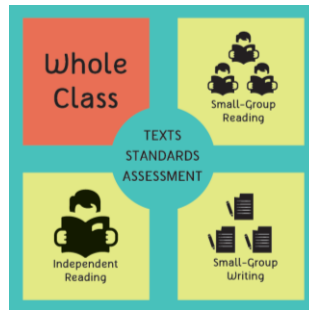




The goal of English language arts is for students to read, understand, and express understanding of complex texts independently. To accomplish this goal, programs must build students' knowledge and skill in language, comprehension, conversations, and writing integrated around a volume of complex texts and tasks.<sup>1</sup> In grades K-5, programs must also build students' foundational skills to be able to read and write about a range of texts<sup>2</sup> independently. Thus, a strong ELA classroom is structured with the below components.



Title: **Wit & Wisdom**

Grade/Course: **6-8**

Publisher: **Great Minds PBC**

Copyright: **2023**

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:

[Grade 6 \(Tier 1\)](#)

[Grade 7 \(Tier 1\)](#)

[Grade 8 \(Tier 1\)](#)

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

<sup>2</sup> A range of texts are texts written at different reading levels.

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.<sup>1</sup> In grades K-5, programs must also build students’ foundational skills to be able to read and write about a range of texts<sup>2</sup> independently. Thus, a strong ELA classroom is structured with the below components.



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<b>STRONG</b>	<b>WEAK</b>
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	

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

<sup>2</sup> 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**<sup>3</sup> 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 II<sup>4</sup> 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.

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<sup>3</sup> **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.

<sup>4</sup> 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
<p><b>SECTION I. K-12 NON-NEGOTIABLE CRITERIA OF SUPERIOR QUALITY</b></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><b>Non-negotiable</b></p> <p><b>1. QUALITY OF TEXTS:</b></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><b>Required</b></p> <p><b>1a)</b> Materials provide texts that are <b>appropriately complex</b> for the identified grade level according to the requirements outlined in the standards.</p> <ul style="list-style-type: none"> <li>• <b>A text analysis that includes complexity information is provided.</b> 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.</li> <li>• In grades <b>K-2</b>, <b>extensive read-aloud</b> texts allow sufficient opportunity for engagement with texts more complex than students could read themselves.</li> </ul>	<p><b>Yes</b></p>	<p>Materials provide texts that are appropriately complex for the identified grade level according to the requirements outlined in the standards. A text complexity document provides an analysis of text complexity for core texts across the modules. The analysis includes quantitative and qualitative complexity ratings as well as text-reader-task considerations and a rationale for the placement of the text within the curriculum. Texts are appropriately placed across the materials in relation to text-reader-task considerations as students acquire both content knowledge and skills throughout the year. Some texts fall below the recommended range for Grade 6; however, the qualitative measures of meaning, structure, language, and knowledge demands increase the complexity. For example, in Module 1, Resilience in the Great Depression, students read the core text <i>Bud, Not Buddy</i> by Christopher Paul Curtis. This historical fiction novel set in the Great Depression shares the story of Bud, a young African-American boy who is trying to find his father after his mother’s death. The text has a quantitative rating of 950L, which falls within the 6-8 Complexity Grade Band. Appropriately placed for the beginning of Grade 6, the</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>novel is on the low end of the complexity band. It is considered appropriately placed at the beginning of Module 1 because it “introduces students to the Great Depression and the module-long focus on resilience during times of hardship.” Qualitatively, the story’s meaning, purpose, and structure are “straightforward and grade-level appropriate.” However, the language and knowledge demands require additional support due to their historical nature and extensive use of figurative language. In addition, students read the informational text <i>Out of the Dust</i> by Karen Hesse, which has qualitative measures such as language being vivid and accessible for Grade 6 readers that makes it fall within the appropriate complexity band. The chronological structure of the text scaffolds student comprehension of this content-rich text. In Module 2, <i>A Hero’s Journey</i>, students read Sanjay Patel’s <i>Ramayana: Divine Loophole</i>, which follows the quest of Rama, the main character, to dispose of his characteristic flaw. Due to its text structure, it has no quantitative measure but qualitative measures deem the text complex. For example, with the Language qualitative measure, the text” includes names, locations, and terms from the original Sanskrit (e.g., vanaras, rakshasas) that may challenge student comprehension.” The meaning/purpose of this core text is easily tracked through Ramayana’s journey. The knowledge</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>demands qualitative measures strengthen student comprehension by including a character glossary and map at the end of the story. The core text is appropriately placed because it “provides students a basis from which to analyze subsequent module texts.” Students also read Gillian Cross’s <i>The Odyssey</i> (740L). The text is an illustrated retelling of the most relevant parts of the classic tale. The qualitative data provided states that the text stays true to the epic, but focuses on more than one hero. The text uses the same language in the original text but Cross also adds descriptive vocabulary to develop the concept of a hero. In Module 3, Narrating the Unknown, students read the core texts <i>Blood on the River</i> by Elisa Carbone and <i>Written In Bone: Buried Lives of Jamestown and Colonial Maryland</i> by Sally M. Walker. The historical fiction novel <i>Blood on the River</i> is based on the true story of the settlement of the Jamestown colony and is told through the eyes of Captain John Smith’s page, a twelve-year-old boy named Samuel Collier. Quantitatively, the novel has a quantitative rating of 820L, which falls slightly below the 6-8 Complexity Grade Band. However, the qualitative ratings indicate increased complexity due to the many perspectives presented throughout the story, the structure of the text which includes many small chapters and epigraphs containing archaic wording and references to actual historical events and people. Positioned within Module 3, students</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>incorporate their learning from previous modules to consider the myriad of perspectives and historical understandings required by the text. This historical fiction novel is paired with the more complex informational text, <i>Written in Bone: Buried Lives of Jamestown and Colonial Maryland</i>. The use of forensic analysis of historical artifacts in telling the stories from daily life in the Jamestown and Maryland colonies has a quantitative rating of 1140L, which is on the high end of the 6-8 Grade Complexity Band. Qualitatively, the text incorporates history and science-based terminology and concepts with supporting definitions and illustrations. The rigorous historical and scientific demands are offset by students consistently working in pairs or groups as they work to analyze the text in relation to <i>Blood on the River</i>. In Module 4, <i>Courage in Crisis</i>, students read <i>Shipwreck at the Bottom of the World: The Extraordinary True Story of Shackleton and the Endurance</i>, a nonfiction text written by Jennifer Armstrong that tells the survival story of the crew of the Shackleton. Quantitatively, the informational text has a quantitative rating of 1090L. Qualitative data provided states that the text is complex because students need to make connections across chapters and text structures. The rationale for placement is the module is provided. The text is included so that students can have the foundation of “heroic action” in order to compare it to the final text, <i>I Am Malala</i>:</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p><i>How One Girl Stood Up for Education and Changed the World</i> by Malala Yousafzai and Patricia McCormick which has a Lexile of 830. Qualitative data states that the complexity comes from unfamiliar vocabulary. Additionally, although the text is in chronological order, the plot is complex due to the fact that it includes several complicated events. The rationale provided for the inclusion of the text states it is the opportunity to build background knowledge of the limited opportunities for girls in education.</p>
	<p><b>Required</b>  <b>1b)</b> At least 90% of provided texts, <b>including read-alouds in K-2</b>, are of <b>publishable quality</b> 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><b>Yes</b></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. Texts from throughout the modules have not only been published independently of the materials, but many have also won prestigious literary awards. Text selections incorporate multiple genres across each module and represent the work of experts and professions within the areas being studied. Core module texts provided in this grade level are previously published texts and have been chosen because they are “content-rich, complex module texts.” Additionally, they are “appropriately challenging so that students develop their literacy skills and progress toward meeting Anchor Standard for Reading 10 by year’s end.” In Module 1,</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Resilience in the Great Depression, students read <i>Bud, Not Buddy</i> by Christopher Paul Curtis. This Newbery Award winning author tells the story of an orphan who is searching for his father during the Great Depression. Students also read Karen Hesse’s Newbery Award winning text, <i>Out of the Dust</i>, which depicts life during the Great Depression. These two fictional narratives build student background knowledge to understand the historical contexts of these texts as well as other texts in Module 1. Students also examine Dorothea Lange’s iconic photograph “Migrant Mother” and analyze the powerful poem “Mother to Son” by Langston Hughes.” In Module 2, A Hero’s Journey, students read the core texts <i>The Odyssey</i> retold by Carnegie Medalist Gillian Cross and illustrated by Neil Packer and <i>Ramayana: Divine Loophole</i> retold and illustrated by Pixar Animation Studios artist Sanjay Patel. Both of the core texts retell epic stories of the hero’s journey intended to be more accessible to and enjoyable for younger audiences. Supplementary texts include the documentary <i>Joseph Campbell and the Power of the Myth, Episode 1: “The Hero’s Adventure”</i> by Bill Moyers and Joseph Campbell, the interview “The Mythology of Star Wars” by Bill Moyers and <i>Star Wars</i> creator George Lucas, and a Ted-Ed Original with over 9 million views, “What Makes a Hero” by Matthew Winkler. In Module 3, Narrating the Unknown, students read <i>Blood on the River</i> by Elisa Carbone, a well-known</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>author of children’s historical fiction books. This text tells the story of a servant's journey and life in Jamestown. Students also read <i>Written in Bone: Buried Lives of Jamestown and Colonial Maryland</i> by Sibert Award winning author Sally M. Walker, which describes the use of artifacts to investigate the Jamestown and Maryland Colonies. In Module 4, <i>Courage in Crisis</i>, students read the award-winning core texts <i>Shipwreck at the Bottom of the World: The Extraordinary True Story of Shackleton and the Endurance</i> by Jennifer Armstrong. Winner of the NCTE Orbis Pictus Award for Outstanding Nonfiction for Children, this informational text tells the story of Shackleton and his expedition to the Arctic. Students also read <i>I Am Malala: How One Girl Stood Up for Education and Changed the World (Young Readers Edition)</i> by Nobel Peace Prize winner Malala Yousafzai and award-winning author Patricia McCormick. Supplementary texts include the National Geographic video “Lost Treasures of Afghanistan,” “Malala Yousafzai - Nobel Lecture,” and the <i>National Geographic</i> article “Bactrian Gold Crown.”</p>
	<p><b>Required</b>  <b>1c) Materials provide a coherent sequence or collection of connected texts</b> that consistently build vocabulary knowledge and knowledge about themes with connected topics and ideas through tasks in reading, writing, listening, speaking, and language across a unit of study.</p> <ul style="list-style-type: none"> <li>In grades <b>K-2</b>, the inclusion of read-aloud texts in addition to what students can read themselves ensures that all students can build knowledge about</li> </ul>	<p><b>Yes</b></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. Each module includes lessons organized by a Focus Question. Across the modules, texts are intentionally selected and sequenced to</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p>the world through engagement with rich, complex texts. Texts 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 across a unit of study.</p>		<p>build upon the content knowledge, themes, and skills acquired to strengthen, extend, and deepen student understanding and acquisition of vocabulary and understanding of connected topics and ideas. The complexity of reading, writing, speaking, and language tasks increases from one module to the next, as does the complexity of the texts, topics, and ideas being studied. Within each module, the Focus Questions are presented to thematically connect the anchor text and the other texts in each module. The Focus Questions direct students' reading, thinking, discussion, and writing tasks throughout the lessons to build sequential knowledge of texts to answer the Essential Question and complete the End-of-Module Task. For example, in Module 1, <i>Resilience in the Great Depression</i>, students focus on transformation as they read <i>Bud, Not Buddy</i> by Christopher Paul Curtis and <i>Out of Dust</i> by Karen Hesse. Students gain and build their knowledge about the Great Depression and Dust Bowl through different instructional lessons and supplemental prologue lessons. The prologue lessons, which are additional reading, writing, speaking, and language lessons, deepen students' "understanding of how the hardships of The Great Depression led to transformation in the characters." Throughout the lessons, students gain an understanding of the importance of the historical context of the novel. After analyzing both anchor texts independently,</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>students complete lessons that analyze them together. For example, in Lessons 30-34, students answer the Focus Question “How can enduring tremendous hardship contribute to personal transformation?” Within these lessons, students write their End-of-Module Task to demonstrate their understanding of the transformation of the main characters, Bud and Billie Jo. In Module 2, A Hero’s Journey, students explore the power of the hero’s journey through contemporary versions of ancient monomyths. As students study the structure of the hero’s journey, they also explore the lands and languages of various cultures as they work to connect the idea of “personal transformation” within the ancient tales to those of modern day. Students build a deeper knowledge of the use of vocabulary by studying how “changes in diction across versions of the text alter character portrayals and the framing of the narrative.” Students work to incorporate the vocabulary and knowledge of the genre to write their own hero’s journey for the End-of-Module Task. For example, in Lesson 1, students begin with a vocabulary activity in which they examine terms that are key to the monomyth and the hero’s journey and add them to their Vocabulary Journals. Students discuss and define words such as hero myth, and epic, as well as more specific words such as divine and loophole. In addition, students are also introduced to Sanskrit words that will be used throughout the anchor text,</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p><i>Ramayana: Divine Loophole</i>. As the lesson continues, students add additional words from the texts to Vocabulary Journals. The lesson concludes with students creating a Frayer model analyzing the term myth in more detail. Students revisit, refine, and reflect on these definitions as they continue through the module and prepare to write their own hero's journey myth. In Module 3, Narrating the Unknown, students explore how "the struggle for power" impacted the colonization of the New World including "the near extinction of the Jamestown colony" by reading texts such as the historical fiction novel, <i>Blood on the River: Jamestown 1607</i>, the informational text, <i>Written in Bone</i>, and a number of other relevant texts. Throughout the module, students work to deepen their understanding of the challenges facing the colonists to address the End-of-Module-Task, an argumentative essay defending their selection of the factors most responsible for the "development and decline" of the Jamestown colony. Students build the necessary knowledge in terms of vocabulary and context by carefully reading, analyzing, and discussing module texts. For example, in Lesson 3, students participate in a Vocabulary Deep Dive in which they work to understand the definitions of content vocabulary by examining them in context. After adding the new terms to their Vocabulary Journals during the lesson, students revisit them during the Vocabulary</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Deep Dive to explore how context can help them better understand unfamiliar terms. Students begin by identifying specific words and phrases in the text excerpt that assist the reader in understanding the term ignorant. Students work together to highlight and circle relevant words and explain how they relate and support the key term. Students then work in trios to apply this strategy to three additional terms, referring to the Vocabulary Journal for reference as needed. To conclude the Deep Dive, students “rewrite a sentence from Handout 3A using ignorant, gullible, fuming, or savages and include more context to clarify the meaning of the word.” Students incorporate using context to determine the meanings of unfamiliar content vocabulary as they read historical and scientific texts throughout the module. In Module 4, <i>Courage in Crisis</i>, students explore the heroic responses of individuals when faced with extreme challenges or controversy by reading about the true stories of Sir Ernest Shackleton and his crew’s attempt to cross Antarctica and Malala Yousafzai’s courageous activism for equality in education for Pakistani girls. Students begin the module by studying text features and structures followed by a study of the main events, individuals, setting, and main ideas. Students also study the purpose of word choice and its effects with a significant focus on figurative language. Throughout the module, students deepen their</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>understanding of what defines a hero by analyzing the actions of real-life heroes and heroines in preparation for the End-of-Module Task in which students research and write an “informative research essay about an individual of their choosing whose heroic action during a time of challenge or controversy impacted the lives of many.” For example, in Lesson 13, students participate in a Socratic Seminar discussing whether Shackleton’s actions classify him as “a hero or a reckless adventurer?” Students analyze terms such as hubris and heroism as they analyze his actions as depicted in the text. Students also closely read the Epilogue of the text and focus on vocabulary words and phrases such as reckons, “climb that baffles” and “risk that nerves” to understand Shackleton’s response to the danger he and his crew face. When students prepare for their End-of-Module Task, they revisit the story of Shackleton and his heroism to write their own informational essays about a heroic response to a challenge or controversy.</p>
	<p><b>Required</b>  <b>1d)</b> Within a sequence or collection, quality texts of grade-level complexity are selected for <b>multiple, careful readings</b> throughout the unit of study. These texts are revisited as needed to support knowledge building.</p>	<p><b>Yes</b></p>	<p>Within a sequence or collection, quality texts of grade level complexity are selected for multiple, careful readings throughout the unit of study. The anchor texts and supplementary texts within each module build the background knowledge and context necessary for students to successfully engage with the speaking, reading, and writing tasks. Modules connect with and build upon one another across the</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>materials. Repeated readings and deeper analysis of texts support knowledge building and occur regularly throughout the materials. Multiple readings are required to answer each section’s Focusing Question and Content Framing Questions. For example, in Module 1, Resilience in the Great Depression, Lesson 14, Vocabulary Deep Dive, students reread and analyze excerpts from chapters 16 and 17 of <i>Bud, Not Buddy</i> to explore the difference between and find examples of “literal and figurative language.” The mini-lesson begins with a Think-Pair-Share in which students discuss “the difference between literal and figurative language” and provide their own examples of each. Then a student reads a selected text excerpt to the class, and students individually work to identify underlined phrases as literal or figurative. After sharing and discussing their examples, students work as pairs to return to the novel and find additional examples of figurative language in either chapter 16 or 17. In pairs, students share their examples and interpretations with the class. The activity concludes with students individually responding to the questions “How does figurative language help writers express their ideas?” through an Exit Ticket. In Module 2, A Hero’s Journey, Lesson 1, students read pages 1-9 and 124-131 of <i>Ramayana: Divine Loophole</i> to answer the “Content Framing Question: What do I notice and wonder about <i>Ramayana: Divine</i></p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p><i>Loophole</i> and its author?" With this reading, students address the Learning Goal and Notice and Wonder about the text and illustration details to build knowledge of <i>Ramayana</i>, its author, and Hindu Mythology. Also, students read in order to express the relationship between myth and a related content word in writing to answer Focusing Question 1, "How does <i>Ramayana: Divine Loophole</i> exhibit the genre expectations of the monomyth?" In Lesson 8, students read pages 100-113 to answer the Content Framing Question, "What does a deeper exploration of structure reveal in <i>Ramayana: Divine Loophole</i>?" In Lesson 9, students reread the texts to complete Assessment 9A: Focusing Question Task 1 where they first work with a partner to complete a Character Archetype Organizer and a Stages of a Hero's Journey Organizer and then, independently, "write an explanatory essay in which you synthesize your understanding of <i>Ramayana: Divine Loophole</i> by explaining how this text illustrates the genre expectations of the monomyth as well as how it might diverge from those expectations." Students support their response with evidence from the text. In Module 3, Narrating the Unknown, Lesson 11, students read and analyze excerpts from the anchor text <i>Blood on the River</i> by Elisa Carbone as they work to answer the Focusing Question, "Who has the greatest impact on Samuel's development during his time in Jamestown?" By reading and</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>rereading the selected texts, “students examine how details are purposefully used to help develop characters and illuminate the social and environmental factors positively and negatively affecting Jamestown.” The lesson begins with students closely reading the quote “Power is like weights in a balance. No one gains power without someone else losing power.” Students analyze the application of this simile to the context of the relationship between the colonists and Native Americans. Students continue rereading as they discuss the significance and implications of the details the author has chosen to include. Students are directed to the meaning and impact of specific terms such as decree in the text on the reader’s understanding. Students record responses “in the Factor Tracker sections of their Response Journals.” Throughout the lesson, students examine the importance of specific details and their wording through Think-Pair-Share groups while recording their ideas in their Response Journals. The lesson concludes with students completing a Quick Write to answer the Content Framing Question, “What details are included in the last paragraph on page 163 that reveal Samuel’s conclusions about the Native Americans and the New World?” Students “briefly explain how Samuel’s conclusions reflect one factor that impacts Jamestown’s decline or development.” In Module 4, <i>Courage in Crisis</i>, Lessons 14-22, students</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>read <i>I Am Malala: How One Girl Stood Up for Education and Changed the World</i> by Malala Yousafzai and Patricia McCormick, to address the Focus Question, “How do Malala and her community respond to the hostile environment in Pakistan?” In Lesson 15, students read and make observations about Malala, her family, and her environment on a handout. Students use the “I am Malala” Structure Handout to analyze the structure of Chapters 1-3 to see how they relate to one another. This builds understanding of Malala’s personality as well as what life was like in Pakistan before Taliban presence. Then, in Lesson 16, students reexamine the events that were recorded on the “I Am Malala” Structure Handout to determine the main ideas of those chapters which is Part One. This process continues for the next three parts. In Lesson 22, students analyze the connections between the chapters and the parts of the text to deepen their knowledge of how each part fits into the overall structure of the text.</p>
<p><b>Non-negotiable (only reviewed if Criterion 1 is met)</b>  <b>2. TEXT-DEPENDENT QUESTIONS:</b>  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><b>Required</b>  <b>2a) A large majority of questions in the materials are text dependent and text specific</b> supporting students in building knowledge; student ideas are expressed through both written and spoken responses.</p>	<p><b>Yes</b></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 each module, students answer text-dependent and text-specific questions in a variety of formats. Most class discussions, small group discussions, and partner work involve these types of questions and require students to support their ideas with specific evidence from the text. Independent</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No			<p>assessment tasks and constructed responses, including Quick Write and mini essays, require students to include text-based evidence to support their reasoning. For example, in Module 2, A Hero’s Journey, Lesson 3, students work to address the Focusing Question, “How does <i>Ramayana: Divine Loophole</i> exhibit the genre expectations of the monomyth?” the Content Framing Question, “What does a deeper exploration of characters and sequence of events reveal in <i>Ramayana: Divine Loophole</i>?” and the Craft Question: “Why is logical sequence in narratives important?” Students read for knowledge of archetypes, sequence of events, and plot points. During the Learn section of the lesson, students read pages 24-37 to answer the text-dependent question: “How do Rama’s responses to events on pages 24-37 continue to develop him as the hero archetype? What traits seem to define this archetype?” In Module 2, A Hero’s Journey, Lessons 28-36, students address the Focus Question, “How does the monomyth genre persist in and influence the stories we tell?” In Lesson 28, students analyze the memo, “A Practical Guide to Joseph Campbell’s <i>The Hero with a Thousand Faces</i>” by Christopher Vogler and complete the correlating New Read Assessment. After completing the New Read Assessment, students engage in small group discussions to consider “Vogler’s perspective on the incorporation of Campbell’s hero’s journey into the movie</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>industry.” The small-groups discuss the Text-Dependent Questions (TDQs) which analyze the central idea. The groups use evidence from “<i>A Practical Guide to Joseph Campbell’s The Hero with a Thousand Faces</i>” in their answers. After a specified amount of time, the small groups orally present their answers to the whole class. In Module 3, Narrating the Unknown, Lesson 16, students read Carbone’s “Author’s Note” from <i>Blood on the River</i>. Students then answer text-dependent and text-specific questions in Assessment 16A: New-Read Assessment 1. For example, students answer question such as, “What is the relationship between the words <i>excavated</i> and <i>uncovering</i> in the first paragraph on page 226.” and “What point about Fort Caroline does Carbone make in the last paragraph on page 228?” In Module 4, <i>Courage in Crisis</i>, Lessons 7-13, students address the Focus Question, “How does Armstrong’s portrayal of Schackleton and his crew develop the concept of heroism?” In Lesson 10, students work in small groups to discuss and write responses to TDQs based on Chapters 15 and Chapter 16, such as: “1. In the chapters featuring the open-boat journey, what does Armstrong emphasize in her portrayal of how the hostile environment of Antarctica affects the men?” and “2. How does Armstrong depict the men responding to these hardships and crisis situations?” Students provide relevant evidence in the answers of the questions. In Module 4, <i>Courage in Crisis</i>, Lesson 28,</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>students participate in a Socratic Seminar addressing the question, “Is Malala a different kind of hero from Shackleton?” Students compose a Quick Write supported by evidence from the module texts and their Response Journals to organize their thoughts and supporting text evidence. Students then refer back to their texts and notes as they share their answers and reasoning to the core question and any additional questions that may arise in their discussion.</p>
	<p><b>Required</b>  <b>2b)</b> Questions and tasks include the <b>language of the standards and require students to engage in thinking at the depth and complexity</b> 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><b>Yes</b></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. Across the modules individually and collectively, tasks and materials increase in complexity. The thinking demands of students in response to tasks and questions also increases in complexity across the curriculum. The sequencing of the modules work to support students as the complexity of texts and tasks increase. For example, in Module 1, Resilience in the Great Depression, Lesson 18, students read and analyze informational texts about the Dust Bowl to build content knowledge needed for the anchor text, <i>Out of the Dust</i> by Karen Hesse. Students first add the term sustain to their Vocabulary Journals and then discuss its possible implications in relation to the Great Depression (RI.6.4). Students then discuss</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>the teacher-directed question, “What does it mean for evidence to be relevant? How does it differ from information that is important?” (RI.6.1). Students complete a graphic organizer in which they “finish the topic statement that has been provided and then add appropriate evidence, citations, and elaboration.” (RI.6.3). These tasks and questions provide students opportunities to build skills in determining meaning for unfamiliar content vocabulary and identifying relevant evidence that are required throughout the materials.</p> <p>In Module 2, A Hero’s Journey, Lesson 23, students listen to a recording and complete Handout 23A using the translations and then work in pairs to answer text-dependent questions which address the recording and their handout. Then, “Students complete a Quick Write about the similarities and differences between Sita’s character in Patel’s retelling and in Ralph T. H. Griffith’s translation.” The teacher reminds students that “using dialogue is one way to develop characters in a narrative as Griffith did in his translation.” In the next lesson, students explore how Patel uses his illustrations instead of dialogue to develop Sita’s character (RL.6.7). In Lesson 24, students answer text-dependent questions such as, “Examine page 114 What do the art elements convey about Sita’s situation?” and “How do the figures’ poses on pages 116–117 convey meaning about Sita’s role in the story?” (RL.6.3). These tasks and</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>questions provide students opportunities to analyze narrative techniques that will be needed not only as they explore and analyze the narrative texts but as they write their own narrative for the End-of-Module Task. In Module 3, Narrating the Unknown, Lesson 16, students complete Assessment 16A: New-Read Assessment 1. Students read the text “Author’s Note” from <i>Blood on the River</i> and then answer six multiple choice questions and one constructed response paragraph. Multiple choice questions include: “What is the relationship between the words <i>excavated</i> and <i>uncovering</i> in the first paragraph on page 226?” (RI.6.4) and “What is Carbone’s point of view about the story of John Smith and Pocahontas?” (RI.6.6). The constructed response asks students to write an explanatory paragraph about the challenges the author had to overcome when writing <i>Blood on the River</i>. The Criteria for Success include things such as “topic statement that presents your idea” “Elaboration that explains how the evidence develops your idea,” and “Internal citations to indicate where in the text your evidence is located” (W.6.2). The paragraph must also be written in “an established and consistent formal style” (W.6.2). In Module 4, Courage in Crisis, Lesson 30, students complete the End-of-Module Task. Students write a cause-and-effect explanatory essay to “explain how Bud OR Billie Jo’s response(s) (cause) contributed to his/her transformation (effect).” Students reflect on their previous</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>cause-and-effect writing from the module, graphic organizers, Response Journal, and other annotations to compose their essay. Students use the To-SEEC (To SEE Clearly) format they have previously practiced in writings throughout the module. The language of the standards that has been embedded within the lessons extends to the End-of-Module Task. For example, student writing must “include proper citations for textual evidence, follow the conventions of standard written English, and maintain formal style.” (W.6.2). The Criteria for Success include elements such as elaboration, precise word choice, and effective use of transitional words or phrases (W.6.2). The lesson concludes with students using the resources they have created to answer the Content Framing Question, “What is happening in <i>Out of the Dust?</i>”</p>
<p><b>Non-negotiable (only reviewed if Criterion 1 is met)</b>  <b>3. COHERENCE OF TASKS:</b>  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,</p>	<p><b>Required</b>  <b>3a) Coherent sequences of questions and tasks</b> 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><b>Yes</b></p>	<p>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. Across the modules individually and collectively, tasks and materials increase in complexity and provide students with the experience and skills required in order to complete the End-of-Module Task. The thinking demands of students in response to tasks and questions also increase in complexity across the materials. The</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
<p>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>sequencing of the modules work to support students as the complexity of tasks and student thinking increases. Students develop an understanding of the individual goals of the module and have the opportunity to apply their learning on the summative assessment. For example, in Module 1, Resilience in the Great Depression, Lesson 18, students read and analyze informational texts about the Dust Bowl to build content knowledge needed for the anchor text, <i>Out of the Dust</i> by Karen Hesse. Students first add the term sustain to their Vocabulary Journals and then discuss its possible implications in relation to the Great Depression. Students then discuss the teacher-directed question “What does it mean for evidence to be relevant? How does it differ from information that is important?” Students then complete a graphic organizer in which they “finish the topic statement that has been provided and then add appropriate evidence, citations, and elaboration.” In Module 2, A Hero’s Journey, Lesson 3, students “analyze the logic of Ramayana: Divine Loophole’s sequence of events” and “explain how Vishvamitra functions as a mentor archetype for Rama.” Students begin by exploring the definition of sequence in reference to a story and how logically sequencing events makes it easier for the reader to understand what is happening. Students discuss the author’s use of “the concept of karma” in the anchor text and how it might impact the</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>sequence of events. Students then examine the term archetype through a Give-One-Get-One-Move-On activity where they answer the following questions, “How do Rama’s responses to events on pages 24–37 continue to develop him as the hero archetype? What traits seem to define this archetype?” and “Bharata believes Rama has integrity. What might integrity mean, and how does Rama’s integrity influence Bharata?” Next, students discuss and add the term integrity to their Vocabulary Journals. Students then explore the concept of the Hero Archetype by discussing and recording characteristics of a hero in their Response Journals. Students continue to explore the Mentor Archetype by discussing questions such as “What role does the character Vishvamitra seem to play in the story?” before they complete Handout 3A: Act One Sequence. During the activity, students add the missing events from Act One to the graphic organizer and then answer questions about various plot points. For example, students answer, “Which major plot point changes the direction of the story and shakes up the status quo? Locate a quotation that states this new direction for the story.” The lesson concludes with students completing a Quick Write reflecting on how Rama’s training and advice will help Vishvamitra on his journey. In Module 3, Narrating the Unknown, students read two anchor texts, <i>Blood on the River: Jamestown 1607</i> by Elisa Carbone</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>and <i>Written in Bone: Buried Lives of Jamestown and Colonial Maryland</i> by Sally Walker as well as other supplementary texts to understand how social and environmental factors in the unknown town of Jamestown shape its development and decline. In Lessons 1-8, students read <i>Blood on the River: Jamestown 1607</i> to learn how settlers respond to the challenges of their journey to the unknown. In Lesson 8, students express their understanding of how word choice conveys Samuel’s perspective about a factor that threatened Jamestown by completing Assessment 8A: Focusing Question Task 1. Students write two explanatory paragraphs explaining “Samuel’s point of view about one the social or environmental factors threatening Jamestown” and “how Carbone uses language and specific word choice to convey and illustrate his point of view about that factor.” Then in Lessons 9-15, students gain an understanding of the greatest impact on Samuel’s development during his time in Jamestown. At the end of Lessons 10-18, students complete Focus Question Task 2 by writing two argumentative paragraphs that defend a claim who impacts Samuel’s growth and change as he maneuvered the unknowns of Jamestown. In Module 4, <i>Courage in Crisis</i>, End-of-Module Task, students write a research essay as a culmination of their learning of what makes a hero despite the challenges that person has faced. Student understanding of the research process is</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>developed throughout the module and students are provided opportunities to practice the skills needed to properly conduct research and write about their research. For example, in Lesson 20, students address the Craft Question, “How does using sources responsibly work in research writing?” Students refer to Handout 13B: Ernest Shackleton Exemplar as they identify how the author works to “responsibly incorporate evidence from three different sources.” Students note things such as accurately citing the sources of ideas, using quotation marks to identify direct quotes, and citing the source of paraphrased or summarized information. Students then use Handout 20B: Essay Graphic Organizer, to document to deconstruct the exemplar essay. Students identify the topic statements, cited evidence, elaboration, and concluding statements for each paragraph to recognize how each of the sources were used responsibly. Students apply these skills as they write their End-of-Module Task research essay.</p>
	<p><b>Required</b>  <b>3b)</b> Questions and tasks are designed so that students <b>build, apply, and integrate knowledge and skills</b> in reading, writing, speaking, listening, and language through quality, grade-level complex texts.</p>	<p><b>Yes</b></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. Students engage in questions and tasks in which they must read, write, speak, listen, and use language effectively. Throughout the materials students have opportunities to build and demonstrate</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>understanding of complex texts through a variety of activities that incorporate reading, writing, and discussion. Each lesson is centered around Essential, Focusing, and Content Framing Questions, which are crafted to guide students through developing an understanding of the complex text. For example, in Module 1, Resilience in the Great Depression, Lesson 17, students work to build content knowledge in relation to the anchor text and theme by analyzing the historical photograph <i>Migrant Mother</i> by Dorothea Lange. Students engage in a Think-Pair-Share structure to discuss the questions “What do you know about portraits, and what are some qualities or commonalities among the ones you’ve seen?” Students then discuss how they would ask the Focus Question using their own words and add the terms sustained and spirit to their Vocabulary Journals. As a class, students complete a Notices and Wonderings T-chart handout analyzing the photograph together and in their personal Response Journals. The teacher directs this conversation by asking questions such as “What do you notice in this portrait?” “Who might these people be?” “What do their actions reveal about them?” and “What is the mood of the photograph?” The teacher provides background information about the photograph so that students further analyze its impact on those seeing the image in the newspaper during the Great Depression. Students then watch the History.com video</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>“Migrant Mother Photo” that provides additional historical context for the photo. Students summarize their learning by writing a To-SEEC paragraph explaining “what is conveyed by <i>Migrant Mother</i>.” In Module 2, A Hero’s Journey, Lesson 36, students present, evaluate, and reflect on the monomyths they have authored. Students begin the lesson by reflecting on “the qualities and elements of a myth that closely follows monomyth genre” and discussing the Focusing Question, “How does the monomyth genre persist in and influence the stories we tell?” Students shift into groups of four where they take turns presenting their monomyths to the group. Non-presenting students in the group evaluate the presentations using the Presentation Tracking Form to determine the myth that “most closely aligns with the monomyth genre.” After the presentations, students “record the top five things they learned about myths, archetypes, the hero’s journey, or the persistence of mythology” in the Reflections portion of their Knowledge Journals. The lesson concludes with students participating in a Whip-Around where they share the ideas they have recorded. In Module 3, Narrating the Unknown, Lesson 19, students complete a Deep Dive: Style and Conventions activity to practice incorporating “questions into writing, varying sentence patterns to engage reader interest.” Students begin by generating “all the ways questions can begin” in</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>preparation to address the Style and Craft Question, “How do I improve the use of questions to enhance reader interest?”</p> <p>Next, students discuss the teacher-led question, “In an argument essay, what do you want your readers to be most interested in?” After noting that “questions should be used to engage reader attention about an important point or idea,” students revise their individual responses to Focusing Question Task 3 to incorporate a question to better engage readers. The Deep Dive concludes with students completing a Quick Write in which they rewrite one sentence from Focusing Question Task 3 as a question and how it better “engages reader interest.”</p> <p>In Module 4, Courage in Crisis, Lesson 2, students complete a Deep Dive: Vocabulary activity where they “Examine the words hostile and stranded to understand the challenges Shackleton’s crew faced.”</p> <p>Students begin by reflecting on the author’s argument in the selected excerpt. Students identify the argument and the teacher notes that the author “uses a comparison to support her argument.” Students discuss how the author’s argument uses comparison to “support her ideas” by identifying to what she compares the subject of the Antarctic.</p> <p>Next, students add the word hostile to the New Words section of their Vocabulary Journals and discuss its meaning and the author’s reasoning in choosing it to describe the Antarctic. The teacher notes “that the use of hostile to describe an environment is</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>personification.” Students work in pairs to explore the definition of stranded as used in the displayed excerpt based on context clues. Then students add either a class-generated or teacher-provided definition for stranded to their Vocabulary Journals. The lesson concludes with a Quick Write where students describe “two of the elements of the hostile environment that will challenge the survival of the stranded men.”</p>
	<p><b>Required</b>  <b>3c)</b> Questions and tasks support students in <b>examining the language</b> (vocabulary, sentences, and structure) critical to the meaning of texts measured by Criteria 1 and 2.</p> <ul style="list-style-type: none"> <li>• 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).</li> </ul>	<p><b>Yes</b></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. Vocabulary is taught implicitly and explicitly through repeated readings in core and supplementary texts and through embedded lessons. Within each module, students explore the structure of language and content related vocabulary through embedded language analysis and vocabulary activities referred to as Deep Dives. Students examine how texts are structured and why the author made specific choices when composing their writing. Students practice these techniques in their own writing. Students examine how specific words function within a sentence and their impact on the meaning and</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>message of the text and the reader. Students build content-related vocabulary as they develop the context necessary to deeply understand the texts they are reading and studying. For example, in Module 1, Resilience in the Great Depression, Lesson 22, students participate in Style and Conventions Deep Dive where they “Execute Sentence Variety” by revising sentence variety to enhance meaning and impact. Students begin the lesson by reading the Conventions Craft Question, “How do I use sentence variety to enhance my writing?” Students add their brainstormed ideas to a graffiti wall in response to the question. Students then review the steps in Handout 21C on how to use sentence variety and impact. Then, students review the previous lesson by reading their own responses to the Exit Ticket. Students then revise their responses. To close, students are asked to reflect on their own writing and are reminded that they will continue to write with attention to their own sentence structure in upcoming essays. In Grade 6, Module 2, A Hero’s Journey, Lesson 6, students read an excerpt of the anchor text <i>Ramayana: Divine Loophole</i> by Sanjay Patel to study the impact of “precise word choice and illustrative details” on the author’s development of the characters and their roles within the plot. Students begin by discussing the meaning of precise word choice and details in relation to a narrative text. Students also identify the impact</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>illustrations can have on a text. Students then work to address the Craft Question, “Why is precise word choice in narrative writing important?” Students work in a Gallery Walk group to complete a graphic organizer for Jatayu’s character in the “Valiant Eagle” excerpt of the anchor text. Students respond to questions such as: “What precise words and phrases develop this character?” “What does this use of language convey about the character?” and “What is the impact of the author depicting the character in this way? In other words, how do these depictions help advance the plot, convey a theme, or develop another character?” Students reflect on the lesson with a Three-Two-One Exit Ticket about their learning. The final activity for the day is a Vocabulary Deep Dive to use “context and morphemic clues to determine meaning of ‘mobilized’.” Students analyze the word by exploring the prefix, suffix, and root word comprising the word. After building an understanding of what the word means, students discuss the teacher-initiated question “How does the word ‘mobilized’ affect the meaning of the text? How would it be different if the author had said that Rama had caused or asked an army to prepare to rescue Sita?” and add the word to their Vocabulary Journals. In Module 4, Courage in Crisis, students deepen their knowledge of how Shackleton and his crew respond to a hostile environment in Antarctica in <i>Shipwreck at the Bottom of the World</i> by</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>exploring content vocabulary to determine the meaning of unknown words. For example, in Lesson 5, students participate in a Vocabulary Deep Dive to explore the connotations of “futile and evacuation” to better understand the connotative meanings to explain the heroic actions that Shackleton and his men took as their ship began to be crushed by the ice. After students brainstorm synonyms of evacuation, students create a continuum of the words from extreme to least extreme to show that the connotations of them make them different from one another. This process will be completed again for the word futile. Then, students complete a Quick Write using the words evacuation and futile to describe the heroic actions that Shackleton and his men took as their ship began to be crushed by ice. In Module 4, Courage in Crisis, Lesson 15, students focus on the Vocabulary Learning Goal, “Use context clues and the relationship between the words to develop understanding of reprimand and consoled.” To begin the lesson, students reread the last paragraph on page 14 and examine how the word choice depicts the relationship between Malala and her father. Additionally, students examine several cited quotes from the complex text and consider the use of the words. Students record the definitions developed from this vocabulary study to their Vocabulary Journal.</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
<b>Section II. K-5 Non-negotiable Foundational Skills Indicators (Grades K-5 only)</b>			
<p><b>Non-negotiable*</b></p> <p><b>4. FOUNDATIONAL SKILLS:</b> 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><b>Required *Indicator for grades K-5 only</b></p> <p><b>4a)</b> Materials provide and follow a logical <b>sequence</b> of appropriate foundational skills instruction indicated by the standards (based on the <a href="#">Vertical Progression of Foundational Skills</a>) 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><b>Required *Indicator for grades K-1 only</b></p> <p><b>4b)</b> Materials provide explicit grade-appropriate instruction and practice for the <b>concepts of print</b> (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><b>Required *Indicator for grades K-1 only</b></p> <p><b>4c)</b> Materials provide systematic and explicit <b>phonological awareness</b> 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><b>Required *Indicator for grades K-5 only</b></p> <p><b>4d)</b> Materials provide systematic and explicit <b>phonics</b> 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). Materials do not require or encourage three-cueing<sup>5</sup>, MSV<sup>6</sup> cues, or visual memory for word recognition.</p>	N/A	Not applicable for this grade level.
	<p><b>Required *Indicator for grades K-5 only</b></p> <p><b>4e)</b> Resources and/or texts provide ample <b>practice</b> of foundational reading skills using texts (e.g. decodable readers) and allow for systematic, explicit, and frequent</p>	N/A	Not applicable for this grade level.

<sup>5</sup> **Three cueing:** students gaining meaning from print through Semantic, Syntactic or Grapho-phonics cues.

<sup>6</sup> **MSV:** Meaning, Structure, and Visual cues

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p>practice of reading foundational skills, including phonics patterns and word analysis skills in decoding words. Materials do not require or encourage three-cueing<sup>7</sup>, MSV<sup>8</sup> cues, or visual memory for word recognition.</p> <p>Materials provide opportunities for students to <b>self-monitor</b> to confirm or <b>self-correct</b> word errors directing students to reread purposefully to acquire accurate meaning. Opportunities for self-monitoring and self-correction are not based on three-cueing, MSV cues, or visual memory.</p> <p>This should include monitoring that will allow students to receive regular feedback.</p>		
	<p><b>Required *Indicator for grades K-5 only</b></p> <p><b>4f)</b> Opportunities are frequently built into the materials that allow for students to achieve reading <b>fluency</b> 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 do not require or encourage three-cueing<sup>9</sup>, MSV<sup>10</sup> cues, or visual memory for word recognition.</p> <p>Materials provide opportunities for students to <b>self-monitor</b> to confirm or <b>self-correct</b> 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.

<sup>7</sup> **Three cueing:** students gaining meaning from print through Semantic, Syntactic or Grapho-phonetic cues.

<sup>8</sup> **MSV:** Meaning, Structure, and Visual cues

<sup>9</sup> **Three cueing:** students gaining meaning from print through Semantic, Syntactic or Grapho-phonetic cues.

<sup>10</sup> **MSV:** Meaning, Structure, and Visual cues

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	specific areas of appropriate <b>rate, expressiveness, and accuracy.</b>		
	<p><b>Required *Indicator for grades K-5 only</b></p> <p><b>4g) Materials provide instruction and practice in word study.</b></p> <ul style="list-style-type: none"> <li>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>)</li> <li>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.</li> </ul>	N/A	Not applicable for this grade level.
	<p><b>Required *Indicator for grades K-2 only</b></p> <p><b>4h) 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. Assessment opportunities within materials do not require or encourage three-cueing<sup>11</sup>, MSV<sup>12</sup> cues, or visual memory for word recognition.</b></p>	N/A	Not applicable for this grade level.

<sup>11</sup> **Three cueing:** students gaining meaning from print through Semantic, Syntactic or Grapho-phonetic cues.

<sup>12</sup> **MSV:** Meaning, Structure, and Visual cues

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p><b>Required *Indicator for grades K-5 only</b></p> <p><b>4i) Foundational Skills materials are varied, abundant, and easily implemented</b> 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.
<b>Section III. Additional Criteria of Superior Quality</b>			
<p><b>5. RANGE AND VOLUME OF TEXTS:</b></p> <p>Materials reflect the distribution of text types and genres suggested by the <a href="#">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.)</a></p> <p><input checked="" type="checkbox"/> Yes      <input type="checkbox"/> No</p>	<p><b>Required</b></p> <p><b>5a) Materials seek a balance in instructional time between literature and informational texts.</b> (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"> <li>The majority of informational texts have an informational text structure.</li> <li>In grades 3-12, narrative structure (e.g. speeches, biographies, essays) of informational text are also included.</li> </ul>	Yes	<p>Materials seek a balance in instructional time between literature and informational texts. Across the modules and within each module, students read both literary and informational texts from a variety of genres. Informational texts include both narrative and informational text structures. The variety of texts require students to read in order to build background knowledge which will help to complete the End-of-Module Tasks. According to the Text Complexity Guide, the Rationale for Placement provides rationale for the inclusion of the core texts. Supplemental texts are listed in the Texts section included in the Teacher’s Edition for each Module. For example, in Module 1, Resilience in the Great Depression, students read and analyze the core texts <i>Bud, Not Buddy</i>, a historical fiction novel by Christopher Paul Curtis, and <i>Out of the Dust</i>, a historical fiction novel written in verse by Karen Hesse. To build context and support the topic and theme, students also read and analyze a variety of nonfiction supplementary texts, including the <i>History.com</i> video “1930s GM Sit-Down Strike,” the photograph “Migrant Mother” by Dorothea Lange, a musical performance</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>of “It Don’t Mean a Thing If It Ain’t Got That Swing” by Duke Ellington and Irving Mills, and the journalistic article “Hoover’s Prodigal Children: Hungry Times on Mean Streets” by Errol Lincoln Uys. Throughout the module, students analyze the historical and literary aspects of the texts both individually and in relation to one another and the topic as a whole. In Module 2, A Hero’s Journey, students read and analyze the two monomyths, <i>Ramayana: Divine Loophole</i> by Sanjay Patel and <i>The Odyssey</i> by Gillian Cross. <i>Ramayana: Divine Loophole</i> serves as a mentor text for students to explore and understand the characteristics of the monomyth. Students apply these understandings as they read and analyze the more complex monomyth, <i>The Odyssey</i>. Students compare the two texts and analyze the archetypes and themes within each. In addition, students read and reference the essay “A Practical Guide to Joseph Campbell’s <i>The Hero with a Thousand Faces</i>” by Christopher Vogler, additional translations of the two myths, and the videos “The Mythology of Star Wars” and “What Makes a Hero?” as they explore the monomyth genre. In Module 3, Narrating the Unknown, students read the core texts <i>Blood on the River: Jamestown 1607</i>, a historical fiction novel by Elisa Carbone, and <i>Written in Bone: Buried Lives of Jamestown and Colonial Maryland</i>, an informational scientific account, by Sally Walker. To build context and support the topic and theme,</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>students also read and analyze of variety of nonfiction supplementary texts, including the paintings <i>Nighthawks</i>, <i>The Lighthouse at Two Lights</i>, and <i>Lighthouse Hill</i> all by Edward Hopper, the video “Innovation in Plain Sight” by Amy Herman, the Map of the journey from England to Virginia, and the historical speech “Address to Captain John Smith” by Chief Powhatan. Throughout the module, students analyze the historical and literary aspects of the texts both individually and in relation to one another and the topic as a whole. For example, students watch the video “Innovation in Plain Sight” by Amy Herman and visual art such as <i>Nighthawk</i>, <i>The Lighthouse at Two Lights</i>, and <i>Lighthouse Hill</i> by Edward Hopper to develop ideas and make connections. There are informational texts throughout the unit that have a narrative structure. For example, students read <i>Address to Captain John Smith</i> by Chief Powhatan builds content knowledge. In Module 4, <i>Courage in Crisis</i>, students read two nonfiction texts. The first text is <i>Shipwreck at the Bottom of the World: The Extraordinary True Story of Shackleton and the Endurance</i> by Jennifer Armstrong, an informational text (historical account) about explorer Sir Ernest Shackleton and how he led his entire crew to survive in the hostile Antarctic. The second nonfiction text is <i>I Am Malala: How One Girl Stood Up for Education and Changed the World</i> by Malala Yousafzai and Patricia McCormick. This informational text</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>(memoir) follows a Pakistani girl as she fights injustice in her pursuit of education. Supplementary texts include the articles “The Man Who Helped Save Afghanistan’s Treasures from the Ravages of War” and “A Nation Challenge: Culture; An Afghan Artist Erases Layers of Taliban Representation.” Students also analyze the photograph “Bactrian Gold Crown” and the painting “Snow Storm: Steam-Boat off a Harbour’s Mouth” by Joseph Mallord William Turner.</p>
	<p><b>Required</b>  <b>5b)</b> Materials include print and/or non-print texts in a <b>variety</b> of formats (e.g. a range of film, art, music, charts, etc.) and lengths (e.g. short stories, poetry, and novels).</p>	<p><b>Yes</b></p>	<p>Materials include print and non-print texts of different formats and lengths. Across the modules and within each module, materials include a variety of formats other than printed text, including illustrations, graphic organizers, photographs, works of art, music, and film. The materials included offer a variety of formats and each module offers students the opportunity to explore the themes and text structures which are offered in a variety of lengths. Texts also vary in length and the text features within a text. For example, in Module 1, Resilience in the Great Depression, students read the core texts <i>Bud, Not Buddy</i>, a historical fiction novel by Christopher Paul Curtis, and <i>Out of the Dust</i>, a historical fiction novel written in verse by Karen Hesse. Students also read and analyze a variety non-print supplementary texts representing varying formats and lengths including: the History.com video “Black Blizzards’ Strike America;” the photograph <i>Kentucky Flood</i> by Margaret Bourke-White; a musical</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>performance of “It Don’t Mean a Thing If It Ain’t Got That Swing” by Duke Ellington and Irving Mills; the poem “Mother to Son” by Langston Hughes; and the journalistic article “Hoover’s Prodigal Children: Hungry Times on Mean Streets” by Errol Lincoln Uys. These texts vary in format, length, structure, and purpose. In Module 2, A Hero’s Journey, students read the core texts <i>The Odyssey</i> by Gillian Cross and <i>Ramayana: Divine Loophole</i> by Sanjay Patel. Both narratives are monomyths of the hero’s journey and provide the foundation for the module. Students also read and analyze a variety of other texts including: the article “The Hero’s Journey Outline” by Christopher Vogler; audiobooks and additional translations of each of the core texts; the videos “The Mythology of Star Wars” and “What Makes a Hero?”; and the essay “A Practical Guide to Joseph Campbell’s <i>The Hero with a Thousand Faces</i>” by Christopher Vogler. These texts vary in format, length, structure, and purpose. In Module 3, Narrating the Unknown, students read the core texts <i>Blood on the River: Jamestown 1607</i>, a historical fiction novel by Elisa Carbone, and <i>Written in Bone: Buried Lives of Jamestown and Colonial Maryland</i>, an informational scientific account by Sally Walker. Students also read and analyze a variety nonprint supplementary texts including: the paintings <i>Nighthawks</i>, <i>The Lighthouse at Two Lights</i>, and <i>Lighthouse Hill</i> by Edward Hopper; the video “Innovation in Plain Sight” by Amy</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Herman; images of the historical ships the <i>Susan Constant</i>, the <i>Godspeed</i>, and the <i>Discovery</i>; the “Bermuda Voyage Map,” the scientific article “Rethinking Jamestown” by Jeffery Sheler; and the historical speech “Address to Captain John Smith” by Chief Powhatan. These texts vary in format, length, structure, and purpose. In Module 4, <i>Courage in Crisis</i>, students have the opportunity to read a variety of texts from the Supplementary Texts List which includes six supplementary texts which include: an article, two artifacts, a painting, a speech, and two videos.</p>
	<p><b>5c)</b> Additional materials provide direction and practice for regular, <b>accountable independent reading</b> 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><b>Yes</b></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. Students practice with and build knowledge through independent activities and partner discussions using recommended supplemental texts. Teachers provide guidance through the activities while students take the lead and apply the knowledge gained through the texts read or resources viewed independently. Each module contains Appendix D: Volume of Reading that lists supplementary text recommendations for each module. In the Student Workbooks “Volume of Reading Reflection Questions” are “used as part of small-group instruction or as part of an independent and/or choice reading</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>program” at the teacher’s discretion. The Appendix D also includes Lexile measures and/or codes indicating the appropriate reading levels. The recommended texts for each module relate to the themes and topics of the correlated module. The Reading Reflections Questions provided for use in all modules and include questions for informational texts as well literary texts. Recommendations are made for texts across the Lexile range. Informational text questions focus on the central idea, key element, and vocabulary of the text. Literary text questions focus on summarizing the story, noticing how the main character changes, theme, and vocabulary in relation to tone. Both sets of questions relate the independently read texts back to the module theme and topic. For example, in Module 1, Resilience in the Great Depression, the Volume of Reading List in Appendix D includes recommended titles that are of high interest for students. For example, the picture book, <i>Pass Go and Collect \$200: The Real Story of How Monopoly Was Invented</i> by Tanya Lee Stone is a text that can be used as independent reading to build students’ reading stamina. After reading the text, students complete Volume of Reading Reflection Handout to complete response questions to the text. <i>Pass Go and Collect \$200: The Real Story of How Monopoly Was Invented</i> by Tanya Lee Stone has a Lexile measure of 930L while the other informational picture book, <i>Dorthea</i></p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p><i>Lange: The Photographer Who Found The Faces of The Great Depression</i> by Carol Boston Weatherford has a Lexile measure of NC 1030L. In Module 4, <i>Courage in Crisis</i>, the Volume of Reading List in Appendix D recommends students read biographies such as: <i>Amelia Lost: The Life and Disappearance of Amelia Earhart</i> (930L) by Candace Fleming; and <i>Candy Bomber: The Story of the Berlin Airlift's "Chocolate Pilot"</i> (1130L) by Michael O. Tunnell. Other recommendations include historical accounts such as <i>The True Confessions of Charlotte Doyle</i> (740L) by AVI, and <i>Freedom Walkers: The Story of the Montgomery Bus Boycott</i> (1110L) by Russell Freedman. Novels such as <i>Swiss Family Robinson</i> (480L) by Johann David Wyss and <i>Dark Water Rising</i> (970L) by Marian Hale are also included.</p>
<p><b>6. WRITING TO SOURCES, SPEAKING AND LISTENING, AND LANGUAGE:</b> 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><b>Required</b> <b>6a)</b> Materials include a <b>variety of opportunities</b> 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.<sup>13</sup></p>	<p><b>Yes</b></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. Throughout each module, students express their understanding of complex texts in varied ways that regularly include a combination of listening, speaking, and writing. Lessons focus on strengthening student expressions of understanding through embedded instruction and repeated opportunities. Opportunities vary in length, structure, and time demands. For example, in Module 1, <i>Resilience in the Great Depression</i>, Lesson</p>

<sup>13</sup> 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
<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No			<p>14, students prepare for, participate in, and reflect over a Socratic seminar focused on the Content Framing Question, “What’s happening to Bud in chapters 16-17?” and the Craft Question, “How do I disagree strategically in a structured academic discussion?” After independently reading the assigned text and answering text-dependent questions analyzing word choice, students discuss the four “types of disagreement and related sentence starters” and the “different types of strategic disagreements” provided in Handout 14A. Students participate in the Socratic seminar where they pose and discuss questions about the text and practice strategically disagreeing with one another when appropriate. The lesson ends with students completing a Quick Write discussing what happened in assigned text and reflecting on their notes from the Socratic seminar. In Module 2, A Hero’s Journey, Lesson 6, students participate in a Gallery Walk to explore the Content Framing Question, “What does a deeper exploration of precise word choice and illustrations reveal in <i>Ramayana: Divine Loophole</i>?” and the Craft Question, “Why is precise word choice in narrative writing important?” Students read the assigned text, record the appropriate notes in the Character and Setting portions of their journals, and reflect on the role of word choice and illustrations in the text. Students then read “Valiant Eagle” and note multiple precise word choices and their</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>impact in Handout 6A. Students then participate in a Gallery Walk where they discuss their selected examples of precise word choice and illustrations. In Module 3, Narrating the Unknown, students read and analyze the complex text, <i>Blood on the Water, Written in Bone</i>, and supplemental texts to build their understanding of the Jamestown colony. In Lessons 33-38, students consider the question, “How did the social and environmental factors in the unknown world of Jamestown shape its development and decline?” In Lesson 33, students study the different perspectives included in this text and compare the perspectives of various historical figures and their perception of the settlement. In Lesson 34, students analyze exemplars of argumentative writing. In Lesson 35, students refer to these exemplars as they develop a claim and use scientific research to understand the importance of piecing together its story. Students conduct research and present their research to their peers. Finally, in Lessons 36-38, students compose their own argumentative essays for the End-of-Module Task. The task is the culmination of student work throughout the module where they prove their understanding of different genres, assessing forces that brought the end to the colony and also include conflicts that are relevant today. In Module 4, <i>Courage in Crisis</i>, students consider the Essential and Guiding Questions for the module as they</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>contemplate the challenging environments and how people respond to these challenges in the complex texts, <i>Shipwreck at the Bottom of the World</i> and <i>I am Malala</i>. While reading <i>Shipwreck at the Bottom of the World</i>, students also study Mallord William Turner’s painting, <i>Snow Storm: Steam-Boat off a Harbour’s Mouth</i>, comparing the setting of the painting to the harshness of Antarctica in a Think-Pair-Share discussion and composing a Quick Write describing what they noticed. Students then examine the hostile environment for women in Pakistan. Students express their understanding by discussing the societal issues that girls face in the Taliban controlled country through the perspective of Malala. Students watch a video of Malala’s Nobel Peace Prize acceptance speech and then participate in a Socratic Seminar to compare and contrast her heroism to Shackleton’s heroism. Throughout the module, students continue to develop research skills to incorporate on the End of Module Task. Students choose an individual whose heroism they value. Students examine exemplars of Dr. Martin Luther King, Jr. pursuit of Civil Rights and Shackleton’s response to his men’s circumstances. A final exemplar is from Yousafzai’s response to the Taliban. Students use these exemplars to structure their own research and add to a class anthology. At the end of the year, students look back at the characters from the core</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p><b>Required *Indicator for grades 3-12 only</b>  <b>6b) The majority of oral and written tasks</b> require students to <b>demonstrate the knowledge they built through the analysis and synthesis of texts, and present well defended claims and clear information</b>, using grade-level language and conventions and drawing on textual evidence to support valid inferences from text.</p>	Yes	<p>texts from the entire Grade 6 year in order to comprehend that not all heroes are typical.</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. Throughout the materials, students are required to demonstrate knowledge connections among multiple texts that extend beyond a single lesson through both written and spoken responses. Students are required to defend their claims with relevant and cited evidence from a variety of texts. Each module provides students with the knowledge and structure needed to complete the culminating End-of-Module Task. The tasks expect students to compose claims based on research or analysis of literary and informational texts. As students work through each module, lessons and activities provide the knowledge and background needed for students to build the skills needed to for students to effectively make and justify evidence-based claims. For example, in Module 1, Resilience in the Great Depression, Lesson 10, students address the Content Framing Question, “How do these texts build my knowledge of the hardships people faced during the Great Depression?” by reflecting on their reading</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>and analysis of multiple texts including <i>Bud, Not Buddy</i>, “Hooverilles,” “Kentucky Flood” and “1930s GM Sit-Down Strike” by writing two ToSEEC paragraphs. Students use evidence from the novel and “Hooverilles” and are encouraged to use evidence from the “Kentucky Flood” photograph and video “GM Sit-Down Strike” as well. Students incorporate the vocabulary words loathsome, glum, and criminal in their responses. In Module 2, A Hero’s Journey, Lesson 5, students participate in a Socratic Seminar in response to the Focusing Questions, “How does <i>Ramayana: Divine Loophole</i> exhibit the genre expectations of the monomyth?” Students discuss their analysis of the characters and plot in the text. In preparation, students discuss themes, answer text-dependent questions about the story with a partner, and compose a Quick Write about one of the big ideas conveyed in <i>Ramayana: Divine Loophole</i>. Students then participate in the Socratic Seminar focusing on the big ideas and plot development of the story. The lesson concludes with students completing a self-assessment of their participation in the discussion. In Module 3, Narrating the Unknown, Lesson 23, students watch “Innovation in Plain Sight,” a video about the power of observation, communication, and listening skills by Amy Herman. As students watch the video they note “who Herman is, who she works with, what she does, why she does it” in their Reading</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Response Journals. Then, students focus on the Craft Question, “How do I listen to interpret?” by practicing one of the activities Herman discussed in the video. In pairs and back-to-back, one student listens as the other describes in detail a painting that only he can see. Then, the listener must choose which painting the describer was describing from the two that are now visible. Listeners make their choices and then students discuss their roles within the activity and note elements that made strong describers and strong listeners. Following the discussion, each set of partners composes a summary of the video in relation to a previous article they had read about the Jamestown colony. In Module 4, Courage in Crisis, Lesson 28, students participate in a Socratic Seminar in response to the Focusing Question, “How does Yousafzai’s and McCormick’s portrayal of Malala develop the concept of heroism?” and the teacher-directed question “Is Malala a different kind of hero from Shackleton?” Students reference the texts <i>I Am Malala: How One Girl Stood Up for Education and Changed the World</i> by Malala Yousafzai and Patricia McCormick, “Malala Yousafzai – Nobel Lecture,” and the “Malala Yousafzai Nobel Peace Prize Speech” video to craft their questions and support their responses.</p>
	<p><b>Required</b>  <b>6c)</b> Materials include multiple <b>writing tasks aligned to the three modes of writing</b> (opinion/argumentative, informative, narrative) as outlined by the standards at each grade level.</p>	<p><b>Yes</b></p>	<p>Materials include multiple writing tasks aligned to the three modes of writing as outlined by the standards at each grade level. Across the modules, students</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<ul style="list-style-type: none"> <li>As students progress through the grades, narrative prompts decrease in number and increase in being based on text(s).</li> <li>In grades 3-12, tasks may include blended modes (e.g., analytical writing).</li> </ul>		<p>complete opinion/argumentative, informative, and narrative writing tasks that reference their analyses of complex texts that they have read and studied within each module. As noted by the Major Assessments sections of the Teacher’s Editions, written assessments align to the three modes of writing and provide opportunities for students to display their knowledge of the core texts. Additionally, students have the opportunities to develop these modes of writing across modules where they culminate in a writing assessment in Module 4. For example, Module 1, Resilience in the Great Depression, students produce explanatory writing throughout the module. In Lesson 5, students write a To-SEEC Paragraph to explain what makes Bud a survivor. In Lesson 16, students write a To-SEEC mini-essay to explain how Bud has been transformed by his journey. These cause and effect explanatory essays include an introductory paragraph, two To-SEEC paragraphs, and a conclusion. In Lesson 21, students write a To-SEEC mini-essay answering the Focusing Question, “What sustained people’s spirits during the Great Depression?” These writing assignments develop the students' writing in order for success on the End-of-Module Task where they organize an explanatory essay that supports a thesis with relevant and sufficient evidence. In Lesson 34, students “provide feedback to a peer’s draft” and revise their own explanatory essays addressing the</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Essential Question, “How can enduring tremendous hardship contribute to personal transformation?” Students write a cause-and-effect To-SEEC essay in which they “explain how Bud OR Billie Jo’s responses to hardship(s) (cause) contributed to his/her transformation (effect).” In Module 2, A Hero’s Journey, the Major Assessments section of the Teacher’s Edition indicates that students write both explanatory and narrative essays. In Lesson 9, students complete Assessment 9A: Focusing Question Task 1 where they write an explanatory essay synthesizing their understanding of the genre expectations in <i>Ramayana: Divine Loophole</i>. In the End-of-Module Task, students write their own original monomyth following hero archetypes of the stages of a hero’s journey chart. In Lesson 31, students write an original narrative monomyth for a hero that they crafted throughout the module. Students must incorporate “Four Required Archetypes: hero, mentor, ally, and shadow” and the “Five Required Stages: Call to Adventure, Meeting with Mentor, Tests/Allies/Enemies, The Ordeal or The Reward, and The Resurrection or Return with the Elixir” into their narratives. In Module 3, Narrating the Unknown, Lesson 19, students write an argumentative essay addressing whether or not “Chief Powhatan’s perspective in this speech is justified or not” in reference to the “relationship between the settlers and the Powhatans as depicted” in <i>Blood on the</i></p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p><i>River</i> and “Address to the Captain John Smith” by Chief Powhatan. Students use these skills on the End-of-Module Task in which they write an argumentative essay addressing “whether it was the social or the environmental factors faced by Jamestown’s early settlers that were most significant to the settlement’s struggle to thrive.” In Module 4, <i>Courage in Crisis</i>, End-of-Module Task, students reflect on the entire Grade 6 Modules and choose a person to research and write a research essay drawing on several sources to support a thesis. Students support their answer to the question, “How have your selected individual’s heroic actions in response to a hostile environment positively impacted others?” Students organize the essay that includes an introduction, multi-body paragraphs, and a conclusion.</p>
	<p><b>Required</b>  <b>6d)</b> Materials address the <b>grammar and language</b> 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"> <li>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.</li> </ul>	<p><b>Yes</b></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. Throughout the materials, students apply the grammar and language conventions as they analyze complex texts and model appropriate grammar and language conventions in their own writings. Grammar and language instruction and application is embedded within each module through authentic analysis, application, and practice</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>primarily through Style and Conventions Deep Dives. A Deep Dive is “a fifteen-minute lesson designed to teach vocabulary or style and conventions.” Text excerpts and Deep Dives serve as models for students to construct their own writings based on context, sentence structure, and conventions. For example, in Module 2, A Hero’s Journey, Lesson 19, students experiment with intensive pronouns by examining context from <i>Ramayana: Divine Loophole</i>. Students begin the lesson with a Think-Pair-Share of why writers use intensive pronouns. The lesson continues with students examining the first few sentences of a character’s description of Kausalya. Students discuss how adding the pronoun, herself, does not change the meaning but adds importance to the character. Students then add himself to the given text and discuss how the pronoun changes the importance to Rama. In pairs, students then revise and experiment with the given sentence by adding the pronouns itself, themselves, and himself. The lesson closes by reflecting on how the intensive pronouns work. In Module 3, Narrating the Unknown, Lesson 8, students complete a Style and Conventions Deep Dive in which they work to “recognize and correct inappropriate shifts in pronoun number.” Students first complete a Think-Pair-Share based on a sentence adapted from the anchor text, <i>Blood on the River</i> by Elisa Carbone in which they address the question</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>“How do the different pronouns alter each sentence’s meaning? Which pronoun makes its sentence most clear?” As they discuss the impact of using different pronouns in the same sentence, students identify the pronoun that most effectively and clearly conveys the meaning of the sentence. Students then underline the pronouns in Focusing Question Task 1 responses they have written to determine if they made the best choice. Students revise their responses as necessary to ensure clarity in their answers. In Module 4, Courage in Crisis, Lesson 17, students work through the lesson to examine consistent style and tone. The lesson begins with the question, “Why is it important to maintain a consistent style and tone?” Students look in their Response and Knowledge journal to recall and list what they already know. The teacher passes out Handout 17B and volunteers read the passages out loud. Before sharing ideas or answering the questions on the handout, students are asked to share what they notice. After students share, the teacher explains how example A has an inconsistent style and tone while example B is the consistent one. Students analyze the passages and provide details as to why they are different. The teacher reminds students that they will be using consistent style and tone in their own writing. Students answer the remaining questions on the handout.</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
<p><b>7. ASSESSMENTS:</b> 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><b>Required</b> <b>7a)</b> Materials use <b>varied modes of assessment</b>, including a range of pre-, formative, summative, and self-assessment measures.</p>	<p><b>Yes</b></p>	<p>Materials use varied modes of assessment, including a range of pre-, formative, summative and self-assessment measures. Throughout and across the modules students regularly complete assessments that vary in format, structure, and mode. Assessments and tasks include New Read Assessments, Socratic Seminars, End of Module Task, and Vocabulary Assessments. The Analyze section of the Teacher Edition for each module provides teachers with a listing of success criteria in the Context and Alignment. Additionally, Next Steps, lists an assessment strategy to be used in the lessons and suggestions for student support if mastery of the listed standards are not attained. Each lesson contains at least one Check for Understanding (CFU) activity. Some lessons contain multiple CFUs. Lesson arcs have Focus Questions that are assessed at the completion of the lesson arc. Lesson arcs generally begin with a pre- assessment, followed by a formative assessment. Lesson arcs end with summative assessments and/or self-assessment measures. Also, as part of Module Deep Dives, the Land portions of the lesson list the method of assessing student mastery of the standards listed for the lessons. Modules close with culminating summative assessments that often include a self-assessment measure as well. Assessments are provided consistently and systematically throughout the modules. For example, in Module 1, Resilience in the Great Depression, Lesson 14, students</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>analyze Bud’s opportunities and his perseverance through different modes of assessments. Students compare music to text by completing a Jazz and Strategic Disagreement Handout. Students Think-Pair-Share different events in Chapter 16 and Chapter 17 of <i>Bud Not Buddy</i>. Then students write the Content Framing Question and their ideas about the events in their Response Journal. Students analyze word choice by discussing their responses to Text Dependent Questions (TDQs) pertaining to the Craft Question, How Do I Disagree Strategically in an Academic Discussion? Finally, students complete a Quick Write pertaining to the Content Framing Question. In Lesson 3, students “demonstrate understanding of Bud’s character based on analysis of his reactions in the text.” Students complete Handout 3A: Evidence Organizer Analyze Bud’s Reactions where they note Bud’s reaction to events in the story and what those reactions reveal about him. The success criteria provided expects students to list three accurate traits for Bud and identify an event that revealed new information about Bud. Students who are unable to master this criteria are provided support as listed in Next Steps as part of the Analyze section. As listed, the teacher is able to look at students’ answers to Handout 3A to determine where their misconceptions started and reteach to address them. In Module 2, A Hero’s Journey, Lesson 24, students complete Assessment 24A:</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Vocabulary Assessment 2 in the Vocabulary Deep Dive portion of the lesson. During the summative vocabulary assessment, students write brief definitions for vocabulary words using “contextual and morphemic clues and word connotations correctly.” Definitions do not have to be in complete sentences as the assessment is scored for accuracy. In Module 3, Narrating the Unknown, Lesson 1, students participate in a pre-assessment using an Observe-Infer-Wonder Chart where they reflect on characters from previous modules who “leave their homeland (or comfort zone) and head into the unknown.” After students share their characters and explanations, the teacher connects those experiences to the new module. Students then create and complete an Observe-Infer-Wonder-Chart where they explore the book’s covers and make inferences and ask questions about the new text. Students use this same protocol for Chapter 1 and then share their questions using a Chalk Talk protocol. Sample student-generated questions are provided for the teacher to assess “how well students can read with a critical eye, observing details, making inferences, and formulating questions based on these textual clues.” In Module 4, Courage in Crisis, Lesson 28, students participate in a Socratic Seminar in which they discuss the question, “Is Malala a different kind of hero from Shackleton?” Students first use their texts and Response Journals to compose their own Quick Write</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>responses to the questions. Students then discuss and analyze their responses to the question in the Socratic Seminar. After completing the Socratic Seminar, students revise their Quick Write responses based on any new understandings and/or ideas they may have. Students also complete a self-assessment of their participation in the Socratic Seminar. The Analyze portion of the teacher materials notes that teachers should “use this discussion to gauge students’ growing understandings about heroic action in a hostile environment as well as their ability to execute a balance of questions and statements in a whole-group discussion.”</p>
	<p><b>Required</b>  <b>7b)</b> Materials <b>assess student understanding of the topics, themes, and/or ideas</b> 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><b>Yes</b></p>	<p>Materials assess student understanding of the topics, themes, and/or ideas presented in the unit texts. Throughout the module and across the materials, assessments systematically address the topics, themes, and/or ideas presented within student assessments. Assessments occur regularly within single lessons, lesson arcs, and the module as a whole. Cumulative assessments also combine and integrate topics, themes, and/or ideas from multiple modules as the year progresses. The Major Assessments in the Module’s Teacher Edition provides a listing of the questions and tasks as they are used over the course of the Module. The listed assessments cite the Focusing Task question, Elements that Support Success on the End of Module Task, and standards assessed. Assessments and Tasks also included are New Read Assessments,</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Socratic Seminars, End of Module Task, and Vocabulary Assessments. Students complete a Focusing Question Task at the end of the Focusing Question Arc that requires students to demonstrate the knowledge and skill built over the course of the unit. The Focusing Question Tasks provide the elements that support success on the End-of-Module Task. For example, in Module 1, Resilience in the Great Depression, Lesson 30, students complete the End-of-Module Task in which they address the Essential Question for the Module, “How can enduring tremendous hardship contribute to personal transformation?” Students compose a cause-and-effect explanatory To-SEEC essay to answer the question as it specifically relates to either the character of Bud or Billie Jo. The End-of-Module Task requirements combine the theme and topic of the module with the To-SEEC paragraphs and essay format they have used on formative and summative assessments throughout the module as well as specific vocabulary from the module. Students must also apply the conventions of standard written English. To aid them in the composition of their essays, students are provided with a Task Process organizer that outlines the six steps of the End-of-Module Task Process. In Module 2, A Hero’s Journey, Lesson 31, students complete the End-of-Module Task in which they address the Essential Question for the Module, “What is the significance and power of the hero’s</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>journey?” by writing “an original monomyth for the hero character you created.” The task combines the theme and topic of the module, the Hero’s Journey, with the writing focus, narrative monomyths, while also incorporating specific vocabulary, technology, and public speaking. To aid them in the writing and presentation of their monomyths, students are provided a Checklist for Success that includes the requirements of the narrative and the presentation. In Module 3, Narrating the Unknown, students complete five Focusing Question Tasks to demonstrate their knowledge and skills of arguing their response to the Essential Question for the Module, “How did the social and environmental factors in the unknown world of Jamestown shape its development and decline?” Students must determine “whether it was social or emotional factors faced by Jamestown’s early settlers that were most significant to the settlement’s struggle to thrive” in the End-of-Module Task. The requirements for the Focusing Question Tasks increase in both length and criteria. For example, students complete Focus Questioning Task 1 to strengthen their understanding of the factors that influenced Jamestown’s development and decline and are expected to write two explanatory paragraphs. Then in Focus Questioning Task 2, students evaluate evidence from Elisa Carbone’s <i>Blood on the River</i> to create a claim to argue who had the greatest impact</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>on Samuel’s growth and change. Focusing Question Task 3 requires students to write an argumentative essay, and Focusing Question Task 5 requires students to conduct informal research about a question or topic of student choice aligned to the module themes. The End-of-Module Task combines the requirements of all five tasks as students write an essay to demonstrate their understanding of whether social or environmental factors were significant to the settler’s struggles. In Module 4, <i>Courage in Crisis</i>, students complete six Focusing Question Tasks to address the Essential Question for the Module, “How can the challenges of a hostile environment inspire heroism?” Students complete Focus Questioning Task 1 to demonstrate their understanding of how a hostile environment inspires people to take remarkable actions toward others. Then in Focus Questioning Task 4, students write an essay to explain “How Yousafzai and McCormick show their points of view about Yousafzai’s actions” Students demonstrate their knowledge and skills on the End-of-Module Task in which they each choose a person to research and write an explanatory essay answering the question “How has your selected individual’s heroic actions in response to a hostile environment positively impacted others?”</p>
	<p><b>Required</b>  <b>7c) Aligned rubrics or assessment guidelines</b> (such as scoring guides or student work exemplars) are included and provide sufficient guidance for interpreting student performance.</p>	<p><b>Yes</b></p>	<p>Aligned rubrics or assessment guidelines are included and provide sufficient guidance for interpreting student performance. For each assessment, an aligned rubric or assessment</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>guideline is included that provides scoring guides and/or student exemplars. In each Module, Appendix C in the Teacher’s Edition houses rubrics, sample responses, and assessment guidelines that clarify expectations of quality work and provide success criteria for each of the formative and summative assessments. Additionally, the Major Assessments, portions of the Teacher’s Edition cite elements that support success and criteria for success and the standards assessed for each task. For example, Module 1, Resilience in the Great Depression, Appendix C provides rubrics, sample responses, and answer keys for the Focusing Tasks of Lessons 5, 10, 16, 21, 25, 29, . Each guidance provides the text, prompt, and exemplar response for the task questions. The New Read Assessment answer keys for Lesson 11, 20 include the multiple choice answers along with a sample response. Relevant standards are provided for each test item as it is assessed by the question or prompt. A Speaking and Listening Process Rubric, is included for Lessons 14, 15, and 29. This rubric provides descriptors on a continuum from Exceeds Expectations to Does Not Yet Meet Expectations. Vocabulary Assessment Answer keys are also provided for Lessons 28 and 29. Answer key provides a note for teachers to consider the variety of ways that the words can be used. The End-of-Module Task provides an annotated sample response along with writing and content</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>standards cited for each portion and expected answers in the response. The Writing Rubric cites all of the lessons which are assessed with the rubric and provides a continuum of mastery from Exceeds expectations to Does not yet meet expectations. Students are assessed on structure, development, style, and conventions. In Module 2, A Hero's Journey, Lesson 9, students complete Assessment 9A for Focusing Questioning Task 1. Students complete the Character Archetype and Stages of a Hero's Journey tables with a partner and, then, independently "write an explanatory essay in which you synthesize your understanding of <i>Ramayana: Divine Loophole</i> by explaining how this text illustrates the genre expectations of the monomyth as well as how it might diverge from those expectations." Students also must address "how the hero responds or changes as the journey moves toward resolution." Appendix C: Answer Keys, Rubrics, and Student Responses provides sample completed tables, a sample written response, and an Explanatory Writing Rubric for teachers to use when interpreting student performance. In Module 3, Narrating the Unknown, Appendix C contains clear rubrics and sample responses so students demonstrate quality work that is desired. A Speaking and Listening Grade Level Rubric and a Socratic Seminar Tracking Sheet is provided for Assessments 9A, 18A, and 32 so students know the guidelines for</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>participating in a Socratic Seminar. In Module 4, <i>Courage in Crisis</i>, Appendix C contains clear rubrics and exemplars to demonstrate quality work that is desired. For example, Appendix C includes three annotated End-of-Module Task Exemplars that clarify expectations of what is desired of students as they choose a person to research and write an explanatory research essay to answer the question “How has your selected individual’s heroic actions in response to a hostile environment positively impacted others?” Within the Focus Question Tasks, the criteria for success is provided so students can complete their End-of-Module Task successfully. In Module 4, <i>Courage in Crisis</i>, Lesson 7, students complete New-Read Assessment 1 in which they read Chapter 9 of the anchor text, <i>Shipwreck at the Bottom of the World</i> (62-65) independently and then answer six multiple-choice questions and write an explanatory paragraph in response to the questions: “What are the two main ideas conveyed in Chapter 9, and how do the chapter’s expository and narrative sections contribute to the development of those main ideas?” Appendix C: Answer Keys, Rubrics, and Student Responses provides answers and related standards to each of the multiple-choice questions, a sample written response, and an Explanatory Writing Rubric for teachers to use when interpreting student performance.</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p><b>Required</b>  <b>7d)</b> Measurement of progress via assessments include <b>gradual release of supporting scaffolds</b> for students to measure their independent abilities.</p>	<p><b>Yes</b></p>	<p>Measurement of progress via assessments include gradual release of supporting scaffolds for students to measure their independent abilities. Across each module, formative and summative assessments are designed with the intention to continually build upon student knowledge and extend student skills in support of the goals of the culminating End-of-Module Task. Formative assessments are aligned with summative assessments to gradually shift the responsibility of independent assessment to the student. The Major Assessments portion of the Teachers Edition provides a table that correlates how each Focusing Question Task supports students in acquiring the knowledge and skills necessary to be successful on the End-of-Module Task. The Major Assessments section of the Teacher’s Edition provides an overview of assessments that provide support through the Focusing Questions Tasks, New Read Assessments, and Socratic Seminars. For example, in Module 1, <i>Resilience in the Great Depression</i>, Lesson 29, students prepare for and participate in a Socratic seminar focused on Focusing Question: “What makes the characters in <i>Out of the Dust</i> survivors?” After the Socratic seminar, students complete Assessment 29A: Focusing Question Task 6 in which they write a cause-and-effect To-SEEC paragraph answering either “How does hardship threaten Billie Jo’s emotional survival, and, what response enables her to survive?” or “How does</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>hardship threaten Bayard Kelby’s emotional survival, and what response enables him to survive?” Organizing and composing the To-SEEC paragraph supports the required understandings, analysis, and writing of the End-of-Module Task where students compose a cause-and-effect To-SEEC essay discussing “how Bud OR Billie Jo’s responses to hardship(s) (cause) contributed to his/her transformation (effect).” In Module 2, <i>A Hero’s Journey</i>, students explore narrative writing. Writing instruction is “purposely scaffolded so students are given opportunities to experiment with context building, narrative techniques, and transition words” before they create their own monomyth in the End-of-Module Task. In Lesson 9, Focusing Question Task 1, students complete the character archetype and stages of a hero’s journey table. Additionally, students write an explanatory essay explaining their understanding of the genre. In Lesson 14, students explore narrative techniques to “create well-engaging scenes.” They examine how the author uses the techniques to move the plot forward. Then in Lesson 15, students build their understanding of how particular plot events develop archetypes. In this lesson, they practice using narrative techniques for their own writing. In Lesson 27, Focusing Question Task 3, students create a narrative scene from a character’s (other than the main character) point of view. These lessons build the knowledge and skills necessary for</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>the End-of-Module Task where students create their own monomyth using character archetypes. Students choose stages to develop into a narrative and technology to create a presentation. In Module 3, Narrating the Unknown, students continue to build and practice their speaking skills by engaging in Socratic Seminars. Students focus on listening to interpret and practice presenting mini-research presentations to develop a claim. In Lesson 9, students practice “listening to interpret” to paraphrase their peers’ arguments. Then, in Lesson 18, students practice presenting a claim and arguing one position. Finally, in Lesson 32, students engage in a third Socratic Seminar to synthesize what they have learned about the decline of Jameston and be more effective and productive in a text-based academic discussion.</p>
	<p><b>7e)</b> Materials assess student proficiency using methods that are <b>unbiased and accessible</b> to all students.</p>	<p><b>Yes</b></p>	<p>Materials assess student proficiency using methods that are unbiased and accessible to all students. Materials are accessible and provided in formats which allow student proficiency to be assessed using success criteria aligned to the standards. These items are provided in the teacher materials and are communicated to the students with each assessment. Clear rubrics and guidelines are provided for the teacher to guide and assess student learning and performance without bias. Writing task exemplars, rubrics, and checklists for success communicate and clarify expectations to students and make</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>proficiency standards accessible. For example, in Module 1, Resilience in the Great <i>Depression</i>, Lesson 29, Assessment 29A: Focusing Question Task 3, students respond to the prompt, “Task: For an audience who has read and studied Out of the Dust the way you have, write a cause-and-effect ToSEEC paragraph in response to one of the following questions. Please remember to include proper citations for your textual evidence, follow the conventions of standard written English, and maintain formal style. How does hardship threaten Billie Jo’s emotional survival (cause), and what response enables her to survive (effect)? How does hardship threaten Bayard Kelby’s emotional survival (cause), and what response enables him to survive (effect)? You may use the graphic organizer on the next page if it helps you prepare your thinking before writing. Though the organizer has only two evidence rows, you are not limited to two pieces of evidence for your paragraph.” Students use a Criteria for Success bullet list that identifies concrete expectations for their work. Criteria include “a topic that presents your idea,” “transitional words or phrases to show connections among your sentences,” “a variety of sentences structures and types to convey your ideas effectively,” “a concluding statement that reinforces your idea,” and “internal citations to indicate where in the texts your evidence is located.” The criteria represent the learning from</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>throughout the module and uses wording that is consistent with instruction and practice. A To-SEEC Paragraph Organizer is also provided to assist students in including the required elements of a ToSEEC paragraph. The Sample Response provided for teacher use provides a concrete representation of the expectations of the assessment. In Module 3, Narrating the Unknown, Lesson 34, students analyze the End-of-Module Task and deconstruct the Exemplar Essay for the End-of-Module Task. Students begin by annotating Assessment 34A: End-of-Module Task independently noting “their questions and important ideas.” Students then “restate the End-of-Module Task to a partner, using transition words to indicate sequence.” The students discuss their ideas with the class and “address any misconceptions.” Next students use Handout 34A: End of Module Task Resources to become familiar with the timeline and process of the End-of-Module Task. A table clearly conveys seven steps, a description of each step, the resources needed to complete the step, and a checkbox to mark when that step is completed. Each step description contains a bulleted list of what students need to do at the step. Students then proceed to deconstruct the Exemplary Argument Essay. First, students independently read and annotate the task prompt and the exemplar. Then, students follow along as the teacher reads the Exemplar out loud and discusses</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>any questions students may have. Next, students work with a partner “to analyze the argument of the exemplar” using the Task Process table as guidance. An example of an annotated exemplar is provided in Appendix C for teacher reference and guidance. The lesson concludes with students writing a Quick Write to reflect on the End-of-Module Task and share what aspects of the End-of-Module Task they are confident about the challenges they foresee, and what areas they may need assistance with.</p>
<p><b>8. SCAFFOLDING AND SUPPORT:</b> 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><b>Required</b> <b>8a)</b> As needed, pre-reading activities and suggested approaches to teacher scaffolding are focused and engage students with <b>understanding the text</b> 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><b>Yes</b></p>	<p>Pre-reading activities and suggested approaches to teacher scaffolding are focused and engage students with understanding the text itself. Throughout the materials, guidance is provided for teachers for pre-reading activities and scaffolding that build student background knowledge and provide context for the complex texts being studied. Support in vocabulary, meaning, language, background knowledge, and/or structure increase accessibility to complex texts for diverse students and those who read below grade level. In the Prepare section of the Teacher’s Edition, a rationale for the inclusion of activities in each, as well as its correlation to building knowledge, are aligned with guiding questions. In the Welcome section, students engage in a task to prepare them for the lesson. Then, in the Launch section students interact with the Content Framing Question to unpack the terminology to better understand the text. In the Learn section,</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>students develop skills and knowledge to answer a lesson’s Content Framing Question. For example, in Grade 6, Module 1, <i>Resilience in the Great Depression</i>, Lesson 1, students listen to a jazz song from the Great Depression era as they compose a Quick Write about the knowledge of the Great Depression. The teacher then introduces the module by asking the students to Think-Pair-Share about how they “would restate the Essential Question in your own words?” and introduce the students to the text by discussing Bud, the main character. Students then create a collaborative anchor chart with all of their ideas and understandings of the Great Depression. Students add to the class anchor chart as they read and analyze the text. Students also begin a Notice and Wonder chart in their personal Reading Response Journals. They add to these throughout their study as well. In Module 3, Narrating the Unknown, Lesson 21, students begin reading and analyzing the complex scientific article “Rethinking Jamestown” by Jeffery Sheler. The lesson begins with a Teacher’s Note that directs teachers to Appendix B for “additional words from this text that may pose a challenge to student comprehension” and encourages teachers to have students generate glossaries for students to use. The guidance reiterates the intentional design of the materials in building student vocabulary and background knowledge prior to the reading of a complex text. Students add to</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>their Notice and Wonder chart as the teacher reads and discusses the first page of the text aloud with the whole group. Students read and discuss the rest of the article working in trios. A Scaffold Note provides teachers with the option to continue reading aloud or providing anchor charts with content-specific vocabulary and explanations of idioms used in the text. In Module 4, Courage in Crisis, Lesson 1, students prepare to read the core text <i>Shipwreck at the Bottom of the World: The Extraordinary True Story of Shackleton and the Endurance</i> by defining and discussing key terms and connecting to previous modules. In the Welcome section, students brainstorm what heroism means as a class and then discuss what they notice about displayed synonyms of heroism. In the Launch, students are given synonyms for heroism and asked “What do you notice about the synonyms of ‘heroism’?” Then, the teacher poses the Essential Question, “How can the challenges of a hostile environment inspire ‘heroism’?” and asks about the definition of inspire. Students then discuss how heroism and inspiration are connected to one another. Next, in the Learn section, students connect to previous modules with the question “What has a certain character from a past module taught you about heroism?” Students use the sentence starter “ ___ taught me that heroism can mean ___.” to write their own sentences. Students also participate in a Jot-</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p><b>Required</b>  <b>8b)</b> Materials <b>do not confuse or substitute</b> 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><b>Yes</b></p>	<p>Pair-Share to discuss hostile environments and how they may inspire heroism.</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. Materials are designed to build student understanding of topics and texts across the modules. Reading strategies are supported and are centered around the core text. Students interact with the text as they use the strategies to gain understanding of the content and goals of the modules. For example, in Module 2, A Hero’s Journey, Lesson 10, students “examine details, settings, and characters from the myth’s first two chapters in order to stimulate curiosity, formulate questions, and build understanding.” The lesson begins as students reflect on their understanding of the components of the monomyth genre. The teacher guides students through creating their own Observe-Infer-Wonder charts for the first chapter of the anchor text, <i>The Odyssey</i>. As the teacher previews the text with the students with a series of text-based questions, they analyze and discuss the introduction to the text and read the first chapter. As students read, they add to their Observe-Infer-Wonder charts. Once they have read independently, the teacher asks students to reference their charts to discuss details from the text and the illustration from their reading. Students</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>“complete an Interrupted Summary of “Traveling into Disaster” to review what happens with the plot in the story’s second chapter.” After discussing their summaries, students reflect on the first two chapters in a Think-Pair Share and answer the question “Consider what you have read in the first two chapters of <i>The Odyssey</i>. How does this story’s settings, characters, and plot so far resemble those of the monomyth?” To conclude the lesson, students complete a Three-Two-One Exit Ticket about the character of Odysseus and how the author constructs the hero archetype and monomyth structure. In Module 3, Narrating the Unknown, Lesson 3, students read Chapters 4-6 of the anchor text <i>Blood on the River</i> by Elisa Carbone. Students work to address the Focusing Question, “How do the settlers respond to the challenges of their journey to the unknown?” and the Content Framing Question, “What’s happening in chapters 4–6 of <i>Blood on the River</i>?” Students begin by working in trios to reflect on events from the previous chapter read. Students then work in a Think-Pair-Share to answer a question regarding how an event from the previous chapter helps “move the plot forward” Students work in trios to read and analyze how events in each chapter contribute to plot development and character development. As students read and discuss, they complete a Paragraph Summary Chart together. Students then independently answer several text-</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>dependent questions in their Reading Journals. Students refer to their Observe-Infer-Wonder charts as they read Chapters 7 and 8 independently. In Module 4, <i>Courage in Crisis</i>, Lesson 14, students review how characters that they have studied handled the crises they have each faced. Then, students complete a Notice and Wonder T-Chart in their Response Journals about the prologue of <i>I am Malala</i>. Next, students examine the new word gnawing in their Vocabulary Journals. Students Think-Pair-Share “How does the word ‘gnawing’ contribute to the understanding of how Malala’s feeling?” Finally, students complete a Three-Two-One Exit Ticket reflecting on the Content Framing Question “What do I notice and wonder about <i>I Am Malala</i>?”</p>
	<p><b>Required</b>  <b>8c)</b> Materials include <b>guidance and support</b> 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><b>Yes</b></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. Throughout the materials, guidance is provided that directs teachers to have students closely read and reread texts for specific purposes and to attend to specific author’s purposes. With teacher guidance, students regularly discuss and write in regards to specific texts in support of their claims and reasoning. Closely attending to the text through annotative reading and returning to the text to cite evidence is required throughout individual lessons and modules. The Teacher’s Edition provides</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>lesson plans that outline instruction by laying out the same steps for each lesson and module. Lessons are structured in the format and provide teachers with clear directions Welcome, Launch, Learn, Land, and Wrap. Within the Launch portion of the lesson, teachers introduce the lesson instructing students to review the Guiding Questions. Within the Learn portion of the lesson, students participate in a variety of group structures to interact with the text. Additionally, in the Land section, teachers direct student attention back to the Guiding Questions and close the lesson by recalling key pieces of text and skills introduced in the Welcome section. Finally, the Wrap section, the teacher assesses student work and discussion using the Next Steps which provides look-fors and suggestions on support for reteaching the text. For example, in Module 1, Resilience in the Great Depression, Lesson 17, the teacher facilitates student analysis of Dorthea Lange’s <i>Migrant Mother</i> to build background knowledge about the migrant-worker experience during the Great Depression. The teacher guides students through a Notice and Wonder discussion about <i>Migrant Mother</i> by asking questions such as “What do you notice in this portrait?” “What is the setting of the photograph?” and “What is the mood of the photograph?” After providing the students with additional background and context about the photographer and her work, the teacher</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>instructs students to use a Think-Pair-Share format to discuss the impact viewing this photograph had on readers. The teacher provides students with specific words and definitions to add to their Vocabulary Journals. The teacher then models the use of Handout 17A: Evidence Organizer - Analyze <i>Migrant Mother</i>, a T-chart for students to record their ideas about the photograph as they work in small groups. The teacher discusses the T-chart with students as they continue to build background knowledge of <i>Migrant Mother</i> by watching <i>History.com</i> video “Migrant Mother Photo” The teacher then asks students “How did the video build your knowledge of <i>Migrant Mother</i>?” and shares the alternative caption for the image “Destitute pea pickers in California. Mother of seven children. Age thirty-two. Nipomo, California.” The teacher asks students to “Evaluate the two titles and how each impacts your understanding of the photograph. Which best fits the photograph, the title <i>Migrant Mother</i>, or Lange’s alternative text?” and guides the discussion that ensues. The teacher instructs students to complete their T-charts by reflecting on the work from the lesson. The lesson concludes when the teacher asks students to discuss how the photo strengthened their knowledge of the Great Depression time period. In Module 4, <i>Courage in Crisis</i>, Lesson 11, the teacher instructs the students to summarize Chapter 16 and Chapter 17 of</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p><i>Shipwreck at the Bottom of the World</i> to decide the main events of those chapters. The lesson begins as the teacher provides students with the definition of providence and asks them “How does the men’s unbelievable luck, or some type of divine blessing, develop one of Chapter 17’s main ideas? Have other chapters explored this main idea?” After discussing the answer, the teacher discusses the main idea with the students and guides them through small group discussions where students discuss and record the main idea of Chapter 16 together. Students Jot-Pair-Share their responses about the main ideas of the chapters and complete Handout 11A: Main Idea and Supporting Details to discuss the factors that helped the men endure. The teacher facilitates a class discussion to share group responses. After the teacher examines claims and reasons, students practice listening to claims and reasons while in pairs. Then, students complete an Exit Ticket to defend a claim about a central idea that is developed in the text. The Exit Ticket is used in the Deep Dive lesson. In the Deep Dive lesson, students complete a Quick Write in which they broaden their defense of their claim by stating two additional events in the text that support it. The Analyze portion of the lesson provides teachers with guidance on what to look for in the Exit Ticket and how to support students who struggled to effectively support their claims. One suggestion</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			provided is to “conduct a Think Aloud and explain how one central idea of the text is developed.” An example of a developed central idea is provided as reference.
	<p><b>Required</b>  <b>8d)</b> Materials provide additional supports for expressing understanding through <b>formal discussion and writing development</b> (e.g., sentence frames, paragraph frames, modeled writing, student exemplars, etc.).</p>	<b>Yes</b>	<p>Materials provide additional support for expressing understanding through formal discussion and writing development. Throughout the materials, students have the opportunity to express their understanding through discussions and writing development. Portions of the lessons are devoted to Craft Questions and are directly taught to students to help them understand the expectations of discussion to help with writing development. Supports including sentence and paragraph frames, modeled writing, and student exemplars are provided to assist both teachers and students in developing these skills. Lessons and modules build upon one another to create a progression in student skills as the year progresses. Lessons around the Craft Questions include handouts used in conjunction with the lesson and are revisited throughout the module. For example, in Module 2, A Hero’s Journey, Lesson 31, students explore the End-of-Module Task “and deconstruct an exemplar, analyzing the elements needed in the narrative scene. Pairs work together to revise characters and context.” The lesson begins with students working as a class to analyze the End-of-Module Task by discussing the requirements and expectations of the task. Students then read</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>and annotate a sample narrative scene independently. Next students read from their text silently as the teacher reads the scene aloud. Students work with a partner to analyze the narrative structure of the scene by answering the Peer Review questions together. Students share their findings with each other using a Round-Robin structure. After discussing the elements of a narrative that are integrated within the text, “student pairs review each other’s hero, characters and context, suggesting ideas that are missing or need further development before beginning the End-of-Module Task.” The lesson concludes with students composing a Quick Write, reflective of their progress in preparation for the End-of-Module Task. Module 4, Courage in Crisis, Lesson 4 introduces students to the End-of-Module Task and directs students to the lesson’s Craft Question, “Why is effective searching for credible sources important in research?” Students are directed during the Examine Searching for Research section of the lesson to revisit the Craft Question. Students learn that writers use credible sources to help them tell a story. Students view the End-of-Module Task and use Handout 4B to annotate an exemplar essay and the End-of-Module Task. Students then have pick from a list of profiles of individuals that they may want to research on Handout 4C. Over the next few lessons, teachers direct students back to this activity and list to help guide</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>their steps toward the End of Module Task. In Lesson 13, students prepare for the End-of-Module Task. Students discuss Handout 13A, Excerpts from Shackleton. Students deconstruct the Ernest Shackleton Exemplar to examine its structure and content. Then, students examine the epilogue and respond to the Quick Write. Finally, students participate in a Socratic Seminar to “balance their use of statements and questions so they can improve the understanding of the Socratic Seminar” which is whether Shackleton is more of a hero or reckless adventurer.</p>
	<p><b>Required</b>  <b>8e)</b> Materials are <b>easy to use and well organized</b> 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><b>Yes</b></p>	<p>Teacher editions are concise and easy to manage with clear connections between teacher resources. The teacher editions house and link the required and supplementary materials. Materials can be accessed from multiple points that are intentionally organized, sensible, and coherent. The core texts, units, and lessons are easy to recognize and locate for both teachers and students. Student materials are accessible for both teachers and students through a combination of digital and printed resources. Module materials are organized by module number. Within each module is access to the Module Learn Anywhere Plan for that particular module. This link connects the teacher to daily lessons and activities organized by Focusing Question and Lesson. In addition, within each Module each Focusing Question Arc contains each lesson within that arc. Within</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>each lesson is the Learn Anywhere Plan, media, and the handouts for that specific lesson. Planning resources, Module 0, the Prologue, and each grade level of materials can be accessed in the Library. Grade levels and individual modules can be starred for easier access. These digital versions of the Teacher’s Editions provide sequentially organized access to the entire Teacher’s Edition in a format that mimics the print version. Any necessary resources are linked within each lesson. The Module Overview contains resources to assist the teacher in planning and executing the lessons effectively. These resources include the Essential Questions, Suggested Student Understandings, Module Texts, Module Learning Goals, Module in Context, Standards, Major Assessments, and a Module Map. The Teacher Edition is easy to navigate. Both the digital and print versions have the same layout. The modules are in their own individual editions and have the same structure. The Table of Contents provides an easy to follow layout as seen throughout all modules while following the same format throughout all editions for the modules. There is a Module Overview with a variety of organizational tools that allow the teacher to know where to access the texts and related materials. The Module Overview includes the Major Assessments and the Module Map for quick reference. Each lesson includes an agenda, standards, materials needed section and any</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>supplemental materials available for that specific lesson. Each edition ends with the relevant Appendices that house text complexity information, vocabulary, answer keys, supplemental reading, and works cited. The Student Edition is easy to access as well as navigate. In the beginning of the student edition, a Student Resource List is provided for students to use and easily access the materials that are located in the modules. Student resources include items such as a workbook with the graphic organizers and handouts that the students need to access during their learning. The table of contents for this edition is accessible to all. The handouts follow the activities needed by the teachers as they implement the lessons from the Teacher’s Edition.</p>
	<p><b>Required</b>  <b>8f)</b> Support for diverse learners, including English Learners and students with disabilities, are provided. Appropriate suggestions and materials are provided for <b>supporting varying student needs</b> at the unit and lesson level using an accelerating learning approach<sup>14</sup>. 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</p>	<p><b>Yes</b></p>	<p>Appropriate suggestions and materials are provided for supporting varying student needs at the unit and lesson level. Materials provide a variety of supports and additional materials that support diverse learners and a variety of student learning needs. Materials provide recommendations for individual, small group, and whole class implementation based on the specific need of students. Alternative teacher approaches, pacing and instructional delivery options,</p>

<sup>14</sup> **Accelerating Learning** is the prioritization of equitable access to **high-quality, grade level instruction for ALL students** as the center of the design and implementation of educational supports and services. Accelerating learning is both a mindset and an approach to teaching and learning, not a service, place or time. This approach leverages **acceleration**, a cyclical instructional process that connects unfinished learning in the context of new grade-level learning utilizing high-quality materials to provide timely, individualized supports throughout a variety of flexible instructional settings and groupings.

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p>modifications, suggestions for vocabulary acquisition, extension activities, etc.). Materials include <b>teacher guidance</b> to help <b>support special populations</b> and provide opportunities for these students to meet the expectations of the standards and enable regular progress monitoring.</p>		<p>strategies and suggestions for supporting access to text and/or content, suggestions for modifications, and suggestions for vocabulary acquisition are regularly made throughout the materials. Supports include Vocabulary and Language Deep Dives, Vocabulary Videos, closed-captioning for texts in varying languages, and the Prologue. Suggested supports and scaffolds are included in the Teacher’s Edition and are embedded in the lessons under the heading Differentiation. Additionally, the Analyze section contains the Next Steps suggestions with Teacher Look Fors and suggestions for additional support needed for struggling learners. The Implementation Guide provides guidance on how Supporting English Learners and Strategies and Tasks That Help Support Striving Readers is addressed and embedded in the Modules. According to the Implementation Guide, Striving Readers benefit from the lessons where there are Deep Dives, Volume of Reading, and Fluency Instruction, and English Learners benefit from content and instruction. Specifically, guidance notes that all learners, especially English Learners, gain content knowledge due to the complex texts and they build skills through reading, writing, speaking and listening, collaborating, vocabulary building, and style and conventions. The teacher has the option of assigning the Focus Question Vocabulary Videos to students as necessary. This provides vocabulary support for the content</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>and academic terms necessary to understand the Focusing Question by defining these terms in context and in Spanish as well as English. These videos can be assigned individually, to small groups, or to the class as a whole. In Module 1, Resilience in the Great Depression, Lesson 1, as part of the Fluency lesson, differentiated guidance suggests teachers provide an audiobook recording of the text or a teacher recorded reading of the fluency excerpt. In Module 2, A Hero’s Journey, the Prologue lessons deepen the students’ knowledge of the characteristics of the hero and the monomyth. The Language Prologue lessons provide students support to analyze complex sentences and word choice. The Writing Prologue lessons provide students with support to develop their own monomyth. For example, in Prologue to Lesson 4, students explore the ESCAPE narrative writing model to better understand “the structure and purpose of context and sequence” in narrative writing. Using Handout 4C, students identify the beginning, middle, and end of a scene with the character of Ravana through a think-aloud. The teacher can use a completed organizer with students if additional scaffolding is needed. In Module 3, the Prologue to Module 3 Lesson 1 provides additional support for English Language Learners aligned to the English Language Development Standards. The Prologue introduces students to the module and its</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>anchor text <i>Blood on the River</i> with additional support with background knowledge including a discussion of epigraphs, vocabulary terms epigraph and prophecy, and fluency practice using strategies such as Echo Reading and Choral Reading. Notes are provided for the teacher with guidance when faced with more challenging phrases. For instance, one Teacher Note says to remind students that the setting is a real place by comparing “the map in <i>Blood on the River</i> to a modern-day US map of the Jamestown area in Virginia. Highlight the different names, such as the change from Powhatan River to James River.” In Module 4, <i>Courage in Crisis</i>, Lesson 15, students address the Focusing Question: “How do Malala and her community respond to the hostile environment in Pakistan?” by reading Chapters 2 and 3 of the anchor text and annotating their ideas about Malala, her family, and environment on Handout 15A. Scaffolding notes are provided for the teacher to support students struggling to identify the main ideas of their reading which states, “conduct a Think-Aloud to demonstrate the thought process used to select the most important observations about the chapter.”</p>
	<p><b>8g)</b> The content can be <b>reasonably</b> 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><b>Yes</b></p>	<p>The content can be reasonably completed within a regular school year and the pacing of content allows for maximum student understanding and provide/guidance about the amount of time a task might reasonably</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>take. The materials included guidance that outlines pacing and indicates timelines for completion of materials within a school year. Pacing guides are also included for each module and within each lesson. The four modules are designed with the End-of-Module Tasks in mind and lessons are aligned to these assessments with all modules completed in a school year. The time allowed to complete the lessons is manageable and outlined in Module Maps. Student progress is paced appropriately and within reasonable expectations of student learning. In the Implementation Guide, a section is included that outlines how to appropriately implement the materials within a school year. Guidance states that there are “approximately 150 lessons, allowing schools to accommodate mandates such as school-wide events or standardized tests. A curriculum with approximately 145 days of instruction helps schools tailor the curriculum to specific opportunities, resources, and needs, leaving a measure of flexible time between or within modules.” A Sample Annual Calendar is also included that outlines implementation week-by-week based on a four quarter calendar. The Sample Annual Calendar indicates which lessons would be taught each day of each week of each quarter. Additionally, the modules include 30 - 38 core lessons, 75 minutes in length, followed by 15 minute Deep Dives. End-of-Module Tasks are then administered at the conclusion of the</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Module. The Implementation Guide also assists teachers with Planning Pause Points Within Modules that allow for the unique needs of individual students, small groups, and classes to be met through means such as reteaching, additional vocabulary study, fluency practice through student performance, extended writing time for “complex writing” tasks, and the implementation of extension activities. Within each module, the Module Overview includes a Module Map that organizes the lessons by Focusing Questions and provides teachers with an overview of the skills and tasks within each lesson and their correlation to the End-of-Module Task. In the Lesson At a Glance section of each individual lesson, an Agenda provides pacing suggestions for each of the activities within the lesson. Additional instructional opportunities in the forms of Deep Dives can add instructional time if the teacher chooses to implement them. For example, Module 1 has 34 lessons. Lesson 1: At A Glance provides a detailed Agenda with minutes allocated for each component of the lesson followed up by the Deep Dive. The Welcome is 5 minutes. The Launch is 10 minutes. The Learn is 50 minutes. The Land is 5 minutes, and the Wrap is 5 minutes. The Vocabulary Deep Dive is 15 minutes. All of the modules and lessons follow a similar format.</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
<b>FINAL EVALUATION</b> <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.			
<b>Compile the results for Sections I-III to make a final decision for the material under review.</b>			
Section	Criteria	Yes/No	Final Justification/Comments
<b>I. K-12 Non-negotiable Criteria of Superior Quality<sup>15</sup></b>	1. Quality of Texts	<b>Yes</b>	Materials provide texts that are appropriately complex for the identified grade level according to the requirements outlined in the standards. 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. 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. 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	<b>Yes</b>	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

<sup>15</sup> 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
	3. Coherence of Tasks	Yes	<p>required by the grade-level standards to advance and deepen student learning over time.</p> <p>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.</p>
<b>II. K-5 Non-negotiable Foundational Skills Criteria (grades K-5 only)<sup>16</sup></b>	4. Foundational Skills	N/A	Not applicable to this grade level.
<b>III. Additional Criteria of Superior Quality<sup>17</sup></b>	5. Range and Volume of Texts	Yes	Materials seek a balance in instructional time between literature and informational texts and include print and non-print texts of different formats and lengths. Additional materials provide direction and practice for

<sup>16</sup> Must score a “Yes” for all Non-negotiable Criteria to receive a Tier 1 or Tier 2 rating.

<sup>17</sup> 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
			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	<b>Yes</b>	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. Multiple writing tasks aligned to the three modes of writing as outlined by the standards at each grade level and the 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.
	7. Assessments	<b>Yes</b>	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

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>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 support 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. 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.</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
FINAL DECISION FOR THIS MATERIAL: <b><u>Tier 1, Exemplifies quality</u></b>			

\*As applicable

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.<sup>1</sup> In grades K-5, programs must also build students’ foundational skills to be able to read and write about a range of texts<sup>2</sup> independently. Thus, a strong ELA classroom is structured with the below components.



Title: **Wit & Wisdom**

Grade: **7**

Publisher: **Great Minds PBC**

Copyright: **2023**

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

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

<b>STRONG</b>	<b>WEAK</b>
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	

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

<sup>2</sup> 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**<sup>3</sup> 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 II<sup>4</sup> 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.

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<sup>3</sup> **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.

<sup>4</sup> 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
<p><b>SECTION I. K-12 NON-NEGOTIABLE CRITERIA OF SUPERIOR QUALITY</b></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><b>Non-negotiable</b></p> <p><b>1. QUALITY OF TEXTS:</b></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><b>Required</b></p> <p><b>1a)</b> Materials provide texts that are <b>appropriately complex</b> for the identified grade level according to the requirements outlined in the standards.</p> <ul style="list-style-type: none"> <li>• <b>A text analysis that includes complexity information is provided.</b> 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.</li> <li>• In grades <b>K-2</b>, <b>extensive read-aloud</b> texts allow sufficient opportunity for engagement with texts more complex than students could read themselves.</li> </ul>	<p><b>Yes</b></p>	<p>Materials provide texts that are appropriately complex for the identified grade level according to the requirements outlined in the standards. A text complexity document provides an analysis of text complexity for core texts across the modules. The analysis includes quantitative and qualitative complexity ratings as well as text-reader-task considerations and a rationale for the placement of the text within the curriculum. Texts are appropriately placed across the materials in relation to text-reader-task considerations as students acquire both content knowledge and skills throughout the year. Some texts fall below the recommended range for Grade 7; however, the qualitative measures of meaning, structure, language, and knowledge demands increase the complexity. For example, in Module 1, Identity in the Middle Ages, students read the anchor text <i>Castle Diary: The Journal of Tobias Burgess</i> by Richard Platt. This historical fiction diary-style text “is an engaging, firsthand, fictional account of the life of a young page during the Middle Ages.” The text has a quantitative rating of 1050L, which falls within the 6-8 Complexity Grade Band. Appropriately placed for the beginning of Grade 7, the novel is in the</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>middle of the complexity band. Qualitatively, the story’s meaning, purpose, and structure are appropriate for the grade and do not create an obstacle for student comprehension. The language does “mimic medieval speech (e.g., ‘Today returned my uncle’ or ‘It is he who) may cause students to pause but should not hinder their comprehension.” As well, the obstacles presented by the knowledge demands of medieval life and times are minimized by the “accessible manner” in which they are presented. In addition, students read Geoffrey Chaucer’s <i>The Canterbury Tales</i> retold by Geraldine McCaughrean and <i>The Midwife’s Apprentice</i> (1150L) by Karen Cushman. In Module 2, <i>Americans All</i>, students read two core texts, <i>Code Talker: A Novel About the Navajo Marines of World War Two</i> by Joseph Bruchac and <i>Farewell to Manzanar</i> by Jeanne Wakatsuki Houston and James D. Houston. <i>Code Talker: A Novel About the Navajo Marines of World War Two</i> by Joseph Bruchac has a quantitative rating of 910L. The qualitative rating provided is supported by the rationales for meaning/purpose, structure, language, and knowledge demands. The text is accessible and engaging as it highlights the role that code talkers played in World War II. The central ideas of cultural identity and patriotism are presented and clearly developed. The story is a first person narrative of a grandfather telling his grandchildren the journey from a</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>reservation to the war and home again. The complexity is evident in the references to Navajo culture and World War II history which uses terms and vocabulary specific to the culture, war, and military. <i>Farewell to Manzanar</i> (1040L) by Jeanne Wakatsuki Houston and James D. Houston. The qualitative rationales state the complexity of the text. The narrator recalls her time in the Manzanar internment camp. Students connect to the firsthand account of the time spent at the camp as told through the first person point of view from a child's perspective. This is a true story, and the complex theme does not follow the typical plot line where there is a tidy conclusion. This memoir does not follow chronological order. The content is provided through excerpts and may be challenging for students and may require additional support throughout the novel to keep the series of events coherent to readers. Language does not appear to be difficult and the few Japanese terms are defined in the text. Background knowledge needs to be acquired from additional texts as the history surrounding internment camps may not be familiar to students. In Module 3, Language and Power, students read the core text <i>Animal Farm</i> by George Orwell. This literary classic "initially presents as a children's story or fable as it illustrates the horrors of the atrocities perpetrated by Stalin under the guise of socialism." The novel has a quantitative rating of 1170L, which falls on</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>the higher end of the 6-8 Complexity Grade Band. The meaning/purpose, structure, and language demands are relatively “straightforward” and accessible to students. However, the knowledge demands focusing on historical aspects of Stalin and the Soviet Union increase the overall complexity. Students spend a considerable amount of time closely reading the text to “analyze the logic and validity of arguments, consider the perspectives of differing sources, and learn to recognize language’s potential for both inspiration and manipulation.” Module 4, Fever, includes two core texts, <i>Fever 1793</i> by Laurie Halse Anderson and <i>An American Plague: The True and Terrifying Story of the Yellow Fever Epidemic of 1793</i> by Jim Murphy. <i>Fever 1793</i> by Laurie Halse Anderson has a Lexile level of 580L. Even though the Lexile is low, the text allows students to engage more independently as readers and researchers. The qualitative rating rationale provided cites that the text is straightforward as it follows one character’s journey to understand the impact of the epidemic. Students understand that various factors impact human response to the crisis and range from lack of scientific knowledge to divisions in society. The story is told through a first person point of view and is told in chronological order. Each chapter begins with a primary-source epigraph that sets the central idea or theme for the chapter. The author uses a simple conversational style</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>with the use of symbolism. The “syntax may be unfamiliar because of arcane language, colloquialisms, and historical references.” As this is the final module, students have had the opportunity to build knowledge of themes involving personal growth and should find similarities and parallels across all texts. The second core text, <i>An American Plague: The True and Terrifying Story of the Yellow Fever Epidemic of 1793</i> (1130L) by Jim Murphy. The qualitative rating provided gives support for the inclusion of complex text. This text is considered straightforward and examines the context, cause, events, and effects of the 1793 yellow fever epidemic. It is the intent of the author to make history come to life for students “so he employs narrative techniques and elements to tell the story of the crisis.” The story is told in chronological order and includes excerpts and images to provide details of the crisis. The language is complex and includes archaic language, content specific, and academic language to provide a sense of history of the epidemic. Support in background knowledge needs to be considered based on the amount of American history that needs to be understood about the time period.</p>
	<p><b>Required</b>  <b>1b)</b> At least 90% of provided texts, <b>including read-alouds in K-2</b>, are of <b>publishable quality</b> and offer rich opportunities for students to meet the grade-level ELA standards; the texts are well-crafted, representing the quality of content,</p>	<p><b>Yes</b></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</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	language, and writing that is produced by experts in various disciplines.		<p>experts in various disciplines. Texts from throughout the modules have not only been published independently of the materials, but many have also won prestigious literary awards. Text selections incorporate multiple genres across each module and represent the work of experts and professions within the areas being studied. In Module 1, Identity in the Middle Ages, students read the core texts <i>Castle Diary: The Journal of Tobias Burgess</i> by award-winning children’s author Richard Platt, Geoffrey Chaucer’s classic <i>The Canterbury Tales</i> retold by Geraldine McCaughrean, and the Newbery Medal award winning <i>The Midwife’s Apprentice</i> by Karen Cushman. In addition students explore and analyze other texts including the historical account “What is a Midwife?” by Karen Carr, the poem “Identity” by Julio Noboa Polanca, and the painting <i>Joachim among the Shepherds</i> by Giotto di Bondone. In Module 2, <i>Americans All</i>, students read the core texts <i>Code Talker: A Novel About the Navajo Marines of World War Two</i> and <i>Farewell to Manzanar</i>. <i>Code Talker</i>, published in 2005, introduces students to the World War II era and provides the opportunity to build an understanding of historical context and apply that knowledge to historical fiction. The themes of identity and community connect to their learning in Module 1. <i>Farewell to Manzanar</i>, published in 1973, requires students to apply the skills developed and World War II knowledge</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>acquired reading <i>Code Talker</i> to this new and challenging text about a World War II Japanese American internment camp. Supplementary texts include the biography “Benjamin O. Davis Jr.” by Alexis O’Neill and the historical account “Pearl Harbor and World War II” by Brandon Marie Miller and Mark Clemens. In Module 3, Language and Power, students read <i>Animal Farm</i> by George Orwell. This literary classic was first published in 1945, won a Retrospective Hugo Award in 1996, and has been named to multiple top 100 books lists. <i>Animal Farm</i> has been adapted for the stage, film, radio, and a comic strip. In addition, students explore and analyze other texts including vintage advertisements, articles such as ““Ask Not...’: JFK’s Words Still Inspire 50 Years Later” by Nathan Rott, various book reviews of <i>Animal Farm</i>, poetry such as “Caged Bird” by Maya Angelou, and speeches such as “I Have a Dream” by Martin Luther King, Jr. In Module 4, Fever, students read <i>Fever, 1793</i> by Laurie Halse Anderson and <i>An American Plague: The True and Terrifying Story of the Yellow Fever Epidemic of 1793</i> by Jim Murphy. The 2004 Newbery Award winner, <i>Fever, 1793</i>, builds on student knowledge from previous modules regarding historical events and historical fiction. The text allows students the opportunity to employ skills gained from all four modules to a highly accessible text. <i>An American Plague: The True and Terrifying Story of the Yellow Fever Epidemic of 1793</i></p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			allows students the opportunity to apply knowledge about yellow fever to <i>Fever 1793</i> , a literary narrative. Although the Lexile level is high compared to Anderson’s <i>Fever, 1793</i> , the two texts allow students to build their understanding of “this compelling historical period.”
	<p><b>Required</b></p> <p><b>1c)</b> Materials provide a <b>coherent sequence or collection of connected texts</b> that consistently build vocabulary knowledge and knowledge about themes with connected topics and ideas through tasks in reading, writing, listening, speaking, and language across a unit of study.</p> <ul style="list-style-type: none"> <li>In grades <b>K-2</b>, 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. Texts 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 across a unit of study.</li> </ul>	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. Each module includes lessons organized by a Focus Question. Across the modules, texts are intentionally selected and sequenced to build upon the content knowledge, themes, and skills acquired to strengthen, extend, and deepen student understanding and acquisition of vocabulary and understanding of connected topics and ideas. The complexity of reading, writing, speaking, and language tasks increases from one module to the next, as does the complexity of the texts, topics, and ideas being studied. Within each module, the Focus Questions are presented to thematically connect the anchor text and the other texts in each module. The Focus Questions direct students’ reading, thinking, discussion, and writing tasks throughout the lessons to build sequential knowledge of texts to answer the Essential Question and complete the End-of-Module Task. For example, in Module 1, Identity in the Middle Ages, students

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>explore the concept of identity within the structure of Medieval Europe. As students read connected texts such as <i>The Canterbury Tales</i>, <i>Castle Diary</i>, and <i>The Midwife's Apprentice</i>, they address enduring questions such as "How does society influence identity?" and "To what extent are we free to shape the course of our lives?" These texts build understanding and knowledge necessary to address the Essential Question. Students engage with these texts to build understanding of the vocabulary and knowledge of the genre in order to write their own medieval narrative for the End-of-Module Task. For example, in Lesson 1, students engage in a Vocabulary Deep Dive to explore and interpret examples of figurative language illustrating visualization in the poem "Identity" by Julio Noboa Polanco. Together, the teacher and students examine examples of imagery created through the use of similes, metaphors, and sensory language to create a class identity web poster. Students incorporate the use of figurative language to create imagery in their own narratives for the End-of-Module-Task. In Module 2, <i>Americans All</i>, students explore "how one individual encountered adversity and/or opportunity as a result of World War II and how identity is formed in a time marked by challenge on both a national and human scale" by reading and analyzing <i>Code Talker</i> and other related texts that build the necessary background and context. In Lessons 1-7, students work to address the</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Focusing Question 1, “What does being Navajo mean to the protagonist of <i>Code Talker</i>?” Students examine the organization and style of an informational text, explore why the organization of ideas of a paragraph is important, why being precise and concise is important in informative writing, and how providing and elaborating on evidence in a paragraph works. In addition, students build content knowledge and context regarding equality and marginalization, analyze character traits of the protagonist in <i>Code Talker</i>, and describe characters, the setting, and key events. Students also analyze and arrange influential events in Navajo history, and analyze Ned’s Navajo identity based on his school experience. For example, in Lessons 1 and 2, students participate in Notice and Wonder conversations as well as discussions about context-building with informational texts and the anchor text, <i>Code Talker</i>, as they prepare to begin reading. In Lesson 3, students use Handout 3A: Character Analysis to document character traits and supporting evidence and elaboration about the protagonist of the anchor text. Students continue to add to Handout 3A: Character Analysis as they read <i>Code Talker</i>. In Module 3, <i>Language and Power</i>, students explore the power of language to inform, entertain, and manipulate by reading <i>Animal Farm</i>, George Orwell’s thought-provoking allegory on socialism. Throughout the module, students build understanding and knowledge of the</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>power of language, the need to evaluate the validity of information, and the importance of analyzing arguments. Students read texts connected to the theme and complete tasks requiring students to analyze these texts in relation to the theme. For example, in Lesson 12, students participate in a Gallery Walk to examine a collection of vintage advertisements from the 1950s through multiple lenses, including those of the general population and those of the advertisers. After discussing their thoughts, students select an advertisement to rewrite as an argumentative paragraph with claims, reasons, and supporting evidence. In Module 4, <i>Fever</i>, students explore the response and effects of the yellow fever epidemic in the 1700s. The End-of-Module Task requires students to connect the topics and ideas from throughout the unit to write a research essay analyzing and evaluating the response of Philadelphians to the yellow fever crisis and to explore how times of crisis affect citizens and society. In Lessons 13-22, students address Focusing Question 2, “What were the effects of the unfolding crisis in Philadelphia and its citizens?” Students explore a text set that builds scientific information about yellow fever. Students also analyze the importance of text structure and visuals in a presentation by exploring the individual roles in <i>Fever 1793</i> and <i>An American Plague</i> and determining how crisis impacts people and their relationships. Students examine the</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>research process in Murphy’s texts, and evaluate how the texts build knowledge of how the epidemic impacts Philadelphians. In addition, students use a graphic organizer to note how characters change as a result of the crisis. For example, in Lesson 15, students rank the words “epidemic, fever, illness, plague and gripe” on a continuum. Students then determine where the word pestilence will be placed on the continuum based on how it was used in Chapter 4 of <i>American Plague</i>. Students also analyze how Chapter 4’s structure contributes to the development of its central idea through a silent Gallery Walk and discussion. These texts and tasks are sequenced to build understanding and knowledge of the yellow fever epidemic and its impact and tasks require students to cite multiple texts as they complete tasks in preparation for the End-of-Module Task.</p>
	<p><b>Required</b>  <b>1d)</b> Within a sequence or collection, quality texts of grade-level complexity are selected for <b>multiple, careful readings</b> throughout the unit of study. These texts are revisited as needed to support knowledge building.</p>	<p><b>Yes</b></p>	<p>Within a sequence or collection, quality texts of grade level complexity are selected for multiple, careful readings throughout the unit of study. The anchor texts and supplementary texts within each module build the background knowledge and context necessary for students to successfully engage with the speaking, reading, and writing tasks. Modules connect with and build upon one another across the materials. Repeated readings and deeper analysis of texts support knowledge building and occur regularly throughout the materials. Multiple readings are required to</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>answer each section’s Focusing Question and Content Framing Questions. For example, in Module 1, Identity in the Middle Ages, Lesson 1, students read and then reread the poem “Identity” by Julio Noboa Polanco to better understand the “concept of identity.” Students first use a Notice and Wonder T-chart in their Response Journals to note their ideas as the teacher reads the poem out loud. Students then discuss their thoughts using a Think-Pair-Share. The teacher shares the definition of identity for students to add to their Vocabulary Journals. Then, students read the poem again to “record what they notice and wonder about the speaker’s identity.” Next, students use a Think-Pair-Share to what they noticed and wondered “about what the speaker has to say about his identity.” Students support their ideas with direct evidence from the text. Lastly, students create their own identity webs based on their new understanding of identity. In Module 2, Americans All, Lesson 6, students read and then reread excerpts of Chapters 2 through 5 of <i>Code Talker</i> to address the Content Framing Question, “What does a deeper exploration of character, plot, and setting reveal in <i>Code Talker</i>?” Students reflect on their reading of Chapter 4 for homework the night before by orally summarizing the key events of Chapter 4 and discussing any questions or concerns students have about the chapter. The teacher then reads Chapter 5 orally to the class while students read it</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>silently. Then the teacher asks the students a few questions about the text to discuss together, such as, “How do Ned and other students react to the school officials’ actions?” and “How does Ned’s experience of high school compare with that of boarding school?” Students also discuss any questions they have about Chapter 5. Students then return to the text as they “work in small groups to add additional ideas and evidence to Handout 3A: Character Analysis based on what they learned about Ned in Chapters 4 and 5.” Students reread portions of Chapters 2 through 5 to complete Handout 6A: Plot and Character Analysis where they analyze the actions of the boarding school officials and teachers in relation to the impact of those actions on Ned or other students and the characteristics that impact Ned. The lesson concludes with students answering the question, “How did Ned Begay’s experiences at boarding school affect him?” in their Response Journals. In Module 3, Language and Power, Lesson 4, students carefully read and reread the poems “Dreams” by Langston Hughes and “‘Hope’ is the thing with feathers-” by Emily Dickinson to compare and contrast their language and use of metaphors. Students first reflect on their work with the poem “‘Hope’ is the thing with feathers-” from a previous lesson in which they closely read and analyzed the poem in conjunction with a video version by sharing the hope metaphor poetry they</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>created. The teacher then notes that both poems use metaphors but do so in different ways. The students listen as the teacher reads “Dreams” out loud. Next, students Think-Pair-Share to discuss, “What do you notice and wonder about what’s happening in this poem?” Students then watch a video of “The Dream Keeper” which combines “Dreams” with “The Dream Keeper,” another poem. Students use a Think-Pair-Share to answer the question, “How does Hughes’s delivery, his image, and the integration of the other poem affect your understanding of ‘Dreams’?” Finally, students complete Handout 4A: Poem Comparison in which they compare and contrast aspects of “‘Hope’ is the thing with feathers-” and “Dreams” by closely rereading the poems to answer questions such as “How does the structure impact the poem’s meaning?” and “What is the theme/message?” In Module 4, Fever, students work towards answering the Focusing Question for Lessons 13 - 22, “What were the effects of the unfolding crisis on Philadelphia and its citizens?” Lessons 20 and 21 specifically require students to reread all module texts in order to plan a presentation about one effect of the crisis. Their work is important to their success on the End-of-Module Task as they must fully understand the crisis and leaders needed to respond in careful, caring ways. Additionally, in the Deep Dive for Lesson 20, students refer to their work in Lesson 19 and</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
<p><b>Non-negotiable (only reviewed if Criterion 1 is met)</b></p> <p><b>2. TEXT-DEPENDENT QUESTIONS:</b></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><b>Required</b></p> <p><b>2a) A large majority of questions in the materials are text dependent and text specific</b> supporting students in building knowledge; student ideas are expressed through both written and spoken responses.</p>	<p><b>Yes</b></p>	<p>apply strategies for using formal language to plan how to deliver a speech.</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 each module, students answer text-dependent and text-specific questions in a variety of formats. Most class discussions, small group discussions, and partner work involve these types of questions and require students to support their ideas with specific evidence from the text. Independent assessment tasks and constructed responses, including Quick Write and mini essays, require students to include text-based evidence to support their reasoning. For example, in Module 1, Identity in the Middle Ages, Lesson 2, students read the text, “The Middle Ages-The Medieval Years” and develop a meaning of the word medieval. Students read the first sentence and use context clues to determine the meaning of the word. Students use the meaning of the word to answer the text-dependent questions asked by the teacher such as, “The beginning was called the Dark Ages. What would it be like to live in an age that is considered dark?” Students support their answers with evidence from the text. Next, students use Handout 2B to reflect on what they just learned about the Middle Ages. The teacher conducts a Think-Aloud and asks students to find the central idea and then use text evidence to give details to</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>support the central idea. The teacher asks, “How does the author support this central idea?” Students collaborate to complete the sheet with evidence and details from their reading. In the Land section of Lesson 2, students use a 3-2-1 activity to solidify the learning. In their Knowledge Journals students write the three most interesting facts they learned about the Middle Ages, list two new vocabulary words they learned, write their definitions, write one idea that is important about the Middle Ages, and then answer the question, “What was the structure of medieval society?” In Module 2, Americans All, Lesson 27, students analyze the principles and elements of art in Ansel Adams photographs from his Manzanar Collection. Students also explore how the photographer utilizes these “artistic elements and principles to convey a message.” Students view three Ansel Adams photographs: <i>Manzanar from Guard Tower</i>; <i>Roy Takeno, outside Free Press Office</i>; and <i>School Children</i>. As they view the images, students address the following questions: “What do these images show us about the way the camp was constructed and how it connects with its environment?” “What do these images show about daily life at Manzanar?” and “Manzanar from Guard Tower is taken from a guard tower at the edge of the camp. Why might Adams have wanted to take a photograph from there?” Students jot their thoughts in their Response Journal at their discretion. Students then</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>meet in small groups to have a Chalk Talk where they participate in a “silent conversation” about the images and the related questions, writing down their thoughts on chart paper and responding to one another’s ideas. The student then share some of the important ideas they discovered. In Module 3, Language and Power, Lesson 6, students analyze the language used in the text. Students create a comic strip analyzing Maya Angelou’s language in the text and video of “Caged Bird” Pairs choose three quotations from the text, analyze them, and illustrate the images created by the language using Handout 6A. To debrief, students discuss the question, “Based on your Handout 6A responses, how does Angelou use language to inspire?” Students make connections to their Vocabulary Journal definition of inspire. In Lesson 8, students read the transcript of Malala Yousafzai’s speech and answer text-dependent questions about the use of language in the speech. Questions include: “What can you infer about Yousafzai based on her words?” “In the speech, what is the role of <i>rights</i>? What are its connotations?” and “When does Yousafzai use the words <i>I</i> or <i>me</i> and when does she use the words <i>we</i> or <i>us</i>? How does this affect the speech?” Students add what they think is the most inspiring quote from Yousafzai’s speech and then explain their choice in their Response Journal. To debrief, students use the speech transcript to answer the question, “Based on</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>your responses, how does Yousafzai use language to inspire?" In Module 4, Fever, Lesson 6, students complete Assessment 6A: New-Read Assessment 1 after independently reading chapter 7 of <i>Fever 1973</i>. After reading Chapter 7, students answer multiple-choice and short response questions to analyze theme, story elements, and word choice, such as "Using your knowledge of the prefix un-, choose the definition that best captures the meaning of 'unaccustomed' to as used in the following sentence: 'I looked at her closely, unaccustomed to the gentle tone of her voice. (47)' and "One theme developed in Chapter 7 is that mothers often want a better life for their children. How does Anderson develop this theme in the chapter? Explain, incorporating two examples from Chapter 7."</p>
	<p><b>Required</b>  <b>2b)</b> Questions and tasks include the <b>language of the standards and require students to engage in thinking at the depth and complexity</b> 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><b>Yes</b></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. Across the modules individually and collectively, tasks and materials increase in complexity. The thinking demands of students in response to tasks and questions also increases in complexity across the curriculum. The sequencing of the modules work to support students as the complexity of texts and tasks increase. For example, in Module 1, Identity in the Middle Ages, Lesson 7, students</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>complete Assessment 7: Focusing Question Task 1 where they write a “diary entry from the poacher’s point of view as he sits in his cell awaiting trial and reflecting on his life. In it, the poacher should reflect on 1) his place in the social hierarchy and 2) how medieval society has shaped his identity.” Students discuss social hierarchy and its effect on the poacher’s identity (RL.7.3, W.7.3). Students demonstrate their understanding of how the social hierarchy shapes identity, use sensory language to convey experiences, and establish character and point of view. In Module 2, Americans All, Lesson 8, students read and analyze informational texts about Pearl Harbor and World War II to build background content knowledge needed for the anchor text, <i>Code Talker</i> by Joseph Bruchac. Students first identify the central ideas of the Navajo Tribal Council’s special resolution from June of 1940 (RI.7.2). Students then silently read the article “Pearl Harbor and World War II” as the teacher reads it aloud, students identify and discuss the chronological structure and organization of the text (RI.7.5). Students then view multiple images of American newspapers published in the wake of the attacks on Pearl Harbor. Students analyze the headlines from the various newspapers, identifying commonalities, differences, purposes, and effects of the language used (RI.7.9). The work from this lesson supports the context needed to fully understand the anchor text and successfully address the End-of-Module</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Task. In Module 3, Language and Power, Lesson 11, students discuss which of the texts is the most inspiring and why in a Socratic Seminar. Students draw on their knowledge from their lessons to demonstrate an understanding of how and why language inspires in speeches and poems and to determine which texts include the strongest evidence supporting language uplifting effects (R.L.7.1, R.I.7.1, SL.7.1, SL.7.6). In Module 4, Fever, Lesson 33, students begin the End-of-Module Task, a research essay, where they select a group of people in Philadelphia during the yellow fever epidemic of 1793. Once students select either the medical community, the Black community, or government leaders, they explain two to three ways members of the group responded to the yellow fever crisis. Students also evaluate whether responses were helpful, harmful or both. Students reflect on their writing from the module, graphic organizers, Response Journals, and other annotations to compose their essay. Students must incorporate evidence from Jim Murphy’s <i>An American Plague</i> and two other texts. The language of the standards that has been embedded within the lessons extends to the End-of-Module Task. For example, student writing should include an “introduction to the topic and a thesis statement,” “headings or graphics to aid comprehension,” “sources cited consistently and correctly,” “a conclusion that supports the essay,” “words,</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			phrases, and clauses to make transitions,” “connect ideas and show how ideas are related to each other,” and “a formal style featuring precise language and domain-specific vocabulary throughout” (RI.7.1, RI.7.3, W.7.8, L.7.4, L.7.6).
<p><b>Non-negotiable (only reviewed if Criterion 1 is met)</b></p> <p><b>3. COHERENCE OF TASKS:</b> 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><b>Required</b></p> <p><b>3a) Coherent sequences of questions and tasks</b> 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><b>Yes</b></p>	<p>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. Across the modules individually and collectively, tasks and materials increase in complexity and provide students with the experience and skills required in order to complete the End-of-Module Task. The thinking demands of students in response to tasks and questions also increase in complexity across the materials. The sequencing of the modules work to support students as the complexity of tasks and student thinking increases. Students develop an understanding of the individual goals of the module and have the opportunity to apply their learning on the summative assessment. For example, in Module 1, students read and analyze multiple texts to address the Essential Question, “How does society both support and limit the development of identity?” In the End-of-Module Task, students compose an “exploded moment” narrative illustrating the effect of medieval society on the formation of the main character’s identity.”</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Focusing Question Tasks (FQT) throughout the module prepare students for the End-of-Module. For example, students use skills learned from reading <i>Castle Diary: The Journal of Tobias Burgess</i> on FQT 1. In order to demonstrate understanding, students create a diary entry from the perspective of an imprisoned poacher “awaiting trial and reflecting on his life.” Within their response, students incorporate sensory details and the impact of “social hierarchy” on the poacher’s identity. FQT 2 and FQT 3 focus on the narrative aspects of the End-of-Module Task as students identify, analyze, and apply narrative elements and techniques identified within <i>The Canterbury Tales</i> and <i>The Midwife’s Apprentice</i> to their own writing of an “exploded” moment as required by the End-of-Module Task. In Module 2, Lesson 1, students work to address the Module’s Essential Question, “How did World War II affect individuals?” and the Content Framing Question, “What do I notice and wonder about the images, texts, and ideas in today’s lesson?” Students use images and texts to answer the Content Framing Question. During the Welcome section of the lesson, students create a T-chart in their Response Journal and write what they notice and wonder based on the images “United We Win” and “Americans All.” Additionally, in Lesson 3, the Focus Question is the same, but the Content Framing Question asks, “What is happening in <i>Code Talker</i>?” The teacher orally reads</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Chapter 1 of <i>Code Talker</i> while students follow along in their own texts focusing on character, plot, and setting and recording their notices and wonders on their Notice and Wonders T-chart. As the teacher reads aloud Chapter 1, students answer teacher-directed questions aligned to discoveries of character, plot, and setting, such as, “What did you discover about the characters so far?” “What have you noticed about the plot so far, and what are you wondering about it?” and “What did you notice and wonder about the setting of the book?” Students record their responses in the chart in their Response Journal. This activity is aligned to the lesson’s learning goal, “Complete the character analysis chart Kii Yazhi.” In Module 3, Lesson 11, students reflect on all of the Module texts to address the Focusing Question, “How and why does language inspire?” Students begin by creating an Inspiration Cube by selecting quotes they find to be inspiring on each of the six sides. Students share their Inspiration Cubes with their groups and discuss the selected quotes. Students then participate in a Socratic Seminar to address the question, “Out of all the poems and speeches we have studied, which text is the most inspiring?” Students share their ideas, opinions, and supporting evidence to question, argue, and discuss which poems and speeches are the most inspiring and what “elements of language” have the most impact on making a text inspiring. Students also consider</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>whether “the language in one of these texts is not inspiring enough to be part of our study.” At the conclusion of the Socratic Seminar, students reflect on the discussion and their performance within it by completing Handout 11A. In Module 4, Lessons 1 - 12, students address the Focusing Question, “In what context did the yellow fever epidemic of 1793 emerge?” In Lesson 10, the Content Framing Question asks, “What does a deeper exploration of Charles Wilson Peale’s self-portrait reveal?” During the Welcome portion of the lesson, the teacher displays the painting “The Artist in His Museum.” The students create a three column chart where they record their responses to the following prompts: list all details they can recall from <i>Fever 1793</i>, details from <i>American Plague</i>, and their own observations of the man in the self-portrait. Students share their responses and are told that they will be learning about this work of art and this historical figure through an examination of his self-portrait. During the Learn section of the lesson students are asked a series of questions about the painting which are aligned to the lessons’ Learning Goal: “Write a response journal reflecting on what they learned through the analysis of Peale’s self-portrait.”</p>
	<p><b>Required</b>  <b>3b)</b> Questions and tasks are designed so that students <b>build, apply, and integrate knowledge and skills</b> in reading, writing, speaking, listening, and language through quality, grade-level complex texts.</p>	<p><b>Yes</b></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. Students engage in questions</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>and tasks in which they must read, write, speak, listen, and use language effectively. Throughout the materials students have opportunities to build and demonstrate understanding of complex texts through a variety of activities that incorporate reading, writing, and discussion. Each lesson is centered around Essential, Focusing, and Content Framing Questions, which are crafted to guide students through developing an understanding of the complex text. For example, in Module 1, Lesson 18 Deep Dive: Style and Conventions, students note “and explore how simple and compound sentences signal differing relationships among ideas.” Students first determine whether or not the displayed sentences are simple or compound with a partner. In pairs, students also discuss their reasoning for their choices. Students then note the simple and compound sentences in an excerpt of <i>The Canterbury Tales</i> and discuss the question, “How are these two paragraphs unusual compared to most of the writing in the novel?” After students explain that the excerpt has “very short, simple sentences” in relation to the other text, they discuss why the author might have made the choice to use a compound sentence followed by multiple simpler sentences. The teacher leads a discussion noting that authors intentionally use sentence structure to create effect and support context. The Deep Dive concludes with student pairs sharing their “exploded</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>moments” writing from a previous lesson to incorporate simple and compound sentences effectively. In Module 2, Lesson 8, students work to address Focusing Question Task 2, “How does Ned’s Navajo identity provide strength during times of challenge?” Students refer to texts and images of Pearl Harbor and Chapter 6 of <i>Code Talker</i> to answer the Content Framing Question, “What is happening in these texts?” and the Craft Question, “How does a topic statement or sentence for a summary work?” through discussion and a brief summary in their Response Journals. In Lesson 19, students participate in a Socratic Seminar to practice collaborative conversation using evidence from Chapter 29 of <i>Code Talker</i>. Students demonstrate knowledge aligned to the Content Framing Question, “Distill: What is the essential meaning of <i>Code Talker</i>?” Additionally, in Lesson 20, students continue to focus on understanding the central idea of the text with Assessment 20A: Focusing Question Task 2 by asking students to “Write one informative paragraph to describe one element of Navajo culture and explain how, over the course of the book, Bruchac shows that this cultural element supports Ned.” The task is aligned to the Content Framing Question, “How does <i>Code Talker</i> build my knowledge of the importance of identity and culture during times of challenge?” Lesson 20 continues with the Deep Dive: Style and Conventions where students focus on</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>explaining “how using varied sentence structures can influence a text’s fluency.” A modified paragraph from <i>Code Talker</i> from page 215 is displayed. Students discuss how the sentences are constructed and their effect on the reader. The original paragraph is displayed and students discuss how the original paragraph is different from the first modified version. Students recognize that the modified paragraph is broken up and “choppy” while the original paragraph is more “fluid.” In the Land portion of the Deep Dive, students write a brief paragraph explaining why it is important to use varied sentence structure in informative writing. In Module 4, Lesson 23, students work to address Focusing Question Task 3, “What did the crisis reveal about Philadelphia’s citizens and society?” Students refer to two texts, <i>Fever 1793</i> and <i>An American Plague</i> in order to answer the Content Framing Question, “Reveal: What does a deeper exploration of the subject of morale reveal in <i>Fever 1793</i> and <i>An American Plague</i>?” Students synthesize evidence from both texts to answer the question. Then, in Lesson 32, students again refer to the two texts to complete the Focusing Question Task, “Write a short essay explaining one thing that Philadelphians learned about the society and government during the crisis.” Lesson 32 continues with the Deep Dive: Style and Conventions where students focus on using strong verbs to “ensure precise, concise language.” Students review strong</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>and weak verbs and are asked to refer to their notes from the previous lesson. Students use strong verbs to revise the given sentence, “Mattie is enthusiastically going to Peale’s house.” Students share their revised sentences and provide feedback to others. In the Land portion of the lesson, students revise their responses “using strong verbs to ensure precise, concise language.”</p>
	<p><b>Required</b>  <b>3c)</b> Questions and tasks support students in <b>examining the language</b> (vocabulary, sentences, and structure) critical to the meaning of texts measured by Criteria 1 and 2.</p> <ul style="list-style-type: none"> <li>• 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).</li> </ul>	<p><b>Yes</b></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. Vocabulary is taught implicitly and explicitly through repeated readings in core and supplementary texts and through embedded lessons. Within each module, students explore the structure of language and content related vocabulary through embedded language analysis and vocabulary activities referred to as Deep Dives. Students examine how texts are structured and why the author made specific choices when composing their writing. Students practice these techniques in their own writing. Students examine how specific words function within a sentence and their impact on the meaning and message of the text and the reader.</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Students build content-related vocabulary as they develop the context necessary to deeply understand the texts they are reading and studying. For example, in Module 1, Lesson 1, students explore their understanding of the term identity, a concept central to the entire module. Students first choose one of three quotes on identity to further analyze and discuss. Students then read the poem “Identity” by Julio Noboa Polanco and complete a Notice and Wonder T-chart. This task is first modeled by the teacher and class collectively and then by student pairs in a Think-Pair-Share structure. Students add identity and the definition to their Vocabulary Journals. Students continue to discuss how the poet shares his identity through the poem with specific lines and phrases of text to support their responses. Students then create their own personal identity webs and discuss them in small groups and the class. Students then use a Think-Pair-Share format to address the teacher-directed question, “What influenced or led to the words you listed?” Student responses are shared and organized on a class chart that now identifies various categories influencing identity. Students then work to address the Craft Question, “How does figurative language work?” by reading the poem once again with a lens on noticing the “kind of language the author uses.” After adding to their T-charts, students discuss their Notice and Wonder</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>findings with a partner. The teacher notes that the technical term for the author’s language is figurative language. A Vocabulary Deep Dive on Figurative Language: Imagery follows in which students annotate the poem to answer the question, “Which words in Polanco’s poem paint a picture in the reader’s mind?” Students work with a partner to analyze and annotate the poem for examples of imagery. Students then add examples of imagery to a class imagery anchor chart with the definition of the term at the center. Students then return to their personal identity webs and add figurative language, including examples of imagery, to describe their own personal identities. In Module 2, Lesson 3, the Vocabulary Deep Dive focuses on the Vocabulary Learning Goal, “Use context and the prefix re- to analyze target vocabulary and apply understanding in a brief response.” During the Launch portion of the lesson, students look closely at two key words for the chapter, reassure and remember. Students look at a list of displayed words and participate in a Think-Pair-Share where they are to use their own meaning to say what the prefix <i>re-</i> means. After listening to the response, students record the correct definition in their Vocabulary Journal. In the Learn section, students go back to the passage in the text where reassure is used and engage in the Outside-In strategy to explore the meaning of the word in the passage. After students</p>

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			<p>share their responses, they record the definition into their Vocabulary Journals. Finally, in the Land portion, students respond to the Exit Ticket, “Why is it important to Kii Yazhi’s family to remember Navajo history? Why do they think they need to reassure the United States of the Navajo’s friendly intentions?” In Module 3, Lesson 16, students clarify their understanding of the term communism. Students use Handout 16C: Key Terms, Events, People, and Places to analyze, refine, and share their definition of the term communism, a concept necessary for understanding the anchor text, <i>Animal Farm</i>. Students discuss the meaning of the key term and share examples to clarify and strengthen understanding and application of the term. In Module 4, Lesson 12, students complete a Deep Dive focused on Figurative Language. Students use a set of quotes from the text and a type of figurative language. They find another student with the match of the quote to the type of figurative language. During the Learn portion of the lesson, students discuss the impact of the quotes used by the authors. In the Land portion of the lesson, Response Journal, students answer the question, “How have Murphy’s and Anderson’s use of figurative language developed your understanding of the yellow fever epidemic in Philadelphia in 1793?”</p>
Section II. K-5 Non-negotiable Foundational Skills Indicators (Grades K-5 only)			

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
<p><b>Non-negotiable*</b></p> <p><b>4. FOUNDATIONAL SKILLS:</b> 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><b>Required *Indicator for grades K-5 only</b></p> <p><b>4a)</b> Materials provide and follow a logical <b>sequence</b> of appropriate foundational skills instruction indicated by the standards (based on the <a href="#">Vertical Progression of Foundational Skills</a>) 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><b>Required *Indicator for grades K-1 only</b></p> <p><b>4b)</b> Materials provide explicit grade-appropriate instruction and practice for the <b>concepts of print</b> (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><b>Required *Indicator for grades K-1 only</b></p> <p><b>4c)</b> Materials provide systematic and explicit <b>phonological awareness</b> 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><b>Required *Indicator for grades K-5 only</b></p> <p><b>4d)</b> Materials provide systematic and explicit <b>phonics</b> 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). Materials do not require or encourage three-cueing<sup>5</sup>, MSV<sup>6</sup> cues, or visual memory for word recognition.</p>	N/A	Not applicable for this grade level.
	<p><b>Required *Indicator for grades K-5 only</b></p> <p><b>4e)</b> Resources and/or texts provide ample <b>practice</b> 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. Materials</p>	N/A	Not applicable for this grade level.

<sup>5</sup> **Three cueing:** students gaining meaning from print through Semantic, Syntactic or Grapho-phonics cues.

<sup>6</sup> **MSV:** Meaning, Structure, and Visual cues

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p>do not require or encourage three-cueing<sup>7</sup>, MSV<sup>8</sup> cues, or visual memory for word recognition.</p> <p>Materials provide opportunities for students to <b>self-monitor</b> to confirm or <b>self-correct</b> word errors directing students to reread purposefully to acquire accurate meaning. Opportunities for self-monitoring and self-correction are not based on three-cueing, MSV cues, or visual memory.</p> <p>This should include monitoring that will allow students to receive regular feedback.</p>		
	<p><b>Required *Indicator for grades K-5 only</b></p> <p><b>4f)</b> Opportunities are frequently built into the materials that allow for students to achieve reading <b>fluency</b> 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 do not require or encourage three-cueing<sup>9</sup>, MSV<sup>10</sup> cues, or visual memory for word recognition.</p> <p>Materials provide opportunities for students to <b>self-monitor</b> to confirm or <b>self-correct</b> 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 <b>rate, expressiveness, and accuracy</b>.</p>	N/A	Not applicable for this grade level.

<sup>7</sup> **Three cueing:** students gaining meaning from print through Semantic, Syntactic or Grapho-phonetic cues.

<sup>8</sup> **MSV:** Meaning, Structure, and Visual cues

<sup>9</sup> **Three cueing:** students gaining meaning from print through Semantic, Syntactic or Grapho-phonetic cues.

<sup>10</sup> **MSV:** Meaning, Structure, and Visual cues

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p><b>Required *Indicator for grades K-5 only</b></p> <p><b>4g) Materials provide instruction and practice in word study.</b></p> <ul style="list-style-type: none"> <li>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>)</li> <li>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.</li> </ul>	N/A	Not applicable for this grade level.
	<p><b>Required *Indicator for grades K-2 only</b></p> <p><b>4h) 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. Assessment opportunities within materials do not require or encourage three-cueing<sup>11</sup>, MSV<sup>12</sup> cues, or visual memory for word recognition.</b></p>	N/A	Not applicable for this grade level.
	<p><b>Required *Indicator for grades K-5 only</b></p> <p><b>4i) Foundational Skills materials are varied, abundant, and easily implemented so that teachers can spend time, attention, and practice with students who need foundational skills supports.</b></p>	N/A	Not applicable for this grade level.

<sup>11</sup> **Three cueing:** students gaining meaning from print through Semantic, Syntactic or Grapho-phonetic cues.

<sup>12</sup> **MSV:** Meaning, Structure, and Visual cues

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
<b>Section III. Additional Criteria of Superior Quality</b>			
<p><b>5. RANGE AND VOLUME OF TEXTS:</b> Materials reflect the distribution of text types and genres suggested by the <a href="#">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.)</a></p> <p><input checked="" type="checkbox"/> Yes      <input type="checkbox"/> No</p>	<p><b>Required</b></p> <p><b>5a) Materials seek a balance in instructional time between literature and informational texts.</b> (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"> <li>• The majority of informational texts have an informational text structure.</li> <li>• In grades 3-12, narrative structure (e.g. speeches, biographies, essays) of informational text are also included.</li> </ul>	<p><b>Yes</b></p>	<p>Materials seek a balance in instructional time between literature and informational texts. Across the modules and within each module, students read both literary and informational texts from a variety of genres. Informational texts include both narrative and informational text structures. The variety of texts require students to read in order to build background knowledge which will help to complete the End-of-Module Tasks. According to the Text Complexity Guide, the Rationale for Placement provides rationale for the inclusion of the core texts. Supplemental texts are listed in the Texts section included in the Teacher’s Edition for each Module. For example, in Module 1, Identity in the Middle Ages, students read the fictional narratives <i>Castle Diary: The Journal of Tobias Burgess</i>, <i>The Canterbury Tales</i>, Geoffrey Chaucer, and <i>The Midwife’s Apprentice</i>. <i>Castle Diary: The Journal of Tobias Burgess</i> by Richard Platt is a fictional account of a young page during the Middle Ages and serves as a model for students when they write their own narratives for the End-of-Module Task. This historical fiction novel introduces “students to the Middle Ages through an accessible narrative form.” <i>The Canterbury Tales</i>, by Geoffrey Chaucer retold by Geraldine McCaughrean is a retelling of the famous literary text that is told in a more concise way and with more clarity than the original. This text allows</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>students to use their understanding of social hierarchy from the previous text, <i>Castle Diary</i>, to Chaucer’s version of the social hierarchy. Additionally, students analyze Chaucer’s style of narrative storytelling which will be important when they write their own narratives. The final core text is the historical fiction novel, <i>The Midwife’s Apprentice</i> by Karen Cushman, which relates how a girl seeks her identity as part of the social classes of her society. This text provides students the opportunity to “apply what they know about medieval life from <i>Castle Diary</i> and what they have learned about narrative structure from <i>The Canterbury Tales</i> to this accessible text.” To support and build content and content knowledge, students also read supplementary texts such as the historical accounts “What Is a Midwife?” by Karen Carr, multiple selections from <i>The Middle Ages Teacher’s Guide</i> as well as the poem “Identity” by Julio Noboa Polanco. In Module 2, Americans All, students read and analyze the informational memoir <i>Farewell to Manzanar</i> and the novel <i>Code Talker</i>. <i>Farewell to Manzanar</i> by Jeanne Wakatsuki Houston and James D. Houston tells the real life story of Jeanne and her time as an “internee of Manzanar camp” during World War II. <i>Code Talker</i> by Joseph Bruchac shares the fictional story of Ned, a Navajo teen who becomes a “code talker” during World War II. To build context and further support the topic and theme, students also</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>read and analyze multiple historical accounts such as “Navajo Code Talkers” by Harry Gardiner and “Relocation Camps” by Craig Blohm, the biography “Benjamin O. Davis, Jr.” by Alexis O’Neill, and the photographs <i>Manzanar from Guard Tower</i> by Ansel Adams, and <i>Photograph of Flag Raising on Iwo Jima</i> by Joe Rosenthal. The End-of-Module Task requires students to write an informative/explanatory essay discussing how World War II impacted the development of the identity of either Jeanne or Ned. In Module 4, Fever, students read and analyze the core texts <i>An American Plague</i>, <i>Fever 1793</i>, and <i>The Artist in His Museum</i> to the background and context necessary to address the Essential Question, “How can times of crisis affect citizens and society?” The informational historical account, <i>An American Plague</i>, by Jim Murphy provides context regarding the 1793 yellow fever epidemic and its effect in Philadelphia. The historical fiction novel, <i>Fever 1793</i>, by Laurie Halse Anderson shares the story of a teenager named Mattie who is trying to survive during the epidemic. In addition, students encounter supplementary texts such as the article “Yellow Fever;” the film <i>Philadelphia: The Great Experiment</i>; the poem “Invictus;” and the painting <i>The Long Room, Interior of Front Room in Peale’s Museum</i>. These texts build additional context and content knowledge that students need to address the End-of-Module Task in which they write a research essay</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p><b>Required</b>  <b>5b)</b> Materials include print and/or non-print texts in a <b>variety</b> of formats (e.g. a range of film, art, music, charts, etc.) and lengths (e.g. short stories, poetry, and novels).</p>	<p><b>Yes</b></p>	<p>analyzing and evaluating the response of Philadelphia residents to the yellow fever epidemic of 1793.</p> <p>Materials include print and non-print texts of different formats and lengths. Across the modules and within each module, materials include a variety of formats other than printed text, including illustrations, graphic organizers, photographs, works of art, music, and film. The materials included offer a variety of formats and each module offers students the opportunity to explore the themes and text structures which are offered in a variety of lengths. Texts also vary in length and the text features within a text. In Module 1, students read the core texts that include the literary novels, <i>Castle Diary</i> and <i>The Midwife’s Apprentice</i>, and the literary story, <i>Canterbury Tales</i>. Supplementary texts include: an audiobook, <i>Prologue to the Canterbury Tales</i>; historical accounts such as “What is a Midwife” and selections from <i>The Middle Ages Teacher’s Guide Western Reserve Public Media</i>; a piece of music, “Lamento Distrasano;” paintings entitled “Joachim among the Shepherds,” “Pilgrims Leaving Canterbury,” and “The Three Living and the Three Dead;” and the poem “Identity.” In Module 2, students read the core texts <i>Farewell to Manzanar</i> and <i>Code Talker</i>. <i>Farewell to Manzanar</i> by Jeanne Wakatsuki Houston and James D. Houston is an informational memoir telling the story of Jeanne’s time in a Manzanar</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>camp during World War II. <i>Code Talker</i> by Joseph Bruchac is a historical fictional novel telling the story of a Navajo ‘code talker’ during World War II. In addition, students engage with the following: biography “Benjamin O. Davis, Jr.” by Alexis O’Neill; multiple historical accounts including “Pearl Harbor and World War II” by Brandon Marie Miller and Mark Clemens; and a collection of Pearl Harbor newspaper headlines. Students also watch the music video “A Beautiful Dawn” by Radmilla Cody and analyze the posters “Americans All” and “United We Win” as well as photographs from photographers Ansel Adams and Joe Rosenthal. In Module 3, students read the core text <i>Animal Farm</i>, a literary novel. The additional supplementary materials provide a wide variety of formats in varied lengths. These materials include: advertisements, architecture/sculptures, articles, book reviews, historical accounts, poems, a poster, speeches, and audios. For example, the advertisements include ads for cars, dessert, soda, and Serena Williams. Additionally, the architecture/sculptures include a photograph of the Abu Simbel and the sculptures of the Sphinx and Lincoln Memorial. Articles included in the module have been written by Nathan Rott, Perri Klass, Emma Mason, and Alex Harris. The book reviews included in this module are all on the topic of <i>Animal Farm</i> and vary by author. There are two published by journalists, one by a blogger, and one by a</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>student reviewer. The historical accounts are excerpts from larger pieces of text by Rosalie Baker, Stephen Snape, and Ramadan B. Hussein. Poetry includes famous poets such as Maya Angelou, Langston Hughes, and Emily Dickinson as well as poets Sarah Kay, Martin Niemoller, and the Library of Congress. Finally, the poster is a variety of images of Pro-Stalin Propaganda.</p>
	<p><b>5c)</b> Additional materials provide direction and practice for regular, <b>accountable independent reading</b> 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><b>Yes</b></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. Students practice with and build knowledge through independent activities and partner discussions using recommended supplemental texts. Teachers provide guidance through the activities while students take the lead and apply the knowledge gained through the texts read or resources viewed independently. Each module contains Appendix D: Volume of Reading that lists supplementary text recommendations for each module. In the Student Workbooks "Volume of Reading Reflection Questions" are "used as part of small-group instruction or as part of an independent and/or choice reading program" at the teacher's discretion. The Appendix D also includes Lexile measures and/or codes indicating the appropriate reading levels. The recommended texts for each module relate to the themes and topics</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>of the correlated module. The Reading Reflections Questions provided for use in all modules and include questions for informational texts as well literary texts. Recommendations are made for texts across the Lexile range. Informational text questions focus on the central idea, key element, and vocabulary of the text. Literary text questions focus on summarizing the story, noticing how the main character changes, theme, and vocabulary in relation to tone. Both sets of questions relate the independently read texts back to the module theme and topic. In Module 2, the Volume of Reading List in Appendix D recommends students read novels about World War II on the home front such as the following: <i>Eddie's War</i> (660L) by Carol Fisher Saller; <i>Weedflower</i> (750L) by Cynthia Kadohata; and <i>Wolf Hollow</i> (800L) by Lauren Wolk. Also included in the recommendations are multiple historical, scientific, and technical accounts of World War II on the home front and in Europe. In Module 3, the Volume of Reading List in Appendix D provides texts for students to gain knowledge about politics and historical families and events in a variety of Lexile Levels. These suggested texts range in formats from a picture book to biographies and novels. It is noted in this Appendix that texts labeled with HL (High-Low) is a developmentally appropriate text that is best suited for a reluctant or struggling reader where texts labeled with AD (Adult</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			Directed) are usually read aloud by an adult. Suggested texts include the following: the biography <i>Joseph Stalin</i> (970L) by Sean McCollum; the novel <i>The Endless Steppe</i> (880L) by Esther Hautzig; and the informational picture book <i>The Wall: Growing Up Behind the Iron Curtain</i> (AD760L) by Peter Sís. In Module 4, the Volume of Reading List in Appendix D recommends students read historical accounts such as the following: <i>Oh Rats! The Story of Rats and People</i> (960L) by Albert Marrin; <i>Terrible Typhoid Mary: A True Story of the Deadliest Cook in America</i> (980L) by Susan Campbell Bartoletti; <i>When Plague Strikes: The Black Death, Smallpox, AIDS</i> (1190L) by James Cross Giblin; and <i>Invincible Microbe: Tuberculosis and the Never-Ending Search for a Cure</i> (1200L) by Jim Murphy.
<p><b>6. WRITING TO SOURCES, SPEAKING AND LISTENING, AND LANGUAGE:</b></p> <p>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><b>Required</b></p> <p><b>6a)</b> Materials include a <b>variety of opportunities</b> 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.<sup>13</sup></p>	<p><b>Yes</b></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. Throughout each module, students express their understanding of complex texts in varied ways that regularly include a combination of listening, speaking, and writing. Lessons focus on strengthening student expressions of understanding through embedded instruction and repeated opportunities. Opportunities vary in length, structure, and time demands. For example, in Module 1, Identity in the Middle Ages, Lesson 7,</p>

<sup>13</sup> 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
<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No			<p>students prepare for, participate in, and reflect over a Socratic seminar focused on the Content Framing Question, “How does Castle Diary build my knowledge of identity, experience, and opportunity in the Middle Ages?” and the Focusing Question, “How does society influence identity and experience?” Students begin by discussing the question, “How did the medieval social order influence identity, experience and opportunity?” with a partner by referring back to “evidence they gathered for homework, from the texts, and from other Response Journal entries.” Students review the Discussion Rules and Handout 4A: Speaking and Listening Goal-Setting and Self-Assessment. Students participate in the Socratic Seminar where they discuss the question, “How did the medieval social order influence identity, experience, and opportunity?” The lesson concludes with students completing Assessment 7A: Focusing Question Task 1 where they write a “diary entry from the poacher’s point of view as he sits in his cell awaiting trial and reflecting on his life.” Once students complete their writing, students share their favorite sentence that they wrote in their Focusing Question Task. In Module 2, Americans All, Lessons 8-21, students address the Focusing Question, “How does Ned’s Navajo Identity provide strength through times of challenge?” In Lesson 11, students participate in a variety of opportunities to express their understanding</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>through listening, speaking and writing about Chapter 10 of the complex core text <i>Code Talker</i>. Students work individually to create a newspaper headline and subhead for Chapter 10 on Handout 9A. Students reflect on points or quotations from the chapter that supports their headlines. Students then share their headlines, subheads, and evidence in a small group. If time allows, students provide suggestions on how to make headlines more engaging or reflecting the learning from the chapter. Students use the information from this activity to write about the main events into their Response Journal. Students have the option to pretend they are a newspaper journalist interviewing Ned for the headline they wrote in the Learn section or imagine that they are Ned and to write a letter to his family about his experiences in boot camp. In Module 3, Language and Power, Lesson 12, students participate in a Gallery Walk to explore the Focusing Question: “How and why does language persuade?” and the Content Framing Question, “What do I notice and wonder about advertisements?” Students first reflect on what the term persuade means and its relation to persuasive. Students practice being persuasive with a partner and then discuss what makes an argument persuasive in a Think-Pair-Share. The teacher notes that the next few lessons will focus on how language is used to persuade. Next, students complete Notice and Wonder T-Charts for</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>the video advertisement “Serena Williams-Rise”. After discussing the video and posing questions they have, students watch the video again to attempt to answer their questions and focus on the language that is used to persuade. Students participate in a Gallery Walk where they make observations and pose questions about vintage print advertisements. After the Gallery Walk, students share their observations and questions with a partner in a Think-Pair-Share. Students choose an advertisement and write a paragraph about the claims being made and the evidence used to support them from the perspective of the advertiser. The lesson ends with students revisiting the terms persuade and persuasive and adding them to their Vocabulary Journals. In Module 4, Lessons 13-22, students address the Focusing Question, “What were the effects of the unfolding crisis on Philadelphia and its citizens?” Students reflect on and use all of the module texts in these lessons to demonstrate their understanding. In Lesson 22, students deliver their presentations as part of the Whole Group activity. The teacher displays the Craft Question, “How do I use my presentation skills to share about the crisis’s effects?” The teacher reminds students of the listening goal for this module, “listen to understand.” Students take notes in their Response Journals as groups present with a focus on “content, new information or ideas, and</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p><b>Required *Indicator for grades 3-12 only</b>  <b>6b) The majority of oral and written tasks</b> require students to <b>demonstrate the knowledge they built through the analysis and synthesis of texts, and present well defended claims and clear information</b>, using grade-level language and conventions and drawing on textual evidence to support valid inferences from text.</p>	Yes	<p>delivery of presentation.” Students use this information to write about one of the presentations.</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. Throughout the materials, students are required to demonstrate knowledge connections among multiple texts that extend beyond a single lesson through both written and spoken responses. Students are required to defend their claims with relevant and cited evidence from a variety of texts. Each module provides students with the knowledge and structure needed to complete the culminating End-of-Module Task. The tasks expect students to compose claims based on research or analysis of literary and informational texts. As students work through each module, lessons and activities provide the knowledge and background needed for students to build the skills needed to for students to effectively make and justify evidence-based claims. For example, in Module 1, Lesson 31, students begin the process of completing Assessment 31A: End-of-Module Task in which they reflect on and gather evidence from all of the module texts “to write a narrative that is</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>an ‘exploded moment.’” Students write a story that demonstrates how medieval society supports or limits their protagonist’s identity. The Criteria for Success notes that responses must incorporate elements learned from the reading and analysis of the module texts, including the influence of medieval society on the identity of the protagonist, narrative dialogue and story structure, the historical context of the Middle Ages, and content-specific vocabulary. In Module 3, Lesson 11, students participate in a Socratic Seminar in response to the question, “Out of all the poems and speeches we have studied, which text is the most inspiring?” Students reference all of the module texts, including George Orwell’s <i>Animal Farm</i>, Martin Luther King, Jr.’s speech “I Have a Dream,” Malala Yousafzai’s <i>Address to the United Nations Youth Assembly</i>, and Maya Angelou’s “Caged Bird” to determine which one is the most inspiring. Students support and defend their claim with “relevant evidence” and “clear reasons” from the module texts. Students reflect on their work in the Socratic Seminar on Handout 11A: Speaking and Listening Goal-Setting and Self-Assessment. In, Module 4, the Module Summary indicates that “by the time students reach the End-of-Module Task research essay, (students) are prepared to analyze and evaluate the ways Philadelphians responded to the epidemic, deepening their exploration of how times of crisis can affect citizens and</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>society.” According to the Major Assessments in the Teacher Edition, students work on three Focusing Question Tasks, three New Read Assessments, and three Socratic Seminars in preparation of the End-of-Module Task. For example, Focusing Question Task 3 asks students to use evidence from <i>An American Plague</i> to write a short essay explaining one thing the citizens of Philadelphia learned about their society during the crisis. Students receive support for this task towards the End-of-Module Task due to the opportunity to “generate informative writing, demonstrate what the crisis revealed in Philadelphia, and demonstrate how the epidemic affected particular segments of society.” New Read Assessment 1 is designed to provide students the opportunity to read Chapter 7 of <i>Fever 1793</i> to answer multiple-choice and short responses to “analyze theme, story elements, and word choice.” Students analyze the context, responses, and how setting shapes events and characters as a result of the crisis. Finally, during Socratic Seminar 3, students analyze all four Module Texts. This allows students to reflect on themes and central ideas from all four Module’s End-of-Module Tasks.</p>
	<p><b>Required</b>  <b>6c)</b> Materials include multiple <b>writing tasks aligned to the three modes of writing</b> (opinion/argumentative, informative, narrative) as outlined by the standards at each grade level.</p>	<p><b>Yes</b></p>	<p>Materials include multiple writing tasks aligned to the three modes of writing as outlined by the standards at each grade level. Across the modules, students complete opinion/argumentative, informative, and narrative writing tasks that</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<ul style="list-style-type: none"> <li>As students progress through the grades, narrative prompts decrease in number and increase in being based on text(s).</li> <li>In grades 3-12, tasks may include blended modes (e.g., analytical writing).</li> </ul>		<p>reference their analyses of complex texts that they have read and studied within each module. As noted by the Major Assessments sections of the Teacher’s Editions, written assessments align to the three modes of writing and provide opportunities for students to display their knowledge of the core texts. Additionally, students have the opportunities to develop these modes of writing across modules where they culminate in a writing assessment in Module 4. For example, in Module 1, Identity in the Middle Ages, Lesson 26, students complete Assessment 26A: New-Read Assessment 2: The Midwife’s Apprentice. Students closely read Chapter 10 “The Boy” of The Midwife’s Apprentice. They answer seven multiple choice questions requiring analysis of the text. Students then complete a chart by providing parallel experiences for Edward in relation to the noted experiences of the character of Alyce. Students compose a written response to the argumentative writing prompt, “Which theme is most fully developed in chapter 10, ‘The Boy’? Students use evidence from the text to support their response. In addition, throughout the module, students analyze and demonstrate “how narrative elements and techniques develop strong storytelling” through writing a diary entry for Focusing Question Task 1, an “exploded moment” for Focusing Question Task 3, and an “exploded moment” narrative that demonstrates how medieval society supports or limits the</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>protagonist’s identity for the End-of-Module Task. In Module 2, <i>Americans All</i>, Writing Goals expect students to write a well-organized, informative essay. In their informative writing, students analyze the wartime experiences of either Jeanne Wakatsuki Houston or Ned Begay, developing the topic with relevant details and quotations. According to the Module in Context, students extend their skills learned in Module 1’s narrative writing to the informative writing. Students use descriptive language learned from lessons on narrative writing to this Module’s writing expectations. In Lesson 10, students “Explore the features of different genres by adjusting writing style to a specific genre, task, or purpose.” In the lesson, students use “A Beautiful Dawn,” Chapter 9 in <i>Code Talker</i>, and pages 222-223 to explore the structures and style of informative vs. narrative writings. In Module 3, <i>Language and Power</i>, Lesson 31, Deep Dive: Vocabulary, students explore the term satire by analyzing the term in the context of multiple sentences. After discussing what the term means, students write its formal definition in their Vocabulary Journals. The lesson continues with the discussion of multiple examples of different examples of satire. Students write an argumentative entry into their Response Journals in response to the prompt, “Based on your reading of <i>Animal Farm</i> and your understanding of the word satire, do you</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>agree with the author of the New Republic review that Animal Farm is not an effective satire? Why or why not? Use the definition of satire and an example from Animal Farm to support your answer.” In Module 4, Fever, Writing Goals expect students to conduct research in order to write an informative (research) essay. As part of their research, students form focused research questions and draw on sources to answer them, they use credible sources, and communicate findings in an organized, detailed research essay. Across the Modules for Grade 7, students produce a variety of writing and skills learned are evident in the research essay. According to the Module in Context, students learned narrative writing skills in Module 1. As students produced writing in Module 2 and 3, they applied their skills for using evidence and elaboration in their informative and argumentative writing. In Module 4, students apply these skills by using the research process for the End-of-Module Task where they write a research essay to “Explain two to three ways members of your selected group responded to the yellow fever crisis, and evaluate whether these responses were helpful, harmful, or both.”</p>
	<p><b>Required</b>  <b>6d)</b> Materials address the <b>grammar and language</b> 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>	<p><b>Yes</b></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</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<ul style="list-style-type: none"> <li>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.</li> </ul>		<p>reading and writing about unit texts. Throughout the materials, students apply the grammar and language conventions as they analyze complex texts and model appropriate grammar and language conventions in their own writings. Grammar and language instruction and application is embedded within each module through authentic analysis, application, and practice primarily through Style and Conventions Deep Dives. A Deep Dive is “a fifteen-minute lesson designed to teach vocabulary or style and conventions.” Text excerpts and Deep Dives serve as models for students to construct their own writings based on context, sentence structure, and conventions. For example, in Module 2, students “analyze the relationship between target vocabulary (synonyms, antonyms, or both) to better understand or apply the words, use transitional phrases to connect ideas, use precise and concise language when writing topic sentences and evidence sentences, and explore the meaning of grade-appropriate Greek and Latin affixes and roots to clarify meaning of target vocabulary, and to spell correctly.” For example, in Lesson 11, students use Chapter 10 in <i>Code Talker</i> to examine why transitions are important in writing. Students work to identify transition clauses and phrases to explain their function. In Lesson 12, students progress in their understanding of transitions and how they work in the. Students then use transition phrases and</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>clauses in their writing. In Module 3, Lesson 14, students complete a Style and Conventions Deep Dive in which they work to address the Style and Conventions Craft Question, “Why are phrases and clauses important?” Students use Handout 14D: Functions of Phrases and Clauses to first brainstorm and later revise the definitions and functions of phrases, independent clauses, and dependent clauses. After brainstorming their definitions and functions, students use two sample sentences “to describe characteristics of phrases and clauses” in relation to their brainstormed ideas. The teacher then discusses the actual definitions and functions of phrases, independent clauses, and dependent clauses using the examples from the two sample sentences. Students then revise their definitions and functions on their handouts. Next, students “examine the functions of phrases and clauses” and “think particularly about why using phrases and clauses is important to writers of arguments” by working with a partner to identify them within a sample CREEA-C (Claim, Reason, Evidence, Elaboration, Concluding Statement) paragraph. After sharing their ideas, an anchor chart is created to “summarize the key purposes of phrases and clauses” for future use. In Module 4, Lesson 15, students “explore text structure in <i>An American Plague</i> and apply understanding of the suffixes -ence and -ent to define words.” Additionally, in Lesson 17,</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			Academic Vocabulary Deep Dive, students refer to Chapters 16-17 in <i>Fever 1793</i> to identify and use the root word plac to predict the meaning of words and then use a dictionary to confirm their predictions. Students record their findings in their <i>Vocabulary Journal</i> .
<p><b>7. ASSESSMENTS:</b> 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><b>Required</b> <b>7a)</b> Materials use <b>varied modes of assessment</b>, including a range of pre-, formative, summative, and self-assessment measures.</p>	<p><b>Yes</b></p>	<p>Materials use varied modes of assessment, including a range of pre-, formative, summative and self-assessment measures. Throughout and across the modules students regularly complete assessments that vary in format, structure, and mode. Assessments and tasks include New Read Assessments, Socratic Seminars, End of Module Task, and Vocabulary Assessments. The Analyze section of the Teacher Edition for each module provides teachers with a listing of success criteria in the Context and Alignment. Additionally, Next Steps, lists an assessment strategy to be used in the lessons and suggestions for student support if mastery of the listed standards are not attained. Each lesson contains at least one Check for Understanding (CFU) activity. Some lessons contain multiple CFUs. Lesson arcs focus on Focus Questions that are assessed at the completion of the lesson arc. Lesson arcs generally begin with a pre-assessment, followed by a formative assessment. Lesson arcs end with summative assessments and/or self-assessment measures. Also, as part of Module Deep Dives, the Land portions of the lesson list the method of assessing student</p>

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			<p>mastery of the standards listed for the lessons. Modules close with culminating summative assessments that often include a self-assessment measure as well. Assessments provided consistently and systematically throughout the modules. In Module 1, Identity in the Middle Ages, End-of-Module Task, students write an “Exploded Moment narrative that demonstrates how medieval society supports or limits the protagonist’s identity.” Additional assessments in this Module include three Focusing Question Tasks, two New Read Assessments, four Socratic Seminars, and Vocabulary Assessments. The Major Assessments document included in the Teacher Edition provides documentation of how the assessments are tied to the module and lesson content in the Elements that Support Success on the End-of-Module Task as well as the standards assessed. In Lesson 7, a Socratic Seminar and a Focusing Question Task in the Learn portion of the lesson are used to assess student understanding of Focusing Question 1, “How does society influence identity and experience?” It is noted in the Analyze box for Lesson 7 that the Focusing Question Task assesses the skill of using “sensory language and establishing point of view and character.” The Socratic Seminar is assessed using the rubric from Appendix C. The Next Steps section allows teachers to identify areas in diary entries and use examples of strong responses, guide</p>

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			<p>class discussion about the work, and then provide students time to revise answers. In Module 2, Lesson 19, students participate in a Socratic Seminar to discuss and analyze the central ideas of the core text, <i>Code Talker</i>. Students first complete a formative assessment activity where they use Handout 19A to “describe Ned’s experiences and interactions with whites during two important periods of his life, in boarding school and as a Marine.” Students participate in a Mix and Mingle to discuss their responses to several teacher-directed questions about “Ned’s post-war experiences in the United States.” Students switch partners with each question in this formative assessment. Next, students prepare to participate in a Socratic Seminar by reflecting on their listening and speaking goals using Handout 19B: Speaking and Listening Goal-Setting and Self-Assessment. Students participate in the Socratic Seminar focusing on the question, “What central ideas does Bruchac develop and leave readers with at the end of <i>Code Talker</i>?” This formative assessment prepares students for the essay required on the End-of-Module Task. After the Socratic Seminar, students complete a self-assessment regarding their contribution to the discussion. In, Module 4, Lesson 1, students participate in multiple pre- and formative assessment measures as they prepare to address the Essential Question, “How can times of crisis affect citizens and society?”</p>

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			<p>Students begin by using a Think-Pair-Share structure to discuss how characters from previous modules responded to the challenges they faced. This pre-assessment allows the teacher to gauge current student understandings regarding the impact of challenges. Pre-assessment activities continue with students previewing the core text, <i>Fever 1793</i>, by completing a Notice and Wonder T-chart while examining the front cover and listening to the teacher read the first chapter aloud. Throughout the chapter, students work with a partner in a Think-Pair-Share to discuss and record their ideas in their T-charts. The teacher assesses student understanding, clarifies vocabulary, and incorporates additional questions to strengthen comprehension. Students continue the process independently as the teacher reads the second chapter aloud. Afterwards, students work in small groups to discuss and answer one of five teacher-provided questions. The teacher provides additional support as necessary. This portion of the lesson concludes with small groups sharing their questions and answers with the whole class and updating their Notice and Wonder T-charts.</p>
	<p><b>Required</b>  <b>7b) Materials assess student understanding of the topics, themes, and/or ideas</b> 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><b>Yes</b></p>	<p>Materials assess student understanding of the topics, themes, and/or ideas presented in the unit texts. Throughout the module and across the materials, assessments systematically address the topics, themes, and/or ideas presented within student assessments. Assessments occur regularly</p>

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			<p>within single lessons, lesson arcs, and the module as a whole. Cumulative assessments also combine and integrate topics, themes, and/or ideas from multiple modules as the year progresses. The Major Assessments in the Module’s Teacher Edition provides a listing of the questions and tasks as they are used over the course of the Module. The listed assessments cite the Focusing Task question, Elements that Support Success on the End of Module Task, and standards assessed. Assessments and Tasks also included are New Read Assessments, Socratic Seminars, End of Module Task, and Vocabulary Assessments. Students complete a Focusing Question Task at the end of the Focusing Question Arc that requires students to demonstrate the knowledge and skill built over the course of the unit. The Focusing Question Tasks provide the elements that support success on the End-of-Module Task. For example, in Module 2, students work to address the Essential Question, “How did World War II affect individuals?” by analyzing the historical fiction novel, <i>Code Talker</i>, the memoir, <i>Farewell to Manzanar</i>, and a variety of other context-building supplemental texts. The End-of-Module Task requires students to craft an informative/explanatory essay “that analyzes the wartime experiences of either Jeanne Wakatsuki Houston or Ned Begay, developing the topic with relevant details and quotations.” Students complete assessments throughout the module to build</p>

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			<p>and demonstrate the skills and understandings they have acquired that are necessary to successfully complete the End-of-Module Task. For example, in Lesson 7, students participate in a Socratic Seminar addressing the questions, “What aspects of Navajo culture and identity are significant to Ned Begay during his school experience? How do these cultural aspects impact him?” Students must support their ideas with evidence and pose additional questions within the discussion. This supports the End-of-Module Task in providing students an opportunity to “Demonstrate an understanding of the role Navajo culture plays in Ned’s identity.” In Lesson 30, students prepare for and participate in another Socratic Seminar where they compare and contrast the impact that World War II had on Jeanne Wakatsuki Houston and Ned Begay. This discussion provides students with content necessary for the End-of-Module Task and an opportunity to decide which character they will choose for the End-of-Module Task. In Module 4, students work to address the Essential Question: “How can times of crisis affect citizens and society?” by analyzing the informational text, <i>An American Plague</i>, and the historical novel, <i>Fever 1793</i>, and a variety of other context-building supplemental texts. The End-of-Module Task requires students to craft a research essay in which they “analyze and evaluate the ways Philadelphians responded to the epidemic,</p>

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			<p>deepening their exploration of how times of crisis can affect citizens and society.” For the End-of-Module Task, students write a research essay in response to the prompt, “Explain two to three ways members of your selected group responded to the yellow fever crisis, and evaluate whether these responses were helpful, harmful, or both.” Students complete assessments throughout the module to build and demonstrate the skills and understandings they have acquired that are necessary to successfully complete the End-of-Module Task. For example, in Lesson 12, students complete Assessment 12A: Focusing Question Task 1 where they complete a graphic organizer that compares and contrasts the information from one anchor text to the other text and to the student’s personal research. In Lesson 20, students complete Assessment 20A: Focusing Question Task 2 where they work with a small group to create a presentation examining the effects of the yellow fever epidemic on Philadelphians. Students work together to research their selected effect and provide evidence from the core texts to support their findings. In Lesson 32, students complete Assessment 32A: Focusing Question Task 3 where they “write a short essay explaining one thing that Philadelphians learned about their society as a result of the crisis.” Students reference An American Plague for evidence for their writing. These tasks create a foundation for the research and writing skills necessary for</p>



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			the End-of-Module and build necessary context and content. Each Task includes the Checklist for Success that students use on the End-of-Module Task.
	<p><b>Required</b>  <b>7c) Aligned rubrics or assessment guidelines</b> (such as scoring guides or student work exemplars) are included and provide sufficient guidance for interpreting student performance.</p>	<b>Yes</b>	<p>Aligned rubrics or assessment guidelines are included and provide sufficient guidance for interpreting student performance. For each assessment, an aligned rubric or assessment guideline is included that provides scoring guides and/or student exemplars. In each Module, Appendix C in the Teacher’s Edition houses rubrics, sample responses, and assessment guidelines that clarify expectations of quality work and provide success criteria for each of the formative and summative assessments. Additionally, the Major Assessments, portions of the Teacher’s Edition cite elements that support success and criteria for success and the standards assessed for each task. For example, in Module 1, Lesson 19, students complete Focusing Task Question 2 using Handout 19A. Based on the Analyze section for Context and Alignment of the Teacher’s Edition, the guidance states that student responses show how well students understand <i>The Canterbury Tales</i> and if they can “discern specific narrative elements and techniques that have helped Chaucer’s work stand the test of time.” Additionally it is noted that students think critically about the elements and techniques of a narrative in preparation of the End-of-Module Task. A list of success criteria lists four narrative elements or techniques exemplified in <i>The</i></p>

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			<p><i>Canterbury Tales</i> and connects each with specific textual evidence. In Module 2, Lesson 20, students complete Assessment 20A: Focusing Question Task 2. Students write an informational paragraph where they “describe one element of Navajo culture and explain how, over the course of the book, Bruchac shows that this cultural element supports Ned.” Handout 20A: To-SEEC Paragraph Organizer and a Checklist for Success are provided for students as a reference for the assessment of their responses. Teacher guidance for differentiation is provided that directs teachers to use a provided paragraph frame to assist struggling writers. In addition, an extension activity for strong writers is also provided in the teacher materials. Appendix C: Answer Keys, Rubrics, and Student Responses provides sample completed tables, a sample written response, and an Explanatory Writing Rubric for teachers to use when interpreting student performance. The teacher’s manual also includes an Analyze section that provides guidance for Context and Alignment on Focusing Question Task 2 in relation to the End-of-Module Task and the Next Steps revision, review, and mini-lessons for students who struggled with the task. In Module 3, Appendix C provides rubrics, sample responses, and answer keys for the Major Assessments provided in Module 3. New-Read Assessment Answer Keys are provided for assessment 5A, 20A, and 32A. New-Read</p>

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			<p>Assessment Answer Keys not only provide the answers to the Multiple Choice Questions, but they also provide sample responses to the open-ended questions. Relevant standards are provided for the multiple choice item it is assessing. The Focusing Question Tasks Answer Keys provides the text, prompt, and sample response for the task questions. A Grade 7 - Speaking and Listening Process Rubric, is included for Lessons 11, 29, and 36. This rubric provides descriptors on a continuum for structure, development, and style from Exceeds Expectations to Does Not Yet Meet Expectations. Vocabulary Assessment Answer keys are also provided for Vocabulary Assessment Tests 1 and 2. The answer key provides a note for teachers to consider the variety of ways that the words can be used. The End-of-Module Task provides an annotated sample response along with writing and content standards cited for each portion and expected answers in the response. The End-of-Module Task Rubric (Grade 7 Argument Writing Rubric) cites all of the lessons which are assessed with the rubric and provides a continuum of mastery from Exceeds expectations to Does not yet meet expectations. Students are assessed on structure, development, style, and conventions. In Module 4, Lesson 6, students complete New-Read Assessment 1. They read Chapter 7 of the anchor text, <i>Fever 1793</i> independently and then answer a mix of short answer and multiple-choice</p>

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			<p>questions. Appendix C: Answer Keys, Rubrics, and Student Responses provides answers and related standards to each of the multiple-choice questions and sample written responses for the short answers questions for teachers to use when interpreting student performance.</p>
	<p><b>Required</b>  <b>7d)</b> Measurement of progress via assessments include <b>gradual release of supporting scaffolds</b> for students to measure their independent abilities.</p>	<p><b>Yes</b></p>	<p>Measurement of progress via assessments include gradual release of supporting scaffolds for students to measure their independent abilities. Across each module, formative and summative assessments are designed with the intention to continually build upon student knowledge and extend student skills in support of the goals of the culminating End-of-Module Task. Formative assessments are aligned with summative assessments to gradually shift the responsibility of independent assessment to the student. The Major Assessments portion of the Teachers Edition provides a table that correlates how each Focusing Question Task supports students in acquiring the knowledge and skills necessary to be successful on the End-of-Module Task. The Major Assessments section of the Teacher’s Edition provides an overview of assessments that provide support through the Focusing Questions Tasks, New Read Assessments, and Socratic Seminars. In Module 1, the End-of-Module Task, students write a narrative. To prepare for the End-of-Module Task, the Major Assessments portion provides a listing of the assessments along with the Elements That Support Success on the End-of-Module</p>

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			<p>Task. Three Focusing Question Tasks allow students to use their learning from progressive lessons to create work in preparation for the End-of-Module Task. Focusing Question Task 1 demonstrates an understanding of how the medieval social hierarchy shapes identity by using sensory language and point of view. Focusing Question Task 2 demonstrates an understanding of how narrative elements and techniques develop strong storytelling. Finally, in Focusing Question Task 3, students write using narrative techniques to capture action and convey experiences along with writing an engaging beginning and an ending to provide resolution. In Module 3, students participate in Lessons 1-10 in preparation of completing Focusing Task 1, “Write a paragraph about why <i>I Have a Dream</i> (by Martin Luther King, Jr.) is inspiring” Students use the transcript and the details from the video to support their responses. The Land section of each lesson assesses student understanding as it relates to the learning goals and task. For example, in the Land section for Lesson 3, students view the video of “Hope Is the Thing with Feathers” by Emily Dickinson. Students independently select one or two details which impact the viewer’s understanding of what is happening in their Response Journal. In Lesson 4, the teacher asks students to independently write a claim on how one of the poem’s metaphors is more inspiring than another. Then, students reflect on the</p>

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			<p>use of inspiring language from <i>Dreams</i> by Langston Hughes by completing Handout 3A. Students record the most inspiring quotation from the poem that their claim focuses on. In Lesson 7, students examine clear reasons and evidence about claims made about the article, <i>Ask Not...JFK's Words Still Inspire after 50 Years</i>. Students return to Handout 3A and add an inspiring quotation from Kennedy's speech. Then, in the Response Journal, students explain their choice. Then, in the Learn section for Lesson 10, the teacher plays the <i>I Have a Dream</i> video twice as students take notes on the assessment. Students complete Focusing Question Task 1 by identifying language that is inspiring and uplifting, and telling how the language is inspiring and uplifting.</p>
	<p><b>7e)</b> Materials assess student proficiency using methods that are <b>unbiased and accessible</b> to all students.</p>	<p><b>Yes</b></p>	<p>Materials assess student proficiency using methods that are unbiased and accessible to all students. Materials are accessible and provided in formats which allow student proficiency to be assessed using success criteria aligned to the standards. These items are provided in the teacher materials and are communicated to the students with each assessment. Clear rubrics and guidelines are provided for the teacher to guide and assess student learning and performance without bias. Writing task exemplars, rubrics, and checklists for success communicate and clarify expectations to students and make proficiency standards accessible. For example, in Module 1, Appendix C, rubrics,</p>

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			<p>success criteria, and expected student responses are provided. For example, Assessment 5A, New-Read Assessment: <i>Castle Diary Answer Key</i>, Multiple Choice answers are provided with the standards being assessed listed next to the answer. In Assessment 7A: Focusing Question Task 1 Sample Response, the Focusing Question, “How does society influence identity and experience?” is provided. Additionally, the prompt is listed along with the standards being assessed. The student example is written as a diary entry that reflects point of view and a statement about the narrator’s place in society. In Module 2, Lesson 7, students prepare for and participate in a Socratic Seminar addressing the questions: “What aspects of Navajo culture and identity are significant to Ned Begay during his school experience? How do these cultural aspects impact him?” Students use Handout 7A: Speaking and Listening Goal-Setting and Self-Assessment to guide and assess their participation. Students use the Self-Assessment to set a goal for their participation and then return to it to assess themselves after the Socratic Seminar. Students use the ratings “good performance” and “needs improvement.” After the seminar, they return to the self-assessment to indicate whether or not they achieved the goal they had set and plan a goal for the next discussion. In Module 3, Lesson 10, in the Learn, Complete the Focusing Question Task section, the</p>

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			<p>Focusing Question Task 1 has an Alternate Activity provided. The teacher provides students with the choice of focusing on either King’s, Yousafzai’s, or Kennedy’s speeches. Additionally, in the Experiment with Relevant Evidence position of the <i>Learn</i> section, students reflect and list the techniques the poems used to inspire. The Alternate Activity provided suggests that due to time concerns, the techniques are provided for students before moving onto the activity where students choose three techniques and reflect and complete Handout 10A. In Module 4, Lesson 20, students complete Assessment 20A: Focusing Question Task 2 where they work with a small group to “prepare a brief presentation (five minutes) explaining: 1. The full nature and extent of the effect you chose (what it actually looked like for Philadelphia or its citizens), including specific examples from one or both texts. 2. The cause-and-effect relationship (how did the crisis lead to the effect you chose?).” Each student presents “for an equal part of the time” and reference “at least one visual.” A Checklist for Success is provided that objectively identifies the requirements of the presentation. The Checklist includes criteria such as “Clearly state one effect of the crisis:” “Emphasize the most important points about the cause and nature of that effect by including useful descriptions, facts, details, and examples from the relevant text(s);” Be organized, focused, and clear,</p>



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			and smoothly transition between each of your group members' parts;" and "Include multimedia or visual displays to support your ideas."
<p><b>8. SCAFFOLDING AND SUPPORT:</b> 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><b>Required</b> <b>8a)</b> As needed, pre-reading activities and suggested approaches to teacher scaffolding are focused and engage students with <b>understanding the text</b> 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><b>Yes</b></p>	<p>Pre-reading activities and suggested approaches to teacher scaffolding are focused and engage students with understanding the text itself. Throughout the materials, guidance is provided for teachers for pre-reading activities and scaffolding that build student background knowledge and provide context for the complex texts being studied. Support in vocabulary, meaning, language, background knowledge, and/or structure increase accessibility to complex texts for diverse students and those who read below grade level. In the Prepare section of the Teacher's Edition, a rationale for the inclusion of activities in each, as well as its correlation to building knowledge, are aligned with guiding questions. In the Welcome section, students engage in a task to prepare them for the lesson. Then, in the Launch section students interact with the Content Framing Question to unpack the terminology to better understand the text. In the Learn section, students develop skills and knowledge to answer a lesson's Content Framing Question. In Module 1, Lesson 2, students begin the process of building background and context for understanding social hierarchy within the Middle Ages. Students add the definition of hierarchy to their Vocabulary Journals. Then, students</p>

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			<p>reference images of organizational diagrams and “explain how these images relate to the word hierarchy” in their Response Journals. The teacher then shares with students that “they will explore identity through books set in the Middle Ages,” and students share their ideas about the term hierarchy. After this brief discussion, students reflect on what they think that they already know about the Middle Ages. Students then try to define medieval through the use of context clues before adding the provided definition to their Vocabulary Journals. The teacher guides students through an oral reading of “The Middle Ages - The Medieval Years” by asking questions like “The beginning was called the Dark Ages? What would it be like to live in an age that’s considered dark?” In Module 2, Lesson 2, Learn section, included in the Notice and Wonder whole group activity, students participate in an overview of the text by answering teacher questions and recording what they notice and wonder. In Teacher Note, it is noted that <i>Code Talker</i> includes Navajo words and names that may be difficult to pronounce. It is suggested that teachers “reassure students that they simply do their best when they read the text.” It is also noted that teachers should also try their best to pronounce the words by viewing tutorials and audio pronunciation guides online. In the Lesson 2 Learn section, Teacher Note explains that the Deep Dive for this lesson gives students the opportunity to explore the word “sacred”</p>

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			<p>and the root sacr. In Module 3, Lesson 12, students complete multiple pre-reading activities as they work to understand how language can be used to persuade. The teacher guides students through scaffolded activities to build background knowledge and context. For the first pre-reading activity, students first note the use of the term persuade in the Focusing Question and discuss with the teacher what it means to “persuade someone or be persuasive.” Students then try to persuade one another to do things such as trying to get the teacher to cancel an exam or host a party for the class. In a Think-Share-Pare, students discuss: “If you were me, would you be persuaded by your partner’s arguments? Why?” and identify elements that worked to effectively persuade them. This pre-reading activity builds context for understanding the impact of language and persuasion that is integral to the module.</p>
	<p><b>Required</b>  <b>8b)</b> Materials <b>do not confuse or substitute</b> 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><b>Yes</b></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. Materials are designed to build student understanding of topics and texts across the modules. Reading strategies are supported and are centered around the core text Students interact with the text as they use the strategies to gain understanding of the content and goals of the modules. In Module 1, Lesson 4, students work “to</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>organize and make sense of the characters, setting, and plot of <i>Castle Diary</i>.” First, students connect the Focusing Question, “How does society influence identity and experience?” and the Content Framing Question, “What is happening in <i>Castle Diary</i>?” using Think-Pair-Share. After concluding that the reader must first understand the story before they can understand how society influenced Tobias’s identity and experience, students work to organize their understanding of the story. Students work with a partner to answer their wonder questions and then discuss any of the remaining wonder questions with the class. The teacher then asks the students several questions to build and reinforce student understanding of the characters, plot, and setting. For example, “What else did you learn about the setting from pages 30–42?” and “What other characters did you meet, and what did you learn about them?” Then, students work in a Think-Pair-Share to address what they think the author is “trying to tell readers through these entries?” in regards to Tobias. Students then return to the Identity Webs they previously constructed for Tobias and update them based on their reading and discussion. Students share their additions with the class. In Module 3, Lesson 15, students explore and prepare to read George Orwell’s novel, <i>Animal Farm</i>. Students begin by reading and analyzing the front and back covers then discussing their observations with one</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>another. Students construct a Notice and Wonder Chart in their Response Journals with rows labeled Character, Plot, and Setting on the left-hand page and a plain Notice and Wonder Chart on the right-hand page. The teacher reads Chapter 1 aloud. Once the teacher stops reading, students note “what they notice and wonder about character, plot, and setting on the left-hand chart.” The teacher then asks students what they have discovered and what questions they have about the characters. The teacher clarifies any misunderstandings and addresses any remaining questions. Next, the teacher asks students for what they noticed and wondered about the plot, clarifying as needed. To ensure that students understand the term comrade as used by the character Old Major, the teacher shares an excerpt containing context for the term so students can predict its meaning. As the teacher continues to read, students use the right-hand side of their Notice and Wonder T-Chart to record notes about the character Old Major. Students then work with a partner in a Think-Pair-Share to discuss what they notice and wonder about Old Major’s speech and the ending of chapter 1. Finally, students reflect on their Notice and Wonder Charts in relation to previous texts they have read and studied. Students share their connections with the class.</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p><b>Required</b>  <b>8c)</b> Materials include <b>guidance and support</b> 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><b>Yes</b></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. Throughout the materials, guidance is provided that directs teachers to have students closely read and reread texts for specific purposes and to attend to specific author’s purposes. With teacher guidance, students regularly discuss and write in regards to specific texts in support of their claims and reasoning. Closely attending to the text through annotative reading and returning to the text to cite evidence is required throughout individual lessons and modules. The Teacher’s Edition provides lesson plans that outline instruction by laying out the same steps for each lesson and module. Lessons are structured in the format and provide teachers with clear directions Welcome, Launch, Learn, Land, and Wrap. Within the Launch portion of the lesson, teachers introduce the lesson instructing students to review the Guiding Questions. Within the Learn portion of the lesson, students participate in a variety of group structures to interact with the text. Additionally, in the Land section, teachers direct student attention back to the Guiding Questions and close the lesson by recalling key pieces of text and skills introduced in the Welcome section. Finally, the Wrap section, the teacher assesses student work and discussion using the Next Steps which</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>provides look-fors and suggestions on support for reteaching the text. For example, in Module 2, Lesson 4, the At a Glance and Agenda provided on the first page of the lesson provides teachers with lesson sections and suggested times. In the Welcome, the teacher instructs students to a clean page in their journal and create a bulleted list on what they have learned about the Navajo culture from the module text, <i>Code Talker</i>. In the Launch section, students share their answers and also cite evidence from <i>Code Talker</i> to support their learning. The teacher points out that this lesson will allow students to discover more information about the Navajos and their history to help support student understanding of the events in Kii Yazhi’s life. During the Learn section, students create a timeline, using their knowledge of Historical Fiction and <i>Code Talker</i> and how they are both connected to actual events. The teacher asks text-based questions and refers to specific sections of <i>Code Talker</i> so that students focus on events in the text to create their timeline. Additionally, the teacher displays the Craft Question, “Why is the organization of ideas in a paragraph important?” Then, students refer to the paragraph adapted from one in the Author’s Note from <i>Code Talker</i> and consider the Craft Question. Students work with a partner to explain each question. In the Analyze section, the teacher reviews the timelines to ensure they have created an</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>accurate and thorough timeline based on information about the text. In Module 4, Lesson 13, the At a Glance and Agenda provided on the first page of the lesson provides teachers with lesson sections and suggested times. In the Welcome section, student pairs share their responses to the Focusing Task Question from Lesson 12 with a focus on how Anderson incorporates historical information but embellishes to create a story. Then, the Launch section directs teachers to post the Focusing Task Question, “What were the effects of the unfolding crisis on Philadelphia and its citizens,” and the Content Framing Question, “Reveal: What does a deeper exploration of Mattie’s characterization and responses to problems reveal in Chapters 11 and 12 of <i>Fever 1793</i>?” The teacher asks students to share their responses with a focus on how Anderson used historical details to convey the unfolding crisis. The teacher instructs students that this lesson will focus on how Anderson weaves history and fiction to detail the worsening crisis in Chapters 11 and 12. In the Learn section, the lesson plan guidance instructs teachers to have students work in groups to discuss key events in Chapters 11 and 12 and the meaning of any unknown words. Students summarize the chapters and focus on “Grandfather’s use of the word <i>grippe</i> as it is used on page 82.” Then, students read selected dialogue from Chapter 11. Students choose their characters to read. After</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>students read the dialogue, the teacher asks, “Anderson still shows the reader some of the other characters’ perspectives. How does she do this?” Students complete a Quick Write from the point of view from their character's perspective and base their writing on the text. The lesson closes with the Land section, students return to their Response Journal for Lesson 2 where they chose three words to describe Mattie and consider if those words apply now. They write their response in their journal. In the Analyze section, the teacher instructs students to analyze evidence on how the character relationships are changing and complete Handout 13A. Students use Chapters 11 and 12 to justify their answers.</p>
	<p><b>Required</b>  <b>8d)</b> Materials provide additional supports for expressing understanding through <b>formal discussion and writing development</b> (e.g., sentence frames, paragraph frames, modeled writing, student exemplars, etc.).</p>	<p><b>Yes</b></p>	<p>Materials provide additional support for expressing understanding through formal discussion and writing development. Throughout the materials, students have the opportunity to express their understanding through discussions and writing development. Portions of the lessons are devoted to Craft Questions and are directly taught to students to help them understand the expectations of discussion to help with writing development. Supports including sentence and paragraph frames, modeled writing, and student exemplars are provided to assist both teachers and students in developing these skills. Lessons and modules build upon one another to create a progression in student skills as the year progresses. Lessons around the Craft</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Questions include handouts used in conjunction with the lesson and are revisited throughout the module. In Module 1, Lesson 31, students begin the process of writing their End-of-Module Task narrative by analyzing End-of-Module Task models. The teacher informs students that “model is a standard that is suitable for or worthy of imitation or comparison.” After reviewing the elements of historical fiction, students write them in their Response Journals. Students work in small groups to address the Craft Question, “What are the elements of a successful historical fiction narrative?” by annotating and evaluating a model End-of-Module Task narrative. Small groups use one of the model End-of-Module Task narratives on Handout 31A and work together to read and evaluate it using the Criteria for Success from their End-of-Module Task prompt. For each criterion, small groups annotate textual examples.” The teacher models the evaluation process using an excerpt from one of the two responses. Alternatively, if additional support is needed, the teacher completes Model A with the entire class and then assign Model B to the small groups. After students evaluate the sample responses, they share their findings with the class. Students reflect on this process as they prepare to write their own End-of-Module Task narratives. In Module 3, Lesson 23, students work to address the Craft Question, “How does acknowledging</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>alternate or opposing claims work?” and learn how to strengthen their own argumentative writing. First, students find similarities in the character Squealer’s arguments that are posted on the board. Students notice and discuss things such as the specific language used, how the argument makes the audience feel, and that counter-arguments are included and refuted. The teacher focuses on “drawing students’ attention to how Squealer is anticipating what arguments his audience might have against him and acknowledging and responding to them.” The teacher reiterates the importance of including “alternate or opposing claims in an argument” to strengthen their arguments. Students return to their responses to Focusing Question Task 2 and revise them by incorporating sentences “that acknowledge an alternate or opposing claim.” Sentence frames in the teacher guidance provide additional scaffolding for students who need support to introduce and disprove counter-argument claims. The lesson concludes with students completing an Exit Ticket with the question: “Why do the reasoning, logic, and soundness of Squealer’s arguments matter?”</p>
	<p><b>Required</b>  <b>8e)</b> Materials are <b>easy to use and well organized</b> 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><b>Yes</b></p>	<p>Teacher editions are concise and easy to manage with clear connections between teacher resources. The teacher editions house and link the required and supplementary materials. Materials can be accessed from multiple points that are</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>intentionally organized, sensible, and coherent. The core texts, units, and lessons are easy to recognize and locate for both teachers and students. Student materials are accessible for both teachers and students through a combination of digital and printed resources. Module materials are organized by module number. Within each module is access to the Module Learn Anywhere Plan for that particular module. This link connects the teacher to daily lessons and activities organized by Focusing Question and Lesson. In addition, within each Module each Focusing Question Arc contains each lesson within that arc. Within each lesson is the Learn Anywhere Plan, media, and the handouts for that specific lesson. Planning resources, Module 0, the Prologue, and each grade level of materials can be accessed in the Library. Grade levels and individual modules can be starred for easier access. These digital versions of the Teacher’s Editions provide sequentially organized access to the entire Teacher’s Edition in a format that mimics the print version. Any necessary resources are linked within each lesson. The Module Overview contains resources to assist the teacher in planning and executing the lessons effectively. These resources include the Essential Questions, Suggested Student Understandings, Module Texts, Module Learning Goals, Module in Context, Standards, Major Assessments, and a Module Map. The Teacher Edition is easy to</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>navigate. Both the digital and print versions have the same layout. The modules are in their own individual editions and have the same structure. The Table of Contents provides an easy to follow layout as seen throughout all modules while following the same format throughout all editions for the modules. There is a Module Overview with a variety of organizational tools that allow the teacher to know where to access the texts and related materials. The Module Overview includes the Major Assessments and the Module Map for quick reference. Each lesson includes an agenda, standards, materials needed section and any supplemental materials available for that specific lesson. Each edition ends with the relevant Appendices that house text complexity information, vocabulary, answer keys, supplemental reading, and works cited. The Student Edition is easy to access as well as navigate. In the beginning of the student edition, a Student Resource List is provided for students to use and easily access the materials that are located in the modules. Student resources include items such as a workbook with the graphic organizers and handouts that the students need to access during their learning. The table of contents for this edition is accessible to all. The handouts follow the activities needed by the teachers as they implement the lessons from the Teacher's Edition.</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p><b>Required</b>  <b>8f)</b> Support for diverse learners, including English Learners and students with disabilities, are provided. Appropriate suggestions and materials are provided for <b>supporting varying student needs</b> at the unit and lesson level using an accelerating learning approach<sup>14</sup>. 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, extension activities, etc.). Materials include <b>teacher guidance</b> to help <b>support special populations</b> and provide opportunities for these students to meet the expectations of the standards and enable regular progress monitoring.</p>	<p><b>Yes</b></p>	<p>Appropriate suggestions and materials are provided for supporting varying student needs at the unit and lesson level. Materials provide a variety of supports and additional materials that support diverse learners and a variety of student learning needs. Recommendations are made for individual, small group, and whole class implementation based on the specific needs of students. Alternative teacher approaches, pacing and instructional delivery options, strategies and suggestions for supporting access to text and/or content, suggestions for modifications, and suggestions for vocabulary acquisition are regularly made throughout the materials. Supports include Vocabulary and Language Deep Dives, Vocabulary Videos, closed-captioning for texts in varying languages, and the Prologue. Suggested supports and scaffolds are included in the Teacher’s Edition and are embedded in the lessons under the heading Differentiation. Additionally, the Analyze section contains the Next Steps suggestions with Teacher Look Fors and suggestions for additional support needed for struggling learners. The Implementation Guide provides guidance on how Supporting English Learners and Strategies and Tasks That Help Support Striving Readers is</p>

<sup>14</sup> **Accelerating Learning** is the prioritization of equitable access to **high-quality, grade level instruction for ALL students** as the center of the design and implementation of educational supports and services. Accelerating learning is both a mindset and an approach to teaching and learning, not a service, place or time. This approach leverages **acceleration**, a cyclical instructional process that connects unfinished learning in the context of new grade-level learning utilizing high-quality materials to provide timely, individualized supports throughout a variety of flexible instructional settings and groupings.

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>addressed and embedded in the Modules. According to the Implementation Guide, Striving Readers benefit from the lessons where there are Deep Dives, Volume of Reading, and Fluency Instruction, and English Learners benefit from content and instruction. Specifically, guidance notes that all learners, especially English Learners, gain content knowledge due to the complex texts and they build skills through reading, writing, speaking and listening, collaborating, vocabulary building, and style and conventions. The teacher has the option of assigning the Focus Question Vocabulary Videos to students as necessary. This provides vocabulary support for the content and academic terms necessary to understand the Focusing Question by defining these terms in context and in Spanish as well as English. These videos can be assigned individually, to small groups, or to the class as a whole. In Module 1, Appendix B: Vocabulary provides teachers with a Module Vocabulary List “of all words taught and practiced in the module. Those that are assessed, directly or indirectly, are indicated. Words with an asterisk appear on a student-facing glossary for use in shared or independent reading.” This chart notes whether a word is content-specific, academic, and/or text critical. The chart also identifies the strategy used to address the work and any assessments of the word. Charts are organized by texts and lessons. In addition, a Words to Know section includes</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>background knowledge vocabulary that students need to comprehend each of the anchor texts. These terms are in bullet lists under each text title. A suggestion is noted to employ “a free resource” “to generate glossaries for students” and provides a sample website example. In Module 2, Lesson 12, Deep Dive: Experiment with Phrases and Clauses, the Differentiation section of the lesson plan suggests that for students who are below reading level or are a multilingual learner, the teacher may provide a smaller list of possible transitions for example: “but instead, first...and then...ultimately, because, and, not only ...but also.” In Module 3, Lesson 8, students complete Handout 8A where they contrast a transcript of Malala Yousafzai’s speech “Address to the United Nations” to a video of the same speech to “analyze the techniques Yousafzai uses to inspire her audience.” In the Analyze portion of the lesson, the teacher notes whether or not students met the success criteria on Handout 8A. If a student did not meet the success criteria, teacher guidance is provided to assist students in meeting the goal. Sentence frames are provided for the teacher to help the student revise vague responses to be more specific, such as the following: “Yousafzai (vocal detail) when she says _____. This emphasizes her point because it _____.” In Module 4, Lesson 5, students address the question “What different divisions in society have we seen in the</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>books we have read throughout this year?” in their Reading Response Journals. A Scaffolded response with sentence frames is provided “for students who are writing below grade level or multilingual learners.” For example, the frame for a reference to Module 1 states, “In Module 1, in books like <i>The Midwife’s Apprentice</i> and <i>Castle Diary</i>, we learned that in the Middle Ages society was divided by ____.”</p>
	<p><b>8g)</b> The content can be <b>reasonably</b> 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><b>Yes</b></p>	<p>The content can be reasonably completed within a regular school year and the pacing of content allows for maximum student understanding and provide/guidance about the amount of time a task might reasonably take. The materials included guidance that outlines pacing and indicates timelines for completion of materials within a school year. Pacing guides are also included for each module and within each lesson. The four modules are designed with the End-of-Module Tasks in mind and lessons are aligned to these assessments with all modules completed in a school year. The time allowed to complete the lessons is manageable and outlined in Module Maps. Student progress is paced appropriately and within reasonable expectations of student learning. In the Implementation Guide, a section is included that outlines how to appropriately implement the materials within a school year. Guidance states that there are “approximately 150 lessons, allowing schools to accommodate mandates such as school-wide events or standardized</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>tests. A curriculum with approximately 145 days of instruction helps schools tailor the curriculum to specific opportunities, resources, and needs, leaving a measure of flexible time between or within modules.” A Sample Annual Calendar is also included that outlines implementation week-by-week based on a four quarter calendar. The Sample Annual Calendar indicates which lessons would be taught each day of each week of each quarter. Additionally, the module includes 35 - 38 core lessons, 75 minutes in length, followed by 15 minute Deep Dives. End-of-Module Tasks are then administered at the conclusion of the Module. The Implementation Guide also assists teachers with Planning Pause Points Within Modules that allow for the unique needs of individual students, small groups, and classes to be met through means such as reteaching, additional vocabulary study, fluency practice through student performance, extended writing time for “complex writing” tasks, and the implementation of extension activities. Within each module, the Module Overview includes a Module Map that organizes the lessons by Focusing Questions and provides teachers with an overview of the skills and tasks within each lesson and their correlation to the End-of-Module Task. In the Lesson At a Glance section of each individual lesson, an Agenda provides pacing suggestions for each of the activities within the lesson. Additional instructional</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			opportunities in the forms of Deep Dives can add instructional time if the teacher chooses to implement them. For example, Module 3 has 37 lessons. Lesson 1: At A Glance provides a detailed Agenda with minutes allocated for each component of the lesson followed up by the Deep Dive. The Welcome is 5 minutes. The Launch is 10 minutes. The Learn is 52 minutes. The Land is 5 minutes, and the Wrap is 3 minutes. The Vocabulary Deep Dive is 15 minutes. All of the modules and lessons follow a similar format.

**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
<b>I. K-12 Non-negotiable Criteria of Superior Quality<sup>15</sup></b>	1. Quality of Texts	<b>Yes</b>	Materials provide texts that are appropriately complex for the identified grade level according to the requirements outlined in the standards. 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. Materials provide a coherent sequence or collection of connected texts that build vocabulary knowledge and knowledge about themes with connected topics and ideas

<sup>15</sup> 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
			through tasks in reading, writing, listening, speaking, and language. 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	<b>Yes</b>	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	<b>Yes</b>	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

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			engaging students with multiple repetitions of words in varied contexts.
<b>II. K-5 Non-negotiable Foundational Skills Criteria (grades K-5 only)<sup>16</sup></b>	4. Foundational Skills	<b>N/A</b>	Not applicable to this grade level.
<b>III. Additional Criteria of Superior Quality<sup>17</sup></b>	5. Range and Volume of Texts	<b>Yes</b>	Materials seek a balance in instructional time between literature and informational texts and include print and non-print texts of different formats and lengths. 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.
	6. Writing to Sources, Speaking and Listening, and Language	<b>Yes</b>	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. Multiple writing tasks aligned to the three modes of writing as outlined by the standards at each grade level and the materials explicitly address the grammar and language conventions specified by the language standards at each

<sup>16</sup> Must score a "Yes" for all Non-negotiable Criteria to receive a Tier 1 or Tier 2 rating.

<sup>17</sup> 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
			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	<b>Yes</b>	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	<b>Yes</b>	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 support for expressing

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>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. 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.</p>
<p>FINAL DECISION FOR THIS MATERIAL: <b><u>Tier 1, Exemplifies quality</u></b></p>			

\*As applicable

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.<sup>1</sup> In grades K-5, programs must also build students’ foundational skills to be able to read and write about a range of texts<sup>2</sup> independently. Thus, a strong ELA classroom is structured with the below components.



Title: **Wit & Wisdom**

Grade: **8**

Publisher: **Great Minds PBC**

Copyright: **2023**

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

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

<b>STRONG</b>	<b>WEAK</b>
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	

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

<sup>2</sup> 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**<sup>3</sup> 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 II<sup>4</sup> 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.

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<sup>3</sup> **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.

<sup>4</sup> 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
<p><b>SECTION I. K-12 NON-NEGOTIABLE CRITERIA OF SUPERIOR QUALITY</b></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><b>Non-negotiable</b></p> <p><b>1. QUALITY OF TEXTS:</b></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><b>Required</b></p> <p><b>1a)</b> Materials provide texts that are <b>appropriately complex</b> for the identified grade level according to the requirements outlined in the standards.</p> <ul style="list-style-type: none"> <li>• <b>A text analysis that includes complexity information is provided.</b> 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.</li> <li>• In grades <b>K-2</b>, <b>extensive read-aloud</b> texts allow sufficient opportunity for engagement with texts more complex than students could read themselves.</li> </ul>	<p><b>Yes</b></p>	<p>Materials provide texts that are appropriately complex for the identified grade level according to the requirements outlined in the standards. A text complexity document provides an analysis of text complexity for core texts across the modules. The analysis includes quantitative and qualitative complexity ratings as well as text-reader-task considerations and a rationale for the placement of the text within the curriculum. Texts are appropriately placed across the materials in relation to text-reader-task considerations as students acquire both content knowledge and skills throughout the year. For example, in Module 1, The Poetics and Power of Storytelling, students read the anchor text <i>The Crossover</i> by Kwame Alexander. Written in verse, the novel text “tells the story of Josh Bell, a middle school boy who is also a skilled poet, star basketball player, son of a retired NBA player, and twin to his brother, JB.” Quantitatively, the text has a quantitative rating of 750L, which falls below the 6-8 Complexity Grade Band. Qualitatively, the novel is fairly straightforward in regards to meaning/purpose, structure, and language. References to basketball and music and the inclusion of slang terminology do increase</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>the Language and Knowledge Demands. Intentionally placed at the beginning of Grade 8, the “novel provides an accessible entry for students’ exploration of how stories help humans make sense of themselves and the world around them.”</p> <p>The engaging novel is the first in a successful series of novels written in verse and won the Newbery Award in 2015. In addition, students read a variety of articles, poems, and other texts, including Nikki Giovanni’s poem, “Nikki-Rosa,” Chimamanda Ngozi Adichie’s speech, and “The Danger of a Single Story.” In Module 2, The Great War, students read the anchor text <i>All Quiet on the Western Front</i> by Erich Maria Remarque. The novel has a quantitative rating of 830L, which falls below the 6-8 Complexity Grade Band. The Qualitative rating is supported by the rationales for meaning/purpose, structure, language, and knowledge demands. The meaning and purpose of the text are explicitly provided at the beginning of the novel. The novel is told in first person with flashbacks with a structural shift happening on the last page. The author uses figurative language and detailed, vivid language when describing the experiences of war. The novel is told in present tense but the referral to foreign places and use of archaic language provides complexity for the reader. Use of content specific language referencing military equipment, historical events, and medical terminology supports the quantitative complexity level. In Module</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>3, What Is Love? students read the core text <i>A Midsummer Night's Dream</i> by William Shakespeare. This literary classic “offers a compelling and humorous way for students to think about love. Magic and confusion abound in the play as the fairies interfere with the humans’ activities. In addition to mirth, <i>A Midsummer Night's Dream</i> (NP) offers opportunities for deep rereading and commenting on the roles of agency and choice, and of gender and class.” The qualitative aspects appropriately place the text at the grade level. The meaning/purpose incorporates multiple perspectives and is engaging for readers. The structure of the five-act play does require explanation and the “play-within-a-play” aspect increases its complexity. The language demands and knowledge demands increase the overall complexity of the text. Students spend a considerable amount of time closely reading the text to understand the extensive use of figurative language and wordplay and the regular usage of archaic language. The “altered sentence structures that highlight rhythm and rhyme” also increase the language demands. Knowledge demands require students to “reference Greek tragedies and myths.” In addition, “roles of the characters and references to occupations and positions, as well as archaic English expressions” create challenges for students. In Module 4, Teens as Change Agents, students read <i>Claudette Colvin: Twice Toward Justice</i> (1170L) by Phillip</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Hoose. The qualitative rating states that the story of Colvin is straightforward and directly connected to the struggle for justice in the Civil Rights movement and the Montgomery Bus Boycott. The story is told chronologically and shifts from narrative to transcripts of interviews with Colvin. Additional text features provide background information. The language is accessible for the grade level but includes some legal terms which may be unfamiliar. There are a few interactions with sensitive language which are directly addressed in lessons. The text includes accessible text features which are used to build content knowledge on key issues at the time. Some background knowledge must be provided to understand the civil rights movement and key figures.</p>
	<p><b>Required</b>  <b>1b)</b> At least 90% of provided texts, <b>including read-alouds in K-2</b>, are of <b>publishable quality</b> 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><b>Yes</b></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. Texts from throughout the modules have not only been published independently of the materials, but many have also won prestigious literary awards. Text selections incorporate multiple genres across each module and represent the work of experts and professions within the areas being studied. In Module 1, students read the core text and Newbery Medal winner, <i>The Crossover</i>, by Kwame Alexander, the poem <i>Slam, Dunk, &amp; Hook</i> by</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Yusef Komunyakaa, and the speech “The Danger of a Single Story” by Chimamanda Ngozi Adichie. In addition, students explore and analyze a multitude of other texts including the scientific account “This Is Your Life (and How You Tell It)” by Benedict Carey, the poem “Sometimes Silence Is the Loudest Kind of Noise” by Bassef Ikpi, and the painting <i>The Block</i> by Romare Bearden. In Module 2, students read the core text, <i>All Quiet on the Western Front</i>, a novel that shines light on the horrors of war. The novel is written in first person and has the feeling of an “eyewitness account of the trauma of battle which helps students imagine the experiences of individual soldiers in war” and was published on September 29, 1996 by Random House Trade Paperbacks. In addition, students explore and analyze a multitude of other texts including excerpts of the film <i>All Quiet on the Western Front</i> by Lewis Milestone, the historical account “The Peace President Goes to War” by Duane Damon, and the poem “In Flanders Fields” by John McCrae. In Module 3, students read <i>A Midsummer Night’s Dream</i> by William Shakespeare. This literary classic was written in the late 1500s and has been performed and adapted for centuries. It has been interpreted for the stage, film, television, and ballet. Students explore and analyze other texts including the short story “EPICAC” by Kurt Vonnegut, paintings such as “The Birthday” by Marc Chagall, the scientific account “In the Brain, Romantic</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Love is Basically an Addiction” by Helen Fisher, and the video “Globe On Screen 2014: A Midsummer Night’s Dream” presented by Shakespeare’s Globe. In Module 4, students read the core text <i>Claudette Colvin: Twice Toward Justice</i> to consider social change and its challenges. The text builds historical knowledge on the Civil Right Movement. This text is a continuation of similar texts included in the materials on the same topic from earlier grades. Colvin’s story is used to inspire individual action to create meaningful, lasting social change. The text was published by Square Fish; Reprint edition (December 21, 2010). In addition, students explore and analyze a multitude of other texts including the article “Small Change” by Malcolm Gladwell, the sculpture <i>Ladder for Booker T. Washington</i> by Martin Puryear, and the video “Claudette Colvin: The Original Rosa Parks” by Great Big Story.</p>
	<p><b>Required</b>  <b>1c)</b> Materials provide a <b>coherent sequence or collection of connected texts</b> that consistently build vocabulary knowledge and knowledge about themes with connected topics and ideas through tasks in reading, writing, listening, speaking, and language across a unit of study.</p> <ul style="list-style-type: none"> <li>In grades <b>K-2</b>, 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. Texts must form a coherent sequence or collection of connected texts that build vocabulary knowledge and knowledge about themes with</li> </ul>	<p><b>Yes</b></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. Each module includes lessons organized by a Focus Question. Across the modules, texts are intentionally selected and sequenced to build upon the content knowledge, themes, and skills acquired to strengthen, extend, and deepen student understanding and acquisition of vocabulary and understanding</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	connected topics and ideas through tasks in reading, writing, listening, speaking, and language across a unit of study.		of connected topics and ideas. The complexity of reading, writing, speaking, and language tasks increases from one module to the next, as does the complexity of the texts, topics, and ideas being studied. Within each module, the Focus Questions are presented to thematically connect the anchor text and the other texts in each module. The Focus Questions direct students' reading, thinking, discussion, and writing tasks throughout the lessons to build sequential knowledge of texts to answer the Essential Question and complete the End-of-Module Task. For example, in Module 1, students focus on addressing the Essential Question, "What is the power of storytelling?" by reading Kwame Alexander's <i>The Crossover</i> in combination with an array of journalism articles, literary nonfiction, music, paintings, poetry, scientific accounts, speech, websites, videos, and images. These texts build the context necessary for students to create their own portfolio of contemporary poetry and narrative-in-verse that "communicates an understanding of their sense of self and the power of storytelling." After reading and analyzing the anchor and supplementary texts independently, students complete lessons that analyze them together and/or in relation to one another. For example, in Lesson 18, students use a video of "Sometimes Silence is the Loudest Kind of Noise" to "identify strategies of a poetic performance." Students apply this



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>understanding to their own performance of “The Last Shot” from <i>The Crossover</i>. In Module 2, End-of-Module Task, students “write an explanatory essay which explains the psychological effect of war on the character, Paul.” Students examine the ways the effect is defined and developed throughout the novel. Students also develop the essay by demonstrating how three incidents convey different aspects of the effect. Students are supported on the End-of-Module Task through lessons focused on Focusing Questions in preparation for their success. For example, Lesson 16 is aligned to the Focusing Question, “How did the conditions on the front affect soldiers?” Students read chapters 1 - 6 from <i>All is Quiet on the Western Front</i> and “Fighting from the Trenches” in order to identify and explain how the conditions on the front affected the soldiers in Second Company using evidence. Later in the lesson, students write a narrative on the conditions on the front and their effect on the soldiers. In Module 3, students work to address the Essential Question, “What is love?” by reading the anchor text <i>A Midsummer Night’s Dream</i> by William Shakespeare and a diverse selection of texts exemplifying the understandings that “Love may be a personal and emotional experience, but it is also a physical, mental, and social experience,” “Love can be complicated, manipulated, or shaped by factors beyond an individual’s control,” and “Arguments require logical reasoning.” The</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>collection attempts to explain and exemplify the power of love through supplementary texts such as the scientific account “In the Brain, Romantic Love Is Basically an Addiction,” the opinion piece “What is Love? Five Theories on the Greatest Emotion of All,” and the short story “EPICAC” by Kurt Vonnegut. The texts build the context and perspective necessary for students to address the End-of-Module Task in which students compose “an argument essay that argues whether the outcome of a romantic relationship between one of the four lovers is directed by agency or fate.” In Module 4, End-of-Module Task, students “write an informative/explanatory essay to present research about a teen change agent that uses specific strategies to effect social change” and “use their essays to create a multimedia presentation to present findings for a wider audience.” In Lesson 8, the Focusing Question, “What motivated Claudette Colvin?” is explored using a variety of texts. The core text, <i>Claudette Colvin: Twice Toward Justice</i>, “Claudette Colvin: The Original Rosa Parks,” and “Letter to Rosa Parks from Myles Horton,” are used by students to explain the advantages and disadvantages of two different mediums to convey the motivations of Colvin to create change.</p>
	<p><b>Required</b>  <b>1d)</b> Within a sequence or collection, quality texts of grade-level complexity are selected for <b>multiple, careful readings</b></p>	<p><b>Yes</b></p>	<p>Within a sequence or collection, quality texts of grade level complexity are selected for multiple, careful readings throughout the unit of study. The anchor texts and</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p>throughout the unit of study. These texts are revisited as needed to support knowledge building.</p>		<p>supplementary texts within each module build the background knowledge and context necessary for students to successfully engage with the speaking, reading, and writing tasks. Modules connect with and build upon one another across the materials. Repeated readings and deeper analysis of texts support knowledge building and occur regularly throughout the materials. Multiple readings are required to answer each section’s Focusing Question and Content Framing Questions. For example, in Module 1, Lesson 18, students work to address the Content Framing Question, “What do I notice and wonder about poetic performance?” and the Craft Questions, “Examine: Why is oral expression important?” and “Experiment: How does oral expression work?” by reading, analyzing, and annotating multiple texts. Students watch a video of “Sometimes Silence Is the Loudest Kind of Noise ” by Bassey Ikpi and discuss what they notice as a class. Students read a copy of the poem independently. Students annotate the written text as they watch the video once again. Students mark “words or phrases for that are emphasized through volume (‘V’) and tone (‘T’) with brief annotations such as: V–loud, V–soft, T–excited, T–defiant.” Students also note when the structure or punctuation of the poem impacts the poet's performance and any other aspects that they notice. After sharing their annotations with one another, students annotate for</p>

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			<p>instances of movement and body language throughout the performance. In the next part of the lesson, students work in a Think-Pair-Share to answer the question, “Based on the performance of ‘Sometimes Silence is the Loudest Kind of Noise,’ and your annotations of it, what characteristics define a poetic performance of spoken-word poetry?” Together the class creates a Poetic Performance anchor chart for future reference. Students return to “The Last Shot” from the anchor text <i>The Crossover</i> and work with a partner to use the Poetic Performance anchor chart to “annotate the poem with their choices about how to read the poem in a poetic performance.” Students then share and compare/contrast their “different choices, and facilitate a brief conversation on the effectiveness of choices.” The background, context, and skills from this lesson are necessary for creating the poetic performances for the End-of-Module Task. In Module 2, Lesson 11, students read to address the Focusing Question, “How did the conditions on the front affect soldiers?” and the Content Framing Question, “What does a deeper exploration of the Second Company’s experience on the front reveal?” After students work in small groups to share and “update their status reports, recording characteristics, incidents, and responses for their assigned character,” they participate in a whole-class discussion of their annotations from the previous night where “they</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>collected more evidence that would fit with the category that they used in their New-Read Assessment.” Then, students work with a partner where they exchange the paragraphs they wrote for New-Read Assessment 1. Students discuss whether “the new details develop your category describing the soldiers’ experience on the front.” The teacher then asks “Which category best represents soldiers’ experience in this portion of text, and why?” Students discuss and note their ideas in their Response Journals. Students then work in trios to complete Handout 11A: Text Analysis where they reread and discuss questions in their Expert Group. Each group rereads their assigned section of the text and answers the questions. Students move from their Expert group back to their squad and share their responses with one another and record their ideas in their Response Journals. Students then work as a group to discuss “How might your incident reveal that helplessness is one effect of the war on soldiers?” Students reread an excerpt from page 69 and discuss the effectiveness of the scene described. Students complete an Exit Ticket where they “choose two incidents from chapter 4” and answer either “How do these two incidents affect Kat?” or “How do these two incidents affect Paul?” In Module 3, Lesson 4, students address the Content Framing Question:, “What does a deeper exploration of figurative language in <i>A Midsummer Night’s Dream</i> reveal?” by</p>

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			<p>reading and then rereading Act 1, Scene 1, Lines 183-257. Students first read the excerpt silently as the teacher reads it aloud. After discussing the events in the excerpt, students return to the text with a partner and read more carefully as they annotate the text for examples of figurative language using the chart on Handout 4A to organize their examples. With their partner, students discuss the following questions about the end of Act 1, Scene 1, recording notes and definitions in their Response Journals, “What does a metaphor of sickness reveal about Helena?” “How does the metaphor of Athens as ‘heaven unto a hell!’ (1.1.212) reveal Hermia’s understanding of love?” and “How does the use of the legal term <i>perjured</i> reveal Helena’s conflict in love?” The class discusses the questions and their answers together. Students then discuss and analyze the scene summary by working with a group to analyze a single sentence from it before sharing with the class. Students return to the text once again to create a T-chart for creating evidence-based claims in response to the questions “Should Hermia disobey her father?” After discussing their findings, students complete an Exit Ticket in which they return to the text again to answer the questions: “Which example of figurative language is most effective in revealing an idea about love? What does this figurative language mean, and why is it effective?”</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
<p><b>Non-negotiable (only reviewed if Criterion 1 is met)</b></p> <p><b>2. TEXT-DEPENDENT QUESTIONS:</b></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><b>Required</b></p> <p><b>2a) A large majority of questions in the materials are text dependent and text specific</b> supporting students in building knowledge; student ideas are expressed through both written and spoken responses.</p>	<p><b>Yes</b></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 each module, students answer text-dependent and text-specific questions in a variety of formats. Most class discussions, small group discussions, and partner work involve these types of questions and require students to support their ideas with specific evidence from the text. Independent assessment tasks and constructed responses, including Quick Write and mini essays, require students to include text-based evidence to support their reasoning. For example, in Module 1, Lesson 12, in the Launch section, students observe the title to the informational article, <i>This is Your Life (and How to Tell It)</i>, and answer, “Judging by the title, how might the text in this lesson relate to the Focusing Question?” The Focusing Question is “How does form shape a story’s meaning?” Sample responses include, “your life is something you would tell and you would tell it in a form, a person’s life is the content and the story they tell about it is the form, and/or it is important to know how to talk about your life.” Students then tie their answers from the Launch to the Learn section of the lesson by reading the article and then stopping at each designated section to answer the questions to connect the relationship about storytelling to a human’s identity using short quotes to support their answers. Questions</p>

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			<p>include: “In the first paragraph, what does Carey mean by a ‘first-person explanation’” and “In Paragraph 14, Carey defines a life story as a ‘retrospective reconstruction.’ What evidence in Paragraph 14 can you find to help you make meaning of retrospective? What does retrospective mean?”</p> <p>Additionally, students use Handout 12A: Narrative Arc in “Third Quarter” to answer the first question where students retell their responses to Text-Dependent Question (TDQ) 6, “Twice in this article the importance of having a ‘coherent’ story is emphasized. What does <i>coherent</i> mean, and why is coherence important for a story (paragraphs 24 and 33).” In pairs, students complete the handout. In the Land section, students answer the Content Framing Question, “Distill: What is the central message of ‘This is Your Life’ (and How Will You Tell It)?” Sample responses include: “Storytelling is a way for people to ‘work out who it is they are,’” and “The way we tell our stories affects the way we understand the events in our lives.”</p> <p>In Module 2, Lesson 10, students complete Assessment 10A: New-Read Assessment 1 after independently reading pages 55-59 of <i>All Quiet on the Western Front</i>. The assessment includes text-dependent and text-specific multiple choice questions, a summary, and a constructed response. For example, students respond to the following questions: “Why does Paul refer to the front as a “mysterious whirlpool” (55)?” and “What is</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>the effect of Paul’s description of the soldiers as a “column” (57)?”. Additional questions include: “Part A: Which word best summarizes Paul’s description of the rockets and explosions on page 58?” and “Part B: What evidence supports the correct answer for Part A?” The final question asks, “How do descriptive and sensory language illustrate a soldier’s experience on the front?” and provide six pieces of evidence to be sorted into categories. Students use evidence from one category to support their short answer response. In Module 3, Lesson 7, in the Learn section, the teacher reads aloud Titania’s long speech from <i>A Midsummer’s Night Dream</i> (Lines 84 to 117) to the whole group as students follow along. The teacher asks questions such as “What is Oberon and Titania’s dissension about?” and “What events has Oberon and Titania’s fight caused?” Students paraphrase what Titania’s speech was about into their Response Journals. Next, students participate in a Think-Pair-Share where they share their answer to the question, “What is the progeny, product, of Obeon and Titania’s disagreement, and what does their progeny reveal about their experience of love?” In the Land portion of the lesson, students answer the Content Framing Question, “What does a deeper exploration of Oberon and Titania’s conflict reveal?” In Module 4, Lesson 20, students read and “analyze Gladwell’s argument about social media, in order to deepen their</p>

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			<p>understanding of effective strategies for social change.” After reading paragraphs 10-28 of Malcolm Gladwell’s “Small Change,” students note characteristics of network activism and strategic activism in a T-chart in their Response Journals. Next, students work in small groups to further analyze the text and its use of analogy by discussing and answering questions such as “What does the ‘pattern’ (13) that Gladwell identifies reveal about his definition of strong-tie activism?” and “How does the analogy of a military operation support Gladwell’s claims about strategies for social change?”</p>
	<p><b>Required</b>  <b>2b)</b> Questions and tasks include the <b>language of the standards and require students to engage in thinking at the depth and complexity</b> 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><b>Yes</b></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. Across the modules individually and collectively, tasks and materials increase in complexity. The thinking demands of students in response to tasks and questions also increases in complexity across the curriculum. The sequencing of the modules work to support students as the complexity of texts and tasks increase. For example, in Module 1, Focusing Question Task 1, students synthesize an understanding of narrative form and Josh’s identity in <i>The Crossover</i> through writing and analysis of an original list poem using descriptive and sensory language. Standards are assessed and students demonstrate their understanding</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>of the concept of “sense of self,” by writing a poem using specific poetic structure which includes effective language and sequencing (RL.8.2, RL8.4, W.8.3 and W.8.4). In Module 2, Lesson 32, Assessment 32A: Focusing Question Task 4, students “write a four-paragraph informative essay that explains the ways an informational article categorizes the psychological effects of war on men and women” (W.8.2). Students support their responses using text evidence from “The Forgotten Female Shell-Shock Victims of World War I” by Hannah Groch-Begley and must include “a thesis statement, two explanatory paragraphs, and a concluding statement” (W.8.2.a, W.8.2.b, W.8.2.f). Student responses must also define the domain-specific vocabulary terms shell shock and hysteria (W.8.2.d). The work from this lesson builds upon previous Focusing Question Tasks where students wrote two and three paragraph explanatory essays and supports the context needed to fully understand the anchor text and successfully address the End-of-Module Task where students write an informative essay “that explains the different ways this (psychological) effect is defined and developed in the novel.” In Module 3, Socratic Seminar 2, students debate connections between love, imagination, and reality in all module texts and decide if love can be considered real. Standards are assessed and students demonstrate their understanding by analyzing love as an</p>

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			<p>abstract idea through conversations with peers (RL.8.1. RL.8.2, SL.8.1. SL.8.3, SL.8.6). In Module 4, Lesson 8, Assessment 8A: Focusing Question Task 1, students compose “a three-paragraph formal business letter for an audience of your colleagues” that proposes a recommendation for “the two sources you think will best present an account of Claudette’s story” at a museum exhibit (W.8.1). The recommendation “must include Phillip Hoose’s book <i>Claudette Colvin: Twice Toward Justice</i>” and the “second piece must represent a medium other than a print text” (RI.8.7). The work from this lesson builds upon previous Focusing Question Tasks where students wrote an “informative, professional letter making a case for the inclusion of two different artifacts in various mediums in an exhibit about Claudette Colvin’s motivations for creating change” and also wrote a “two-paragraph annotated bibliography entry that explains Phillip Hoose’s purpose in writing about Claudette Colvin, and how he acknowledges and responds to conflicting viewpoints” The task supports the context needed to fully understand the anchor text and successfully address the End-of-Module Task where students work “to compile research on a teen who responds to an important issue.”</p>
<p><b>Non-negotiable (only reviewed if Criterion 1 is met)</b>  <b>3. COHERENCE OF TASKS:</b></p>	<p><b>Required</b>  <b>3a) Coherent sequences of questions and tasks</b> focus students on understanding the text and its illustrations (as applicable), making connections among the texts in the</p>	<p><b>Yes</b></p>	<p>Coherence sequences of questions and tasks focus students on understanding the text and its illustrations, making connections among the texts in the collection, and</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
<p>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>collection, and expressing their understanding of the topics, themes, and ideas presented in the texts.</p>		<p>expressing their understanding of the topics, themes, and ideas presented in the texts. Across the modules individually and collectively, tasks and materials increase in complexity and provide students with the experience and skills required in order to complete the End-of-Module Task. The thinking demands of students in response to tasks and questions also increases in complexity across the materials. The sequencing of the modules work to support students as the complexity of tasks and student thinking increases. Students develop an understanding of the individual goals of the module and have the opportunity to apply their learning on the summative assessment. For example, in Module 1, Lesson 9, students focus on the Learning Goal, “Analyze how form contributes to the meaning in a comparison of <i>The Block</i> and <i>Children’s Games</i> with the expectation that students will complete Response Journal assignment.” The Prepare section provides the Focusing Question for Lessons 8-17, “How does form shape a story’s meaning?” This section also indicates that the goal of the lesson is to engage students with a new kind of text, visual art. The students consider the relationship between form and meaning in the visual art of Roman Bearden and Peter Breugel the Elder. Students examine the use of color, line, and perspective to help organize the storytelling. The expectation is that students make the connection between form and content and the text <i>The</i></p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p><i>Crossover</i>. In Module 2, Lesson 4, students read and analyze the informational text “Your Country Needs You’: Why Did So Many Volunteer in 1914?” by Toby Tacher to build content knowledge needed for the anchor text, <i>All Quiet on the Western Front</i> by Erich Maria Remarque. Students begin by brainstorming the purpose of a World War I recruitment poster. After a whole-group discussion, students read silently as the teacher reads the text out loud. As a group, students then discuss the question “What ideas about the war and volunteering to fight are presented in the article?” and write their thoughts in their Response Journals. Students work in small groups to explore the vocabulary terms, coerced, righteous, patriotic, derision, and criticism. Each small group creates a vocabulary chart of the terms identifying, defining, and writing one to two sentences explaining how this word develops the national and social pressures men faced in 1914. Students then complete a Gallery Walk to compare and contrast the charts and their depictions of the vocabulary words. Students discuss the question, “How does your vocabulary chart compare with that of your classmates? How did the Gallery Walk illuminate new understandings about the article?” and record their ideas in their Response Journals. These understandings provide necessary background content knowledge for Focusing Question Task (FQT) 1 where students respond to the question: “Why did countries and individuals join</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>World War I?” In Module 3, Lesson 21, students focus on the Learning Goal, “Synthesize an understanding of how different points of view can complicate love.” Students write one or two sentences that demonstrate an understanding of the effect of point of view in the text. In the Prepare section, the Focusing Question for Lessons 18-28 “What makes love complicated?” provides the focus for this set of lessons. Students use the glossary of <i>A Midsummer’s Night Dream</i> “to analyze how the repeated, but changing, use of the word <i>amazed</i> reveals different points of view in Act 3, Scene 2.” Using the Handout 21A: Shakespearean Insults, students establish an understanding of the conflict between four lovers. Students then take the knowledge gained from this activity and apply the learning of the conflict and point of view in a Chalk Talk. Students read teacher directed sections of <i>A Midsummer’s Night Dream</i> and respond to teacher questions by writing the answers on chart paper. The teacher then leads a whole group discussion around student responses. Answers provided during the Chalk Talk are used to create individual mind maps to chart student understanding of point of view. Students then complete an Exit Ticket and indicate through writing that they understand that through the author’s use of conflict, love is made more complicated in this scene. In Module 4, Lesson 8, students analyze multiple texts to address the Focusing Question, “What</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>motivated Claudette Colvin?” Students begin by discussing the varying reasons for writing a letter. Students then listen to the teacher read a letter from Rosa Parks written to Myles Horton. The teacher shares “that Myles Horton founded the Highland Folk School, which was a social justice and leadership training school in Tennessee. Rosa Parks attended this school before her incident on the bus.” The teacher notes that student proposals will also be written as formal letters. Students then analyze the letters by working with a partner to highlight the portions of the letter that are most significant. The teacher shares the five parts of a formal letter with students and discusses the purpose of each part. Students complete Assessment 8A: Focusing Question Task 1 where they write a formal business letter to a colleague explaining the advantages and disadvantages of each of the media in the context of a museum exhibit. Students use the anchor text as the print media. Students may choose either a pair of photographs or a video as the second media they critique. The letter concludes “with a third paragraph that summarizes why these two pieces, taken together, are strong choices for inclusion in an exhibit on Claudette Colvin.” All five parts of a formal business letter must be properly used in student letters.</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p><b>Required</b>  <b>3b)</b> Questions and tasks are designed so that students <b>build, apply, and integrate knowledge and skills</b> in reading, writing, speaking, listening, and language through quality, grade-level complex texts.</p>	<p><b>Yes</b></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. Students engage in questions and tasks in which they must read, write, speak, listen, and use language effectively. Throughout the materials students have opportunities to build and demonstrate understanding of complex texts through a variety of activities that incorporate reading, writing, and discussion. Each lesson is centered around Essential, Focusing, and Content Framing Questions, which are crafted to guide students through developing an understanding of the complex text. For example, in Module 2, Lesson 2, students continue to build content knowledge of the historical background of World War I. Students begin by answering the question “What is one of the major events, or developments, that caused a country to enter the conflict of World War I? Why?” in their Response Journals. Students refer back to the texts and their notes from the previous day’s lesson to formulate their answers. The teacher notes that they will discuss their responses later in the lesson. Students then discuss and define the word factor in the context of “why different countries joined the conflict when they did” before adding it to their Vocabulary Journals. Next, students work in small groups to read and analyze the articles “The War to End All Wars” (Handout 1A) and “The</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Peace President Goes to War” (Handout 1B). Half of the groups work on one article using one color of note cards while the other half works on the other article using a different color of note cards. Students reread their assigned article to create a note card for “every major factor, or event, that the article includes.” Students then put their cards in chronological order to create a timeline of factors for their article. Next, the teacher directs the class in creating a whole class timeline using a Whip Around structure until all of the cards have been placed in order. Students discuss the interaction of the colored note cards and noting where they overlap and where they differ. Students work with a partner in a Think-Pair-Share to answer the questions: “What does the placement of index cards tell you about the major factors that contributed to the conflict and different countries’ decisions to join the conflict?” and “What does the placement of index cards tell you about the focus of each article?” After a class discussion of their answers, students determine “how the placement of index cards revises or reinforces their response in the Welcome activity.” Then students compose a Quick Write in response to the prompt, “Evaluate the information on the timeline, and explain a crucial factor leading to one country’s decision to join the conflict. Use at least two pieces of evidence from one or both of the informational articles.” In Module 3, Lesson 26, Socratic Seminar 1</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>students analyze whether the characters in <i>A Midsummer's Night Dream</i> and "EPICAC" should be held responsible for their actions and situation. Students synthesize an understanding of the actions and perspectives of different characters in <i>A Midsummer's Night Dream</i> and apply an understanding of ideas of fate and agency to the characters. Students consider the ethical and romantic implications of actions within the two pieces of text through a collaborative discussion with peers. Students discuss in the Socratic Seminar whether the characters are responsible for their actions and then debate whether they have control over their situations. Then, students use evidence from each text to develop an evidence based claim addressing the question "Is 'all fair' in love?" Next, students "draft an outline of an argument, using the claim they drafted in the previous activity, and evidence from both 'EPICAC' and <i>A Midsummer Night's Dream</i> to support their claim." Additionally, in the Lesson 26 Deep Dive, students develop the understanding of when to use subjunctive verb mood in their Knowledge Journal response. Students should use the subjunctive verb mood to achieve particular effects. Students revisit their written response to the question, "How did studying 'EPICAC' alongside <i>A Midsummer Night's Dream</i> build your knowledge of the complexity of love?" in their Knowledge of the World section of their Knowledge</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Journal and revise their writing using subjunctive verb mood to express uncertainty. In Module 4, Lesson 7, students work to address the Content Framing Question, “What does a deeper explanation of responses to Claudette’s actions reveal?” Students begin by defining the term opinion as used in the phrase: “Opinion at Booker T. Washington was sharply divided” (42) in their Vocabulary Journals. Students share their definitions with one another and discuss the “difference between an opinion and knowledge” The teacher directs students to the Focus and Content Framing Questions and explains that they will explore the varying opinions regarding Claudette Colvin. Next, students work with a partner to create a T-chart of positive and negative responses using the annotations from their homework assignment. Students then answer and discuss questions such as “Why were there negative reactions to Claudette’s stand against injustice?” and “How did adults in Claudette’s community take positive action in response to her stand against injustice?” After discussing the term integrity, students record their definitions in their Vocabulary Journal and discuss the question “How did the positive reactions speak to Claudette Colvin’s <i>integrity</i>?” Students then work in small groups to analyze the implications of Claudette’s actions on multiple issues using a Chalk Talk structure. Small groups move through four stations that each have a chart paper poster</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			with the following titles: Bus Boycott, Segregation Law, Life in Montgomery, and Claudette’s Future. Each group discusses their ideas and records their response on the paper. They may also challenge or add to the ideas of other groups. Students discuss additional questions such as “What made Claudette, and her case, uniquely suited to challenge Jim Crow?” Students then each compose a short response to the question: “Why does it matter that Claudette pleaded not guilty at her trial?”
	<p><b>Required</b></p> <p><b>3c)</b> Questions and tasks support students in <b>examining the language</b> (vocabulary, sentences, and structure) critical to the meaning of texts measured by Criteria 1 and 2.</p> <ul style="list-style-type: none"> <li>• 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).</li> </ul>	<b>Yes</b>	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. Vocabulary is taught implicitly and explicitly through repeated readings in core and supplementary texts and through embedded lessons. Within each module, students explore the structure of language and content related vocabulary through embedded language analysis and vocabulary activities referred to as Deep Dives. Students examine how texts are structured and why the author made specific choices when composing their writing. Students practice these techniques in their own writing. Students examine how

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>specific words function within a sentence and their impact on the meaning and message of the text and the reader. Students build content-related vocabulary as they develop the context necessary to deeply understand the texts they are reading and studying. For example, in Module 1, Lesson 15, the Vocabulary Deep Dive focuses on the Vocabulary Learning Goal, “Study the multiple meanings of crossover, and analyze how the word’s various meanings apply to the novel.”</p> <p>During the Launch section of the Deep Dive, students Stop and Jot the definition of crossover as Josh defines it in “cross-o-ver.” Students discussed this word in the Socratic Seminar, but in this lesson they dig deeper and gain knowledge related to the word’s relationship to the novel and the characters. In the Learn section of the lesson, students are given the definition to add to the New Word section of their Vocabulary Journal. Students use a Multiple Meanings chart to study the word with multiple meanings. Students put the meaning of the word in their own words and participate in a Gallery Walk to discuss other students’ responses. Finally, in the Land section of the lesson, students respond to the prompt: “Which definition has the most significance in <i>The Crossover</i> and why?”</p> <p>In Module 3, Lesson 11, students examine Conditional Verb Mood in the Style and Conventions Deep Dive. The Goal for this Deep Dive is to “Identify the traits of the conditional verb</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>mood and recognize verbs in the conditional mood.” In the Launch section of the Deep Dive, students discuss the words: indicative, interrogative, and imperative. Students understand that each is a different verb mood and they write their notes/answers under the correct mood. In the Learn section, students discuss what they Notice and Note about the verb phrase “could marry” as it is written in the displayed sentence “If Demetrius withdrew his claim, Hermia could marry Lysander.” After the discussion, students understand that this phrase is an example of conditional verb mood and it expresses that an idea or event is uncertain. Students are provided Handout 11A and read aloud the definition and example from the handout. In the Land section, students evaluate another sentence, “O, were favor [looks] so! / Yours would I catch, fair Hermia, ere I go.” Students discuss the mood in pairs and rephrase the line but still maintain the conditional verb mood. The words would, might, and could will be used in future articles and students consider why someone would use this conditional mood. In Module 4, Lesson 21, Deep Dive: Style and Conventions, students work to understand what role gerunds play in a sentence and why they are important. Students read the quote posted for the class: “In other words, Facebook activism succeeds not by motivating people to make a real sacrifice but by motivating them to do the things that</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>people do when they are not motivated enough to make a real sacrifice” (Gladwell). The teacher directs students to analyze the word motivating as it is used in the quote. Students determine its function and part of speech by moving to the area of the room designated as their selected part of speech (noun, adjective, or adverb). Students in each area discuss their reasoning for choosing that function for the term before choosing a spokesperson to share their group’s reasoning with the class. After this discussion, the teacher explains “that ‘motivating,’ in both instances, names an action, something Facebook action may do. Because it is naming something, it acts as a noun.” Students then complete the gerund portion of Handout 4A: Verbals Sort by labeling the correct definition, noting that gerunds end in -ing, and providing examples of gerunds. In a Think-Pair-Share format, students analyze the word using in the quote: “According to Gladwell, using social media as a tool for activism fosters ‘weak tie connections.’” Students note that the word functions as a noun, contains a verb, and ends in -ing. The teacher reminds students “that gerunds name actions, but are not functioning actions themselves.” Students then independently complete an Exit Ticket identifying the gerunds in the quote: “Facebook is a tool for efficiently managing your acquaintances, for keeping up with the people you would not otherwise be able to</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			stay in touch with” (Gladwell) and formulating their own definition for gerund.
<b>Section II. K-5 Non-negotiable Foundational Skills Indicators (Grades K-5 only)</b>			
<p><b>Non-negotiable*</b></p> <p><b>4. FOUNDATIONAL SKILLS:</b> 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><b>Required *Indicator for grades K-5 only</b></p> <p><b>4a)</b> Materials provide and follow a logical <b>sequence</b> of appropriate foundational skills instruction indicated by the standards (based on the <a href="#">Vertical Progression of Foundational Skills</a>) 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><b>Required *Indicator for grades K-1 only</b></p> <p><b>4b)</b> Materials provide explicit grade-appropriate instruction and practice for the <b>concepts of print</b> (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><b>Required *Indicator for grades K-1 only</b></p> <p><b>4c)</b> Materials provide systematic and explicit <b>phonological awareness</b> 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><b>Required *Indicator for grades K-5 only</b></p> <p><b>4d)</b> Materials provide systematic and explicit <b>phonics</b> 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). Materials do not require or encourage three-cueing<sup>5</sup>, MSV<sup>6</sup> cues, or visual memory for word recognition.</p>	N/A	Not applicable for this grade level.

<sup>5</sup> **Three cueing:** students gaining meaning from print through Semantic, Syntactic or Grapho-phonics cues.

<sup>6</sup> **MSV:** Meaning, Structure, and Visual cues

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
<input type="checkbox"/> Yes <input type="checkbox"/> No	<p><b>Required *Indicator for grades K-5 only</b>  <b>4e)</b> Resources and/or texts provide ample <b>practice</b> 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. Materials do not require or encourage three-cueing<sup>7</sup>, MSV<sup>8</sup> cues, or visual memory for word recognition.</p> <p>Materials provide opportunities for students to <b>self-monitor</b> to confirm or <b>self-correct</b> word errors directing students to reread purposefully to acquire accurate meaning. Opportunities for self-monitoring and self-correction are not based on three-cueing, MSV cues, or visual memory.</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><b>Required *Indicator for grades K-5 only</b>  <b>4f)</b> Opportunities are frequently built into the materials that allow for students to achieve reading <b>fluency</b> 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 do not require or encourage three-cueing<sup>9</sup>, MSV<sup>10</sup> cues, or visual memory for word recognition.</p> <p>Materials provide opportunities for students to <b>self-monitor</b> to confirm or <b>self-correct</b> word errors directing students to reread purposefully to acquire accurate meaning.</p>	<p>N/A</p>	<p>Not applicable for this grade level.</p>

<sup>7</sup> **Three cueing:** students gaining meaning from print through Semantic, Syntactic or Grapho-phonetic cues.

<sup>8</sup> **MSV:** Meaning, Structure, and Visual cues

<sup>9</sup> **Three cueing:** students gaining meaning from print through Semantic, Syntactic or Grapho-phonetic cues.

<sup>10</sup> **MSV:** Meaning, Structure, and Visual cues

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p>This should include monitoring that will allow students to receive regular feedback on their oral reading fluency in the specific areas of appropriate <b>rate, expressiveness, and accuracy.</b></p>		
	<p><b>Required *Indicator for grades K-5 only</b>  <b>4g) Materials provide instruction and practice in word study.</b></p> <ul style="list-style-type: none"> <li>• 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>)</li> <li>• 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.</li> </ul>	<b>N/A</b>	Not applicable for this grade level.
	<p><b>Required *Indicator for grades K-2 only</b>  <b>4h) 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. Assessment opportunities within materials do not require or encourage three-cueing<sup>11</sup>, MSV<sup>12</sup> cues, or visual memory for word recognition.</b></p>	<b>N/A</b>	Not applicable for this grade level.

<sup>11</sup> **Three cueing:** students gaining meaning from print through Semantic, Syntactic or Grapho-phonetic cues.

<sup>12</sup> **MSV:** Meaning, Structure, and Visual cues

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p><b>Required *Indicator for grades K-5 only</b></p> <p><b>4i) Foundational Skills materials are varied, abundant, and easily implemented</b> 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.
<b>Section III. Additional Criteria of Superior Quality</b>			
<p><b>5. RANGE AND VOLUME OF TEXTS:</b></p> <p>Materials reflect the distribution of text types and genres suggested by the <a href="#">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.)</a></p> <p><input checked="" type="checkbox"/> Yes      <input type="checkbox"/> No</p>	<p><b>Required</b></p> <p><b>5a) Materials seek a balance in instructional time between literature and informational texts.</b> (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"> <li>The majority of informational texts have an informational text structure.</li> <li>In grades 3-12, narrative structure (e.g. speeches, biographies, essays) of informational text are also included.</li> </ul>	Yes	<p>Materials seek a balance in instructional time between literature and informational texts. Across the modules and within each module, students read both literary and informational texts from a variety of genres. Informational texts include both narrative and informational text structures. The variety of texts require students to read in order to build background knowledge which will help to complete the End-of-Module Tasks. According to the Text Complexity Guide, the Rationale for Placement provides rationale for the inclusion of the core texts. Supplemental texts are listed in the Texts section included in the Teacher’s Edition for each Module. For example, in Module 1, students read and analyze the narrative verse novel <i>The Crossover</i> and a variety of poems and poetic performances to explore the art of storytelling and its personal, social, and cultural impact. <i>The Crossover</i> by Kwame Alexander shares the fictional coming-of-age story of Josh and Jordan Bell. To further illustrate the power of poetry and storytelling, students also read and analyze the poetry and poetic performances of “Nikki-Rosa” by Nikki Geovanni, “Slam, Dunk, &amp; Hook” by Yusef Komunyakaa, and</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>“Sometimes Silence is the Loudest Kind of Noise” by Bassey Ikpi. To build additional context and content background, students also read the scientific accounts: “This Is Your Life (and How You Tell It)” by Benedict Carey; “Your Brain on Fiction” by Annie Murphy Paul; and the speech “The Danger of a Single Story” by Chimamanda Ngozi Adichie. The End-of-Module Task requires students to write and perform three poems illustrating the power of storytelling and to compose a “cover letter explaining and analyzing creative choices” In Module 2, students read the historical fiction core text, <i>All Quiet on the Western Front</i>. The novel is written in first person to provide the reader a firsthand look at the trauma of battle and experiences of soldiers in war. It is also noted that “Students’ work with All Quiet on the Western Front is an important part of the Grade 8 set of module topics that represents a culmination of students’ work begun in the early elementary grades exploring the effect on humans of conflicts that have shaped world history.” To build additional content and context, students also examine historical accounts such as: “The Forgotten Female Shell-Shock Victims of World War I” by Hannah Groch-Begley; paintings such as <i>Gassed</i> by John Singer Sargent; and poems such as “Dulce et Decorum Est” by Wilfred Owen. In Module 3, students read and analyze the core text <i>A Midsummer Night’s Dream</i> by William Shakespeare to build the background and</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>context necessary to address the Essential Question: “What is love?” In addition, students explore supplementary texts such as: the scientific account “In the Brain, Romantic Love is Basically and Addiction” by Helen Fisher; the short story “EPICAC” by Kurt Vonnegut; the song “All I Want Is You” by Barry Louis Polisar; and the video “Globe On Screen 2014: A Midsummer Night’s Dream.” These texts build additional context and content knowledge that students need to address the End-of-Module Task in which they compose “an argument essay that argues whether the outcome of a romantic relationship between one of the four lovers is directed by agency or fate.” In Module 4, students read and analyze the informational text, <i>Claudette Colvin: Twice Towards Justice</i>, to provide students with the opportunity to build historical knowledge of the United States Civil Rights Movement. It is also noted that “Hoose’s historical account of Colvin is an inspirational story of individual action that resulted in meaningful, lasting social change.”</p>
	<p><b>Required</b>  <b>5b)</b> Materials include print and/or non-print texts in a <b>variety</b> of formats (e.g. a range of film, art, music, charts, etc.) and lengths (e.g. short stories, poetry, and novels).</p>	<p><b>Yes</b></p>	<p>Materials include print and non-print texts of different formats and lengths. Across the modules and within each module, materials include a variety of formats other than printed text, including illustrations, graphic organizers, photographs, works of art, music, and film. The materials included offer a variety of formats and each module offers students the opportunity to explore the themes and text structures which are</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>offered in a variety of lengths. Texts also vary in length and the text features within a text. In Module 1, students read the core text <i>The Crossover</i> by Kwame Alexander and watch the poetic performances including the following: “Sometimes Silence Is the Loudest Kind of Noise” by Bassegy Ikpi; “Nikki Rosa on Def Jam Poetry,” Nikki Giovanni; “Slam, Dunk, &amp; Hook,” Yusef Komunyakaa; and “The Human Soul Distilled,” Reading Rockets. In addition, students analyze an image of Michael Jordan, the illustration Fat Man Kicks Man in Hat, and <i>The Block</i> by Romare Bearden and <i>Children’s Games</i> by Pieter Bruegel the Elder. Students also explore the websites “Romare Bearden: Let’s Walk the Block” from the Met Museum, “What is Storytelling?” by the National Storytelling Network, and Ultimate Youth Basketball Guide. In Module 2, the core text, <i>All Quiet on the Western Front</i>, is noted as a literary text while the supplemental texts include three film excerpts, five historical accounts, one piece of journalism, two pieces of art, and two poems. As indicated in the Module Summary, students begin their quest of knowledge of The Great War by reading a series of informational articles focusing on conflict and the responses by the British and Americans. Throughout the module, students read and examine art, such as the painting Gassed by John Singer Sargent, and literature, such as the poem “In Flanders Fields” by John McCrae, to explore artistic</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>responses to the war. Finally, students read a variety of informational articles to learn the ramifications of war through a variety of perspectives. In Module 3, students read the core text <i>A Midsummer Night's Dream</i> by William Shakespeare and watch the video "Globe On Screen 2014: A Midsummer Night's Dream." In addition, students read the opinion piece "What is Love? Five Theories on the Greatest Emotion of All," and analyze the paintings <i>The Birthday</i> by Marc Chagall, <i>The Arnolfini Portrait</i> by Jan Van Eyck, and <i>Starry Night</i> by Vincent Van Gogh. Students also explore the song "All I Want Is You" by Barry Louis Polisar and the illustration "March of Progress" by Rudolph Zallinger. In Module 4, the core text, <i>Claudette Colvin: Twice Towards Justice</i> is noted as an informational historical account. The supplemental texts include three articles, two magazines, one sculpture, two photographs, one video, one speech, three web sources, and one letter. As indicated in the Module in Context, students develop their understanding of social injustice by working with an informative text as well as supplementary texts such as the following: the article "Small Change" by Malcom Gladwell; the sculpture <i>Ladder for Booker T. Washington</i> by Martin Puryear; the speech "The Address to the First Montgomery Improvement Association Mass Meeting" by Martin Luther King, Jr.; and the website "Civil Rights Timeline" by Kids Law.</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p><b>5c)</b> Additional materials provide direction and practice for regular, <b>accountable independent reading</b> 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><b>Yes</b></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. Students practice with and build knowledge through independent activities and partner discussions using recommended supplemental texts. Teachers provide guidance through the activities while students take the lead and apply the knowledge gained through the texts read or resources viewed independently. Each module contains Appendix D: Volume of Reading that lists supplementary text recommendations for each module. In the Student Workbooks "Volume of Reading Reflection Questions" are "used as part of small-group instruction or as part of an independent and/or choice reading program" at the teacher's discretion. The Appendix D also includes Lexile measures and/or codes indicating the appropriate reading levels. The recommended texts for each module relate to the themes and topics of the correlated module. The Reading Reflections Questions provided for use in all modules and include questions for informational texts as well literary texts. Recommendations are made for texts across the Lexile range. Informational text questions focus on the central idea, key element, and vocabulary of the text. Literary text questions focus on summarizing the</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>story, noticing how the main character changes, theme, and vocabulary in relation to tone. Both sets of questions relate the independently read texts back to the module theme and topic. In Module 2, Appendix D, texts are provided for students to gain knowledge about the aspects of war in a variety of Lexile Levels. Some texts provide a variety of formats and lengths in order to provide students the opportunity to choose from historical, scientific, and technical accounts, such as <i>World War 1: The Cause of War</i> (860L) by Natalie Hyde and <i>The War to End all Wars</i> (1220L) by Russell Freedman, and novels such as <i>War Horse</i> (580L) by Michael Morpurgo and <i>Soldier Dog</i> (870L) by Sam Angus. In Module 3, the Volume of Reading List in Appendix D recommends students read historical accounts such as <i>Who Was William Shakespeare?</i> (690L) by Celeste Mannis and novels such as <i>Stargirl</i> (590L) by Jerry Spinelli, <i>Emma</i> (990L) by Jane Austen, and <i>The Graphic Novel of Midsummer</i> (GN740L) by John McDonald. In Module 4, the Volume of Reading List in Appendix D recommends students read texts to gain knowledge about Civil Rights and Change Agents in a variety of Lexile Levels. Some texts provide a variety of formats and lengths in order to provide students the opportunity to choose from the following: Biographies, such as <i>The Boy Who Harnessed the Wind</i> (860L) by William Kamkwamba and <i>A Friend Called Anne</i> (1040L) by Jacqueline Van Maarsen;</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			memoirs, such as <i>Zlata's Diary: A Child's Life in Wartime Sarajevo</i> (640L) by Zlata Filipovic; and novels such as <i>Wonder</i> (790L) by R.J. Palacio, <i>The Mysterious Benedict Society</i> (890L) by Trenton Lee Stewart, and <i>Endangered</i> (900L) by Eliot Schrefer.
<p><b>6. WRITING TO SOURCES, SPEAKING AND LISTENING, AND LANGUAGE:</b> 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><b>Required</b> <b>6a)</b> Materials include a <b>variety of opportunities</b> 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.<sup>13</sup></p>	<p><b>Yes</b></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. Throughout each module, students express their understanding of complex texts in varied ways that regularly include a combination of listening, speaking, and writing. Lessons focus on strengthening student expressions of understanding through embedded instruction and repeated opportunities. Opportunities vary in length, structure, and time demands. For example, in Module 1, Lessons 8-17 are aligned to the Focus Question, “How does form shape a story’s meaning?” Throughout these lessons, students express their understanding of complex text through a variety of activities. For example, in Lesson 13, student activities are centered around the core text <i>The Crossover</i>. Within this lesson, students reflect on the finished text regarding its importance on content and form in comparison to the supplemental text “This is Your Life (And How to Tell It).” Students identify and discuss the story’s narrative arc by writing an occasional poem about their</p>

<sup>13</sup> 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
			<p>own life. According to the Agenda at a Glance, activities are of varied length and time in order to achieve their poem. Students participate in the Learn section of the lesson by engaging in the following: Analyze an occasional poem; write an occasional poem; and map a narrative arc. Students achieve learning goals for this lesson by writing a short paragraph explaining the importance of the narrative arc to the meaning of <i>The Crossover</i> as part of the Land portion of the lesson. In Module 2, Lesson 19, students analyze the World War I poems, “In Flanders Fields” and “Dulce et Decorum Est” and the Cubist masterpiece <i>Soldiers Playing Cards</i> to explain how the poems “develop their depictions of attitudes toward the war.” Students work in small groups to reread and annotate the two poems with a focus on “lines or words that convey an attitude toward war.” The groups then share their annotations and understandings with the class discussing adjectives that might describe each connotation. Students create a T-chart of the two poems in their Response Journals. Students work together to complete the organizer by elaborating “on their annotations to identify and record evidence and attitudes about the war in each poem.” Students work with a partner to respond to the teacher-directed question, “What are some important elements of oral expression in poetry we learned in Module 1?” for one of the two poems. Students use a Think-Pair-</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Share format to discuss their understandings of how the “modes of address affect the tone of each poem” and how they “affect your understanding of the text.” Students record their understanding in their Response Journals. In small groups, students continue to analyze the modes of address by discussing and answering questions about the poem together. Students individually respond to the question, “How does the mode of address in each poem reveal the poem’s attitude, that is, its statement or opinion, about the war and its effects?” in their Response Journals. In Module 4, Lesson 33, students “collaboratively express summative understanding by creating a class Graffiti Wall and then individually express their own summative understanding by creating a cover for their Knowledge Journal” as they reflect on each of the modules individually and collectively. Students first reflect on the Essential Question and key understanding, “Storytelling is a personal, social, and cultural form of expression that we use to make sense of ourselves and the world.” from Module 1. Students reflect on the questions, “What did the stories in each module reveal about how we imagine who we are and make sense of ourselves and the world?” and “If we synthesize these understandings, what story can we tell about how this year’s learning has helped us imagine ourselves and make sense of ourselves and the world?” by creating a</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Word Wall based on key terms and concepts from across the modules. Students then work in small groups to brainstorm connections among concepts, ideas, and thoughts on poster-size chart paper and “draft questions they might like to debate in a Socratic Seminar.” Students then create a collaborative Graffiti Wall on a second piece of chart paper “that captures their understanding of the story of the year with a combination of symbols, illustrations, words and phrases, questions, and significant quotations.” Students individually design and create an illustration for the cover of their Knowledge Journal to communicate how they would “illustrate the story of the year.” The lesson concludes with a Gallery Walk where students analyze and discuss the Graffiti Walls and Knowledge Journal covers and a Whip Around of student responses to the sentence stem: “Be prepared to learn how ____.”</p>
	<p><b>Required *Indicator for grades 3-12 only</b>  <b>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.</b></p>	<p><b>Yes</b></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. Throughout the materials, students are required to demonstrate knowledge connections among multiple texts that extend beyond a single lesson through both written and spoken responses. Students are</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>required to defend their claims with relevant and cited evidence from a variety of texts. Each module provides students with the knowledge and structure needed to complete the culminating End-of-Module Task. The tasks expect students to compose claims based on research or analysis of literary and informational texts. As students work through each module, lessons and activities provide the knowledge and background needed for students to build the skills needed to for students to effectively make and justify evidence-based claims. For example, in Module 1, the Module in Context provides an overview of the structure used to support students in developing the knowledge to create evidence-based claims and valid justifications throughout the module in order to demonstrate their knowledge on End of Module Tasks. Throughout Module 1, students build knowledge “of the relationship between personal voice and the development of values.” Students study “the power of storytelling as a way of making sense of personal experiences, the complex emotional and social lives of others, and the world. This work serves as a catalyst to ignite their deeper understanding of the ubiquitous power of language and narrative as they embark on a year of tackling big questions around abstract concepts such as sense of self, empathy, estrangement, love, agency, and personal and social advocacy.” As students read these texts, they analyze</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>“the roles of content, form, and expression in creating a meaningful and powerful story.” Students transfer what they learn about narrative storytelling to their own writing as they author their own narrative poems that incorporate figurative and sensory language, their understanding of narrative structure, and effective characterization. Finally, “students learn to incorporate evidence in creative and logical ways within their informative writing as they prepare for the End-of-Module Task, for which they use a variety of writing types to express their understanding of the power of stories and of themselves as storytellers.”</p> <p>Students create a portfolio of three poems that demonstrates an understanding of the power of stories. They include a cover letter which explains the story, relationship of form and content, and an understanding of storytelling. Students also include evidence from Benedict Carey articles in addition to other module texts. In Module 4, Lesson 23, students complete Assessment 23A: Focusing Question Task 3, “What strategies do people use to effect social change?”</p> <p>Students reflect on “two articles with conflicting perspectives about the role and effectiveness of social media as a strategy to effect social change.” Students then “compare these two arguments, examining what they have to say about social media specifically, but also explain how this discussion more broadly illuminates” thier understanding of the strategies that people</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>use to effect social change. Students first use a graphic organizer to “delineate the claim, reasons, and key evidence of each of the two articles.” Students compose a written response consisting of a summative paragraph and explanation as to how the articles disagree and how “this discussion contributes to an overall understanding of strategies that people use to effect social change.” The Checklist for Success notes that responses must demonstrate understanding of and delineate the arguments with relevant claims, reasoning, and evidence. Students must also cite their evidence using MLA and use at least one gerund.</p>
	<p><b>Required</b>  <b>6c)</b> Materials include multiple <b>writing tasks aligned to the three modes of writing</b> (opinion/argumentative, informative, narrative) as outlined by the standards at each grade level.</p> <ul style="list-style-type: none"> <li>• As students progress through the grades, narrative prompts decrease in number and increase in being based on text(s).</li> <li>• In grades 3-12, tasks may include blended modes (e.g., analytical writing).</li> </ul>	<b>Yes</b>	<p>Materials include multiple writing tasks aligned to the three modes of writing as outlined by the standards at each grade level. Across the modules, students complete opinion/argumentative, informative, and narrative writing tasks that reference their analyses of complex texts that they have read and studied within each module. As noted by the Major Assessments sections of the Teacher’s Editions, written assessments align to the three modes of writing and provide opportunities for students to display their knowledge of the core texts. For example, in Module 1, Writing Goals expect students to “use descriptive and sensory that appeals to the senses, help the reader imagine the abstract idea, and deepens the understanding of an experience or character, write and revise a</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>variety of poetry that conveys a narrative, represent different poetic types and effectively employs descriptive and sensory language, and effectively incorporate evidence from informational texts into informative writing to convey the understanding of storytelling.” Students compose narratives in verse form and this writing focuses on being selective in their word choices to convey the most important ideas. In the End-of-Module Task, students incorporate evidence in creative and logical ways within their informative writing to express their understanding of the power of stories and themselves as storytellers. In Module 2, Lesson 5, students complete Assessment 5A: Focusing Question Task 1, “Why did countries and individuals join World War I?” In preparation for the assessment, students complete Handout 5A: Collect Evidence: Two Perspectives by using multiple informational texts to complete the graphic organizer. Students analyze the texts to gather information and evidence about the perspectives of British men and United States men on joining World War I. For the assessment, students write two paragraphs, one based on the perspective of a British citizen and the other based on that of a United States citizen. Each paragraph explains why each citizen joined the war and must be supported with two different types of evidence from two of the four informational texts based on which ones provided the strongest evidence for each</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>citizen. A Checklist for Success is provided for student reference. Module 3 Writing Goals expect students to write an argumentative essay that is supported by well distinguished claims with clear reasons that are developed logically. Throughout the module, students practice the steps of the argumentative essay by focusing on evidence-based claims, argument structure, and alternate and opposing claims. For example, in Lesson 9, students use “a CREE outline to support an evidence-based claim.” In formal writing assessments, students construct arguments that include clear claims with logical reasoning (C), relevant evidence (R), elaboration (E), an effective sequence (E), with transitional language and a conclusion. In Module 4, Lesson 12, students complete Assessment 12A: New Read Assessment 1. Students independently read “The Address to the First Montgomery Improvement Association Mass Meeting” by Martin Luther King, Jr. for the first time. Students then answer a series of questions that demonstrate understanding of the text. The assessment concludes with a written paragraph in response to the question: “How does King’s speech to the Montgomery Improvement Association engage the listener’s sense of justice?” Student explanations must include text evidence and appropriate transitions.</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p><b>Required</b></p> <p><b>6d)</b> Materials address the <b>grammar and language</b> 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"> <li>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.</li> </ul>	<p><b>Yes</b></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. Throughout the materials, students apply the grammar and language conventions as they analyze complex texts and model appropriate grammar and language conventions in their own writings. Grammar and language instruction and application is embedded within each module through authentic analysis, application, and practice primarily through Style and Conventions Deep Dives. A Deep Dive is “a fifteen-minute lesson designed to teach vocabulary or style and conventions.” Text excerpts and Deep Dives serve as models for students to construct their own writings based on context, sentence structure, and conventions. For example, in Module 1, Lesson 21, students practice with metaphors. This Vocabulary Deep Dive uses the core text, <i>The Crossover</i>, as students analyze the text’s metaphors and convey Josh Bell’s growth over the course of the novel through sports-related metaphors. As a class, the teacher guides the students through what a metaphor is and allows students to work in pairs to discuss a given set of metaphors. Next, students use a chart to find metaphors in the novel to explain the meaning of each, and the effect of each.</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Finally, students create their own sports-related metaphors to describe Josh's journey. In Module 3, Lesson 29, Deep Dive, students experiment with subjunctive verb mood while referring to the texts, "EPICAC" and <i>A Midsummer Night's Dream</i>. Students use and form verbs to achieve a particular effect and avoid inappropriate shifts in verb mood. To begin the lesson, the teacher displays a quote from "EPICAC" while students participate in a Think-Pair-Share to answer the question, "What are the verb moods of the underlined verbs?" A second similar paragraph is displayed and students are asked, "Which paragraph is more interesting to read and why?" Students notice and state that the first paragraph uses dialogue and the second is repetitive. Next, students use characters from <i>A Midsummer Night's Dream</i> to choose a role of the writer, audience, format, and topic. The teacher displays the RAFT strategy and students use this writing strategy using multiple moods appropriately displaying their understanding that verb moods help writers convey feelings and attitudes as well as the pace of the writing. In Module 4, Lesson 4, students complete a Style and Conventions Deep Dive in which they work to address the Style and Conventions Craft Question, "Why are past and present participles important?" Referencing two sentences posted for display, students work with a partner to identify the "function of the two underlined verbals." The teacher</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>explains that they are participles and function as adjectives. Using the graphic organizer on Handout 4A from previous lessons, students add participles to the appropriate column. The teacher then shares two additional sentences with verbals underlined. Students note that one of the verbals ends with -ed and the other with -ing. The teacher shares that “Past participles typically end in -ed, and present participles end in -ing.” Students add this information to Handout 4A. The teacher then posts two more sentences with verbals underlined - both ending with -ed and asks, “Why might the author have chosen to use exasperated as a past participle instead of a verb here?” Students respond using a Think-Pair-Share structure. The teacher then shares the sentence: “Jeremiah Reeve’s arrest was the turning point of my life (24)” and students note the participle and its function. Students then complete column 1 of Handout 4A by adding examples of past and present participles.</p>
<p><b>7. ASSESSMENTS:</b> 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><b>Required</b> <b>7a)</b> Materials use <b>varied modes of assessment</b>, including a range of pre-, formative, summative, and self-assessment measures.</p>	<p><b>Yes</b></p>	<p>Materials use varied modes of assessment, including a range of pre-, formative, summative and self-assessment measures. Throughout and across the modules students regularly complete assessments that vary in format, structure, and mode. Assessments and tasks include New Read Assessments, Socratic Seminars, End of Module Task, and Vocabulary Assessments. The Analyze section of the Teacher Edition for each module provides teachers with a</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No			<p>listing of success criteria in the Context and Alignment. Additionally, Next Steps, lists an assessment strategy to be used in the lessons and suggestions for student support if mastery of the listed standards are not attained. Each lesson contains at least one Check for Understanding (CFU) activity. Some lessons contain multiple CFUs. Lesson arcs focus on Focus Questions that are assessed at the completion of the lesson arc. Lesson arcs generally begin with a pre-assessment, followed by a formative assessment. Lesson arcs end with summative assessments and/or self-assessment measures. Also, as part of Module Deep Dives, the Land portions of the lesson list the method of assessing student mastery of the standards listed for the lessons. Modules close with culminating summative assessments that often include a self-assessment measure as well. Assessments provided consistently and systematically throughout the modules. In Module 1, Lesson 21, students complete Assessment 21A: Focusing Question Task 3. During this formative assessment, students choose one of six poem-vocabulary word combinations to rewrite as a “four-stanza definition poem.” Students then annotate their poems and practice performing in preparation for their performance. Presentations take place in a subsequent lesson. The completed assessment includes a recording of the presentation and a “written draft of the poem.” A list of</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>requirements for both the poem and its performance is included. A chart for students to use to plan their poem is also included. This lesson provides practice necessary for the summative End-of-Module Task in which students prepare a portfolio of three poems that they both write and perform. In Module 2, Lesson 14, students participate in a pre-assessment activity in the Welcome activity by viewing the painting, <i>Gassed</i> by John Singer Sargent, and answering the brainstorming question, “What do you see happening in the painting?” Students record their answers in their Response Journal. Then, students use their observations from their journal to participate in the Launch portion of the lesson by connecting their observation to the Focusing Question, “How did the conditions on the front affect soldiers?” For summative assessment, students “return to this painting in subsequent lessons to think more about how it might connect to the conditions on the front and their effects on the soldiers.” In the Land portion of the lesson, students answer the Focusing Question as they participate in a Whip Around, providing one key detail from their poem that best describes the soldiers’ experiences in this portion of Chapter 6. In Module 3, Lesson 1, students participate in multiple pre- and formative assessment measures as they prepare to address the Essential Question, “How do the characters in <i>A Midsummer Night’s Dream</i> understand</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>love?” Students begin by answering the question, “How would you explain the idea of love to an alien on their first day on Earth?” Next, students read the Essential Question, and the teacher asks students “to underline two nouns and/or adjectives in their response from the Welcome that best answer the Essential Question.” The class then reflects on their responses and discusses why “this is an important or interesting question for study?” After adding the term “universal” and its definition to their Vocabulary Journals, students continue the pre-assessment by discussing the teacher directed questions: “Using one or both of these definitions, do you think love is a <i>universal</i> experience?” and “Based on your shared words, do you think your understanding of love is a universal experience?” The teacher introduces the play <i>A Midsummer Night’s Dream</i> to students. This pre-assessment allows the teacher to gauge current student understandings regarding love as a universal experience with a universal understanding. Additionally, in Module 3, the final summative assessment is Assessment 33A: End-of-Module Task. Students compose “an argument essay to argue whether the outcome of this character’s romantic relationship by the end of the play is a result of agency or an outcome directed by fate.” Students select one of four main characters as their subject to base their argument on. Students focus their arguments on “were</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p><b>Required</b>  <b>7b) Materials assess student understanding of the topics, themes, and/or ideas</b> 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><b>Yes</b></p>	<p>the outcomes of these relationships the result of decisions and human agency, or were they controlled by fate?"</p> <p>Materials assess student understanding of the topics, themes, and/or ideas presented in the unit texts. Throughout the module and across the materials, assessments systematically address the topics, themes, and/or ideas presented within student assessments. Assessments occur regularly within single lessons, lesson arcs, and the module as a whole. Cumulative assessments also combine and integrate topics, themes, and/or ideas from multiple modules as the year progresses. The Major Assessments in the of the Module’s Teacher Edition provides a listing of the questions and tasks as they are used over the course of the Module. The listed assessments cite the Focusing Task question, Elements that Support Success on the End of Module Task, and standards assessed. Assessments and Tasks also included are New Read Assessments, Socratic Seminars, End of Module Task, and Vocabulary Assessments. Students complete a Focusing Question Task at the end of the Focusing Question Arc that requires students to demonstrate the knowledge and skill built over the course of the unit. The Focusing Question Tasks provide the elements that support success on the End-of-Module Task. For example, in Module 1, students work to address the Essential Question, “What is the power of</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>storytelling?” by analyzing Kwame Alexander’s novel-in-verse <i>The Crossover</i>, poetic performances by Bassey Ikpi, Nikki Giovanni, and Yusef Komunyakaa, and a variety of other context-building supplemental texts. The End-of-Module Task requires students to create a portfolio that includes three poems students write about “the power of stories, the effects of descriptive language, narrative arc, and the relationship between content and structure.” The End-of-Module Task also includes a cover letter and requires that students “perform the poetry portfolio for an audience with attention to poetic expression.” Students complete assessments throughout the module to build and demonstrate the skills and understandings they have acquired that are necessary to successfully complete the End-of-Module Task. For example, in Lesson 20, students participate in a Socratic Seminar where they address the questions: “What’s most important when performing a poem: the content, structure, or expression?” “What has the greatest impact on expression: the content or structure of a poem?” “How do poets know what type of expression to employ during a performance?” and “How would Josh Bell read his poetry during a performance of <i>The Crossover</i>?” This analysis builds background necessary for students to note the aspects that allow a poet to effectively communicate their poetry through oral presentation. In Lesson</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>21, students complete Assessment 21A: Focusing Question Task 3 where they revise a poem to define an assigned vocabulary word and then annotate and perform the poem to be recorded. These activities prepare students to effectively compose and perform their own poems for the End-of-Module Task. In Module 2, Focus Question Task 1, students write in response to the Focusing Question, “Why did countries and individuals join World War 1?” During the task, students to write two explanatory paragraphs that identify and explain British and American reasons for joining World War I. During Focusing Question Task 3, “How do texts inspired by World War I illuminated attitudes toward the war?” students write a three-paragraph explanatory essay that evaluates a scene from <i>All Quiet on the Western Front</i> and how it interprets war’s effects on humanity in comparison to the novel. During New Read Assessment 2, students read an excerpt from Chapter 7 of <i>All Quiet on the Western Front</i>. They respond to multiple choice questions and gather evidence that reveals different attitudes towards war and write an explanatory essay. In Module 4, Focusing Question Task 1, students write an informative professional letter making a case for inclusion of artifacts in an exhibit about Colvin’s motivations for creating change.” During Focus Question Task 2, tudents write in response to the Focusing Question, “What role did Claudette Colvin</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>and others play in the Civil Rights Movement?” Then, in Focusing Question 3, students work towards answering “What strategies do people use to effect social change?” Students complete Focusing Question Task 3 by completing a graphic organizer and writing an informative paragraph in order to explain two arguments about social media as a strategy for social change disagree on matters of facts and interpretation. During the End-of-Module Task, students write an informative/explanatory essay to present research about a teen change agent that uses specific strategies for change. They then create a multimedia presentation to present their findings.</p>
	<p><b>Required</b>  <b>7c) Aligned rubrics or assessment guidelines</b> (such as scoring guides or student work exemplars) are included and provide sufficient guidance for interpreting student performance.</p>	<p><b>Yes</b></p>	<p>Aligned rubrics or assessment guidelines are included and provide sufficient guidance for interpreting student performance. For each assessment, an aligned rubric or assessment guideline is included that provides scoring guides and/or student exemplars. In each Module, Appendix C in the Teacher’s Edition houses rubrics, sample responses, and assessment guidelines that clarify expectations of quality work and provide success criteria for each of the formative and summative assessments. Additionally, the Major Assessments, portions of the Teacher’s Edition cite elements that support success and criteria for success and the standards assessed for each task. For example, in Module 1, Lesson 16, students complete Assessment 16A: Focusing</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Question Task 2. Students compose three paragraphs in which they “examine the form of each poem, and then compare and contrast how they reveal deeper meaning in <i>The Crossover</i>.” Assessment 16 includes a To-SEEC Paragraph Organizer for each of the three required paragraphs and a Checklist for Success for students to a reference for the assessment of their responses. Appendix C: Answer Keys, Rubrics, and Student Responses provides a sample written response for each paragraph for teachers to use when interpreting student performance. In Module 2, Appendix C provides rubrics, sample, responses, and answer keys for the Focusing Tasks for Lessons 5, 16, 26, and 32. Each guidance document provides the text, prompt, and sample response for the task questions. The New Read Assessment keys for Lessons 10 and 17 include the multiple choice answers along with a sample response. Relevant standards are provided for each test item as it is assessed by the question or prompt. A Grade 8 Speaking and Listening Process Rubric is included. This rubric provides descriptors on a continuum from Exceeds Expectations to Does Not Yet Meet Expectations. Vocabulary Assessment Answer keys are also provided for Lessons 17 and 34, the answer key provides a note for teachers to consider the variety of ways that the words can be used. The End-of-Module Task provides an annotated sample response along with writing and content standards cited for each portion and</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>expected answers in the response. The rubric also cites all of the lessons which are assessed with the rubric and provides a continuum of mastery from Exceeds Expectations to Does Not Yet Meet Expectations. Students are assessed on structure, development, style, and conventions. In Module 3, Lessons 33-36, students complete Assessment 33A: End-of-Module Task in which they compose an “argument essay to argue whether the outcome of this character’s romantic relationship by the end of the play is a result of agency or an outcome directed by fate.” The End-of-Module Task includes a Checklist for Success noting the requirements for the assessment. Handout 33A: Argument Writing Checklist provides detailed documentation of feedback for students to use when revising their writing after a self, peer, or teacher review. Appendix C: Answer Keys, Rubrics, and Student Responses provides an annotated sample response with related standards for teacher review and a Grade 8 Argument Writing Rubric for scoring student responses. In Module 4, Lesson 16, students complete Assessment 16A: Focusing Question Task 2 in which they compose “a two-paragraph annotated bibliography entry that explains Phillip Hoose’s purpose in writing about Claudette Colvin and how he acknowledges and responds to conflicting viewpoints.” The assessment directions include a Checklist for Success that outlines the requirements for</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p><b>Required</b>  <b>7d)</b> Measurement of progress via assessments include <b>gradual release of supporting scaffolds</b> for students to measure their independent abilities.</p>	<p><b>Yes</b></p>	<p>student responses. Appendix C: Answer Keys, Rubrics, and Sample Responses includes a sample response for teacher use.</p> <p>Measurement of progress via assessments include gradual release of supporting scaffolds for students to measure their independent abilities. Across each module, formative and summative assessments are designed with the intention to continually build upon student knowledge and extend student skills in support of the goals of the culminating End-of-Module Task. Formative assessments are aligned with summative assessments to gradually shift the responsibility of independent assessment to the student. The Major Assessments portion of the Teachers Edition provides a table that correlates how each Focusing Question Task supports students in acquiring the knowledge and skills necessary to be successful on the End-of-Module Task. The Major Assessments section of the Teacher’s Edition provides an overview of assessments that provide support through the Focusing Questions Tasks, New Read Assessments, and Socratic Seminars. For example, in Module 2, the End-of-Module Task requires students to write an informative essay discussing the psychological effect of war on the character of Paul in the anchor text <i>All Quiet on the Western Front</i>. Lessons 34-37 provide guidance and support for students as they prepare to complete the End-of-Module. For example, in Lesson 35, students</p>



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			<p>identify “two subcategories based on the strongest connections between three incidents in <i>All Quiet on the Western Front</i> that develop their psychological effect. After analyzing their psychological effect in detail, students execute a thesis statement that either ‘sets the stage’ or states the significance of their broader category.” In Lesson 37, students “develop a deeper understanding of their psychological effect by creating two subcategories based on the strongest connections between three incidents in <i>All Quiet on the Western Front</i> that develop their psychological effect. In Module 3, students complete four Focusing Questions Tasks to build the content and skills necessary for the End-of-Module Task. For Assessment 5A: Focusing Question Task 1, students reflect on their reading of <i>A Midsummer Night’s Dream</i> and their understanding of how the characters understand love to “Write for a television audience that is aware of the events in Act 1, Scene 1, and wants more insight about the characters and their perspectives on love.” Students use text evidence from the play to develop their responses. In addition, students are encouraged to style their responses using conversational language. For Assessment 16A: Focusing Question Task 2, students “write two informative/explanatory paragraphs that explain and evaluate Helen Fisher’s argument in ‘In the Brain, Romantic Love Is Basically an Addiction.’” For Assessment</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>27A: Focusing Question Task 3, students “write two informative/explanatory paragraphs that explain how the love triangle in Kurt Vonnegut’s “EPICAC” draws on the complexities of love in <i>A Midsummer Night’s Dream</i> and also makes this pattern of events new.” For Assessment 31A: Focusing Question Task 4, students “write a one-paragraph argument about whether love is strange or true that is supported with reason, evidence and elaboration.” The work from each of these assessments help students build the content knowledge and practice, demonstrate, and refine the skills necessary for the End-of-Module Task where students “write an argument essay that argues whether the outcome of a romantic relationship between one of the four lovers is directed by agency or fate.”</p>
	<p><b>7e)</b> Materials assess student proficiency using methods that are <b>unbiased and accessible</b> to all students.</p>	<p><b>Yes</b></p>	<p>Materials assess student proficiency using methods that are unbiased and accessible to all students. Materials contain clear rubrics and guidelines to effectively communicate success criteria to students. Rubrics and guidelines are aligned with student standards and used in conjunction with exemplars and examples to clarify interpretation of expectations for both students and teachers. Exemplars are used within module activities to explicitly communicate student performance expectations. According to the Implementation Guide, assessments include: Check for Understanding, Focusing Question Task, New Read Assessment, Socratic</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Seminar, and End of Module Task. Lessons list aligned standards for each assessment and are included in the Learn section of the Lessons. By the end of the module, “students have at least one opportunity to demonstrate mastery of each focus standard on a major assessment.” Student proficiency is measured after a sequenced set of activities to provide unbiased and accessibility. Suggestions for assessment modifications are indicated in the Analyze sections of the Lessons in the Teacher’s Edition. For example, in Module 1, Lessons 29-33: End-of-Module Task, students use Handout 29A: End-of-Module Task Poetry Portfolio Planning Packets to plan and organize their poetry portfolio. This packet includes a “Planning Packet Checklist” for students to use to ensure that they complete all of the required elements of the End-of-Module Task and detailed directions for each step of the planning, drafting, and revision process. In addition, Handout 30A: End-of-Module Task Exemplar Cover Letter provides students with a strong example of the cover letter portion of their poetry portfolio, Handout 30B: Drafting Cover Letter Paragraphs provides an opportunity for students to analyze the exemplar cover letter to ensure they understand the required elements, and Handout 30C: Narrative Writing Checklist provides students with a concrete tool to self-assess their End-of-Module Task and for a peer and teacher to assess their work as</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>well. Lessons 29-33 guide students through the use of these tools as they create their poetry portfolios. In Module 3, Lesson 5, students complete Assessment 5A: Focusing Question Task 1 in which they reflect on their work with Act 1, Scene 1, of Shakespeare’s <i>A Midsummer Night’s Dream</i> by writing “a one-paragraph response for each of the four interview questions” from the perspective of one of the four specified characters. Students use text evidence to support their “insight about the characters and their perspectives on love.” Students gather evidence for their response using Handout 5A: Evidence Collection. This graphic organizer provides students the opportunity to document text evidence in response to key questions, translate the evidence into their own words, and then develop an inference in relation to the key question. Students reference the included Checklist for Success to ensure that they have incorporated the required elements. Appendix C: Answer Keys, Rubrics, and Sample Responses includes a sample response for Assessment 5: Focusing Question Task 1 to clarify teacher expectations for student responses. In addition, the Next Steps portion of the lesson notes that “If students were unable to complete their interview questions, consider modeling one of the characters on Handout 5A and limiting students’ choice to three characters.” In Module 4, Lesson 22, the Analyze section provides teachers with</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>guidance on how to provide assessment modifications in the Next Steps. The Next Steps section suggests that if students are having difficulty coming up with an analogy, have students revisit their answers to the figurative language activity and the role of comparing ideas. Students can then generate analogies for familiar concepts before applying to the day's lesson.</p>
<p><b>8. SCAFFOLDING AND SUPPORT:</b> 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><b>Required</b> <b>8a)</b> As needed, pre-reading activities and suggested approaches to teacher scaffolding are focused and engage students with <b>understanding the text</b> 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><b>Yes</b></p>	<p>Pre-reading activities and suggested approaches to teacher scaffolding are focused and engage students with understanding the text itself. Throughout the materials, guidance is provided for teachers for pre-reading activities and scaffolding that build student background knowledge and provide context for the complex texts being studied. Support in vocabulary, meaning, language, background knowledge, and/or structure increase accessibility to complex texts for diverse students and those who read below grade level. In the Prepare section of the Teacher's Edition, a rationale for the inclusion of activities in each, as well as its correlation to building knowledge, are aligned with guiding questions. In the Welcome section, students engage in a task to prepare them for the lesson. Then, in the Launch section students interact with the Content Framing Question to unpack the terminology to better understand the text. In the Learn section, students develop skills and knowledge to answer a lesson's Content Framing Question. In Module 1, Lesson 1, in the</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Launch section, Essential Questions, Focusing Question, and Content Framing Questions are displayed and the basis of introductory lessons for the module. Students identify keywords in the Essential Question and are introduced to vocabulary that is directly taught. The teacher tells the student that they will be using form and content in Module 1 to develop a deeper understanding of storytelling. Students are provided an example in order to connect to prior knowledge: “A report card is one form that communicates content about a student's grades. The story that a student tells about why they received those grades is another form that explains the content of a student’s grades.” Students participate in a discussion of how these two forms about the same content tell the same story. In Module 2, Lesson 1, students begin to build background and context for understanding World War I and the context surrounding it. First, students work with a partner to define unfamiliar terms and summarize the following quotes: “Over 10 months in 1916, the two armies at Verdun suffered over 700,000 casualties, including some 300,000 killed.” and “I am young; I am twenty years old; yet I know nothing of life but despair, death, fear, and fatuous superficiality cast over an abyss of sorrow. I see how peoples are set against one another, and in silence, unknowingly, foolishly, obediently, innocently slay one another.” After defining any words from the quote that they are</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>unfamiliar with, student pairs “write a one-sentence summary explaining what you learn about war from reading it.” The teacher leads a discussion about the kinds of texts they should expect to read or view while studying World War I” while referencing the Essential Question, Focusing Question, and Content Framing Question. Students read the Essential Question, “How do literature and art illuminate the effects of World War I?” and add illuminate and its definition, synonyms, and examples to the New Words section of their Vocabulary Journals. Students work with a partner in a Think-Pair-Share to discuss “How many ways can you rewrite the Essential Question using a definition or synonym of the word illuminate?” After sharing their responses, students return to their Knowledge Journals from Module 1 to reference and discuss their thoughts about “the power of storytelling” in relation to “how literature illuminates the effects of World War 1.” Students then return to a Think-Pair-Share structure to discuss: “What kind of information about war did each quotation provide? How might the second quotation, which is from the novel we will read later in this module, illuminate the fact that appears in the first quotation?” Finally students begin to build concrete background knowledge regarding World War I by reading, analyzing, and discussing the informational articles “The War to End All</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p><b>Required</b>  <b>8b)</b> Materials <b>do not confuse or substitute</b> 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><b>Yes</b></p>	<p>Wars” and “The Peace President Goes to War.”</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. Materials are designed to build student understanding of topics and texts across the modules. Reading strategies are supported and are centered around the core text. Students interact with the text as they use the strategies to gain understanding of the content and goals of the modules. In Module 1, Lesson 19, students determine the relationship among content, audience, and oral expression in “Nikki-Rosa” and “Slam, Dunk, Hook.” Students work collaboratively on Handout 19A: Poetic Performance and Reading Analysis. Students use “Nikki-Rosa” and “Slam, Dunk, Hook” to summarize, determine the most important line of poetry, and paraphrase the line. Additionally, students explain how the chosen line contributes to the overall meaning of the poem. During the Land, students use the handout to complete a Three-Two-One Exit Ticket by listing three ways the audience shaped the expression in their performance, two ways their understanding of the poem changed with the new audience, and one thing they learned about the power of storytelling from this activity. In Module 3, Lesson 5, students summarize the plot in Act I, Scene 1 of a</p>



CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p><i>Midsummer Night's Dream</i> and explain different character viewpoints on the ideas of love and marriage. In the Learn section of the lesson, students use Handout 5A: Evidence Collection. Students use the chart to prepare for the Focusing Question Task. The student chooses a character from the play, gathers evidence about what the character thinks about their circumstance, or conflict, marriage, or love. In the Land portion of the lesson, students answer the Content Framing Question, "What are the central ideas about love in Act I, Scene 1, of <i>Midsummer Night's Dream</i>? In their Response Journal, students write a one sentence summary of their character's perspective. In Module 4, Lesson 10, students read Chapter 6 of the anchor text <i>Claudette Colvin: Twice Toward Justice</i> by Phillip Hoose "to have a better grasp on the social context and reasons for the divide between Claudette and the leaders of the Civil Rights Movement." In small groups, students reflect on the annotations on Chapter 6 from their homework. After sharing their annotations, students refer to "Appealing a Legal Decision" on page 53 of the text to illustrate "a hierarchy of the court system in their Response Journal." Students then discuss the meaning of the word "appeals" in the context of Chapter 6. After using a dictionary to assess the accuracy of their definitions of the term, students create a three-column chart in their Response Journal, labeled Incident,</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Impact, Effect. Working in small groups, students are assigned one of four major events in Chapter 6. Each group works together to “complete the Incident, Impact, Effect Chart for their assigned event.” The class then discusses the group charts and responds to the questions, “What is the overall effect of these events on Claudette?” and “How do these two words help you understand what’s happening with Claudette Colvin?” The lesson continues as students analyze what is happening with others in Chapter 6 and then consider how the Civil Rights Movement is developing as a whole. Students reflect on several quotes from the text and answer the discussion question, “What is happening with the adult leaders of the Civil Rights Movement?”</p>
	<p><b>Required</b>  <b>8c)</b> Materials include <b>guidance and support</b> 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><b>Yes</b></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. Throughout the materials, guidance is provided that directs teachers to have students closely read and reread texts for specific purposes and to attend to specific author’s purposes. With teacher guidance, students regularly discuss and write in regards to specific texts in support of their claims and reasoning. Closely attending to the text through annotative reading and returning to the text to cite evidence is required throughout individual lessons and modules. The Teacher’s Edition provides</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>lesson plans that outline instruction by laying out the same steps for each lesson and module. Lessons are structured in the format and provide teachers with clear directions Welcome, Launch, Learn, Land, and Wrap. Within the Launch portion of the lesson, teachers introduce the lesson instructing students to review the Guiding Questions. Within the Learn portion of the lesson, students participate in a variety of group structures to interact with the text. Additionally, in the Land section, teachers direct student attention back to the Guiding Questions and close the lesson by recalling key pieces of text and skills introduced in the Welcome section. Finally, the Wrap section, the teacher assesses student work and discussion using the Next Steps which provides look-fors and suggestions on support for reteaching the text. For example, in Module 1, Lesson 25, the Focus Question asks, “How do stories help us make sense of the world?” The Analyze section directs the teacher to return to focused parts of the text to ensure mastery and comprehension. Students use Handout 25A: Incorporating Textual Evidence to gather textual evidence from <i>The Man Made of Words</i>. Teacher guidance in the Analyze section directs teachers with look-fors for the student answers to the handout. For example, students should “choose words and phrases that are central to the text, words defined in context, and connect the text to bigger ideas.” Teachers are provided</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>with next steps to assist struggling students. Teachers help students to gather evidence by providing model sentences on how to incorporate text evidence in their writing. In Module 2, Lesson 9, the teacher guides students through “a deeper exploration of incidents in Chapter 3” to determine what they “reveal about comradeship.” The Launch section guides the teacher through a discussion of student rephrasing of the quote “But by far the most important result was that it awakened in us a strong, practical sense of esprit de corps, which in the field developed into the finest thing that arose out of the war—comradeship” (26–27). The teacher directs students to work in their small group to “update their status reports, recording characteristics, incidents and responses for their assigned character.” In the Learn section, students read Chapter 3 of the text out loud as their classmates follow along and annotate examples of comradeship. The Teacher Note box shares that this type of “small group reading aloud is part of the gradual release of student responsibility in this module. If necessary, consider reading Chapter 3 aloud for students.” The teacher reflects on the events of Chapter 3 with students as key elements are noted for the teacher. Student groups return to pages 40-50 of Chapter 3, reread, and discuss several questions together. Sample answers are provided for the teacher. The Differentiation notes provide support for the teacher for students</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>needing additional scaffolding by providing questions and sample answers that support student understanding. Students complete Handout 9A: Broad Category Evidence Organization where students evaluate, sort, and then label groups of evidence. The Teacher Note provides guidance for when students do not use the exact suggested labels. An Extension note suggests a Gallery Walk to share student labels and evidence organizations. In the Land portion of the lesson, students respond to the question, “What does a deeper exploration of incidents in Chapter 3 reveal about comradeship?” on an Exit Ticket. In Module 3, Lesson 20, the Focus Question asks, “What makes love complicated?” The Analyze section directs the teacher to return to focused parts of the text to have students summarize the conflict between the four lovers. Students use Handout 20A: Figurative Language and Word Relationship Questions to respond to the text-dependent questions based on Act 3, Scene 2 in <i>A Midsummer Night’s Dream</i>. The teacher is provided with the following success criteria: “identify character’s situation and perspective in the Act and Scene,” and “use specific contemporary language to describe Shakespeare’s choices.” Additionally guidance for next steps is provided for teachers to support students. If students have difficulty choosing a character’s situation the teacher can provide a social media profile model using one of the</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p><b>Required</b>  <b>8d)</b> Materials provide additional supports for expressing understanding through <b>formal discussion and writing development</b> (e.g., sentence frames, paragraph frames, modeled writing, student exemplars, etc.).</p>	<p><b>Yes</b></p>	<p>characters to the whole group in order to demonstrate the use of modern love language.</p> <p>Materials provide additional support for expressing understanding through formal discussion and writing development. Throughout the materials, students have the opportunity to express their understanding through discussions and writing development. Portions of the lessons are devoted to Craft Questions and are directly taught to students to help them understand the expectations of discussion to help with writing development. Supports including sentence and paragraph frames, modeled writing, and student exemplars are provided to assist both teachers and students in developing these skills. Lessons and modules build upon one another to create a progression in student skills as the year progresses. Lessons around the Craft Questions include handouts used in conjunction with the lesson and are revisited throughout the module. In Module 2, Lesson 34, students prepare to write their explanatory essays for the End-of-Module Task by reviewing “the module’s craft instruction by deconstructing an exemplar End-of-Module essay.” The lesson begins with students comparing the literal translation of the title of the text to its actual title and discussing why the author chose the wording <i>All Quiet on the Western Front</i> instead of “In the West Nothing New.”</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Students reflect how the Essential Question relates to the Focusing Question and their connection to the Content Framing Question. Next, students review Assessment 34A: End-of-Module Task and Handout 34A: End-of-Module Planning Packet to begin work on the End-of-Module Task. The task states, “choose a psychological effect to write about. Then, writing for an audience that has read and studied <i>All Quiet on the Western Front</i> as you have, compose an informative essay that explains the different ways this effect is defined and developed in the novel. Develop your essay by demonstrating how three incidents reveal different aspects of this effect.” To prepare for writing their essays, students independently read the Exemplar Essay using Handout 34C: Explanatory Writing Checklist to note the required components. The teacher asks students to underline the thesis of the essay and determine what the essay is about. The teacher then asks, “What kind of thesis statement does this essay use? What is the effect of this statement?” The students continue to identify and analyze the elements of the Exemplar Essay, such as transitions, in relation to the Craft Question, “Why is using categories and subcategories to structure an explanatory essay important?” Students add notes from their discussion to their Response Journal for future reference. In Module 4, Lesson 18, students work to address the Craft Question, “How do I improve paraphrasing</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>and quoting in a research project?" Using examples from the article "Social Media Sparked, Accelerated Egypt's Revolutionary Fire," students analyze the credibility and relevance of the sources that Gustin paraphrases and quotes. The teacher explains that the structure that the author, Gustin, uses to include the information about a source's relevance and credibility is called framing. The basic elements of a frame are listed for the students. The teacher asks, "Why might it improve your paraphrase or quote to include this information?" Students then "choose a quote or draft a paraphrase from one of their sources, using a sentence stem to frame the observation, and provide information about who the source is, their relevance, and their credibility." Students apply the skills of paraphrasing and quoting to Assessment 25A: End-of-Module Task where they write an "explanatory essay that describes how a teen (or teen group) has responded to an important social issue." Students must incorporate a minimum of three sources into their essay.</p>
	<p><b>Required</b>  <b>8e)</b> Materials are <b>easy to use and well organized</b> 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><b>Yes</b></p>	<p>Teacher editions are concise and easy to manage with clear connections between teacher resources. The teacher editions house and link the required and supplementary materials. Materials can be accessed from multiple points that are intentionally organized, sensible, and coherent. The core texts, units, and lessons are easy to recognize and locate for both</p>



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			<p>teachers and students. Student materials are accessible for both teachers and students through a combination of digital and printed resources. Module materials are organized by module number. Within each module is access to the Module Learn Anywhere Plan for that particular module. This link connects the teacher to daily lessons and activities organized by Focusing Question and Lesson. In addition, within each Module each Focusing Question Arc contains each lesson within that arc. Within each lesson is the Learn Anywhere Plan, media, and the handouts for that specific lesson. Planning resources, Module 0, the Prologue, and each grade level of materials can be accessed in the Library. Grade levels and individual modules can be starred for easier access. These digital versions of the Teacher’s Editions provide sequentially organized access to the entire Teacher’s Edition in a format that mimics the print version. Any necessary resources are linked within each lesson. The Module Overview contains resources to assist the teacher in planning and executing the lessons effectively. These resources include the Essential Questions, Suggested Student Understandings, Module Texts, Module Learning Goals, Module in Context, Standards, Major Assessments, and a Module Map. The Teacher Edition is easy to navigate. Both the digital and print versions have the same layout. The modules are in their own individual editions and have the</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>same structure. The Table of Contents provides an easy to follow layout as seen throughout all modules while following the same format throughout all editions for the modules. There is a Module Overview with a variety of organizational tools that allow the teacher to know where to access the texts and related materials. The Module Overview includes the Major Assessments and the Module Map for quick reference. Each lesson includes an agenda, standards, materials needed section and any supplemental materials available for that specific lesson. Each edition ends with the relevant Appendices that house text complexity information, vocabulary, answer keys, supplemental reading, and works cited. The Student Edition is easy to access as well as navigate. In the beginning of the student edition, a Student Resource List is provided for students to use and easily access the materials that are located in the modules. Student resources include items such as a workbook with the graphic organizers and handouts that the students need to access during their learning. The table of contents for this edition is accessible to all. The handouts follow the activities needed by the teachers as they implement the lessons from the Teacher’s Edition.</p>
	<p><b>Required 8f)</b> Support for diverse learners, including English Learners and students with disabilities, are provided. Appropriate suggestions and materials are provided for <b>supporting</b></p>	<p><b>Yes</b></p>	<p>Appropriate suggestions and materials are provided for supporting varying student needs at the unit and lesson level. Materials provide a variety of supports and additional</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p><b>varying student needs</b> at the unit and lesson level using an accelerating learning approach<sup>14</sup>. 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, extension activities, etc.). Materials include <b>teacher guidance</b> to help <b>support special populations</b> and provide opportunities for these students to meet the expectations of the standards and enable regular progress monitoring.</p>		<p>materials that support diverse learners and a variety of student learning needs. Recommendations are made for individual, small group, and whole class implementation based on the specific needs of students. Alternative teacher approaches, pacing and instructional delivery options, strategies and suggestions for supporting access to text and/or content, suggestions for modifications, and suggestions for vocabulary acquisition are regularly made throughout the materials. Supports include Vocabulary and Language Deep Dives, Vocabulary Videos, closed-captioning for texts in varying languages, and the Prologue. Suggested supports and scaffolds are included in the Teacher’s Edition and are embedded in the lessons under the heading Differentiation. Additionally, the Analyze section contains the Next Steps suggestions with Teacher Look Fors and suggestions for additional support needed for struggling learners. The Implementation Guide provides guidance on how Supporting English Learners and Strategies and Tasks That Help Support Striving Readers is addressed and embedded in the Modules. According to the Implementation Guide, Striving Readers benefit from the lessons where there are Deep Dives, Volume of Reading, and Fluency</p>

<sup>14</sup> **Accelerating Learning** is the prioritization of equitable access to **high-quality, grade level instruction for ALL students** as the center of the design and implementation of educational supports and services. Accelerating learning is both a mindset and an approach to teaching and learning, not a service, place or time. This approach leverages **acceleration**, a cyclical instructional process that connects unfinished learning in the context of new grade-level learning utilizing high-quality materials to provide timely, individualized supports throughout a variety of flexible instructional settings and groupings.

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			<p>Instruction, and English Learners benefit from content and instruction. Specifically, guidance notes that all learners, especially English Learners, gain content knowledge due to the complex texts and they build skills through reading, writing, speaking and listening, collaborating, vocabulary building, and style and conventions. The teacher has the option of assigning the Focus Question Vocabulary Videos to students as necessary. This provides vocabulary support for the content and academic terms necessary to understand the Focusing Question by defining these terms in context and in Spanish as well as English. These videos can be assigned individually, to small groups, or to the class as a whole. In Module 2, Appendix B: Vocabulary provides teachers with a Module Vocabulary List “of all words taught and practiced in the module. Those that are assessed, directly or indirectly, are indicated.” This chart notes whether a word is content-specific, academic, and/or text critical. The chart also identifies the strategy used to address the work and any assessments of the word. Charts are organized by texts and lessons. In addition, a Words to Know section includes background knowledge vocabulary that students need to comprehend each of the anchor texts. It is also noted that these terms may “pose a challenge to student comprehension.” A suggestion is noted to employ “a free resource” “to generate glossaries for students” and provides a sample website example. In Module 3, Lesson 21, Deep Dive:</p>

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			<p>Examine Morphemes <i>ver</i> and <i>fall</i>. Students use <i>A Midsummer Night's Dream</i> to apply knowledge of roots and context clues to determine word meanings and verify definitions using a dictionary. Extension guidance is provided, and it suggests that students can be encouraged to consider repetition of words with a similar root and are asked the question, "How might this repetition relate to the central ideas or themes about love?" In Module 4, Lesson 5, students read, analyze, and discuss "Claudette Colvin's account of her first stand against injustice, when she refused to give up her seat on a segregated bus" so that they may "better understand what motivated Claudette to take this bold stand." Students examine the word agency and its relation to Claudette and injustice as small groups organize a timeline based on their annotations from their homework reading assignment. Students participate in a Fishbowl discussion to build "an understanding of Claudette Colvin's motivations to create change and the topic of segregation." Students then analyze conflicting accounts of Claudette's arrest and the events leading up to it. After discussing questions analyzing the two accounts and their impact on the community, students respond to the prompt: "How do Claudette's actions on the bus develop a central idea about injustice that has been building throughout the first four chapters of <i>Claudette Colvin: Twice Toward Justice?</i>" by</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>writing a paragraph. Students share what they have learned about Booker T. Washington succinctly, using only one sentence. Finally, students discuss the central idea of Chapter 4 as they work with a partner to discuss the question: “How was Claudette Colvin’s action on the bus an example of her agency?” The Analyze section provides support for Context and Alignment with a success criteria list of skills and concepts students should have in relation to the development of the central idea of the text, as well as Next Steps for students who “struggle to articulate a central idea that has been developing over the course of the text.” The teacher is instructed to “consider facilitating a brief review of students’ understanding of the text and highlighting instances that would be considered “nasty experiences” (32) Claudette faced.” Further guidance states, “What’s key in this section is that students can identify that Claudette moved from a new awareness about these experiences and this motivated her to take a stand on the bus.”</p>
	<p><b>8g)</b> The content can be <b>reasonably</b> 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><b>Yes</b></p>	<p>The content can be reasonably completed within a regular school year and the pacing of content allows for maximum student understanding and provide/guidance about the amount of time a task might reasonably take. The materials included guidance that outlines pacing and indicates timelines for completion of materials within a school year. Pacing guides are also included for each module and within each lesson. The</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>four modules are designed with the End-of-Module Tasks in mind and lessons are aligned to these assessments with all modules completed in a school year. The time allowed to complete the lessons is manageable and outlined in Module Maps. Student progress is paced appropriately and within reasonable expectations of student learning. In the Implementation Guide, a section is included that outlines how to appropriately implement the materials within a school year. Guidance states that there are “approximately 150 lessons, allowing schools to accommodate mandates such as school-wide events or standardized tests. A curriculum with approximately 145 days of instruction helps schools tailor the curriculum to specific opportunities, resources, and needs, leaving a measure of flexible time between or within modules.” A Sample Annual Calendar is also included that outlines implementation week-by-week based on a four quarter calendar. The Sample Annual Calendar indicates which lessons would be taught each day of each week of each quarter. Additionally, the module includes 33 - 37 core lessons, 75 minutes in length, followed by 15 minute Deep Dives. End-of-Module Tasks are then administered at the conclusion of the Module. The Implementation Guide also assists teachers with Planning Pause Points Within Modules that allow for the unique needs of individual students, small groups, and classes to be met through means such</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>as reteaching, additional vocabulary study, fluency practice through student performance, extended writing time for “complex writing” tasks, and the implementation of extension activities. Within each module, the Module Overview includes a Module Map that organizes the lessons by Focusing Questions and provides teachers with an overview of the skills and tasks within each lesson and their correlation to the End-of-Module Task. In the Lesson At a Glance section of each individual lesson, an Agenda provides pacing suggestions for each of the activities within the lesson. Additional instructional opportunities in the forms of Deep Dives can add instructional time if the teacher chooses to implement them. For example, Module 1 has 33 lessons. Lesson 1: At A Glance provides a detailed Agenda with minutes allocated for each component of the lesson followed up by the Deep Dive. The Welcome is 5 minutes. The Launch is 10 minutes. The Learn is 54 minutes. The Land is 5 minutes, and the Wrap is 1 minute. The Vocabulary Deep Dive is 15 minutes. All of the modules and lessons follow a similar format.</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
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CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
<b>I. K-12 Non-negotiable Criteria of Superior Quality<sup>15</sup></b>	1. Quality of Texts	<b>Yes</b>	Materials provide texts that are appropriately complex for the identified grade level according to the requirements outlined in the standards. 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. 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. 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	<b>Yes</b>	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	<b>Yes</b>	Coherence sequences of questions and tasks focus students on understanding the text and its illustrations, making connections among the texts in the collection, and

<sup>15</sup> 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
			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.
<b>II. K-5 Non-negotiable Foundational Skills Criteria (grades K-5 only)<sup>16</sup></b>	4. Foundational Skills	<b>N/A</b>	Not applicable to this grade level.
<b>III. Additional Criteria of Superior Quality<sup>17</sup></b>	5. Range and Volume of Texts	<b>Yes</b>	Materials seek a balance in instructional time between literature and informational texts and include print and non-print texts of different formats and lengths. 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.
	6. Writing to Sources, Speaking and Listening, and Language	<b>Yes</b>	Materials include a variety of opportunities for students to listen, speak, and write

<sup>16</sup> Must score a "Yes" for all Non-negotiable Criteria to receive a Tier 1 or Tier 2 rating.

<sup>17</sup> 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
			<p>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. Multiple writing tasks aligned to the three modes of writing as outlined by the standards at each grade level and the 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.</p>
	7. Assessments	<b>Yes</b>	<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>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	8. Scaffolding and Support	<b>Yes</b>	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 support 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. 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.
FINAL DECISION FOR THIS MATERIAL: <b>Tier 1, Exemplifies quality</b>			

\*As applicable

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 [2023-2024 Teacher Leader Advisors](#) are selected from across the state and represent the following parishes and school systems: Allen, Ascension, Bienville, Caddo, Calcasieu, Catholic Diocese of Baton Rouge -REACH Department, CSAL, D'Arbonne Woods Charter School, East Baton Rouge, Hynes Charter School Corporation, Iberia, Iberville, Jefferson, Lafayette, Lafourche, Lincoln, LSU Laboratory School, Madison, Natchitoches, Orleans, Ouachita, 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 6-8.

Appendix I.

Publisher Response

The publisher had no response.

Appendix II.

Public Comments



There were no public comments submitted.