

# **ELA Standards Resource**

## **Grades 9-10**



### Phase 1: RL 1.1/RI 1.1

**RL:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**Cognitive Complexity: Level 2: Basic Application of Skills & Concepts**

**Gist of RL Standard:** *This standard focuses on literal comprehension accompanied by evidence from the text. Students should be able to say what happens in the story or what the poem says based on evidence from the text, without making personal connections or commentary.*

**RI:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**Cognitive Complexity: Level 2: Basic Application of Skills & Concepts**

**Gist of RI Standard:** *This standard focuses on literal comprehension accompanied by evidence from the text. The student should be able to say what happens in the text or what it says based on evidence from the text, without making personal connections or commentary.*

#### Achievement Level Descriptor

	2	3 on grade level	4	5
<b>910RL.1.1</b>	cites textual evidence to support analysis of what the text says explicitly as well as simple inferences drawn from the text	cites <b>strong and thorough</b> textual evidence to support analysis of what the text says explicitly as well as simple inferences drawn from the text	<b>uses</b> textual evidence <b>as well as complex inferences</b> to develop a <b>deep analysis</b> of the text	uses textual evidence as well as complex inferences <b>from multiple parts of the text</b> to develop a deep analysis of the text
<b>910RI1.1</b>	cites textual evidence to support analysis of what the text says explicitly as well as simple inferences drawn from the text	cites <b>strong and thorough</b> textual evidence to support analysis of what the text says explicitly as well as simple inferences drawn from the text	<b>uses</b> textual evidence <b>as well as complex inferences</b> to develop a <b>deep analysis</b> of the text	uses textual evidence as well as complex inferences <b>from multiple parts of the text</b> to develop a deep analysis of the text

#### Assessment Limits:

- Items may either provide the analysis /inference or ask the student to make an inference.
- Items may ask for support that is directly stated in the text or ask students to find evidence to support an inference.
- Items should emphasize the importance of citing evidence that provides the **strongest** support possible.

#### Key Words and Phrases from the Standard:

**Cite specific textual evidence:** All claims, assertions, or arguments about what a text means or says require evidence from within the text itself, not the reader’s opinion or experience; students should be able to quote or refer to a specific passage from the text to support their idea.

**Explicitly:** Clearly stated in great or precise detail; may suggest factual information or literal meaning though not necessarily the case.

**Strong and thorough textual evidence:** Not all evidence is created equal; students need to choose those examples or quotations that provide the best example of what they are saying or the most compelling quotation to support their assertion.

**Strategies for Teaching the Complexity of the Standard:**

**Strategies to get students to determine what the text says explicitly:**

- Ask students to say what it *says*, not what it means, since the emphasis here is on the literal meaning,
- Offer students an example of what it means to read explicitly and support your inference with evidence; then tell students what the passage says explicitly, asking them to find evidence inside the text to support their statement about its meaning.

**Strategies to develop students' ability to cite specific textual evidence:**

- Offer students a set of examples of evidence of different degrees of specificity and quality to evaluate, requiring them to choose the one that is best and provide a rationale for their choice.
- Show students how you would choose evidence from the text to support your inference(s); discuss with them the questions you would ask to arrive at that answer.

**Strategies to help students make logical inferences:**

- Have students add what they *learned* (from the text about the particular subject) compared to what they already *know* (about that subject); then, have students *confirm* that their reasoning is sound by finding evidence for their inferences.
- Think aloud (with teacher guidance) about the process and how they make such inferences, and then have students find and use evidence to support their inferences.

**[New York Times Skill and Strategy Applications \(link to "Picture a Day"\):](#)**

Practice inference-making with images by asking yourself the following questions:

1. Look at the photo. What, literally, do you see?
2. Now, what can you infer- or make an educated guess about- based on what you see? Why?

**Student Video on Making Inferences:**



## Phase 1: RL/RI 1.1

### DOK 1 (Recall):

- What are the key ideas in this text/story? RL/RI
- Quote accurately from the text. RL/RI
- What happens in this story, play, or poem? RL
- What is the subject of the text and what does the text say about that subject? RI
- Identify the sentence from the text that shows why the main character had to \_\_\_\_ (explicitly stated). RL
- Identify the sequence of ideas presented in the text. (Explicitly stated) RI
- Identify the sentence from the text that shows why the author believes \_\_\_\_ (explicitly stated). RI

### DOK 2 (Skill/Concept):

- Select **two** words or phrases in the passage that support the idea that the character is \_\_\_\_\_. RL
- Which quotation supports the idea that \_\_\_\_? RL
- Which specific details are the most important to mention? RL
- Who is involved? What do they say, do, think, and feel? RL/RI
- What is the setting (time, place, atmosphere)? RL/RI
- Which quotation supports the idea that Character A is \_\_\_\_ to Character B? RL
- Fill in a circle before two phrases \_\_\_\_ uses in Passage 1 to show that Character A and Character B experience \_\_\_\_\_. RL
- Select **two** words or phrases in the article that support the idea that \_\_\_\_\_. RI
- **Two-Part Question (RI):**
  - **Part A:** How does \_\_\_\_ feel about \_\_\_\_? (DOK 2)
  - **Part B:** Which detail from the text supports the answer to Part A? (DOK 2)
- **Two-Part Question (RI):**
  - **Part A:** Based on the passage, how does the author feel about \_\_\_\_? (DOK 2)
  - **Part B:** Which detail from the text supports your answer to Part A? (DOK 2)

### DOK 3 (Strategic Thinking):

- **Two-Part Question (RL):**
  - **Part A:** What inference can be made about \_\_\_\_ in Passage 1? (DOK 3)
  - **Part B:** In two sentences, paraphrase the parts of the text that supports your answer to Part A. (DOK 3)
- **Two-Part Question (RL):**
  - **Part A:** Select two plausible interpretations of the passage.
  - **Part B:** Choose the two quotes that support your answer to Part A.
- Character A's view of Character B changes throughout the course of the text. Select a detail from the text that supports this conclusion. RL
- **Two-Part Question (RL):**
  - **Part A:** How does the main character change from the beginning of the text to the end? (DOK 3)
  - **Part B:** Provide a detail from the text that supports this conclusion. (DOK 2)

- Read this excerpt from the text:  
*[Excerpted text about an author's conclusion]*  
Select two details from the entire text that support the author's conclusion. RI

**Reflection on the Standard**

**Preparing the Classroom**

**Preparing the Texts to Use**

**Preparing to Differentiate**

**Connections to Other Standards**

### Phase 1: RL/RI 1.2

**RL:** Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

**Cognitive Complexity: Level 3: Strategic Thinking & Complex Reasoning**

**Gist of RL Standard:** *Read to discover the main idea or theme, examining how the author introduces and treats this idea or theme as the text unfolds; then summarize, but do not analyze the text.*

**RI:** Determine a central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

**Cognitive Complexity: Level 2: Basic Application of Skills & Concepts**

**Gist of RI Standard:** *Read to discover the main idea, examining how the author introduces and develops this idea from beginning to end; then summarize, but do not analyze the text.*

#### Achievement Level Descriptor

	2	3 on grade level	4	5
<b>910RL.1.2</b>	<b>determines</b> a theme or central idea of a text and describes its development over the course of a text; provides a summary of the text	determines a theme or central idea of a text and <b>analyzes in detail</b> its development over the course of a text, <b>including how it emerges and is shaped and refined by specific details</b> ; provides an <b>objective</b> summary of the text	<b>evaluates</b> a theme or central idea and its <b>detailed</b> development over the course of a text; provides a <b>thorough</b> , objective summary of the text	evaluates <b>multiple</b> themes or central ideas and their development over the course of a text; provides a <b>comprehensive</b> , objective summary of the text
<b>910RI.1.2</b>	<b>determines</b> a central idea of a text and describes its development over the course of a text; provides a summary of the text	determines a central idea of a text and <b>analyzes in detail</b> its development over the course of a text, <b>including how it emerges and is shaped and refined by specific details</b> ; provides an <b>objective</b> summary of the text	<b>evaluates</b> a central idea and its <b>detailed</b> development over the course of a text; provides a <b>thorough</b> , objective summary of the text	evaluates <b>multiple</b> central ideas and <b>their</b> development over the course of a text; provides a <b>comprehensive</b> , objective summary of the text

#### Assessment Limits:

- Themes and central ideas may be explicitly or implicitly stated, but the items **should not** provide the inference for the student.
- Items should focus on the **use of specific details that aid in the development of** the theme and central idea. Items may, however, ask the student to select the details.
- Items may ask the student to **summarize** the text.

**Key Words and Phrases from this Standard:**

**Analyze:** This refers to the careful and close examination of the parts or elements from which something is made and how those parts affect or function within the whole to create meaning.

**Complex Analysis:** Literary texts often weave several major ideas throughout any given text; when authors cause ideas to interact with one another, it often creates a sense of “things were not as [simple] as they appeared to be” when students scrutinize the text. Everything will seem connected in some way.

**Development:** Think of a grain of rice added to others one at a time to form a pile; this is how writers develop their ideas- by adding imagery, details, examples, and other information over the course of the text. Thus, when people analyze the development of an idea or theme, they look at how the author does this and what effect such development has on the meaning of the text.

**Emerges:** This idea refers to the process of an idea unfolding, slowly coming to the fore as the author develops the idea over time.

**Key supporting details and ideas:** Important details and ideas support the larger ideas the text develops over time. These details and ideas appear as examples, quotations, or other information used to advance the author’s claim(s). Not all details and ideas are equally important, however; so students must learn to identify those that matter most in the context of the text.

**Objective summary:** This describes key ideas, details, or events in the text and reports them without adding any commentary or outside description; it is similar to an evening recap of the news that attempts to answer the essential reporter’s questions- who, what, when, where, why, and how- *without* commentary.

**Strategies for Teaching the Complexity of the Standard:****Strategies to get students to determine the central ideas and themes of a text:**

- Ask students to generate all possible ideas and themes, then to determine which of them the text most fully develops.
- Ask students which words, phrases, or images recur throughout the text that might signal the central idea.
- Have students consider what the title, subheadings, bold words, graphics, images, or captions offer to the central idea.
- Complete a think-aloud with the students when working with a new or complex text in order to model the questions and thinking experienced readers make.

**Three Levels of Reading:**

- **Level One- Literal Level:** Students will find meaning directly in the text (reading on the line).
- **Level Two- Inferential Level:** Students will interpret what is in the text (reading between the lines).
- **Level Three- Thematic Level:** Students will move beyond the text to connect to universal meaning (reading beyond the lines).

**SIFT (literary analysis)**



**Teacher Channel Video on Layered Theme Analysis**



**Video on Interactive Stations, a scaffold for Central Idea/Theme Development**



## Phase 1: RL/RI 1.2

### DOK 1 (Recall):

- What is a theme? RL
- What is a central idea? RI
- Place the sentences in the correct order to show the sequence of events. RL/RI

### DOK 2 (Skill/Concept):

- Provide an objective summary of the text. RL/RI
- Which of the following is a theme of this passage? RL
- **Two-Part Question (RL): [Excerpted Text]**
  - **Part A:** What is a theme of this passage? (DOK 2)
  - **Part B:** Which detail from the text supports the development of this theme? (DOK 2)
- **Two-Part Question (RL): [Excerpted Text]**
  - **Part A:** How does this sentence affect the theme of the passage? (DOK 2)
  - **Part B:** What is a theme from this passage? (DOK 2)
- How do the author's details support the central idea? RI
- What does the author say (or suggest) about this idea throughout the text? RL/RI
- What key ideas does the author introduce that may matter later? RL/RI
- What details are so integral to the text that they must be included in the summary? RL/RI
- What details contribute most to the major theme at different occasions within the text? RL
- Determine the central idea of the text. RI
- Select two ideas that show how the author develops the idea \_\_\_\_ in Passage 2. RI
- Which sentence represents a key event in the Passage 1? RI

### DOK 3 (Strategic Thinking):

- **Two-Part Question (RI/RL):**
  - **Part A:** Create a summary for Passage 1 then create a summary for Passage 2. (DOK 2)
  - **Part B:** How is the summary of Passage 1 similar to the summary of Passage 2 in its treatment of the topic of \_\_\_\_? (DOK 3)
- **Two-Part Question (RL):**
  - **Part A:** Identify a theme of each passage (implicitly stated). (DOK 2)
  - **Part B:** Write to explain how the author uses details to develop each theme. (DOK 3)
- **Two-Part Question (RL):**
  - **Part A:** How does the author develop the theme of \_\_\_\_ throughout the text? (DOK 3)
  - **Part B:** Which detail from the text supports this conclusion? (DOK 2)
- **Two-Part Question (RL): [Excerpted Text]**
  - **Part A:** How does this phrase affect the theme of the entire passage? (DOK 3)
  - **Part B:** What is a theme of the passage? (DOK 2)
- **Two-Part Question (RI):**

- Part A: Identify a central idea of the text (implicitly stated). (DOK 2)
- Part B: Write to explain how the authors use details to develop the central idea throughout the entire text. (DOK 3)
- Which ideas are contrasted throughout the passage? RI
- **Two-Part Question (RI): *[Excerpted Text]***
  - **Part A:** How does this phrase affect the central idea of the overall text? (DOK 3)
  - **Part B:** What is a central idea of the overall text? (DOK 2)

### Reflection on the Standard

<b>Preparing the Classroom</b>	<b>Preparing the Texts to Use</b>
<b>Preparing to Differentiate</b>	<b>Connections to Other Standards</b>

### Phase 1: RL 1.3/ RI 1.3

**RL:** Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

**Cognitive Complexity: Level 3: Strategic Thinking & Complex Reasoning**

**Gist of RL Standard:** *Examine how characters interact with others and affect the plot or theme, looking, for example, at motivation and how it adds to the complexity of characters. Also, readers should examine how characters evolve, noting how different, and often conflicting motives, advance the plot and contribute to the theme.*

**RI:** Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

**Cognitive Complexity: Level 3: Strategic Thinking & Complex Reasoning**

**Gist of RI Standard:** *Read to grasp the connections between actions and events as the text unfolds, focusing on how these elements are arranged in the text and what the author says about them. Pay special attention to how, when and why the author introduces and develops those ideas and events.*

#### Achievement Level Descriptor

	2	3 on grade level	4	5
<b>910RL.1.3</b>	<b>describes</b> how characters develop over the course of the text, interact with other characters, or advance the plot or develop the theme	<b>analyzes</b> how <b>complex characters (e.g., those with multiple or conflicting motivations)</b> develop over the course of the text, interact with other characters, <b>and</b> advance the plot or develop the theme	analyzes <b>the use of</b> complex characters to advance the plot or shape the theme	analyzes <b>and evaluates</b> the use of complex characters, <b>including subtle and implicit details</b> , to advance the plot or shape the theme
<b>910RI.1.3</b>	<b>identifies</b> how the author unfolds an analysis or a series of ideas or events, including the order in which the points are made, how they are introduced and developed, or the connections that are drawn between them	<b>analyzes</b> how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, <b>and</b> the connections that are drawn between them	<b>evaluates the effect of the author's choices</b> in presenting ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them	evaluates the <b>significance</b> of the author's choices in presenting a <b>series</b> of ideas or events

#### Assessment Limits:

- Items may address any aspect of character development over the course of a text.
- Items may address the text as a whole or may address individual techniques **or** structural devices used by the author.
- Items should focus on major characters that exhibit evidence of change **over the course of the passage**.
- Items that address character interactions should focus **only** on significant character interactions.
- Focus should be on **character development** that is consistent with the major theme(s) of the passage or significantly contributes to the advancement of the plot.

**Key Words and Phrases from the Standard:**

**Advance the plot:** A story is a little bit like a football or basketball game in that every move should be toward the goal; so with a story, every event or detail should advance the story in some useful or meaningful way toward its ultimate purpose or resolution.

**Complex characters:** Characters can be simple (static, flat) or complex (round, dynamic); only characters that change, who have rich inner life that interacts with people and their environment could be considered “complex.” This is often represented as an arc; what they are like or where they are when the story begins and when it ends.

**Connections that are drawn:** Often it is the unexpected connection that the author makes between ideas, events, or characters that lead readers to the greatest insight (e.g., two events that seemed separate are suddenly linked); that is the epiphany that comes from attention to details.

**Strategies for Teaching the Complexity of the Standard:**

**Strategies to have students analyze how key characters advance or develop plots or themes:**

- Ask students to locate specific passages of key moments in the text where complex characters do or say something that affects the plot or develops a theme; ask them to make a claim about how this element affects the text and provide textual evidence.
- Create a graphic chart or plot diagram with students and ask them to analyze the plot for moments when characters do something that affects the plot- increase tension, cause change- in a measurable, discernible way. This is sometimes called a “fever chart” to represent the rising and falling action of events in the text.

**Strategies to have students analyze how complex ideas or events interact and develop over time:**

- Have students determine which ideas are central to the text and then examine how the words, tone, or imagery used shift over the course of the text to affect the meaning or content of the text.

**Strategies to have students analyze a series of events where earlier ones caused later ones:**

- Have students create a timeline for the text- a list or a more graphic timeline- that shows all the events in sequence, evaluated or ranked by their importance or effect on later events.

**Strategies to have students evaluate various explanations for events in light of textual evidence:**

- Provide students a sample that shows the event, its explanation, and textual evidence, which students must learn to evaluate by identifying the most fitting explanations and evidence. Then have them find the next event, its explanation, and evidence so they show they can do this independently.
- Give students the event or action *without* the explanations or evidence; then tell them to read the text to find the best explanations of textual evidence; to extend the lesson, have them explain why their explanations and evidence are the best.

**Strategies to have students understand and evaluate character development:**

Have students continually ask the following questions:

**Who do the characters CONFLICT with/RELATE to...**

- **SELF** (internal conflict, values, motivations, desires)
- **OTHERS** (doppelgangers, foils, rivals, allies)
- **ENVIRONMENT** (setting, forces of nature, socio-economics, politics, biology)
- **DESTINY** (purpose, aspirations, transcendence, self-actualization)

**Conflict always results in CHANGE**

Characters either **SUBMIT** or **REBEL** against these changes

**Analyze characters in terms of how they CONTRADICT themselves.**

**Analyze characters in terms of the narrator's TONE (attitude) toward them.**

- Look closely at the **DICTION** (word choice) the narrator uses.
- Consider the **CONNOTATIONS** of the words the narrator uses to describe the character.
- Is the narrator **OMNISCIENT**? If so, why does the narrator report that character's interior life?
- Look for the differences between how a character perceives or expresses himself and the narrator's attitude toward that character. That difference is **IRONIC**.

**Is the narrator positive, negative, or neutral toward the character?**

**Does the narrator consider the character a hero or a fool? A saint or a sinner? A hypocrite? Is the narrator reliable?**

**Topics to consider for character analysis:**

- **MOTIVATION:** what drives the character to act?
- **CONFLICT:** what prominent conflicts does the character endure throughout the passage?
- **CHANGES:** what changes does the character undergo? Does he/she accept these changes?
- **TONE:** The narrator's diction and imagery will tell a lot about his attitude toward a character.
- **IRONY:**
  - **dramatic irony:** does the character reveal more about himself than he intends? Does the narrator's attitude toward the character match the character's self-perception?

**For Character Analysis Graphic Organizer, see the Appendix**

## Phase 1: RL/RI 1.3

### DOK 1 (Recall):

- What is characterization? RL
- What is a complex character? RL
- What are the parts of the plot? RL
- What are conflicting motivations? RL

### DOK 2 (Skill/Concept):

- Which detail shows how the main character changes by the end of the passage? RL
- How does the change in the main character help to develop the theme? RL
- Identify key details about the development of the protagonist/antagonist by placing these details into the graphic organizer. RL
- **Two-Part Question (RI):**
  - **Part A:** What central idea does the author suggest about \_\_\_\_ in Passage 1? (DOK 2)
  - **Part B:** What does the author cite in paragraphs \_\_\_\_ and \_\_\_\_ as evidence that this situation is changing? (DOK 2)
- Select three sentences from the text that show how the author uses \_\_\_\_ as a way to develop the ideas in the text. RI
- How does the author unfold the series of events from the article? RI
- How does this sequence lead the reader to the central idea(s) of the text? RI
- The author attempts to show that \_\_\_\_ has an impact on \_\_\_\_\_. Select three details that show this connection. RI

### DOK 3 (Strategic Thinking):

- Explain in **one to two sentences** how the significant change in Character \_\_\_\_ advanced the plot (or theme) of the overall passage. RL
- Explain how the contrast the author creates between Character A and Character B helps develop the theme of the passage RL
- How does the interaction between Character A and Character B advance both the plot and theme? RL
- How does the character change from the beginning of the passage to the end of the passage? RL
- **Two-Part Question (RL):**
  - **Part A:** Select **two** quotations that provide key details about Character \_\_\_\_\_. (DOK 2)
  - **Part B:** How does this character's development over the course of the text both advance the plot and contribute to the theme of \_\_\_\_\_? (DOK 3)
- **Two-Part Question (RL):**
  - **Part A:** What is the theme of the overall passage? (DOK 2)
  - **Part B:** Explain how the contrast between Character A and Character B helps develop this theme. (DOK 3)
- Explain in **one to two sentences** how the author from Passage \_\_\_\_ develops his/her analysis that \_\_\_\_\_. RI
- **Two-Part Question (RI):**
  - **Part A:** In Passage 1, how does the speaker develop the idea that \_\_\_\_\_? (DOK 2)
  - **Part B:** In Passage 2, which allusion reflects the purpose of the speaker's idea from Passage 1? (DOK 3)
- **Two- Part Question (RI):**
  - **Part A:** How does the author use sources to support the viewpoint? (DOK 3)
  - **Part B:** How does this selection affect the meaning of the text? (DOK 3)

## Reflection on the Standard

**Preparing the Classroom**

**Preparing the Texts to Use**

**Preparing to Differentiate**

**Connections to Other Standards**

### Phase 2: RL/RI 2.4

**RL:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

**Cognitive Complexity: Level 3: Strategic Thinking & Complex Reasoning**

**Gist of RL Standard:** *Determine what words mean and how context affects the meaning of these words and phrases (e.g., is the author using a word in a literal way or a more figurative, connotative way to suggest something else). Consider the cumulative effect of repeated words/phrases.*

**RI:** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choice on tone (e.g., how the language of a court opinion differs from that of a newspaper).

**Cognitive Complexity: Level 3: Strategic Thinking & Complex Reasoning**

**Gist of RL Standard:** *Examine what words mean and how context affects the meaning of these words and phrases (e.g., is the author using a word in a literal way or a more figurative, connotative way to suggest something else). Consider the cumulative effect of repeated words/phrases, allusion/references to other sources, etc.*

#### Achievement Level Descriptor

	2	3 on grade level	4	5
910RL.2.4	with <b>explicit textual support</b> , <b>determines the meaning of words and phrases as they are used in the text</b> , including figurative, derivative, nuanced, or connotative meanings; <b>analyzes the impact</b> of specific word choices on meaning or tone	<b>determines</b> the meaning of words and phrases as they are used in the text, including figurative, derivative, connotative, and nuanced meanings; analyzes the <b>cumulative impact</b> of specific word choices on meaning and tone	determines the meaning of <b>complex words and phrases</b> (e.g., abstract or archaic) as they are used in the text; analyzes <b>and evaluates</b> the cumulative impact of specific word choices on meaning and tone	<b>evaluates</b> the meaning and use of complex words and phrases (e.g., abstract or archaic) in the text; analyzes and evaluates the cumulative impact of <b>complex word choices</b> on meaning and tone
910RI.2.4	with <b>explicit textual support</b> , <b>determines the meaning of words and phrases as they are used in the text</b> , including figurative, derivative, technical, nuanced, or connotative meanings; <b>analyzes the impact</b> of specific word choices on meaning or tone	<b>determines</b> the meaning of words and phrases as they are used in the text, including figurative, derivative, technical, connotative, and nuanced meanings; analyzes the <b>cumulative impact</b> of specific word choices on meaning and tone	determines the meaning of <b>complex words and phrases</b> (e.g., abstract or archaic) as they are used in the text; analyzes <b>and evaluates</b> the cumulative impact of specific word choices on meaning and tone	<b>evaluates</b> the meaning and use of complex words and phrases (e.g., abstract or archaic) in the text; analyzes and evaluates the cumulative impact of <b>complex word choices</b> on meaning and tone

### **Assessment Limits:**

- Items **should NOT** focus on dictionary word meanings but **should** focus on how the words and phrases function within the context of the text.
- Items should focus on words and phrases with figurative, technical, or evocative meanings that are central to the meaning of the text **rather than** isolated, incidental vocabulary.
- Items may ask students to **employ the various strategies** to explore meaning, including the application of context clues, roots, or affixes.
- Items may require students to **make connections** between words and to delve into figurative or connotative meanings.

### **Key Words and Phrases from the Standard:**

**Connotative meanings:** Words have a primary or literal meaning; some have a secondary or connotative meaning, which implies an additional idea or feeling related to the word or phrase.

**Cumulative impact:** When a specific word (*fair* in *Lord of the Flies*) or phrase (“an honorable man” in *Julius Caesar*) is repeated throughout a text or an important passage; it has a cumulative effect, a bit like a snowball gathering mass and speed.

**Shape meaning or tone:** Certain words carry added, often implied meanings; we describe these as “loaded words,” for they have the power to affect the meaning of the words around them or to influence the speaker’s tone (e.g., turning it from sincere to ironic).

**Uses and refines the meaning of a key term over the course of a text:** When first introduced, certain words establish a general idea that the author, through repeated and careful use, refines in an attempt to invest more meaning and importance each time used.

### **Strategies for Teaching the Complexity of the Standard:**

#### **Strategies to have students interpret words and phrases as they are used in a text:**

- Direct students’ attention to the words, phrases, and other details (captions, diagrams, images) in a sentence and those around it. Point out the ways that authors add details to clarify the meaning of words (e.g., definition clues, synonyms, explanations).
- Explain to students that not all words can be understood through context clues; help them see where context clues could possibly be confusing.
- Complete a think-aloud while reading to the class to show how you puzzle out a word or phrase using syntactic, semantic, typographic, etymological and other types of information to decipher words.

#### **Strategies to have students analyze the cumulative impact of word choice on meaning and tone:**

- Complete a think-aloud as you read through a text, noting the author’s use of certain words that combine with others (through sound, imagery, meaning, or stylistic or rhetorical effect) to add meaning or serve some other purpose (e.g., to reinforce a theme).
- Direct students to highlight, code, or otherwise indicate (by alternately circling, underlining, or putting dotted lines under words) those words or phrases that are connected; ask them then what conclusions can be drawn from the patterns, connections, or general use of words about their meaning.

#### **Video on Vocabulary Paint Chips**



## Phase 2: RL/RI 2.4

### DOK 1 (Recall):

- Define \_\_\_\_\_ by using a dictionary. RL/RI
- What is word choice? RL/RI
- Define figurative language. RL/RI
- What is tone? Formal tone? Informal tone? RL/RI

### DOK 2 (Skill/Concept):

- In Passage \_\_, how does \_\_\_\_\_ develop the idea that \_\_\_\_\_? RL/RI
- Read this excerpt from Passage \_\_\_\_\_.  
*[Excerpted text with vocabulary word underlined]*  
Why does the author/speaker use the word \_\_\_\_\_ to describe \_\_\_\_\_? RL/RI
- Select **two** ideas that show how \_\_\_\_\_ develops the idea of \_\_\_\_\_ in Passage \_\_. RL/RI
- Select **two** words or phrases in the article that support the idea that \_\_\_\_\_. RL/RI
- Which quotation supports the idea that \_\_\_\_\_ is \_\_\_\_\_? RL/RI
- What effect does the repetition of the word/phrase \_\_\_\_\_ have on the passage? RL/RI
- How does the \_\_\_\_\_ (e.g., personification, allusion, etc.) affect the message of \_\_\_\_\_?
- **Two-Part Question (RL/RI):**  
Read this excerpt from Passage \_\_.  
*[Excerpted text with vocabulary phrase underlined]*
  - **Part A:** Based on the phrase \_\_\_\_\_, in what way was the author determined to \_\_\_\_\_? (DOK 2)
  - **Part B:** Which phrase from the excerpt provides a clue to the meaning of the phrase \_\_\_\_\_? (DOK 2)
- Read the following sentence from the passage: *[Excerpted text with the phrase underlined]*  
What does the phrase (excerpted text) mean? RL

### DOK 3 (Strategic Thinking):

- **Two-Part Question (RL/RI):**
  - **Part A:** At the end of the passage, why does speaker/author use the word \_\_\_\_\_ to describe \_\_\_\_\_? (DOK 2)
  - **Part B:** How does this description change over the course of the passage? (DOK 3)
- The author describes the \_\_\_\_\_ as (excerpted text). How does this word choice affect the meaning of the article? (RL/RI)
- **Two-Part Question (RL/RI):**
  - **Part A:** In **two** sentences, explain how the author uses the word \_\_\_\_\_ in multiple ways throughout the text. (DOK 3)
  - **Part B:** In **two** sentences, explain how \_\_\_\_\_'s meaning changes throughout the passage and impacts the overall tone. (DOK 3)
- How do Passage 1 and Passage 2 describe \_\_\_\_\_? RL/RI
- Analyze the impact of word choice on the text's meaning or tone. RL/RI

- **Two-Part Question (RL):**
  - **Part A:** What effect does the repetition of the word/phrase \_\_\_\_\_ have on the tone of the passage as a whole? (DOK 3)
  - **Part B:** How does the repetition of the word/phrase \_\_\_\_\_ impact the overall meaning of the text? (DOK 3)
- **Two-Part Question (RL):**
  - **Part A:** In **two** sentences, explain how the author uses characterization to develop Character A. (DOK 3)
  - **Part B:** Explain how this affects the overall tone. (DOK 3)
- **Two-Part Question (RI):**
  - **Part A:** In **two to three** sentences, explain how the author describes the \_\_\_\_\_ in the article. (DOK 2)
  - **Part B:** Write to explain how this description affects the overall tone of the article. (DOK 3)
- In **two to three** sentences explain the impact of the author’s word choice when describing \_\_\_\_\_ throughout the article. (RI)
- **Two-Part Question (RI):**
  - **Part A:** How do paragraphs \_ through \_ help to establish the tone of the overall article? (DOK 3)
  - **Part B:** Select two words in paragraphs \_ through \_\_ that establish the tone of the article. (DOK 2)

## Reflection on the Standard

**Preparing the Classroom**

**Preparing the Texts to Use**

**Preparing to Differentiate**

**Connections to Other Standards**

## Phase 2: RL/RI 2.5

**RL:** Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

**Cognitive Complexity: Level 3: Strategic Thinking & Complex Reasoning**

**Gist of RL Standard:** *Examine how an author’s choices about structure and narrative design affect the plot, pacing, and perceptions of the reader, focusing on how techniques such as flashbacks, parallel plots, or non-linear episodic narratives, create a sense of wonder, anxiety, or awe in readers.*

**RI:** Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

**Cognitive Complexity: Level 3: Strategic Thinking & Complex Reasoning**

**Gist of RI Standard:** *Concentrate on how the author arranges details, evidence, or events to support and develop a claim or idea, analyzing how the writer begins and then refines the idea by connecting sentences, paragraphs, and larger chunks (sections, chapters) as they explore and advance their idea(s) and claim(s).*

### Achievement Level Descriptor

	2	3 on grade level	4	5
<b>910RL2.5</b>	<b>describes</b> an author’s choices concerning how to structure a text, order events within it, and manipulate time	<b>analyzes how</b> an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise	analyzes <b>and evaluates the overall impact</b> of how an author’s choices to structure a text create effects such as mystery, tension, or surprise	analyzes and evaluates <b>multiple texts or multiple parts of a text</b> to determine how authors’ choices to structure a text create effects such as mystery, tension, or surprise
<b>910RI.2.5</b>	<b>describes</b> how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter)	<b>analyzes in detail</b> how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter)	<b>evaluates the rhetorical impact</b> of how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter)	evaluates the rhetorical impact <b>and effectiveness</b> of how <b>one or more author’s</b> ideas or claims are developed and refined <b>within or across texts</b>

### **Assessment Limits:**

- Items can be overarching questions about the structure of the entire text **or** about specific structural devices.
- Items should ask the student to analyze, **not just determine**, the author's choices. **However**, a two-part item may ask the student to determine and then analyze.

### **Key Words and Phrases from the Standard:**

**Advance an explanation or analysis:** Authors use devices such as transitions, organizational patterns (compare-contrast, cause-effect), and strategies (chronological order or order of importance) that allow them to emphasize certain ideas to advance their analysis or explanation of these ideas.

**Aesthetic impact:** A work of literature read at this level in this way should be an aesthetic encounter and, thus, make the sort of impact that any great work of art should. (What effect does it have and how does the author/artist achieve this effect?)

**Structure of texts:** How authors organize their ideas and the text as a whole, through structural patterns at the sentence-, the paragraph-, and the whole-text level authors emphasize certain ideas and create such effects as tension, mystery, and humor.

### **Strategies for Teaching the Complexity of the Standard:**

#### **Strategies to have students analyze the structure of texts:**

- Direct students to determine the author's purpose, audience, and occasion for this text; then ask them to identify how these factors influence the choices the author makes about the structure of the text.
- Ask students to examine the macrostructure of the text- its layout, format, design on the page or screen, and its features or elements- as part of their analysis of how the text functions to create meaning or achieve the author's intended result.
- Have students locate- and analyze- all of the structural elements of the text- transitions, subheadings, parallel plots, shifts in time- and analyze how they affect the reader's response and the text's meaning.

#### **Strategies to have students analyze how specific sentences and larger portions of text relate:**

- Ask students to annotate a text specifically to identify those sentences that create structure or cause significant moments within the text at the paragraph level. These might be sentences that shift the focus of the text to new topics or to other perspectives on the same subject; they might be sentences that create a point of emphasis on a certain idea, event, or other aspect of the text.

#### **Strategies to have students analyze how the structure of the text is used to emphasize and advance plots, explanations and analyses:**

- Model for students how authors use certain words and phrases, as well as syntactic, grammatical, and typographic (bold, italics, case) elements, to emphasize key ideas and advance plots, explanations, or analyses.

## Phase 2: RL/RI 2.5

### DOK 1 (Recall):

- What is a claim? RI/RL
- What components must an argument have? RI/RL
- What are components of narrative structure? RL
- What is parallel plot? RL
- What is a flashback? RL

### DOK 2 (Skill/Concept):

- In Passage \_\_, how does the author develop the idea that \_\_\_\_? RL/RI
- Select the sentences from Passage \_\_ that create the effect of \_\_\_\_ in the text. RL/RI
- How does the structure of the text contribute to the meaning of the text? RL/RI
- In passage \_\_, select the sentences that show how the characters advance the plot. RL
- **Two Part Question (RI):**
  - **Part A:** Select the paragraph that refines the idea that \_\_\_\_\_. (DOK 2)
  - **Part B:** How does this paragraph support the author's purpose? (DOK 2)
- **Two-Part Question (RI):**
  - **Part A:** How does the author order the ideas in the text? (DOK 2)
  - **Part B:** What effect does the order of ideas have on the meaning of the text?

### DOK 3(Strategic Thinking):

- **Two-Part Question (RL/RI):**
  - **Part A:** How does the author develop the structure of a particular text? (DOK 3)
  - **Part B:** How does the structure of the text refine how the claim is developed? (DOK 3)
- **Two-Part Question (RL/RI):**
  - **Part A:** Choose the sentence that reflects the tone shift in Passage \_\_. (DOK 3)
  - **Part B:** How does the shift in tone contribute to the overall meaning of the text? (DOK 3)
- **Two Part Question (RL):**
  - **Part A:** In Passage \_\_, how do sections \_\_\_\_ through \_\_\_\_ increase the tension of the passage? (DOK 3)
  - **Part B:** How does the tension created affect the meaning of the work as a whole? (DOK 3)
- In **one to two** sentences, explain how the author's structural choices contribute to the meaning of the work as a whole. RI
- In **two to four** sentences, explain how the structure of the article refines the author's ideas. Then, explain how this affects the meaning of the work as a whole. RI

## Reflections on the Standard

**Preparing the Classroom**

**Preparing the Texts to Use**

**Preparing to Differentiate**

**Connections to Other Standards**

## Phase 2: RL/RI 2.6

**RL:** Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

**Cognitive Complexity: Level 3: Strategic Thinking & Complex Reasoning**

**Gist of RL Standard:** *Examine how authors from outside the United States treat a particular culture, experience or perspective in a wide range of literary works.*

**RI:** Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

**Cognitive Complexity: Level 3: Strategic Thinking & Complex Reasoning**

**Gist of RI Standard:** *Draw conclusions about the author’s perspective, analyzing the author’s purpose and the rhetorical choices the author uses to achieve that purpose or promote a certain perspective.*

### Achievement Level Descriptor

	2	3 on grade level	4	5
<b>910RL.2.6</b>	<b>identifies</b> a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on <b>general knowledge</b> of world literature	<b>analyzes</b> a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a <b>wide reading</b> of world literature	analyzes <b>multiple</b> points of view or cultural experiences reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.	analyzes <b>and evaluates</b> multiple points of view or cultural experiences reflected in a work or works of literature from outside the United States, drawing on <b>an understanding</b> of world literature
<b>910RI.2.6</b>	<b>identifies</b> an author’s point of view or purpose in a text and <b>recognizes</b> how an author uses rhetoric to advance that explicit point of view or purpose	<b>determines</b> an author’s point of view or purpose in a text and <b>analyzes</b> how an author uses rhetoric to advance that point of view or purpose	<b>analyzes the author’s use of rhetoric</b> to advance a point of view or purpose <b>and provides evidence for support</b>	<b>evaluates</b> the author’s use of rhetoric to advance a point of view or purpose and provides evidence for support

#### Assessment Limits:

- Items should ask the student to **analyze, rather than simply identify**, the perspective in the text.
- Items should focus on the perspective and cultural experience presented in the story, **NOT** the use of first, second, or third person point of view.
- Items may ask the student to **determine the point of view** in the text.
- Items may ask the student to **analyze** how an author conveys or advances the point of view or purpose.
- Items **should focus** on meaningful rhetorical devices that specifically advance the author’s purpose or point of view.

**Key Words and Phrases from the Standard:**

**Cultural experience:** Would allow for a wide range of literature about the experience of living outside of the United States, including literature about the perspective and experiences of those from other parts of the world as a way of increasing students’ understanding of those people and places.

**Point of View:** The vantage point, perspective or consciousness through which the reader sees or hears the event, situation, story, etc.

**Rhetoric:** This is language used achieve certain outcomes, most often through arguments intended to change beliefs, actions, or values. The purpose and approach depends on the rhetorical situation.

**Treat:** Best understood as a synonym for “handle” or “address” or “examine,” as in compare “how two authors treat (e.g., address, examine) the subject of \_\_\_\_.

**Strategies for Teaching the Complexity of the Standard:****Strategies to have students assess how points of view or purpose shapes content and style:**

- Define and discuss with students just what point of view means and entails, providing not just written and spoken explanations, but also visual illustrations with drawings, images, artwork, or film clips.
- Have students first determine the POV in the text and then ask students to determine why the author chose that particular POV as a means to convey his or her own Point of View.
- Direct students to generate words that characterize the style of the writing; then ask them to explain how these words are shaped by the POV (e.g., how the POV guided the writer to make certain choices about diction, tone, setting).

**Strategies to have students analyze a particular point of view or cultural experience:**

- Lead a discussion or ask students to work together to generate all the different aspects that shape the POV of a person from another culture (e.g., education, experience, status, family, etc.); then ask students to determine which of these are most important when analyzing POV.
- Have students identify those cultural experiences (reflected in a work from outside the United States) that most influence how one views themselves (or a character views himself or herself) and the world and how those experiences apply specifically to the work they are currently studying.

**Pre-AP Strategies for Analyzing Rhetoric**

P.A.T.T.R., see appendix

S.O.L.L.I.D.D., see appendix

**Video on Logos, Pathos, Ethos**

## Phase 2: RL/RI 2.6

### DOK 1 (Recall):

- What is point of view? RL/RI
- What is author's purpose? RL/RI
- What is rhetoric? RL/RI

### DOK 2 (Skill/Concept):

- \_\_\_\_\_ culture believed in \_\_\_\_\_. How is this aspect of \_\_\_\_\_'s culture symbolized in the text? RL/RI
- **Two-Part Question (RL/RI):**
  - **Part A:** What is \_\_\_\_\_'s purpose for describing his or her experiences in Passage \_\_\_? (DOK 2)
  - **Part B:** Which phrase does the author use to help emphasize this purpose? (DOK 2)
- Select **two** pieces of dialogue from the text that convey the main character's perspective. RL
- Select **two** sentences from the text that show the main character's point of view regarding \_\_\_\_\_. RL
- **Two-Part Question (RL):**  
*(Excerpted Text)*
  - **Part A:** What does this excerpt reveal about the main character?
  - **Part B:** How does this emphasize the main character's perspective?
- Explain the author's viewpoint about \_\_\_\_\_. RI
- Select **two** phrases from paragraphs \_ through \_ that convey the author's purpose. RI
- Select **two** sentences from the text that show the author's point of view regarding \_\_\_\_\_. RI
- In Passage \_\_, how does the author develop the idea of \_\_\_ through the use of rhetoric? RI
- In Passage \_\_, how does the author's/speaker's allusion to \_\_\_\_\_ reflect the purpose of his speech/text? RI

### DOK 3 (Strategic Thinking):

- In Passage \_\_, how does the author's allusion to \_\_\_\_\_ reflect the purpose of his/her speech? RI
- **Two-Part Question (RI):**
  - **Part A:** Place the sentence(s) that reflect the author's point of view in the graphic organizer. (DOK 2)
  - **Part B:** Write one to two sentences that explain how the author develops that point of view throughout the entire passage. (DOK 3)
- **Two-Part Question (RI):**
  - **Part A:** How does the author's word choice convey the point of view? (DOK 3)
  - **Part B:** Select the **two** details from the text that support your answer. (DOK 2)
- How is the author's viewpoint in Passage \_\_\_ differ from the author's viewpoint in Passage \_\_\_? RI
- In **two** sentences, explain how the author's purpose in Passage \_\_ affects the interpretation of the text. RI

**Reflection on the Standard**

**Preparing the Classroom**

**Preparing the Texts to Use**

**Preparing to Differentiate**

**Connections to Other Standards**

### Phase 3: RL/RI 3.7

**RL:** Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s Landscape with the Fall of Icarus).

**Cognitive Complexity: Level 3: Strategic Thinking & Complex Reasoning**

**Gist of the RL Standard:** *Study the same subject (or scene) in two different artistic mediums (e.g., writing and painting), analyzing how one medium emphasizes a detail the other may leave out or downplay.*

**RI:** Analyze various accounts of a subject told in different mediums (e.g., a person’s life story in both print and multimedia), determining which details are emphasized in each account. **Cognitive Complexity: Level 2: Basic Application of Skills & Concepts**

**Gist of the RI Standard:** *Examine how alternative reports of the same subject (e.g., event, a person’s life) differ according to the medium used (print, film, other), comparing and discussing the importance of those details that each treatment emphasizes- or ignores.*

#### Achievement Level Descriptor

	2	3 on grade level	4	5
910RL3.7	<b>recognizes differences</b> in a depiction of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment <b>SL1.2: compares</b> information from multiple sources presented in diverse media or formats	<b>analyzes the representation</b> of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s Landscape with the Fall of Icarus) <b>SL1.2: integrates</b> multiple sources of information presented in diverse media or formats, <b>evaluating the credibility and accuracy</b> of each source	analyzes <b>and evaluates the effect of</b> the representation of a subject or a key scene in two different artistic mediums, <b>including what is emphasized or absent</b> in each treatment <b>SL1.2: evaluates and integrates</b> multiple sources of information presented in diverse media or formats <b>to address a specific task, audience, and purpose</b>	analyzes the representation of a subject or a key scene in two different artistic mediums, including subtle differences in what is emphasized or absent in each treatment, and evaluates its effect <b>SL1.2: synthesizes</b> multiple sources of information presented in diverse media or formats to address a specific task, audience, and purpose, <b>while evaluating the credibility and accuracy of each source</b>

<p><b>910RI.3.7</b></p>	<p><b>recognizes differences</b> in a depiction of a subject in different media, including what is emphasized  <b>SL1.2: compares</b> information from multiple sources presented in diverse media or formats   <b>9-10.SL1.3: determines</b> a speaker’s point of view, reasoning, and use of evidence</p>	<p><b>analyzes various accounts</b> of a subject told in different media; (e.g., a person’s life story in both print and multimedia), <b>determining</b> which details are emphasized in each account  <b>SL1.2: integrates</b> multiple sources of information presented in diverse media or formats evaluating the credibility and accuracy of each source  <b>SL1.3: evaluates</b> a speaker’s point of view, reasoning, and use of evidence and rhetoric, <b>identifying</b> any fallacious reasoning or exaggerated or distorted evidence</p>	<p>analyzes <b>and evaluates the effect of</b> the representation of a subject in different media, <b>including what is emphasized or absent</b> in each treatment  <b>SL1.2: evaluates and integrates</b> multiple sources of information presented in diverse media or formats to address a specific task, audience, and purpose  <b>SL1.3: evaluates</b> a speaker’s point of view, reasoning, and use of evidence and rhetoric, <b>analyzing</b> any fallacious reasoning or exaggerated or distorted evidence</p>	<p>analyzes the representation of a subject in different media, including <b>subtle differences</b> in what is emphasized or absent in each treatment, and <b>evaluates its effect</b>  <b>SL1.2: synthesizes</b> multiple sources of information presented in diverse media or formats to address a specific task, audience, and purpose, while evaluating the credibility and accuracy of each source  <b>SL1.3: thoroughly evaluates</b> a speaker’s point of view, reasoning, and use of evidence and rhetoric, analyzing any fallacious reasoning or exaggerated or distorted evidence</p>
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**Assessment Limits:**

- Items should focus on the similarities and differences between the two stimuli.
- An item may focus primarily on either stimulus, but must require the use of the text stimulus.
- Items that do not focus on the text representation **should NOT** rely exclusively on technical or background knowledge.
- Items may ask the students to **evaluate the credibility** of each work.
- Items may ask the students to **evaluate the use of evidence and rhetoric** in an audio clip.

**Key Words and Phrases from the Standard:**

**Artistic mediums:** Medium refers to the form one uses to express an idea; options include words, images, or sounds; it can also mean a painting, movie, photograph, mixed media work, or printed page.

**Interpretations:** The standard says multiple interpretations, suggesting the same text can often allow for different ideas about what it says or means; readers analyze these different readings of the same text to reconcile the competing claims about what the text means or says.

**Representations of a subject or key scene:** As it is used here, it refers to a subject or key scene that appears in different mediums; so one would examine, for example, the moment Cain killed Abel as it was interpreted by authors, poets, painters, filmmakers, and then try to see what insights one medium may give over another medium.

**Source Text:** This standard distinguishes between the sources and source texts, which are best understood as primary texts (e.g., the one being read, studied, analyzed, compared). Otherwise, “source” refers to a website book, interview, or any other type of source of information.

**Treatment:** This is used as one would use the words *response to*, *adaptation of*, or *version of* the same story (e.g., *The Odyssey*) or character (e.g., Odysseus) in different mediums (e.g., fiction and painting).

**Strategies for Teaching the Complexity of the Standard:**

**Strategies to have students analyze a subject in two different artistic mediums:**

- Demonstrate for students how you read such artistic texts, thinking aloud about the questions you ask, what you ask them about and how you use them to understand and note what is emphasized in artworks, including paintings and photographs such as those by Dorothy Lange that achieve the level of artistic and thematic complexity.
- Ask students first to list, and then use, the questions they generate or learn to ask when analyzing artworks.
- View with students the artistic works online through, for example, Google Art Project, in pairs. Students should discuss the works in depth after viewing them and take notes for subsequent papers.
- Have students study examples of established art critics, evaluating the same or similar works through sources such as the *Wall Street Journal* column “A Masterpiece,” in which a critic shows not only how to read such artworks, but also how to write about them.

**Strategies to have students analyze multiple interpretations of a literary text:**

- Set up some sort of note-taking format for students- several columns, one for each version of the work you are studying- and identify key points of emphasis across the interpretations worth comparing (e.g., how each version of *Hamlet* interprets Claudius’s opening address to the assembled guests).
- Have students gather different artist’s renderings of a character, story, or scene from a literary work, then compare them with the source text (e.g., view the different paintings of Ophelia and compare these with the lines from *Hamlet* that describe her).

## Phase 3: RL/RI 3.7

### DOK 1 (Recall):

- What is an artistic medium? RL/RI
- What is a subject? RL/RI

### DOK 2 (Skill/Concept):

- What ideas are presented in the text/video/multimedia? RL/RI
- Why did the director choose to make this text a video? RL/RI

### DOK 3 (Strategic Thinking):

- How does an emphasis/lack of emphasis of \_\_\_\_ in Passage 2 influence the intended meaning of Passage 2, but does not exist in Passage 1? RL/RI
- How does the author of the second work anticipate the reader's understanding of the original work/artistic medium/account to change in light of the ideas presented in the transformed text? RL/RI
- **Two-Part Question (RL/RI):**
  - **Part A:** Which ideas are emphasized throughout Passage 2 that are not emphasized in the other texts? (DOK 3)
  - **Part B:** Select the **TWO** sentences that support your answer to Part A. (DOK 2)
- **Two-Part Question (RL/RI):**
  - **Part A:** Which evidence should be considered sufficient in Passage 2, but not sufficient in Passage 1? (DOK 3)
  - **Part B:** Select the **TWO** sentences that support your answer to Part A. (DOK 2)
- **Two-Part Question (RL/RI):**
  - **Part A:** Which evidence should be considered fallacious in Passage 2, but not so in Passage 1? (DOK 3)
  - **Part B:** Select the **TWO** sentences that support your answer to Part A. (DOK 2)
- **Two-Part Question (RL/RI):**
  - **Part A:** How do Passage 1 and Passage 2 represent \_\_\_\_ differently? (DOK 3)
  - **Part B:** Select the correct description of that difference. (DOK 3)
- How does the portrayal of ideas across texts affect your analysis of the topic? RL
- **Two Part Question (RL):**
  - **Part A:** How is the same character represented in two works? (DOK 3)
  - **Part B:** Select the correct descriptions in each passage that show those differences. (DOK3)
- In Passage 3, which element of \_\_\_\_ does the artist emphasize? RL
- **Two-Part Question (RI):**
  - **Part A:** How credible and accurate is each text's representation? (DOK 3)
  - **Part B:** Select the phrases/sentences from texts that show this. (DOK 3)
- Analyze the effectiveness of the use of archetype in this piece. RI
- Evaluate how the use of archetype portrays an accurate representation of the societal concerns addressed in this piece. RI

**Reflection on the Standard**

**Preparing the Classroom**

**Preparing the Texts to Use**

**Preparing to Differentiate**

**Connections to Other Standards**

### Phase 3: RI 3.8

**RI:** Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning. *Cognitive Complexity: Level 3: Strategic Thinking & Complex Reasoning*

**Gist of RI Standard:** *Examine specific claims or arguments of the text, paying special attention to the rationale, credibility, and adequacy of the evidence presented throughout by the author. In addition to assessing the integrity and quality of the argument, readers also assess claims and reasoning for their veracity and logic, identifying those that are simply not true or are weakened by flaws in their logic.*

**Achievement Level Descriptor**

	2	3 on grade level	4	5
<b>910RI3.8</b>	<b>identifies</b> the <b>explicit argument</b> and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient	<b>delineates and evaluates</b> the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; <b>identifies false statements and fallacious reasoning</b>	<b>explains and evaluates</b> the argument and specific claims in a text, citing specific language from the text in an assessment of whether the reasoning is valid and the evidence is relevant and sufficient; identifies <b>subtle</b> instances of false statements and fallacious reasoning	explains and evaluates the argument <b>and subtle or implicit claims within or across texts</b> , citing specific language in an assessment of whether the reasoning is valid and the evidence is relevant and sufficient; <b>analyzes</b> subtle instances of false statements and fallacious reasoning

**Assessment Limits:**

- Items **should NOT** ask students to simply identify the arguments or claims in the text.
- Items may ask the student to **trace or evaluate** the argument or claim in a section of the text or throughout the whole text.
- Items may focus on **evaluating** how relevant, sufficient, or accurate the evidence is, or how credible the sources are, for an argument or claim.
- Items may focus on irrelevant, inappropriate, or intentionally false or misleading statements, **or** on distinguishing fact from opinion.

**Key Words and Phrases from the Standard:**

**Assess:** Assessment in this context is all about the logic of one’s claims. Such assessment asks one to examine the reliability, credibility, and timeliness of all sources used to support one’s claims.

**Conclusions:** When reading scientific reports or findings, readers must zero in on the conclusion and then reasoning and evidence behind those conclusions to determine if they are valid and well supported with evidence from the experiment or other reliable source.

**Corroborating:** When reading their own or others’ conclusions, students need to also gather the appropriate evidence that supports and defends their findings or conclusions.

**Delineate:** The reader must be able to describe or represent in precise detail the author’s argument, as well as her claims, reasoning, and evidence; to delineate is to draw a line between what is and what is *not* the exact argument, claim, reasoning or evidence.

**Evidence (relevance and sufficiency of):** It is the reader’s job to determine if the evidence is, in fact, related to the claim and does, indeed provide adequate support. If the evidence is from an unreliable source (personal experience) or is limited to a few details, the reader should consider the evidence irrelevant and insufficient.

**Premise:** This is an assertion on which subsequent theories or investigations are based; thus, the reader examines those premises the author accepts as true or uses as support for any claims.

**Reasoning:** Readers are looking to determine if the student’s logic is based on valid, reliable evidence from current and credible sources or on one or more fallacies that are false and misleading, connected as they are by dubious links between the claim and evidence.

### **Strategies for Teaching the Complexity of the Standard:**

#### **Strategies to have students delineate the argument:**

- Explain to students how to identify what the argument is and how you figured it out so they know where to direct their critical attention.
- Ask students to label, list or otherwise identify the following elements related to the argument; the claims made in the text, the reasons stated or implied for those claims, any evidence cited, and how that evidence relates to and supports the claims.
- List on the board three primary goals of argument in academic writing: *to explain ideas or positions* to others, *to persuade* people to change what they think, or *to mediate* or reconcile conflicts between parties about the truth, meaning, or importance of something. Provide students with examples, when first introducing them to reading arguments, asking them to sort them into the appropriate categories listed previously.
- Assign the class arguments from foundational texts (e.g., U.S. Constitution) and seminal U.S. documents (e.g., presidential addresses, major Supreme Court opinions), which they must study to determine what type of argument it is.

#### **Strategies to have students evaluate the specific claims made in different texts:**

- Have students first determine what type of claims they encounter: claims of fact (X is- or is – *true*), claims of value (X is valid or not, right or wrong, important or not), and claims of policy (X must- or must *not*- be changed).
- Together, go through a complex text that makes such claims and identify the precise claim and its type.

#### **Strategies to have students delineate and evaluate the reasoning in seminal U.S. texts:**

- Model for the class as you read, evaluate, and locate the premises, purposes, and arguments within such seminal U.S. texts as a speech by Martin Luther King, Jr. or an opinion by the Supreme Court.
- Ask students to tape the source text on a larger sheet of paper and, working in groups, annotate its claims as they discuss them and the premises, purposes, and evidence that inform those arguments.
- Provide students with more contemporary arguments that both support and challenge older arguments, such as the Second Amendment, requiring them to evaluate the reasoning and evidence behind them all as students assess the arguments or evidence today.

## Phase 3: RI 3.8

### DOK 1 (Recall):

- What are the components of an argument? RI
- What is a claim? RI
- What is a fallacy? RI
- What is argument? RI
- What is relevant information? RI
- What is sufficient information? RI

### DOK 2 (Skill/Concept):

- Which **two** arguments in Passage \_ are supported by evidence? RI
- **Two-Part Question (RI):**
  - **Part A:** What argument does the author make in his Passage 1? (DOK 2)
  - **Part B:** Which sentence from Passage 2 supports the answer in Part A? (DOK 2)
- Select the phrase from the text that describes the argument. RI
- Select the phrase that weakens the argument. RI
- Select the descriptions of the author's argument and place them into the appropriate areas of the chart. RI

### DOK 3 (Strategic Thinking):

- Both the author in Passage 2 and the author of Passage 3 emphasize \_\_\_\_\_. How were their experiences similar? RI
- **Two-Part Question (RI):**
  - **Part A:** Select a phrase from the text that weakens the author's argument.
  - **Part B:** In **two** sentences, explain how the text evidence you chose weakens the author's argument.
- Both the author in Passage 2 and the author of Passage 3 emphasize \_\_\_\_\_. How were their experiences similar? RI
- **Two-Part Question (RI):**
  - **Part A:** Select a sentence containing relevant and supportive evidence for the text's central argument. (DOK 3)
  - **Part B:** Select a sentence containing irrelevant or inappropriate evidence. (DOK 3)

**Reflection on the Standard**

**Preparing the Classroom**

**Preparing the Texts to Use**

**Preparing to Differentiate**

**Connections to Other Standards**

### Phase 3: RL/RI 3.9

**RL:** Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

**Cognitive Complexity: Level 3: Strategic Thinking & Complex Reasoning**

**Gist of RL Standard:** *Identify the original source as a myth, a folktale, or a Bible story the author adopts or adapts in the work being studied, examining how and why the author changes the original source to meet the needs of the current text.*

**RI:** Analyze seminal U.S. documents of historical and literary significance (e.g., Washington’s Farewell Address, the Gettysburg Address, Roosevelt’s Four Freedoms speech, King’s “Letter from Birmingham Jail”), including how they address related themes and concepts.

**Cognitive Complexity: Level 2: Basic Applications of Skills & Concepts**

**Gist of RI Standard:** *Analyze how specific landmark United States documents of great historical and literary importance treat certain common themes and ideas (e.g., liberty, justice, independence), including those choices authors made in light of their purpose, the occasion, and the audience of that time.*

#### Achievement Level Descriptor

	2	3 on grade level	4	5
<b>910RL3.9</b>	<b>recognizes</b> how an author draws on or transforms source material in a specific work	<b>analyzes</b> how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare)	analyzes how an author <b>explicitly and implicitly</b> draws on and transforms source material in a specific work to affect meaning	analyzes how an author explicitly and implicitly draws on and transforms source material in a specific work to affect meaning <b>and provide evidence to support the analysis</b>
<b>910RI3.9</b>	<b>analyzes specific aspects</b> of seminal U.S. documents of historical and literary significance for meaning	<b>analyzes seminal U.S. documents</b> of historical and literary significance, including how they address related themes and concepts	analyze the <b>reasoning and rhetorical strategies</b> employed in seminal U.S. documents of historical and literary significance, including how they address related themes and concepts	<b>evaluates</b> the reasoning and rhetorical strategies employed throughout seminal U.S. documents of historical and literary significance, including <b>evaluation</b> of how they address related themes and concepts

### **Assessment Limits:**

- Items should focus on the **similarities and differences** between the source material and the newer text.
- Items may focus primarily on either text, but items should indicate or test for understanding of a **clear link between the two works**.
- Items should be used with paired texts, as **at least two documents** are necessary to meet the standard.
- For **RI**, items assessing this standard may be used with **two or more** seminal U.S. documents.

### **Key Words and Phrases from the Standard:**

**Approaches:** *The approaches the authors take* could refer to the choices the author makes about stylistic elements such as voice, imagery, or format; it could also refer to the author's choice to approach the subject through a particular point of view or genre.

**Coherent understanding of an idea or event:** Readers should “Integrate information from diverse sources, both primary and secondary, into a coherent understanding.” As the readers consider multiple sources, they create an understanding of the text that holds together and is logical based on the evidence from the supporting texts.

**Diverse Sources:** The standard specifies primary and secondary sources (as opposed to diverse *types*, which could imply various media). Primary sources are those recorded by people who were present at and noted their thoughts about an event; secondary sources, such as articles or books, draw on those primary sources to make their claims about the meaning or importance of a person or an event.

**Draws on and transforms source materials:** The tendency in many authors is to adapt those stories we already know- Grimm's fairy tales, biblical stories, myths- for our modern tastes, transforming them in the process so they seem new, but add depth to the text through the resonant echoes of older, familiar stories.

**Foundational works:** Those documents such as the Declaration of Independence and Constitution that provide the foundation for the country and its principles. They are, in other words, the *foundation* on which the country and its ideas and culture are built. A primary source document, however, would be a letter Thomas Jefferson wrote about the debate over the Constitution while sitting in the room and participating in it.

**Rhetorical features:** These are the rhetorical devices such as repetition, metaphor, alliteration, paradox, or metonymy (to name a few) used to achieve the intended effect of the authors.

**Seminal U.S. Documents:** These are culturally important documents, unlike “foundational documents,” which establish the laws and principles by which the country governs itself; seminal texts define the culture, coming as they often do at crucial moments in the country's history when the writer or speaker attempts to clarify certain core details.

**Synthesize:** Often mistaken for summarizing, this calls for the reader to take the details from different sources and create some new, deeper understanding of the original materials.

### **Strategies for Teaching the Complexity of the Standard:**

**Strategies to have students analyze how two or more texts address similar themes or topics:**

- Use colors (as you display the text or a passage via LCD projector) to code the two themes or topics as they appear or develop and refer to each other; narrate your thinking aloud as you do this so students see what you are doing and understand how the colors that represent each theme or topic connect with the others throughout the text.

- Have students use highlighters or digital color tools (if they are working on-screen) to examine the development of ideas into a larger fabric of knowledge about an idea over time or examine how each author approaches the treatment of these ideas in their texts compared with the others being studied. Let students' reading be guided by the question, "What patterns emerge over the course of the text in each author's approach to the topic and theme?"

**Strategies to have students analyze how two or more texts from early America are related:**

- Set up students on computers with the documents open in a word processor; have them skim the document to glean the ideas and related key words used to express those ideas; then use the search function of the word processor to locate all of the instances of a particular word, phrase, or image. Have students discuss with partners or neighbors what they notice about the patterns and what it might mean.
- Provide students with a printed version of a foundational U.S. document formatted with extra-wide margins for space; ask students to label all the different themes that recur throughout the document(s) and how those are used to reinforce the argument or achieve the purpose of the document's author. Or have students label various rhetorical features- repetition, figurative language, and parallel structure, for example- used in the document and make notes in the wider margins about how these affect the meaning of the text and its impact on the intended audience.

**Strategies to have students analyze how an author draws on and transforms source material:**

- Think aloud for the students to show them how you notice any clues *in the text* that signal it derives from a given myth, Bible story, or theme from one such as Dante or Ovid. Indicate for students the signal words, phrases, images, or patterns that alert you to the presence of the source story in this modern poem, play or story.
- Give students the original source story (the story of Job, the relevant Grimm's tale, the passage from Dante's *Inferno*) before- or after – they read the modern text that makes use of the source story, asking them to look closely to note the similarities or echoes between them and how the inclusion of that source material contributes to the meaning of the more modern text.

## Phase 3: RL/RI 3.9

### DOK 1 (Recall):

- What are some of Shakespeare's common themes? RL
- What characteristics does a play have? RL
- What original story/myth/religious work is being transformed? (explicitly stated) RL
- What is a seminal U.S. document? RI
- What is source material? RI

### DOK 2 (Skill/Concept):

- How does the author's reference to the source material help advance the plot? RL
- How does the author draw on and transform the original source? RL
- Select **two** sentences from Passage 1 and Passage 2 that show the differences between the works. RL
- Choose **two** details from the text that demonstrate how the author of the newer work transformed the source material. RL

### DOK 3 (Strategic Thinking):

- **Two-Part Question (RL/RI):**
  - Part A: How does the author change the source material? (DOK 3)
  - Part B: What impact does this decision have on the meaning of the play/passage/text? (DOK 3)
- **Two-Part Question (RL/RI):**
  - **Part A:** How does the author explicitly draw on myth to convey meaning in this text? (DOK 3)
  - **Part B:** What effect does this choice have? (DOK 3)
- Analyze the changes to the original work/religious story/myth, etc. that appear in the newer text. RL/RI
- Explain how the original work/story is "made new" by looking at the original work through another author's eyes. RL/RI
- **Two-Part Question (RL/RI):**
  - **Part A:** Select one way in which the first text disagrees with the second text on a matter of fact or interpretation. (DOK 3)
  - **Part B:** Select a sentence from the first text that highlights this disagreement. (DOK 2)
- **Two-Part Question (RL/RI):**
  - **Part A:** How do the writers portray these ideas differently? (DOK 3)
  - **Part B:** Select the sentences that show how those ideas are presented differently. (DOK 2)
- **Two Part Question (RL/RI):**
  - **Part A:** What was the author's purpose for portraying the \_\_\_\_ differently in Text 1? (DOK 3)
  - **Part B:** Select **TWO OR MORE** sentences that show what the purpose for those changes was. (DOK 2)
- **Two-Part Question (RL/RI):**
  - **Part A:** How does the author's depiction of the historical figure \_\_\_\_ in the first text compare to the author's depiction of the same historical figure in Text B? (DOK 3)
  - **Part B:** Which depiction is more accurate? (DOK 3)
- **Two-Part Question (RL):**

- **Part A:** What is a theme that the source work and the play share? (DOK 2)
- **Part B:** How is the playwright's approach to the theme different from that of the previous author? (DOK 3)
- In **two** sentences explain the similarities and the differences between the source material and the newer work. RL
- How does the author of a classic text alter elements of a myth to convey the author's own story? RL
- **Two-Part Question (RL):**
  - **Part A:** How does the depiction of a particular mythological/fictional character in the newer text compare to the depiction of the same mythological/fictional character in older text? (DOK 3)
  - **Part B:** How do these changes reflect the culture and beliefs of each time period in which they were written? (DOK 3)
- **Two-Part Question (RL):**
  - **Part A:** What genre are these texts? (DOK 1)
  - **Part B:** Why did the genre change as the time period in which the story was written changed? (DOK 3)
- **Two-Part Question (RL):**
  - **Part A:** Which element from the classic text is drawn from the myth? (DOK 3)
  - **Part B:** How does the author of the classic text alter this element for the purposes of this story? (DOK 3)
- **Two-Part Question (RI):**
  - **Part A:** How are both the author of Passage 1 and the author of Passage 2's perspectives similar? (DOK 3)
  - **Part B:** Select two quotations that support the answer in Part A. (DOK 2)
- **Two-Part Question (RI):**
  - **Part A:** Both of these speeches by \_\_\_\_ discuss the same topic of \_\_\_\_\_. How do both passages differ in their message? (DOK 3)
  - **Part B:** How does the author develop both themes? (DOK 2)
- **Two-Part Question (RI):**
  - **Part A:** How does the central idea of one text compare to the central idea of another? (DOK 3)
  - **Part B:** How does that idea change as the time period in which it was written changes? (DOK 3)
- In **two** sentences, explain how both texts treat similar themes in a different manner. RI
- **Two-Part Question (RI):**
  - **Part A:** What is the first author's stance on \_\_\_\_? (DOK 2)
  - **Part B:** How is this issue portrayed in the second text? (DOK 3)
- How do the texts' authors differ in their interpretation of [*excerpted text*]? RI

**Reflecting on the Standard**

**Preparing the Classroom**

**Preparing the Texts to Use**

**Preparing to Differentiate**

**Connections to Other Standards**

## Levels of Depth of Knowledge (DOK)

**Level 1 (Recall):** Items or tasks require students to recite facts or to use simple skills or abilities. Level 1 items require only a surface understanding of text presented and often consist of verbatim recall or simple understanding.

Some examples that represent but do not constitute all of Level 1 performance are:

- Recognize and name end punctuation.
- Use a dictionary to find the meaning of words.
- Identify figurative language in a reading passage.
- Recognize the correct order of events from a text.
- Quote accurately from a text.

**Level 2 (Skill/Concept):** Includes the engagement of some mental processing beyond recalling a response; it requires both comprehension by attending to contextual clues and subsequent processing of text or portions of text. Level 2 thinking may require students to apply some of the skills and concepts that are covered in Level 1.

Some examples that represent but do not constitute all of Level 2 performance are:

- Use context clues to identify the meaning of unfamiliar words.
- Provide an objective summary of the text.
- Predict a logical outcome based on information in a reading selection.
- Identify and summarize the major events in a narrative.
- Determine how details support the main idea.
- Recognize elements of a plot.
- Make connections between the text of a story or drama and a visual or oral presentation of the text.

**Level 3 (Strategic Thinking):** Tasks call upon students to go beyond the text; however, they are still required to show understanding of the ideas in the text. Students may be encouraged to explain, generalize, or connect ideas. Level 3 thinking involves reasoning and planning. Students must be able to support their thinking. Level 3 may involve abstract theme identification, inference across an entire passage, application of prior knowledge, or making more than superficial connections between texts.

Some examples that represent but do not constitute of all Level 3 performance are:

- Determine the author's purpose and describe how it affects the interpretation of a reading selection.
- Identify causal relationships in a text.
- Assess the extent to which the reasoning and evidence in a text support the author's claims.
- Compare and contrast the treatment of similar themes or topics (e.g., opposition of good and evil).
- Trace and evaluate the argument and specific claims in a text.
- Summarize information from multiple sources to address a specific topic.
- Analyze and describe the characters of various types of literature.

**Level 4 (Extended Thinking):** Items consist of extended activities, with extended time provided for their completion. The extended time period is not a distinguishing factor if the required work is only repetitive. In other words, any combination of Levels 1-3 skills called upon by an extended time period task will not rise to a Level 4 rating unless the task also encompasses significant conceptual understanding and higher-order thinking. High levels of complexity through analysis and synthesis characterize both Levels 3 and 4. What distinguishes the two is that a Level 4 item/task will entail a significant effort over time, multiple resources, and documents. At Level 4, students are expected to take information from at least one passage and are asked to apply this information in a new task.

Some examples that represent but do not constitute all of Level 4 performance are:

- Analyze and synthesize information from multiple sources.
- Examine and explain alternative perspectives across a variety of sources.
- Describe and illustrate how common themes are found across texts from different cultures.

FSA Percentage of Point by DOK

Grade	DOK 1	DOK 2	DOK 3
3-10	10%-20%	60%-80%	10%-20%

## Writing Levels of Depth of Knowledge (DOK)

**Level 1 (Recall):** Requires the student to write or recite simple facts. The writing or recitation does not include complex synthesis or analysis but is restricted to basic ideas. The student is engaged in listing ideas or words as in a brainstorming activity prior to written composition, is engaged in a simple spelling or vocabulary assessment or is being asked to write simple sentences. Students are expected to write and speak using Standard English conventions, which includes appropriate grammar, punctuation, capitalization, and spelling.

Some examples that represent but do not constitute all of Level 1 performance are:

- Use punctuation marks correctly.
- Identify Standard English grammatical structures and refer to resources for correction.
- Recall information from experiences or gather information from provided sources to answer a question.
- Use correct grammar, punctuation, capitalization, and spelling to construct simple sentences.

**Level 2 (Skill/Concept):** Tasks require some mental processing. At this level a student is engaged in tasks such as first draft writing for a limited number of purposes and audiences. At Level 2, a student is beginning to connect ideas using a simple organizational structure (e.g., note-taking, outlining, or simple summaries). Text may be limited to one paragraph. A student demonstrates a basic understanding and appropriate use of such reference materials as a dictionary, thesaurus, or website.

Some examples that represent but do not constitute all of Level 2 performance are:

- Construct compound sentences.
- Use simple organizational strategies to structure written work.
- Write summaries that contain the main idea of the reading selection and pertinent details.
- Outline a text, illustrating its key ideas.
- Use correct grammar, punctuation, capitalization, and spelling to produce a paragraph about an experience or activity.

**Level 3 (Strategic Thinking):** Tasks require higher-level mental processing. A student is engaged in developing compositions that include multiple paragraphs. These compositions may include complex sentence structure and may demonstrate some synthesis and analysis. A student shows an awareness of their audience and purpose through focus, organization, and the use of appropriate compositional elements. The use of appropriate compositional elements includes such things as addressing chronological order in a narrative or including supporting facts and details in an informational report. At this stage, a student is engaged in editing and revising to improve the quality of composition.

Some examples that represent but do not constitute all of Level 3 performance are:

- Support ideas with details and examples.
- Use transitional words or sentences to tie ideas together in an essay or story.
- Edit writing to produce a logical progression of ideas associated with a theme.
- Write arguments to support claims with clear reasons and relevant evidence.
- Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

**Level 4 (Extended Thinking):** Tasks may incorporate a multi-paragraph composition that demonstrates synthesis and analysis of complex ideas or themes. Such tasks will require extended time and effort with evidence of a deep awareness of purpose and audience. For example, informational papers include hypotheses and supporting evidence.

Some examples that represent but do not constitute all of Level 4 performance are:

- Write an analysis of two selections, identifying the common theme and generating a purpose that is appropriate for both.
- Use voice appropriate to the purpose and audience of an essay.
- Conduct research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.
- Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the select, organization, and analysis of relevant content.
- Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

## FSA Test Design Summary and Blueprint: English Language Arts Grades 9-10 English Language Arts Standards Reading, Language, and Listening Component

Reporting Category	Genre	Standards Assessed	Percentage of Assessment
Key Ideas and Details	Literature	LAFS.910.RL.1.1	15-25%
		LAFS.910.RL.1.2	
		LAFS.910.RL.1.3	
	Informational	LAFS.910.RI.1.1	
		LAFS.910.RI.1.2	
		LAFS.910.RI.1.3	
Craft and Structure	Literature	LAFS.910.RL.2.4	25-35%
		LAFS.910.L.3.4	
		LAFS.910.L.3.5	
		LAFS.910.RL.2.5	
		LAFS.910.RL.2.6	
	Informational	LAFS.910.RI.2.4	
		LAFS.910.L.3.4	
		LAFS.910.L.3.5	
		LAFS.910.RI.2.5	
		LAFS.910.RI.2.6	
Integration of Knowledge and Ideas	Literature	LAFS.910.RL.3.7	20-30%
		LAFS.910.SL.1.2	
		LAFS.910.RL.3.9	
	Informational	LAFS.910.RI.3.7	
		LAFS.910.SL.1.2	
		LAFS.910.SL.1.3	
		LAFS.910.RI.3.8	
		LAFS.910.RI.3.9	
	Literature or Informational	LAFS.910.L.1.1	15-25%
		LAFS.910.L.1.2	

\*Language and Editing

Items may ask the student to evaluate and correct errors, which focus on grammar and usage or capitalization, punctuation, and spelling. Items should assess on-grade-level errors; however, once a Language Standard is introduced, grade-appropriate items may be written to assess continued mastery of standard conventions of English.

*Note: Because the English Language Arts Florida Standards operate in a 9-10 grade band, increased text complexity at grade 10 will be implemented to denote a difference between these assessments.*

## Test Design Summary and Blueprint: English Language Arts Grades 9-10 English Language Arts Standards Writing Component

In Grades 4-10, the FSA ELA Writing component contributes 10 raw score points to the overall FSA ELA total raw score; however, the raw score is not the most important score when considering a student’s overall performance. FSA, like other Florida statewide assessments past and present, is not scored using a percent-correct or number-correct scoring method. Students correctly answering the more-difficult items receive more credit than students answering less-challenging items. In other words, the scoring model involves both the number and the difficulty of questions a student answers correctly. As indicated by numerous publications in the field of educational measurement, this type of scoring—pattern scoring—produces a more accurate scale score for individual students than the number-correct scoring method does. Pattern scoring is used widely across this country and around the world because of its accuracy in measuring students’ knowledge and skills. Because each test item, including the writing prompt, has a different effect in scoring depending on its level of challenge, no definitive percentage of a student’s scale score is derived from the FSA ELA Writing component.

Reporting Category	Text Types and Purposes	Standards Assessed
<b>Text-Based Writing</b>	<b>Argumentation or Informative/Explanatory</b>	<b>LAFS.910.W.1.1</b>
		<b>LAFS.910.W.1.2</b>
		<b>LAFS.910.W.2.4</b>
		<b>LAFS.910.W.2.5</b>
		<b>LAFS.910.W.2.6</b>
		<b>LAFS.910.W.3.8</b>
		<b>LAFS.910.W.3.9</b>
		<b>LAFS.910.L.1.1</b>
		<b>LAFS.910.L.1.2</b>
		<b>LAFS.910.L.2.3</b>
		<b>LAFS.910.L.3.4</b>
<b>LAFS.910.L.3.5</b>		

# Blueprint for Everyday Instructional Reading (EIR)

*EIR lessons have one purpose for reading.*

- Determine standard(s) for EIR



- Create the Culminating Task reflecting the selected standards



- Select multiple sources



- Create TDQs at various levels of DOK based on the purpose for reading which leads to the Culminating Task



- Include text marking/note taking that align with both the TDQs and Culminating Task



- Infuse purposeful Student Talk and/or Writing Through Reading throughout the EIR



- Review TDQs to ensure most are at the DOK levels 2 and 3



- Review TDQs for standard and Culminating Task alignment

*Are these the breadcrumbs that will lead students to the Culminating Task?*

## Literary Ingredients

### Poem:

- Title
- Speaker/Persona/Voice
- Structure (prosody, verse, stanza, poetic form)
- Theme (direct/implied)
- Figures of Speech
- Symbolism

### Drama:

- Title
- Speaker
- Structure (plot elements, flashback, foreshadowing)
- Theme
- Character (direct/indirect; flat/round; static/dynamic; foil; stereotype)
- Setting (staging, props, costumes)
- Figures of Speech
- Symbolism

### Fiction/Novel:

- Title
- Speaker
- Structure (plot elements, flashback, foreshadowing; fictional form)
- Theme (direct/implied)
- Character (direct/indirect; flat/round; static/dynamic; foil; stereotype)
- Setting
- Point of View (first/third; limited/omniscient; major/minor; reliable/naïve; stream-of-consciousness)
- Figures of Speech
- Symbolism

### Essay:

- Title
- Speaker
- Structure (thesis, introduction, evidence, conclusion; enumeration, chronological, compare/contrast, cause/effect)
- Purpose (inform, educate, persuade)
- Theme (direct/implied)
- Figures of Speech
- Rhetorical Devices
- Symbolism

## **Tone Words Defined**

Tone refers to the means by which a writer conveys his or her attitude to the reader. An understanding of tone depends largely on your ability to make inferences from the work being read. Students should show how tone is achieved and how it contributes to a work's overall effect.

### **Negative**

1. Bitter: proceeding from strong animosity
2. Condescending: to speak to as if one is inferior
3. Contemptuous: to regard or treat with scorn, disrespect
4. Disdainful: to reject aloofly
5. Flippant: casually disrespectful
6. Indignant: feeling/expressing anger by something
7. Irreverent: disrespectful to authority
8. Petty: of small importance
9. Scornful: to treat as unworthy
10. Cynical: belief that one is motivated by selfishness
11. Solemn: deeply earnest, grave
12. Depressed: low in spirits
13. Cold: lacking emotion, aloof
14. Maudlin: tearfully sentimental, foolishly emotional
15. Arrogant: unpleasantly self-important
16. Melancholic: sad, depressed, gloomy

### **Neutral**

1. Bantering: good-humored, playful conversation
2. Colloquial: characteristic of informal speech or writing
3. Confident: trust or faith in a person or thing
4. Detached: separated, disconnected; free from emotion
5. Didactic: intended to instruct
6. Sober: temperate; solemn, self-restrained
7. Informal: casual, not in accord with prescribed regulations
8. Objective: uninfluenced by emotions or personal prejudices
9. Restrained: holding back, especially emotions
10. Scholarly: in a learned fashion
11. Sincere: not feigned or affected; true
12. Serious: grave in quality or manner; causing great concern
13. Sophisticated: very complex or complicated
14. Scientific: knowledge gained through experience
15. Reflective: seriously thoughtful
16. Authoritative: showing expert knowledge
17. Somber: dark; gloomy

### **Positive**

1. Benevolent: kindly or charitable
2. Compassionate: aware of the suffering of others
3. Determined: showing a decision, purpose
4. Ecstatic: intensely joyful or delighted
5. Effusive: outpouring of feeling
6. Enthusiastic: interested or excited
7. Hopeful: desire accompanied by confident expectation
8. Laudatory: expressing or conferring praise
9. Learned: showing knowledge
10. Sympathetic: showing mutual understanding, affection or pity
11. Playful: full of fun; frolicsome
12. Humorous: the quality that makes something amusing
13. Witty: cleverly humorous
14. Satiric/Ironic: words used to convey the opposite meaning; to criticize human folly
15. Nostalgic: a bittersweet longing for the past
16. Confident: trust or faith in a person or thing
17. Optimistic: tendency to expect the best possible outcome, hopeful

## **DIDLS: The Key to Tone**

A mnemonic device for literary analysis

**Diction:** the denotative and connotative meanings of words. What words does the author choose? Consider his/her word choice compared to another. Why did the author choose that particular word? What are the connotations of that word choice?

- different words for the same thing often suggest different attitudes (happy vs. content vs. ecstatic)
- denotative vs. connotative (dead vs. passed away)
- concrete vs. abstract (able to perceive with 5 senses, tangible vs. an idea or concept that exists on one's mind, intangible)
- monosyllabic vs. polysyllabic (cats eat meat; felines are carnivorous animals)
- simple vs. ornate
- positive vs. negative (slender vs. skinny, determined vs. stubborn)
- colloquial/informal/formal/technical
- cacophonous vs. euphonious (e.g., harsh sounding, raucous, croak **or** pleasant sounding, languid, murmur)

**Images:** Vivid appeals to understanding through the five senses- sight, sound, touch, taste, smell.

(What images does the author use? What does he/she focus on in a sensory way? How do the kinds of images the author puts in or leaves out reflect his/her style? Are they vibrant? Prominent? Plain? (NOTE: Images differ from detail in the degree to which they appeal to the senses. A farmer and a real estate developer would use different imagery to describe the same piece of land. Imagery would differ in a romantic vs. realistic description of the countryside.)

**Details:** Facts that are included or those that are omitted.

What details does the author choose to include? What do they imply? What does the author choose to exclude? What are the connotations of the choice of details? (Note: Details are facts or fact-lets. They differ from images in that they don't have a strong sensory appeal. TMZ vs. CNN vs. NPR)

**Language:** The overall use of language such as formal, clinical, informal, slang.

What is the overall impression of the language the author uses? Does it reflect education? A particular profession? Intelligence? Is it plain? Ornate? Simple? Clear? Figurative? Poetic? Make sure you don't skip this step. An ambassador will speak differently than a cop or a kid.

**Syntax:** How the author's use of syntax, or sentence structure, affects the reader.

What are the sentences like? Are they simple with one or two clauses? Do they have multiple phrases? Are they choppy? Flowing? Sinuous like a snake? Is there antithesis, chiasmus, or parallel construction? What emotional impression do they leave? If we are talking about poetry, what is the meter? Is there a rhyme scheme? Long flowing sentences give us a different feeling than short, choppy ones. If the narrator has awkward sentence structure, we might think he is uneducated or fearful. Sophisticated mature sentences might suggest artistic creativity?

## **So What?**

**DICTION:**

- Laugh: guffaw, chuckle, giggle, cackle, snicker, roar, chortle, guffaw, yuk
- Self-confident: proud, conceited, egotistical, stuck-up, haughty, smug, condescending
- House: home, hut, mansion, cabin, home, residence, dwelling, crib
- Old: mature, experienced, antique, relic, senior, ancient, elderly, venerable

**IMAGES:** The use of vivid descriptions or figures of speech that appeal to sensory experiences helps to create the author's *tone*.

- My mistress' eyes are nothing like the sun. (restrained)
- An old, mad, blind, despised, and dying king. (somber, candid)
- He clasps the crag with crooked hands. (dramatic)
- Love sets you going like a fat gold watch. (fanciful)
- Smiling, the boy fell dead. (shocking)

**DETAILS:** Details are most commonly called *the facts* given by the author or speaker as support for the attitude or tone. The speaker's perspective shapes what details are given and which are not.

**LANGUAGE:** Like word choice, the language of a passage has control over tone. Consider language to be the entire body of words used in a text, not simply isolated bits of diction. For example, an invitation to a wedding might use formal language, while a biology text would use scientific and clinical language.

- When I told Dad that I had goofed the exam, he blew his top. (slang)
- I had him on the ropes in the fourth and if one of my short rights had connected, he'd have gone down for the count. (jargon)
- A close examination and correlation of the most reliable current economic indexes justifies the conclusion that the next year will witness a continuation of the present, upward market trend. (pedantic)

**SENTENCE STRUCTURE:** How a sentence is constructed affects what the audience understands. Sentence structure affects *tone*.

- Parallel syntax (similarly styles phrases and sentences) creates interconnected emotions, feelings, and ideas.
- Short sentences are punchy and intense. Long sentences are distancing, reflective and more abstract.
- Loose sentences point at the end. Periodic sentences point at the beginning, followed by modifiers and phrases.
- The inverted order of an interrogative sentence cues the reader to a question and creates tension between speaker and listener.
- Short sentences are often emphatic, passionate or flippant, whereas longer sentences suggest greater thought.

**SHIFT IN TONE:** Good authors are rarely monotone. A speaker's attitude can shift on a topic, or an author might have one attitude toward the audience and another toward the subject. The following are some clues to watch for shifts in tone:

- key words (but, yes, nevertheless, however, although)
- punctuation (dashes, periods, colons)
- paragraph divisions
- changes in sentence length
- sharp contrasts in diction

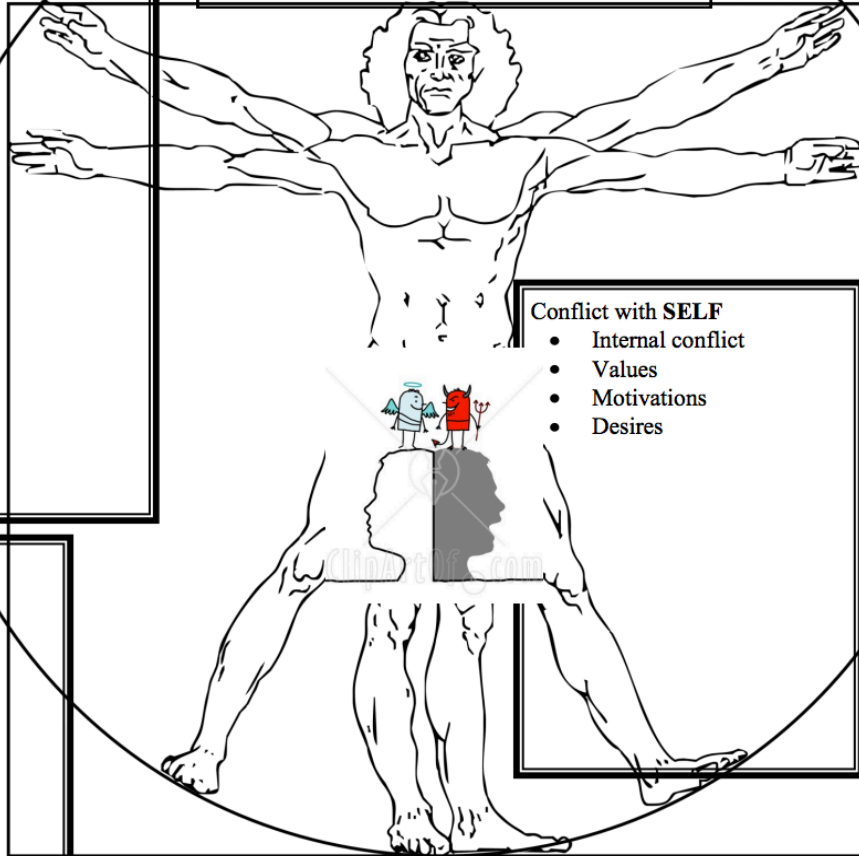
# Character Analysis



## Conflict with **DESTINY**

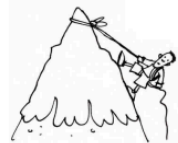
- Purpose
- Expectations
- Self-actualization

**Character:**



## Conflict with **SELF**

- Internal conflict
- Values
- Motivations
- Desires



## Conflict with **OTHERS**

- Doppelgangers
- Foils
- Rivals
- Allies



## **Ironies / Contradictions:**

## **Changes:**

## S.I.F.T Literary Analysis

Directions: Use the table below to record examples of each of the poetic devices from the literary work.

Title: \_\_\_\_\_ Author: \_\_\_\_\_

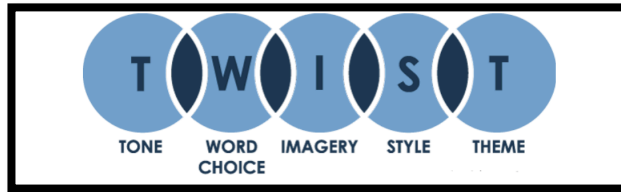
<b>Symbols</b>  Examine the title and text for symbolism	
<b>Images</b>  Identify images and sensory details (sight, sound, taste, odor, texture)	
<b>Figurative Language</b>  Identify and analyze non-standard use of language, including metaphor, simile, repetition, omission, unusual word order, slang, etc.	
<b>Tone &amp; Theme</b>  Discuss the tone taken by the author. What is the message or moral? Why did the author create this work?	

## TWIST

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Period: \_\_\_\_\_



<b>TWIST</b>	<b>Your Response</b>	<b>Textual Support</b>
<b>Tone:</b> The attitude of the speaker toward the subject.		
<b>Word Choice:</b> The specific words and their connotations, associations, or emotional impact.		
<b>Imagery:</b> The sense impressions (sound, smell, sight, taste, and touch).		
<b>Style:</b> The author's use of language, including figurative language and poetic devices such as repetition, rhyme, and rhythm.		
<b>Theme:</b> The author's insight about life.		
<b>Thesis Statement:</b>		

## **S. O. A. P. S. Tone- Analyzing point of view**

**Speaker:** Is there someone identified as the speaker? Can you make some assumptions about this person? What political bias can be inferred? What gender?

**Occasion:** What may have promoted the author to write this piece? What even led to its publication or development?

**Audience:** Does the speaker identify an audience? What assumptions can you make about the audience? Is it mixed in terms of: race, politics, gender, social class, religion, etc.? Who was the document created for? Does the speaker use language that is specific for a unique audience? Does the speaker evoke: Nation? Liberty? God? History? Hell? Does the speaker allude to any particular time in history such as Ancient Times? Industrial Revolution? World Wars? Vietnam?

**Purpose:** What is the speaker's purpose? In what ways does the author convey this message? What seems to be the emotional state of the speaker? How is the speaker trying to spark a reaction in the audience? What words or phrases show the speaker's tone? How is this document supposed to make you feel?

**Subject:** What is the subject of the piece? How do you know this? How has the subject been selected and presented by the author?

**Tone:** What is the author's attitude toward the subject? How is the writer's attitude revealed? The tools a writer uses to create are diction, figurative language, characterization, plot, theme, structure.

**S.O.A.P.S.Tone**  
 (Subject. Occasion. Audience. Purpose. Speaker. Tone)

<b>Subject</b>	
Evidence (include evidence)	
<b>Occasion</b>	Setting:  Prompt:
Evidence (include evidence)	
<b>Audience</b>	
Evidence (include evidence)	
<b>Speaker</b>	Who:  Point-of-view:
Evidence (include quote)	
<b>Tone</b>	
Evidence (include quote)	

## **S.O.L.L.I.D.D. Analyzing rhetorical elements & author's style**

**Syntax:** Sentence structure

**Organization:** The structure of sections within a passage and as a whole. Movement in the passage between tones, ideas, defining literary/rhetorical strategies

**Literary Devices:** Metaphor, simile, personification, irony (situational, verbal and dramatic), hyperbole, allusion, alliteration, etc.

**Levels of Discourse:** Cultural levels of language act, with attendant traits (does the narrator's voice represent a particular social, political, or cultural viewpoint or perspective?)

**Imagery:** Deliberate vivid appeal to the audience's understanding through the five senses (visual, auditory, tactile, olfactory, gustatory)

**Diction:** Word choice and its denotative and connotative significance

**Detail:** Descriptive items selected for inclusion. Concrete aspects of the poem or passage. What is included; what is omitted

### **Ingredients**

#### **Poem:**

- Title
- Speaker/Persona/Voice
- Structure (prosody, verse, stanza, poetic form)
- Theme (direct/implied)
- Figures of Speech
- Symbolism

#### **Fiction/Novel:**

- Title
- Speaker
- Structure (plot elements, flashback, foreshadowing; fictional form)
- Theme (direct/implied)
- Character (direct/indirect; flat/round; static/dynamic; foil; stereotype)
- Setting (integral)
- Point of View (first/third; limited/omniscient; major/minor; reliable/näive; stream-of-consciousness)
- Figures of Speech
- Symbolism

#### **Drama:**

- Title
- Speaker
- Structure (plot elements, flashback, foreshadowing)
- Theme (direct/implied)
- Character (direct/indirect; flat/round; static/dynamic; foil; stereotype)
- Setting (staging, props, costumes)
- Figures of Speech
- Symbolism

#### **Essay:**

- Title
- Speaker
- Structure (thesis, introduction, evidence, conclusion; enumeration, chronological, compare/contrast, cause/effect)
- Purpose (inform, educate, persuade)
- Theme (direct/implied)
- Figures of Speech
- Rhetorical Devices
- Symbolism

## **P.A.T.T.R. For Analyzing Rhetoric**

**Purpose:** Identify the author's purpose in writing; i.e., to persuade, to inform, to describe, to narrate. The writer may use one or all of three strategies --

- **pathos** (emotional appeal)  
non-logical, senses, biases, prejudices, connotative language, euphemism, figurative language, friendly
- **logos** (logical appeal)  
inductive deductive, syllogisms, enthymeme claims, evidence, testimony, quotes, facts, authority
- **ethos** (ethical appeal)  
intelligence, virtue and good will; appeals to morals or prudence

**Audience:** Identify the author's intended audience, i.e., what readers would be more likely influenced and open to this writing.

**Tone:** Identify the author's attitude toward the subject and the audience, as expressed through devices like diction, imagery, details, language, and syntax. Be alert to the possibility of irony and satire.

**Theme:** Consider theme as an abstract concept coupled with an observation about life and human experience. Avoid theme statements that are too simplistic, judgmental, or moralizing, specific to the plot or characters of the particular writing, or include absolutes like *anyone*, *all*, *none*, *everything*, *everyone*.

**Rhetorical devices:** any device which persuades the audience to agree with the author

- **analogy**—making clear a concept by showing similarity to a more familiar concept
- **assertion**—suggestion for consideration as true or plausible
- **antithesis**—statement OPPOSED to another assertion
- **anticipate an objection**—addressing an objection before anyone else can raise the objection
- **concession**—an acknowledgement of objections to a proposal
- **direct address**—speaking directly to another
- **rebuttal**—final opposition to an assertion, disproving or refusing
- **red herring**—a statement that draws attention from the central issue
- **reduce to the absurd**—to show the foolishness of an argument
- **rhetorical question**—asking a question without desiring a response
- **specious reasoning**—having only apparent logic, not true logic but presented as such (see other side of handout)
- **under/over statement**—saying considerably more or less than a condition warrants, usually to be ironic

## S-M-E-L-L

<b>S</b>	<b>Sender-Receiver Relationship</b> Who are the sender and receiver of the message and what is their relationship?	
<b>M</b>	<b>Message</b> What is the literal summary of the content?	
<b>E</b>	<b>Effect</b> What emotional strategies does the author use?	
<b>L</b>	<b>Logic</b> What is the rationale used by the author?	
<b>L</b>	<b>Language</b> Why did the author choose the language and style used in the argument?	

## SPEC

<p><b>Social</b></p> <p><i>How does this impact the world around us?</i></p> <p><i>What will be posted on social media about this?</i></p>	<p><u><b>Text Evidence</b></u></p> <p><b>Source 1:</b></p> <p><b>Source 2:</b></p> <p><b>Source 3:</b></p>	<p><u><b>Ranking and Justification of Text Evidence:</b></u></p>
<p><b>Political and/or Personal</b></p> <p><i>Will politics change on this information?</i></p> <p><i>What in your life relates to this topic?</i></p>	<p><b>Source 1:</b></p> <p><b>Source 2:</b></p> <p><b>Source 3:</b></p>	<p><u><b>Ranking and Justification of Text Evidence:</b></u></p>
<p><b>Environmental or Economy</b></p> <p><i>How will this impact the environment?</i></p> <p><i>Does this affect the amount of money in an area or a country?</i></p>	<p><b>Source 1:</b></p> <p><b>Source 2:</b></p> <p><b>Source 3:</b></p>	<p><u><b>Ranking and Justification of Text Evidence:</b></u></p>
<p><b>Cultural, Community, or Change</b></p> <p><i>Does this affect a particular culture or group of people?</i></p> <p><i>Does this affect the community in which you live?</i></p> <p><i>What will the changes bring with them? (both bad and good?)</i></p>	<p><b>Source 1:</b></p> <p><b>Source 2:</b></p> <p><b>Source 3:</b></p>	<p><u><b>Ranking and Justification of Text Evidence:</b></u></p>

# Elaborative Techniques

Elaborative Technique	Notes	Examples
Connections to Self/World/Text	<ul style="list-style-type: none"> <li>- Uses personal experiences, familiar texts, or current events/history</li> </ul>	<ul style="list-style-type: none"> <li>- This reminds me of a time...</li> <li>- I remember when I read...</li> <li>- This made me think about that story in the news recently when...</li> </ul>
Explaining Cause and Effect (or “If... then...”)	<ul style="list-style-type: none"> <li>- Can be supported by text or from personal experiences</li> </ul>	<ul style="list-style-type: none"> <li>- If students are outside taking care of the school property, then there is no time to take care of our brains.</li> <li>- If we were to use only lights that face downward, then it will help prevent light pollution.</li> </ul>
Making a Comparison or Contrast	<ul style="list-style-type: none"> <li>- From text or personal knowledge</li> <li>- Can be across texts</li> </ul>	<ul style="list-style-type: none"> <li>- In big cities, the whole galaxy doesn’t appear to people because of all the lights. In contrast, when you are out in the country, an amazing twinkling sky emerges after sunset.</li> </ul>
Using Definitions	<ul style="list-style-type: none"> <li>- Define general academic and domain-specific words or phrases when the definition is <b>not</b> provided in the text</li> <li>- Especially if content specific and reader may not know the term</li> </ul>	<ul style="list-style-type: none"> <li>- What is light pollution? Light pollution is (<i>not stated in text</i>)...</li> <li>- To be clear, when the author says graffiti, he means (<i>not stated in text</i>)...</li> </ul>
Using a Real Life Example	<ul style="list-style-type: none"> <li>- Can be made up as long as it is reasonable and makes sense in context</li> </ul>	<ul style="list-style-type: none"> <li>- Our Art Teacher, Mrs. Jones, loves to help make our school brighter and more beautiful by painting murals on our dull walls.</li> <li>- When baby turtles are distracted by the bright lights, they never make it to the ocean and die.</li> </ul>
Make a Figurative Comparison (Metaphor or Analogy)	<ul style="list-style-type: none"> <li>- Good way for students to inject voice</li> </ul>	<ul style="list-style-type: none"> <li>- Light pollution is like the rotten egg in the cake batter. It sure messes up a good thing!</li> <li>- Murals can do the same thing for schools as a new haircut. You feel more positive, more energetic, and people think you look better than before!</li> </ul>

## Glossary of Academic Vocabulary

**Allusion:** This is reference intended to evoke in a reader's mind a story (e.g., from the Bible, mythology, literature, or history) without mentioning it directly.

**Analyze:** To analyze, one breaks something into its components, the parts from which it is made, thereby attempting to understand how it works or what effect it has.

**Argument:** Academic arguments are those designed to explain a position or idea; persuade readers to change what they think, believe, or feel about an issue; alter the way they act; or resolve disagreements between different parties about an issue.

**Assess:** Assessment in this context is all about the logic of one's claims. Such assessment asks one to examine the reliability, credibility, and timeliness of all sources used to support one's claims.

**Bias:** Writers or readers favor one position over another; such prejudices and values are important for writers to consider or readers to be aware of (in themselves or writers).

**Claim:** A specific assertion that authors want readers to accept as true and act on; the author's thesis is the primary claim he or she will make, develop, and support with evidence throughout the text or paper.

**Complex text:** Complex is not the same as difficult. Literary and informational texts are complex for different reasons, as they are written for different reasons and are written for different purposes. Texts can be complex due to sentence structure, syntax, and other structural factors. In the context of the standards, complexity is one measure of a work's quality but is at the heart of the standards when it comes to reading.

**Conclusion drawn from text:** Readers take a group of details (different findings, series of events, related examples) and draw from them an insight or understanding about their meaning or importance.

**Connections that are drawn:** Often it is the unexpected connection that the author makes between ideas, events, or characters that lead readers to the greatest insight (e.g., two events that seemed separate are suddenly linked); that is the epiphany that comes from attention to details.

**Connotations:** Connotative meanings are the associations and emotions that come to mind in response to certain words, as opposed to *denotations* or *denotative* meaning.

**Connotative meanings:** Words have a primary or literal meaning; some have a secondary or connotative meaning, which implies an additional idea or feeling related to the word or phrase.

**Credibility:** This is a measure of the believability of the writer or source of information, based on how current, established, and relevant the sources is, as well as the *ethos* of the writer and any source cited.

**Delineate:** The reader must be able to describe or represent in precise detail the author’s argument, as well as her claims, reasoning, and evidence; to delineate is to draw a line between what is and what is *not* the exact argument, claim, reasoning or evidence.

**Denotations:** This refers to the literal or dictionary meaning of a word, as opposed to its connotative or nuanced meaning.

**Describe:** give an account in words of (someone or something), including all the relevant characteristics, qualities, or events.

**Determine:** This act requires the reader to recognize the different possibilities, choices, and elements available to the author, and then decide what effect the author’s choice had on the text.

**Develop and interact:** As processes unfold, events and actions change; these changes are the consequence of interactions that take place between people, events, and ideas within a source or an actual social event. To “develop” is to otherwise change, increasing or decreasing in importance, growing more complex or evolving into something different altogether.

**Development:** Think of a grain of rice added to others one at a time to form a pile; this is how writers develop their ideas- by adding imagery, details, examples, and other information over the course of the source. Thus, when people analyze the development of an idea or ideas, they look at how the author does this and what effect such development has on the meaning of the source.

**Distinguish:** This means to perceive something as, to explain how something is, or to argue that it is different or distinct from others that seem, on the surface, similar.

**Evaluate:** When asked to evaluate, readers are being asked to determine or set the value or amount of; appraise: judge or determine the significance, worth, or quality of an idea, concept, or claim.

**Evidence (relevance and sufficiency of):** It is the reader’s job to determine if the evidence is, in fact, related to the claim and does, indeed provide adequate support. If the evidence is from an unreliable source (personal experience) or is limited to a few details, the reader should consider the evidence irrelevant and insufficient.

**Figurative Language:** This refers to the use of more visual, associative language to help readers “see” what one is saying or otherwise convey a deeper idea or emotion through such figures of speech as metaphor, simile, analogy, and allusion.

**Illustrate:** To “illustrate” something is, in the context of reading, to provide examples that show whatever you are writing about; thus, one would provide an example to illustrate what order in which the process described occurs.

**Infer:** Students infer when they make reasoned or educated guesses based to the evidence presented. Using the key ideas and evidence and also the implied meaning, students synthesize the information into so sort of conclusion or a “wrap up” of the discussion.

**Interact:** As processes unfold, events and actions change; these changes are the consequence of interactions that take place between people, events, and ideas within a source or an actual social event

**Integrate:** Readers must combine different perspectives from various media into a coherent understanding or position about the subject.

**Interpret:** This means to make sense of or explain the meaning of different figures of speech.

**Introduced, illustrated and elaborated:** To “introduce” is to provide some background information that establishes the subject, the reason, the meaning, the purpose, the context, or other information we need to know up front. To “illustrate” something is, in the context of reading, to provide examples that show whatever you are writing about; thus, one would provide an example to illustrate what order in which the process described occurs. To “elaborate is to give more details, description, or evidence about what process was described in a source or text.

**Mood:** The atmosphere in the text that evokes a certain emotion or feeling. Basically it’s the way a reader feels when reading a scene, chapter or story. Writers use diction, sentence style, setting, tone, and other devices that result in mood.

**Objective summary:** This describes key ideas, details, or events in the text and reports them without adding any commentary or outside description; it is similar to an evening recap of the news that attempts to answer the essential reporter’s questions- who, what, when, where, why, and how- *without* commentary.

**Point of View:** This is the place, vantage point, or consciousness through which we hear or see someone describe a situation, tell a story, or make an argument. Different POVs are distinguished by how much the narrator or reporter knows. In some cases, multiple points of view can be used or represented within one text.

**Purpose:** People want to accomplish one of four purposes when they write or speak: persuade, inform, express, or entertain. One could add others- to explain or inspire, for example.

**Seminal U.S. documents:** These are culturally important documents, unlike “foundational documents,” which establish the laws and principles by which the country governs itself, seminal texts define the culture, coming as they often do at crucial moments in the country’s history when the writer or speaker attempts to clarify certain core ideals.

**Synthesis:** Often mistaken for summarizing, this calls for the reader to take the details from different sources and create some new, deeper understanding of the original material.

**Tone:** When thinking of tone, think about tone of voice. The formal tone of the Constitution matches its importance and subject; the informal tone of a literary text signals the relationship between the individuals and reveals the character of the speaker.