by reading the article “After 450 Years, We Still Don’t Know the True Value of Shakespeare in The Conversation,” by Katie McLuskie. Students also read poetry within this unit including, “To the Memory of My Beloved the Author, Mr. William Shakespeare” by Ben Jonson. To continue, the Teenage Brain Unit focuses on informational texts including “Concussions Affect Teens More Than Kids and Adults, Study Says,” by Steven Reinberg, and “How Concussions Affect Your Brain,” |

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| | | | <p>by Adryan Corcione. These texts require students to understand the immediate and lasting effects that concussions and high-impact sports have on the teenage brain. In the Photojournalism Unit, the materials include <i>Get the Picture</i>, a documentary starring John G. Morris, and informational texts such as a photo essay from <i>LIFE Magazine</i> entitled “War’s Ending: Atomic Bomb and Soviet Entry Bring Jap Surrender Offer.” While the majority of texts within this unit are informational or nonfiction, students read Chapters 1 and 17 of Steinbeck’s <i>The Grapes of Wrath</i>. In Section 1, Lesson 1 in the <i>A Lesson Before Dying</i> Unit, students begin by reading an informational article, “Maslow’s Hierarchy of Needs.” Students use this text to build understanding to answer the question “What makes us human?” This essential question supports a deeper understanding of the anchor text novel. The culminating task is a writing prompt to answer “What makes us human?” by connecting the article to the prompt. The balance of literature and informational text continues in <i>The Joy Luck Club</i> Unit. In addition to the novel anchor text, poems, biography, personal narrative, and articles are also included. In Section 3, Lesson 1, students read “Like Mother Like Daughter- The Science Says So, Too,” to discuss biological features in how mothers “see” daughters in themselves. Students compare and connect the article with the novel by answering a question about how</p> |

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| | | | <p>the characters from the novel reflect the findings in the article. Materials include print and non-print texts of different formats and lengths. Within the units, materials include a range of film, photographs, poetry, and novels. For example, Section 3 of the Photojournalism Unit, introduces students to Robert Capa’s “Magnificent 11” as they view the images in “Beachheads of Normandy: The Fateful Battle of Europe is Joined by Sea and Air” from <i>LIFE Magazine</i>. Students also view clips from <i>Get the Picture</i> to better understand the controversy of Capa’s photographs from the perspective of his photo editor, John G. Morris. Also in this unit, students read Susan Sontag’s “On Photography.” In the <i>Romeo and Juliet</i> unit, materials include print and non-print sources including Shakespeare’s text and film versions of <i>Romeo and Juliet</i>. Specifically, in Section 2, Lesson 2, students view Act II, Scene 2 in <i>Romeo and Juliet</i>, directed by Franco Zeffirelli, and <i>West Side Story</i>, directed by Robert Wise and Jerome Robbins, to “identify the choices that the director makes, specifically in regards to imagery, characters, setting, and blocking when adapting the text to the screen.” Additionally, in Section 3, Lesson 6, students read William Blake’s “The Poison Tree” to draw connections in theme to <i>Romeo and Juliet</i>. In the <i>A Lesson Before Dying</i> Unit, Section 1, Lesson 2, students listen to the song “Strange Fruit” by Billie Holiday. Students answer questions about problems</p> |

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| | | | <p>in the Jim Crow South depicted in the song. Then, students watch the first five minutes of the <i>Meet Ernest Gaines</i> video and answer questions in a learning log. Students make connections from these sources to literary texts. <i>The Joy Luck Club</i> Unit also contains a variety of texts and media. The length and complexity vary between works, such as the short story “I Stand Here Ironing,” the poem “I Ask My Mother to Sing,” selected images from Fan Ho, and the video “Chinese Superstitions.” These materials are varied, but anchored to the novel <i>The Joy Luck Club</i>. Students use knowledge from these works to answer the unit question “How does a greater understanding of a person’s life experiences change their perception of them?” Students demonstrate this knowledge in a final class discussion and culminating writing assignment.</p> |
| | <p>Required 5b) Materials include print and/or non-print texts in a variety of formats (e.g. a range of film, art, music, charts, etc.) and lengths (e.g. short stories, poetry, and novels).</p> | <p>Yes</p> | <p>Materials include print and non-print texts of different formats and lengths. Within the units, materials include a range of film, photographs, poetry, and novels. For example, Section 3 of the Photojournalism Unit, introduces students to Robert Capa’s “Magnificent 11” as they view the images in “Beachheads of Normandy: The Fateful Battle of Europe is Joined by Sea and Air” from <i>LIFE Magazine</i>. Students also view clips from <i>Get the Picture</i> to better understand the controversy of Capa’s photographs from the perspective of his photo editor, John G. Morris. Also in this unit, students read Susan Sontag’s “On Photography.” In the <i>Romeo</i></p> |

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| | | | <p><i>and Juliet</i> unit, materials include print and non-print sources including Shakespeare’s text and film versions of <i>Romeo and Juliet</i>. Specifically, in Section 2, Lesson 2, students view Act II, Scene 2 in <i>Romeo and Juliet</i>, directed by Franco Zefirelli, and <i>West Side Story</i>, directed by Robert Wise and Jerome Robbins, to “identify the choices that the director makes, specifically in regards to imagery, characters, setting, and blocking when adapting the text to the screen.” Additionally, in Section 3, Lesson 6, students read William Blake’s “The Poison Tree” to draw connections in theme to <i>Romeo and Juliet</i>. In the <i>A Lesson Before Dying</i> Unit, Section 1, Lesson 2, students listen to the song “Strange Fruit” by Billie Holiday. Students answer questions about problems in the Jim Crow South depicted in the song. Then, students watch the first five minutes of the <i>Meet Ernest Gaines</i> video and answer questions in a learning log. Students make connections from these sources to literary texts. <i>The Joy Luck Club</i> Unit also contains a variety of texts and media. The length and complexity vary between works, such as the short story “I Stand Here Ironing,” the poem “I Ask My Mother to Sing,” selected images from Fan Ho, and the video “Chinese Superstitions.” These materials are varied, but anchored to the novel <i>The Joy Luck Club</i>. Students use knowledge from these works to answer the unit question “How does a greater understanding of a person’s life experiences change their perception of</p> |

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| | | | them?" Students demonstrate this knowledge in a final class discussion and culminating writing assignment. |
| | <p>5c) Additional materials provide direction and practice for regular, accountable independent reading of texts that appeal to students' interests to build reading stamina, confidence, motivation, and enjoyment and develop knowledge of classroom concepts or topics.</p> | <p>Yes</p> | <p>Additional materials provide direction and practice for regular, accountable independent reading of texts that appeal to students' interests to build stamina, confidence, motivation, and enjoyment and develop knowledge of classroom concepts or topics. The materials earmark time for independent reading, which are noted as optional activities. Optional activities are used to build background knowledge, develop language proficiency, understand complex texts, practice reading proficiently, and hone discussion and writing skills. Optional activities are completed by the whole class, a small group, or individual students based on student needs. Optional activities are indicated by a hollow blue bubble. For example, in the Photojournalism Unit, Section 3, Lesson 5, students spend an allotted 15 minutes to read their "choice reading texts" to "engage in a volume of reading to improve our knowledge of words and the world." A general reading focus is provided which states, "What ideas am I learning from my choice reading text, and how do they connect to our unit?" The materials also include choice reading questions such as the following: "How do the characters in your choice reading text develop, interact, and develop a theme?" "What are the central ideas or themes of</p> |

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| | | | <p>your choice reading text?” “How are they developed?” and “How does the style of your choice reading text contribute to its power, persuasiveness, or beauty?” The Reading Guide included in the materials notes, “Students should also read a wide variety of texts they select based on their interests and be held individually accountable for understanding what they read.” Likewise, the Family Resource Guide in <i>The Joy Luck Club</i> Unit provides a list of independent reading text suggestions. The list is followed by a model of what independent reading could look like in the home.</p> |
| <p>6. WRITING TO SOURCES, SPEAKING AND LISTENING, AND LANGUAGE: The majority of tasks are text-dependent or text-specific, reflect the writing genres named in the standards, require communication skills for college and career readiness, and help students meet the language standards for the grade.</p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>Required 6a) Materials include a variety of opportunities for students to listen, speak, and write about their understanding of texts measured by Criteria 1 and 2; those opportunities are prominent, varied in length and time demands (e.g., informal peer conversations, note taking, summary writing, discussing and writing short-answer responses, whole-class formal discussions, shared writing, formal essays in different genres, on-demand and process writing, etc.), and require students to engage effectively, as determined by the grade-level standards.⁵</p> | <p>Yes</p> | <p>Materials include a variety of opportunities for students to listen, speak, and write about their understanding of texts measured by Criteria 1 and 2. Tasks within the materials involve a variety of modes of expression. For example, in the <i>Romeo and Juliet</i> Unit, Section 2, Lesson 1, students develop a response to the following question: “Locate an example of dramatic irony in this scene. How does this technique develop conflict within the play?” Students then share their response with a partner using evidence from the text. Later in this lesson, students reread and react to lines 20-26 and lines 446 of Act II, Scene 2 from <i>Romeo and Juliet</i> by writing a response to the questions in their learning log. Later in this lesson, students compare and connect</p> |

⁵ Technology and digital media may be used, when appropriate, to support the standards addressed in this indicator.

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| | | | <p>ideas across “Sonnet 116: Let me not to the marriage of true minds” and <i>Romeo and Juliet</i> by writing responses and sharing them with the class. This unit is anchored in the following formal culminating task: “Write a literary analysis in which you state your response and logically and sufficiently support your response with claims. Support your claims with textual evidence including direct quotations with parenthetical citations, as well as specific references from the film. Use correct and effective words, phrases, syntax, usage, and mechanics to clearly communicate your analysis.” Finally, Section 5, Lesson 5, the concluding lesson for the unit, includes a full-class discussion requiring students to engage effectively to respond to a central question, “How can adaptations or reproductions enhance or detract from the theme of a text?” In addition, the Photojournalism Unit includes a variety of opportunities for students to express their understanding. For example, in Section 3, Lesson 3, students view <i>D-Day: How Allied Forces Overcame Disastrous Landings to Rout the Nazis</i> and respond to questions in their learning log including, “What happened on D-Day?” and “Why was D-Day significant?” Later in this lesson, students express their understanding of “Beaches of Normandy: The Fateful Battle of Europe is Joined by Sea and Air” by writing responses to questions on the Visual Analysis Tool included in the materials. Section 5 allows opportunities for students</p> |

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| | | | <p>to work through the process of completing the culminating task. Students complete an outline and review the rubric to ensure writing matches the expectations. Next, in the <i>A Lesson Before Dying</i> Unit, Section 3, Lesson 1, students react to chapter 18 by developing responses to the questions. They share these responses with a partner using conversation stems suggested in the teaching notes. Later in this lesson, Activity 5 students share their responses with the class and respond to comments by classmates on the Character Interaction Tool. This pattern of individual, group, and whole-class discussion is prevalent throughout the units. Finally, in <i>The Joy Luck Club</i> Unit, Section 3, Lesson 3, students reread Part 3 of the novel and annotate the text by recording important notes on the Perspective Understanding Tool. Students use these notes to support a discussion in Activity 3, as they examine how the narrator's perspective affects the meaning of the text. This work prepares students to analyze how the story would unfold from a different character's point of view using a narrative format.</p> |
| | <p>Required *Indicator for grades 3-12 only 6b) The majority of oral and written tasks require students to demonstrate the knowledge they built through the analysis and synthesis of texts, and present well defended claims and clear information, using grade-level language and conventions and drawing on textual evidence to support valid inferences from text.</p> | <p>Yes</p> | <p>The majority of oral and written tasks at all grade levels require students to demonstrate the knowledge they build through the analysis and synthesis of texts, and present well defended claims and clear information, using grade-level language and conventions and drawing on textual evidence to support valid inferences from</p> |

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| | | | <p>text. The tasks within the materials require students to demonstrate knowledge connections beyond a single lesson; for example, in Section 2, Lesson 4 of the <i>Romeo and Juliet</i> Unit, students read Act II, Scene 2 and view three film versions of the scene. Then, they compose a response to the question, “What is a theme that is developed in Act II, Scene 2 of <i>Romeo and Juliet</i>? How is that theme developed? How do the choices that the director makes in one of the film versions affect the development of this theme?” Later, in Section 3, Lesson 6, students read Blake’s “The Poison Tree” and respond to the following task: “What is the theme in this poem and how does the author use imagery to develop this theme? How does this theme relate to a theme in <i>Romeo and Juliet</i>?” Students use the Forming Claims Tool to find text evidence from each text to support their claim. Next, in the Teenage Brain Unit, students demonstrate the knowledge they built through the analysis of texts. For example, in Section 3, Lesson 6, students use their knowledge of “Teens: This is How Social Media Affects Your Brain.” by Susie East, “How Using Social Media Affects Teenagers.” by Rachel Ehmke, and “Social Media ‘Likes’ Impact Teens’ Brains and Behavior” from the Association of Psychological Science to write a constructed response that answers the question, “Should parents limit their teen’s access to social media?” This task requires students to</p> |

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| | | | <p>construct an evidence-based argument that references multiple texts. To continue, in the <i>A Lesson Before Dying</i> Unit, Section 4, Lesson 2, students form a claim in preparation for discussion. The materials guide students through a self-evaluation of the claim by asking questions such as “Is the claim clearly stated?” “Is the claim based on evidence you gathered from the text?” and “Is the claim specific to the question, original, and able to be supported by specific evidence?” In addition, the teaching notes provide a Claims Reference Guide, which helps students to dig deeper. Finally, in <i>The Joy Luck Club</i> Unit, Section 4, Lesson 5, students form a claim in response to the question: “How does learning about the past in <i>The Joy Luck Club</i> allow the mothers and daughters to alter their perceptions of one another?” After evaluating the effectiveness of the claim, students prepare to write by gathering evidence to support the claim. Following this preparation, students work with a partner in Activity 5 to revise and ensure the work is appropriate to task, purpose, and audience. This writing assignment requires the students to demonstrate the knowledge built throughout the individual and group activities as they read the novel.</p> |
| | <p>Required 6c) Materials include multiple writing tasks aligned to the three modes of writing (opinion/argumentative, informative, narrative) as outlined by the standards at each grade level.</p> | <p>Yes</p> | <p>Materials include multiple writing tasks aligned to the three modes of writing as outlined by the standards at each grade level. Each unit within the materials includes a culminating task that requires them to</p> |

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| | <ul style="list-style-type: none"> As students progress through the grades, narrative prompts decrease in number and increase in being based on text(s). In grades 3-12, tasks may include blended modes (e.g., analytical writing). | | <p>make reference to multiple texts in the unit. To begin, in the <i>Romeo and Juliet</i> Unit, Section 3, Lesson 6, students complete multiple readings of Blake’s “The Poison Tree” and summarize each stanza. Then, students draft an extended response to the question, “Compare and connect ideas across ‘A Poison Tree’ and <i>Romeo and Juliet</i>. Support your response with evidence from the texts.” Later in the unit, in Section 4, Lesson 6, students compose a written response to the question, “Determine a theme that is developed in the last scene of <i>Romeo and Juliet</i>.” Such writing tasks are grounded in evidence from complex texts and occur within each section of the materials. In addition, in The Teenage Brain Unit, writing tasks are aligned to the standards as they require students to respond to tasks by citing evidence. For example, in Section 1, Lesson 5, students express their understanding of the similarities between the claims made by three different authors about the teen brain’s impact on behavior and adulthood by composing a multi-paragraph response to the prompt: “You have read three texts about brain development in the teenage years. Compare and contrast the development of ideas in each text. Be sure to use evidence from all three texts to support your response.” Argumentative writing is evidence in Section 3, Lesson 6: “Students use their knowledge of “Teens: This is How Social Media Affects Your Brain,”</p> |

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| | | | <p>by Susie East, “How Using Social Media Affects Teenagers,” by Rachel Ehmke, and “Social Media ‘Likes’ Impact Teens’ Brains and Behavior” from the Association of Psychological Science to write a constructed response that answers the question: “Should parents limit their teen’s access to social media?” Students address and refute at least one counterclaim in their response. Again, writing tasks occur frequently and vary in mode; all tasks require students to use evidence from complex text. Further examples exist in the <i>A Lesson Before Dying</i> Unit. In Section 2, Lesson 1, students respond to a prompt in an informative mode of writing. The writing revolves around concepts of isolation and relationships in the novel. Students support responses with evidence from the text before sharing with the class. This writing assignment later evolves into a group activity in which students discuss the question: “What is similar and different about the way both men react to their isolation?” Finally, in <i>The Joy Luck Club</i> Unit, Section 1, Lesson 5 students work with a group and write a response to “determine and analyze how the author’s/narrator’s perspective affects the meaning of part one,” of the novel. Individually, students write responses in a learning log. Students support this opinion essay with evidence from the text. This unit also contains a narrative writing opportunity which states, “Write a narrative essay in which you choose a story from one chapter</p> |

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| | | | of The Joy Luck Club to tell from a different character’s perspective. Use correct and effective words, phrases, syntax, usage, and mechanics to clearly communicate your narrative.” |
| | <p>Required</p> <p>6d) Materials address the grammar and language conventions specified by the language standards at each grade level and build on those standards from previous grade levels through application and practice of those skills in the context of reading and writing about unit texts.</p> <ul style="list-style-type: none"> For example, materials create opportunities for students to analyze the syntax of a quality text to determine the text’s meaning and model their own sentence construction as a way to develop more complex sentence structure and usage. | Yes | <p>Materials explicitly address the grammar and language conventions specified by the language standards at each grade level and build on those standards from previous grade levels through application and practice of those skills in the context of reading and writing about unit texts. In the <i>Romeo and Juliet</i> Unit, Section 1, Lesson 1 addresses standard L.9-10.6. In this lesson, students “determine and explore the meaning of important words and phrases.” For example, students prepare to read the article “After 450 Years, We Still Don’t Know the True Value of Shakespeare,” by Katie McLuskie, by analyzing the word “integral.” Students answer questions such as “Does this word have a positive or a negative connotation? How do you know?” and “What other words have a similar or opposite meaning as this word?” Students then consider what “integral” means in the following sentence: “Shakespeare is integral to our very language, widely celebrated, studied, acted, seen” (Paragraph 1)?” This examination of language is embedded in the analysis of complex text within the materials. In the Photojournalism Unit, Section 1, Lesson 1, Activity 7, students read the quote, “Most important—or disturbing—they [picture editors] are the fixers of</p> |

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| | | | <p>'reality' and of 'history'" from "Get the Picture: A Personal History of Photojournalism." After reading, students focus on the phrase "fixers of 'reality' and 'history'" and participate in a discussion responding to questions, "Does this phrase have a positive or negative connotation? Explain your response." and "In your own words, what does the phrase 'fixers of reality and history' mean?" The discussion continues as students are tasked to consider, "What words could be substitutes for 'fixer,' 'reality,' and 'history?'" Students then work in pairs to respond to guiding questions which require them to identify synonyms for the identified terms and to determine "another way to describe what photo editors do." Analysis continues as students respond to the question, "What does 'fixers of reality and history' mean in the sentence, 'Most important—or disturbing—they [picture editors] are the fixers of 'reality' and of 'history?'" in their learning logs. In the <i>A Lesson Before Dying</i> unit, Section 3, Lesson 4, Activity 7, students analyze the structure of a sentence to determine how understanding the sentence deepens their understanding of how the theme develops in the text. The activity begins as students read and record the Mentor Sentence: "I cry, not from reaching any conclusion by reasoning, but because, lowly as I am, I am still part of the whole." in their learning logs. Through guided discussion, students break down each</p> |

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| | | | <p>section of the sentence. Guiding questions to support understanding include, “Who is doing what in the mentor sentence?” “What are the parts of the mentor sentence?” and “What do you notice about the punctuation?” Discussion continues as students work independently to identify the text features and vocabulary in the Mentor Sentence as the teacher asks discussion questions such as, “What do you notice about the commas within the sentence? What are they doing?” and “How does the vocabulary used contribute to the meaning of the sentence?” Finally, students read the sentence again and respond to the question, “How does the mentor sentence relate to the theme of humanity?” using a similar sentence structure in their response.</p> |
| <p>7. ASSESSMENTS: Materials offer assessment opportunities that genuinely measure progress and elicit direct, observable evidence of the degree to which students can independently demonstrate the assessed grade-specific standards with appropriately complex text(s).</p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>Required 7a) Materials use varied modes of assessment, including a range of pre-, formative, summative and self-assessment measures.</p> | <p>Yes</p> | <p>Materials use varied modes of assessment, including a range of pre-, formative, summative and self-assessment measures. The materials include assessment tools such as diagnostic (pre-assessment) tasks. For example, in The Teenage Brain Unit, Section 1, Lesson 5, students complete the following diagnostic task: “Students express their understanding of the similarities between the claims made by three different authors about the teen brain’s impact on behavior and adulthood by composing a multi-paragraph response to the prompt: “You have read three texts about brain development in the teenage years. Compare and contrast the development of ideas in each text. Be sure to use evidence from all</p> |

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| | | | <p>three texts to support your response.” Later in this unit, in Section 2, Lesson 5, the following formative assessment opportunity is provided: “Students participate in a formal discussion and must form and support an argument in response to two questions: What is the responsibility of schools and/or high-school leagues to enforce safety regulations that prevent or reduce concussions? Is it responsible for schools/leagues to allow girls to play high-impact sports given the research?” This assessment tool prepares students to develop and communicate meaningful and defensible claims and to write an argumentative essay. The culminating task (summative) within this unit requires students to use their knowledge of the teenage brain to respond to the following prompt: “Does being a teenager positively or negatively affect one’s decision making? Be sure to address and refute at least one counterclaim in your response.” Regular assessment opportunities are provided throughout each unit. In the <i>Romeo and Juliet</i> Unit, assessment opportunities are varied in type and focus. For example, in Section 1, Lesson 9, students participate in a whole-class discussion which addresses the following questions, “What is a theme that is being developed in Act I, Scene 5 of <i>Romeo and Juliet</i>?” “How is it developed in the play?” “How is this theme reflected or not reflected in one of the three film versions of the play?” “What parts of the film help to</p> |

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| | | | <p>develop these themes?” and “Which parts of the film help develop additional themes?” In Section 4, Lesson 6, students write a response to the following prompt: “What theme is developed in the last scene of <i>Romeo and Juliet</i>? Choose one film version of the play and discuss what choices the director made when creating a film version of this scene. How do these choices enhance or detract from the themes developed in the play?” Continuing, in the <i>A Lesson Before Dying</i> Unit, diagnostic questions are provided, as well as quizzes, ongoing formative assessments, and a culminating writing prompt. The section quizzes, found across all units, such as, “assess student understanding of content knowledge explicitly read and taught in lessons.” In Section 1, Lesson 7, students participate in discussion in response to the following question: “Though one is in jail and one is not, what similarities exist between Jefferson’s and Grant’s situations?” These diagnostic questions are used to assess student understanding. There are also two section quizzes that include Technology Enhanced items. Finally, <i>The Joy Luck Club</i> Unit also contains diagnostic questions aligned to the culminating task. An example includes, “Do the main characters in <i>The Joy Luck Club</i> accurately reflect Chua’s beliefs about ‘generational decline’ in the children of immigrants?” The question supports the culminating task as it “prepares students to</p> |

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| | <p>Required 7b) Materials assess student understanding of the topics, themes, and/or ideas presented in the unit texts. Questions and tasks are developed so that students demonstrate the knowledge and skill built over the course of the unit.</p> | <p>Yes</p> | <p>analyze events from various characters' points of view."</p> <p>Materials assess student understanding of the topics, themes, and/or ideas presented in the unit texts. Assessment materials consistently ask students to demonstrate understanding of unit texts surrounding theme. For example, in the <i>Romeo and Juliet</i> Unit, in Section 2, Lesson 4, students write a response to the prompt: "What theme is developed in the last scene of <i>Romeo and Juliet</i>? Choose one film version of the play and discuss what choices the director made when creating a film version of this scene. How do these choices enhance or detract from the themes developed in the play?" In the culminating task within this unit, students demonstrate the knowledge and skills built over the course of the unit. For example, students respond to the following prompt: "Choose a theme from the play <i>Romeo and Juliet</i>. Compare and contrast the way in which that theme is developed in the play and in one of the following movies: <i>Romeo and Juliet</i> (Zeffirelli), <i>Romeo + Juliet</i> (Luhrmann), or <i>West Side Story</i> (Wise, Robbins). Write a literary analysis in which you state your response and logically and sufficiently support your response with claims. Support your claims with textual evidence including direct quotations with parenthetical citations." Likewise, in the Photojournalism Unit, assessment materials</p> |

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| | | | <p>ask students to demonstrate understanding of unit texts about ideas and topics. For example, the culminating writing task requires students to write an expository essay in which they closely examine the impact of one or more of the photographs studied in this unit. Students state their response and support it with textual evidence including direct quotations and parenthetical citations. This task integrates learning from across the unit. Similarly, in the <i>A Lesson Before Dying</i> Unit, the diagnostic questions, quizzes, and activities lead to student preparation for the culminating task, “What is a lesson that Grant and Jefferson learn about what it means to be human and how do they learn this lesson? How is this lesson also supported in the other texts from the unit?” In <i>The Joy Luck Club</i> Unit, the central theme is related to understanding and seeing from another’s perspective. The activities and prompts throughout the unit lead to a culminating writing prompt connected to these central ideas. For example, in Section 4, Lesson 5, students answer the question “How does learning about the past in <i>The Joy Luck Club</i> allow the mothers and daughters to alter their perceptions of one another?” Students record evidence in learning logs and use this information later as they develop an essay.</p> |

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| | <p>Required 7c) Aligned rubrics or assessment guidelines (such as scoring guides or student work exemplars) are included and provide sufficient guidance for interpreting student performance.</p> | <p>Yes</p> | <p>Aligned rubrics or assessment guidelines are included and provide sufficient guidance for interpreting student performance. The Evaluate component of the Assessment Overview in the materials includes rubrics for evaluating student performance. For example, in The Teenage Brain Unit, students express their understanding through an argumentative essay supporting or contradicting teenagers’ abilities to make sound, responsible decisions. The culminating task rubric evaluates students on multiple criteria such as the following: “Student demonstrates success determining the meaning of texts by accurately analyzing and/or synthesizing ideas within and across texts” and “Student demonstrates success developing supporting claims or points logically with relevant and sufficient textual evidence.” A culminating task exemplar is also provided that demonstrates quality work. The units also provide a Culminating Task Tool that guides students toward success on the culminating task. An example of the guiding questions from this tool from <i>The Joy Luck Club</i> unit includes “What skills do you need to build in the guidebook unit to be successful when you complete the culminating task?” After working through the tool, an exemplar and rubric for the culminating writing assignment are provided. Each unit in the materials provides rubrics and student work exemplars to provide guidance.</p> |

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| | <p>Required 7d) Measurement of progress via assessments include gradual release of supporting scaffolds for students to measure their independent abilities.</p> | <p>Yes</p> | <p>Measurement of progress via assessments include gradual release of supporting scaffolds for students to measure their independent abilities. Formative assessments within the materials build to the culminating task. For example, in the <i>Romeo and Juliet</i> Unit, in Section 2, Lesson 4, students read Act II, Scene 2 of <i>Romeo and Juliet</i> and view three film versions of this scene. They also compose a response to the task “What is a theme that is developed in Act II, Scene 2 of <i>Romeo and Juliet</i>? How is that theme developed? How do the choices that the director makes in one of the film versions affect the development of this theme?” This task prepares students to analyze how a director’s choices help develop a theme within a film. This task is presented in a coherent sequence as it provides scaffolding for the culminating task, “Choose a theme from the play <i>Romeo and Juliet</i>. Compare and contrast the way in which that theme is developed in the play and in one of the following movies: <i>Romeo and Juliet</i> (Zeffirelli), <i>Romeo + Juliet</i> (Luhrmann), or <i>West Side Story</i> (Wise, Robbins). Write a literary analysis in which you state your response and logically and sufficiently support your response with claims. Support your claims with textual evidence including direct quotations with parenthetical citations.” This assessment requires students to demonstrate a culmination of knowledge and skills. Formative assessments are also aligned with</p> |

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| | | | <p>summative assessments in the materials. For example, in The Teenage Brain Unit, Section 1, Lesson 5, the diagnostic assessment asks students to express their understanding of the similarities between the claims made by three different authors about the teen brain’s impact on behavior and adulthood by composing a multi-paragraph response to the prompt, “You have read three texts about brain development in the teenage years. Compare and contrast the development of ideas in each text. Be sure to use evidence from all three texts to support your response.” This assessment prepares students to write an argumentative essay for the culminating task, “Does being a teenager positively negatively affect one’s decision making? Be sure to address and refute at least one counterclaim in your response.” Finally, in the <i>A Lesson Before Dying</i> Unit, students gradually work through tasks that build to the culminating writing task. In Section 3, Lesson 1, students answer guiding questions about humanity as a central theme in the novel. These questions then help students establish understanding of Chapter 18 as they analyze the development of characters. Collectively, these activities culminate in a task in which students respond to the question, “What does it mean to be human?”</p> |
| | <p>7e) Materials assess student proficiency using methods that are unbiased and accessible to all students.</p> | <p>Yes</p> | <p>Materials assess student proficiency using methods that are unbiased and accessible to all students. Rubrics and guidelines included within the materials are clear and</p> |

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| | | | <p>communicate success criteria to students. This success criteria is used in Section 5 of each unit as students complete the culminating task. For example, in the <i>Romeo and Juliet</i> Unit, Section 5, Lesson 3 focuses on peer revision and is aligned to the success criteria. Students read a partner’s work and consider the following questions, “Does your partner have a thesis statement?” “Are the points made in the thesis statement reflected in the organization of the essay?” “Does your partner identify a theme from <i>Romeo and Juliet</i>?” and “Does your partner discuss and provide evidence for how that theme is developed?” Activity 3 of this lesson asks students to review the prompt and their draft before reviewing the Culminating Task Rubric. Students then answer, “Does your draft meet the expectations?” In <i>The Joy Luck Club</i> Unit, clear guidelines are again provided to support students on the culminating task. The Culminating Task Tool provided in each unit supports students with clear expectations that build to the final writing assignment. In <i>The Joy Luck Club</i> Unit, students work towards a narrative prompt that asks them to “Write a narrative essay in which you choose a story from one chapter of <i>The Joy Luck Club</i> to tell from a different character’s perspective.” The materials provide guiding questions including, “Which chapter from the text would you like to rewrite? What is the theme of this chapter?” and “Which new</p> |

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| | | | <p>character would you like to be the narrator of your rewritten chapter? How will you use this narrator to develop the theme?” The materials also provide clear reminders to students to ensure success criteria is met, such as, “Analyze how the narrator’s perspective influences the development of ideas in the chapter, analyze how the narrator’s perspective impacts your understanding of the chapter’s themes, establish a context and a narrative point of view based on the character you choose, and group and sequence sentences and paragraphs to create a coherent narrative.” These guidelines, along with rubrics, and exemplars are provided across the materials. Finally, there are many opportunities for students to review and revise work individually and with a partner. For example, in Section 5, Lesson 3 students work with a partner to examine a model essay. In doing this work, students examine and reach the expectations without bias.</p> |
| <p>8. SCAFFOLDING AND SUPPORT: Materials provide all students, including those who read below grade level, with extensive opportunities and support to encounter and comprehend grade-level complex text as required by the standards.</p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>Required 8a) As needed, pre-reading activities and suggested approaches to teacher scaffolding are focused and engage students with understanding the text itself (i.e. providing background knowledge, supporting vocabulary acquisition). Pre-reading activities should be no more than 10% of time devoted to any reading instruction.</p> | <p>Yes</p> | <p>Pre-reading activities and suggested approaches to teacher scaffolding are focused and engage students with understanding the text itself. The materials include opportunities for students to build knowledge prior to reading complex texts. For example, in the <i>Romeo and Juliet</i> Unit, Section 1, Lesson 1, students work with the text “After 450 Years, We Still Don’t Know the True Value of Shakespeare,” by Katie McLuskie. Prior to this, they build their knowledge of William Shakespeare by</p> |

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| | | | <p>viewing a video to prepare for <i>Romeo and Juliet</i>. Vocabulary supports are also provided within this lesson. For example, students examine the word “integral” by addressing questions such as “What is the root word?” “What does that root word mean?” “What other words have a similar or opposite meaning as ‘integral’?” “Is ‘integral’ positive or negative? How do you know?” “What is another way to say ‘integral’?” Knowledge and word building continue in Lesson 2 in which students work with “mentor sentences” to determine the meaning of “homage.” These supports are appropriate as they provide relevant knowledge about Shakespeare and support vocabulary acquisition. The Teenage Brain Unit uses pre-reading activities to engage students with understanding the collection of texts within the unit. For example, in Section 1, Lesson 1, students demonstrate their level of agreement with specific ideas, including: “Teen brains greatly differ from adult brains. Teens generally lack mature decision-making capabilities. Teens have an inflated appetite for risk, and do not accurately assess future consequences.” This activity prepares students to read “The Teen Brain: Still Under Construction.” The materials also contain support guidelines for teachers including guiding questions such as “What does the phrase ‘inflated appetite for risk’ mean?” “What does the language cause you to see or feel?” and “What words and/or phrases do you need to understand to understand</p> |

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| | | | <p>the statement better?" Guidelines for ensuring activities are accessible to all learners are also included, such as "Encourage pairs to collaborate in their home language as they rate the statements in English. Encourage pairs to take notes in their home language as appropriate." In the <i>A Lesson Before Dying</i> Unit in Section 1, Lesson 1, students work on background questions: "We will build our knowledge of what it means to be human by answering questions. This will help us prepare to read 'Maslow's Hierarchy of Needs.'" Students use this information throughout the unit as they build leading to the culminating writing task. In this assignment, the students answer what it means to be human. The pre-reading activities support and help engage students in the texts throughout the unit.</p> |
| | <p>Required 8b) Materials do not confuse or substitute mastery of skills or strategies for full comprehension of text; reading strategies support comprehension of specific texts and focus on building knowledge and insight. Texts do not serve as platforms to practice discrete strategies.</p> | <p>Yes</p> | <p>Materials do not confuse or substitute mastery of skills or strategies for full comprehension of text; reading strategies support comprehension of specific texts and focus on building knowledge and insight. Reading strategies included within the materials support students' comprehension of the text. For example, in the Teenage Brain Unit, Section 3, Lesson 1, students read "How Using Social Media Affects Teenagers." Prior to reading, students answer questions that support their comprehension of the text including, "What is the text type? What do you understand about the text based on this information?"</p> |

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| | | | <p>Students then read a select portion of the text with a specific reading focus, “What claims does the author make about how social media affects teen’s mental health?” Following their reading, students select two to three of the main ideas in the first section from “How Using Social Media Affects Teenagers” to identify in their learning logs. In addition, the students use “Argument Understanding Tool 3” to record the author’s claims and the evidence. Combined, the reading strategies within this lesson serve to support comprehension of specific texts and build knowledge of a text and a topic. Likewise, in Section 1, Lesson 6 of the <i>Romeo and Juliet</i> Unit, materials build a student’s understanding of the text. Reading strategies to support comprehension of Act I, Scene 4 of <i>Romeo and Juliet</i> are evident; students copy the following mentor sentence: “‘Is love a tender thing? It is too rough,/Too rude, too boist’rous, and it pricks like a thorn’ (Shakespeare lines 25-26)” and then answer the following guiding questions to build insight: “What are the parts of the mentor sentence?” “What does ‘tender’ mean?” “How does noticing this word/phrase help you understand the mentor sentence?” and “What word or punctuation in the mentor sentence connects two independent clauses?” Finally, students complete the following sentence stems reflecting on their ability to make meaning of complex text: “To understand the quotation, I had to _____. Noticing</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>_____ helped me understand the quotation because _____." In the <i>A Lesson Before Dying</i> Unit, Section 2, Lesson 3, students summarize paragraphs one and two from <i>Invisible Man</i>. The materials indicate that summaries should be free of opinion and state only facts. The summaries are then used to support students in answering questions on the <i>Invisible Man</i>. In a Deepen Understanding activity, students analyze sentence structure from the prologue to determine how understanding the sentence deepens understanding of the speaker's internal conflict. Students then complete sentence stems to demonstrate understanding. More activities follow, such as annotating with an annotation reference guide. These strategies support comprehension of the text. Lastly, in <i>The Joy Luck Club</i> Unit, Section 2, Lesson 2, students deepen their understanding of the text by annotating chapter two with a focus on details that reveal Ying Ying's parenting style and Lena's reaction to it. Students reread chapter two in a group, annotate, and record important notes in a learning log. Combined, these strategies help the students build knowledge and insight about the text.</p> |
| | <p>Required 8c) Materials include guidance and support that regularly directs teachers to return to focused parts of the text to guide students through rereading and discussion about the ideas, events, and information found there.</p> | <p>Yes</p> | <p>Materials include guidance and support that regularly directs teachers to return to focused parts of the text to guide students through rereading and discussion about the ideas, events, and information found there. Mentor sentences are used frequently in the</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>Romeo and Juliet Unit to support students' comprehension of complex text. For example, in Section 3, Lesson 1, students read and then analyze the structure of a sentence from Act III, Scene 1 of <i>Romeo and Juliet</i> to determine how understanding the sentence deepens their understanding of the text. In this activity, students copy the following mentor sentence from <i>Romeo and Juliet</i>: "Away to heaven, respective lenity, and fire-eyed fury be my conduct now' (3.1.128-129)" and respond to guided questions including, "What does 'lenity' mean?" "How is fury personified?" "What is the shift that is represented in this line?" and "How is this shift a turning point in Romeo's story?" Portions of the text are consistently re-examined both for comprehension and theme analysis. For example, later in Section 3, Lesson 1, students return to Act III, Scene 1 to "determine and analyze the meaning of the text and add to the Act III, Scene 1 section of the Text Theme Understanding Tool." In the Photojournalism Unit, texts are re-read and discussion is integrated to build student understanding. For example, in Section 2, Lesson 2, students read Chapter 2 from <i>Migrant Mother: How a Photograph Defined the Great Depression</i>. After an initial reading, the materials direct students to re-examine the text to complete the "Context Understanding Tool" which helps students deepen their understanding of the historical context surrounding the creation of the</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>“Migrant Mother” photograph by recording observations and conclusions from the text. Additionally, in the <i>A Lesson Before Dying</i> Unit, Section 4, Lesson 2, students reread a section of Chapter 31 to answer questions and analyze symbolism. In examining the same passage for two different purposes, students gain a deeper understanding of the text. The close reading is aligned to the specific purposes of understanding details and evaluating the author’s use of symbolism. In <i>The Joy Luck Club</i> Unit, Section 4, Lesson 3, the materials guide students using the Perspective Understanding Tool; students are asked to include evidence with proper citations about perspective from the passage. The Tool directs teachers and students to focus on particular aspects of the text by providing three columns for evidence, a guiding question about perspective, and a place for the citation information. As students work with a partner and the tool, they participate in a discussion that is integrated into text-specific inquiry.</p> |
| | <p>Required 8d) Materials provide additional supports for expressing understanding through formal discussion and writing development (i.e. sentence frames, paragraph frames, modeled writing, student exemplars).</p> | <p>Yes</p> | <p>Materials provide additional supports for expressing understanding through formal discussion and writing development. Each unit includes opportunities for students to complete a culminating writing task to demonstrate their understanding of text. A student exemplar is provided within the materials for each unit. For example, in The Teenage Brain Unit, students express their understanding through an argumentative</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>essay supporting or contradicting teenagers' abilities to make sound, responsible decisions. The student exemplar is available as an example of quality work. Likewise, in the Photojournalism Unit, Section 5, Lesson 3, opportunities exist for students to discuss their writing development using both partner discussion and an exemplar. In Activity One, students analyze and annotate a model response focusing on revising the thesis and organization. They then revise and edit their work based on the model. The materials indicate that this work will help students "develop work that is clear and coherent and appropriate to the task, purpose, and audience." The materials provide guiding questions such as, "Does the writer establish a clear focus and supporting points that are specific, appropriate to the task, and based on evidence?" and "How well does the writer develop the focus? Evaluate the accuracy of the information and the logic and relevance of the writer's explanations in connection to the writer's thesis statement?" Also, the materials provide opportunities for students to discuss their writing with a partner using teacher supports such as, "Do I sufficiently develop and support the response in a fair and even manner with supporting claims and evidence, explanations, and elaboration?" In <i>The Joy Luck Club</i> Unit, the materials include additional student supports for expressing understanding. For example, in Section 1, Lesson 5, conversation stems and an</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>Academic Conversation Reference Guide are provided. These materials include instructions for listeners about asking questions about the speaker’s observations, ideas, and claims. In the <i>A Lesson Before Dying</i> Unit, Section 3, Lesson 4, students share thoughts and evidence with the class regarding details that determine the tone of the chapter. Students then add to their Humanity Understanding Tool based on what their peers share. The materials include teacher supports that include a discussion guide with instructions such as, “Prompt the students to use the conversation stems in the Academic Conversation Reference Guide.” Links to the guides are provided in the teaching notes.</p> |
| | <p>Required 8e) Materials are easy to use and well organized for students and teachers. Teacher editions are concise and easy to manage with clear connections between teacher resources. The reading selections are centrally located within the materials and the center of focus.</p> | <p>Yes</p> | <p>Materials are easy to use and well organized for students and teachers. Each unit begins with a central, guiding question and a “Unit-At-A-Glance.” For example, the <i>Romeo and Juliet</i> Unit begins with the central question, “How can adaptations or reproductions enhance or detract from the theme of a text?” and a Unit Overview that provides a synopsis of the learning within the unit that states the number of lessons and the number of quizzes. An Assessment Overview outlines and details the assessments within the unit including the section diagnostics and the culminating task. Materials for each unit are organized sequentially by sections, lessons, and activities. Teachers can easily determine the knowledge focus of the materials using the Unit Overview. For</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>example, in the Teenage Brain Unit, students read National Geographic’s “Teenage Brains,” by David Dobbs, and various informational texts about “the development of the teenage brain to understand the factors that ultimately dictate teens’ decision making and behavior.” Students express their understanding by “analyzing the relationship between adolescent brain development and behavior, considering the effects of brain injury and social media on the brain” and form an argument “supporting or contradicting teenagers’ ability to make sound, responsible decisions.” Likewise, the <i>A Lesson Before Dying</i> Unit begins with a unit overview, assessment overview, texts overview (“About the Texts”), and additional resources such as a family guide and Spanish version. Teacher editions contain clear connections such as in Section 1, Lesson 1, Activity 1. Students answer the question “What makes us human?” in a learning log. The sidebar provides guiding questions for the teacher to pose such as “What do humans need to survive? Do we need things that other mammals don’t need?”</p> |
| | <p>Required 8f) Support for English Learners and diverse learners is provided. Appropriate suggestions and materials are provided for supporting varying student needs at the unit and lesson level. The language in which questions and problems are posed is not an obstacle to understanding the content, and if it is, additional supports are included (e.g., alternative teacher approaches, pacing and instructional delivery</p> | <p>Yes</p> | <p>Appropriate suggestions and materials are provided for supporting varying student needs at the unit and lesson level. Materials support student needs within the units. For example, each unit provides a Family Resource section to support learners which are also available in Spanish to support English learners. In Section 3, Lesson 2 of the</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | options, strategies or suggestions for supporting access to text and/or content, suggestions for modifications, suggestions for vocabulary acquisition, etc.). | | <p>Teenage Brain Unit, students read “How Using Social Media Affects Teenagers.” The materials provide suggestions to support student needs. For example, the provided teaching notes include guided questions to ensure students are able to access the text. Sample questions include, “What claims does the author make about how social media affects teen's mental health?” and “What types of interactions are teens missing out on because of an increase in social media use?” In addition, the materials provide suggestions for direct supports including, “Read aloud the text as students follow along. Pair students together to engage in a partner reading of the text. Engage students in a choral reading of the text.” Later in the lesson, the materials provide suggestions for modeling how to note key words or phrases from a text. Throughout the units, additional materials are provided to support a variety of student needs. For example, the Humanity Understanding Tool is a graphic organizer used in the <i>A Lesson Before Dying</i> Unit. This material guides students through identifying and analyzing internal and external conflict and supports them in understanding the “lessons that Grant and Jefferson have learned about humanity during the first seven chapters.” Finally, in <i>The Joy Luck Club</i> Unit, a Model Tool is included in the Digital Student Tools. This guide is used to help students connect text to “evidence of coherence” and “development of theme.”</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | There are multiple models provided that require students to digitally mark or annotate supporting evidence for the prompts. |
| | <p>8g) The content can be reasonably completed within a regular school year and the pacing of content allows for maximum student understanding. Materials provide guidance about the amount of time a task might reasonably take.</p> | <p>Yes</p> | <p>The content can be reasonably completed within a regular school year and the pacing of content allows for maximum student understanding and provides guidance about the amount of time a task might reasonably take. Each unit within the materials indicates the length of time; for example, the Unit At-a-Glance for the Teenage Brain Unit notes 27 lessons. Within the lessons, Teaching Notes indicate the length of time a teacher should spend on an activity. For instance, Section 1, Lesson 2, Activity 3 allots 10 minutes for students to read "Teenage Brains are Malleable and Vulnerable, Researchers Say" in pairs to establish their understanding. Likewise, the <i>Romeo and Juliet</i> Unit includes 33 lessons. Activities, such as Activity 1 in Section 5, Lesson 5, are paced appropriately. For example, the materials allot 35 minutes for students to engage in a whole-class discussion to demonstrate their understanding of <i>Romeo + Juliet</i> (Luhmann), <i>West Side Story</i> (West, Robbins), <i>Romeo and Juliet</i> (Zefirelli), and <i>Romeo and Juliet</i>. The <i>A Lesson Before Dying</i> Unit contains 31 lessons in five sections. A section is generally one or two weeks in length, which would allow the unit to fit within a 6 week grading period. The lessons are designed to be either 45 or 90 minutes, as needed for different class period lengths.</p> |

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| | | | <p>These lessons contain activities that are 5-45 mins in length, but may be adjusted or omitted to fit the time available. While some activities are optional, the most significant activities are labeled “Core” and a pacing guide is provided. For example, in <i>A Lesson Before Dying</i>, Section 3, Lesson 1, students are given 10 minutes to address the core activity: “Read Chapter Eighteen...in pairs to establish understanding. When we are done reading, we will analyze the development of characters.” The sidebar pacing reference is consistently present for teachers so that they can accurately judge how long to dedicate to each part of the activities and lessons. Overall, the materials include a total of 5 units which can reasonably be completed within a regular school year.</p> |

FINAL EVALUATION
Tier 1 ratings receive a “Yes” for all Non-negotiable Criteria and a “Yes” for each of the Additional Criteria of Superior Quality.
Tier 2 ratings receive a “Yes” for all Non-negotiable Criteria, but at least one “No” for the Additional Criteria of Superior Quality.
Tier 3 ratings receive a “No” for at least one of the Non-negotiable Criteria.

Compile the results for Sections I-III to make a final decision for the material under review.

| Section | Criteria | Yes/No | Final Justification/Comments |
|--|---------------------|------------|---|
| I. K-12 Non-negotiable Criteria of Superior Quality⁶ | 1. Quality of Texts | Yes | Materials provide texts that are appropriately complex for the identified grade level according to the requirements outlined in the standards. At least 90% of provided texts are of publishable quality and offer rich opportunities for students to meet the grade-level ELA standards; the texts are well-crafted, representing the quality of |

⁶ Must score a “Yes” for all Non-negotiable Criteria to receive a Tier 1 or Tier 2 rating.

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | content, language, and writing that is produced by experts in various disciplines. A coherent sequence or collection of connected texts that build vocabulary knowledge and knowledge about themes with connected topics and ideas through tasks in reading, writing, listening, speaking, and language are provided. Within a sequence or collection, quality texts of grade level complexity are selected for multiple, careful readings throughout the unit of study. |
| | 2. Text-Dependent Questions | Yes | A majority of questions in the materials are text dependent and text specific with student ideas expressed through both written and spoken responses. Questions and tasks include the language of the standards and require students to engage in thinking at the depth and complexity required by the grade-level standards to advance and deepen student learning over time. |
| | 3. Coherence of Tasks | Yes | Coherence sequences of questions and tasks focus students on understanding the text and its illustrations, making connections among the texts in the collection, and expressing their understanding of the topics, themes, and ideas presented in the texts. Questions and tasks are designed so that students build and apply knowledge and skills in reading, writing, speaking, listening, and language through quality, grade-level complex texts. Questions and tasks support students in examining the language (vocabulary, sentences, and structure) |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | critical to the meaning of texts measured by Criteria 1 and 2. Questions and tasks also focus on advancing depth of word knowledge through emphasizing word meaning and relationships among words rather than isolated vocabulary practice, and engaging students with multiple repetitions of words in varied contexts. |
| II. K-5 Non-negotiable Foundational Skills Criteria (grades K-5 only)⁷ | 4. Foundational Skills ⁸ | N/A | Not applicable for this grade level |
| III. Additional Criteria of Superior Quality⁹ | 5. Range and Volume of Texts | Yes | Materials seek a balance in instructional time between literature and informational texts. Materials include print and non-print texts of different formats and lengths; however, the materials do not provide direction and practice for regular, accountable independent reading of texts that appeal to students' interests to build stamina, confidence, motivation, and enjoyment and develop knowledge of classroom concepts or topics. |
| | 6. Writing to Sources, Speaking and Listening, and Language | Yes | Materials include a variety of opportunities for students to listen, speak, and write about their understanding of texts measured by Criteria 1 and 2. The majority of oral and written tasks at all grade levels require students to demonstrate the knowledge they build through the analysis and synthesis of texts, and present well defended claims and clear information, |

⁷ Must score a "Yes" for all Non-negotiable Criteria to receive a Tier 1 or Tier 2 rating.

⁸ As applicable.

⁹ Must score a "Yes" for all Additional Criteria of Superior Quality to receive a Tier 1 rating.

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>using grade-level language and conventions and drawing on textual evidence to support valid inferences from text. Materials include multiple writing tasks aligned to the three modes of writing as outlined by the standards at each grade level and explicitly address the grammar and language conventions specified by the language standards at each grade level and build on those standards from previous grade levels through application and practice of those skills in the context of reading and writing about unit texts.</p> |
| | 7. Assessments | Yes | <p>Materials use varied modes of assessment, including a range of pre-, formative, summative and self-assessment measures. Materials assess student understanding of the topics, themes, and/or ideas presented in the unit texts. Aligned rubrics or assessment guidelines are included and provide sufficient guidance for interpreting student performance. Measurement of progress via assessments include gradual release of supporting scaffolds for students to measure their independent abilities. Materials assess student proficiency using methods that are unbiased and accessible to all students.</p> |
| | 8. Scaffolding and Support | Yes | <p>Pre-reading activities and suggested approaches to teacher scaffolding are focused and engage students with understanding the text itself. Materials do not confuse or substitute mastery of skills or strategies for full comprehension of text; reading strategies support comprehension</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>of specific texts and focus on building knowledge and insight. Materials include guidance and support that regularly directs teachers to return to focused parts of the text to guide students through rereading and discussion about the ideas, events, and information found there. Materials provide additional supports for expressing understanding through formal discussion and writing development. Materials are easy to use and well organized for students and teachers. Appropriate suggestions and materials are provided for supporting varying student needs at the unit and lesson level.</p> |

FINAL DECISION FOR THIS MATERIAL: **Tier 1, Exemplifies quality**



The goal of English language arts is for students to read, understand, and express understanding of complex texts independently. To accomplish this goal, programs must build students' knowledge and skill in language, comprehension, conversations, and writing integrated around a volume of complex texts and tasks.¹ In grades K-5, programs must also build students' foundational skills to be able to read and write about a range of texts² independently. Thus, a strong ELA classroom is structured with the below components.



Title: Imagine Learning Guidebooks

Grade: English II

Publisher: Imagine Learning LLC

Copyright: 2020

Overall Rating: Tier 1, Exemplifies quality

Tier 1, Tier 2, Tier 3 Elements of this review:

| STRONG | WEAK |
|---|------|
| 1. Quality of Texts (Non-negotiable) | |
| 2. Text-Dependent Questions (Non-negotiable) | |
| 3. Coherence of Tasks (Non-negotiable) | |
| 5. Range and Volume of Texts | |
| 6. Writing to Sources, Speaking and Listening, and Language | |
| 7. Assessments | |
| 8. Scaffolding and Support | |

¹ A volume of texts is a collection of texts written about similar topics, themes, or ideas.

² A range of texts are texts written at different reading levels.



To evaluate instructional materials for alignment with the [standards](#) and determine tiered rating, begin with **Section I: Non-negotiable Criteria**.

- Review the **required**³ Indicators of Superior Quality for each **Non-negotiable** criterion.
- If there is a “Yes” for all **required** Indicators of Superior Quality, materials receive a “Yes” for that **Non-negotiable** Criterion.
- If there is a “No” for any of the **required** Indicators of Superior Quality, materials receive a “No” for that **Non-negotiable** Criterion.
- Materials must meet **Non-negotiable** Criterion 1 for the review to continue to **Non-negotiable** Criteria 2 and 3. For grades K-5, materials must meet all of the **Non-negotiable** Criteria 1-3 in order for the review to continue to Section II⁴ and all of the **Non-negotiable** Criteria 1-4 to continue to Section III. For grades 6-12, materials must meet **Non-Negotiable** Criteria 1-3 for the review to continue to Section III.
- If materials receive a “No” for any **Non-negotiable** Criterion, a rating of Tier 3 is assigned, and the review does not continue.

If all Non-negotiable Criteria are met, then continue to **Section III: Additional Criteria of Superior Quality**.

- Review the **required** Indicators of Superior Quality for each criterion.
- If there is a “Yes” for all **required** Indicators of Superior Quality, then the materials receive a “Yes” for the additional criteria.
- If there is a “No” for any **required** Indicator of Superior Quality, then the materials receive a “No” for the additional criteria.

Tier 1 ratings receive a “Yes” for all Non-negotiable Criteria and a “Yes” for each of the Additional Criteria of Superior Quality.

Tier 2 ratings receive a “Yes” for all Non-negotiable Criteria, but at least one “No” for the Additional Criteria of Superior Quality.

Tier 3 ratings receive a “No” for at least one of the Non-negotiable Criteria.

³ **Required Indicators of Superior Quality** are labeled “Required” and shaded yellow. Remaining indicators that are shaded white are included to provide additional information to aid in material selection and do not affect tiered rating.

⁴ For grades K-5: Materials must meet Non-negotiable Criterion 1 for the review to continue to Non-negotiable Criteria 2-3. Materials must meet all of the Non-negotiable Criteria 1-3 in order for the review to continue to Section II.

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| <p>SECTION I. K-12 NON-NEGOTIABLE CRITERIA OF SUPERIOR QUALITY Materials must meet Non-negotiable Criterion 1 for the review to continue to Non-negotiable Criteria 2 and 3. For grades K-5, materials must meet all of the Non-negotiable Criteria 1-3 in order for the review to continue to Section II and all of the Non-negotiable Criteria 1-4 in order for the review to continue to Section III. For grades 6-12, materials must meet all of the Non-Negotiable Criteria 1-3 in order for the review to continue to Section III.</p> | | | |
| <p>Non-negotiable 1. QUALITY OF TEXTS: Texts are of sufficient scope and quality to provide text-centered and integrated learning that is sequenced and scaffolded to (1) advance students toward independent reading of grade-level texts and (2) build content knowledge (e.g., ELA, social studies, science, and the arts). The quality of texts is high—they support multiple readings for various purposes and exhibit exceptional craft and thought and/or provide useful information. Materials present a progression of complex texts as stated by Reading Standard 10.</p> <p><i>(Note: In K and 1, Reading Standard 10 refers to read-aloud material. Complexity standards for student-read texts are applicable for grades 2+.)</i></p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>Required 1a) Materials provide texts that are appropriately complex for the identified grade level according to the requirements outlined in the standards.</p> <ul style="list-style-type: none"> • A text analysis that includes complexity information is provided. Measures for determining complexity include quantitative and qualitative analysis, as well as reader and task considerations. Poetry and drama are analyzed only using qualitative measures. • In grades K-2, extensive read-aloud texts allow sufficient opportunity for engagement with text more complex than students could read themselves. | <p>Yes</p> | <p>Materials provide texts that are appropriately complex for the identified grade level according to the requirements outlined in the standards. The materials provide a comprehensive text complexity companion document for each unit. This document identifies the features that make the text complex including text structure/organization, language features, and prior knowledge demands. For example, in the <i>Life of Pi</i> unit, the novel has a quantitative measure of 830L. While this is below the Grade 10 Lexile band (1050-1335L), the prior knowledge demands for students are exceedingly complex. The text includes characters of varying cultural backgrounds and experiences that are “distinctly different from the common reader.” In addition, the text structure of this novel is very complex as the text “is a framed narrative with (possibly) an unreliable narrator...The author alternates throughout from writing from Piscine’s perspective and his own.” To ensure accessibility to the text, the materials offer critical vocabulary lists, indicating that “Vocabulary plays a critical role in a reader’s ability to make meaning of complex text. Expanding word knowledge offers readers greater access to complex texts.” In the</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p><i>Hamilton</i> unit, the text has a quantitative measure of 1500L. While this is above the range for Grade 10 students, the document offers explanation and support. For example, language features in the text are considered very complex. The document indicates that the text, “combines modern conversational language with historical language... intersperses many figurative language features with literal language features.” Additionally, Chinua Achebe’s <i>Things Fall Apart</i> has a quantitative measure of 890L. The materials include lessons on central ideas, character motivation, conflict, theme, and symbolism that align with the required text. The text complexity document notes that the text structure of <i>Things Fall Apart</i> is very complex as “The text is divided into three parts and is told in episodes rather than a sequential timeline of events.” The document states, “Readers must weave together these episodes to understand the themes of the text.” Critical vocabulary guidance notes words that demand less teaching time and words that demand more teaching time as well as whether the words can be determined in context.</p> |
| | <p>Required 1b) At least 90% of provided texts, including read-alouds in K-2, are of publishable quality and offer rich opportunities for students to meet the grade-level ELA standards; the texts are well-crafted, representing the quality of content, language, and writing that is produced by experts in various disciplines.</p> | <p>Yes</p> | <p>At least 90% of texts are of publishable quality and offer rich opportunities for students to meet the grade-level ELA standards; the texts are well-crafted, representing the quality of content, language, and writing that is produced by experts in various disciplines. The majority of texts within these units are previously</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>published and/or written by well-known authors and provide students access to a variety of genres. For example, students read and listen to <i>Hamilton: An American Musical</i> by Lin-Manuel Miranda. This text is well-known for its Broadway production. It is an authentic text that offers opportunities for students to analyze the choices that Lin-Manuel Miranda makes in portraying history. Within this unit, students also read authentic historical documents that were crafted for non-instructional purposes, including the following letters: “From Abigail Adams to John Adams, 31 March 1776” and “From Alexander Hamilton to Harrison Gray Otis, [23 December 1800].” In the third unit, students read <i>Things Fall Apart</i> by Man Booker International Prize Winning author, Chinua Achebe. This text is recognized “as the archetypal modern African novel in English, and one of the first to receive global critical acclaim” and was listed by BBC News as one of the 100 Most Influential Novels. The text is well-crafted and provides students exposure to “the geography of Nigeria and the history of its indigenous people and colonization in the region.” The unit also includes excerpts and poems from classical texts written by authors such as Rudyard Kipling, William Butler Yeats, and Percy Bysshe Shelley. Finally, in the Bioethics unit, students read a variety of informational texts including “Labeling People as ‘The Mentally Ill’ Increases Stigma” by Darcy Haag as well as “What is Mental Illness”</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | from the American Psychiatric Association. These articles are written by medical researchers and therefore represent the quality of content produced by experts in the field. |
| | <p>Required</p> <p>1c) Materials provide a coherent sequence or collection of connected texts that build vocabulary knowledge and knowledge about themes with connected topics and ideas through tasks in reading, writing, listening, speaking, and language.</p> <ul style="list-style-type: none"> In grades K-2, the inclusion of read-aloud texts in addition to what students can read themselves ensures that all students can build knowledge about the world through engagement with rich, complex texts. These texts as well must form a coherent sequence or collection of connected texts that build vocabulary knowledge and knowledge about themes with connected topics and ideas through tasks in reading, writing, listening, speaking, and language. | Yes | Materials provide a coherent sequence or collection of connected texts that build vocabulary knowledge and knowledge about themes with connected topics and ideas through tasks in reading, writing, listening, speaking, and language. The materials include multiple topic-based units that require students to analyze text through critical lenses. Units begin with a preview and an essential question that guides student thinking and continue with scaffolded activities that support and then eventually release students to work independently and demonstrate proficiency on the Culminating Task. Culminating Tasks require students to “use knowledge, skills, and habits they have gained throughout the unit to read, understand, and express their understanding and knowledge of texts and topics.” For example, in the <i>Life of Pi</i> unit, the essential question is “How do our stories reveal our realities?” Students explore this question through a series of texts. For example, in Section 1, Lesson 7, students use pages 39-45 of the novel <i>Life of Pi</i> , to explain the narrator’s stance on the effects of captivity of animals. Students then read the article “What do Animals Need” from <i>Animals Make Us Human</i> by Temple Grandin and summarize the author’s claims about |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>animals’ emotions and captivity. At the end of this lesson, students work with a group to compare and connect ideas across <i>Life of Pi</i>, "A Tiger for Malgudi," and "What Do Animals Need?" from <i>Animals Make Us Human</i> by answering text-specific questions. This task includes reading, writing, and speaking and requires students to use multiple texts on similar topics in a purposeful way. In the unit <i>The Immortal Life of Henrietta Lacks</i>, the essential question is “How can we leave a legacy through our language, our families, and even our cells?” Students read various texts and genres to build their understanding of this thematic question and “express their understanding through an essay that analyzes how different authors with different interests develop claims to advance their points of view in regard to the legacy of Henrietta Lacks and her immortal cells.” For example, in Section 1, Lessons 4 and 6, students watch videos of the author and the subject matter to gain background knowledge of Henrietta Lacks’ cells and deepen their understanding of the science. In Section 2, Lesson 1, students read the article “Immortal Cells, Moral Issues” by Ruth R. Faden to deepen their “understanding of the problems that arose from the creation of an immortal human cell line.” In Lesson 3, students read the article “Paying Patients for their Tissue: The Legacy of Henrietta Lacks” by Truong, et al. and “engage in a debate over the controversy around ownership of</p> |

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| | | | <p>removed human tissue and compensation for tissues that generate commercial interest.” These readings allow students to make connections among texts on the controversy surrounding tissue donation. The tasks allow students to write and participate in class discussions about the “implications these issues had for Henrietta Lacks, her family, and her lasting legacy.” The themes addressed in the Bioethics unit are centered around the essential question, “How is the treatment of mental illness influenced by one or more of the principles of bioethics?” Section 2, Lesson 2 focuses on the ethical questions of mental health. Students read the article “What is Mental Illness” by the American Psychiatric Association to discover the challenges present in diagnosing and understanding mental illness and “What is Mental Health” by Adam Feldman to build knowledge on the intricacies of providing care to mental health patients. In Section 3, Lesson 2, students read Allyson Byers’s “I Very Quickly Went Into Debt: The Struggle to Find Affordable Therapy” to identify potential flaws with the principles of bioethics. The subsequent lesson, Section 3, Lesson 3, includes the text, “A Mother Struggles to Care for Her Adult Son with Schizophrenia” by Syeda Hasan to better understand the impact of mental illness on family members. This unit provides speaking and listening opportunities for students, as evident in Section 4, Lesson 5. During the lessons,</p> |

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| | | | <p>students use knowledge from “Out of the Asylum, Into The Cell,” “Mobile Crisis Intervention Team Responding to Mental Health Calls Without Police,” “Mental Health and Police Violence: How Crisis Intervention Teams Are Failing,” and “Why Mental Health Disorders Coexist with Substance Use” to participate in a whole-class discussion. Students answer questions about how “lack of access to mental health care leads to poverty, homelessness, and potential incarceration and how this can be addressed by applying the principles of bioethics.”</p> |
| | <p>Required 1d) Within a sequence or collection, quality texts of grade level complexity are selected for multiple, careful readings throughout the unit of study. These texts are revisited as needed to support knowledge building.</p> | <p>Yes</p> | <p>Within a sequence or collection, quality texts of grade level complexity are selected for multiple, careful readings throughout the unit of study. For example, in Section 2, Lesson 4 of the <i>Life of Pi</i> unit, students listen to a read-aloud of Chapter 59, “annotate the text for patterns in sentence structure,” and “note the verbs Pi uses to describe his actions in this chapter.” Later in this lesson, students reread the chapter for a new purpose as they “analyze the relationships among the details and ideas to answer the prompt: How do the sentence structure and word choice convey Pi’s tone in chapter fifty-nine?” Students return to the text a final time in this lesson to evaluate the effects of the text using the Narrative Techniques Tool. Repeated readings of this chapter support knowledge building as each has a specific purpose. Likewise, in the <i>Hamilton</i> unit, Section 3, Lesson 3 calls for repeated careful readings of “The Room</p> |

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| | | | <p>Where It Happens” as each listening or reading opportunity has a specific purpose. For example, the first time students listen to the song, the purpose is to gain an initial understanding by answering text-specific questions such as, “How does Alexander Hamilton get support for his plan?” and “What does this help Aaron Burr realize?” Subsequent listening/reading opportunities call upon students to summarize the text by identifying characters, their intended accomplishments, and encountered conflicts. Students return to the text multiple times to deepen their understanding and to respond to questions such as “How does Burr’s perspective change during the text?” and “How does this impact your understanding of the significance of this moment for Burr?” In Section 3, Lesson 1 of the <i>Things Fall Apart</i> unit, students read and answer questions connected to Chapter 14. The teacher “reads aloud the first three paragraphs after the first break in chapters fourteen and fifteen from <i>Things Fall Apart</i>.” After this close read, the students then read part of the text focusing on a sentence from the text to deepen their understanding. By rereading and conducting close reads of chapters fourteen and fifteen, students build an understanding of how this chapter supports or contradicts the Igbo worldview.</p> |

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| <p>Non-negotiable (only reviewed if Criterion 1 is met)</p> <p>2. TEXT-DEPENDENT QUESTIONS:</p> <p>Text-dependent and text-specific questions and tasks reflect the requirements of Reading Standard 1 by requiring use of textual evidence in support of meeting other grade-specific standards.</p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>Required</p> <p>2a) A majority of questions in the materials are text dependent and text specific; student ideas are expressed through both written and spoken responses.</p> | <p>Yes</p> | <p>A majority of questions in the materials are text-dependent and text-specific with student ideas expressed through both written and spoken responses. Throughout the units, students have frequent opportunities to interact with texts through questions and tasks that require text evidence. Questions throughout each unit contribute to student knowledge and build on their ability to respond successfully to the Culminating Tasks. For example, in the <i>Hamilton</i> unit, in Section 4, Lesson 1, students read “From Alexander Hamilton to Harrison Gray Otis, 23 December 1800” and “To Alexander Hamilton from Harrison Gray Otis, 17 December 1800” in pairs to establish their understanding, and then respond to text-dependent questions that require them to cite evidence. Such questions include “What role does Hamilton play in the election of 1800?” and “What does Hamilton’s endorsement of Thomas Jefferson show about Hamilton’s motivations and values?” In Section 5 of this unit, students respond to a culminating task in which they address unit-level questions with reference to the texts and include the following: “Write an essay in which you answer the following questions: How does Miranda both accurately and inaccurately portray history within the musical <i>Hamilton</i>? How do these choices in portrayal impact the reader or listener’s understanding of either the character, time period, or musical? Use textual evidence from both</p> |

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| | | | <p>primary and secondary sources to support your claims.” In <i>The Immortal Life of Henrietta Lacks</i> unit, Section 1, Lesson 3, students read the short story “Everyday Use” by Alice Walker. As students reread the story with a partner, they answer various text-dependent questions, supporting their responses with evidence from the text. For example, students answer the following questions: “How would the story be different if told from Dee’s point of view?” “How did the choice of the narrator contribute to the theme of the text?” and “Would the theme change if the story were told from Dee’s perspective? Why or why not?” These text-dependent questions deepen student understanding of the text and lead to a writing prompt in which students use their knowledge of the text to rewrite “Everyday Use” from Dee’s perspective. With their group, students use a concept map to determine and analyze the meaning of the text, record supporting evidence from the text, and then proceed with the rewrite. In the Bioethics unit, in Section 2, Lesson 5, students answer the question, “How does a diagnosis of a mental illness impact a patient’s rights? Consider the four principles of bioethics as you compose your response.” To answer this question, students refer to the texts “Can People with Mental Illness Consent To Research?” by Charles Lids, Ph.D., “What is Mental Health?” by Adam Felma, and “What is Mental Illness?” by American Psychiatric</p> |

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| | | | <p>Association. Students use their Bioethics Understanding Tool and Evidence Tool to create their drafts. Finally, in the Section 3 Diagnostic, students answer the question, “What are the shortcomings of the bioethical principles when applied to treat real people?” To answer this text-dependent question, students cite information from Section 3 readings including “Taraji P. Henson Explains Why We Must Be Careful About Terms Like ‘Black Girl Magic’” by Kayleigh Roberts and “Removing the Stigma from Men’s Mental Health” by Kevin Delano.</p> |
| | <p>Required 2b) Questions and tasks include the language of the standards and require students to engage in thinking at the depth and complexity required by the grade-level standards to advance and deepen student learning over time. (Note: not every standard must be addressed with every text.)</p> | <p>Yes</p> | <p>Questions and tasks include the language of the standards and require students to engage in thinking at the depth and complexity required by the grade-level standards to advance and deepen student learning over time. For example, in the <i>Life of Pi</i> unit, the complexity of tasks, including the culminating task, is aligned with Grade 10 standards and requires higher-order thinking. During the Culminating Task, students write a narrative essay in which they retell a key episode from <i>Life of Pi</i> from another point of view, such as an omniscient narrator, or a different character, in order to reveal a different perspective or reality. The purpose of the writing task is to determine how point of view can influence a story being told. Student guidance states, “Establish a context and the narrative point of view and develop your narrative using a coherent sequence of experiences or events. Use narrative techniques such as dialogue,</p> |

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| | | | <p> pacing, and description to develop the characters, experiences, and events and maintain your audience’s interest. Use precise words and details and sensory language to convey a vivid picture and communicate meaning.”(W.9-10.3). In Section 3, Lesson 5 of <i>Things Fall Apart</i>, students write an essay that answers the following prompt: “Select a secondary character in <i>Things Fall Apart</i>. What is the importance of the character's story in the novel? In your response, be sure to describe the character, summarize the character's story, and explain the character's relationship to and interactions with Okonkwo” (W.9-10.4). This Section Diagnostic task also advances student learning in preparation for the unit’s culminating task, “How does Achebe develop and use a secondary character to convey a theme about multiple stories in <i>Things Fall Apart</i>?” This task requires students to demonstrate the ability to develop a response that includes quotations and uses conventions to produce clear writing (RL.9-10.2). In Section 2, Lesson 1 of the Bioethics unit, students build knowledge of mental illness by reading “This Quote From ‘The Bell Jar’ Is Always Used Out-Of-Context and It Changes The Whole Meaning” and “Labeling People as ‘The Mentally Ill’ Increases Stigma” to better understand the stigma around mental illness. The lesson focuses on standard RI.9-10.1 as students “cite strong and thorough </p> |

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| | | | <p>textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.” The students cite textual evidence to support their analysis of the benefits and responsibilities of representation of mental illness in fiction. Students use the information they have learned from the texts to respond to two prompts in their Learning Log, “Why is it important to have a more holistic understanding of a person and their situations before making assumptions about their condition?” and “How does this influence the care that a person receives from a mental health professional?” Students must organize evidence to demonstrate their understanding of the texts read in this lesson.</p> |
| <p>Non-negotiable (only reviewed if Criterion 1 is met) 3. COHERENCE OF TASKS: Materials contain meaningful, connected tasks that build student knowledge and provide opportunities for students to read, understand, and express understanding of complex texts through speaking and listening, and writing. Tasks integrate reading, writing, speaking and listening, and include components of vocabulary, syntax, and fluency, as needed, so that students can gain meaning from text.</p> | <p>Required 3a) Coherent sequences of questions and tasks focus students on understanding the text and its illustrations (as applicable), making connections among the texts in the collection, and expressing their understanding of the topics, themes, and ideas presented in the texts.</p> | <p>Yes</p> | <p>Coherent sequences of questions and tasks focus students on understanding the text and its illustrations, making connections among the texts in the collection, and expressing their understanding of the topics, themes, and ideas presented in the texts. Each unit in the materials is anchored by a Culminating Task as the work within each unit supports students in addressing this task. For example, in the <i>Life of Pi</i> unit, the culminating task is as follows: “How does point of view influence the story being told? Write a narrative essay in which you retell a key episode from <i>Life of Pi</i> from another point of view, e.g., an omniscient narrator, a different character, to reveal a different perspective or reality.” This assessment</p> |

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| <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No | | | <p>demands the understanding and use of the unit’s core novel. Questions throughout the unit help students make meaning of complex text, for example, in Section 1, Lesson 3, students read Chapters 3 and 4 and respond to a set of questions that require them to think deeply about character. Questions include the following: “What do the details about Mamaji reveal about his influence on the narrator’s childhood?” “What do you learn about the narrator and his childhood?” and “What is the narrator’s attitude towards his childhood home?” In Section 2, Lesson 6, students read Crane’s “The Open Boat” to analyze the description. The materials include questions aligned to this narrative technique including: “What does the language used in the text cause you to see and feel?” and “What words/phrases best illustrate each character’s perspective?” These questions build knowledge in a meaningful sequence and are directly aligned with the skills required for this unit. In the <i>Things Fall Apart</i> unit, the culminating task states, “How does Achebe develop and use a secondary character to convey a theme about multiple stories in <i>Things Fall Apart</i>?” In Section 1, Lesson 3, students develop responses to questions to the following questions: “What was the conflict with Mbaino?” “What was the resolution? Why?” and “What does this reveal about Umuofia?” These questions help students to “analyze the relationships among the details</p> |

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| | | | <p>and ideas of the text.” In Section 1, Lesson 4, students continue to read with a focus on the relationships between Unoka and Okonkwo. If students need support, they answer and refer to multiple guiding questions including the following: “Describe Unoka’s relationship with Okonkwo.” “How does Okonkwo’s relationship with Unoka influence Okonkwo?” and “How does Okonkwo’s understanding of himself and the culture in Umuofia influence his thoughts and actions?” These questions provide students the opportunity to discuss and record their thinking on the Character Understanding Tool. This tool is used to “analyze the relationships among the details and ideas of the text” as well as record relevant evidence with appropriate citations. These questions build students’ understanding in preparation for the Section Diagnostic. The diagnostic question, “How does Unoka’s relationship with Okonkwo influence Okonkwo’s thoughts and actions?” builds to the culminating task question, “How does Achebe develop and use a secondary character to convey a theme about multiple stories in <i>Things Fall Apart</i>?” as students “demonstrate their understanding of the motivations of and interactions between two characters in <i>Things Fall Apart</i>” and prepares students to analyze a secondary character’s impact in the culminating task. In the Bioethics unit, the culminating task states, “Are the principles of bioethics sufficient in the</p> |

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| | | | <p>treatment of people with mental illness? Using information from your reading, develop an argumentative thesis supported by a series of evidence-based claims, including at least one counterargument to an opposing perspective or position. Organize your thesis, claims, and evidence into a unified, coherent, well-reasoned argument that addresses a specific purpose and audience.” Questions throughout the unit help students make meaning of complex text and develop their understanding. For example, in Section 2, Lesson 2, students read “What Is Mental Illness?” “to discover the challenges present in diagnosing and understanding mental illness and to build knowledge of the intricacies of providing care to mental health patients.” The materials include questions such as the following: “What are some of the obstacles involved in identifying mental illness?” “Why might someone embellish a mental illness diagnosis?” and “Why might someone not want to disclose a mental illness diagnosis?” In Section 3, Lesson 3, students read “A Mother Struggles To Care For Her Adult Son With Schizophrenia” to better understand the impact of mental illness on family members. The materials within this lesson include questions aligned to the Culminating Task, such as the following: “What impact does mental illness have on the families of people with mental illness?” and “Considering the principles of</p> |

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| | <p>Required 3b) Questions and tasks are designed so that students build, apply, and integrate knowledge and skills in reading, writing, speaking, listening, and language through quality, grade-level complex texts.</p> | <p>Yes</p> | <p>bioethics, what responsibilities does the mother have to care for her son?"</p> <p>Questions and tasks are designed so that students build and apply knowledge and skills in reading, writing, speaking, listening, and language through quality, grade-level complex texts. The materials include multiple opportunities for students to read, write, and discuss using complex text. For example, in the <i>Hamilton</i> unit, Section 2, Lesson 3, students listen to the song "A Winter's Ball." Following the listening opportunity, students work with a partner to discuss this specific line: "Watch this obnoxious, arrogant, loudmouth bother/ Be seated at the right hand of the father." If support is needed, the teacher asks guiding questions such as, "What is the meaning of the phrase, 'seated at the right hand of the father'? Literally? Figuratively?" and "What is Burr suggesting about Hamilton?" After discussing with a partner, students then respond, in writing, to the following questions: "What does this reveal about Burr's perspective?" and "What is the significance of the phrase, 'seated at the right hand of the father'?" Later in this lesson, students listen to "Helpless" with the following clear purpose: "How is Eliza characterized in 'Helpless'?" Students respond in writing in their Learning Logs before discussing questions with a partner. In <i>The Immortal Life of Henrietta Lack</i> unit, students participate in a Socratic Seminar arguing the question, "Which author's</p> |

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| | | | <p>argument is more credible?" In preparation for this discussion, students participate in several activities in which they read, write, speak, and listen. For example, in Section 3, Lesson 4, students work with a small group to analyze the article, "Your Cells. Their Research. Your Permission?" Students annotate the text for the author's main claims, counterclaims, and use of language to advance her point of view. This lesson builds to Section 3, Lesson 6 where the students participate in a Socratic Seminar regarding the question, "Which author's argument is more credible?" During this seminar, students have roles of speaking and listening depending on which circle they are in at the time. The inner circle speaks and contributes to the discussion, and the outer circle listens and takes notes. The lesson concludes with students reflecting on the discussion in their Learning Logs. In the Bioethics unit, Section 3, Lesson 7, students write a response to the following question: "What are the shortcomings of the bioethical principles when applied to treat real people?" The lesson begins with listening and speaking opportunities as a class discussion based on the following guiding question: "Are the four principles of bioethics enough guidance for mental health professionals on how to interact with their patients? Consider the strengths and weaknesses identified in Lesson 5." Following the debate, students draft a claim to the lesson question and then share it with</p> |

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| | | | <p>their partner to receive feedback. The opportunities presented in the materials require the use of complex grade-level texts. In Section 4, Lesson 5, students use their knowledge of multiple texts including “Out of the Asylum, Into The Cell,” “Mobile Crisis Intervention Team Responding to Mental Health Calls Without Police,” “Mental Health and Police Violence: How Crisis Intervention Teams Are Failing,” and “Why Mental Health Disorders Coexist with Substance Use” to prepare for and participate in a debate. Students respond to a series of questions and form claims on topics, such as “How does lack of access to mental healthcare also potentially lead to poverty, homelessness, and potential incarceration?”</p> |
| | <p>Required 3c) Questions and tasks support students in examining the language (vocabulary, sentences, and structure) critical to the meaning of texts measured by Criteria 1 and 2.</p> <ul style="list-style-type: none"> • Questions and tasks also focus on advancing depth of word knowledge through emphasizing word meaning and relationships among words (e.g., concept- and thematically related words, word families, etc.) rather than isolated vocabulary practice, and engaging students with multiple repetitions of words in varied contexts (e.g., reading different texts, completing tasks, engaging in speaking/listening). | <p>Yes</p> | <p>Questions and tasks support students in examining the language (vocabulary, sentences, and structure) critical to the meaning of texts measured by Criteria 1 and 2. Questions and tasks also focus on advancing depth of word knowledge through emphasizing word meaning and relationships among words rather than isolated vocabulary practice, and engaging students with multiple repetitions of words in varied contexts. For example, in the <i>Life of Pi</i> unit, Section 2, Lesson 1 includes questions and tasks that support students in examining language, sentences, and structure. Students determine the effects of syntax after summarizing Chapter 38. Students review the paragraph that begins, “Inside the ship, there were noises” and</p> |

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| | | | <p>then “highlight the different sentence types” and “note the sentence type and structure (declarative, interrogative, exclamatory, imperative, simple, compound, complex, compound-complex)” above each sentence. Students also answer questions about the sentences including, “Are there any patterns in the sentence types and structures?” and “What is the effect of the sentence patterns?” Students deepen their understanding of language by reading Chapter 38 and annotating the text for sentence structure and effects. In <i>Things Fall Apart</i> unit, Section 3, Lesson 1, students use mentor sentences to analyze sentence structure and vocabulary. The students discuss the sentence by answering questions, such as the following: “What do you notice about the punctuation within the sentence?” “How does the vocabulary used contribute to the meaning of the sentence?” “What is the meaning of the hyperbole in the sentence?” and “How does the structure of the sentence contribute to the meaning of the sentence?” Once the students analyze the sentence, they model the structure of the mentor sentence by answering the question, “What is troubling Okonkwo?” In Section 3, Lesson 2, students analyze vocabulary used in the text. The students examine the word, abomination, and they “share what they notice about the word, focusing on word parts and word relationships when appropriate.” Students discuss the word by answering the following</p> |

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| | | | <p>questions: “What does this word mean in your own words?” and “What words are similar to this word?” Students then draw a representation of the word, providing the students the opportunity to anchor their understanding of the word to an image. In the Bioethics unit, Section 2, Lesson 2, questions and tasks support students in examining language, sentences, and structure. After annotating and discussing “What is Mental Health?” students examine the mentor sentence, “They also emphasize that preserving and restoring mental health is crucial on an individual basis, as well as throughout different communities and societies the world over.” After reading and discussing the sentence, students answer questions such as the following: “What do you notice about the phrases within the sentence?” “How does the vocabulary used contribute to the meaning of the sentence?” and “How does the structure of the sentence contribute to the meaning of the sentence?” In Section 4, Lesson 3, students deepen their understanding by determining the meaning of important words following their reading of “Mental Health And Police Violence: How Crisis Intervention Teams Are Failing.” Students read the sentence, “Rochester Mayor Lovely Warren has apologized for what she called multiple, systemic failures that led to Prude’s death, including long standing racial inequalities in the city.” The focus word is systemic. Students answer questions regarding the</p> |

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| | | | term, including the following: “What does this word mean in your own words?” and “What words are similar to this word?” Overall, these activities support the study of vocabulary and word choice with the use of complex text. |
| Section II. K-5 Non-negotiable Foundational Skills Indicators (Grades K-5 only) | | | |
| <p>Non-negotiable*</p> <p>4. FOUNDATIONAL SKILLS: Materials provide instruction and diagnostic support in concepts of print, phonological awareness, phonics, vocabulary, development, syntax, and fluency in a logical and transparent progression. These foundational skills are necessary and central components of an effective, comprehensive reading program designed to develop proficient readers with the capacity to comprehend texts across a range of types and disciplines.</p> <p>*As applicable (e.g., when the scope of the materials is comprehensive and considered a full program)</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>Required *Indicator for grades K-5 only</p> <p>4a) Materials provide and follow a logical sequence of appropriate foundational skills instruction indicated by the standards (based on the Vertical Progression of Foundational Skills) while providing abundant opportunities for every student to become proficient in each of the foundational skills.</p> | N/A | Not applicable for this grade level. |
| | <p>Required *Indicator for grades K-1 only</p> <p>4b) Materials provide grade-appropriate instruction and practice for the concepts of print (e.g., following words left to right, top to bottom, page by page; words are followed by spaces; and features of a sentence).</p> | N/A | Not applicable for this grade level. |
| | <p>Required *Indicator for grades K-1 only</p> <p>4c) Materials provide systematic and explicit phonological awareness instruction (e.g., recognizing rhyming words; clapping syllables; blending onset-rime; and blending, segmenting, deleting, and substituting phonemes).</p> | N/A | Not applicable for this grade level. |
| | <p>Required *Indicator for grades K-5 only</p> <p>4d) Materials provide systematic and explicit phonics instruction. Instruction progresses from simple to more complex sound–spelling patterns and word analysis skills that includes repeated modeling and opportunities for students to hear, say, write, and read sound and spelling patterns (e.g. sounds, words, sentences, reading within text).</p> | N/A | Not applicable for this grade level. |
| | <p>Required *Indicator for grades K-5 only</p> | N/A | Not applicable for this grade level. |

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| | <p>4e) Materials provide multiple opportunities and practice for students to master grade appropriate high-frequency words using multisensory techniques.</p> | | |
| | <p>Required *Indicator for grades K-5 only</p> <p>4f) Resources and/or texts provide ample practice of foundational reading skills using texts (e.g. decodable readers) and allow for systematic, explicit, and frequent practice of reading foundational skills, including phonics patterns and word analysis skills in decoding words.</p> <p>Materials provide opportunities for students to self-monitor to confirm or self-correct word errors directing students to reread purposefully to acquire accurate meaning.</p> <p>This should include monitoring that will allow students to receive regular feedback.</p> | N/A | Not applicable for this grade level. |
| | <p>Required *Indicator for grades K-5 only</p> <p>4g) Opportunities are frequently built into the materials that allow for students to achieve reading fluency in oral and silent reading, that is, to read a wide variety of grade-appropriate prose, poetry, and/or informational texts with accuracy, rate appropriate to the text, and expression.</p> <p>Materials provide opportunities for students to self-monitor to confirm or self-correct word errors directing students to reread purposefully to acquire accurate meaning.</p> <p>This should include monitoring that will allow students to receive regular feedback on their oral reading fluency in the specific areas of appropriate rate, expressiveness, and accuracy.</p> | N/A | Not applicable for this grade level. |
| | <p>Required *Indicator for grades K-5 only</p> <p>4h) Materials provide instruction and practice in word study.</p> | N/A | Not applicable for this grade level. |

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| | <ul style="list-style-type: none"> In grades K-2, materials provide instruction and practice in word study including pronunciation, roots, prefixes, suffixes and spelling/sound patterns, as well as decoding of grade-level words, by using sound-symbol knowledge and knowledge of syllabication and regular practice in encoding (spelling) the sound symbol relationships of English. (<i>Note: Instruction and practice with roots, prefixes, and suffixes is applicable for grade 1 and higher.</i>) In grades 3-5, materials provide instruction and practice in word study including systematic examination of grade-level morphology, decoding of multisyllabic words by using syllabication, and automaticity with grade-level regular and irregular spelling patterns. | | |
| | <p>Required *Indicator for grades K-2 only 4i) Materials provide opportunities for teachers to assess students’ mastery of foundational skills and respond to the needs of individual students based on ongoing assessments offered at regular intervals. Monitoring includes attention to invented spelling as appropriate for its diagnostic value.</p> | N/A | Not applicable for this grade level. |
| | <p>Required *Indicator for grades K-5 only 4j) Foundational Skills materials are abundant and easily implemented so that teachers can spend time, attention and practice with students who need foundational skills supports.</p> | N/A | Not applicable for this grade level. |
| Section III. Additional Criteria of Superior Quality | | | |
| <p>5. RANGE AND VOLUME OF TEXTS: Materials reflect the distribution of text types and genres suggested by the standards (e.g. RL.K.9, RL.1.5, RI.1.9, RL.2.4, RI.2.3, RL.3.2, RL.3.5, RI.4.3, RL.5.7, RI.7.7, RL.8.9, RI.9-10.9,</p> | <p>Required 5a) Materials seek a balance in instructional time between literature and informational texts. (Reviewers will consider the balance within units of study as well as across the entire grade level using the ratio between literature/informational texts to help determine the appropriate balance.)</p> <ul style="list-style-type: none"> The majority of informational texts have an informational text structure. | Yes | Materials seek a balance in instructional time between literature and informational texts. For example, in the <i>Life of Pi</i> unit, although the anchor text is literature, the unit also includes informational texts. In Section 1, Lesson 7, students read “What Animals Need?” from <i>Animals Make Us Human</i> by Temple Grandin and summarize |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| <p>and RL.10/RI.10 across grade levels.</p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> | <ul style="list-style-type: none"> In grades 3-12, narrative structure (e.g. speeches, biographies, essays) of informational text are also included. | | <p>Grandin’s claims about animals’ emotions and captivity. Students use this text to draw connections to the literary text, <i>Life of Pi</i>. The unit includes guiding questions for the informational text, such as “How do the ideas and information relate to Chapters 9-14 in <i>Life of Pi</i>?” In Section 1, Lesson 8, the materials include a Ted-Ed video titled, “The Five Major World Religions.” This informational video provides an overview of the world religions Pi discusses in the novel. Likewise, in the <i>Things Fall Apart</i> unit, although the anchor text is fiction, the unit also includes several supplemental informational texts. For example, in Section 1, Lesson 2, students read the excerpts of the articles “Chinua Achebe, The Art of Fiction No. 139” and “An African Voice” to establish initial understanding. In this same lesson, students also view “African Civilizations Map Pre-Colonial,” “Pre-Colonial Africa” from <i>Slavery and Remembrance</i>, and “Igbo Land.” Students use these informational sources to build background knowledge on pre-colonial West Africa. This unit includes a balance of fictional and informational texts. Although the <i>Immortal Life of Henrietta Lacks</i> unit is mostly informational with a biography as the anchor text, students also read some literary texts. For example, in Section 1, Lesson 2 students read the short story, “Everyday Use” by Alice Walker, to establish understanding. Students annotate this story to characterize Mama, Dee, and Maggie and</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>revisit this short story in subsequent lessons. In Section 4, Lesson 2, students read the poem, “HeLa” by L. Lamar Wilson, to “explore how the author’s choices provide an additional perspective and impact meaning.” In this lesson, students work to gain an initial understanding of the poem by discussing the question, “What story of Henrietta Lacks’ legacy is told through this poem?” Students revisit this poem along with the core text in Lesson 3 when demonstrating their understanding through a class discussion.</p> |
| | <p>Required 5b) Materials include print and/or non-print texts in a variety of formats (e.g. a range of film, art, music, charts, etc.) and lengths (e.g. short stories, poetry, and novels).</p> | <p>Yes</p> | <p>Materials include print and non-print texts of different formats and lengths. Within the units, materials include a range of music, poetry, and novels. For example, in the <i>Hamilton</i> unit, students listen to the songs from the Broadway production of the play. In Section 3, students listen to and analyze the following songs: "Nonstop," "Cabinet Battle #1," "The Room Where It Happens," and "One Last Time." The songs vary in length from approximately three to seven minutes and are used for a variety of purposes. For example, when students listen to “One Last Time” in Lesson 4, they identify Washington’s key ideas/warnings and analyze why these would have felt important based on the time period. Likewise, in the <i>Life of Pi</i> unit, the anchor text is a novel of 350 pages. This anchor text is supported by shorter pieces of text including Stephen Crane’s short story “The Open Boat.” In Section 2, Lesson 6, students</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>read the first twenty paragraphs of the short story to interpret language patterns that establish and convey a mood. Additionally, in Section 3, Lesson 3, students view the comic strip, “Life of Pi (alternate ending)” [Tweet] to establish understanding. <i>The Immortal Life of Henrietta Lacks</i> unit consists of the biographical anchor text, four videos, one short story, two poems, seven articles, one image, and a government document. In Section 1, Lesson 1, students watch the 1:39 minute trailer for the HBO movie <i>The Immortal Life of Henrietta Lacks</i>. The students then discuss what words they would use to describe Henrietta’s legacy based on the trailer. In Section 4, Lesson 1, students view the image “Henrietta Lacks (HeLa): The Mother of Modern Medicine” and discuss “what story of Henrietta Lacks’ legacy is told through this painting.” In the Bioethics unit, students engage with four videos and sixteen articles. In Section 1, Lesson 1, students view the TedTalk video “What is Bioethics?” to better understand the study of bioethics and the four principles of bioethics. The lesson contains a whole class discussion to demonstrate student understanding of morality, ethics, and laws. In Section 3, Lesson 1, students view “Our lonely society makes it hard to come home from war” to evaluate the potential mental health impacts that are a result of a person’s service in the military. In Section 4, Lesson 5, students prepare and participate in a debate surrounding four articles, “Out of the</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>Asylum, Into The Cell,” “Mobile Crisis Intervention Team Responding to Mental Health Calls Without Police,” “Mental Health and Police Violence: How Crisis Intervention Teams Are Failing,” and “Why Mental Health Disorder Coexist with Substance Use.”</p> <p>Students use these articles to gather text evidence to support their side of an argument on the following prompt: “How does the lack of access to mental healthcare potentially lead to other societal challenges (poverty, homelessness, potential incarceration, etc.)? How can this be addressed by applying the principles of bioethics?”</p> |
| | <p>5c) Additional materials provide direction and practice for regular, accountable independent reading of texts that appeal to students' interests to build reading stamina, confidence, motivation, and enjoyment and develop knowledge of classroom concepts or topics.</p> | <p>Yes</p> | <p>Additional materials provide direction and practice for regular, accountable independent reading of texts that appeal to students’ interests to build stamina, confidence, motivation, and enjoyment and develop knowledge of classroom concepts or topics. The materials refer to independent reading and include earmarked time for independent reading, which are noted as optional activities. For example, in the <i>Life of Pi</i> unit, Section 2, Lesson 1, students select a choice reading text to “engage in a volume of reading to improve knowledge of the words and the world.” In this lesson, students are given a choice of text: “Zoos” from <i>Animals Make Us Human</i> or pages 14-44 of “A Tiger for Malgudi.” The materials indicate that students will record the title and author of their choice text in their Learning Log and establish a plan for</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>choice reading and record that plan in their Learning Log. Students are instructed that their choice reading text should be completed by lesson four of Section 2. In the Bioethics unit, Section 2, Lesson 1 students independently read the article, “This Quote from ‘The Bell Jar’ Is Always Used Out-Of-Context & It Changes The Whole Meaning” and then complete the Reading Closely Tool to evaluate the information in the text. This tool provides guidance on how to establish understanding when students first read a text, as well as, deepening understanding when they reread a text. This tool provides guiding questions in order for students to record their thinking and cite relevant supporting evidence. In the <i>Things Fall Apart</i> unit, the Family Resource letter provides a suggested book list to deepen their own and their student’s knowledge on the studied topic. In addition to the suggested book list, the letter provides guidance for what independent reading looks like at home and how families can encourage independent reading at home.</p> |
| <p>6. WRITING TO SOURCES, SPEAKING AND LISTENING, AND LANGUAGE: The majority of tasks are text-dependent or text-specific, reflect the writing genres named in the standards, require communication skills for college and career readiness, and help</p> | <p>Required 6a) Materials include a variety of opportunities for students to listen, speak, and write about their understanding of texts measured by Criteria 1 and 2; those opportunities are prominent, varied in length and time demands (e.g., informal peer conversations, note taking, summary writing, discussing and writing short-answer responses, whole-class formal discussions, shared writing, formal essays in different genres, on-demand and process writing, etc.), and require students</p> | <p>Yes</p> | <p>Materials include a variety of opportunities for students to listen, speak, and write about their understanding of texts measured by Criteria 1 and 2. Tasks within the materials involve a variety of modes of expression. In the <i>Life of Pi</i> unit, the materials provide various opportunities such as engaging in informal peer conversations, discussing and writing short answer responses, and writing a formal essay in the</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| <p>students meet the language standards for the grade.</p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>to engage effectively, as determined by the grade-level standards.⁵</p> | | <p>culminating task. In Section 1, Lesson 3, students read Chapter 3 from <i>Life of Pi</i> with a partner. To demonstrate their understanding of complex text, students write responses to guiding questions including, “What do the details about Mamaji reveal about his influence on the narrator’s childhood?” and “What is the narrator’s attitude towards his childhood home?” In Section 1, Lesson 11, students review Chapters 39-36 from <i>Life of Pi</i> and list details that reveal Pi’s internal and external conflicts. Students work in groups to form two to three evidence-based claims about specific details in the chapters and present their findings to the class. At the end of Section 1, students engage in a more formal piece of writing focused on the following prompt: “How does Yann Martel introduce and develop a convincing narrative in Part One of <i>Life of Pi</i>? Identify at least 2 specific narrative techniques and explain the effects of each technique on your understanding of the novel’s emerging plot lines, multiple points of view, and characters.” In the <i>Things Fall Apart</i> unit, Section 2, Lesson 1, students read <i>Ezi Na Ulo: The Extended Family in Igbo Culture</i> and write a response to the following question: “How do the ideas and information in Excerpt from <i>Ezi Na Ulo: The Extended Family in Igbo Culture</i> relate to what you already know?” Students then participate in a jigsaw activity with the</p> |

⁵ Technology and digital media may be used, when appropriate, to support the standards addressed in this indicator.

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>excerpt that allows them to discuss the text. Students reread their assigned portion of the excerpt and then review portions of Part One of <i>Things Fall Apart</i>. Students complete their review and locate evidence from <i>Things Fall Apart</i> that displays the worldview of their assigned portion of the excerpt. In Section 2, Lesson 2, students form claims in response to the question, “How are Okonkwo and Umuofia portrayed in Part One of <i>Things Fall Apart</i>?” After forming their claims, the students gather and organize evidence with a partner in preparation for a Socratic Seminar. In the Bioethics unit, Section 1, Lesson 1, students begin the unit by having a detailed whole-class discussion about morality, ethics, and laws, how they interact, and how they are used for decision-making purposes. They preview the four pillars of bioethics and then discuss scenarios that relate to each. In Section 3, Lesson 5, students use the article, “Stigma Regarding Mental Illness among People of Color,” “to identify how stigma prevents people from receiving mental health treatment.” To activate background knowledge, the class engages in a discussion surrounding the question “In addition to gender, what other factors may influence a person having mental health struggles?” From there, students work in small groups to discuss the Four Principles of Bioethics before reading the article. Students reread paragraphs 4-6 of the text before discussing the question, “What changes did the author</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>suggest and how would mental health treatment be different if those changes were made?" After the discussion, students write their response to the prompt in their Learning Log and support their responses with evidence from the text.</p> |
| | <p>Required *Indicator for grades 3-12 only 6b) The majority of oral and written tasks require students to demonstrate the knowledge they built through the analysis and synthesis of texts, and present well defended claims and clear information, using grade-level language and conventions and drawing on textual evidence to support valid inferences from text.</p> | <p>Yes</p> | <p>The majority of oral and written tasks at all grade levels require students to demonstrate the knowledge they build through the analysis and synthesis of texts, and present well defended claims and clear information, using grade-level language and conventions and drawing on textual evidence to support valid inferences from text. The materials include tasks that require students to make connections across multiple texts. For example, in the <i>Life of Pi</i> unit, Section 1, Lesson 7, students react to Chapters 9-14 of Martel’s text by explaining the narrator’s stance on the effects of captivity on animals. Students then read Temple Grandin’s essay, “What do Animals Need?” and summarize the author’s claims about animals’ emotions and captivity. Following this reading, students respond in a class discussion to the question, “How do the ideas and information relate to Chapters 9-14 in <i>Life of Pi</i>?” Later in this lesson, students work with a group to compare and connect ideas across <i>Life of Pi</i>, "A Tiger for Malgudi," and "What Do Animals Need?" from <i>Animals Make Us Human</i> by answering the text-specific questions. Students answer the following questions: “How is a central idea in Chapters 9-14 of <i>Life of Pi</i> supported</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>or refuted by the excerpt from "What Do Animals Need?" by Temple Grandin?" and "If 'The Tiger of Malgudi' were retold from a different point of view, how would that affect your understanding?" These questions demand reference to multiple texts. Students record their responses to this task on their Reading Closely Tool and support their responses with evidence from the texts. In the unit <i>The Immortal Life of Henrietta Lacks</i>, Section 4, Lesson 1, students examine the painting, "Henrietta Lacks (HeLa): The Mother of Modern Medicine" by Kadir Nelson. Students form a claim in response to the question, "What story of Henrietta Lacks' legacy is told through this painting?" Students write their responses in their Learning Log and support their responses with evidence from the text. This writing assignment requires the students to demonstrate the knowledge built throughout the activities in the unit. From there, students use what they have learned from the painting to read Chapter 32 of <i>The Immortal Life of Henrietta Lacks</i> to then discuss the question, "What story of Henrietta Lacks' legacy is told through this chapter?"</p> |
| | <p>Required 6c) Materials include multiple writing tasks aligned to the three modes of writing (opinion/argumentative, informative, narrative) as outlined by the standards at each grade level.</p> <ul style="list-style-type: none"> As students progress through the grades, narrative prompts decrease in number and increase in being based on text(s). | <p>Yes</p> | <p>Materials include multiple writing tasks aligned to the three modes of writing as outlined by the standards at each grade level. Writing tasks across the materials are grounded in evidence from complex texts. For example, in the <i>Life of Pi</i> unit, in Section 2, Lesson 4, students review the excerpt</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | <ul style="list-style-type: none"> In grades 3-12, tasks may include blended modes (e.g., analytical writing). | | <p>from Chapter 59 of <i>Life of Pi</i> and analyze the relationships among the details and ideas before forming a claim in response to the question, “How do the sentence structure and word choice convey Pi’s tone in chapter fifty-nine?” Lesson-based writing tasks are embedded throughout the unit and vary in their demands. Students largely react to what they have read or answer text-dependent and text-specific questions in their Learning Logs. The materials also include writing tasks within each section of the units. These diagnostic tasks are unit-based and require students to use evidence from complex texts. For example, in Section 1, students write a response to the question, “How does Yann Martel introduce and develop a convincing narrative in Part One of <i>Life of Pi</i>? Identify at least 2 specific narrative techniques and explain the effects of each technique on your understanding of the novel’s emerging plot lines, multiple points of view, and characters. In your response, be sure to cite specific textual evidence.” This unit is also anchored by a narrative culminating task, which is the only narrative task within the Grade 10 materials. In the <i>Things Fall Apart</i> unit, Section 1, Lesson 3, students read Chapter 2 and develop a response to the questions, “What was the conflict with Mbaino?” “What was the resolution?” “What does this reveal about Umuofia?” In Section 1, Lesson 5, students answer the question, “How does Unoka’s relationship with Okonkwo</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>influence Okonkwo’s thoughts and actions?” This response requires students to form a claim, develop a response, integrate quotations, and use proper conventions to produce clear writing. This task prepares students to write a literary analysis for the Culminating Task. In the Bioethics unit, students practice argumentative and informative writing. In Section 5, Lesson 2, students work on drafting a response to the culminating task to argue whether the four principles of bioethics are sufficient in the treatment of people with mental illness. This task requires students not only to state their opinions but also to provide a counterpoint. Students gather and organize evidence to prepare for the culminating task. They use their Culminating Task Tool as well as their Bioethics Understanding Tool and Learning Log to gather additional evidence to support their claims. In Lesson 3, students complete an outline of their essays, using their various tools, and then move forward in executing their argumentative thesis.</p> |
| | <p>Required 6d) Materials address the grammar and language conventions specified by the language standards at each grade level and build on those standards from previous grade levels through application and practice of those skills in the context of reading and writing about unit texts.</p> <ul style="list-style-type: none"> For example, materials create opportunities for students to analyze the syntax of a quality text to determine the text’s meaning and model their own sentence construction as a way to develop more complex sentence structure and usage. | <p>Yes</p> | <p>Materials explicitly address the grammar and language conventions specified by the language standards at each grade level and build on those standards from previous grade levels through application and practice of those skills in the context of reading and writing about unit texts. For example, in Section 1, Lesson 7, of the <i>Life of Pi</i> unit, students use the complex text to examine language conventions. For example, students examine a mentor</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>sentence from Chapter 10 which states, “All living things contain a measure of madness that moves them in strange, sometimes inexplicable ways. This madness can be saving; it is part and parcel of the ability to adapt. Without it, no species would survive.” Students then answer the questions, “What do you notice about the punctuation within the mentor sentence?” and “How does the structure of the sentence contribute to the meaning of the sentence?” Students then reproduce the qualities of complex text by writing a sentence following the structure of the mentor sentence to answer, “What does Pi mean when he says all living creatures contain a ‘measure of madness’?” Later, in Section 2, Lesson 4, students examine the language of the complex text. For example, as students listen to a read-aloud of an excerpt from Chapter 59, they annotate the text for patterns in sentence structure and note the verbs that Pi uses to describe his actions in this chapter. Students use this knowledge of the language to answer the questions, “What do these patterns suggest about how Pi is feeling in this scene?” and “How do the sentence structure and word choice convey Pi’s tone in chapter fifty-nine?” In the unit <i>Things Fall Apart</i>, Section 3, Lesson 1, students use a mentor sentence to discuss the following questions: “What do you notice about the punctuation within the sentence?” “How does the vocabulary used contribute to the meaning of the sentence?” “What is the meaning of the hyperbole in</p> |

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| | | | <p>the sentence?” and “How does the structure of the sentence contribute to the meaning of the sentence?” The students then use the mentor sentence as a model when they respond to the question, “What is troubling Okonkwo?” In the Bioethics unit, in Section 2, Lesson 2, students read the mentor sentence which states, “They also emphasize that preserving and restoring mental health is crucial on an individual basis, as well as throughout different communities and societies the world over.” Students consider questions such as the following: “What word or punctuation in the mentor sentence connects two independent clauses?” “Are there any conjunctions in the mentor sentence? What do those mean?” and “What phrases or clauses do you notice?” In Section 2, Lesson 5, students read the mentor sentence, which states, “Mental illness does not discriminate; it can affect anyone regardless of your age, gender, geography, income, social status, race/ethnicity, religion/spirituality, sexual orientation, background or other aspect of cultural identity.” Students use this sentence to evaluate structure and style.</p> |
| <p>7. ASSESSMENTS: Materials offer assessment opportunities that genuinely measure progress and elicit direct, observable evidence of the degree to which students can independently demonstrate the assessed grade-specific standards</p> | <p>Required 7a) Materials use varied modes of assessment, including a range of pre-, formative, summative and self-assessment measures.</p> | <p>Yes</p> | <p>Materials use varied modes of assessment, including a range of pre-, formative, summative, and self-assessment measures. Regular assessment opportunities are provided throughout the materials. Each unit contains diagnostic assessments, formative assessments within lessons, and culminating tasks that function as</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| <p>with appropriately complex text(s).</p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> | | | <p>summative assessments. For example, in the <i>Hamilton</i> unit, the Section 1 diagnostic assessment, students answer the question, “How does Hamilton’s letter to John Jay (March 14, 1779) both confirm and complicate our understanding of Hamilton as he’s portrayed in the musical?” The Section 3 diagnostic is varied in type and focus as students participate in a Socratic Seminar to discuss the following questions: “What choices did Lin-Manuel Miranda make in his portrayal of George Washington in <i>Hamilton</i>?” and “What impact do his choices have on your understanding of George Washington?” At the end of the unit, students complete a summative culminating task, which includes the following prompt: “Write an essay in which you answer the following questions: How does Miranda both accurately and inaccurately portray history within the musical <i>Hamilton</i>? How do these choices in portrayal impact the reader or listener’s understanding of either the character, time period, or musical? Use textual evidence from both primary and secondary sources to support your claims. Support your claims with textual evidence including direct quotations with parenthetical citations. Use correct syntax, and mechanics to clearly communicate your analysis.” The materials also include section quizzes that serve as formative assessments. These assessments are varied in type and focus as they include multiple-choice questions and technology-enhanced</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>questions. In the Section 1 and 2 Quiz for the <i>Hamilton</i> unit, students answer questions including, but not limited to, the following: “Which two phrases from the excerpt support the claim that Hamilton uses his intellect to overcome his circumstances?” and “Based on the lyrics from ‘Aaron Burr, Sir,’ from <i>Hamilton: An American Musical</i> by Lin-Manuel Miranda, determine whether each detail describes Alexander Hamilton, Aaron Burr, or both. Each column should have two answers.” Additionally, in the unit <i>Things Fall Apart</i>, in Section 1, Lesson 5, students work to complete the Section Diagnostic, answering the question, “How does Unoka’s relationship with Okonkwo influence Okonkwo’s thoughts and actions?” Students begin by forming a claim in response to the question, using the Forming Claims Tool. Students self-assess themselves with a variety of guiding questions, such as, “Is the claim clearly stated?” and “Is the claim based on evidence you gathered from the text?” From there, students revise their claim if needed and begin gathering and organizing their evidence to support their claim. Once students draft their responses, they review the prompt and the Section Diagnostic Checklist to ensure that their draft addresses the prompt. In Section 4, Lesson 5, before reading “Ozymandias,” students answer the questions “What is the text type?” and “What do you understand about the text based on this information?”</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>Students then read and summarize the poem as a formative assessment of their understanding of the poem. Later in this lesson, students work in pairs to read the last three paragraphs of chapter seventeen from <i>Things Fall Apart</i> and discuss, “What does Okonkwo fear?” As a class, they then compare ideas across “Ozymandias” and <i>Things Fall Apart</i> by developing a response to the text-specific question, “How are the themes of ‘Ozymandias’ and <i>Things Fall Apart</i> similar?”</p> |
| | <p>Required 7b) Materials assess student understanding of the topics, themes, and/or ideas presented in the unit texts. Questions and tasks are developed so that students demonstrate the knowledge and skill built over the course of the unit.</p> | <p>Yes</p> | <p>Materials assess student understanding of the topics, themes, and/or ideas presented in the unit texts. Culminating tasks integrate learning using the unit texts and require students to demonstrate the knowledge and skills they build over the course of a unit. For example, in the <i>Hamilton</i> unit, the culminating task requires students to analyze how “Lin-Manuel Miranda drew upon a variety of primary and secondary sources to develop the musical and to analyze the choices he made about information to include and emphasize, information to deprioritize or leave out, and information to adapt or modify.” Students write an essay in which they create a claim about how Miranda both accurately and inaccurately portrayed history in <i>Hamilton</i>. Students also discuss how the choices impacted the reader/listener’s understanding of character and time period. Students use evidence from across the unit, including primary and secondary sources, to</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>support their claims. This idea of how word choices impact a reader’s understanding of character is consistent across the unit. For instance, in Section 2, Lesson 4, students listen to the song “Satisfied” and consider Angelica’s characterization before responding to questions such as the following: “In what ways is Angelica similar to Alexander Hamilton? How do her words and the music (e.g., the rhythm and pace) demonstrate this?” and “How does Angelica’s retelling of the events affect your understanding of Alexander and Eliza’s meeting and relationship? In <i>The Immortal Life of Henrietta Lacks</i> unit, the culminating task requires students to analyze how “Rebecca Skloot and the author of one of the informational texts use language to advance their points of view about their ideas.” Students write an essay in which they create a claim about the author’s point of view in one of the unit’s informational articles and Skloot’s point of view in an excerpt from <i>The Immortal Life of Henrietta Lacks</i>. Students also compare and contrast the way the two authors use language to advance their points of view. Students use evidence from across the unit, including primary and secondary sources, to support their claims. Section 4 of the Bioethics unit includes a diagnostic in which students use knowledge of “Out of the Asylum, Into The Cell,” “Mobile Crisis Intervention Team Responding to Mental Health Calls Without Police,” “Mental Health and Police Violence:</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | How Crisis Intervention Teams Are Failing,” and “Why Mental Health Disorders Coexist with Substance Use” to prepare for and participate in a debate. At the end of the unit, students use their knowledge of the unit texts along with additional research to develop an argument in response to the unit question, “Are the principles of bioethics sufficient in the treatment of people with mental illness?” |
| | <p>Required 7c) Aligned rubrics or assessment guidelines (such as scoring guides or student work exemplars) are included and provide sufficient guidance for interpreting student performance.</p> | Yes | <p>Aligned rubrics or assessment guidelines are included and provide sufficient guidance for interpreting student performance. A Culminating Task rubric is included in the materials. The rubric presents clear success criteria for the Culminating Task. For example, in the Meets Criteria section of the rubric, the criteria indicate that the “student demonstrates success determining the meaning of text(s) by accurately analyzing and/or synthesizing ideas within and across texts.” The rubric also includes criteria for writing conventions including, “student demonstrates success using correct and effective syntax, usage, and mechanics to clearly communicate ideas.” Likewise, a Culminating Task exemplar is included. For instance, in the <i>Hamilton</i> unit, a multi-paragraph exemplar essay is included that addresses the prompt and meets the success criteria. This essay is an example of quality work that is expected of students. In the <i>Things Fall Apart</i> unit, Section 1, Lesson 5 provides a Section Diagnostic Checklist with reading and writing look-fors. In the</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
|----------|--|------------------------|---|
| | | | <p>reading look-fors, teachers look to see “How well does the student analyze the interactions and relationship between Unoka and Okonkwo?” and “How well does the student analyze how Unoka’s relationship with Okonkwo influences Okonkwo’s thoughts and actions?” These look-fors include performance descriptors such as Meets Criteria (3), Continue Practice (2), Needs Support (1), and Insufficient Evidence (0).</p> |
| | <p>Required 7d) Measurement of progress via assessments include gradual release of supporting scaffolds for students to measure their independent abilities.</p> | <p>Yes</p> | <p>Measurement of progress via assessments includes the gradual release of supporting scaffolds for students to measure their independent abilities. Formative assessments within the materials build to the Culminating Task. For example, in the <i>Hamilton</i> unit, in Section 2, Lesson 4, students listen to “Satisfied” and answer guiding questions including, “How does Angelica’s retelling of the events affect your understanding of Alexander and Eliza’s meeting and relationship?” and “How does it affect your understanding of Alexander and Angelica’s relationship?” This task prepares students to answer the Section 2 diagnostic which includes the following: “In <i>Hamilton</i>, Lin-Manuel Miranda includes two different songs (“Helpless” and “Satisfied”) to show two different points of view of the same incident. Why does he make this choice in the musical? In other words, what does this show/reveal about Hamilton and his relationships? In your response, include references to the historical documents</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
|----------|---|------------------------|--|
| | | | <p>(primary and secondary sources) that are reflected in the musical?” This lesson and its diagnostic assessment align with the summative writing opportunity in the materials by requiring students to consider how Miranda used primary and secondary sources to portray the relationship between Alexander Hamilton and the Schuyler sisters, Eliza and Angelica. This directly connects to the culminating task. In the <i>Things Fall Apart</i> unit, Section 4, Lesson 2, students are divided into pairs to analyze the relationships among the details and ideas of <i>Things Fall Apart</i>. Students begin by reviewing Chapter 22 of the text and use their Setting Understanding Tool and Character Understanding Tool to record relevant supporting evidence. If students need support during their analysis, the materials provide scaffolded questions such as, “How do Okonkwo and others in Umuofia respond to each approach?” This activity prepares students to be able to independently complete the Culminating Task by allowing students to analyze characters to develop a theme in the novel as well as demonstrating their ability to gather and use evidence to support a claim.</p> |
| | <p>7e) Materials assess student proficiency using methods that are unbiased and accessible to all students.</p> | <p>Yes</p> | <p>Materials assess student proficiency using methods that are unbiased and accessible to all students. Rubrics and guidelines included within the materials are clear and communicate success criteria to students. These success criteria are used in Section 5 of each unit as students complete the</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
|----------|--------------------------------|------------------------|---|
| | | | <p>Culminating Task. For example, in the <i>Hamilton</i> unit, Section 5, Lesson 3 focuses on analyzing a model response to ensure it meets the criteria. Guiding questions are provided including, “Does the writer use proper grammar (e.g., syntax and usage) and mechanics (e.g., punctuation and spelling)?” and “Does the writer use a variety of phrases, clauses, and sentence structures to create a rhythm or flow to the work?” Following this, students use the model as an example to revise their own work. The use of exemplars ensures students understand the proficiency standards. Similarly, in <i>The Immortal Life of Henrietta Lacks</i> unit, Section 5, Lesson 3, students read a partner’s work and consider the following questions, “Which of your partner’s supporting claims needs more evidence?” “What could your partner do to improve the integration of quotations in the essay?” and “What evidence do you suggest your partner add to the essay?” Once they complete their peer review, students consider the following questions: “Do I sufficiently develop and support the response in a fair and even manner with supporting claims and evidence, explanation, and elaboration?” and “Is the evidence provided useful (i.e., relevant, accurate, and credible)?” This is evident in the Bioethics unit as well. In Section 5, Lesson 3, students read their partner’s work, and ask the following questions: “Does my partner use counterclaims to strengthen the argument?”</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>“Is the evidence provided relevant, accurate, and credible?” and “Does my partner incorporate evidence or information from a variety of credible sources?” This activity is aligned with the Culminating Task Rubric which teachers use to score students on various components of their writing such as, “forming a valid and evidence-based position, response, or focus,” “developing supporting claims or points logically relevant and sufficient textual evidence,” and “determining the meaning of text(s) by accurately analyzing and/or synthesizing ideas within and across texts.</p> |
| <p>8. SCAFFOLDING AND SUPPORT: Materials provide all students, including those who read below grade level, with extensive opportunities and support to encounter and comprehend grade-level complex text as required by the standards.</p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>Required 8a) As needed, pre-reading activities and suggested approaches to teacher scaffolding are focused and engage students with understanding the text itself (i.e. providing background knowledge, supporting vocabulary acquisition). Pre-reading activities should be no more than 10% of time devoted to any reading instruction.</p> | <p>Yes</p> | <p>Pre-reading activities and suggested approaches to teacher scaffolding are focused and engage students in understanding the text itself. In the <i>Hamilton</i> unit, the materials include knowledge building as a means to understanding the text. For example, in Section 1, Lesson 1, students read a brief section of text about Lin Manuel Miranda and then view a video, “Lin-Manuel Miranda Performs at the White House Poetry Jam.” Following this video, students answer the question, “What details do you learn about Alexander Hamilton from the video of Lin-Manuel Miranda’s performance at the White House?” The students also read “Why Hamilton Has Heat” to understand why <i>Hamilton</i> the musical became a cultural phenomenon. These scaffolds are meant to help build knowledge prior to students reading the songs from the play. At the end</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
|----------|--------------------------------|------------------------|--|
| | | | <p>of this lesson, students examine the Culminating Task to understand expectations. Guiding questions are provided for students who struggle, such as the following: “What is a primary source?” “What is a secondary source?” and “How might including or leaving out different sources affect the way a story is told?” The materials also include supports in vocabulary, meaning, language, and structure. For example, in Section 1, Lesson 5, students examine the phrase “revolutionary manumission abolitionists.” Once students define the phrase and discuss it, they consider “Hamilton refers to his friends as ‘revolutionary manumission abolitionists.’ What does this show about his/ their views on slavery in the colonies?” These pre-reading activities engage students in the knowledge connected to the text. In the <i>Things Fall Apart</i> unit, Section 2, Lesson 1, students read the statement about the title, <i>Ezi Na Ulo: The Extended Family in Igbo Culture</i>, in order to build background knowledge of the text. Students learn that “Igbo families are the foundation for the governmental structure in Igbo villages.” The materials include guiding questions such as the following: “What does this text reveal about the Igbo culture?” “What in <i>Things Fall Apart</i> relates to the information in this text?” “How does “Ezi na ulo” or family play a role in <i>Things Fall Apart</i>?” and “How does this text help you better understand <i>Things Fall Apart</i>?” Likewise, in Section 3, Lesson 2, students</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
|----------|---|------------------------|---|
| | | | <p>examine the word, abomination. Students share what they notice about the word, focusing on word parts and word relationships when appropriate. The materials include scaffolding questions to help students discuss and understand the word, such as “What other words come to mind when you think of this word?” and “After reviewing the definition of the word, what other words/ have a similar or opposite meaning?” The pre-reading activities support and help engage students in the texts throughout the unit.</p> |
| | <p>Required 8b) Materials do not confuse or substitute mastery of skills or strategies for full comprehension of text; reading strategies support comprehension of specific texts and focus on building knowledge and insight. Texts do not serve as platforms to practice discrete strategies.</p> | <p>Yes</p> | <p>Materials do not confuse or substitute mastery of skills or strategies for full comprehension of text; reading strategies support comprehension of specific texts and focus on building knowledge and insight. Reading strategies included within the materials support students’ comprehension of the text. For example, in the <i>Life of Pi</i> unit, Section 2, Lesson 1, students begin the lesson by summarizing key events from the previous chapters. Guiding questions are provided to ensure students have a complete summary. Questions include the following: “Who are the characters? Which characters are the main characters?” “What do the main character(s) want to accomplish?” and “What conflict or problem do the main character(s) encounter?” Likewise, in this lesson, students analyze text to determine the effects of the sentence structure and syntax on their understanding. For example, students</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
|----------|--|------------------------|---|
| | | | <p>review the paragraph in Chapter 38 of <i>Life of Pi</i> that begins "Inside the ship, there were noises" and highlight the different sentence types. Then, they answer questions specific to sentence structure and syntax, which include the following: "Are there any patterns in the sentence types and structures?" "What is the effect of the sentence patterns?" "What is Pi feeling in this moment?" and "How does his language communicate how he feels?" The materials build students' understanding of the text and its structure. In Section 1, Lesson 3, of the Bioethics unit, students read "Bioethics - A Policy and History" and answer comprehension questions including the following: "What is the ideal balance of government and private sector management of healthcare?" and "Should everything be done for a patient, regardless of cost? Provide evidence to support your response." In Section 1, Lesson 5, students examine the phrase, self-evident, in context and identify the meaning of the phrase. The materials include guiding questions, such as the following: "What prefixes or suffixes do you notice?" "What do those prefixes or suffixes mean?" "What is the root word? What does that root word mean?" The strategies within the materials build students' understanding of the text.</p> |
| | <p>Required 8c) Materials include guidance and support that regularly directs teachers to return to focused parts of the text to</p> | <p>Yes</p> | <p>Materials include guidance and support that regularly directs teachers to return to focused parts of the text to guide students through rereading and discussion about the</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
|----------|---|------------------------|---|
| | guide students through rereading and discussion about the ideas, events, and information found there. | | ideas, events, and information found there. For example, in the <i>Life of Pi</i> unit, Section 2, Lesson 4, the materials include close reads that have specific purposes regarding the author's choices. In this lesson, students read Chapters 59-62 and make a list of the emotions Pi feels in these chapters. Students then return to Chapter 59 to focus on patterns in sentence structure and verbs to deepen their understanding. Using this excerpt, students respond in writing to questions including the following: "What do you notice about the verbs used to describe Pi's actions?" "What do you notice about the sentence structure?" and "What do these patterns suggest about how Pi is feeling in this scene?" Finally, students return to this section of reading to analyze how the sentence structure and word choice convey Pi's tone. These tasks focus students' attention on specific parts of the text. In <i>The Immortal Life of Henrietta Lacks</i> unit, Section 3, Lesson 3, students read Chapters 25-26 from <i>The Immortal Life of Henrietta Lacks</i> to establish their initial understanding of the text. Then, students answer the questions, "What did the courts rule in regard to ownership of human tissue?" and "Could current HIPPA laws have prevented the breach in privacy that the Lacks family endured as described in chapter twenty-six?" Students write their responses in their Learning Log. Later in the lesson, students return to the same chapters and reread them to determine and analyze the purpose |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
|----------|--|------------------------|--|
| | | | of the chapters. They highlight examples of language that are especially powerful. Then they share their choices with their group explaining how these examples develop the author’s purpose. |
| | <p>Required 8d) Materials provide additional supports for expressing understanding through formal discussion and writing development (i.e. sentence frames, paragraph frames, modeled writing, student exemplars).</p> | Yes | <p>Materials provide additional supports for expressing understanding through formal discussion and writing development. Each unit includes opportunities for students to complete a culminating task to demonstrate their understanding of text. A student exemplar is provided within the materials for each unit. For example, in the <i>Hamilton</i> unit, students express their understanding through an essay in which they respond to a prompt and use textual evidence from both primary and secondary sources. Support for this Culminating Task is present in the materials. In Section 5, Lesson 1, students prepare for a discussion by answering the following guiding questions: “How does Miranda accurately portray history within the musical <i>Hamilton</i>?” “How does Miranda inaccurately portray history within the musical <i>Hamilton</i>?” and “How do these choices in portrayal impact the reader or listener’s understanding of either the character, time period, or musical?” Students then engage in a discussion about Miranda’s portrayal of Hamilton. They take notes on the discussion tool to summarize claims, evidence, and reasoning of their peers. Guiding questions are provided to support student discussion. As students work on their essays, scaffolding is provided.</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>In Section 5, Lesson 2, students analyze the sample thesis statement, “In the musical <i>Hamilton</i>, Lin-Manuel Miranda portrays Alexander Hamilton as an ambitious leader and a strong abolitionist, which causes the audience to view Hamilton in a more favorable way.” Students then analyze the claims that support the statement. Additionally, in the Bioethics unit, students develop an argument in response to the unit question, “Are the principles of bioethics sufficient in the treatment of people with mental illness?” Support for this Culminating Task is present in the materials. In Section 3, Lesson 1, for example, students watch the video "Our lonely society makes it hard to come home from war" and identify the major claims made by the speaker and how the speaker develops and supports each claim. This knowledge is used in a discussion and again as evidence for the culminating task.</p> |
| | <p>Required 8e) Materials are easy to use and well organized for students and teachers. Teacher editions are concise and easy to manage with clear connections between teacher resources. The reading selections are centrally located within the materials and the center of focus.</p> | <p>Yes</p> | <p>Materials are easy to use and well organized for students and teachers. Each unit begins with a Central Guiding Question and a Unit-At-A-Glance. For example, the <i>Hamilton</i> unit begins with the Central Question, “How does Lin-Manuel Miranda tell Hamilton's story?” A Unit-At-A-Glance provides a synopsis of the learning within the unit and states the number of lessons and the number of quizzes. The Assessment Overview outlines and details the assessments within the unit including the Section Diagnostics and the Culminating</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
|----------|--|------------------------|--|
| | | | <p>Task. Materials for each unit are organized sequentially by Sections, Lessons, and Activities. Teachers can easily determine the knowledge focus of the materials using the Unit-At-A-Glance. For example, in the <i>Hamilton</i> unit, students “will listen to and read <i>Hamilton: An American Musical</i> by Lin-Manuel Miranda, read a series of related texts (literary, informational, primary source documents), and view multimedia to explore the essential question: How does Lin-Manuel Miranda tell Hamilton’s story? Students express their understanding by writing an essay that analyzes the choices that Lin-Manuel Miranda makes in portraying history and discusses the effect of these choices on our understanding of either the character, time period, or musical.” Likewise, in the <i>Things Fall Apart</i> unit, for example, a materials tab provides access to blank documents such as the Setting Understanding Tool and Setting Understanding Tool (complete). Also, teachers have access to student resources to help with this lesson, such as Conversation Stems and “Academic Conversation Reference Guide.</p> |
| | <p>Required 8f) Support for English Learners and diverse learners is provided. Appropriate suggestions and materials are provided for supporting varying student needs at the unit and lesson level. The language in which questions and problems are posed is not an obstacle to understanding the content, and if it is, additional supports are included (e.g., alternative teacher approaches, pacing and instructional delivery</p> | <p>Yes</p> | <p>Appropriate suggestions and materials are provided for supporting varying student needs at the unit and lesson level. Materials support student needs within the units. For example, each unit provides a Family Resource section to support learners, which is also available in Spanish to support English Learners. In Section 3, Lesson 2 of the</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
|----------|--|------------------------|--|
| | options, strategies or suggestions for supporting access to text and/or content, suggestions for modifications, suggestions for vocabulary acquisition, etc.). | | <p><i>Hamilton</i> unit, students examine the controversy between Jefferson and Hamilton. They watch the video, “The Battle Over the Creation of a National Bank,” to understand how both Jefferson and Hamilton felt about the creation of a national bank. To support students in understanding the content, the materials provide guiding questions including: “Why did Hamilton believe a national bank is necessary?” “How did Hamilton envision a national bank helping the nation’s economy?” and “Why did Jefferson oppose the bank?” Later in this lesson, students listen to “Cabinet Battle #1” and answer the following questions: “What is Thomas Jefferson’s argument in response to creating a national bank?” and “How does this connect to the ideas in your summary of the video?” The teaching notes provide support for teachers and students. For example, teachers can define the phrase, evaluate information, as “the process of identifying the position, claims, and evidence, and assessing the accuracy, relevance, and/or credibility of the information and ideas, evidence, and reasoning of a text.” The materials also suggest teachers use Teacher Talk Moves, and students use the Conversation Stems in the Academic Conversation Reference Guide. Also, in <i>The Immortal Life of Henrietta Lacks</i> Unit, the materials include a Language Understanding Tool that guides students through identifying and analyzing how authors use</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | language to advance their point of view. The guide includes columns for evidence, explanation, and language. |
| | <p>8g) The content can be reasonably completed within a regular school year and the pacing of content allows for maximum student understanding. Materials provide guidance about the amount of time a task might reasonably take.</p> | <p>Yes</p> | <p>The content can be reasonably completed within a regular school year and the pacing of content allows for maximum student understanding and provides guidance about the amount of time a task might reasonably take. Each unit within the material indicates the length of time to complete the unit. For example, the Unit At-a-Glance for the <i>Life of Pi</i> unit notes thirty-five lessons. Within the lessons, Teaching Notes indicate the length of time a teacher should spend on an activity. For example, in Section 1, Lesson 8, Activity 5, the materials allocate 25 minutes for students to read Chapters 16 and 17 from <i>Life of Pi</i>. Likewise, in Section 4, Lesson 3, the materials allow 45 minutes for the culminating task. This is paced appropriately to be completed in a single class period. The materials include a total of five units which can reasonably be completed within a regular school year. Similarly, the <i>Things Fall Apart</i> unit includes twenty-eight lessons. In Section 1, Lesson 3 the materials provide 25 minutes for students to reread "Everyday Use" and answer questions to deepen their understanding. Likewise, in Section 3, Lesson 6, the materials allot 20 minutes for a class discussion.</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
|---|--------------------------------|------------------------|--|
| FINAL EVALUATION <i>Tier 1 ratings</i> receive a “Yes” for all Non-negotiable Criteria and a “Yes” for each of the Additional Criteria of Superior Quality. <i>Tier 2 ratings</i> receive a “Yes” for all Non-negotiable Criteria, but at least one “No” for the Additional Criteria of Superior Quality. <i>Tier 3 ratings</i> receive a “No” for at least one of the Non-negotiable Criteria. | | | |
| Compile the results for Sections I-III to make a final decision for the material under review. | | | |
| Section | Criteria | Yes/No | Final Justification/Comments |
| I. K-12 Non-negotiable Criteria of Superior Quality⁶ | 1. Quality of Texts | Yes | Materials provide texts that are appropriately complex for the identified grade level according to the requirements outlined in the standards. At least 90% of provided texts are of publishable quality and offer rich opportunities for students to meet the grade-level ELA standards; the texts are well-crafted, representing the quality of content, language, and writing that is produced by experts in various disciplines. A coherent sequence or collection of connected texts that build vocabulary knowledge and knowledge about themes with connected topics and ideas through tasks in reading, writing, listening, speaking, and language are provided. Within a sequence or collection, quality texts of grade level complexity are selected for multiple, careful readings throughout the unit of study. |
| | 2. Text-Dependent Questions | Yes | A majority of questions in the materials are text dependent and text specific with student ideas expressed through both written and spoken responses. Questions and tasks include the language of the standards and require students to engage in |

⁶ Must score a “Yes” for all Non-negotiable Criteria to receive a Tier I or Tier II rating.

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | thinking at the depth and complexity required by the grade-level standards to advance and deepen student learning over time. |
| | 3. Coherence of Tasks | Yes | Coherence sequences of questions and tasks focus students on understanding the text and its illustrations, making connections among the texts in the collection, and expressing their understanding of the topics, themes, and ideas presented in the texts. Questions and tasks are designed so that students build and apply knowledge and skills in reading, writing, speaking, listening, and language through quality, grade-level complex texts. Questions and tasks support students in examining the language (vocabulary, sentences, and structure) critical to the meaning of texts measured by Criteria 1 and 2. Questions and tasks also focus on advancing depth of word knowledge through emphasizing word meaning and relationships among words rather than isolated vocabulary practice, and engaging students with multiple repetitions of words in varied contexts. |
| II. K-5 Non-negotiable Foundational Skills Criteria (grades K-5 only)⁷ | 4. Foundational Skills ⁸ | N/A | Not applicable for this grade level |
| III. Additional Criteria of Superior Quality⁹ | 5. Range and Volume of Texts | Yes | Materials seek a balance in instructional time between literature and informational texts. Materials include print and non-print |

⁷ Must score a “Yes” for all Non-negotiable Criteria to receive a Tier 1 or Tier 2 rating.

⁸ As applicable.

⁹ Must score a “Yes” for all Additional Criteria of Superior Quality to receive a Tier 1 rating.

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
|----------|---|------------------------|--|
| | | | texts of different formats and lengths; however, the materials do not provide direction and practice for regular, accountable independent reading of texts that appeal to students' interests to build stamina, confidence, motivation, and enjoyment and develop knowledge of classroom concepts or topics. |
| | 6. Writing to Sources, Speaking and Listening, and Language | Yes | Materials include a variety of opportunities for students to listen, speak, and write about their understanding of texts measured by Criteria 1 and 2. The majority of oral and written tasks at all grade levels require students to demonstrate the knowledge they build through the analysis and synthesis of texts, and present well defended claims and clear information, using grade-level language and conventions and drawing on textual evidence to support valid inferences from text. Materials include multiple writing tasks aligned to the three modes of writing as outlined by the standards at each grade level and explicitly address the grammar and language conventions specified by the language standards at each grade level and build on those standards from previous grade levels through application and practice of those skills in the context of reading and writing about unit texts. |
| | 7. Assessments | Yes | Materials use varied modes of assessment, including a range of pre-, formative, summative and self-assessment measures. Materials assess student understanding of the topics, themes, and/or ideas presented |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
|---|--------------------------------|---------------------------|---|
| | | | <p>in the unit texts. Aligned rubrics or assessment guidelines are included and provide sufficient guidance for interpreting student performance. Measurement of progress via assessments include gradual release of supporting scaffolds for students to measure their independent abilities. Materials assess student proficiency using methods that are unbiased and accessible to all students.</p> |
| | 8. Scaffolding and Support | Yes | <p>Pre-reading activities and suggested approaches to teacher scaffolding are focused and engage students with understanding the text itself. Materials do not confuse or substitute mastery of skills or strategies for full comprehension of text; reading strategies support comprehension of specific texts and focus on building knowledge and insight. Materials include guidance and support that regularly directs teachers to return to focused parts of the text to guide students through rereading and discussion about the ideas, events, and information found there. Materials provide additional supports for expressing understanding through formal discussion and writing development. Materials are easy to use and well organized for students and teachers. Appropriate suggestions and materials are provided for supporting varying student needs at the unit and lesson level.</p> |
| <p>FINAL DECISION FOR THIS MATERIAL: Tier 1, Exemplifies quality</p> | | | |



The goal of English language arts is for students to read, understand, and express understanding of complex texts independently. To accomplish this goal, programs must build students' knowledge and skill in language, comprehension, conversations, and writing integrated around a volume of complex texts and tasks.¹ In grades K-5, programs must also build students' foundational skills to be able to read and write about a range of texts² independently. Thus, a strong ELA classroom is structured with the below components.



Title: Imagine Learning Guidebooks

Grade: English III

Publisher: Imagine Learning LLC

Copyright: 2020

Overall Rating: Tier 1, Exemplifies quality

Tier 1, Tier 2, Tier 3 Elements of this review:

| STRONG | WEAK |
|---|------|
| 1. Quality of Texts (Non-negotiable) | |
| 2. Text-Dependent Questions (Non-negotiable) | |
| 3. Coherence of Tasks (Non-negotiable) | |
| 5. Range and Volume of Texts | |
| 6. Writing to Sources, Speaking and Listening, and Language | |
| 7. Assessments | |
| 8. Scaffolding and Support | |

¹ A volume of texts is a collection of texts written about similar topics, themes, or ideas.

² A range of texts are texts written at different reading levels.



To evaluate instructional materials for alignment with the [standards](#) and determine tiered rating, begin with **Section I: Non-negotiable Criteria**.

- Review the **required**³ Indicators of Superior Quality for each **Non-negotiable** criterion.
- If there is a “Yes” for all **required** Indicators of Superior Quality, materials receive a “Yes” for that **Non-negotiable** Criterion.
- If there is a “No” for any of the **required** Indicators of Superior Quality, materials receive a “No” for that **Non-negotiable** Criterion.
- Materials must meet **Non-negotiable** Criterion 1 for the review to continue to **Non-negotiable** Criteria 2 and 3. For grades K-5, materials must meet all of the **Non-negotiable** Criteria 1-3 in order for the review to continue to Section II⁴ and all of the **Non-negotiable** Criteria 1-4 to continue to Section III. For grades 6-12, materials must meet **Non-Negotiable** Criteria 1-3 for the review to continue to Section III.
- If materials receive a “No” for any **Non-negotiable** Criterion, a rating of Tier 3 is assigned, and the review does not continue.

If all Non-negotiable Criteria are met, then continue to **Section III: Additional Criteria of Superior Quality**.

- Review the **required** Indicators of Superior Quality for each criterion.
- If there is a “Yes” for all **required** Indicators of Superior Quality, then the materials receive a “Yes” for the additional criteria.
- If there is a “No” for any **required** Indicator of Superior Quality, then the materials receive a “No” for the additional criteria.

Tier 1 ratings receive a “Yes” for all Non-negotiable Criteria and a “Yes” for each of the Additional Criteria of Superior Quality.

Tier 2 ratings receive a “Yes” for all Non-negotiable Criteria, but at least one “No” for the Additional Criteria of Superior Quality.

Tier 3 ratings receive a “No” for at least one of the Non-negotiable Criteria.

³ **Required Indicators of Superior Quality** are labeled “Required” and shaded yellow. Remaining indicators that are shaded white are included to provide additional information to aid in material selection and do not affect tiered rating.

⁴ For grades K-5: Materials must meet Non-negotiable Criterion 1 for the review to continue to Non-negotiable Criteria 2-3. Materials must meet all of the Non-negotiable Criteria 1-3 in order for the review to continue to Section II.

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| <p>SECTION I. K-12 NON-NEGOTIABLE CRITERIA OF SUPERIOR QUALITY</p> <p>Materials must meet Non-negotiable Criterion 1 for the review to continue to Non-negotiable Criteria 2 and 3. For grades K-5, materials must meet all of the Non-negotiable Criteria 1-3 in order for the review to continue to Section II and all of the Non-negotiable Criteria 1-4 in order for the review to continue to Section III. For grades 6-12, materials must meet all of the Non-Negotiable Criteria 1-3 in order for the review to continue to Section III.</p> | | | |
| <p>Non-negotiable</p> <p>1. QUALITY OF TEXTS:</p> <p>Texts are of sufficient scope and quality to provide text-centered and integrated learning that is sequenced and scaffolded to (1) advance students toward independent reading of grade-level texts and (2) build content knowledge (e.g., ELA, social studies, science, and the arts). The quality of texts is high—they support multiple readings for various purposes and exhibit exceptional craft and thought and/or provide useful information. Materials present a progression of complex texts as stated by Reading Standard 10.</p> <p><i>(Note: In K and 1, Reading Standard 10 refers to read-aloud material. Complexity standards for student-read texts are applicable for grades 2+.)</i></p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>Required</p> <p>1a) Materials provide texts that are appropriately complex for the identified grade level according to the requirements outlined in the standards.</p> <ul style="list-style-type: none"> • A text analysis that includes complexity information is provided. Measures for determining complexity include quantitative and qualitative analysis, as well as reader and task considerations. Poetry and drama are analyzed only using qualitative measures. • In grades K-2, extensive read-aloud texts allow sufficient opportunity for engagement with text more complex than students could read themselves. | <p>Yes</p> | <p>Materials provide texts that are appropriately complex for the identified grade level according to the requirements outlined in the standards. The materials provide a comprehensive text complexity companion document for each unit. This document identifies the features that make the text complex including text structure/organization, language features, and prior knowledge demands. For example, <i>The Great Gatsby</i> by F. Scott Fitzgerald has a Lexile level of 1070. Although this is below the Grade 11 Lexile band (1185-1385L), the meaning/central ideas/purpose of the text are exceedingly complex as the text contains “multiple themes and layers of meaning... this plot outlines the deeper meaning of a time when greed and relaxed social values corrupted the American Dream.” <i>Friday Night Lights</i> by H.G. “Buzz” Bissinger has a Lexile level of 1220 which is appropriately complex for Grade 11. The qualitative features range from moderately to slightly complex. Prior knowledge, for example, is moderately complex as students “need to know about the faltering economy in the late 1980s after the Vietnam War, politics of the time and the oil industry that led to economic issues in places like Odessa, Texas.” In the unit, Film in America, text</p> |

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| | | | <p>complexity for <i>Movies Mirror Culture</i> ranges from 1210-1400 Lexile. The text is appropriately complex, and vocabulary lists are provided for words that can be both inferred from context and those that cannot. Additionally, the materials include graphics, novels, poetry, articles, interviews, and videos in order to build skills and reading comprehension. Isabel Wilkerson’s <i>The Warmth of Other Suns</i> has a Lexile level of 1160, and the text structure is exceedingly complex as “The narratives intertwine throughout all 5 sections of the book and are often interrupted by the author’s personal family narrative as well as other informative pieces to build background.” Solomon Greene and Margery Austin Turner’s “Disarming the Great Affordable Housing Debate” has a Lexile level of 1010 - 1200 and explores topics of gentrification, the creation of suburbs, the Subprime Mortgage Crisis, and recent trends in homeownership. The prior knowledge demands for the text are very complex as “students will need additional background to understand the idea of affordable housing and the pros and cons, so they can fully understand the message of this text.”</p> |
| | <p>Required 1b) At least 90% of provided texts, including read-alouds in K-2, are of publishable quality and offer rich opportunities for students to meet the grade-level ELA standards; the texts are well-crafted, representing the quality of content, language, and writing that is produced by experts in various disciplines.</p> | <p>Yes</p> | <p>At least 90% of texts are of publishable quality and offer rich opportunities for students to meet the grade-level ELA standards; the texts are well-crafted, representing the quality of content, language, and writing that is produced by experts in various disciplines. The texts</p> |

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| | | | <p>within the materials contain engaging content that offers rich opportunities for students. The majority of texts within these units are previously published and/or written by well-known authors and provide students access to a variety of genres. For example, students read Fitzgerald's <i>The Great Gatsby</i>. This book, published in 1925, is widely considered a literary masterpiece and Fitzgerald is considered one of America's greatest writers. <i>Friday Night Lights</i> by H.G. Bissinger is an authentic nonfiction text crafted for non-instructional purposes. Bissinger, a Pulitzer prize-winning writer, researched the town and its people to craft the novel and to properly capture the football culture. This unit also includes nonfiction articles published in reliable sources including "Team Sports Provide A Hopeful Example Of Racial Harmony In U.S.," an op-ed piece written by Leigh Steinberg for <i>Forbes</i> magazine, and a video about Brown vs. Board of Education published by the Bill of Rights Institute. The novel <i>The Warmth of Other Suns</i> is a New York Times bestseller. This novel is well-crafted and provides students exposure to the "life experiences of people living between 1915 and 1970." In the Homeownership unit, the article "Disarming the Great Affordable Housing Debate" was published as a counter-argument to <i>New York Times</i> columnist Thomas Edsall's pair of provocative questions. Students also read "The Dark Side of Suburbia" by Dr. Kimberly</p> |

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| | | | Kutz Elliot, "Here's How the Housing Market has been Impacted from the 2008 Crash" by Jonathan Garber, and "The Unfulfilled Promise of Fair Housing" by Abdallah Fayyad. |
| | <p>Required</p> <p>1c) Materials provide a coherent sequence or collection of connected texts that build vocabulary knowledge and knowledge about themes with connected topics and ideas through tasks in reading, writing, listening, speaking, and language.</p> <ul style="list-style-type: none"> In grades K-2, the inclusion of read-aloud texts in addition to what students can read themselves ensures that all students can build knowledge about the world through engagement with rich, complex texts. These texts as well must form a coherent sequence or collection of connected texts that build vocabulary knowledge and knowledge about themes with connected topics and ideas through tasks in reading, writing, listening, speaking, and language. | Yes | Materials provide a coherent sequence or collection of connected texts that build vocabulary knowledge and knowledge about themes with connected topics and ideas through tasks in reading, writing, listening, speaking, and language. The materials center around multiple topic-based units that require students to analyze text through critical lenses. Each unit is centered around a Unit Question. Units begin with a preview and a Unit Question that guide student thinking and continue with scaffolded activities that support and then eventually release students to work independently and demonstrate proficiency on the Culminating Task. Culminating Tasks require students to “use knowledge, skills, and habits they have gained throughout the unit to read, understand, and express their understanding and knowledge of texts and topics.” For example, in the <i>Great Gatsby</i> unit, the question that guides the unit is “How are our lives influenced by our perceptions?” In Section 1, Lesson 3, students watch the Ted-Ed video “What Reality are You Creating for Yourself?” and read pages 1-4 of <i>The Great Gatsby</i> . Students identify the support the speaker uses to develop that claim and examples of Nick discussing his perception of himself, |

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| | | | <p>other characters, events, or settings. In Section 3, Lesson 2, students read pages 81-92 of chapter five from <i>The Great Gatsby</i> independently to determine how the author uses symbols to develop a theme. Students respond to text-dependent questions, including “What is Daisy’s perception of Gatsby’s home and belongings?” and “How does her perception affect Gatsby?” Students track their understanding of perception on a Perception Tracking Tool. Finally, in Section 4, Lesson 5, students engage in small-group discussions to discuss how Fitzgerald uses symbolism on the last page of the book to develop a theme. In this unit, the tasks connect topics across multiple lessons. In the Film in America unit, the question students explore is “What is the relationship between American film and culture?” There are multiple texts in this unit focused on this idea, sequenced in a purposeful way. For example, in Section 1, Lesson 3, students “read the second half of ‘Movies and Culture’ from <i>Understanding Media and Culture: An Introduction to Mass Communication</i> to identify how the author uses details to develop a central message about film and culture.” Students then engage in a class discussion to answer the question, “What themes are recurring in ‘Movies and Culture’ as the author draws connections between film and culture?” In the discussion, students are responsible for taking notes in their Learning Logs to summarize the claims, evidence, and</p> |

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| | | | <p>reasoning of their peers. Later in this unit, students read "The Portrayal of Families across Generations in Disney Animated Films" in Section 3, Lesson 1, and annotate the text for connections to the portrayal of relationships in the film. Students then work with a partner to complete a graphic organizer, focusing on the following questions: "How is the family dynamic portrayed in this film?" and "Analyze the interaction between characters through the lens of family roles. Categorize the behaviors of the parental figures, siblings, and extended family members." At the end of this unit, students complete a Culminating Task in which they cite evidence from the unit's source materials to respond to the following prompt: "Consider the tradition of film and the role it has played over the last 100 years in America. What is the purpose of film? Do existing cultural norms influence film production or do Americans model themselves as the films they see? Write an essay that deconstructs the relationship between film and culture in America. Determine the role of film as it reflects and influences the way we see ourselves, each other, and the future." Additionally, in the unit <i>The Warmth of Other Suns</i>, the central question is "How can a single decision change your life?" Students read texts of various lengths and Lexile levels to explore the Great Migration and use the texts to "express their understanding through a multimedia presentation that examines the</p> |

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| | | | <p>story of one person’s migration experience and describes the economic, societal, and/or political conditions that precipitated it.” For example, in Section 1, students study population change maps to understand the phenomenon of the Great Migration as well as to be introduced to the three migrants whose journeys are central to the text. In Section 2, students watch the introductory content of the PBS documentary, <i>Slavery by Another Name</i>, to build background knowledge of Jim Crow laws and life in the South before the Great Migration. For the unit Homeownership, the Unit Question is, “Is the dream of homeownership viable for all Americans?” Students read various texts and genres to build their understanding and “write an argumentative essay that makes a claim about that subtopic and how it influences the viability of the American ideal of homeownership for all Americans.”. In Section 1, students read and analyze “The Dark Side of Suburbia,” “The Rise of the Suburbs,” “How Mortgages Work,” and “Subprime Mortgage Crisis of 2008.” Students work to find the central ideas within these articles and analyze the reliability of these sources. In Section 2, students watch a video and read articles about the Federal Housing Administration and their role in homeownership for all Americans. Students use multiple texts within the unit to complete the Culminating Task and create an argumentative thesis</p> |

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| | <p>Required 1d) Within a sequence or collection, quality texts of grade level complexity are selected for multiple, careful readings throughout the unit of study. These texts are revisited as needed to support knowledge building.</p> | <p>Yes</p> | <p>surrounding a more focused subtopic area of the Unit Question.</p> <p>Within a sequence or collection, quality texts of grade level complexity are selected for multiple, careful readings throughout the unit of study. For example, in Section 2, Lesson 2 of <i>The Great Gatsby</i> unit, students read pages 29-37 with a partner while focusing on the following questions: “How does Myrtle perceive her husband, Daisy, and Tom?” and “How does Tom perceive Myrtle?” Students then reread pages 34-35 to form a claim in response to “How does Myrtle perceive her husband?” Students review these pages a third time with a partner to analyze the relationships among the details and ideas of the text and complete their Perception Understanding Tool. Each of the readings has a specific purpose and emphasizes knowledge connected to the unit’s Unit Question. In Section 4, Lesson 1, students reread select quotations from the materials for a dual purpose, to deepen their understanding of the theme of perception and respond appropriately to questions by integrating “all or a portion of the quotation while maintaining the flow of ideas.” In the <i>Friday Night Lights</i> unit, Section 2, Lesson 1, students read Chapter 5, Part III of <i>Friday Night Lights</i>, focusing on the question “What defining events in Odessa’s history are discussed in this section of text?” After reading Chapter 5, Part III the first time to establish initial understanding, students</p> |

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| | | | <p>summarize the main events in their Learning Log. Students then reread selected paragraphs from Chapter 5, Part III to deepen understanding. Students reread, discuss, and develop responses to various questions, such as the following: “How does Bissinger use the structure of his sentences, language, and images to link two topics?” and “How is this paragraph used to develop a central message about race and sports in Odessa, TX?” The repeated rereads focus on knowledge and deepening a student’s understanding of the text. In Section 3, Lesson 1 of <i>Warmth of Other Suns</i>, students read and answer questions about “The South” by Langston Hughes. Students first listen to a read aloud of “The South,” keeping in mind their reading focus which is “What does the language cause you to think about?” Then students reread “The South” with a partner. With their Reading Closely Tool, students “annotate ‘The South’ focusing on positive and negative language to deepen their understanding.” They then answer questions about the relationships among the details in “The South” to deepen their understanding of the text. By rereading and conducting close reads of the poem, students build an understanding of how this poem connects to the ideas in <i>The Warmth of Other Suns</i> and why Isabel Wilkerson chose to use an excerpt from “The South” by Langston Hughes as an epigraph and title for Part Four of the novel.</p> |

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| <p>Non-negotiable (only reviewed if Criterion 1 is met)</p> <p>2. TEXT-DEPENDENT QUESTIONS:</p> <p>Text-dependent and text-specific questions and tasks reflect the requirements of Reading Standard 1 by requiring use of textual evidence in support of meeting other grade-specific standards.</p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>Required</p> <p>2a) A majority of questions in the materials are text dependent and text specific; student ideas are expressed through both written and spoken responses.</p> | <p>Yes</p> | <p>A majority of questions in the materials are text-dependent and text-specific with student ideas expressed through both written and spoken responses. Throughout the units, students have frequent opportunities to interact with texts through questions and tasks that require text evidence. Questions throughout each unit contribute to student knowledge and build on their ability to respond successfully to the Culminating Tasks. For example, in <i>Friday Night Lights</i>, Section 2, Lesson 1, students examine the author’s use of language including the word, desegregation. Students respond to the following questions: “Does this word have a positive or a negative connotation? How do you know?” “What other words have a similar or opposite meaning as this word?” and “What does ‘desegregation’ mean as it is used in the quote, ‘There’s no integration,’ said Moore. ‘There’s desegregation’”? Students respond to the question in their Learning Log before discussing their responses with the class. In Section 3, Lesson 5, students read Chapter 9 and respond to text-dependent questions including, “What are some of the reasons that the residents of Odessa give for supporting Bush as President?” During the lesson, students delve into the language features of the text to respond to text-specific questions including but not limited to the following: “What do you notice about the grammatical structures within the sentence?” “How does</p> |

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| | | | <p>the vocabulary used contribute to the meaning of the sentence?” and “How does the structure of the sentence contribute to the meaning of the sentence?” By the end of the lesson, students discuss text-dependent questions with a partner before ultimately recording answers in their Learning Logs. Questions include the following: “What tone does Bissinger use when discussing the residents’ support of Bush? Locate sentences that reflect this tone and examine how Bissinger uses language to develop tone.” and “How does this tone relate to a central idea that Bissinger is developing in this chapter?” In Section 4, Lesson 3 of <i>Warmth of Other Suns</i>, students read the Epilogue with a partner to gather initial understanding and then reread to deepen their understanding. After reading the Epilogue, students respond to various text-dependent questions, such as the following: “What is Wilkerson’s response to the rhetorical questions she poses on page 528?” “How does she address counterclaims?” and “How does she support and develop her position?” Next, students read the second section of the Epilogue with their partner to answer the text-dependent question, “What is the impact of Wilkerson’s language in this section of the text?” Students respond by writing their response to the question in their Learning Log. Students use the information developed during the readings to participate in a discussion. Students answer questions, such</p> |

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| | | | <p>as, “What do you notice about the phrases within the sentence?” and “How does the structure of the sentence contribute to the meaning of the sentence?” Finally, in Section 1, Lesson 3 of Homeownership, students read the article “How Mortgages Work” and answer questions about mortgages and homeownership in the United States. Prior to reading and, in order to prepare them for the reading, students answer text-specific questions such as the following: “What is a mortgage?” “How much do you think the average mortgage costs a month?” and “What would happen if someone didn’t pay his or her mortgage?” These questions help students access knowledge before they read so they have an idea of the concepts being written about. After reading, students then annotate for and answer the text-dependent questions, “What is a mortgage?” and “What are the economic benefits/downsides of a mortgage?” This lesson prepares students to answer the Unit Question in the Culminating Task, “Is the dream of homeownership viable for all Americans?”</p> |
| | <p>Required 2b) Questions and tasks include the language of the standards and require students to engage in thinking at the depth and complexity required by the grade-level standards to advance and deepen student learning over time. (Note: not every standard must be addressed with every text.)</p> | <p>Yes</p> | <p>Questions and tasks include the language of the standards and require students to engage in thinking at the depth and complexity required by the grade-level standards to advance and deepen student learning over time. For example, in <i>The Great Gatsby</i> unit, the Culminating Writing Task is aligned with the standards for Grade 11 and requires higher-order thinking. The</p> |

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| | | | <p>Culminating Task prompt states, “How does Fitzgerald develop a theme about perception throughout the novel? Write a literary analysis in which you state your response and logically and sufficiently support your response with claims. Support your claims with textual evidence including direct quotations with parenthetical citations. Use correct and effective words, phrases, syntax, usage, and mechanics to clearly communicate your analysis.” (W.11-12.3). Likewise, questions and tasks in the <i>Friday Night Lights</i> unit require students to engage in thinking at the complexity required of the grade-level standards. For example, in Section 1, Lesson 5, students answer questions about Chapter 3 of the text including, “What is the purpose of including Part I, Boobie’s backstory, in this chapter?” and “How does Part II further develop the ideas that were introduced in part I?” Later in this lesson, students answer text-dependent questions that demand careful analysis of the text including, “Based on the information in this chapter, what central idea about race and football is Bissinger developing? What details in the text support this answer?” (RI.11-12.2). Finally, in Section 2, Lesson 5, students respond to a prompt that requires them to bridge multiple texts. The prompt states, “What claim about race and sports does Bissinger develop in the first six chapters of <i>Friday Night Lights</i>? Compare and contrast his claim with a claim made by DeJesus in</p> |

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| | | | <p>‘Unchecked, Unchallenged and Unabashed’ or Samuel in ‘The White Flight from Football.’ In your answer, discuss how each author develops this claim.” (RI.11-12.1, W.11-12.4). In Section 3, Lesson 7 of <i>Warmth of Other Suns</i>, students write a response about the impact of the conditions in the North and West on Southern African Americans after migration. The Section Diagnostic in this lesson requires students to develop claims about the initial impacts of migration on a person’s identity and quality of life and understand how the style and content of print and non-print texts contribute to an audience’s understanding and maintain interest (W.11-12.1).</p> |
| <p>Non-negotiable (only reviewed if Criterion 1 is met) 3. COHERENCE OF TASKS: Materials contain meaningful, connected tasks that build student knowledge and provide opportunities for students to read, understand, and express understanding of complex texts through speaking and listening, and writing. Tasks integrate reading, writing, speaking and listening, and include components of vocabulary, syntax, and fluency, as needed, so that students can gain meaning from text.</p> | <p>Required 3a) Coherent sequences of questions and tasks focus students on understanding the text and its illustrations (as applicable), making connections among the texts in the collection, and expressing their understanding of the topics, themes, and ideas presented in the texts.</p> | <p>Yes</p> | <p>Coherent sequences of questions and tasks focus students on understanding the text and its illustrations, making connections among the texts in the collection, and expressing their understanding of the topics, themes, and ideas presented in the texts. Each unit in the materials is anchored by a Culminating Task. The work within each unit supports students in addressing this task.</p> <p>For example, in <i>The Great Gatsby</i> unit, the Culminating Writing Task states, “How does Fitzgerald develop a theme about perception throughout the novel? Write a literary analysis in which you state your response and logically and sufficiently support your response with claims. Support your claims with textual evidence including direct quotations with parenthetical citations.” The questions and tasks across</p> |

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| <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No | | | <p>the unit build knowledge and are aligned with this culminating assessment. For example, in Section 2, Lesson 4, students react to Chapter 3 by answering the question, “What is Nick’s perception of Jordan? What details support your answer?” Later in the lesson, students form a claim in response to the following prompt: “Choose a character and explain how he or she perceives a person, event, or concept and if that perception is accurate.” In Lesson 5, students complete the Section Diagnostic by writing a response to the following prompt: “Choose a character and explain how he or she perceives a person, event, or concept and if that perception is accurate. This connects to the Culminating Task as students “demonstrate their understanding of how Fitzgerald uses characters to develop a theme about perception.” In the Film in America unit, questions support students in making meaning of complex text and building knowledge aligned with the Culminating Task. For example, in Section 2, Lesson 2, students read “Do Films Need to Reflect Society?” and annotate the text for connections to the reading focus, “How does the article support the thesis, ‘The overall purpose of creating films has changed throughout the years, becoming more of a source of entertainment as opposed to acting as a mirror?’” and the Culminating Task. At the end of this lesson, students respond to a task that demands the use of multiple texts, which states, “Based on the</p> |

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| | | | <p>films you have viewed and the texts you have read in this section, do films need to reflect society? Why or why not? Ensure your response includes evidence from multiple sources.” In Section 4, Lesson 3, students engage in a discussion to make connections between a selected movie trailer and the articles, “How Hollywood Movies and TV Shows Impact Real Science” and “Our Future, As Seen Throughout the History of Film.” Finally, during the Culminating Task, students refer to multiple texts on a shared theme or topic, which states, “Write an essay that deconstructs the relationship between film and culture in America. Determine the role of film as it reflects and influences the way we see ourselves, each other, and the future. Strengthen your claims with textual evidence including direct quotations with parenthetical citations from source material.” To continue, in the <i>Warmth of Other Suns</i> unit, the Culminating Task is “How did a person’s life change as a result of the decision to migrate?” To answer this question, students create and deliver a presentation to explain the factors that most strongly influenced one person’s decision to migrate. The questions within the unit support students in this task. For example, in Section 1, Lesson 3, students develop responses to questions including the following: “What is one of Wilkerson’s claims about the Great Migration?” “What are Wilkerson’s position and supporting</p> |

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| | | | <p>claims about the Great Migration?” and “How effectively does she present the argument?” In Section 1, Lesson 4, students continue to read with a focus on details that reveal push and pull factors for migration. They answer questions such as “What knowledge is gained about the Great Migration?” and “How do the details enhance your understanding of the Great Migration?” These questions build students’ understanding for the Section Diagnostic in Section 1, Lesson 5, in which students answer the following questions: “What was the Great Migration” and “Who migrated and for what reasons?” Finally, in the Homeownership unit, the Culminating Writing Task requires students to use the unit texts to “develop an argument in response to the unit question--is the dream of homeownership viable for all Americans?- within a more focused subtopic area.”. In Section 2, Lesson 3, students read the article “Where Should a Poor Family Live?” and respond to the following questions: “What does affordable housing look like to you?” “What is the author’s perspective?” “In what ways do the two questions that open the argument set up its position and claims?” and “If someone were to counter this argument, what might they challenge or address?” In Lesson 4, students read the article, “Great Affordable Housing Debate” and identify how the response in this article differs from the perspective of “Where Should a Poor Family Live?” These lessons</p> |

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| | | | prepare students for the Section 2 diagnostic in which they write a multi-paragraph explanation of the authors' perspective, position, and major claims in the "Great Affordable Housing Debate." |
| | <p>Required 3b) Questions and tasks are designed so that students build, apply, and integrate knowledge and skills in reading, writing, speaking, listening, and language through quality, grade-level complex texts.</p> | Yes | <p>Questions and tasks are designed so that students build and apply knowledge and skills in reading, writing, speaking, listening, and language through quality, grade-level complex texts. The materials include multiple opportunities for students to read, write, and discuss using complex text. For example, in <i>The Great Gatsby</i> unit, in Section 2, Lesson 2, students explore the meaning of important words or phrases in the text. For example, students analyze the sentence "But his eyes, dimmed a little by many paintless days under sun and rain, brood on over the solemn dumping ground (Fitzgerald 24)" and respond to the following questions: "Why might something 'brood'?" and "Is 'brood' positive or negative? How do you know?" Later in this lesson, students listen as the teacher reads aloud pages 34-35. The following reading focus questions are provided in the materials: "How does Myrtle perceive her husband?" and "Why does she perceive him this way?" Students use their understanding of this scene to write a claim about Myrtle's perception of her husband. In Section 2, Lesson 3, students reread pages 43-45 of the text with a partner and then answer the question, "What are some of the rumors circulating about Gatsby?" Students then read pages</p> |

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| | | | <p>39-46 and answer the following questions in their Learning Logs: “What are the partygoers’ perceptions of Gatsby?” and “How are these perceptions used to build suspense?” Students then share responses with the class. At the end of this lesson, students read the remainder of Chapter 3 independently and record their thinking in writing to respond to the question, “What is Nick’s perception of Jordan?” In the <i>Friday Night Lights</i> unit, Section 3, Lesson 3, students work with a partner to reread “Women and men in sports: Separate is not equal” and to annotate the text for sentences that reflect the author’s claim. Students then examine mentor sentences to analyze the language and text features before engaging in a discussion aligned with the following questions: “What do you notice about the punctuation within the sentence?” “How does the vocabulary used contribute to the meaning of the sentence?” “What is the meaning of the figurative language in the sentence?” and “How does the structure of the sentence contribute to the meaning of the sentence?” At the end of this lesson, students watch a video, “Who says girls can’t play football? Certainly not 13-year-old Auburn Roberson.” Then, they engage in a class discussion surrounding the following prompt: “Compare and contrast the role that women have in sports in the article ‘Women and men in sports: Separate is not equal’ and the video ‘Who says girls can’t play football? Certainly not 13-year-old</p> |

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| | | | <p>Auburn Roberson’ with the role that women have in sports at Permian High School. Which role is more beneficial for women? Why?” After concluding the discussion, students answer the following questions in their Learning Logs: “What claim did one of your peers make that challenged your thinking on this topic? How did it challenge your thinking?” and “What new understanding have you come to after this discussion?” Finally, in the Homeownership unit, Section 3, Lesson 4, students read and annotate the poems “Gentrification” by Sherman Alexie and “The Case for Reparations” by a-Nehisi Paul Coates. They work in pairs to discuss and answer the question “What is the author’s perspective on gentrification?” This lesson leads to Section 3, Lesson 6 in which students participate in a Socratic Seminar arguing the following questions: “Is the trend in US cities toward gentrification a mostly positive or mostly negative development for the people who live there?” “How might you counter the arguments of those who take the opposite side?” and “Given your position on gentrification and the evidence you have considered, what do you think the US response to the trend toward gentrification should be?” During the seminar, students have roles in speaking and listening. Students in the inner circle speak and participate in the discussion while those in the outer circle listen and take notes.</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | <p>Required</p> <p>3c) Questions and tasks support students in examining the language (vocabulary, sentences, and structure) critical to the meaning of texts measured by Criteria 1 and 2.</p> <ul style="list-style-type: none"> • Questions and tasks also focus on advancing depth of word knowledge through emphasizing word meaning and relationships among words (e.g., concept- and thematically related words, word families, etc.) rather than isolated vocabulary practice, and engaging students with multiple repetitions of words in varied contexts (e.g., reading different texts, completing tasks, engaging in speaking/listening). | <p>Yes</p> | <p>Questions and tasks support students in examining the language (vocabulary, sentences, and structure) critical to the meaning of texts measured by Criteria 1 and 2. Questions and tasks focus on advancing depth of word knowledge through emphasizing word meaning and relationships among words rather than isolated vocabulary practice, and engaging students with multiple repetitions of words in varied contexts. For example, in <i>The Great Gatsby</i> unit, Section 2, Lesson 2, students work with the mentor sentence: "The eyes of Doctor T.J. Eckleburg are blue and gigantic--their retinas are one yard high (Fitzgerald 23)" to answer the following questions, "What do you notice about the punctuation within the sentence?" "How does the vocabulary used contribute to the meaning of the sentence?" and "How does the structure of the sentence contribute to the meaning of the sentence?" Students write a response to the following question using the same structure as the mentor sentence: "How would you describe Myrtle's character based on what you've read so far?" Analysis of mentor sentences for vocabulary and structure occurs frequently throughout the unit. Likewise, in <i>The Warmth of Other Suns</i> unit, Section 2, Lesson 1, students analyze vocabulary including the words, divisive and dismantled. Students "share what they notice about the words, focusing on word parts and word relationships when</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>appropriate.” After discussing the words, students draw a representation of the words. In Section 3, Lesson 3, students use mentor sentences to analyze sentence structure and vocabulary. The students discuss the sentence by answering the questions “What do you notice about the phrases within the sentences?” “How does the vocabulary used contribute to the meaning of the sentences?” and “What is the meaning of the figurative language in the sentence?” Once the students analyze the sentence, they model the structure by answering the following question that is related to the text: “How does mentor sentence 3 connect with mentor sentences 1 and 2?” This allows students to practice the structure of the mentor sentence while applying it to the text. Mentor sentences include the following: “Unknowingly, the migrants were walking into a headwind of resentment and suspicion.” “They had emerged from a cave of restrictions into wide-open anonymous hives that viewed them with bemusement and contempt.” and “What they could not have realized was the calcifying untruths they would have to overcome on top of everything else.” In the <i>Homeownership</i> unit, Section 1, Lesson 2, students analyze vocabulary used in the text. The students examine the word, covenant, and they “share what they notice about the words, focusing on word parts and word relationships when appropriate.” After discussing the phrase, students answer</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | the following question: “What does ‘covenant’ mean in the sentence, ‘Many white women began to feel trapped in the role of housewife, while restrictive covenants barred most African American and Asian American families from living in suburban neighborhoods at all.’” In Section 2, Lesson 2, students analyze vocabulary used in the text, such as affordable dwelling, and answer questions, including “What does Iglecias describe as an affordable dwelling?” |
| Section II. K-5 Non-negotiable Foundational Skills Indicators (Grades K-5 only) | | | |
| <p>Non-negotiable*</p> <p>4. FOUNDATIONAL SKILLS: Materials provide instruction and diagnostic support in concepts of print, phonological awareness, phonics, vocabulary, development, syntax, and fluency in a logical and transparent progression. These foundational skills are necessary and central components of an effective, comprehensive reading program designed to develop proficient readers with the capacity to comprehend texts across a range of types and disciplines.</p> <p>*As applicable (e.g., when the scope of the materials is comprehensive and considered a full program)</p> | <p>Required *Indicator for grades K-5 only</p> <p>4a) Materials provide and follow a logical sequence of appropriate foundational skills instruction indicated by the standards (based on the Vertical Progression of Foundational Skills) while providing abundant opportunities for every student to become proficient in each of the foundational skills.</p> | N/A | Not applicable for this grade level. |
| | <p>Required *Indicator for grades K-1 only</p> <p>4b) Materials provide grade-appropriate instruction and practice for the concepts of print (e.g., following words left to right, top to bottom, page by page; words are followed by spaces; and features of a sentence).</p> | N/A | Not applicable for this grade level. |
| | <p>Required *Indicator for grades K-1 only</p> <p>4c) Materials provide systematic and explicit phonological awareness instruction (e.g., recognizing rhyming words; clapping syllables; blending onset-rime; and blending, segmenting, deleting, and substituting phonemes).</p> | N/A | Not applicable for this grade level. |
| | <p>Required *Indicator for grades K-5 only</p> <p>4d) Materials provide systematic and explicit phonics instruction. Instruction progresses from simple to more complex sound–spelling patterns and word analysis skills that includes repeated modeling and opportunities for students to</p> | N/A | Not applicable for this grade level. |

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| <input type="checkbox"/> Yes <input type="checkbox"/> No | <p>hear, say, write, and read sound and spelling patterns (e.g. sounds, words, sentences, reading within text).</p> | | |
| | <p>Required *Indicator for grades K-5 only 4e) Materials provide multiple opportunities and practice for students to master grade appropriate high-frequency words using multisensory techniques.</p> | N/A | Not applicable for this grade level. |
| | <p>Required *Indicator for grades K-5 only 4f) Resources and/or texts provide ample practice of foundational reading skills using texts (e.g. decodable readers) and allow for systematic, explicit, and frequent practice of reading foundational skills, including phonics patterns and word analysis skills in decoding words.</p> <p>Materials provide opportunities for students to self-monitor to confirm or self-correct word errors directing students to reread purposefully to acquire accurate meaning.</p> <p>This should include monitoring that will allow students to receive regular feedback.</p> | N/A | Not applicable for this grade level. |
| | <p>Required *Indicator for grades K-5 only 4g) Opportunities are frequently built into the materials that allow for students to achieve reading fluency in oral and silent reading, that is, to read a wide variety of grade-appropriate prose, poetry, and/or informational texts with accuracy, rate appropriate to the text, and expression.</p> <p>Materials provide opportunities for students to self-monitor to confirm or self-correct word errors directing students to reread purposefully to acquire accurate meaning.</p> <p>This should include monitoring that will allow students to receive regular feedback on their oral reading fluency in the</p> | N/A | Not applicable for this grade level. |

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| | <p>specific areas of appropriate rate, expressiveness, and accuracy.</p> | | |
| | <p>Required *Indicator for grades K-5 only 4h) Materials provide instruction and practice in word study.</p> <ul style="list-style-type: none"> • In grades K-2, materials provide instruction and practice in word study including pronunciation, roots, prefixes, suffixes and spelling/sound patterns, as well as decoding of grade-level words, by using sound-symbol knowledge and knowledge of syllabication and regular practice in encoding (spelling) the sound symbol relationships of English. (<i>Note: Instruction and practice with roots, prefixes, and suffixes is applicable for grade 1 and higher.</i>) • In grades 3-5, materials provide instruction and practice in word study including systematic examination of grade-level morphology, decoding of multisyllabic words by using syllabication, and automaticity with grade-level regular and irregular spelling patterns. | N/A | Not applicable for this grade level. |
| | <p>Required *Indicator for grades K-2 only 4i) Materials provide opportunities for teachers to assess students’ mastery of foundational skills and respond to the needs of individual students based on ongoing assessments offered at regular intervals. Monitoring includes attention to invented spelling as appropriate for its diagnostic value.</p> | N/A | Not applicable for this grade level. |
| | <p>Required *Indicator for grades K-5 only 4j) Foundational Skills materials are abundant and easily implemented so that teachers can spend time, attention and practice with students who need foundational skills supports.</p> | N/A | Not applicable for this grade level. |
| Section III. Additional Criteria of Superior Quality | | | |

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| <p>5. RANGE AND VOLUME OF TEXTS: Materials reflect the distribution of text types and genres suggested by the standards (e.g. RL.K.9, RL.1.5, RI.1.9, RL.2.4, RI.2.3, RL.3.2, RL.3.5, RI.4.3, RL.5.7, RI.7.7, RL.8.9, RI.9-10.9, and RL.10/RI.10 across grade levels.)</p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>Required 5a) Materials seek a balance in instructional time between literature and informational texts. (Reviewers will consider the balance within units of study as well as across the entire grade level using the ratio between literature/informational texts to help determine the appropriate balance.)</p> <ul style="list-style-type: none"> • The majority of informational texts have an informational text structure. • In grades 3-12, narrative structure (e.g. speeches, biographies, essays) of informational text are also included. | <p>Yes</p> | <p>Materials seek a balance in instructional time between literature and informational texts. Two of the five units in the materials are anchored by fictional texts while three of the units are predominantly informational texts. <i>The Great Gatsby</i> unit is anchored by a fiction text; however, the unit contains some informational texts including the following: an essay excerpt from <i>Staying Put: Making a Home in a Restless World</i>; and the essay “Causes Of The Restless Spirit Of Americans In The Midst Of Their Prosperity” from <i>Democracy in America</i>. There is also a short story within the materials, Nathaniel Hawthorne’s, “The Golden Touch” from <i>A Wonder-book for Girls and Boys</i>. The unit Film in America, which contains various articles from “Movies Mirror Culture” by Jack Lule, University of Minnesota Libraries Publishing. The texts within this unit are primarily articles, including fourteen articles, but also include some videos, such as “The Culture of the 1950s,” “Invasion of the Body Snatchers Analysis,” and “The Importance of Representation in Film and Media,” and “Our Future, As Seen Throughout the History of Film.” In <i>The Warmth of Other Suns</i> unit, the anchor text by Isabel Wilkerson is a historical novel text. Throughout the unit, the materials include supplemental texts including poems, graphics (maps and images), and videos. For example in Section 3, students engage with the article “Penalties of Migration” by the Atlanta Constitution. Additionally, students</p> |

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| | <p>Required 5b) Materials include print and/or non-print texts in a variety of formats (e.g. a range of film, art, music, charts, etc.) and lengths (e.g. short stories, poetry, and novels).</p> | <p>Yes</p> | <p>examine the following three poems, “One-Way Ticket,” and “The South” both written by Langston Hughes, as well as “The Lynching” by Claude McKay.</p> <p>Materials include print and non-print texts of different formats and lengths. In <i>The Great Gatsby</i> unit, the materials include Fitzgerald’s full-length novel and a collection of shorter works including an excerpt from Scott Russell Sanders’s essay <i>Staying Put: Making a Home in a Restless World</i> and Nathaniel Hawthorne’s short story “The Golden Touch.” This unit also includes a Ted-Talk, “What Reality are You Creating for Yourself?” and a video, “The 1920s - An Overview.” Likewise, in the unit Film in America, students read the articles, “Movies and Culture” from Understanding Media and Culture: An Introduction to Mass Communication” and “The Ableist Lens of Hollywood,” The materials in this unit also include a list of suggested film trailers. Teachers select the film trailers to view in the respective section and lesson. Trailers include <i>The Breakfast Club</i>, <i>Dead Poet Society</i>, <i>Dangerous Minds</i>, <i>Slumdog Millionaire</i>, and <i>Forrest Gump</i>. To continue, the unit <i>The Warmth of Other Suns</i> includes the historical novel anchor text, videos, poems, a website, a graphic, and articles. Students view a map of “The Great Migration, 1916-1930” as well as view Isabel Wilkerson’s Ted Talk, “The Great Migration and the Power of a Single Decision.” Students also view portions of three PBS</p> |

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| | | | <p>videos, including “Slavery by Another Name,” “Sharecropping,” and “Jim Crow and Plessy V Ferguson.” The Homeownership unit consists of articles, videos, nonfiction essays, poems, and a graphic. In Section 1, students examine the graphic, “Average Sales Price of Houses Sold for the United States” from the U.S. Census Bureau. Students also watch a variety of videos such as, “The 2008 Financial Crisis: Crash Course Economics #12” and “The Rise of Suburban Areas During the 1950s.”</p> |
| | <p>5c) Additional materials provide direction and practice for regular, accountable independent reading of texts that appeal to students' interests to build reading stamina, confidence, motivation, and enjoyment and develop knowledge of classroom concepts or topics.</p> | <p>Yes</p> | <p>Additional materials provide direction and practice for regular, accountable independent reading of texts that appeal to students' interests to build reading stamina, confidence, motivation, and enjoyment and develop knowledge of classroom concepts or topics. Some of the units include optional activities for “independent choice reading of unit related texts.” The Reading Guide includes a Volume of Reading in the Guidebooks section that provides guidance for “ensuring students are engaged in a volume of reading.” For example, the teacher is encouraged to “Schedule time in the school day for students to engage in independent reading” and “Block ELA time for teachers to have more time to engage students in independent reading.” The guidance also notes that when students read independently, certain conditions must be met, such as “students select books which are of interest to them, as this increases the likelihood they will persist in</p> |

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| | | | <p>reading a book that is complex,” “students read multiple books on the same topic (similar to how the Guidebook units are designed), as this increases background knowledge and vocabulary knowledge,” “students are held accountable for their understanding of what they read.” and Additionally, the Family Resource letters include a list of suggested texts for students to read independently at home. In addition to the suggested book list, the letter provides guidance for what independent reading looks like at home and how families can encourage independent reading at home. For example, the Family Resource letter within the <i>In the Time of Butterflies</i> unit includes a book list to deepen understanding of the topic studied in the unit. The list includes texts such as <i>The Farming of Bones</i> by Edwidge Danticat, <i>The House on Mango Street</i> by Sandra Cisneros, <i>The Brief Wondrous Life of Oscar Wao</i> by Junot Diaz, and <i>Women Hollering and Other Stories</i> by Sandra Cisneros. Discussion questions are also provided such as “What stood out to you?” and “Can you identify with a character in the book? Why or why not?”</p> |
| <p>6. WRITING TO SOURCES, SPEAKING AND LISTENING, AND LANGUAGE: The majority of tasks are text-dependent or text-specific, reflect the writing genres named in the standards, require</p> | <p>Required 6a) Materials include a variety of opportunities for students to listen, speak, and write about their understanding of texts measured by Criteria 1 and 2; those opportunities are prominent, varied in length and time demands (e.g., informal peer conversations, note taking, summary writing, discussing and writing short-answer responses, whole-class formal</p> | <p>Yes</p> | <p>Materials include a variety of opportunities for students to listen, speak, and write about their understanding of texts measured by Criteria 1 and 2. In <i>The Great Gatsby</i> unit, Section 2, Lesson 2, students react to pages 23-28 by developing a written response to the following questions: “What</p> |

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| <p>communication skills for college and career readiness, and help students meet the language standards for the grade.</p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>discussions, shared writing, formal essays in different genres, on-demand and process writing, etc.), and require students to engage effectively, as determined by the grade-level standards.⁵</p> | | <p>are the differences between the Valley of the Ashes and East Egg?” and “What reference to vision or eyes is in the description of the Valley of the Ashes?” Students also discuss their answers with a partner. Later in this lesson, students listen to and follow along with a read-aloud of pages 34-35 before writing a claim in response to the prompt, “How does Myrtle perceive her husband?” In Section 2, Lesson 5, students complete the Section Diagnostic by writing a response to the following prompt: “Choose a character and explain how he or she perceives a person, event, or concept and if that perception is accurate. Use textual evidence to support your answer.” In Section 3, Lesson 8, students participate in a whole-class discussion to answer the questions, “What is the relationship between perception and ambition? How does perception influence Jay Gatsby’s ambition?” During the activity, students support their responses in the discussion with evidence from the texts read in the section. The tasks in this unit are tied to complex text and involve a variety of modes of expression. Likewise, in <i>Friday Night Lights</i>, Section 3, Lesson 1, students read Chapter 7 and write a summary in their Learning Logs. Later in this lesson, students respond to more prompts in their Learning Logs including, “What central idea does Bissinger develop through this chapter?”</p> |

⁵ Technology and digital media may be used, when appropriate, to support the standards addressed in this indicator.

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| | | | <p>and “How does he use the structure of the chapter and sections to develop this central idea?” Following the written response, students discuss their responses with the group. To continue, in <i>The Warmth of Other Suns</i> unit, Section 3, Lesson 1, students react to their reading by writing a response in their Learning Logs. Students read "The South" in groups to establish their understanding before discussing the text. In Section 3, Lesson 2, students work in groups to read excerpts from "A Kinder Mistress" from <i>The Warmth of Other Suns</i>. They discuss the reading and form a claim in response to the question, “How was your migrant immediately impacted by the decision to migrate?”</p> |
| | <p>Required *Indicator for grades 3-12 only 6b) The majority of oral and written tasks require students to demonstrate the knowledge they built through the analysis and synthesis of texts, and present well defended claims and clear information, using grade-level language and conventions and drawing on textual evidence to support valid inferences from text.</p> | <p>Yes</p> | <p>The majority of oral and written tasks at all grade levels require students to demonstrate the knowledge they build through the analysis and synthesis of texts, and present well defended claims and clear information, using grade-level language and conventions and drawing on textual evidence to support valid inferences from text. For example, in the <i>Friday Night Lights</i> unit, Culminating Task, students demonstrate knowledge connections among multiple texts in the unit as they engage with the following prompt: “Write an analytical essay in which you state your claim and logically and sufficiently support it with evidence from the texts you have read. Use direct quotations and parenthetical citations from <i>Friday Night Lights</i> and</p> |

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| | | | <p>supplementary texts to provide evidence for your claims.” Students defend a claim with evidence from a variety of texts. In <i>The Warmth of Other Suns</i> unit, Section 4, Lesson 5, students complete the Section Diagnostic by forming a claim in response to the question, “Did the conditions in the North and West improve African-Americans’ quality of life?” In order to prepare to discuss the prompt, students gather and organize evidence about the effects of the Great Migration. Students use multiple connected texts as well as the tools from previous lessons to gather evidence to support their claims. Students engage in a whole class discussion and then complete a self-evaluation of the claim by asking questions such as “Is the claim clearly stated?” “Is the claim based on evidence you gathered from the text?” and “Is the claim specific to the question, original, and able to be supported by specific evidence?” In the unit Homeownership, Section 4, Lesson 1, students form a claim in response to the question: “What is your position on gentrification?” Students write their responses in their Learning Log and support their responses with evidence from the text. During the writing assignment, students draw upon the knowledge built in prior readings which prepares them for the Culminating Task questions including the following: “Future Aspirations: Should you and members of Gen-Z (post-millennials) aspire to or reject the traditional American</p> |

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| | | | <p>dream of homeownership? Why?” and “The Dream Deferred: Has the expectation of ‘a decent home and a suitable living environment for every American family’ been a ‘false promise’? Should our society take responsibility for the history of discriminatory housing practices that continue to cause disparity of opportunities for people of color?”</p> |
| | <p>Required 6c) Materials include multiple writing tasks aligned to the three modes of writing (opinion/argumentative, informative, narrative) as outlined by the standards at each grade level.</p> <ul style="list-style-type: none"> As students progress through the grades, narrative prompts decrease in number and increase in being based on text(s). In grades 3-12, tasks may include blended modes (e.g., analytical writing). | <p>Yes</p> | <p>Materials include multiple writing tasks aligned to the three modes of writing as outlined by the standards at each grade level. In <i>The Great Gatsby</i> unit, students engage in a literary analysis task that functions as the unit’s Culminating Task. This task demands students reference complex text to answer the question, “How does Fitzgerald develop a theme about perception throughout the novel?” This task is grounded in evidence from the text. The unit also contains three diagnostic writing tasks at the end of each section in which students form claims and support them with relevant text based evidence. In the <i>Friday Night Lights</i> unit, quality writing tasks are included in each section. For example, in Section 2, Lesson 5, students write a response to the following prompt: “What claim about race and sports does Bissinger develop in the first six chapters of <i>Friday Night Lights</i>? Compare and contrast his claim with a claim made by DeJesus in ‘Unchecked, Unchallenged and Unabashed’ or Samuel in ‘The White Flight from Football.’ This task requires students to</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>reference multiple complex texts in the materials and is appropriate for the grade level standards. The unit’s Culminating Task is an analytical essay in which students identify the central ideas within the text and use evidence from the various texts. Likewise, in the unit <i>The Warmth of Other Suns</i>, Section 1, Lesson 3, students respond, in writing, to the question, “What are Wilkerson’s position and supporting claims about the Great Migration?” Later, in Section 1, Lesson 5, students answer the following questions in writing: “What was the Great Migration?” and “Who migrated and for what reasons?” Students demonstrate their ability to form a claim, develop a response, integrate quotations, and use conventions to produce clear writing. Students use the skills from the Section Diagnostic to complete a digital presentation for the Culminating Task. Students “explain the factors that most strongly influenced one person’s decision to migrate and examine the impact of their decisions.”</p> |
| | <p>Required 6d) Materials address the grammar and language conventions specified by the language standards at each grade level and build on those standards from previous grade levels through application and practice of those skills in the context of reading and writing about unit texts.</p> <ul style="list-style-type: none"> For example, materials create opportunities for students to analyze the syntax of a quality text to determine the text’s meaning and model their own | <p>Yes</p> | <p>Materials explicitly address the grammar and language conventions specified by the language standards at each grade level and build on those standards from previous grade levels through application and practice of those skills in the context of reading and writing about unit texts. For example, in <i>The Great Gatsby</i> unit, Section 3, Lesson 2, students analyze qualities of complex writing. Students observe the</p> |

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| | sentence construction as a way to develop more complex sentence structure and usage. | | <p>construction of sentences that integrate quotations. Students read the citation: "'What do you think of that? It's stopped raining' (Fitzgerald 89)" and use the evidence sentence starters to write a sentence in their Learning Log that integrates all or a portion of the quotation while maintaining the flow of ideas. The materials include guiding questions that focus on sentence structure including, "How does integrating the quotation improve sentence fluency?" Students also analyze a mentor sentence from the novel, which states, "There must have been moments even that afternoon when Daisy tumbled short of his dreams--not through her own fault, but because of the colossal vitality of his illusion" (Fitzgerald 95). Students identify the parts of the mentor sentence and analyze its punctuation before mimicking the style of the sentence in response to text-based questions. In the Film in America unit, Section 2, Lesson 2, students again analyze the following mentor sentence: "Mass culture is a cultural system of producing products that will be available to mass populations. Popular culture, on the other hand, is what people do with these entertainments and commodities in real life which has little to do with the meanings that the producers have in mind." The materials include guiding questions that place emphasis on understanding sentence construction including the following: "What do you notice about the grammatical</p> |

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| | | | <p>structures within the sentences?” “What word or punctuation in the mentor sentence connects two independent clauses?” “What phrases or clauses do you notice?” and “Can we rearrange the mentor sentence? What do we have to change or add? How does rearranging the sentence change its meaning or style?” Following this analysis, students respond to the questions “What claims does the author make about the differences between culture and popular culture? How does the author develop these claims?” by using a style similar to the mentor sentence. In the unit <i>The Warmth of Other Suns</i>, Section 2, Lesson 4, students use a mentor sentence to discuss and break down each section of the sentence. They again discuss the following questions: “How does the vocabulary used contribute to the meaning of the sentence?” “Who is doing what in the mentor sentence?” “What phrases or clauses do you notice?” “How does each phrase or clause connect to the rest of the mentor sentence?” and “What is the purpose of each phrase and clause in the mentor sentence?” The students then use the mentor sentence as a model to respond to the question: “What factors are influencing the characters’ push towards migration?”</p> |
| <p>7. ASSESSMENTS: Materials offer assessment opportunities that genuinely measure progress and elicit direct, observable evidence of</p> | <p>Required 7a) Materials use varied modes of assessment, including a range of pre-, formative, summative and self-assessment measures.</p> | <p>Yes</p> | <p>Materials use varied modes of assessment, including a range of pre-, formative, summative and self-assessment measures. The materials include modes of assessment that are delivered in a consistent way across</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| <p>the degree to which students can independently demonstrate the assessed grade-specific standards with appropriately complex text(s).</p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> | | | <p>units. Each unit contains a Culminating Task as well as Section Diagnostics located throughout the unit that aligns with the Culminating Task. For example, in the Film in America unit, Section 1 diagnostic, students participate in a Socratic Seminar in which they identify the central idea from the text “Movies and Culture” from <i>Understanding Media and Culture</i> and apply those ideas to the film <i>Invasion of the Body Snatchers</i>. In this seminar, students “determine how different messages are developed and how these ideas compare and contrast with the contemporary relationship between American film and culture.” In Section 3, students choose a film from the texts to view independently and compose a multi-paragraph response that analyzes how the film portrays relationships. Students “analyze the interaction between characters through the lens of friendship, family, and/or romance, identify the impact of the era the film was produced, and evaluate the impact of this representation on the audience.” Finally, in Section 4, “students work in a small group and select a film from the Section Four Suggested Viewing list and compose a critique for a presentation” that addresses the question “How are the fears and dreams of American culture represented in the film’s portrayal of science, technology, and the future?” The assessments in the unit are varied in type and in focus. Likewise in the <i>Friday Night Lights</i> unit, formative and summative</p> |

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| | | | <p>assessment opportunities are provided in the materials. For example, the materials include Section Quizzes. Following Sections 3 and 4, students complete a formative assessment in which they respond to multiple choice questions including, but not limited to the following: “What comparison does the author make between the value of academics in Odessa and other West Texas towns in chapter seven?” “Which excerpts from the article include imagery that supports the authors' claim that ‘female frailty still shapes the environment of sports?’” and “What is the author's perspective on arguments against parents' decisions to allow their sons to participate on traveling baseball teams?” At the end of the unit, students complete a summative Culminating Writing Task that requires them to write an analytical essay in response to the following prompt: “What two central ideas does Bissinger develop about high school football within his text? How does Bissinger develop these two central ideas throughout the course of the text?”</p> |
| | <p>Required 7b) Materials assess student understanding of the topics, themes, and/or ideas presented in the unit texts. Questions and tasks are developed so that students demonstrate the knowledge and skill built over the course of the unit.</p> | <p>Yes</p> | <p>Materials assess student understanding of the topics, themes, and/or ideas presented in the unit texts. Each unit contains a Culminating Task that requires students to demonstrate the knowledge and skills built over the course of the unit. For example, in the <i>Friday Night Lights</i> unit, Culminating Task, students write an analytical essay in response to the following prompt: “What two central ideas does Bissinger develop</p> |

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| | | | <p>about high school football within his text? How does Bissinger develop these two central ideas throughout the course of the text? (focus on structure, characterization, content, language).” To answer this question, students identify two central ideas that Bissinger develops about high school football and explain how these ideas are developed across the text and how they build upon one another as the text progresses. In the Film in America unit, students complete a Culminating Task in which they connect learning and knowledge built over the course of the unit to respond to the following prompt: “Write an essay that deconstructs the relationship between film and culture in America. Determine the role of film as it reflects and influences the way we see ourselves, each other, and the future.” During the task, students use textual evidence from source materials and make reference to a variety of specific films from the unit. In <i>The Warmth of Other Suns</i> unit, Section 2, Lesson 4, students form a claim to the following question: “What are the most significant factors influencing your migrant’s decision to leave the South?” During the lesson, students gather knowledge about a migrant which builds their knowledge ahead of the Culminating Task in which they deliver a presentation explaining the factors that most strongly influenced one person’s decision to migrate and examine the impact of those decisions. Students support their claims with textual</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | <p>Required 7c) Aligned rubrics or assessment guidelines (such as scoring guides or student work exemplars) are included and provide sufficient guidance for interpreting student performance.</p> | <p>Yes</p> | <p>evidence and incorporate digital media to enhance their audience’s understanding and maintain their interest.</p> <p>Aligned rubrics or assessment guidelines are included and provide sufficient guidance for interpreting student performance. The Assessment Overview page of the materials includes a Culminating Task rubric and exemplar. The materials note that teachers should assess student understanding using these tools. For example, in <i>The Great Gatsby</i> unit, students write a literary analysis essay in which they analyze how Fitzgerald builds a theme about perception in his novel. An exemplar response is included that demonstrates quality work. A rubric, with a clear set of success criteria, is also included. Success criteria include the following: “Students demonstrate success determining the meaning of text(s) by accurately analyzing and/or synthesizing ideas within and across texts” and “Student demonstrates <i>success</i> forming a valid and evidence-based position, response, or focus.” In each category, teachers can assess whether a student meets the criteria, continues practice, or needs support. The exemplar and the rubric work together to clarify expectations for students and teachers. Additionally, each unit has Section Diagnostics along with checklists for assessing student’s understanding. For example, in <i>The Warmth of Other Suns</i> unit, in Section 1, Lesson 5, the checklist includes</p> |

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| | | | <p>reading look-fors, such as the following: “How well does the student explain the scope and duration of the Great Migration?” “How well does the student explain the major events that may have influenced African Americans to migrate” and “How well does the student identify research questions and explain their focus for research?” Performance descriptors such as Meets Criteria (3), Continue Practice (2), Needs Support (1), and Insufficient Evidence (0) are also included.</p> |
| | <p>Required 7d) Measurement of progress via assessments include gradual release of supporting scaffolds for students to measure their independent abilities.</p> | <p>Yes</p> | <p>Measurement of progress via assessments includes the gradual release of supporting scaffolds for students to measure their independent abilities. During the Culminating Task in each unit, students independently demonstrate the knowledge and skills they’ve built throughout the unit. For example, in <i>The Great Gatsby</i> unit, Culminating Task, students write a literary analysis essay to answer the question, “How does Fitzgerald develop a theme about perception throughout the novel?” The lessons in the materials align with this task. In Section 2, Lesson 4, for instance, students read Chapter 3 of the novel and consider the following questions: “What is Nick’s perception of Jordan?” and “What details support your answer?” Students use the Perception Understanding Tool to analyze the relationships among the details and ideas of the text. Later in this lesson, students independently write a claim in response to the following prompt:</p> |

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| | | | <p>“Choose a character and explain how he or she perceives a person, event, or concept and if that perception is accurate.” Later in this unit, in Section 4, Lesson 3, students analyze theme and perception after reading Chapter 8. Students respond to the following questions: “What reference to eyes or vision do you see in this excerpt?” “What is this reference related to?” and “How does this develop a theme?” The knowledge and skills connect between tasks and ultimately align with the culminating summative assessment. Likewise, in <i>Friday Night Lights</i>, formative and summative assessment opportunities are aligned and allow for a gradual release. In Section 1, Lesson 6, students use Chapters 1-4 to write a response to the following Section Diagnostic question: “What is a central idea that Bissinger is developing about high school football in the first four chapters of <i>Friday Night Lights</i>? How does he develop this central message?” In Section 2, Lesson 4, students read “The White Flight From Football” in a group to identify a claim the author is making in the article. Students answer questions in a group, including the following: “What claim does the author make in this article?” and “What does the author use to support this claim?” These formative assessments align with the Culminating Task in which students independently respond to the following prompt: “What two central ideas does Bissinger develop about high school football</p> |

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| | | | <p>within his text? How does Bissinger develop these two central ideas throughout the course of the text? (focus on structure, characterization, content, language).” Finally, in the Homeownership unit, Section 2, Lesson 3, students read the article “Where Should a Poor Family Live?” and respond to the question, “What is the author’s perspective?” This guiding question allows the students to build knowledge about a central topic, the equity of homeownership, in the unit. Scaffolded guiding questions are embedded in the materials, such as the following: “What stands out about how the author seems to view the topic?” “Why might the author view the topic in this way?” and “How might his/her experiences and beliefs influence the perspective of the text?” These activities ultimately ensure students have sufficient knowledge of homeownership and how equitable it is for most families in America in preparing for the Culminating Task.</p> |
| | <p>7e) Materials assess student proficiency using methods that are unbiased and accessible to all students.</p> | <p>Yes</p> | <p>Materials assess student proficiency using methods that are unbiased and accessible to all students. In the <i>Friday Night Lights</i> unit, a clear rubric is included in the materials that outlines the criteria needed for success on the Culminating Task. For each reading and writing criteria, the teacher assesses student work as Meets Criteria, Continue Practice, Needs Support, or Insufficient Evidence. The criteria itself aligns with student standards. For example, the criteria state students must demonstrate “proficiency developing</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>supporting claims or points logically with relevant and sufficient textual evidence.” In Section 5, Lesson 1, students use the Culminating Task Tool to review the task and prepare for writing. They also have an opportunity to write “clarification questions” about the task and to discuss the prompt with a partner. Lessons 2 through 4 of Section 5 provide step-by-step guidelines and directions as students begin to build their writing. The materials include guiding questions that help students focus on the success criteria, such as the following: “What type of task is this?” “What are the parts to this task?” and “What elements must be included in a response for this task?” Finally, students read their partner’s work and consider how the work aligns to the success criteria by answering additional guided questions, such as the following: “Does the work address all parts of the task?” and “Is there a clear response and supporting claims that are specific, original, appropriate to the task, and based on evidence?” Section 5, Lesson 5 of <i>The Warmth of Other Suns</i> unit focuses on peer revision aligned to the success criteria. In a peer review, students consider the following questions: “Does the presentation address all parts of the task?” “Is there a clear position and supporting claims/points that are specific, original, appropriate to the task, and based on evidence?” “How well is the argument developed?” and “Is the reasoning logical in connection to the thesis</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | statement?" Students revise their presentations based on feedback before engaging in another series of questions, which include the following: "What is my position?" "What are my supporting claims?" and "Do I introduce and support the supporting claims in a logical order reflected in the thesis statement?" |
| <p>8. SCAFFOLDING AND SUPPORT: Materials provide all students, including those who read below grade level, with extensive opportunities and support to encounter and comprehend grade-level complex text as required by the standards.</p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>Required 8a) As needed, pre-reading activities and suggested approaches to teacher scaffolding are focused and engage students with understanding the text itself (i.e. providing background knowledge, supporting vocabulary acquisition). Pre-reading activities should be no more than 10% of time devoted to any reading instruction.</p> | <p>Yes</p> | <p>Pre-reading activities and suggested approaches to teacher scaffolding are focused and engage students in understanding the text itself. Pre-reading activities in <i>The Great Gatsby</i> unit provide essential scaffolding about the unit's theme of perception. In Section 1, Lesson 1, students view "What Reality Are You Creating for Yourself?" and then complete the following guided questions: "According to the speaker, what determines our reality?" "What claim does the speaker make about perception?" and "What is the definition of the word 'perception'?" In Lesson 2, students prepare to read the novel by building background knowledge of the time period. Students read "Lost Generation" and answer the guiding question, "Why do you think participating in a world war would create a generation of people who were disillusioned?" Later in this lesson, students listen to a read-aloud of the first four pages of the novel to gather essential content. The guiding questions in this portion of the lesson build access to the complex text and include the following questions: "Who are the characters? Which</p> |

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| | | | <p>characters are the main characters?” “What conflict or problem do the main character(s) encounter?” and “What do the main character(s) want to accomplish?” In the Film in America unit, Section 1, Lesson 1, students complete the following pre-reading questions to prepare to engage with the unit: “Does America look the same today as it did 10 years ago?” “What major changes can you identify?” “What major differences can you identify from 50 years ago?” “What is the purpose of film/movies?” and “Do movies only portray the positive aspects of American culture? Why or why not?” Once students have answered the questions in their Learning Logs, a whole class discussion surrounding those questions begins. Students also read the unit overview and central question to activate background knowledge before beginning the unit. In <i>The Warmth of Other Suns</i> unit, Section 1, Lesson 3, students read the statement about the speaker Isabel Wilkerson before viewing her TedTalk. After viewing the video, the teacher leads a discussion using guided questions including: “What stands out about how Wilkerson seems to view the Great Migration?” and “How do Wilkerson’s language choices indicate her perspective?” These questions assist students in answering the main question, “What is one of Wilkerson’s major claims about the Great Migration?” In Section 2, Lesson 1, students examine the words, divisive and dismantled. Students share what they notice about the</p> |

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| | | | <p>word, focusing on word parts and word relationships when appropriate. The teacher guides students through a discussion by asking the following questions: “What does this word mean in your own words?” “What other words come to mind when you think of this word?” and “After reviewing the definition of the word, what other words/ have a similar or opposite meaning?” The pre-reading activities support and help engage students in the texts throughout the unit.</p> |
| | <p>Required 8b) Materials do not confuse or substitute mastery of skills or strategies for full comprehension of text; reading strategies support comprehension of specific texts and focus on building knowledge and insight. Texts do not serve as platforms to practice discrete strategies.</p> | <p>Yes</p> | <p>Materials do not confuse or substitute mastery of skills or strategies for full comprehension of text; reading strategies support comprehension of specific texts and focus on building knowledge and insight. For example, in the Film in America unit, Section 2, Lesson 2, students read “Do Films Need to Reflect Society?” This text is used to build students’ knowledge of the ideas presented in the Culminating Task, which states, “Consider the tradition of film and the role it has played over the last 100 years in America. What is the purpose of film? Do existing cultural norms influence film production or do Americans model themselves after the films they see?” The lesson format includes annotations of the text and a specific reading focus which states, “How does the article support the thesis, ‘The overall purpose of creating films has changed throughout the years, becoming more of a source of entertainment as opposed to acting as a</p> |

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| | | | <p>mirror’?” In <i>Friday Night Lights</i>, reading strategies support comprehension of the text. For example, in Section 3, Lesson 2, students deepen their understanding of the text by annotating an excerpt from Chapter 7 and focusing on the details that develop Bridgitte’s character. Guided questions support comprehension of the text and build insight. Questions include, “What tone does Bissinger use when writing about Bridgitte?” and “What evidence supports your answer?”</p> <p>In the Homeownership unit, Section 3, Lesson 2, students watch the video “Race the House We Live In” and focus on the guiding question, “Is the American Dream achievable for all Americans?” After watching, students work in pairs to answer the following questions: “How was the fulfillment of the dream of homeownership in post-war America different for white and Black Americans?” “How was racial segregation and discrimination “institutionalized” by the Federal Housing Administration?” and “How did practices like “redlining” reduce the long-term opportunity to build wealth for Black Americans?” These questions allow students to answer the viewing question by developing claims and building knowledge about the homeownership attainability for all Americans.</p> |
| | <p>Required 8c) Materials include guidance and support that regularly directs teachers to return to focused parts of the text to</p> | <p>Yes</p> | <p>Materials include guidance and support that regularly directs teachers to return to focused parts of the text to guide students through rereading and discussion about the</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | <p>guide students through rereading and discussion about the ideas, events, and information found there.</p> | | <p>ideas, events, and information found there. For example, in <i>Friday Night Lights</i>, Section 4, Lesson 1, the materials direct students to return to a focused part of the text to discuss Bissinger’s purpose and his development of central ideas. Students reread the paragraph on page 224 that starts, “As Boobie’s season became a sad and sour struggle...” and respond to the following questions: “How does Bissinger use the stories of Boobie and Mike in chapter ten to develop a central message?” and “Is Bissinger using the players’ stories to develop a positive or negative message about high school sports?” In Section 4, Lesson 5, students review the mentor sentence, which states, “There is still an unblemished sweetness to their game.” to discuss the text features and vocabulary. They return to this sentence to answer the following guided questions: “What is the meaning of the figurative language in the sentence?” and “How does the structure of the sentence contribute to the meaning of the sentence?” In Section 3, Lesson 1 of <i>The Great Gatsby</i> unit, rereading and discussion opportunities are integrated to guide students through the ideas and information on pages 61-74. Students begin by reviewing the section of text to answer the question “What is something that stood out to you or that you did not understand about this section of the text?” Then, students analyze the relationships in this section of the text and answer the following questions: “What</p> |

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| | | | <p>does Gatsby do in this chapter to control Nick's perception of him?" and "What does this quotation reveal about how Gatsby feels about Nick's perception of him?" Finally, students use this section of text to analyze the following mentor sentence: "Even Gatsby could happen, without any particular wonder." Students analyze the text features and vocabulary in the sentence and how its structure contributes to the meaning of the sentence. Finally, in <i>The Warmth of Other Suns</i> unit, Section 3, Lesson 3, students reread "Divisions: The North and West, 1915 to the 1970s" (pages 260-267) from <i>The Warmth of Other Suns</i> by responding to the question "Were the conditions in the North and West better than the conditions the migrants had left in the South? Why?" Then, students work in small groups to answer the following questions: "What is Wilkerson's position about the conditions that migrants faced after they migrated?" and "What are her supporting claims?" Additional questions include the following: "Why does Wilkerson use quotations from sociologists, economists, and historians dating from the 1930s to 2001 to develop her position?" "Are those connections logical and valid?" and "What connections does Wilkerson explain among the evidence?" Students write their responses in their Learning Logs and support their answers with evidence from the text.</p> |
| | Required | Yes | Materials provide additional supports for expressing understanding through formal |

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| | <p>8d) Materials provide additional supports for expressing understanding through formal discussion and writing development (i.e. sentence frames, paragraph frames, modeled writing, student exemplars).</p> | | <p>discussion and writing development. For example, in <i>The Great Gatsby</i> unit, the materials include opportunities for students to express their understanding through discussion. In Section 3, Lesson 8, students participate in a whole-class discussion to answer the questions “According to the texts in this section, what is the relationship between perception and ambition?” and “How does perception influence Jay Gatsby’s ambition?” Scaffolding is included in the materials, and students have access to the Academic Conversation Reference Guide, conversation stems, class discussion norms, and discussion questions. The materials indicate that prior to the discussion, students should identify the conversation stems they might use in discussion. The materials also include supports for teachers through guiding questions. During the discussion, the teacher asks the following questions: “What details do we know about Jay Gatsby’s life?” “How did Jay Gatsby feel about his parents? His socioeconomic level?” “What did Jay Gatsby do to try to change his circumstances?” and “How does Gatsby’s perception of his life and his happiness determine the decisions he makes in life?” In <i>Friday Night Lights</i>, a Culminating Task Tool is included in the materials which provides writing scaffolding for students as they begin the process of completing the Culminating Task. For example, students begin by analyzing the prompt and</p> |

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| | | | <p>answering the following guiding questions: “What is the focus of the Culminating Task? What do you already know about the focus?” “What questions do you have about the Culminating Task?” and “What do you need to know to be successful when you complete the Culminating Task?” In <i>The Warmth of Other Suns</i> unit, Section 4, Lesson 5, students prepare for and engage in a whole-class discussion that answers the question “Did the conditions in the North and West improve African-Americans’ quality of life?” This activity allows students to express their understanding through writing development by gathering evidence to support claims before engaging in a discussion.</p> |
| | <p>Required 8e) Materials are easy to use and well organized for students and teachers. Teacher editions are concise and easy to manage with clear connections between teacher resources. The reading selections are centrally located within the materials and the center of focus.</p> | <p>Yes</p> | <p>Materials are easy to use and well organized for students and teachers. Each unit begins with a Unit Question and a Unit-At-A-Glance. For example, the <i>Friday Night Lights</i> unit begins with the Unit Question, “How does high school sports culture reflect American society?” The Unit-At-A-Glance provides a synopsis of the learning within the unit, states the number of lessons, and the number of quizzes. The Assessment Overview outlines and details the assessments within the unit including the Section Diagnostics and the Culminating Task. Materials for each unit are organized sequentially by Sections, Lessons, and Activities. Teachers can easily determine the knowledge focus of the materials using the Unit-At-A-Glance. For example, in the <i>Friday</i></p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p><i>Night Lights</i> unit, the Unit-At-A-Glance states that the students “will trace the development of multiple central ideas within <i>Friday Night Lights</i> and analyze the way in which Bissinger develops them... analyze the claims about high school sports made by other authors, analyze how these claims are developed, and compare and contrast these claims with the central ideas developed in <i>Friday Night Lights</i>... express their understanding of the text and topic by writing an essay that analyzes the way in which Bissinger develops multiple central ideas about high school football within his text.” Additionally, within each lesson, a materials tab is included for materials needed for the lesson. For example, in <i>The Warmth of Other Suns</i> unit, Section 2, Lesson 1, the materials tab includes both blank and completed Knowledge and Understanding Tools.</p> |
| | <p>Required 8f) Support for English Learners and diverse learners is provided. Appropriate suggestions and materials are provided for supporting varying student needs at the unit and lesson level. The language in which questions and problems are posed is not an obstacle to understanding the content, and if it is, additional supports are included (e.g., alternative teacher approaches, pacing and instructional delivery options, strategies or suggestions for supporting access to text and/or content, suggestions for modifications, suggestions for vocabulary acquisition, etc.).</p> | <p>Yes</p> | <p>Appropriate suggestions and materials are provided for supporting varying student needs at the unit and lesson level. Each unit and lesson contains materials to support diverse learners including English Learners and students with cognitive disabilities. For example, in Section 1, Lesson 3, in <i>The Great Gatsby</i> unit, the materials include guiding questions during a review of a mentor sentence such as “Who is doing what in the mentor sentence?” “What are the parts of the mentor sentence?” and “What do you notice about the punctuation?” The materials also suggest that teachers “model</p> |

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| | | | <p>recording student-friendly interpretations as students make meaning of each part of the sentence.” A link to Louisiana’s Glossary of Strategies for English and World Language Acquisition is also included in the materials. In <i>Friday Night Lights</i>, in Section 2, Lesson 4, the materials provide suggestions for teachers to support students with varying needs as they read “The White Flight from Football.” Suggestions include “Purposefully group students with different levels of reading proficiency” and “Provide direct support or examples. Read aloud the text as students follow along.” In the Homeownership unit, Section 1, Lesson 3, the materials tab includes a Conversation Stems resource to help students conduct academic conversations.</p> |
| | <p>8g) The content can be reasonably completed within a regular school year and the pacing of content allows for maximum student understanding. Materials provide guidance about the amount of time a task might reasonably take.</p> | <p>Yes</p> | <p>The content can be reasonably completed within a regular school year and the pacing of content allows for maximum student understanding and provides guidance about the amount of time a task might reasonably take. Each unit within the material indicates the length of time to complete the unit. For example, the Unit At-a-Glance for the <i>Friday Night Lights</i> unit notes thirty-two lessons. Within the lessons, Teaching Notes indicate the length of time a teacher should spend on an activity. For example, in Section 1, Lesson 3, Activity 2, the materials allocate 5 minutes for students to answer questions about the purpose of Chapter 1 in the novel. In Section 3, Lesson 6, students complete the diagnostic task for the section, and the</p> |

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| | | | materials allot 30 minutes for students to compose their work. This is paced appropriately to be completed in a single class period. The materials include a total of five units which can reasonably be completed within a regular school year. Additionally, Each unit provides the same format for time allocation. |
| FINAL EVALUATION | | | |
| <i>Tier 1 ratings</i> receive a “Yes” for all Non-negotiable Criteria and a “Yes” for each of the Additional Criteria of Superior Quality. | | | |
| <i>Tier 2 ratings</i> receive a “Yes” for all Non-negotiable Criteria, but at least one “No” for the Additional Criteria of Superior Quality. | | | |
| <i>Tier 3 ratings</i> receive a “No” for at least one of the Non-negotiable Criteria. | | | |
| Compile the results for Sections I-III to make a final decision for the material under review. | | | |
| Section | Criteria | Yes/No | Final Justification/Comments |
| I. K-12 Non-negotiable Criteria of Superior Quality ⁶ | 1. Quality of Texts | Yes | Materials provide texts that are appropriately complex for the identified grade level according to the requirements outlined in the standards. At least 90% of provided texts are of publishable quality and offer rich opportunities for students to meet the grade-level ELA standards; the texts are well-crafted, representing the quality of content, language, and writing that is produced by experts in various disciplines. A coherent sequence or collection of connected texts that build vocabulary knowledge and knowledge about themes with connected topics and ideas through tasks in reading, writing, listening, speaking, and language are provided. Within a sequence or collection, quality texts of grade level complexity are selected for multiple, |

⁶ Must score a “Yes” for all Non-negotiable Criteria to receive a Tier 1 or Tier 2 rating.

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | careful readings throughout the unit of study. |
| | 2. Text-Dependent Questions | Yes | A majority of questions in the materials are text dependent and text specific with student ideas expressed through both written and spoken responses. Questions and tasks include the language of the standards and require students to engage in thinking at the depth and complexity required by the grade-level standards to advance and deepen student learning over time. |
| | 3. Coherence of Tasks | Yes | Coherence sequences of questions and tasks focus students on understanding the text and its illustrations, making connections among the texts in the collection, and expressing their understanding of the topics, themes, and ideas presented in the texts. Questions and tasks are designed so that students build and apply knowledge and skills in reading, writing, speaking, listening, and language through quality, grade-level complex texts. Questions and tasks support students in examining the language (vocabulary, sentences, and structure) critical to the meaning of texts measured by Criteria 1 and 2. Questions and tasks also focus on advancing depth of word knowledge through emphasizing word meaning and relationships among words rather than isolated vocabulary practice, and engaging students with multiple repetitions of words in varied contexts. |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| II. K-5 Non-negotiable Foundational Skills Criteria (grades K-5 only)⁷ | 4. Foundational Skills ⁸ | N/A | Not applicable for this grade level |
| III. Additional Criteria of Superior Quality⁹ | 5. Range and Volume of Texts | Yes | Materials seek a balance in instructional time between literature and informational texts. Materials include print and non-print texts of different formats and lengths; however, the materials do not provide direction and practice for regular, accountable independent reading of texts that appeal to students' interests to build stamina, confidence, motivation, and enjoyment and develop knowledge of classroom concepts or topics. |
| | 6. Writing to Sources, Speaking and Listening, and Language | Yes | Materials include a variety of opportunities for students to listen, speak, and write about their understanding of texts measured by Criteria 1 and 2. The majority of oral and written tasks at all grade levels require students to demonstrate the knowledge they build through the analysis and synthesis of texts, and present well defended claims and clear information, using grade-level language and conventions and drawing on textual evidence to support valid inferences from text. Materials include multiple writing tasks aligned to the three modes of writing as outlined by the standards at each grade level and explicitly address the grammar and language conventions specified by the language |

⁷ Must score a “Yes” for all Non-negotiable Criteria to receive a Tier 1 or Tier 2 rating.

⁸ As applicable.

⁹ Must score a “Yes” for all Additional Criteria of Superior Quality to receive a Tier 1 rating.

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | standards at each grade level and build on those standards from previous grade levels through application and practice of those skills in the context of reading and writing about unit texts. |
| | 7. Assessments | Yes | Materials use varied modes of assessment, including a range of pre-, formative, summative and self-assessment measures. Materials assess student understanding of the topics, themes, and/or ideas presented in the unit texts. Aligned rubrics or assessment guidelines are included and provide sufficient guidance for interpreting student performance. Measurement of progress via assessments include gradual release of supporting scaffolds for students to measure their independent abilities. Materials assess student proficiency using methods that are unbiased and accessible to all students. |
| | 8. Scaffolding and Support | Yes | Pre-reading activities and suggested approaches to teacher scaffolding are focused and engage students with understanding the text itself. Materials do not confuse or substitute mastery of skills or strategies for full comprehension of text; reading strategies support comprehension of specific texts and focus on building knowledge and insight. Materials include guidance and support that regularly directs teachers to return to focused parts of the text to guide students through rereading and discussion about the ideas, events, and information found there. Materials provide additional supports for expressing |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | understanding through formal discussion and writing development. Materials are easy to use and well organized for students and teachers. Appropriate suggestions and materials are provided for supporting varying student needs at the unit and lesson level. |
| FINAL DECISION FOR THIS MATERIAL: <u>Tier 1, Exemplifies quality</u> | | | |



The goal of English language arts is for students to read, understand, and express understanding of complex texts independently. To accomplish this goal, programs must build students' knowledge and skill in language, comprehension, conversations, and writing integrated around a volume of complex texts and tasks.¹ In grades K-5, programs must also build students' foundational skills to be able to read and write about a range of texts² independently. Thus, a strong ELA classroom is structured with the below components.



Title: Imagine Learning Guidebooks

Grade: English IV

Publisher: Imagine Learning LLC

Copyright: 2020

Overall Rating: Tier 1, Exemplifies quality

Tier 1, Tier 2, Tier 3 Elements of this review:

| STRONG | WEAK |
|---|------|
| 1. Quality of Texts (Non-negotiable) | |
| 2. Text-Dependent Questions (Non-negotiable) | |
| 3. Coherence of Tasks (Non-negotiable) | |
| 5. Range and Volume of Texts | |
| 6. Writing to Sources, Speaking and Listening, and Language | |
| 7. Assessments | |
| 8. Scaffolding and Support | |

¹ A volume of texts is a collection of texts written about similar topics, themes, or ideas.

² A range of texts are texts written at different reading levels.



To evaluate instructional materials for alignment with the [standards](#) and determine tiered rating, begin with **Section I: Non-negotiable Criteria**.

- Review the **required**³ Indicators of Superior Quality for each **Non-negotiable** criterion.
- If there is a “Yes” for all **required** Indicators of Superior Quality, materials receive a “Yes” for that **Non-negotiable** Criterion.
- If there is a “No” for any of the **required** Indicators of Superior Quality, materials receive a “No” for that **Non-negotiable** Criterion.
- Materials must meet **Non-negotiable** Criterion 1 for the review to continue to **Non-negotiable** Criteria 2 and 3. For grades K-5, materials must meet all of the **Non-negotiable** Criteria 1-3 in order for the review to continue to Section II⁴ and all of the **Non-negotiable** Criteria 1-4 to continue to Section III. For grades 6-12, materials must meet **Non-Negotiable** Criteria 1-3 for the review to continue to Section III.
- If materials receive a “No” for any **Non-negotiable** Criterion, a rating of Tier 3 is assigned, and the review does not continue.

If all Non-negotiable Criteria are met, then continue to **Section III: Additional Criteria of Superior Quality**.

- Review the **required** Indicators of Superior Quality for each criterion.
- If there is a “Yes” for all **required** Indicators of Superior Quality, then the materials receive a “Yes” for the additional criteria.
- If there is a “No” for any **required** Indicator of Superior Quality, then the materials receive a “No” for the additional criteria.

Tier 1 ratings receive a “Yes” for all Non-negotiable Criteria and a “Yes” for each of the Additional Criteria of Superior Quality.

Tier 2 ratings receive a “Yes” for all Non-negotiable Criteria, but at least one “No” for the Additional Criteria of Superior Quality.

Tier 3 ratings receive a “No” for at least one of the Non-negotiable Criteria.

³ **Required Indicators of Superior Quality** are labeled “Required” and shaded yellow. Remaining indicators that are shaded white are included to provide additional information to aid in material selection and do not affect tiered rating.

⁴ For grades K-5: Materials must meet Non-negotiable Criterion 1 for the review to continue to Non-negotiable Criteria 2-3. Materials must meet all of the Non-negotiable Criteria 1-3 in order for the review to continue to Section II.

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| <p>SECTION I. K-12 NON-NEGOTIABLE CRITERIA OF SUPERIOR QUALITY Materials must meet Non-negotiable Criterion 1 for the review to continue to Non-negotiable Criteria 2 and 3. For grades K-5, materials must meet all of the Non-negotiable Criteria 1-3 in order for the review to continue to Section II and all of the Non-negotiable Criteria 1-4 in order for the review to continue to Section III. For grades 6-12, materials must meet all of the Non-Negotiable Criteria 1-3 in order for the review to continue to Section III.</p> | | | |
| <p>Non-negotiable 1. QUALITY OF TEXTS: Texts are of sufficient scope and quality to provide text-centered and integrated learning that is sequenced and scaffolded to (1) advance students toward independent reading of grade-level texts and (2) build content knowledge (e.g., ELA, social studies, science, and the arts). The quality of texts is high—they support multiple readings for various purposes and exhibit exceptional craft and thought and/or provide useful information. Materials present a progression of complex texts as stated by Reading Standard 10.</p> <p><i>(Note: In K and 1, Reading Standard 10 refers to read-aloud material. Complexity standards for student-read texts are applicable for grades 2+.)</i></p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>Required 1a) Materials provide texts that are appropriately complex for the identified grade level according to the requirements outlined in the standards.</p> <ul style="list-style-type: none"> • A text analysis that includes complexity information is provided. Measures for determining complexity include quantitative and qualitative analysis, as well as reader and task considerations. Poetry and drama are analyzed only using qualitative measures. • In grades K-2, extensive read-aloud texts allow sufficient opportunity for engagement with text more complex than students could read themselves. | <p>Yes</p> | <p>Materials provide texts that are appropriately complex for the identified grade level according to the requirements outlined in the standards. The materials provide a comprehensive text complexity companion document for each unit. This document identifies the features that make the text complex including text structure/organization, language features, and prior knowledge demands. For example, <i>Educated</i> by Tara Westover has a quantitative measure of 870L. While this falls below the Lexile band for Grade 12, the prior knowledge demands required for reading are exceedingly complex as students need to understand Mormons and Mormonism “to understand and make connections to Westover’s memoir” and “numerous references to construction work and specific tools for that line of work.” Likewise, the materials include Shakespeare’s <i>Hamlet</i> and have qualitative measures ranging from slightly complex to exceedingly complex. For example, while the text structure/organization is slightly complex because the plot is straightforward and chronological, the language features are exceedingly complex given its archaic, figurative language. George Orwell’s <i>1984</i> has a Lexile level of 1090. While this is also</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>below level for Grade 12, the meaning/central ideas/purpose are exceedingly complex for the text’s “multiple levels of meaning; the setting is in a possible future based on Orwell’s fear based on historical totalitarian governments and societies.” In the unit Artificial Intelligence, Thomas Georges’ <i>from Digital Soul: Intelligent Machines and Human Values</i> has a Lexile level of 1010-1200. The text structure is moderately complex as “the chapter doesn’t follow a clear organization. The author is asking the reader to open their eyes to the views surrounding artificial intelligence and does so with a slightly sequential process of how we move through our own thinking on the topic.” Julia Alvarez’s <i>In the Time of Butterflies</i> has a Lexile level of 910. While this falls below the Grade 12 Lexile band, the text structure is exceedingly complex as the novel is told in multiple parts, as noted, “Chapters within these parts alternate point of view and some have sections that jump ahead in time. The novel largely follows a sequence, but has moments of time-shift.”</p> |
| | <p>Required 1b) At least 90% of provided texts, including read-alouds in K-2, are of publishable quality and offer rich opportunities for students to meet the grade-level ELA standards; the texts are well-crafted, representing the quality of content, language, and writing that is produced by experts in various disciplines.</p> | <p>Yes</p> | <p>At least 90% of texts are of publishable quality and offer rich opportunities for students to meet the grade-level ELA standards; the texts are well-crafted, representing the quality of content, language, and writing that is produced by experts in various disciplines. The texts within the materials contain engaging content that offers rich opportunities for</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>students. The majority of texts within these units are previously published and/or written by well-known authors and provide students access to a variety of genres. For example, students read <i>Hamlet</i> by William Shakespeare who is widely considered the world’s “greatest dramatist.” <i>1984</i> by George Orwell offers an opportunity for students to read a classic literary example of political and dystopian fiction. In this unit, students also read Ray Bradbury’s “The Pedestrian” which is a high-quality text that was crafted for authentic purposes. In the <i>Education</i> unit, students read additional well-crafted, authentic texts including the following: Walt Whitman’s poem “When I Heard the Learn’d Astronomer;” Sherman Alexie’s essay “The Joy of Reading and Writing: Superman and Me;” and excerpts of Charlotte Bronte’s <i>Jane Eyre</i>. In the Artificial Intelligence unit students read an excerpt from <i>Frankenstein</i> by Mary Shelley as well as “There Will Come Soft Rains” by Ray Bradbury. The anchor text, <i>Digital Soul: Intelligent Machines and Human Values</i> by Thomas Georges, is “really an overview of how Georges will cover the idea of artificial intelligence but starts off asking students to grapple with the idea of whether artificial intelligence is good or bad, real or fake, etc.”. The novel <i>In the Time of Butterflies</i> is an American Library Association Notable Book and a 1995 National Book Critics Circle Award nominee. Students also read articles such as “International Day for the</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | Elimination of Violence Against Women” by World Health Organization and “How the Mirabal Sisters Helped Topple a Dictator” by Sarah Pruitt. This allows students the opportunity to connect ideas throughout the unit. |
| | <p>Required</p> <p>1c) Materials provide a coherent sequence or collection of connected texts that build vocabulary knowledge and knowledge about themes with connected topics and ideas through tasks in reading, writing, listening, speaking, and language.</p> <ul style="list-style-type: none"> In grades K-2, the inclusion of read-aloud texts in addition to what students can read themselves ensures that all students can build knowledge about the world through engagement with rich, complex texts. These texts as well must form a coherent sequence or collection of connected texts that build vocabulary knowledge and knowledge about themes with connected topics and ideas through tasks in reading, writing, listening, speaking, and language. | Yes | Materials provide a coherent sequence or collection of connected texts that build vocabulary knowledge and knowledge about themes with connected topics and ideas through tasks in reading, writing, listening, speaking, and language. The materials center around multiple topic-based units that require students to analyze text through critical lenses. Each unit is centered around a Unit Question. Units begin with a preview and a Unit Question that guide student thinking and continue with scaffolded activities that support and then eventually release students to work independently and demonstrate proficiency on the Culminating Task. Culminating tasks require students to “use knowledge, skills, and habits they have gained throughout the unit to read, understand, and express their understanding and knowledge of texts and topics.” For example, in the <i>Hamlet</i> unit, the Unit Question is “How are revenge and madness closely related to one another?” Students explore this question throughout the unit. For example, in Section 1, Lesson 5, students read “On Human Nature” from <i>The Essays of Arthur Schopenhauer</i> and answer the following questions: “What is Schopenhauer saying about envy's role in |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>human nature and how it is linked to revenge?” and “How do Schopenhauer's thoughts about envy and revenge link to Hamlet and Claudius and the situation in which they find themselves?” In Section 4, Lesson 2, students read and analyze Act IV, Scenes 1-5, and respond to the question, “How is Ophelia's madness portrayed differently than Hamlet's madness?” using evidence from the text. Finally, in Section 5, Lesson 2, students finish Act V and respond, in writing and through discussion, to the question, “How has Hamlet's character changed throughout the play as his desire for revenge intensified?” In this unit, the tasks connect topics across multiple lessons. In the Education unit, the Unit Question is “What does it mean to be educated?” The unit includes multiple texts focused on this idea, sequenced in a purposeful way. For example, in Section 1, Lesson 3, students read excerpts from Chapters 3 and 5 of <i>Jane Eyre</i> and work with a group to answer the question, “Contrast Jane’s initial beliefs about school and her experiences on her first day at Lowood School. How do Jane’s experiences change her perception of school?” Later, in Section 3, Lesson 1, students read Chapters 17-19 from <i>Educated</i> to describe Tara’s experiences in college. Students then read and annotate the text with a partner for “details that reveal how Tara’s character is changing and that show how her beliefs are being challenged in college.” Finally, in Section 3, Lesson 4,</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>students read excerpts of <i>The Opportunity Myth</i> to understand how education has affected each student. Students choose one quote from the text excerpt that “best expresses how education has influenced a student” and then explain why they “chose this quote and how it exemplifies the influence of education.” This unit contains multiple texts on similar ideas and they are sequenced in a purposeful way. In the unit Artificial Intelligence, the Unit Question is “How has artificial intelligence both challenged and benefited society?” Students read various texts to explore artificial intelligence before writing an essay to summarize the origins of artificial intelligence and “survey the various ways it is used and how it has impacted society, and argue how it may be safely implemented in the future.” In Section 1, Lesson 1 of Artificial Intelligence, students read an excerpt from chapter one of <i>Digital Soul: Intelligent Machines and Human Values</i> to develop a definition of artificial intelligence. Students then discuss what artificial intelligence is and is not, and make a claim as to whether the full spectrum of human experience might be represented in digital form. In Section 2, Lesson 2, students watch Jeremy Howard’s Tedtalk, “The Wonderful and Terrifying Implications of Computers That Can Learn,” and continue exploring what artificial intelligent systems are used for today. Students then discuss various present-day applications and breakthroughs</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>for AI and robotics and describe the challenges these technologies might face and the problems they are designed to solve. In the unit In the Time of Butterflies, the Unit Question is “How can average citizens bring about social change?” Students read various texts and genres to build their understanding and write an “essay that analyzes how the author uses literary techniques to develop a fictionalized version of one of the Mirabal sisters and how that character is used to communicate a theme about social change.” In Section 1, Lesson 2, students read the article “How the Mirabal Sisters Helped Topple a Dictator” and a portion of “The Metamorphosis of Las Mariposas: The Politics of Memory of the Mirabal Sisters in the Dominican Republic.” Students gain an overview of who the Mirabal sisters were and think about how politics can affect the way people are remembered. In Section 2, Lesson 4, students read Chapter 3 of the novel, analyze the development of Maria Teresa, and establish connections between Maria Teresa and Minerva. This allows students to build an understanding of characterization.</p> |
| | <p>Required 1d) Within a sequence or collection, quality texts of grade level complexity are selected for multiple, careful readings throughout the unit of study. These texts are revisited as needed to support knowledge building.</p> | <p>Yes</p> | <p>Within a sequence or collection, quality texts of grade level complexity are selected for multiple, careful readings throughout the unit of study. For example, in Section 2, Lesson 1 of the <i>Hamlet</i> unit, students listen to Act II, Scene I of the play with the reading focus, “How does Ophelia’s story impact the reader’s view on Hamlet?” Students then</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>review the text to complete the following comprehension questions: “What do the main character(s) do in response to the problem?” “What do the main character(s) want to accomplish?” and “How does the conflict resolve itself?” Students reread the materials at the end of the lesson to complete their Character Understanding Tool for Ophelia, analyzing the relationships among the details and ideas of the text. In the <i>1984</i> unit, Section 2, Lesson 1, students independently read Part 2, Chapters 3-4. In Section 2, Lesson 2, students reread Part 2, Chapters 3-4 to answer the following questions: “What are Winston’s chief struggles at the end of Chapter 4?” and “How do these struggles compare to his concerns at the end of Part 1?” Later in this lesson, students reread an assigned portion of the text to “locate and highlight or mark details and ideas that reveal how Winston changes and what his interactions with Julia reveal” and “develop a claim how Winston’s character development contributes to a theme of the novel.” Finally, students review Part 2, Chapters 1-4 of <i>1984</i> with a partner to complete the Tracking Understanding Tool to compare and connect ideas across texts. Likewise, in Section 3, Lesson 3 of Artificial Intelligence, students read Chapters 16 and 17 of <i>The Fourth Age: Smart Robots, Conscious Computers, and the Future of Humanity</i> to explore the philosophy of artificial intelligence. Students read the pages independently to gain an</p> |

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| | | | <p>initial understanding. Then, with a partner, students answer the following questions: “What are the definitions of sentience and free will?” and “How does the author develop these definitions throughout the text?” Students then reread pages 207-219 and use the Understanding AI Tool to evaluate information in the text and record relevant information in the philosophy of AI section. From there, students compare and connect ideas across the pages, developing a response to the text-specific question, “Based on the information in the <i>Fourth Age</i>, as well as other texts in this section, should we consider programming AI with emotion and/or free will? Why?” Finally, in Section 3, Lesson 2 of <i>In the Time of Butterflies</i> unit, students read Chapter 6 from the perspective of Minerva, focusing on key events, such as the “Discovery Day Dance” which advances Minerva’s involvement in the rebellion. Then with a partner, students reread the “Discovery Day Dance” section of Chapter 6 from page 93 through the top of page 102 to complete their Reading Closely Tool. After a reread of pages 106-108, students write a response to the question, “How do the events in this section of the text and Alvarez’s pacing of the events in the National Police Headquarters contribute to Minerva’s conflict?”</p> |

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| <p>Non-negotiable (only reviewed if Criterion 1 is met)</p> <p>2. TEXT-DEPENDENT QUESTIONS:</p> <p>Text-dependent and text-specific questions and tasks reflect the requirements of Reading Standard 1 by requiring use of textual evidence in support of meeting other grade-specific standards.</p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>Required</p> <p>2a) A majority of questions in the materials are text dependent and text specific; student ideas are expressed through both written and spoken responses.</p> | <p>Yes</p> | <p>A majority of questions in the materials are text-dependent and text-specific with student ideas expressed through both written and spoken responses. Throughout the units, students have frequent opportunities to interact with texts through questions and tasks that require text evidence. Questions throughout each unit contribute to student knowledge and build on their ability to respond successfully to the Culminating Tasks. For example, in the Education unit, Section 2, Lesson 1, students watch “High School Training Ground” and respond via partner discussion to the following questions: “What is the subject of the video?” and “What is Malcolm saying with this poem?” Later in this lesson, students answer questions about the perspective of Chapter 9 in <i>Educated</i> and use evidence from the text. Students answer the following questions: “What things separate Tara from her peers at play rehearsal?” and “What sets her apart from her peers that attend school?” Finally, at the end of this lesson, students draw connections between the text and “High School Training Ground” by responding to text-specific questions including the following: “According to London’s poem, what are some barriers in the educational system that might hinder Tara?” and “How would these barriers hinder her?” Later in this unit, in Section 2, Lesson 5, students write a response to the following prompt using evidence from the section texts:</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>“Upon Tara’s acceptance into college her father said, “It proves one thing at least... Our home school is as good as public education” (156). Based on the texts in this section, is her father right that due to the barriers present in the education system, students are better served being educated at home? Or do the benefits of receiving a formal education outweigh the barriers?” This unit-level question demands students reference the text and cite relevant evidence. Finally, the Culminating Task in this unit requires students to write a narrative essay in response to the following prompt: “In her memoir, <i>Educated</i>, Tara Westover writes, ‘You could call this selfhood many things. Transformation. Metamorphosis. Falsity. Betrayal. I call it an education.’ What does it mean to be educated? Write a narrative essay in which you explore how your life experiences and schooling have contributed to your education.” In the <i>Hamlet</i> unit, in Section 1, Lesson 3, students work with a partner to read lines 135-165 from Act I, Scene 2. They then answer text-dependent questions including the following: “What does this soliloquy reveal about Hamlet’s current attitudes and beliefs?” and “What evidence from the passage allows readers insight into Hamlet’s attitudes, inner thoughts, and beliefs?” In Section 3, Lesson 6, students participate in a Socratic seminar to address the question, “How do Elliot and Blackmore’s arguments about the source of</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>Hamlet’s problems affect your understanding of the main character?” To participate in this discussion, students gather relevant and sufficient evidence and examples from <i>Hamlet</i>, “The Real or Assumed Madness of Hamlet,” and “Hamlet and His Problems” to support their claims. In Section 3, Lesson 7 of Artificial Intelligence, students view “The Rise of the Machines – Why Automation is Different this Time.” With a partner, students discuss two text-dependent questions before writing their responses in their Learning Logs. The questions include “What is the relationship between artificial intelligence and job displacement?” and “How does the video illustrate this relationship?” Next, students independently read “The Luddite Fallacy” to establish their understanding before working with a small group to form a claim in response to the following question: “Based on the texts in this lesson, are the fears surrounding the displacement of jobs due to artificial intelligence valid? Why?”</p> |
| | <p>Required 2b) Questions and tasks include the language of the standards and require students to engage in thinking at the depth and complexity required by the grade-level standards to advance and deepen student learning over time. (Note: not every standard must be addressed with every text.)</p> | <p>Yes</p> | <p>Questions and tasks include the language of the standards and require students to engage in thinking at the depth and complexity required by the grade-level standards to advance and deepen student learning over time. For example, in the <i>Hamlet</i> unit, the Culminating Writing Task is aligned with the standards for Grade 12 and requires higher-order thinking. The Culminating Task prompt states, “In <i>Hamlet</i>, Shakespeare uses his characters’ thoughts</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>and actions to explore how revenge and madness are closely related to one another. In a well-developed essay, select one character from the play and examine whether or not his/her madness is real or feigned. If a character is feigning his/her madness, analyze why the character would do this. If the character's madness is genuine, analyze what has caused such 'madness' to arise in the character. Support your claims with textual evidence including direct quotations with parenthetical citations. Use correct and effective words, phrases, syntax, usage, and mechanics to clearly communicate your analysis." (W.11-12.2). Likewise, questions and tasks in the 1984 unit require students to engage in thinking at the complexity required of the grade-level standards. For example, in Section 1, Lesson 5, students answer questions about Chapter 2 including, "What does this chapter reveal about the government and society of Oceania?" and "What does this chapter reveal about Winston?" Later in this lesson, students answer text-dependent questions that demand clear comprehension of the text "Forms of Government" including, "What are the legal and political institutions that make up a government?" "What is the purpose of government?" and "How is the power of a government determined?" At the end of this lesson, students synthesize their learning and compare and connect ideas between the texts "Forms of Government"</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>and 1984 to answer questions including, “What type of government is in place in Oceania?” “How does the government of Oceania maintain its authority over citizens?” and “What are the effects of these influences on Winston?” (RI.11-12.2 and RL.11-12.3). Finally, in Section 2, Lesson 9, students gather and organize evidence from the unit’s texts to form a claim in preparation for a class discussion that addresses the following prompt: “The government of Oceania attempts to influence the thoughts and behaviors of its citizens. Based on your reading and personal experience, which of these controls has the strongest influence? To what extent are these types of controls available to modern governments, in the United States and elsewhere? Explain the implications and the extent to which Orwell’s depiction might influence a contemporary audience’s thinking about these forms of control in your response.” (RI.11-12.2 and RL.11-12.2). In Section 3, Lesson 11 of Artificial Intelligence, students write a written response about arguments by Elon Musk and Stephen Hawking. The Section 3 diagnostic task aligns with the unit’s Culminating Task, which states, “Considering the various visions of the future of artificial intelligence portrayed throughout the texts of the unit, how might its development be guided to benefit society but minimize harm? Do the benefits to society outweigh the potential harm AI might inflict on humanity?” (W.11-12.1).</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| <p>Non-negotiable (only reviewed if Criterion 1 is met)</p> <p>3. COHERENCE OF TASKS: Materials contain meaningful, connected tasks that build student knowledge and provide opportunities for students to read, understand, and express understanding of complex texts through speaking and listening, and writing. Tasks integrate reading, writing, speaking and listening, and include components of vocabulary, syntax, and fluency, as needed, so that students can gain meaning from text.</p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>Required</p> <p>3a) Coherent sequences of questions and tasks focus students on understanding the text and its illustrations (as applicable), making connections among the texts in the collection, and expressing their understanding of the topics, themes, and ideas presented in the texts.</p> | <p>Yes</p> | <p>Coherent sequences of questions and tasks focus students on understanding the text and its illustrations, making connections among the texts in the collection, and expressing their understanding of the topics, themes, and ideas presented in the texts. Each unit in the materials is anchored by a Culminating Task. The work within each unit supports students in addressing this task.</p> <p>For example, in the <i>Hamlet</i> unit, the Culminating Writing Task states, “In <i>Hamlet</i>, Shakespeare uses his characters’ thoughts and actions to explore how revenge and madness are closely related to one another. In a well-developed essay, select one character from the play and examine whether or not his/her madness is real or feigned. If a character is feigning his/her madness, analyze why the character would do this. If the character’s madness is genuine, analyze what has caused such ‘madness’ to arise in the character. Support your claims with textual evidence including direct quotations with parenthetical citations. Use correct and effective words, phrases, syntax, usage, and mechanics to clearly communicate your analysis.” The questions and tasks across the unit build knowledge and are aligned with this culminating assessment. For example, in Section 3, Lesson 2, students analyze Hamlet’s soliloquy in Act III and then answer the question, “How are the themes of envy and revenge developed in these scenes?” In Section 4, Lesson 2, students deepen their</p> |

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| | | | <p>understanding of the text by analyzing Act IV, lines 22-103 of the text, and annotate examples of Ophelia’s madness compared to Hamlet’s madness. Students then answer the question “How is Ophelia's madness portrayed differently than Hamlet's madness?” in their Learning Logs. The questions are coherently sequenced to ensure students build knowledge and make meaning of complex text prior to the Culminating Task. In the <i>1984</i> unit, Section 1, Lesson 11 includes a diagnostic assessment that demands that students refer to multiple texts on a shared topic. Students respond to the following prompt: “In <i>1984</i> and the other literary texts we have read, people are affected by a variety of external influences that are also present in modern society. Identify at least two influences that are present in both the literary texts and contemporary society and compare their impact on individuals and society as a whole. In your response, be sure to explain how these texts may influence a contemporary audience’s perspective about their society and government.” Students build knowledge towards this task throughout Section 1. For example, in Lesson 4, students read Chapter 1 and answer the following text-dependent questions: “What are the influences/controls that influence the character(s)?” “What is the source of these influences?” and “What are the impacts on the character(s)?” The tasks within each</p> |

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| | | | <p>lesson build knowledge in a thoughtful sequence in preparation for the Section Diagnostic. The Culminating Task in the Artificial Intelligence unit states, “Considering the various visions of the future of artificial intelligence portrayed throughout the texts of the unit, how might its development be guided to benefit society but minimize harm? Do the benefits to society outweigh the potential harm AI might inflict on humanity?” In Section 1, Lesson 3, students develop responses to the following questions: “Why would we need laws for AI?” “To what extent does the house in ‘There Will Come Soft Rains’ align with Asimov’s ‘Three Laws of Robotics’” and “What implications/ lessons can readers draw from this?” These questions require students to “consider how artificial intelligence is portrayed across texts and what lessons we can draw to apply to our own lives.” In Section 1, Lesson 4, students make an argument as to whether we need laws for robotics such as Asimov’s based on prior reading in the unit. They summarize the messages of the following texts: “Modern Jewish History: The Golem;” Chapter 16 from Frankenstein, “There Will Come Soft Rains;” and “Do we need laws for robotics such as Asimov’s? Why or why not?” Analysis of these unit texts prepares students for the Section Diagnostic in Lesson 5 which states, “Using evidence from two to three texts in this section, explain how artificial intelligence is portrayed in both the</p> |

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| | | | literary and historical texts in this section. How does this portrayal reflect the fears and hopes that people had toward artificial intelligence?" |
| | <p>Required 3b) Questions and tasks are designed so that students build, apply, and integrate knowledge and skills in reading, writing, speaking, listening, and language through quality, grade-level complex texts.</p> | Yes | <p>Questions and tasks are designed so that students build and apply knowledge and skills in reading, writing, speaking, listening, and language through quality, grade-level complex texts. The materials include multiple opportunities for students to read, write, and discuss using complex text. For example, in the Education unit, Section 1, Lesson 5, students engage in a series of questions that connect texts, such as “List things Tara learned in chapter six of <i>Educated</i> in your Education Understanding Tool” and “What has Jane learned in chapter six of <i>Jane Eyre</i>?” Later in the lesson, students write a response to the question “Tara repeatedly references education in connection with her brother, Tyler, in this chapter. How might Tara’s association of education and Tyler inform her thoughts and desires for a more formal education?” Responses are then shared with the group. In Section 3, Lesson 4, the materials include a jigsaw activity. Students read excerpts of <i>The Opportunity Myth</i> with their home group and take notes to use in crafting a summary to share with their group. Students then respond to the question “Think about the influence of education on Tara’s life. What influence has education had on your life?” At the end of this lesson, students read chapters 25 through 27 independently</p> |

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| | | | <p>and consider how Tara’s character changes as she continues her formal education. Likewise, in the <i>Hamlet</i> unit, students participate in a Socratic Seminar in Section 3, Lesson 6 in response to the question “How do Elliot’s and Blackmore’s arguments about the source of Hamlet’s problems affect your understanding of the main character?” Following the discussion, students complete the following reflection questions through a partner discussion: “How well did you adhere to the norms and your established role?” and “What evidence was presented and what additional evidence could you provide to support your claim?” In the second part of this lesson, students use their Learning Log and t-chart graphic organizer to draft a written response to the prompt, “Is Hamlet’s madness feigned or unfeigned?” In the unit <i>In the Time of the Butterflies</i>, Section 2, Lesson 1, students read paragraphs 1-4 of “Chasing the Butterflies” before answering the following questions: “What do we learn about the Alvarez family in this first section?” and “What was Alvarez’s perception of her family’s situation as a young girl?” Students then read the remainder of “Chasing the Butterflies” with a partner and discuss the following questions: “What is the purpose of the excerpt from The Death of the Goat?” and “Read the paragraph beginning ‘Trujillo was assassinated himself on May 30 1961.’ How does this paragraph further Alvarez’s connection to the Mirabals?” Collectively,</p> |

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| | <p>Required</p> <p>3c) Questions and tasks support students in examining the language (vocabulary, sentences, and structure) critical to the meaning of texts measured by Criteria 1 and 2.</p> <ul style="list-style-type: none"> • Questions and tasks also focus on advancing depth of word knowledge through emphasizing word meaning and relationships among words (e.g., concept- and thematically related words, word families, etc.) rather than isolated vocabulary practice, and engaging students with multiple repetitions of words in varied contexts (e.g., reading different texts, completing tasks, engaging in speaking/listening). | <p>Yes</p> | <p>these activities include opportunities for students to read, write, speak, and listen.</p> <p>Questions and tasks support students in examining the language (vocabulary, sentences, and structure) critical to the meaning of texts measured by Criteria 1 and 2. Questions and tasks focus on advancing depth of word knowledge through emphasizing word meaning and relationships among words rather than isolated vocabulary practice, and engaging students with multiple repetitions of words in varied contexts. For example, in Section 1, Lesson 4 of the 1984 unit, students work with the mentor sentence: "The program of the Two Minutes Hate varied from day to day, but there was none in which Goldstein was not the principal figure. He was the primal traitor, the earliest defiler of the Party's purity. All subsequent crimes against the Party, all treacheries, acts of sabotage, heresies, deviations, sprang directly out of his teaching" to answer the following questions: "What do you notice about the grammatical structures within the sentence?" "How does the vocabulary used contribute to the meaning of the sentence?" "What is the meaning of the hyperbole in the sentence?" and "How does the structure of the sentence contribute to the meaning of the sentence?" These questions support students in examining the language and structure of the sentence. Students then answer the question: What is significant about Goldstein's status as the 'primal</p> |

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| | | | <p>traitor’?” Additionally, in the <i>Hamlet</i> unit, in Section 3, Lesson 5, students compare and connect ideas across "The Real or Assumed Madness of Hamlet" and "Hamlet and His Problems" by answering text-specific questions about the language, including the following: “How does the tone used in the article(s) develop the central idea(s) of the text(s)?” and “How does the author’s point of view used in the article(s) develop the central idea(s) of the text(s)?” In Section 5, Lesson 2, students read "Much Madness in its Divinest Sense." The guiding questions within the materials support students in examining vocabulary, such as the following: “What is the definition of the word assent?” “What is the definition of the word demur?” “What is the definition of the word madness?” and “How is the word madness being used in the poem?” Students then respond in writing to the following questions: “What are the different meanings of ‘madness’ in the poem?” and “Who would the poet consider to have ‘much madness’ and ‘much sense’ in Shakespeare’s <i>Hamlet</i>?” These questions focus on advancing the depth of word knowledge. In the Artificial Intelligence unit, Section 1, Lesson 2, students examine the words, benignity and sanguinary. After defining the words, students answer the following questions: “What does ‘benignity’ mean in the sentence, ‘When the fight erupted, the atmosphere in the room changed from benignity to fear and chaos.’?” and “What</p> |

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| | | | <p>does 'sanguinary' mean in the sentence, 'The latest horror movie was so sanguinary that I had to cover my eyes for over half of it.'?" In Section 1, Lesson 3, students use mentor sentences to analyze sentence structure and vocabulary. The students discuss the following sentence: "The house shuddered, oak bone on bone, its bared skeleton cringing from the heat, its wire, its nerves revealed as if a surgeon had torn the skin off to let the red veins and capillaries quiver in the scalded air" (Bradbury). Students then answer the following questions: "What do you notice about the punctuation within the sentence?" "How does the vocabulary used contribute to the meaning of the sentences?" "What is the meaning of the metaphor in the sentence?" and "How does the structure of the sentence contribute to the meaning of the sentence?" Once the students analyze the sentence, they model the structure by answering the following question that is related to the text: "How would you characterize the characters in 'There Will Come Soft Rains'?" In the unit, <i>In the Time of the Butterflies</i>, Section 1, Lesson 2, students use mentor sentences to analyze sentence structure and vocabulary. The students discuss the sentence "While memory can have a lasting impact on political decisions, politics often actively shape the narrative of specific events or individuals with a particular purpose in mind" (Krause 78). Students then answer the following</p> |

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| | | | <p>questions about vocabulary and structure: “What does ‘particular’ mean? How does noticing this word help you understand the mentor sentence?” In Section 1, Lesson 3, students analyze the vocabulary used in the text including the word, dissident, before answering questions such as the following: “What does ‘dissident’ mean in the sentence, ‘The names of the passengers were only mentioned in the second paragraph, likely in an attempt to conceal the death of the dissidents, or at least to avoid calling attention to them.’?” This allows students to anchor their understanding of words to the texts they are reading.</p> |
| Section II. K-5 Non-negotiable Foundational Skills Indicators (Grades K-5 only) | | | |
| <p>Non-negotiable* 4. FOUNDATIONAL SKILLS: Materials provide instruction and diagnostic support in concepts of print, phonological awareness, phonics, vocabulary, development, syntax, and fluency in a logical and transparent progression. These foundational skills are necessary and central components of an effective, comprehensive reading program designed to develop proficient readers with the capacity to comprehend texts across a range of types and disciplines.</p> | <p>Required *Indicator for grades K-5 only 4a) Materials provide and follow a logical sequence of appropriate foundational skills instruction indicated by the standards (based on the Vertical Progression of Foundational Skills) while providing abundant opportunities for every student to become proficient in each of the foundational skills.</p> | N/A | Not applicable for this grade level. |
| | <p>Required *Indicator for grades K-1 only 4b) Materials provide grade-appropriate instruction and practice for the concepts of print (e.g., following words left to right, top to bottom, page by page; words are followed by spaces; and features of a sentence).</p> | N/A | Not applicable for this grade level. |
| | <p>Required *Indicator for grades K-1 only 4c) Materials provide systematic and explicit phonological awareness instruction (e.g., recognizing rhyming words; clapping syllables; blending onset-rime; and blending, segmenting, deleting, and substituting phonemes).</p> | N/A | Not applicable for this grade level. |

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| <p>*As applicable (e.g., when the scope of the materials is comprehensive and considered a full program)</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>Required *Indicator for grades K-5 only 4d) Materials provide systematic and explicit phonics instruction. Instruction progresses from simple to more complex sound–spelling patterns and word analysis skills that includes repeated modeling and opportunities for students to hear, say, write, and read sound and spelling patterns (e.g. sounds, words, sentences, reading within text).</p> | <p>N/A</p> | <p>Not applicable for this grade level.</p> |
| | <p>Required *Indicator for grades K-5 only 4e) Materials provide multiple opportunities and practice for students to master grade appropriate high-frequency words using multisensory techniques.</p> | <p>N/A</p> | <p>Not applicable for this grade level.</p> |
| | <p>Required *Indicator for grades K-5 only 4f) Resources and/or texts provide ample practice of foundational reading skills using texts (e.g. decodable readers) and allow for systematic, explicit, and frequent practice of reading foundational skills, including phonics patterns and word analysis skills in decoding words.</p> <p>Materials provide opportunities for students to self-monitor to confirm or self-correct word errors directing students to reread purposefully to acquire accurate meaning.</p> <p>This should include monitoring that will allow students to receive regular feedback.</p> | <p>N/A</p> | <p>Not applicable for this grade level.</p> |
| | <p>Required *Indicator for grades K-5 only 4g) Opportunities are frequently built into the materials that allow for students to achieve reading fluency in oral and silent reading, that is, to read a wide variety of grade-appropriate prose, poetry, and/or informational texts with accuracy, rate appropriate to the text, and expression.</p> <p>Materials provide opportunities for students to self-monitor to confirm or self-correct word errors directing students to reread purposefully to acquire accurate meaning.</p> | <p>N/A</p> | <p>Not applicable for this grade level.</p> |

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| | <p>This should include monitoring that will allow students to receive regular feedback on their oral reading fluency in the specific areas of appropriate rate, expressiveness, and accuracy.</p> | | |
| | <p>Required *Indicator for grades K-5 only 4h) Materials provide instruction and practice in word study.</p> <ul style="list-style-type: none"> • In grades K-2, materials provide instruction and practice in word study including pronunciation, roots, prefixes, suffixes and spelling/sound patterns, as well as decoding of grade-level words, by using sound-symbol knowledge and knowledge of syllabication and regular practice in encoding (spelling) the sound symbol relationships of English. (<i>Note: Instruction and practice with roots, prefixes, and suffixes is applicable for grade 1 and higher.</i>) • In grades 3-5, materials provide instruction and practice in word study including systematic examination of grade-level morphology, decoding of multisyllabic words by using syllabication, and automaticity with grade-level regular and irregular spelling patterns. | N/A | Not applicable for this grade level. |
| | <p>Required *Indicator for grades K-2 only 4i) Materials provide opportunities for teachers to assess students' mastery of foundational skills and respond to the needs of individual students based on ongoing assessments offered at regular intervals. Monitoring includes attention to invented spelling as appropriate for its diagnostic value.</p> | N/A | Not applicable for this grade level. |
| | <p>Required *Indicator for grades K-5 only 4j) Foundational Skills materials are abundant and easily implemented so that teachers can spend time, attention and practice with students who need foundational skills supports.</p> | N/A | Not applicable for this grade level. |
| Section III. Additional Criteria of Superior Quality | | | |

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| <p>5. RANGE AND VOLUME OF TEXTS: Materials reflect the distribution of text types and genres suggested by the standards (e.g. RL.K.9, RL.1.5, RI.1.9, RL.2.4, RI.2.3, RL.3.2, RL.3.5, RI.4.3, RL.5.7, RI.7.7, RL.8.9, RI.9-10.9, and RL.10/RI.10 across grade levels.)</p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>Required 5a) Materials seek a balance in instructional time between literature and informational texts. (Reviewers will consider the balance within units of study as well as across the entire grade level using the ratio between literature/informational texts to help determine the appropriate balance.)</p> <ul style="list-style-type: none"> • The majority of informational texts have an informational text structure. • In grades 3-12, narrative structure (e.g. speeches, biographies, essays) of informational text are also included. | <p>Yes</p> | <p>Materials seek a balance in instructional time between literature and informational texts. Three of the five units in the materials are anchored by fiction texts; two units are predominantly informational texts. The <i>Hamlet</i> unit is anchored by William Shakespeare’s play, however, the unit contains some informational texts including, excerpts of “On Human Nature” from <i>The Essays of Arthur Schopenhauer</i> and an excerpt from “<i>The Real or Assumed Madness of Hamlet</i>”. Students also engage with poetry in Sections one and five. In Section one students examine, “Entirely” by Louis MacNeice, and then in Section 5 students examine, “Much Madness in its divinest Sense” by Emily Dickenson. This predominantly literature-based unit is balanced by the Education unit which is anchored by Tara Westover’s memoir, <i>Educated</i>, and includes several additional informational texts including Sherman Alexie’s essay “The Joy of Reading and Writing: Superman and Me”, “Bipolar Disorder”, an article from the National Institute of Mental Health, and “High School Training Ground”, This unit also includes poetry - Walt Whitman’s “When I Heard the Learn’d Astronomer” and excerpts of Charlotte Bronte’s <i>Jane Eyre</i>. In the unit Artificial Intelligence, the anchor text is an excerpt from a nonfiction novel. The materials also include supplemental texts including articles, short stories, and excerpts from nonfiction novels, such as Chapter 16</p> |

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| | | | <p>from <i>Frankenstein</i> by Mary Shelley, and Ray Bradbury’s short story, “There Will Come Soft Rains”. Students engage with eight articles, such as, “Modern Jewish History: The Golem,” “Isaac Asimov’s Three Laws of Robotics”, “The promise and pitfalls of using robots to care for the elderly”, “Artificial Intelligence: Past and Future”, “Before we give them fuzzy robots, let’s try solving elderly loneliness with people.” In the unit <i>In the Time of the Butterflies</i>, the anchor text is a fiction novel. Students read several supplemental texts that are articles, poems, graphics, a speech, and an essay. In Section 1, Lesson 2, students read the article “How the Mirabal Sisters Helped Topple a Dictator” and a portion of “The Metamorphosis of Las Mariposas: The Politics of Memory of the Mirabal Sisters in the Dominican Republic.” In Section 4, Lesson 6, students read and annotate Elie Wiesel’s “Nobel Acceptance Speech” as well as the Introduction to <i>Anything We Love Can Be Saved</i> by Alice Walker.</p> |
| | <p>Required 5b) Materials include print and/or non-print texts in a variety of formats (e.g. a range of film, art, music, charts, etc.) and lengths (e.g. short stories, poetry, and novels).</p> | <p>Yes</p> | <p>Materials include print and non-print texts of different formats and lengths. In the <i>Education</i> unit, the materials include Tara Westover’s full-length memoir, <i>Educated</i>, and a collection of shorter works including excerpts from Charlotte Bronte’s <i>Jane Eyre</i> and Walt Whitman’s poem, “When I Heard the Learn’d Astronomer.” This unit also includes a Ted-Talk by Malcolm London titled, “High School Training Ground.” Likewise, in the <i>Hamlet</i> unit, students read</p> |

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| | | | <p>the full-length play along with an excerpt from T.S. Eliot’s essay, "Hamlet and His Problems," as well as the artwork <i>Ophelia</i> by both John Everett Millais and Henrietta Rae. Finally, this unit also includes multiple film clips including Tom Stoppard’s <i>Rosencrantz and Guildenstern are Dead</i>, <i>Hamlet (1996)</i>-Kenneth Brannagh, <i>Hamlet(2000)</i>-Ethan Hawke, and Joshua Walters TedTalk, “On being just crazy enough.” The Artificial Intelligence unit consists of a nonfiction anchor text, videos, articles, and a speech. Students view Jeremy Howard’s Ted-Talk, “The Wonderful and Terrifying Implications of Computers That Can Learn” and watch the first nineteen minutes of “Artificial Intelligence: Mankind’s Last Invention.” In the <i>Time of the Butterflies</i> unit, the materials include a fiction novel, videos, nonfiction essays, poems, articles, and images/art including <i>The Obelisco Macho</i> and <i>The Obelisco Mirabal</i>. Students also read the poem “They Sing to the Mirabal Sisters.”</p> |
| | <p>5c) Additional materials provide direction and practice for regular, accountable independent reading of texts that appeal to students' interests to build reading stamina, confidence, motivation, and enjoyment and develop knowledge of classroom concepts or topics.</p> | <p>Yes</p> | <p>Additional materials provide direction and practice for regular, accountable independent reading of texts that appeal to students' interests to build reading stamina, confidence, motivation, and enjoyment and develop knowledge of classroom concepts or topics. Some of the units include optional activities for “independent choice reading of unit related texts.” The Reading Guide includes a Volume of Reading in the Guidebooks section that provides guidance</p> |

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| | | | <p>for “ensuring students are engaged in a volume of reading.” For example, the teacher is encouraged to “Schedule time in the school day for students to engage in independent reading” and “Block ELA time for teachers to have more time to engage students in independent reading.” The guidance also notes that when students read independently, certain conditions must be met, such as “students select books which are of interest to them, as this increases the likelihood they will persist in reading a book that is complex,” “students read multiple books on the same topic (similar to how the Guidebook units are designed), as this increases background knowledge and vocabulary knowledge,” “students are held accountable for their understanding of what they read.” For example, in the Education Unit, Lesson 1, Activity 7, students select their choice reading texts to read during the unit. The intent of the choice read is to engage students in a volume of reading to improve their “knowledge of words and the world.” The teacher also provides the process and expectations of how to record their progress and demonstrate understanding using their learning log. Additionally, the Family Resource letters include a list of suggested texts for students to read independently at home. In addition to the suggested book list, the letter provides guidance for what independent reading looks like at home and how families can encourage independent</p> |

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| | | | reading at home. For example, in <i>The Great Gatsby</i> unit, the Family Resource Letter includes a book list to deepen understanding of the topic studied in the unit. The list includes texts such as <i>The Sun Also Rises</i> by Ernest Hemingway, <i>Invisible Man</i> by Ralph Waldo Ellison, <i>Passing</i> by Nella Larsen, and <i>Jazz</i> by Toni Morrison. Discussion questions are also provided such as “What stood out to you?” and “Can you identify with a character in the book? Why or why not?” |
| <p>6. WRITING TO SOURCES, SPEAKING AND LISTENING, AND LANGUAGE: The majority of tasks are text-dependent or text-specific, reflect the writing genres named in the standards, require communication skills for college and career readiness, and help students meet the language standards for the grade.</p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>Required 6a) Materials include a variety of opportunities for students to listen, speak, and write about their understanding of texts measured by Criteria 1 and 2; those opportunities are prominent, varied in length and time demands (e.g., informal peer conversations, note taking, summary writing, discussing and writing short-answer responses, whole-class formal discussions, shared writing, formal essays in different genres, on-demand and process writing, etc.), and require students to engage effectively, as determined by the grade-level standards.⁵</p> | <p>Yes</p> | <p>Materials include a variety of opportunities for students to listen, speak, and write about their understanding of texts measured by Criteria 1 and 2. In the <i>1984</i> unit, Section 2, Lesson 6, students answer questions about the following texts: "No One Died in Tiananmen Square," "When China Massacred Its Own People," and "Memories of Tiananmen Square." Questions include the following: “Who is telling the story? Who is the speaker in the text?” “What ideas or information are described in detail?” “What does the language cause you to see or feel?” and “What is the author’s personal relationship to the Tiananmen Square Massacre?” Students work with a group to write responses to the questions before completing their Reading Closely Tool. Later in the lesson, students speak about their understanding of texts in a whole-class discussion linked to the following questions:</p> |

⁵ Technology and digital media may be used, when appropriate, to support the standards addressed in this indicator.

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| | | | <p>“What types of government influence(s)/ control(s) were present in the Tiananmen Square Massacre event?” and “How does the Tiananmen Square Massacre relate to a theme from <i>1984</i>?” At the end of Section 2, students engage in a formal writing opportunity in the Section Diagnostic. Students write an essay in response to the following prompt: “The government of Oceania attempts to influence the thoughts and behaviors of its citizens. Based on your reading and personal experience, which of these controls has the strongest influence? To what extent are these types of controls available to modern governments, in the United States and elsewhere? In your response, be sure to explain the implications and the extent to which Orwell’s depiction might influence a contemporary audience’s thinking about these forms of control.” In the Artificial Intelligence unit, Section 2, Lesson 1, students start by reading “Artificial Intelligence: Past and Future” by Moshe Y. Vardi to determine what artificially intelligent systems are used for today. Students react by developing a response to the questions, “Why is it important that a computer can win chess games against human opponents?” and “Why does the author include this in the text?” Students then discuss their responses with a partner. In Section 2, Lesson 3, students view “Hey Buddy, Can You Give Me a Hand?” and “What’s New, Atlas?” With a partner, students react to the texts by developing a</p> |

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| | | | <p>response to the following prompt: “Brainstorm a list of possible uses for the robots shown in the videos.” and “Brainstorm the possible challenges created from the use of these robots.” In the <i>In the Time of the Butterflies</i> unit, Section 3, Lesson 1, students engage in a whole-class discussion to demonstrate their understanding of Part I. During the discussion, students take notes in their Learning Logs to summarize the claims, evidence, and reasoning of their peers. Students then work with a partner to discuss how Dede’s character compares to her sisters. Later in the lesson, students partner-read Chapter 5 and stop to discuss how Alvarez develops characters and themes of social change.</p> |
| | <p>Required *Indicator for grades 3-12 only 6b) The majority of oral and written tasks require students to demonstrate the knowledge they built through the analysis and synthesis of texts, and present well defended claims and clear information, using grade-level language and conventions and drawing on textual evidence to support valid inferences from text.</p> | <p>Yes</p> | <p>The majority of oral and written tasks at all grade levels require students to demonstrate the knowledge they build through the analysis and synthesis of texts, and present well defended claims and clear information, using grade-level language and conventions and drawing on textual evidence to support valid inferences from text. For example, in the <i>1984</i> unit, Culminating Task, students demonstrate knowledge connections among multiple texts in the unit as they engage with the following prompt: “In 1946, George Orwell wrote that one of his great motives for writing was his ‘desire to push the world in a certain direction, to alter other people’s idea of kind of society that they should</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>strive after.’ Consider how literary and artistic depictions of dysfunctional societies prompt an audience to reflect on the parallels between a fictional, dystopian society and their own. Explain the extent to which such reflection can shape an individual’s view of certain aspects of modern society. Focus your examination and explanation on one of the following themes: The impact of surveillance and technology on freedom and safety; The ways government systems distribute and maintain authority (e.g., censorship, propaganda, rituals and ceremonies); or The manipulation of emotions to influence human behavior.” Students develop an informative essay where they support their points with a variety of relevant evidence from <i>1984</i>, one other literary text, and at least two informational texts. Likewise, in the <i>Hamlet</i> unit, students engage in a Socratic Seminar in Section 3, Lesson 6 in which they demonstrate knowledge connections between Shakespeare’s <i>Hamlet</i>, an excerpt from T.S. Eliot’s “Hamlet and His Problems,” and an excerpt from Simon Blackmore’s “The Real or Assumed Madness of Hamlet.” Students respond to the following prompt: “How do Elliot and Blackmore’s arguments about the source of Hamlet’s problems affect your understanding of the main character?” During the task, students reference multiple texts and understand how ideas build on each other. In the Artificial Intelligence unit,</p> |

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| | | | <p>Section 3, Lesson 11, in preparation for a Socratic Seminar, students form a claim to address the following prompt: “Analyze and evaluate the arguments by Elon Musk and Stephen Hawking. Given the texts in this section, who presents a more accurate glimpse into the future of AI?” Students gather and organize evidence to prepare for the Socratic Seminar from the unit texts, their Understanding AI Tool, and their Learning Logs.</p> |
| | <p>Required 6c) Materials include multiple writing tasks aligned to the three modes of writing (opinion/argumentative, informative, narrative) as outlined by the standards at each grade level.</p> <ul style="list-style-type: none"> • As students progress through the grades, narrative prompts decrease in number and increase in being based on text(s). • In grades 3-12, tasks may include blended modes (e.g., analytical writing). | <p>Yes</p> | <p>Materials include multiple writing tasks aligned to the three modes of writing as outlined by the standards at each grade level. In the Education unit, the materials include a narrative task that functions as the unit’s Culminating Task. During the task, students write a narrative essay in which they explore how their life experiences and schooling have contributed to their education. Students must “include elements of an effective narrative, create a narrative that demonstrates how life experiences and schooling contributed to their education, and develop a theme about what it means to be educated.” This unit also contains an argumentative diagnostic assessment in Section 2, Lesson 5 in which students write a response to the following prompt using evidence from the section texts: “Upon Tara’s acceptance into college her father said, ‘It proves one thing at least... Our home school is as good as public education’ (156). Based on the texts in this section, is her father right that due to the barriers</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>present in the education system, students are better served being educated at home? Or do the benefits of receiving a formal education outweigh the barriers?” During the task, students form a claim and support it with relevant evidence. In the <i>Hamlet</i> unit, quality writing tasks are included throughout the unit of study. For example, in Section 2, Lesson 3, students craft a response to “explain the conflict between Hamlet's outward actions and behaviors and his inner thoughts.” Finally, students engage in the Culminating Task, an analysis task, by responding to the following prompt: “In <i>Hamlet</i>, Shakespeare uses his characters’ thoughts and actions to explore how revenge and madness are closely related to one another. In a well-developed essay, select one character from the play and examine whether or not his/her madness is real or feigned. If a character is feigning his/her madness, analyze why would the character do this? If the character’s madness is genuine, analyze what has caused such ‘madness’ to arise in the character. Support your claims with textual evidence including direct quotations with parenthetical citations. Use correct and effective words, phrases, syntax, usage, and mechanics to clearly communicate your analysis.” In the unit <i>In the Time of the Butterflies</i>, Section 1, Lesson 7, students write a response to the following question: “How does the portrayal of the Mirabal sisters in historical records, monuments, literature, and/or popular</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>culture reveal a ‘collective memory’ (as defined in ‘Metamorphosis of Las Mariposas: The Politics of Memory of the Mirabal Sisters in the Dominican Republic’) of these women?” Students demonstrate their understanding of how the Mirabal sisters are memorialized in records, monuments, and popular culture; this task prepares students to analyze how Alvarez develops fictionalized versions of these characters in order to develop a theme.</p> |
| | <p>Required 6d) Materials address the grammar and language conventions specified by the language standards at each grade level and build on those standards from previous grade levels through application and practice of those skills in the context of reading and writing about unit texts.</p> <ul style="list-style-type: none"> For example, materials create opportunities for students to analyze the syntax of a quality text to determine the text’s meaning and model their own sentence construction as a way to develop more complex sentence structure and usage. | <p>Yes</p> | <p>Materials explicitly address the grammar and language conventions specified by the language standards at each grade level and build on those standards from previous grade levels through application and practice of those skills in the context of reading and writing about unit texts. For example, in the <i>Hamlet</i> unit, students analyze the qualities of complex writing, including the language used to create tone and mood. In Section 1, Lesson 2, students analyze Act 1, Scenes 1 and 2 of <i>Hamlet</i>. Students use guiding questions aligned to language, which include the following: “Which words and phrases stand out as powerful or important?” “What does the language cause you to see or feel?” “Which words, phrases, or sentence structures are repeated? Why?” and “How do the author’s word choices develop tone, mood or meaning?” In the Education unit, Section 1, Lesson 5, students analyze the following mentor sentence: “In retrospect, I see that this was my education, the one that</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>would matter: the hours I spent sitting at a borrowed desk, struggling to parse narrow strands of Mormon doctrine in mimicry of a brother who'd deserted me" (Westover 62). The materials include the following guiding questions: "Who is doing what in the mentor sentence?" "What are the parts of the mentor sentence?" and "What do you notice about the punctuation?" Students then re-read the sentence to answer additional questions including the following: "What do you notice about the phrases within the sentence?" "How does the vocabulary used contribute to the meaning of the sentence?" "What is the meaning of the hyperbole in the sentence?" and "How does the structure of the sentence contribute to the meaning of the sentence?" Following this examination of the mentor sentence, students answer the question "Based on what you've read so far, how does Tara's home life influence her education?" using a structure similar to the mentor sentence. In the Artificial Intelligence unit, Section 2, Lesson 4, students use a mentor sentence to answer the following questions: "How does the vocabulary used contribute to the meaning of the sentence?" "How does the structure of the sentence contribute to the meaning of the sentence?" and "How does the new sentence order change the meaning of the sentence?" Students then use the mentor sentence to model responding to the question "How would the use of caregiving</p> |

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| | | | <p>robots improve the care of special groups of people, such as the elderly or people with special needs?" In the unit <i>In the Time of the Butterflies</i>, Section 1, Lesson 3, students examine the word, dissident, and answer the following questions: "Does this word have a positive or a negative connotation? How do you know?" and "What other words have a similar or opposite meaning as this word?" Students then examine the word's meaning in the following sentence: "The names of the passengers were only mentioned in the second paragraph, likely in an attempt to conceal the death of the dissidents, or at least to avoid calling attention to them."</p> |
| <p>7. ASSESSMENTS: Materials offer assessment opportunities that genuinely measure progress and elicit direct, observable evidence of the degree to which students can independently demonstrate the assessed grade-specific standards with appropriately complex text(s).</p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>Required 7a) Materials use varied modes of assessment, including a range of pre-, formative, summative and self-assessment measures.</p> | <p>Yes</p> | <p>Materials use varied modes of assessment, including a range of pre-, formative, summative, and self-assessment measures. The materials include modes of assessment that are delivered in a consistent way across units. Each unit contains a Culminating Task as well as Section Diagnostics located throughout the unit that aligns with the Culminating Task. For example, in the <i>Education</i> unit, Section 1 diagnostic, students engage in a full-class discussion in response to the following questions: "Based on the texts from this section, how do life experiences contribute to a person's education? How does a person's environment contribute to his or her education? How does schooling contribute to a person's education? What other factors from the texts can contribute to a person's</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>education?" In Section 3, students write a narrative essay in response to the following prompt: "How has education influenced your character and action? Describe a time in your education when you learned something that changed the way you acted or thought about an issue. Why and how did learning new information inspire change in you?" The assessments in this unit are varied in type and in focus. Likewise in the 1984 unit, formative and summative assessment opportunities are provided in the materials. For example, the materials include Section Quizzes. Following Sections 1 and 2, students complete the Sections 1 and 2 Quiz assessments in which they respond to multiple-choice questions including, but not limited to the following: "In 1984, Winston lives in Victory Mansions, smokes Victory Cigarettes, and drinks Victory Gin. What is the author's purpose for choosing "Victory" as the brand name?" "The characters in 1984 hate Emmanuel Goldstein and believe he is a traitor. What is the author's purpose for making Emmanuel Goldstein the symbol of everything that is against the government's values?" and "What central idea does the excerpt develop?" At the end of the unit, students complete a summative Culminating Writing Task in which they write an informative essay in response to the following prompt: "In 1946, George Orwell wrote that one of his great motives for writing was his 'desire to push the world in a certain direction, to</p> |

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| | | | <p>alter other people’s idea of kind of society that they should strive after.’ Consider how literary and artistic depictions of dysfunctional societies prompt an audience to reflect on the parallels between a fictional, dystopian society and their own. Explain the extent to which such reflection can shape an individual’s view of certain aspects of modern society. Focus your examination and explanation on one of the following themes: the impact of surveillance and technology on freedom and safety; the ways government systems distribute and maintain authority (e.g., censorship, propaganda, rituals and ceremonies); or the manipulation of emotions to influence human behavior.”</p> |
| | <p>Required 7b) Materials assess student understanding of the topics, themes, and/or ideas presented in the unit texts. Questions and tasks are developed so that students demonstrate the knowledge and skill built over the course of the unit.</p> | <p>Yes</p> | <p>Materials assess student understanding of the topics, themes, and/or ideas presented in the unit texts. Each unit contains a Culminating Task that requires students to demonstrate the knowledge and skills built over the course of the unit. For example, in the <i>1984</i> unit, Culminating Task, students write an informative essay in response to the following prompt: “In 1946, George Orwell wrote that one of his great motives for writing was his ‘desire to push the world in a certain direction, to alter other people’s idea of kind of society that they should strive after.’ Consider how literary and artistic depictions of dysfunctional societies prompt an audience to reflect on the parallels between a fictional, dystopian society and their own. Explain the extent to</p> |

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| | | | <p>which such reflection can shape an individual’s view of certain aspects of modern society. Focus your examination and explanation on one of the following themes: the impact of surveillance and technology on freedom and safety; the ways government systems distribute and maintain authority (e.g., censorship, propaganda, rituals and ceremonies); or the manipulation of emotions to influence human behavior.” During the task, students support their points “using a variety of well-selected evidence such as relevant facts, extended definitions, concrete details, examples, and direct quotations from <i>1984</i>, one other literary text, and at least two informational texts from the unit with parenthetical citations.” In the Culminating Task in the Artificial Intelligence unit, students write an essay that summarizes the origins of artificial intelligence, survey the various ways it is used and how it has impacted society, and argue how it may be safely implemented in the future. In Section 2, Lesson 5, students write a response to the following prompt: “Using evidence from 2 - 3 texts in this section, identify what tasks AI is used for today, what the benefits and dangers of those uses are, and argue whether Asimov’s laws should apply to current uses of AI”. In the <i>In the Time of the Butterflies</i> unit, Culminating Writing Task, students write an essay that analyzes how the author uses literary techniques to develop a fictionalized version of one of the</p> |

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| | | | <p>Mirabal sisters and how that character is used to communicate a theme about social change. In Section 3, Lesson 5, students form a claim in response to the following prompt: “Examine the events that cause each of the Mirabal sisters to get involved in the movement against Trujillo. Identify each sister’s ‘revolutionary epiphany.’ How does Alvarez intertwine their personalities with their decisions to join the movement? How does this support the development of a theme about social change?” Students gather evidence through research to support their claims in preparation for a class discussion. This prepares students to write a literary analysis that discusses how characterization develops a theme about social change.</p> |
| | <p>Required 7c) Aligned rubrics or assessment guidelines (such as scoring guides or student work exemplars) are included and provide sufficient guidance for interpreting student performance.</p> | <p>Yes</p> | <p>Aligned rubrics or assessment guidelines are included and provide sufficient guidance for interpreting student performance. The Assessment Overview page of the materials includes a Culminating Task rubric and exemplar. The materials note that teachers should assess student understanding using these tools. For example, in the <i>Hamlet</i> unit, students write a literary analysis in which they analyze a character from the play and examine whether or not his/her madness is real or feigned. An exemplar response is included that demonstrates quality work. A rubric, with a clear set of success criteria, is also included. Success criteria include the following: “Students demonstrate success determining the meaning of text(s) by</p> |

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| | | | <p>accurately analyzing and/or synthesizing ideas within and across texts” and “Student demonstrates success forming a valid and evidence-based position, response, or focus.” In each category, teachers can assess whether a student meets the criteria, continues practice, or needs support. The exemplar and the rubric work together to clarify expectations for students and teachers. Exemplars and rubrics similar to this are included in each unit across the materials. Additionally, each unit has Section Diagnostics along with checklists for assessing student’s understanding. For example, in the <i>1984</i> unit, Section 1, Lesson 11, the checklist includes reading look-fors, including the following: “How well does the student summarize the influences (e.g., surveills, censorship, propaganda, nationalism, emotional manipulation)? and “How well does the student explain the similarities and differences among the influences and their impacts.” Performance descriptors such as Meets Criteria (3), Continue Practice (2), Needs Support (1), and Insufficient Evidence (0) are also included.</p> |
| | <p>Required 7d) Measurement of progress via assessments include gradual release of supporting scaffolds for students to measure their independent abilities.</p> | <p>Yes</p> | <p>Measurement of progress via assessments includes the gradual release of supporting scaffolds for students to measure their independent abilities. During the Culminating Task in each unit, students independently demonstrate the knowledge and skills they have built throughout the unit. For example, in the <i>1984</i> unit,</p> |

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| | | | <p>Culminating Task, students respond to the following prompt: “Clearly state the central idea(s) that the literary texts (<i>1984</i> and one other text) convey about the selected theme; explain how the characters, setting, and/or plot and subplot develop the central ideas(s); examine the similarities and differences between contemporary society and the literary depictions; explain the effect of the literary depiction on your perspectives of specific aspects of contemporary society.” The themes provided for this task include the following: “the impact of surveillance and technology on freedom and safety;” “the ways government systems distribute and maintain authority (e.g., censorship, propaganda, rituals and ceremonies);” and “the manipulation of emotions to influence human behavior.” The lessons in the materials align with this task. In Section 1, Lesson 6, for instance, students read Chapters 3 and 4 and consider “What particular comment on the role of government in influencing the thoughts of its citizens is presented in chapters 3-4?” Later in this unit, in Section 2, Lesson 5, students analyze Part 2 of Chapter 9 by answering guiding questions which include the following: “What is the purpose of the Hate Week scene in which the enemy changes suddenly?” and “What do the peoples’ reactions convey about the strength of government controls (propaganda, emotional manipulation)?”</p> |

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| | | | <p>The knowledge and skills connect between tasks and ultimately align with the culminating summative assessment. Likewise, in the Education unit, formative and summative assessment opportunities are aligned and allow for a gradual release. In Section 3, Lesson 4, students work with “The Opportunity Myth” to examine the influence of education on various students. At the end of this lesson, students respond to the following question: “Think about the influence of education on Tara’s life. What influence has education had on your life?” This task functions as a scaffold in supporting students to be independent on the Section 3 Diagnostic in which they write a narrative essay in response to the following prompt: “How has education influenced your character and action? Describe a time in your education when you learned something that changed the way you acted or thought about an issue. Why and how did learning new information inspire change in you?” Finally, in the <i>In the Time of Butterflies</i> unit, Section 2, Lesson 3, students read Chapter 2 and answer the following questions: “What techniques does Alvarez use to develop the character of Minerva within this chapter?” and “What do we learn about Minerva as a result of these techniques?” The materials also provide scaffolded guiding questions such as the following: “How does point of view affect the development of Minerva's character?” “How does the structure of the chapter</p> |

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| | | | <p>develop the character of Minerva?” and “How are other characters used within this chapter to highlight elements of Minerva's character?” Students build knowledge about Minerva and how her characterization supports the Culminating Writing Task in which students demonstrate how the author uses literary techniques to develop a fictionalized version of one of the Mirabal sisters and how that character is used to communicate a theme about social change.</p> |
| | <p>7e) Materials assess student proficiency using methods that are unbiased and accessible to all students.</p> | <p>Yes</p> | <p>Materials assess student proficiency using methods that are unbiased and accessible to all students. In the <i>1984</i> unit, a clear rubric is included in the materials that outlines the criteria needed for success on the Culminating Task. For each reading and writing criteria, the teacher assesses student work as Meets Criteria, Continue Practice, Needs Support, or Insufficient Evidence. The criteria itself aligns with student standards. The criteria itself aligns with student standards. For example, students must demonstrate “proficiency developing supporting claims or points logically with relevant and sufficient textual evidence.” In Section 4, Lesson 1, students use the Culminating Task Tool to review the task and prepare for writing by drafting a thesis and gathering and organizing evidence. Lessons 2 through 3 of Section 4 provide step-by-step guidelines and directions as students complete their writing. The materials include guiding questions that help students focus on the success criteria, such as the</p> |

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| | | | <p>following: “Does your draft address the prompt?” and “Does your draft meet the expectations?” Finally, students read their partner’s work and consider how the work aligns to the success criteria by answering additional guided questions, such as the following: “Does the work address all parts of the task?” and “Is there a clear response and supporting claims that are specific, original, appropriate to the task, and based on evidence?” Similar methods and protocols are included in the materials across all units.</p> |
| <p>8. SCAFFOLDING AND SUPPORT: Materials provide all students, including those who read below grade level, with extensive opportunities and support to encounter and comprehend grade-level complex text as required by the standards.</p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>Required 8a) As needed, pre-reading activities and suggested approaches to teacher scaffolding are focused and engage students with understanding the text itself (i.e. providing background knowledge, supporting vocabulary acquisition). Pre-reading activities should be no more than 10% of time devoted to any reading instruction.</p> | <p>Yes</p> | <p>Pre-reading activities and suggested approaches to teacher scaffolding are focused and engage students in understanding the text itself. Pre-reading activities in the <i>Hamlet</i> unit provide essential scaffolding about the text. In Section 1, Lesson 1, students watch a video titled, “Why you should read <i>Hamlet</i>” and read an article titled “Introduction to Hamlet” to build knowledge about the plot of the text. Students then define the words, ambiguity and uncertainty and consider “How do ambiguity and uncertainty often lead to conflict in literature as well as real-life?” In Section 1, Lesson 2, students listen to Act 1, Scenes 1 and 2 to build an initial understanding of key ideas in the plot. Students respond to the following guiding questions: “What is the setting of the play?” “What troublesome events have occurred in Denmark?” and “How does Shakespeare create tone/mood in the beginning of the</p> |

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| | | | <p>play?" In the <i>1984</i> unit, Section 1, Lesson 2 begins with a study of two short texts that prepare students to read and engage with the themes of the anchor novel, specifically, the role of government in society. Students read "The Pedestrian" by Bradbury and "The Unknown Citizen" by Auden to deepen their understanding about the societal and governmental influences on characters. By the end of this lesson, students work with a partner to answer the following questions connected to both texts including: "What are the influences/controls that influence the character(s)?" "What is the source of these influences?" and "What are the impacts on the character(s)?" These pre-reading activities engage students in the knowledge necessary to make connections between the texts in the unit. Finally, in the Artificial Intelligence unit, Section 1, Lesson 3, students read a statement about author Isaac Asimov before reading "Three Laws of Robotics." Later in this lesson, and prior to reading Bradbury's "There will Come Soft Rains," students examine the words, incinerator and manifested. They share what they notice about the word, focusing on word parts and word relationships. The teacher guides students through a discussion to better understand the words by asking "Do these words have a positive or a negative connotation? How do you know?" and "What other words have a similar or opposite meaning as these words?" The teacher is provided with</p> |

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| | | | scaffolding questions to help students discuss and understand the word. These questions include “How can you determine the connotation of a word?” and “After reviewing the definition of each word, what other words/ have a similar or opposite meaning?” This word analysis supports students in engaging with the text. |
| | <p>Required 8b) Materials do not confuse or substitute mastery of skills or strategies for full comprehension of text; reading strategies support comprehension of specific texts and focus on building knowledge and insight. Texts do not serve as platforms to practice discrete strategies.</p> | Yes | <p>Materials do not confuse or substitute mastery of skills or strategies for full comprehension of text; reading strategies support comprehension of specific texts and focus on building knowledge and insight. For example, in Section 1, Lesson 8 of the <i>1984</i> unit, students listen to a read aloud of Chapter 8. The reading focus is provided, which states, “What is Winston concerned about?” Students then analyze keywords from this section of text including ownlife, individualism, and eccentricity to deepen their understanding. Following this, students reread “The Pedestrian” from Lesson 1 and compare and contrast the ideas presented in the text by answering the following questions: “How are Leonard Mead and Winston Smith similar?” “What do their experiences reveal about the societies they live in?” and “How do the dystopian societies in each text relate to contemporary society?” These tasks build students’ knowledge of the ideas presented in the Section 1 diagnostic. In the Education unit, reading strategies also support comprehension of the text. For example, in Section 4, Lesson 2, students deepen their</p> |

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| | | | <p>understanding of the text by annotating select passages for details that reveal how Tara is coping with her past in her relationships. Guided questions support comprehension of the text including, “How does Westover use her narrative style to emphasize how reflection and sharing her life experiences have educated her?” In the <i>In the Time of the Butterflies</i> unit, Section 3, Lesson 1, students take turns reading Chapter 5 with a partner. During reading, students stop and discuss how Alvarez develops the characters and themes around social change. Students then work with a partner to answer the following questions: “Why is each event significant to the plot of the chapter?” and “How does each event develop our understanding of Dede?” These questions allow students to answer the reading focus question, which states, “What causes Dede’s views about rebellion to evolve?” These strategies support comprehension of the text’s characters and themes.</p> |
| | <p>Required 8c) Materials include guidance and support that regularly directs teachers to return to focused parts of the text to guide students through rereading and discussion about the ideas, events, and information found there.</p> | <p>Yes</p> | <p>Materials include guidance and support that regularly directs teachers to return to focused parts of the text to guide students through rereading and discussion about the ideas, events, and information found there. For example, in the <i>1984</i> unit, the materials direct students to return to a focused part of the text for multiple purposes. In Section 3, Lesson 2 in the Education unit, close reads of Chapter 20 have specific purposes and attend to author’s choices. For example,</p> |

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| | | | <p>after students independently read Chapter 20, they develop a response to the question “What did Tara learn in school that affected her relationship with Shawn?” Students then analyze a mentor sentence from Chapter 20 which states, “What they heard was a signal, a call through time, which was answered with a mounting conviction: that never again would I allow myself to be made a foot soldier in a conflict I did not understand” (Westover 181) and answer the following questions: “What do you notice about the punctuation within the sentence?” “How does the vocabulary used contribute to the meaning of the sentence?” “What is the meaning of the metaphor in the sentence?” and “How does the structure of the sentence contribute to the meaning of the sentence?” These tasks and questions focus student attention on specific parts and elements of the text. Next, in the Artificial Intelligence unit, Section 3, Lesson 3, students independently read pages 207-219 from <i>The Fourth Age: Smart Robots, Conscious Computers, and the Future of Humanity</i>. Then with a partner, students analyze this section of the text more closely to answer the questions “What are the definitions of sentience and free will?” and “How does the author develop these definitions throughout the text?” Students then complete the Understanding AI Tool to evaluate the information in this portion of text. In Section 3, Lesson 3 of the <i>In the Time of the Butterflies</i> unit, students read Chapter</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>7 in pairs to establish their understanding. During reading, students discuss how Alvarez develops Maria Teresa’s character and themes of social change. Following a class discussion centered on Maria Teresa’s character development, students work with a partner to analyze Chapter 7 again and answer the question “How does the narrative structure and characterization in chapter seven support Maria Teresa’s personality?”</p> |
| | <p>Required 8d) Materials provide additional supports for expressing understanding through formal discussion and writing development (i.e. sentence frames, paragraph frames, modeled writing, student exemplars).</p> | <p>Yes</p> | <p>Materials provide additional supports for expressing understanding through formal discussion and writing development. For example, in the Education unit, the materials include opportunities for students to express their understanding through discussion. In Section 4, Lesson 5, students engage in a whole-class discussion in response to the following prompt: “How does sharing life stories contribute to a person’s education? How does self-reflection contribute to a person’s education?” Scaffolding is included in the materials, and students have access to the Academic Conversation Reference Guide, conversation stems, class discussion norms, and discussion questions. The materials indicate that, prior to the discussion, students should identify the conversation stems they might use in discussion. The materials also provide support for formal writing development. In the <i>1984</i> unit, a Culminating Task Tool is included in the materials, which provides writing scaffolding</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | <p>for students as they begin the process of completing the Culminating Task. For example, students begin by analyzing the prompt and gathering evidence to support their claims. In Section 4, Lesson 2, students locate, evaluate, and select sources for their research prior to writing. After drafting, they answer the following guided questions: “Does your draft address the prompt?” and “Does your draft meet the expectations?” In Lesson 3, the materials provide support for teachers as they lead discussions about revising and editing Culminating Tasks. The guidance states, “Model how to review and revise the organization using a strong and weak student work model. Project the strong model and conduct a think-aloud to explain how the model is well organized. Project the weak model and conduct a think-aloud to explain how the model lacks a well-organized structure. Then ask: How can we revise the model so that it is better organized? What can we add, remove, or change?” In the Artificial Intelligence unit, Section 3, Lesson 11, students prepare for and engage in a whole-class discussion about the future of artificial intelligence. Students form claims to prepare for the discussion in response to the following prompt: “Analyze and evaluate the arguments by Elon Musk and Stephen Hawking. Given the texts in this section, who presents a more accurate glimpse into the future of AI?” To complete the activity, students express their understanding</p> |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | <p>Required 8e) Materials are easy to use and well organized for students and teachers. Teacher editions are concise and easy to manage with clear connections between teacher resources. The reading selections are centrally located within the materials and the center of focus.</p> | <p>Yes</p> | <p>through writing development by first gathering evidence for developed claims. This support is intended to build student confidence for the formal class discussion.</p> <p>Materials are easy to use and well organized for students and teachers. Each unit begins with a Unit Question and a Unit-At-A-Glance. For example, the <i>1984</i> unit begins with the Unit Question, “How can an individual’s view of society be influenced by literature?” The Unit-At-A-Glance provides a synopsis of the learning within the unit, states the number of lessons, and the number of quizzes. The Assessment Overview outlines and details the assessments within the unit including the Section Diagnostics and the Culminating Task. Materials for each unit are organized sequentially by Sections, Lessons, and Activities. Teachers can easily determine the knowledge focus of the materials using the Unit-At-A-Glance. For example, in the <i>1984</i> unit, the Unit-At-A-Glance states that the students “will read <i>1984</i> by George Orwell and a series of related literary and informational texts to explore the question: How can an individual’s view of society be influenced by depictions of dysfunctional societies in classic literature?...express their understanding through an essay that examines the society depicted in George Orwell’s <i>1984</i> in comparison to modern-day society.” Additionally, within each lesson, a materials tab is included for materials needed for the lesson. For example, in the <i>In</i></p> |

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| | | | <p><i>the Time of the Butterflies</i> unit, Section 2, Lesson 2, under the materials tab, teachers are provided the blank and completed version of the document: “Mirabal Sisters Understanding Tool.” This is the primary tool students will need for the lesson.</p> |
| | <p>Required 8f) Support for English Learners and diverse learners is provided. Appropriate suggestions and materials are provided for supporting varying student needs at the unit and lesson level. The language in which questions and problems are posed is not an obstacle to understanding the content, and if it is, additional supports are included (e.g., alternative teacher approaches, pacing and instructional delivery options, strategies or suggestions for supporting access to text and/or content, suggestions for modifications, suggestions for vocabulary acquisition, etc.).</p> | <p>Yes</p> | <p>Appropriate suggestions and materials are provided for supporting varying student needs at the unit and lesson level. Each unit and lesson contains materials to support diverse learners including English Learners and students with cognitive disabilities. For example, in Section 3, Lesson 4, in the <i>1984</i> unit, students independently reread a select set of pages from the text and annotate for “details that reveal similarities between Jones, Rutherford, and Aaronson and Winston.” Appropriate suggestions are included in the lesson to support student learners. Such suggestions include the following: “Read aloud the text as students follow along.” “Pair students together to engage in a partner reading of the text.” “Engage students in a choral reading of the text.” and “Model how to note key words or phrases from a text.” A link to Louisiana's Glossary of Strategies for English and World Language Acquisition is also included in the materials. In the Education unit, in Section 2, Lesson 2, students engage with Chapters 11-13 to answer questions about the relationships between the details in the passages. To support learners, the following suggestion is provided “As needed, explain to the students that they are analyzing the</p> |

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| | | | relationships in the text, which is the process of recognizing and interpreting how the key details and ideas of a text interact to establish the elements, such as characters and tone, and the structure or organization of a text.” In the Artificial Intelligence unit, Section 1, Lesson 3, the materials provide guiding questions to support student understanding of Bradbury’s “There Will Come Soft Rains.” Such questions include the following: “What is personification?” “Why would the author personify the house?”, and “Does this personification make the house a 'character'?” These questions support students in answering the question, “How does the author use language to personify the house in the text?” |
| | <p>8g) The content can be reasonably completed within a regular school year and the pacing of content allows for maximum student understanding. Materials provide guidance about the amount of time a task might reasonably take.</p> | <p>Yes</p> | <p>The content can be reasonably completed within a regular school year and the pacing of content allows for maximum student understanding and provides guidance about the amount of time a task might reasonably take. Each unit within the material indicates the length of time to complete the unit. For example, the Unit At-a-Glance for the Education unit notes twenty-nine lessons. Within the lessons, Teaching Notes indicate the length of time a teacher should spend on an activity. For example, in Section 1, Lesson 3, Activity 2, the materials allocate 15 minutes for students to read excerpts from Chapter 3 and Chapter 5 of <i>Jane Eyre</i> to establish their understanding. In Section 3, Lesson 7, students complete the diagnostic</p> |

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| | | | task for the section and the materials allot 30 minutes for students to compose their work. This is paced appropriately to be completed in a single class period. The materials include a total of five units which can reasonably be completed within a regular school year. Additionally, Each unit provides the same format for time allocation. |

FINAL EVALUATION
Tier 1 ratings receive a “Yes” for all Non-negotiable Criteria and a “Yes” for each of the Additional Criteria of Superior Quality.
Tier 2 ratings receive a “Yes” for all Non-negotiable Criteria, but at least one “No” for the Additional Criteria of Superior Quality.
Tier 3 ratings receive a “No” for at least one of the Non-negotiable Criteria.

Compile the results for Sections I-III to make a final decision for the material under review.

| Section | Criteria | Yes/No | Final Justification/Comments |
|--|---------------------|--------|---|
| I. K-12 Non-negotiable Criteria of Superior Quality ⁶ | 1. Quality of Texts | Yes | Materials provide texts that are appropriately complex for the identified grade level according to the requirements outlined in the standards. At least 90% of provided texts are of publishable quality and offer rich opportunities for students to meet the grade-level ELA standards; the texts are well-crafted, representing the quality of content, language, and writing that is produced by experts in various disciplines. A coherent sequence or collection of connected texts that build vocabulary knowledge and knowledge about themes with connected topics and ideas through tasks in reading, writing, listening, speaking, and language are provided. Within a sequence or collection, quality texts of grade |

⁶ Must score a “Yes” for all Non-negotiable Criteria to receive a Tier 1 or Tier 2 rating.

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | level complexity are selected for multiple, careful readings throughout the unit of study. |
| | 2. Text-Dependent Questions | Yes | A majority of questions in the materials are text dependent and text specific with student ideas expressed through both written and spoken responses. Questions and tasks include the language of the standards and require students to engage in thinking at the depth and complexity required by the grade-level standards to advance and deepen student learning over time. |
| | 3. Coherence of Tasks | Yes | Coherence sequences of questions and tasks focus students on understanding the text and its illustrations, making connections among the texts in the collection, and expressing their understanding of the topics, themes, and ideas presented in the texts. Questions and tasks are designed so that students build and apply knowledge and skills in reading, writing, speaking, listening, and language through quality, grade-level complex texts. Questions and tasks support students in examining the language (vocabulary, sentences, and structure) critical to the meaning of texts measured by Criteria 1 and 2. Questions and tasks also focus on advancing depth of word knowledge through emphasizing word meaning and relationships among words rather than isolated vocabulary practice, and engaging students with multiple repetitions of words in varied contexts. |

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| II. K-5 Non-negotiable Foundational Skills Criteria (grades K-5 only)⁷ | 4. Foundational Skills ⁸ | N/A | Not applicable for this grade level |
| III. Additional Criteria of Superior Quality⁹ | 5. Range and Volume of Texts | Yes | Materials seek a balance in instructional time between literature and informational texts. Materials include print and non-print texts of different formats and lengths; however, the materials do not provide direction and practice for regular, accountable independent reading of texts that appeal to students' interests to build stamina, confidence, motivation, and enjoyment and develop knowledge of classroom concepts or topics. |
| | 6. Writing to Sources, Speaking and Listening, and Language | Yes | Materials include a variety of opportunities for students to listen, speak, and write about their understanding of texts measured by Criteria 1 and 2. The majority of oral and written tasks at all grade levels require students to demonstrate the knowledge they build through the analysis and synthesis of texts, and present well defended claims and clear information, using grade-level language and conventions and drawing on textual evidence to support valid inferences from text. Materials include multiple writing tasks aligned to the three modes of writing as outlined by the standards at each grade level and explicitly address the grammar and language conventions specified by the language |

⁷ Must score a “Yes” for all Non-negotiable Criteria to receive a Tier 1 or Tier 2 rating.

⁸ As applicable.

⁹ Must score a “Yes” for all Additional Criteria of Superior Quality to receive a Tier 1 rating.

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | standards at each grade level and build on those standards from previous grade levels through application and practice of those skills in the context of reading and writing about unit texts. |
| | 7. Assessments | Yes | Materials use varied modes of assessment, including a range of pre-, formative, summative and self-assessment measures. Materials assess student understanding of the topics, themes, and/or ideas presented in the unit texts. Aligned rubrics or assessment guidelines are included and provide sufficient guidance for interpreting student performance. Measurement of progress via assessments include gradual release of supporting scaffolds for students to measure their independent abilities. Materials assess student proficiency using methods that are unbiased and accessible to all students. |
| | 8. Scaffolding and Support | Yes | Pre-reading activities and suggested approaches to teacher scaffolding are focused and engage students with understanding the text itself. Materials do not confuse or substitute mastery of skills or strategies for full comprehension of text; reading strategies support comprehension of specific texts and focus on building knowledge and insight. Materials include guidance and support that regularly directs teachers to return to focused parts of the text to guide students through rereading and discussion about the ideas, events, and information found there. Materials provide additional supports for expressing |

| CRITERIA | INDICATORS OF SUPERIOR QUALITY | MEETS METRICS (YES/NO) | JUSTIFICATION/COMMENTS WITH EXAMPLES |
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| | | | understanding through formal discussion and writing development. Materials are easy to use and well organized for students and teachers. Appropriate suggestions and materials are provided for supporting varying student needs at the unit and lesson level. |
| FINAL DECISION FOR THIS MATERIAL: Tier 1, Exemplifies quality | | | |

Instructional materials are one of the most important tools educators use in the classroom to enhance student learning. It is critical that they fully align to state standards—what students are expected to learn and be able to do at the end of each grade level or course—and are high quality if they are to provide meaningful instructional support.

The Louisiana Department of Education is committed to ensuring that every student has access to high-quality instructional materials. In Louisiana all districts are able to purchase instructional materials that are best for their local communities since those closest to students are best positioned to decide which instructional materials are appropriate for their district and classrooms. To support local school districts in making their own local, high-quality decisions, the Louisiana Department of Education leads online reviews of instructional materials.

Instructional materials are reviewed by a committee of Louisiana educators. Teacher Leader Advisors (TLAs) are a group of exceptional educators from across Louisiana who play an influential role in raising expectations for students and supporting the success of teachers. Teacher Leader Advisors use their robust knowledge of teaching and learning to review instructional materials.

The [2022-2023 Teacher Leader Advisors](#) are selected from across the state and represent the following parishes and school systems: A.E. Phillips, Ascension, Belle Chasse Academy, Bienville, Caddo, Calcasieu, Catholic Diocese of Baton Rouge -REACH Department, East Baton Rouge, Hynes Charter School Corporation, Iberia, Iberville, Jefferson, KIPP New Orleans, Lafayette, Lafourche, Lincoln, Louisiana Virtual Charter Academy, LSU Laboratory School, Orleans, Monroe City Schools, Morehouse, Orleans, Ouachita, Plaquemines, Rapides, Richland, St. Landry, St. Martin, St. Mary, St. Tammany, Tangipahoa, University View Academy, Vermillion, Webster, West Feliciana, and Zachary Community Schools. This review represents the work of current classroom teachers with experience in grades 9-12.

Appendix I.

Publisher Response

The publisher had no response.

Appendix II.

Public Comments

There were no public comments submitted.