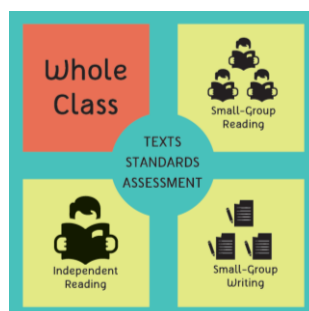




The goal of English language arts is for students to read, understand, and express understanding of complex texts independently. To accomplish this goal, programs must build students' knowledge and skill in language, comprehension, conversations, and writing integrated around a volume of complex texts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



Title: **Imagine Learning Guidebooks**

Grade: **English I**

Publisher: **Imagine Learning**

Copyright: **2020**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>the texts such as, “The challenge in this article lies in analyzing the author’s purpose and tools used to achieve that purpose. While the text reads academic at times and is meant to inform, students need to be reminded that the article was written for a National Geographic periodical, also written to entertain and engage readers. This may help them understand how the author moves in and out of a more formal, academic tone and a personal, informal tone as he gives examples from his own experiences.” Although the text complexity is difficult, scaffolding provides student support. To continue, the text complicity and vocabulary document provided for the <i>A Lesson Before Dying</i> Unit contains important context for the novel: “Gaines clearly illustrates that in the Pre-Civil Rights south, Black people were viewed inhumanely....” This information helps the teacher to prepare students for the novel by providing historical context and the opportunity to address difficult topics. While the text has a 750L, it is considered very complex due to the use of multiple levels of meaning observed in the symbols used throughout the text as well as “the symbolism embedded into the characters themselves.” The text demands multiple close readings for students to fully comprehend the text’s message. Although <i>The Joy Luck Club</i> Unit is a 930L text, the text complexity is considered challenging. The work is a singular novel, it is made up of</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			sixteen interwoven stories told from different voices and contains multiple levels of meaning in various symbols. The lessons embedded in the materials require students to engage in discussions to deepen their understanding of the text's meaning. Finally, the materials also address potentially confusing Chinese words and phrases. Thorough support is provided for difficult or misunderstood elements from the novel. Collectively, the materials are appropriately complex.
	Required 1b) At least 90% of provided texts, including read-alouds in K-2 , are of publishable quality and offer rich opportunities for students to meet the grade-level ELA standards; the texts are well-crafted, representing the quality of content, language, and writing that is produced by experts in various disciplines.	Yes	At least 90% of texts are of publishable quality and offer rich opportunities for students to meet the grade-level ELA standards; the texts are well-crafted, representing the quality of content, language, and writing that is produced by experts in various disciplines. The majority of texts within these units are previously published and/or written by well-known authors and provide students access to a variety of genres. For example, students read <i>Romeo and Juliet</i> , by William Shakespeare. This text is considered a timeless classic that reflects universal themes relevant to contemporary readers. Despite some units not including an anchor text, readings are collected and organized by topic, genre, and/or analytical skill for students to analyze. For example, in the Photojournalism Unit, students explore excerpts of nonfiction novels, articles, and websites. The texts within this unit are of publishable quality including: <i>On</i>

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

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<ul style="list-style-type: none"> In grades K-2, the inclusion of read-aloud texts in addition to what students can read themselves ensures that all students can build knowledge about the world through engagement with rich, complex texts. These texts as well must form a coherent sequence or collection of connected texts that build vocabulary knowledge and knowledge about themes with connected topics and ideas through tasks in reading, writing, listening, speaking, and language. 		<p>materials center around multiple topic-based units that require students to analyze text through critical lenses. Units begin with a preview and an essential question that guide student thinking and continue with scaffolded activities that support and then gradually release students to work independently and demonstrate mastery on the culminating task. Culminating tasks require students to “use knowledge, skills, and habits they have gained throughout the unit to read, understand, and express their understanding and knowledge of texts and topics.” For example, in the Photojournalism Unit, the essential question is “What is the weight of an image?” Students explore this question through a series of texts and videos. In Section 2, Lesson 7, students read Chapter 4, “A Truth as Old as Humanity,” from <i>Migrant Mother: How a Photograph Defined the Great Depression</i>, by Don Nardo, to examine the “truthfulness” of Lange’s photo and the point of view of the photo’s subject, Florence Owens Thompson. Continuing, in Section 4, Lesson 2, students read Chapter 2, “The Growth of Conscience,” from <i>Birmingham 1963: How a Photograph Rallied Civil Rights</i>, by Shelley Marie Tougas “to deepen understanding about why Birmingham was the ideal location to launch a campaign for change.” These activities prepare students to respond to the culminating task, “How have photographers inspired change through</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>photojournalism? Write an expository essay in which you closely examine the impact of one or more of the photographs studied in this unit. State your response and logically and sufficiently support your response with claims. Support your claims with textual evidence including direct quotations and parenthetical citations. Use correct and effective words, phrases, syntax, and mechanics to clearly communicate your analysis.” Multiple texts on a connected topic are studied within this unit and the culminating task requires students to review multiple texts within the unit. Similarly, in the <i>Romeo and Juliet</i> Unit, the culminating task requires students to “Choose a theme from the play <i>Romeo and Juliet</i>. Compare and contrast the way in which that theme is developed in the play and in one of the following movies: <i>Romeo and Juliet</i> (Zeffirelli), <i>Romeo + Juliet</i> (Luhrmann), or <i>West Side Story</i> (Wise, Robbins).” This topic is also addressed in Section 5, Lesson 5 as students participate in a whole-class discussion in response to the prompt, “How can adaptations or reproductions enhance or detract from the theme of a text?” This discussion requires students to connect knowledge on a topic and to practice both listening and speaking. They take notes on the Discussion Tool to summarize the claims, evidence, and reasoning of their peers. In Section 3, Lesson 6 of this unit, students read “A Poison Tree,” by William Blake and</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>compose a written response to “How does Blake’s use of figurative language relate to the themes of <i>Romeo and Juliet</i>?” Again, the assessments throughout the unit and at the end of the unit demand students cite multiple texts connected by a theme, topic, or idea. Likewise, in the <i>A Lesson Before Dying</i> Unit, the essential question is “What makes us human?” Students are guided through various tasks and lessons to eventually address the culminating writing prompt: “What is a lesson that Jefferson and Grant learn about what it means to be human and how do they learn this lesson?” Students use knowledge of the novel and must support answers with textual evidence. A rubric and exemplar are provided. The essential question and writing tasks prepare students to gradually assume more responsibility. In Section 1, Lesson 1 of this unit, students collaborate to read “Maslow’s Hierarchy of Needs” and discuss the human needs the author identifies. Later, in Section 3, Lesson 3, students work with a partner to reread a section of the novel and annotate language details that develop the tone of the chapter. Finally, in Section 5, Lesson 6, students participate in a whole-class discussion that requires them to explain how <i>A Lesson Before Dying</i> and other texts in the unit answer the central question. Students again use the Discussion Tool to capture the claims, evidence, and reasoning</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			of their peers before summarizing the discussion.
	Required 1d) Within a sequence or collection, quality texts of grade level complexity are selected for multiple, careful readings throughout the unit of study. These texts are revisited as needed to support knowledge building.	Yes	<p>Within a sequence or collection, quality texts of grade level complexity are selected for multiple, careful readings throughout the unit of study. In Section 3, Lesson 6, of the <i>Romeo and Juliet</i> Unit, students read “A Poison Tree,” by William Blake. Students listen to the teacher read the poem and then create a summary of the text to demonstrate initial understandings. Students then work with partners to read the poem again. They summarize each stanza and respond to questions including: “What metaphor is developed in this poem?” and “What lines support the development of this metaphor?” Students return to the poem later in the lesson to consider “What is the theme in this poem and how does the author use imagery to develop this theme?” and “How does this theme relate to a theme in <i>Romeo and Juliet</i>?” These questions require students to revisit the text with a different lens to draw key comparisons to the anchor text. To continue, in the Photojournalism Unit, Section 1, Lesson 2, students work with Sontag’s “On Photography.” In the first reading, students listen to the excerpt and consider “What claim does Sontag make and how does she support that claim?” To deepen their understanding of the text, students reread the text in a group to annotate the text focusing on Sontag’s claims and evidence; they paraphrase each</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			of Sontag's claims in the margin of the text. Students return to the text in Lesson 3 by discussing how Sontag's claims in "On Photography" contribute to their understanding of the role of a photojournalist. Additionally, in Section 2, Lesson 1 of the <i>A Lesson Before Dying</i> Unit, students reread sections of the novel in order to deepen their understanding of Grant's perspective of his community. In Activity 2, students reread a full paragraph on page 62 and support answers to the prompt with textual evidence. In Activity 6, students read page 73 and answer the question "How does the author use sentence structure to convey Jefferson's tone?" Students must provide textual evidence. In Activity 7, students reread paragraph six on page 79 and answer the question "How do Grant's words to his aunt reveal his internal conflict about his role in this community?" These rereads have a specific purpose and emphasize knowledge of the text.
Non-negotiable (only reviewed if Criterion 1 is met) 2. TEXT-DEPENDENT QUESTIONS: Text-dependent and text-specific questions and tasks reflect the requirements of Reading Standard 1 by requiring use of textual evidence in support of meeting other grade-specific standards.	Required 2a) A majority of questions in the materials are text dependent and text specific; student ideas are expressed through both written and spoken responses.	Yes	A majority of questions in the materials are text dependent and text specific with student ideas expressed through both written and spoken responses. Throughout the units, students have frequent opportunities to interact with texts through questions and tasks that require text evidence. Questions throughout each unit contribute to student knowledge and build on their ability to respond successfully to the culminating tasks. For example, in the

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
<div> <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No </div>			<p>Teenage Brain Unit, Section 1, Lesson 3, students read “Teenage Brain: Still Under Construction” and “Teen Brains are Malleable and Vulnerable, Researchers Say”; students answer “What claims about the teen brain are made by both texts” and “With what idea about the teen brain might the authors of each text disagree?”</p> <p>Students express their ideas by citing relevant text evidence on Understanding Tool 1. To continue, in Lesson 4, students read “Teenage Brains” and consider the following text-dependent questions: “How has adolescent behavior been generalized throughout the ages?”, “What has new technology revealed about what physically happens to the brain during adolescence?”, “What did the new technology of the late 20th century reveal about what physically happens to the brain during the teenage years?” and “What effect does this have on behavior?” Throughout this lesson, students read specific sections of the text and respond to text dependent questions. For example, “With your partner, answer the questions to react to paragraphs 15-22 from “Teenage Brains.” Write your response in your learning log. Support your response with evidence from the text. How have views of the teen brain shifted in the past five years (2006-2011)?” To continue, in the <i>A Lesson Before Dying</i> Unit, Section 1, Lesson 1 students are asked to respond to the questions “What needs are more necessary than others? What evidence is</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			provided to explain this priority?" Students develop responses "with evidence from the text." In Lesson 4, Activity 4, students review Chapters 2 and 3 and "record thinking and relevant supporting evidence about Grant's conflicts...." After recording, students then share thoughts and evidence with a partner. In <i>The Joy Luck Club</i> Unit Lesson 6, Activity 5, students develop a response to the question to determine and analyze the meaning of "I Stand Here Ironing." Students must support answers with evidence and share in a class discussion. In Section 2, Lesson 2, students gather evidence from <i>The Joy Luck Club</i> and "The Chinese Mother" to support their understanding of Ying Ting's parenting. In Activity 5, students respond with the class to "The Chinese Mother" and cite evidence from the text using the close reading tool. Throughout the units, students respond to questions in writing and through discussion.
	Required 2b) Questions and tasks include the language of the standards and require students to engage in thinking at the depth and complexity required by the grade-level standards to advance and deepen student learning over time. (Note: not every standard must be addressed with every text.)	Yes	Questions and tasks include the language of the standards and require students to engage in thinking at the depth and complexity required by the grade-level standards to advance and deepen student learning over time. For example, RL.9-10.2 is addressed in Section 1, Lesson 3 of the <i>Romeo and Juliet</i> Unit. In this activity, students read the prologue of <i>Romeo and Juliet</i> as a whole class and "use it to determine the main events of the play, as well as possible themes that may emerge." After multiple readings of The Prologue,

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>students answer the following questions in their learning logs, specifically addressing the requirements of RL.9-10.2: “Based on the prologue, what themes do you think will emerge in the play?” and “What lines support these themes?” These questions directly correlate to the standard by asking students to identify potential themes of the play. Additionally, standard RL.9-10.3, is addressed later in this unit, including in Section 4, Lesson 3. In this lesson, students answer questions about the meaning of Act V, Scene 3 from <i>Romeo and Juliet</i> to deepen their understanding of the text including, “How are Romeo's actions in the first 175 lines of this scene a reflection of one of his character traits?” and “How does Romeo develop a theme within this play?” In the culminating task for this unit students engage in thinking at the depth and complexity of both of these standards (RL.9-10.2 and RL.9-10.3): “Choose a theme from the play <i>Romeo and Juliet</i>. Compare and contrast the way in which that theme is developed in the play and in one of the following movies: <i>Romeo and Juliet</i> (Zeffirelli), <i>Romeo + Juliet</i> (Luhrmann), or <i>West Side Story</i> (Wise, Robbins).” This culminating task bridges multiple works and demands higher-order thinking. Section 3, Lesson 1 of the Photojournalism Unit, addresses standard RI.9-10.4. In this lesson, students listen to and view the transcript of "Fireside Chat 20: On the Progress of War," annotate the transcript for rhetorical</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>appeals (logos, pathos, ethos), and consider how the appeals are used in support of the claim. This lesson concludes by requiring students to answer, “What was President Franklin D. Roosevelt trying to convince the American people to do?” In the <i>A Lesson Before Dying</i> Unit, Section 4, Lesson 1, standard RI.9-10.1 is a foundational standard for tasks that require students to cite evidence in multiple activities. In Activity 8 of this lesson, students read Chapter 29 and annotate evidence in support of the change in Jefferson’s character. These annotations lead to a written response with evidence, followed by a class discussion about the changes in this character. In <i>The Joy Luck Club</i> Unit, writing standard W.9-10.3 is addressed through a culminating task writing assignment. Students complete an outline, draft, and final essay for the prompt, “Can students explain how a narrator’s perception will shape events in a text?” The materials provide a rubric and exemplar for the prompt. The building process from annotations to outline to final draft are aligned with the standard for students to write narratives to develop real or imagined experiences with well-chosen details. Finally, the Culminating Task Tool uses the language of the standard in the prompt: “Write a narrative essay in which you choose a story from one chapter of <i>The Joy Luck Club</i> to tell from a different character’s perspective. Use correct and effective</p>

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

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>students analyze the meaning of Act I, Scenes 2 and 3 to answer the questions: “How are Act I, Scenes 2 and 3 used to develop a theme?” and “What does Shakespeare use in these scenes to develop this theme?” In Section 2, Lesson 2, students continue to analyze theme after watching a section of Zefirelli’s adaptation of <i>Romeo and Juliet</i>. Following this clip, students respond to the question, “How do the director’s choices develop themes within the film?” Students analyze specific choices made by the director to determine how they shape a theme. Likewise, within this lesson, students read the lyrics of “Tonight” from <i>West Side Story</i> with a focus on the following question, “How do the lines from the song develop a theme?” Throughout this unit, students build knowledge of theme in a thoughtful sequence all of which is aligned to the culminating task. To continue, in Photojournalism, questions are designed to help students make meaning of complex text. For example, in Section 1, Lesson 2, students read an excerpt from <i>On Photography</i> by Susan Sontag and respond to questions, such as the following: “What does ‘incontrovertible proof’ mean in the sentence, ‘A photograph passes for incontrovertible proof that a given thing happened’?” “Does ‘incontrovertible proof’ have a positive or negative connotation?” “What stands out to you as powerful and important?” and “What claim does Sontag</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>make and how does she support that claim?" Later in this unit, students complete a quiz on Section 1 and Section 2 which demands students use multiple texts. For example, this quiz covers eight texts from the unit including, but not limited to: <i>Get the Picture</i> by John G. Morris, "How Photography Defined the Great Depression," by Annette McDermott, and "Dorothea Lange: Bringing Relief to Millions" from <i>American Through the Lens: Photographers who Changed a Nation</i>. Within the quiz, students answer several Part A/B style questions using multiple texts. For example, students answer "Which statement is a claim made in the text?" and "Which quote from the text best supports the answer to Part A?" Finally, the questions within the quiz require students to connect knowledge across texts. For example, students respond to the following prompt: "Think about the excerpt from <i>The Grapes of Wrath</i> by John Steinbeck and the article 'How Photography Defined the Great Depression' by Annette McDermott to answer question 7. How does the excerpt from <i>The Grapes of Wrath</i> provide context for understanding the information in the article?" In the <i>A Lesson Before Dying</i> Unit, students respond to the following culminating task: "What is a lesson that Grant and Jefferson learn about what it means to be human and how do they learn this lesson? How is this lesson also supported in the other texts from the unit?"</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>The “look fors” in the unit leading to this writing prompt include “Can students understand how Jefferson’s lawyer dehumanizes him?” and “Can students understand how events and characters reveal information about setting?”</p> <p>Throughout the unit, students complete diagnostics in preparation for the culminating task. For example, in Section 1, Lesson 7, students participate in discussion in response to the following question: “Though one is in jail and one is not, what similarities exist between Jefferson’s and Grant’s situations?” Students demonstrate their understanding about the similarities in these characters and go on to analyze relationships and organize ideas in preparation for writing. Finally, In <i>The Joy Luck Club</i> unit, the culminating task is to respond to the prompt: “How does gaining a deeper awareness of others’ experiences allow characters in <i>The Joy Luck Club</i> to change their perceptions? Write a narrative essay in which you choose a story from one chapter of <i>The Joy Luck Club</i> to tell from a different character’s perspective.” Within this unit, students understand and apply how Tan uses words and phrases to create Jing-Mei’s perspective.</p>
	<p>Required</p> <p>3b) Questions and tasks are designed so that students build, apply, and integrate knowledge and skills in reading, writing, speaking, listening, and language through quality, grade-level complex texts.</p>	Yes	<p>Questions and tasks are designed so that students build and apply knowledge and skills in reading, writing, speaking, listening, and language through quality, grade-level complex texts. In the <i>Romeo and Juliet</i> unit, students routinely assume character roles</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>to read aloud. As the read-aloud takes place, students listen, follow along, and consider a focus question. For example, in Section 4, Lesson 1, students read, speak, listen, and think about the question, “How does Juliet’s behavior in this scene compare to Romeo’s behavior in Act III Scene 3?”</p> <p>Later in this lesson, students respond to questions in writing before discussing them as a class, such as, “How is dramatic irony developed during the lines between Juliet and Paris (lines 18-44)?” Continuing within this lesson, students read aloud lines 15-60 of Act IV, Scene 3 with a partner and annotate the text for the fears that Juliet has before drinking the potion. Students then share their thinking with their partner and the class. Within this lesson, students engage in a series of questions and tasks that require them to read, speak, listen, and write about complex grade-level text. In the Photojournalism Unit, Section 3, Lesson 1, students watch "Pearl Harbor: The Attack" and "The Battlefield: Pearl Harbor" from <i>The Perilous Fight: America's World War II in Color</i> to build context about World War II. Students then respond to questions by writing in their learning logs. Questions include “What questions do you have about this video?” and “What does the text leave unstated or uncertain?” Listening is integrated into this lesson as students listen to “Fireside Chat 20: On the Progress of War” and then write a response to a question, “What is the purpose of this radio</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			address” before sharing their thinking with the class in a discussion. The texts within these materials are complex and students are required to read or listen to them before writing and discussing them. Additionally, in the <i>A Lesson Before Dying</i> Unit, Section 1, Lesson 3, students work with a partner to respond to the preface of the novel. Students write responses with supporting evidence and share responses with the class orally. In Activity 5, after students read Part 1, Chapter 2, students again write responses and share with the class. The <i>Joy Luck Club</i> Unit also consistently includes questions and tasks that require engagement with language skills. In Section 3, Lesson 3, students develop their response to the question about Chapter Twenty-one from <i>A Lesson Before Dying</i> . Then, students share these responses with the class with supporting evidence. Later in Activity 9, students read independently and must consider the reading focus, “What is different about this visit with Jefferson?” In these activities, students read the passages or chapters, respond in writing, share with the class by speaking, and listen to classmates’ responses.
	Required 3c) Questions and tasks support students in examining the language (vocabulary, sentences, and structure) critical to the meaning of texts measured by Criteria 1 and 2. <ul style="list-style-type: none"> Questions and tasks also focus on advancing depth of word knowledge through emphasizing word meaning 	Yes	Questions and tasks support students in examining the language (vocabulary, sentences, and structure) critical to the meaning of texts measured by Criteria 1 and 2. Questions and tasks also focus on advancing depth of word knowledge

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	and relationships among words (e.g., concept- and thematically related words, word families, etc.) rather than isolated vocabulary practice, and engaging students with multiple repetitions of words in varied contexts (e.g., reading different texts, completing tasks, engaging in speaking/listening).		through emphasizing word meaning and relationships among words rather than isolated vocabulary practice, and engaging students with multiple repetitions of words in varied contexts. In the <i>Romeo and Juliet</i> Unit, students' comprehension of the text is dependent on understanding vocabulary. The materials provide a vocabulary analysis document that indicates words that can and cannot be determined within context. The questions embedded in the materials support students in examining the language. In Section 1, Lesson 3, students read the Prologue and examine key vocabulary in select lines. For example, students read the line, "Whose misadventured piteous overthrows Doth with their death bury their parent's strife (Shakespeare lines 7-8)." Students record the phrase in their learning logs while focusing on the word, strife. Students analyze and identify the definition of the term. Then, the teacher facilitates a class discussion by asking questions such as, "What does "strife" mean in your own words?" and "What words are similar to strife?" Materials provide additional guiding questions for students who may need additional support such as, "What other words come to mind when you think of this word?" and "After reviewing the definition of the word 'strife', what other words have a similar or opposite meaning?" At the close of the activity, students respond to the question, "What comes to mind when you

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>think of the word "strife"? Draw this image or write out real-world examples of this phrase." in their learning logs. In Section 3, Lesson 6, students read William Blake's "The Poison Tree." "The questions and tasks within this lesson support students in examining the language. For example, students listen to the poem before rereading it twice with a partner; they then answer "What metaphor was developed in this poem? What lines support the development of this metaphor?" The students also analyze particular words that create imagery in this poem to understand how imagery is used to create a theme. Additionally, the Photojournalism Unit also provides questions and tasks to support students in examining language. For example, in Section 2, Lesson 1, students view <i>Migrant Mother: How a Photograph Defined the Great Depression</i>. To respond to the prompt, "Based on the title, what do you know about the text," students consider vocabulary and word knowledge to make predictions about a text. Finally, in Section 4, Lesson 2, students have an opportunity to read their choice reading texts. The materials provide questions that support students in examining vocabulary, sentences, and structure including questions such as the following: "How does the style of your choice reading text contribute to its power, persuasive, or beauty?" "Analyze how a sentence, paragraph, or section of your choice reading</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>text develops the author’s ideas or claims” and “Evaluate the effectiveness of the structure the author uses in your choice reading text.” In the <i>A Lesson Before Dying</i> Unit, Section 4, Lesson 4, students read and annotate the poem “Invictus” to “Locate words and phrases that develop the tone of the poem.” This activity continues to Activity 4 where students read the poem “If We Must Die” and respond to the prompt “What words or phrases contribute to the tone of the poem?” Students then use the work and conversations about tone to determine the meaning and theme of the poems. Students eventually connect these poems to the anchor text <i>A Lesson Before Dying</i> and share responses that are supported with textual evidence. Finally, in <i>The Joy Luck Club</i> Unit, a theme reference guide directs students to examine language which states, “Determine how the author uses language (e.g., word choice, tone), details, elements (e.g., characters, setting), structure, and creates effects (e.g., mood, motif, symbolism, irony) to develop the theme.” Specifically, Section 4, Lesson 1 asks students to “annotate part four, chapter one from <i>The Joy Luck Club</i> focusing on details that reveal what An-Mei feels makes a person strong, happy, and/or whole to deepen our understanding of the text.” Students then reread Part 4 with a group and look for textual details using an annotation reference guide. This document supports students as they clarify their</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			purpose for annotating. As a whole, these activities support linking vocabulary and word choice to critical meaning in the texts such as theme and characterization.
Section II. K-5 Non-negotiable Foundational Skills Indicators (Grades K-5 only)			
Non-negotiable* 4. FOUNDATIONAL SKILLS: Materials provide instruction and diagnostic support in concepts of print, phonological awareness, phonics, vocabulary, development, syntax, and fluency in a logical and transparent progression. These foundational skills are necessary and central components of an effective, comprehensive reading program designed to develop proficient readers with the capacity to comprehend texts across a range of types and disciplines. *As applicable (e.g., when the scope of the materials is comprehensive and considered a full program) <input type="checkbox"/> Yes <input type="checkbox"/> No	Required *Indicator for grades K-5 only 4a) Materials provide and follow a logical sequence of appropriate foundational skills instruction indicated by the standards (based on the Vertical Progression of Foundational Skills) while providing abundant opportunities for every student to become proficient in each of the foundational skills.	N/A	Not applicable for this grade level.
	Required *Indicator for grades K-1 only 4b) Materials provide grade-appropriate instruction and practice for the concepts of print (e.g., following words left to right, top to bottom, page by page; words are followed by spaces; and features of a sentence).	N/A	Not applicable for this grade level.
	Required *Indicator for grades K-1 only 4c) Materials provide systematic and explicit phonological awareness instruction (e.g., recognizing rhyming words; clapping syllables; blending onset-rime; and blending, segmenting, deleting, and substituting phonemes).	N/A	Not applicable for this grade level.
	Required *Indicator for grades K-5 only 4d) Materials provide systematic and explicit phonics instruction. Instruction progresses from simple to more complex sound–spelling patterns and word analysis skills that includes repeated modeling and opportunities for students to hear, say, write, and read sound and spelling patterns (e.g. sounds, words, sentences, reading within text).	N/A	Not applicable for this grade level.
	Required *Indicator for grades K-5 only 4e) Materials provide multiple opportunities and practice for students to master grade appropriate high-frequency words using multisensory techniques.	N/A	Not applicable for this grade level.

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p>Required *Indicator for grades K-5 only</p> <p>4f) Resources and/or texts provide ample practice of foundational reading skills using texts (e.g. decodable readers) and allow for systematic, explicit, and frequent practice of reading foundational skills, including phonics patterns and word analysis skills in decoding words.</p> <p>Materials provide opportunities for students to self-monitor to confirm or self-correct word errors directing students to reread purposefully to acquire accurate meaning.</p> <p>This should include monitoring that will allow students to receive regular feedback.</p>	N/A	Not applicable for this grade level.
	<p>Required *Indicator for grades K-5 only</p> <p>4g) Opportunities are frequently built into the materials that allow for students to achieve reading fluency in oral and silent reading, that is, to read a wide variety of grade-appropriate prose, poetry, and/or informational texts with accuracy, rate appropriate to the text, and expression.</p> <p>Materials provide opportunities for students to self-monitor to confirm or self-correct word errors directing students to reread purposefully to acquire accurate meaning.</p> <p>This should include monitoring that will allow students to receive regular feedback on their oral reading fluency in the specific areas of appropriate rate, expressiveness, and accuracy.</p>	N/A	Not applicable for this grade level.
	<p>Required *Indicator for grades K-5 only</p> <p>4h) Materials provide instruction and practice in word study.</p> <ul style="list-style-type: none"> In grades K-2, materials provide instruction and practice in word study including pronunciation, roots, prefixes, suffixes and spelling/sound patterns, as well as decoding of grade-level words, by using sound- 	N/A	Not applicable for this grade level.

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p>symbol knowledge and knowledge of syllabication and regular practice in encoding (spelling) the sound symbol relationships of English. (<i>Note: Instruction and practice with roots, prefixes, and suffixes is applicable for grade 1 and higher.</i>)</p> <ul style="list-style-type: none"> In grades 3-5, materials provide instruction and practice in word study including systematic examination of grade-level morphology, decoding of multisyllabic words by using syllabication, and automaticity with grade-level regular and irregular spelling patterns. 		
	<p>Required *Indicator for grades K-2 only</p> <p>4i) Materials provide opportunities for teachers to assess students' mastery of foundational skills and respond to the needs of individual students based on ongoing assessments offered at regular intervals. Monitoring includes attention to invented spelling as appropriate for its diagnostic value.</p>	N/A	Not applicable for this grade level.
	<p>Required *Indicator for grades K-5 only</p> <p>4j) Foundational Skills materials are abundant and easily implemented so that teachers can spend time, attention and practice with students who need foundational skills supports.</p>	N/A	Not applicable for this grade level.
Section III. Additional Criteria of Superior Quality			
<p>5. RANGE AND VOLUME OF TEXTS:</p> <p>Materials reflect the distribution of text types and genres suggested by the standards (e.g. RL.K.9, RL.1.5, RI.1.9, RL.2.4, RI.2.3, RL.3.2, RL.3.5, RI.4.3, RL.5.7, RI.7.7, RL.8.9, RI.9-10.9, and RL.10/RI.10 across grade levels.)</p>	<p>Required</p> <p>5a) Materials seek a balance in instructional time between literature and informational texts. (Reviewers will consider the balance within units of study as well as across the entire grade level using the ratio between literature/informational texts to help determine the appropriate balance.)</p> <ul style="list-style-type: none"> The majority of informational texts have an informational text structure. In grades 3-12, narrative structure (e.g. speeches, biographies, essays) of informational text are also included. 	Yes	<p>Materials seek a balance in instructional time between literature and informational texts. Units are varied by genre and texts within a unit are a balance of literature and informational texts. For example, in the <i>Romeo and Juliet</i> Unit, although the anchor text is literature, students are introduced to the topic of Shakespeare and his works by reading the article "After 450 Years, We Still Don't Know the True Value of Shakespeare in The Conversation," by Katie McLuskie. Students also read poetry within this unit</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No			<p>including, “To the Memory of My Beloved the Author, Mr. William Shakespeare” by Ben Jonson. To continue, the Teenage Brain Unit focuses on informational texts including “Concussions Affect Teens More Than Kids and Adults, Study Says,” by Steven Reinberg, and “How Concussions Affect Your Brain,” by Adryan Corcione. These texts require students to understand the immediate and lasting effects that concussions and high-impact sports have on the teenage brain. In the Photojournalism Unit, the materials include <i>Get the Picture</i>, a documentary starring John G. Morris, and informational texts such as a photo essay from <i>LIFE Magazine</i> entitled “War’s Ending: Atomic Bomb and Soviet Entry Bring Jap Surrender Offer.” While the majority of texts within this unit are informational or nonfiction, students read Chapters 1 and 17 of Steinbeck’s <i>The Grapes of Wrath</i>. In Section 1, Lesson 1 in the <i>A Lesson Before Dying</i> Unit, students begin by reading an informational article, “Maslow’s Hierarchy of Needs.” Students use this text to build understanding to answer the question “What makes us human?” This essential question supports a deeper understanding of the anchor text novel. The culminating task is a writing prompt to answer “What makes us human?” by connecting the article to the prompt. The balance of literature and informational text continues in <i>The Joy Luck Club</i> Unit. In addition to the novel anchor text, poems, biography, personal narrative,</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>and articles are also included. In Section 3, Lesson 1, students read “Like Mother Like Daughter- The Science Says So, Too,” to discuss biological features in how mothers “see” daughters in themselves. Students compare and connect the article with the novel by answering a question about how the characters from the novel reflect the findings in the article. Materials include print and non-print texts of different formats and lengths. Within the units, materials include a range of film, photographs, poetry, and novels. For example, Section 3 of the Photojournalism Unit, introduces students to Robert Capa’s “Magnificent 11” as they view the images in “Beachheads of Normandy: The Fateful Battle of Europe is Joined by Sea and Air” from <i>LIFE Magazine</i>. Students also view clips from <i>Get the Picture</i> to better understand the controversy of Capa’s photographs from the perspective of his photo editor, John G. Morris. Also in this unit, students read Susan Sontag’s “On Photography.” In the <i>Romeo and Juliet</i> unit, materials include print and non-print sources including Shakespeare’s text and film versions of <i>Romeo and Juliet</i>. Specifically, in Section 2, Lesson 2, students view Act II, Scene 2 in <i>Romeo and Juliet</i>, directed by Franco Zeffirelli, and <i>West Side Story</i>, directed by Robert Wise and Jerome Robbins, to “identify the choices that the director makes, specifically in regards to imagery, characters, setting, and blocking</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>when adapting the text to the screen.” Additionally, in Section 3, Lesson 6, students read William Blake’s “The Poison Tree” to draw connections in theme to <i>Romeo and Juliet</i>. In the <i>A Lesson Before Dying</i> Unit, Section 1, Lesson 2, students listen to the song “Strange Fruit” by Billie Holiday. Students answer questions about problems in the Jim Crow South depicted in the song. Then, students watch the first five minutes of the <i>Meet Ernest Gaines</i> video and answer questions in a learning log. Students make connections from these sources to literary texts. <i>The Joy Luck Club</i> Unit also contains a variety of texts and media. The length and complexity vary between works, such as the short story “I Stand Here Ironing,” the poem “I Ask My Mother to Sing,” selected images from Fan Ho, and the video “Chinese Superstitions.” These materials are varied, but anchored to the novel <i>The Joy Luck Club</i>. Students use knowledge from these works to answer the unit question “How does a greater understanding of a person’s life experiences change their perception of them?” Students demonstrate this knowledge in a final class discussion and culminating writing assignment.</p>
	<p>Required 5b) Materials include print and/or non-print texts in a variety of formats (e.g. a range of film, art, music, charts, etc.) and lengths (e.g. short stories, poetry, and novels).</p>	Yes	<p>Materials include print and non-print texts of different formats and lengths. Within the units, materials include a range of film, photographs, poetry, and novels. For example, Section 3 of the Photojournalism Unit, introduces students to Robert Capa’s</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>"Magnificent 11" as they view the images in "Beachheads of Normandy: The Fateful Battle of Europe is Joined by Sea and Air" from <i>LIFE Magazine</i>. Students also view clips from <i>Get the Picture</i> to better understand the controversy of Capa's photographs from the perspective of his photo editor, John G. Morris. Also in this unit, students read Susan Sontag's "On Photography." In the <i>Romeo and Juliet</i> unit, materials include print and non-print sources including Shakespeare's text and film versions of <i>Romeo and Juliet</i>.</p> <p>Specifically, in Section 2, Lesson 2, students view Act II, Scene 2 in <i>Romeo and Juliet</i>, directed by Franco Zeffirelli, and <i>West Side Story</i>, directed by Robert Wise and Jerome Robbins, to "identify the choices that the director makes, specifically in regards to imagery, characters, setting, and blocking when adapting the text to the screen."</p> <p>Additionally, in Section 3, Lesson 6, students read William Blake's "The Poison Tree" to draw connections in theme to <i>Romeo and Juliet</i>. In the <i>A Lesson Before Dying</i> Unit, Section 1, Lesson 2, students listen to the song "Strange Fruit" by Billie Holiday. Students answer questions about problems in the Jim Crow South depicted in the song. Then, students watch the first five minutes of the <i>Meet Ernest Gaines</i> video and answer questions in a learning log. Students make connections from these sources to literary texts. <i>The Joy Luck Club</i> Unit also contains a variety of texts and</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			media. The length and complexity vary between works, such as the short story “I Stand Here Ironing,” the poem “I Ask My Mother to Sing,” selected images from Fan Ho, and the video “Chinese Superstitions.” These materials are varied, but anchored to the novel <i>The Joy Luck Club</i> . Students use knowledge from these works to answer the unit question “How does a greater understanding of a person’s life experiences change their perception of them?” Students demonstrate this knowledge in a final class discussion and culminating writing assignment.
	5c) Additional materials provide direction and practice for regular, accountable independent reading of texts that appeal to students' interests to build reading stamina, confidence, motivation, and enjoyment and develop knowledge of classroom concepts or topics.	Yes	Additional materials provide direction and practice for regular, accountable independent reading of texts that appeal to students’ interests to build stamina, confidence, motivation, and enjoyment and develop knowledge of classroom concepts or topics. The materials earmark time for independent reading, which are noted as optional activities. Optional activities are used to build background knowledge, develop language proficiency, understand complex texts, practice reading proficiently, and hone discussion and writing skills. Optional activities are completed by the whole class, a small group, or individual students based on student needs. Optional activities are indicated by a hollow blue bubble. For example, in the Photojournalism Unit, Section 3, Lesson 5, students spend an allotted 15 minutes to read their “choice reading texts” to “engage

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			in a volume of reading to improve our knowledge of words and the world.” A general reading focus is provided which states, “What ideas am I learning from my choice reading text, and how do they connect to our unit?” The materials also include choice reading questions such as the following: “How do the characters in your choice reading text develop, interact, and develop a theme?” “What are the central ideas or themes of your choice reading text?” “How are they developed?” and “How does the style of your choice reading text contribute to its power, persuasiveness, or beauty?” The Reading Guide included in the materials notes, “Students should also read a wide variety of texts they select based on their interests and be held individually accountable for understanding what they read.” Likewise, the Family Resource Guide in <i>The Joy Luck Club</i> Unit provides a list of independent reading text suggestions. The list is followed by a model of what independent reading could look like in the home.
6. WRITING TO SOURCES, SPEAKING AND LISTENING, AND LANGUAGE: The majority of tasks are text-dependent or text-specific, reflect the writing genres named in the standards, require communication skills for college and career	Required 6a) Materials include a variety of opportunities for students to listen, speak, and write about their understanding of texts measured by Criteria 1 and 2; those opportunities are prominent, varied in length and time demands (e.g., informal peer conversations, note taking, summary writing, discussing and writing short-answer responses, whole-class formal discussions, shared writing, formal essays in different genres, on-demand and process writing, etc.), and require students	Yes	Materials include a variety of opportunities for students to listen, speak, and write about their understanding of texts measured by Criteria 1 and 2. Tasks within the materials involve a variety of modes of expression. For example, in the <i>Romeo and Juliet</i> Unit, Section 2, Lesson 1, students develop a response to the following question: “Locate an example of dramatic irony in this scene. How does this technique

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
<p>readiness, and help students meet the language standards for the grade.</p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p>	<p>to engage effectively, as determined by the grade-level standards.⁵</p>		<p>develop conflict within the play?” Students then share their response with a partner using evidence from the text. Later in this lesson, students reread and react to lines 20-26 and lines 446 of Act II, Scene 2 from <i>Romeo and Juliet</i> by writing a response to the questions in their learning log. Later in this lesson, students compare and connect ideas across “Sonnet 116: Let me not to the marriage of true minds” and <i>Romeo and Juliet</i> by writing responses and sharing them with the class. This unit is anchored in the following formal culminating task: “Write a literary analysis in which you state your response and logically and sufficiently support your response with claims. Support your claims with textual evidence including direct quotations with parenthetical citations, as well as specific references from the film. Use correct and effective words, phrases, syntax, usage, and mechanics to clearly communicate your analysis.” Finally, Section 5, Lesson 5, the concluding lesson for the unit, includes a full-class discussion requiring students to engage effectively to respond to a central question, “How can adaptations or reproductions enhance or detract from the theme of a text?” In addition, the Photojournalism Unit includes a variety of opportunities for students to express their understanding. For example, in Section 3, Lesson 3, students view <i>D-Day: How Allied Forces Overcame Disastrous</i></p>

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

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p><i>Landings to Rout the Nazis</i> and respond to questions in their learning log including, “What happened on D-Day?” and “Why was D-Day significant?” Later in this lesson, students express their understanding of “Beaches of Normandy: The Fateful Battle of Europe is Joined by Sea and Air” by writing responses to questions on the Visual Analysis Tool included in the materials. Section 5 allows opportunities for students to work through the process of completing the culminating task. Students complete an outline and review the rubric to ensure writing matches the expectations. Next, in the <i>A Lesson Before Dying</i> Unit, Section 3, Lesson 1, students react to chapter 18 by developing responses to the questions. They share these responses with a partner using conversation stems suggested in the teaching notes. Later in this lesson, Activity 5 students share their responses with the class and respond to comments by classmates on the Character Interaction Tool. This pattern of individual, group, and whole-class discussion is prevalent throughout the units. Finally, in <i>The Joy Luck Club</i> Unit, Section 3, Lesson 3, students reread Part 3 of the novel and annotate the text by recording important notes on the Perspective Understanding Tool. Students use these notes to support a discussion in Activity 3, as they examine how the narrator's perspective affects the meaning of the text. This work prepares students to analyze how the story would unfold from a</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			different character's point of view using a narrative format.
	<p>Required *Indicator for grades 3-12 only</p> <p>6b) The majority of oral and written tasks require students to demonstrate the knowledge they built through the analysis and synthesis of texts, and present well defended claims and clear information, using grade-level language and conventions and drawing on textual evidence to support valid inferences from text.</p>	Yes	<p>The majority of oral and written tasks at all grade levels require students to demonstrate the knowledge they build through the analysis and synthesis of texts, and present well defended claims and clear information, using grade-level language and conventions and drawing on textual evidence to support valid inferences from text. The tasks within the materials require students to demonstrate knowledge connections beyond a single lesson; for example, in Section 2, Lesson 4 of the <i>Romeo and Juliet</i> Unit, students read Act II, Scene 2 and view three film versions of the scene. Then, they compose a response to the question, "What is a theme that is developed in Act II, Scene 2 of <i>Romeo and Juliet</i>? How is that theme developed? How do the choices that the director makes in one of the film versions affect the development of this theme?" Later, in Section 3, Lesson 6, students read Blake's "The Poison Tree" and respond to the following task: "What is the theme in this poem and how does the author use imagery to develop this theme? How does this theme relate to a theme in <i>Romeo and Juliet</i>?" Students use the Forming Claims Tool to find text evidence from each text to support their claim. Next, in the Teenage Brain Unit, students demonstrate the knowledge they built through the analysis of texts. For example, in Section 3, Lesson 6,</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>students use their knowledge of “Teens: This is How Social Media Affects Your Brain.” by Susie East, “How Using Social Media Affects Teenagers.” by Rachel Ehmke, and “Social Media ‘Likes’ Impact Teens’ Brains and Behavior” from the Association of Psychological Science to write a constructed response that answers the question, “Should parents limit their teen’s access to social media?” This task requires students to construct an evidence-based argument that references multiple texts. To continue, in the <i>A Lesson Before Dying</i> Unit, Section 4, Lesson 2, students form a claim in preparation for discussion. The materials guide students through a self-evaluation of the claim by asking questions such as “Is the claim clearly stated?” “Is the claim based on evidence you gathered from the text?” and “Is the claim specific to the question, original, and able to be supported by specific evidence?” In addition, the teaching notes provide a Claims Reference Guide, which helps students to dig deeper. Finally, in <i>The Joy Luck Club</i> Unit, Section 4, Lesson 5, students form a claim in response to the question: “How does learning about the past in <i>The Joy Luck Club</i> allow the mothers and daughters to alter their perceptions of one another?” After evaluating the effectiveness of the claim, students prepare to write by gathering evidence to support the claim. Following this preparation, students work with a partner in Activity 5 to revise and ensure</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			the work is appropriate to task, purpose, and audience. This writing assignment requires the students to demonstrate the knowledge built throughout the individual and group activities as they read the novel.
	Required 6c) Materials include multiple writing tasks aligned to the three modes of writing (opinion/argumentative, informative, narrative) as outlined by the standards at each grade level. <ul style="list-style-type: none"> As students progress through the grades, narrative prompts decrease in number and increase in being based on text(s). In grades 3-12, tasks may include blended modes (e.g., analytical writing). 	Yes	Materials include multiple writing tasks aligned to the three modes of writing as outlined by the standards at each grade level. Each unit within the materials includes a culminating task that requires them to make reference to multiple texts in the unit. To begin, in the <i>Romeo and Juliet</i> Unit, Section 3, Lesson 6, students complete multiple readings of Blake’s “The Poison Tree” and summarize each stanza. Then, students draft an extended response to the question, “Compare and connect ideas across ‘A Poison Tree’ and <i>Romeo and Juliet</i> . Support your response with evidence from the texts.” Later in the unit, in Section 4, Lesson 6, students compose a written response to the question, “Determine a theme that is developed in the last scene of <i>Romeo and Juliet</i> .” Such writing tasks are grounded in evidence from complex texts and occur within each section of the materials. In addition, in The Teenage Brain Unit, writing tasks are aligned to the standards as they require students to respond to tasks by citing evidence. For example, in Section 1, Lesson 5, students express their understanding of the similarities between the claims made by three different authors about the teen brain’s impact on behavior and adulthood

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>by composing a multi-paragraph response to the prompt: “You have read three texts about brain development in the teenage years. Compare and contrast the development of ideas in each text. Be sure to use evidence from all three texts to support your response.” Argumentative writing is evidence in Section 3, Lesson 6: “Students use their knowledge of “Teens: This is How Social Media Affects Your Brain,” by Susie East, “How Using Social Media Affects Teenagers,” by Rachel Ehmke, and “Social Media ‘Likes’ Impact Teens’ Brains and Behavior” from the Association of Psychological Science to write a constructed response that answers the question: “Should parents limit their teen’s access to social media?” Students address and refute at least one counterclaim in their response. Again, writing tasks occur frequently and vary in mode; all tasks require students to use evidence from complex text. Further examples exist in the <i>A Lesson Before Dying</i> Unit. In Section 2, Lesson 1, students respond to a prompt in an informative mode of writing. The writing revolves around concepts of isolation and relationships in the novel. Students support responses with evidence from the text before sharing with the class. This writing assignment later evolves into a group activity in which students discuss the question: “What is similar and different about the way both men react to their</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			isolation?” Finally, in <i>The Joy Luck Club</i> Unit, Section 1, Lesson 5 students work with a group and write a response to “determine and analyze how the author’s/narrator’s perspective affects the meaning of part one,” of the novel. Individually, students write responses in a learning log. Students support this opinion essay with evidence from the text. This unit also contains a narrative writing opportunity which states, “Write a narrative essay in which you choose a story from one chapter of <i>The Joy Luck Club</i> to tell from a different character’s perspective. Use correct and effective words, phrases, syntax, usage, and mechanics to clearly communicate your narrative.”
	Required 6d) Materials address the grammar and language conventions specified by the language standards at each grade level and build on those standards from previous grade levels through application and practice of those skills in the context of reading and writing about unit texts. <ul style="list-style-type: none"> For example, materials create opportunities for students to analyze the syntax of a quality text to determine the text’s meaning and model their own sentence construction as a way to develop more complex sentence structure and usage. 	Yes	Materials explicitly address the grammar and language conventions specified by the language standards at each grade level and build on those standards from previous grade levels through application and practice of those skills in the context of reading and writing about unit texts. In the <i>Romeo and Juliet</i> Unit, Section 1, Lesson 1 addresses standard L.9-10.6. In this lesson, students “determine and explore the meaning of important words and phrases.” For example, students prepare to read the article “After 450 Years, We Still Don’t Know the True Value of Shakespeare,” by Katie McLuskie, by analyzing the word “integral.” Students answer questions such as “Does this word have a positive or a negative connotation? How do you know?”

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>and “What other words have a similar or opposite meaning as this word?” Students then consider what “integral” means in the following sentence: “Shakespeare is integral to our very language, widely celebrated, studied, acted, seen” (Paragraph 1)?” This examination of language is embedded in the analysis of complex text within the materials. In the Photojournalism Unit, Section 1, Lesson 1, Activity 7, students read the quote, “Most important—or disturbing—they [picture editors] are the fixers of ‘reality’ and of ‘history’” from “Get the Picture: A Personal History of Photojournalism.” After reading, students focus on the phrase “fixers of ‘reality’ and ‘history’” and participate in a discussion responding to questions, “Does this phrase have a positive or negative connotation? Explain your response.” and “In your own words, what does the phrase ‘fixers of reality and history’ mean?” The discussion continues as students are tasked to consider, “What words could be substitutes for ‘fixer,’ ‘reality,’ and ‘history?’” Students then work in pairs to respond to guiding questions which require them to identify synonyms for the identified terms and to determine “another way to describe what photo editors do.” Analysis continues as students respond to the question, “What does ‘fixers of reality and history’ mean in the sentence, ‘Most important—or disturbing—they [picture editors] are the fixers of ‘reality’ and of ‘history?’” in their</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			learning logs. In the <i>A Lesson Before Dying</i> unit, Section 3, Lesson 4, Activity 7, students analyze the structure of a sentence to determine how understanding the sentence deepens their understanding of how the theme develops in the text. The activity begins as students read and record the Mentor Sentence: “I cry, not from reaching any conclusion by reasoning, but because, lowly as I am, I am still part of the whole.” in their learning logs. Through guided discussion, students break down each section of the sentence. Guiding questions to support understanding include, “Who is doing what in the mentor sentence?” “What are the parts of the mentor sentence?” and “What do you notice about the punctuation?” Discussion continues as students work independently to identify the text features and vocabulary in the Mentor Sentence as the teacher asks discussion questions such as, “What do you notice about the commas within the sentence? What are they doing?” and “How does the vocabulary used contribute to the meaning of the sentence?” Finally, students read the sentence again and respond to the question, “How does the mentor sentence relate to the theme of humanity?” using a similar sentence structure in their response.
7. ASSESSMENTS: Materials offer assessment opportunities that genuinely measure progress and elicit direct, observable evidence of	Required 7a) Materials use varied modes of assessment , including a range of pre-, formative, summative and self-assessment measures.	Yes	Materials use varied modes of assessment, including a range of pre-, formative, summative and self-assessment measures. The materials include assessment tools such as diagnostic (pre-assessment) tasks. For

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
<p>the degree to which students can independently demonstrate the assessed grade-specific standards with appropriately complex text(s).</p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p>			<p>example, in The Teenage Brain Unit, Section 1, Lesson 5, students complete the following diagnostic task: “Students express their understanding of the similarities between the claims made by three different authors about the teen brain’s impact on behavior and adulthood by composing a multi-paragraph response to the prompt: “You have read three texts about brain development in the teenage years. Compare and contrast the development of ideas in each text. Be sure to use evidence from all three texts to support your response.” Later in this unit, in Section 2, Lesson 5, the following formative assessment opportunity is provided: “Students participate in a formal discussion and must form and support an argument in response to two questions: What is the responsibility of schools and/or high-school leagues to enforce safety regulations that prevent or reduce concussions? Is it responsible for schools/leagues to allow girls to play high-impact sports given the research?” This assessment tool prepares students to develop and communicate meaningful and defensible claims and to write an argumentative essay. The culminating task (summative) within this unit requires students to use their knowledge of the teenage brain to respond to the following prompt: “Does being a teenager positively or negatively affect one’s decision making? Be sure to address and refute at least one counterclaim in your</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>response.” Regular assessment opportunities are provided throughout each unit. In the <i>Romeo and Juliet</i> Unit, assessment opportunities are varied in type and focus. For example, in Section 1, Lesson 9, students participate in a whole-class discussion which addresses the following questions, “What is a theme that is being developed in Act I, Scene 5 of <i>Romeo and Juliet</i>?” “How is it developed in the play?” “How is this theme reflected or not reflected in one of the three film versions of the play?” “What parts of the film help to develop these themes?” and “Which parts of the film help develop additional themes?” In Section 4, Lesson 6, students write a response to the following prompt: “What theme is developed in the last scene of <i>Romeo and Juliet</i>? Choose one film version of the play and discuss what choices the director made when creating a film version of this scene. How do these choices enhance or detract from the themes developed in the play?” Continuing, in the <i>A Lesson Before Dying</i> Unit, diagnostic questions are provided, as well as quizzes, ongoing formative assessments, and a culminating writing prompt. The section quizzes, found across all units, such as, “assess student understanding of content knowledge explicitly read and taught in lessons.” In Section 1, Lesson 7, students participate in discussion in response to the following question: “Though one is in jail and one is not, what similarities exist</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			between Jefferson's and Grant's situations?" These diagnostic questions are used to assess student understanding. There are also two section quizzes that include Technology Enhanced items. Finally, <i>The Joy Luck Club</i> Unit also contains diagnostic questions aligned to the culminating task. An example includes, "Do the main characters in <i>The Joy Luck Club</i> accurately reflect Chua's beliefs about 'generational decline' in the children of immigrants?" The question supports the culminating task as it "prepares students to analyze events from various characters' points of view."
	Required 7b) Materials assess student understanding of the topics, themes, and/or ideas presented in the unit texts. Questions and tasks are developed so that students demonstrate the knowledge and skill built over the course of the unit.	Yes	Materials assess student understanding of the topics, themes, and/or ideas presented in the unit texts. Assessment materials consistently ask students to demonstrate understanding of unit texts surrounding theme. For example, in the <i>Romeo and Juliet</i> Unit, in Section 2, Lesson 4, students write a response to the prompt: "What theme is developed in the last scene of <i>Romeo and Juliet</i> ? Choose one film version of the play and discuss what choices the director made when creating a film version of this scene. How do these choices enhance or detract from the themes developed in the play?" In the culminating task within this unit, students demonstrate the knowledge and skills built over the course of the unit. For example, students respond to the following prompt: "Choose a theme from the play <i>Romeo and Juliet</i> ."

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Compare and contrast the way in which that theme is developed in the play and in one of the following movies: <i>Romeo and Juliet</i> (Zeffirelli), <i>Romeo + Juliet</i> (Luhrmann), or <i>West Side Story</i> (Wise, Robbins). Write a literary analysis in which you state your response and logically and sufficiently support your response with claims. Support your claims with textual evidence including direct quotations with parenthetical citations.” Likewise, in the Photojournalism Unit, assessment materials ask students to demonstrate understanding of unit texts about ideas and topics. For example, the culminating writing task requires students to write an expository essay in which they closely examine the impact of one or more of the photographs studied in this unit. Students state their response and support it with textual evidence including direct quotations and parenthetical citations. This task integrates learning from across the unit. Similarly, in the <i>A Lesson Before Dying</i> Unit, the diagnostic questions, quizzes, and activities lead to student preparation for the culminating task, “What is a lesson that Grant and Jefferson learn about what it means to be human and how do they learn this lesson? How is this lesson also supported in the other texts from the unit?” In <i>The Joy Luck Club</i> Unit, the central theme is related to understanding and seeing from another’s perspective. The activities and prompts throughout the unit lead to a culminating writing prompt connected to</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			these central ideas. For example, in Section 4, Lesson 5, students answer the question “How does learning about the past in <i>The Joy Luck Club</i> allow the mothers and daughters to alter their perceptions of one another?” Students record evidence in learning logs and use this information later as they develop an essay.
	Required 7c) Aligned rubrics or assessment guidelines (such as scoring guides or student work exemplars) are included and provide sufficient guidance for interpreting student performance.	Yes	Aligned rubrics or assessment guidelines are included and provide sufficient guidance for interpreting student performance. The Evaluate component of the Assessment Overview in the materials includes rubrics for evaluating student performance. For example, in The Teenage Brain Unit, students express their understanding through an argumentative essay supporting or contradicting teenagers’ abilities to make sound, responsible decisions. The culminating task rubric evaluates students on multiple criteria such as the following: “Student demonstrates success determining the meaning of texts by accurately analyzing and/or synthesizing ideas within and across texts” and “Student demonstrates success developing supporting claims or points logically with relevant and sufficient textual evidence.” A culminating task exemplar is also provided that demonstrates quality work. The units also provide a Culminating Task Tool that guides students toward success on the culminating task. An example of the guiding questions from this tool from <i>The Joy Luck Club</i> unit includes

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			“What skills do you need to build in the guidebook unit to be successful when you complete the culminating task?” After working through the tool, an exemplar and rubric for the culminating writing assignment are provided. Each unit in the materials provides rubrics and student work exemplars to provide guidance.
	Required 7d) Measurement of progress via assessments include gradual release of supporting scaffolds for students to measure their independent abilities.	Yes	Measurement of progress via assessments include gradual release of supporting scaffolds for students to measure their independent abilities. Formative assessments within the materials build to the culminating task. For example, in the <i>Romeo and Juliet</i> Unit, in Section 2, Lesson 4, students read Act II, Scene 2 of <i>Romeo and Juliet</i> and view three film versions of this scene. They also compose a response to the task “What is a theme that is developed in Act II, Scene 2 of <i>Romeo and Juliet</i> ? How is that theme developed? How do the choices that the director makes in one of the film versions affect the development of this theme?” This task prepares students to analyze how a director’s choices help develop a theme within a film. This task is presented in a coherent sequence as it provides scaffolding for the culminating task, “Choose a theme from the play <i>Romeo and Juliet</i> . Compare and contrast the way in which that theme is developed in the play and in one of the following movies: <i>Romeo and Juliet</i> (Zeffirelli), <i>Romeo + Juliet</i> (Luhrmann), or <i>West Side Story</i> (Wise, Robbins). Write a literary analysis in which

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>you state your response and logically and sufficiently support your response with claims. Support your claims with textual evidence including direct quotations with parenthetical citations.” This assessment requires students to demonstrate a culmination of knowledge and skills. Formative assessments are also aligned with summative assessments in the materials. For example, in The Teenage Brain Unit, Section 1, Lesson 5, the diagnostic assessment asks students to express their understanding of the similarities between the claims made by three different authors about the teen brain’s impact on behavior and adulthood by composing a multi-paragraph response to the prompt, “You have read three texts about brain development in the teenage years. Compare and contrast the development of ideas in each text. Be sure to use evidence from all three texts to support your response.” This assessment prepares students to write an argumentative essay for the culminating task, “Does being a teenager positively negatively affect one’s decision making? Be sure to address and refute at least one counterclaim in your response.” Finally, in the <i>A Lesson Before Dying</i> Unit, students gradually work through tasks that build to the culminating writing task. In Section 3, Lesson 1, students answer guiding questions about humanity as a central theme in the novel. These questions then</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			help students establish understanding of Chapter 18 as they analyze the development of characters. Collectively, these activities culminate in a task in which students respond to the question, “What does it mean to be human?”
	7e) Materials assess student proficiency using methods that are unbiased and accessible to all students.	Yes	Materials assess student proficiency using methods that are unbiased and accessible to all students. Rubrics and guidelines included within the materials are clear and communicate success criteria to students. This success criteria is used in Section 5 of each unit as students complete the culminating task. For example, in the <i>Romeo and Juliet</i> Unit, Section 5, Lesson 3 focuses on peer revision and is aligned to the success criteria. Students read a partner’s work and consider the following questions, “Does your partner have a thesis statement?” “Are the points made in the thesis statement reflected in the organization of the essay?” “Does your partner identify a theme from <i>Romeo and Juliet</i> ?” and “Does your partner discuss and provide evidence for how that theme is developed?” Activity 3 of this lesson asks students to review the prompt and their draft before reviewing the Culminating Task Rubric. Students then answer, “Does your draft meet the expectations?” In <i>The Joy Luck Club</i> Unit, clear guidelines are again provided to support students on the culminating task. The Culminating Task Tool provided in each unit supports students with clear expectations that build to the

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>final writing assignment. In The Joy Luck Club Unit, students work towards a narrative prompt that asks them to “Write a narrative essay in which you choose a story from one chapter of The Joy Luck Club to tell from a different character’s perspective.” The materials provide guiding questions including, “Which chapter from the text would you like to rewrite? What is the theme of this chapter?” and “Which new character would you like to be the narrator of your rewritten chapter? How will you use this narrator to develop the theme?” The materials also provide clear reminders to students to ensure success criteria is met, such as, “Analyze how the narrator’s perspective influences the development of ideas in the chapter, analyze how the narrator’s perspective impacts your understanding of the chapter’s themes, establish a context and a narrative point of view based on the character you choose, and group and sequence sentences and paragraphs to create a coherent narrative.” These guidelines, along with rubrics, and exemplars are provided across the materials. Finally, there are many opportunities for students to review and revise work individually and with a partner. For example, in Section 5, Lesson 3 students work with a partner to examine a model essay. In doing this work, students examine and reach the expectations without bias.</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
<p>8. SCAFFOLDING AND SUPPORT: Materials provide all students, including those who read below grade level, with extensive opportunities and support to encounter and comprehend grade-level complex text as required by the standards.</p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p>	<p>Required 8a) As needed, pre-reading activities and suggested approaches to teacher scaffolding are focused and engage students with understanding the text itself (i.e. providing background knowledge, supporting vocabulary acquisition). Pre-reading activities should be no more than 10% of time devoted to any reading instruction.</p>	<p>Yes</p>	<p>Pre-reading activities and suggested approaches to teacher scaffolding are focused and engage students with understanding the text itself. The materials include opportunities for students to build knowledge prior to reading complex texts. For example, in the <i>Romeo and Juliet</i> Unit, Section 1, Lesson 1, students work with the text “After 450 Years, We Still Don’t Know the True Value of Shakespeare,” by Katie McLuskie. Prior to this, they build their knowledge of William Shakespeare by viewing a video to prepare for <i>Romeo and Juliet</i>. Vocabulary supports are also provided within this lesson. For example, students examine the word “integral” by addressing questions such as “What is the root word?” “What does that root word mean?” “What other words have a similar or opposite meaning as ‘integral’?” “Is ‘integral’ positive or negative? How do you know?” “What is another way to say ‘integral’?” Knowledge and word building continue in Lesson 2 in which students work with “mentor sentences” to determine the meaning of “homage.” These supports are appropriate as they provide relevant knowledge about Shakespeare and support vocabulary acquisition. The Teenage Brain Unit uses pre-reading activities to engage students with understanding the collection of texts within the unit. For example, in Section 1, Lesson 1, students demonstrate their level of agreement with specific ideas, including: “Teen brains greatly differ from</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>adult brains. Teens generally lack mature decision-making capabilities. Teens have an inflated appetite for risk, and do not accurately assess future consequences.” This activity prepares students to read “The Teen Brain: Still Under Construction.” The materials also contain support guidelines for teachers including guiding questions such as “What does the phrase ‘inflated appetite for risk’ mean?” “What does the language cause you to see or feel?” and “What words and/or phrases do you need to understand to understand the statement better?” Guidelines for ensuring activities are accessible to all learners are also included, such as “Encourage pairs to collaborate in their home language as they rate the statements in English. Encourage pairs to take notes in their home language as appropriate.” In the <i>A Lesson Before Dying</i> Unit in Section 1, Lesson 1, students work on background questions: “We will build our knowledge of what it means to be human by answering questions. This will help us prepare to read ‘Maslow’s Hierarchy of Needs.’” Students use this information throughout the unit as they build leading to the culminating writing task. In this assignment, the students answer what it means to be human. The pre-reading activities support and help engage students in the texts throughout the unit.</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
	<p>Required</p> <p>8b) Materials do not confuse or substitute mastery of skills or strategies for full comprehension of text; reading strategies support comprehension of specific texts and focus on building knowledge and insight. Texts do not serve as platforms to practice discrete strategies.</p>	Yes	<p>Materials do not confuse or substitute mastery of skills or strategies for full comprehension of text; reading strategies support comprehension of specific texts and focus on building knowledge and insight. Reading strategies included within the materials support students' comprehension of the text. For example, in the Teenage Brain Unit, Section 3, Lesson 1, students read "How Using Social Media Affects Teenagers." Prior to reading, students answer questions that support their comprehension of the text including, "What is the text type? What do you understand about the text based on this information?" Students then read a select portion of the text with a specific reading focus, "What claims does the author make about how social media affects teen's mental health?" Following their reading, students select two to three of the main ideas in the first section from "How Using Social Media Affects Teenagers" to identify in their learning logs. In addition, the students use "Argument Understanding Tool 3" to record the author's claims and the evidence. Combined, the reading strategies within this lesson serve to support comprehension of specific texts and build knowledge of a text and a topic. Likewise, in Section 1, Lesson 6 of the <i>Romeo and Juliet</i> Unit, materials build a student's understanding of the text. Reading strategies to support comprehension of Act I, Scene 4 of <i>Romeo</i></p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p><i>and Juliet</i> are evident; students copy the following mentor sentence: “‘Is love a tender thing? It is too rough,/Too rude, too boist'rous, and it pricks like a thorn’ (Shakespeare lines 25-26)” and then answer the following guiding questions to build insight: “What are the parts of the mentor sentence?” “What does ‘tender’ mean?” “How does noticing this word/phrase help you understand the mentor sentence?” and “What word or punctuation in the mentor sentence connects two independent clauses?” Finally, students complete the following sentence stems reflecting on their ability to make meaning of complex text: “To understand the quotation, I had to _____. Noticing _____ helped me understand the quotation because _____.”</p> <p>In the <i>A Lesson Before Dying</i> Unit, Section 2, Lesson 3, students summarize paragraphs one and two from <i>Invisible Man</i>. The materials indicate that summaries should be free of opinion and state only facts. The summaries are then used to support students in answering questions on the <i>Invisible Man</i>. In a Deepen Understanding activity, students analyze sentence structure from the prologue to determine how understanding the sentence deepens understanding of the speaker’s internal conflict. Students then complete sentence stems to demonstrate understanding. More activities follow, such as annotating with an annotation reference guide. These strategies support comprehension of the</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			text. Lastly, in <i>The Joy Luck Club</i> Unit, Section 2, Lesson 2, students deepen their understanding of the text by annotating chapter two with a focus on details that reveal Ying Ying's parenting style and Lena's reaction to it. Students reread chapter two in a group, annotate, and record important notes in a learning log. Combined, these strategies help the students build knowledge and insight about the text.
	Required 8c) Materials include guidance and support that regularly directs teachers to return to focused parts of the text to guide students through rereading and discussion about the ideas, events, and information found there.	Yes	Materials include guidance and support that regularly directs teachers to return to focused parts of the text to guide students through rereading and discussion about the ideas, events, and information found there. Mentor sentences are used frequently in the <i>Romeo and Juliet</i> Unit to support students' comprehension of complex text. For example, in Section 3, Lesson 1, students read and then analyze the structure of a sentence from Act III, Scene 1 of <i>Romeo and Juliet</i> to determine how understanding the sentence deepens their understanding of the text. In this activity, students copy the following mentor sentence from <i>Romeo and Juliet</i> : "Away to heaven, respective lenity, and fire-eyed fury be my conduct now" (3.1.128-129)" and respond to guided questions including, "What does 'lenity' mean?" "How is fury personified?" "What is the shift that is represented in this line?" and "How is this shift a turning point in Romeo's story?" Portions of the text are consistently re-examined both for comprehension

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>and theme analysis. For example, later in Section 3, Lesson 1, students return to Act III, Scene 1 to “determine and analyze the meaning of the text and add to the Act III, Scene 1 section of the Text Theme Understanding Tool.” In the Photojournalism Unit, texts are re-read and discussion is integrated to build student understanding. For example, in Section 2, Lesson 2, students read Chapter 2 from <i>Migrant Mother: How a Photograph Defined the Great Depression</i>. After an initial reading, the materials direct students to re-examine the text to complete the “Context Understanding Tool” which helps students deepen their understanding of the historical context surrounding the creation of the “Migrant Mother” photograph by recording observations and conclusions from the text. Additionally, in the <i>A Lesson Before Dying</i> Unit, Section 4, Lesson 2, students reread a section of Chapter 31 to answer questions and analyze symbolism. In examining the same passage for two different purposes, students gain a deeper understanding of the text. The close reading is aligned to the specific purposes of understanding details and evaluating the author’s use of symbolism. In <i>The Joy Luck Club</i> Unit, Section 4, Lesson 3, the materials guide students using the Perspective Understanding Tool; students are asked to include evidence with proper citations about perspective from the passage. The Tool directs teachers and students to focus</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			on particular aspects of the text by providing three columns for evidence, a guiding question about perspective, and a place for the citation information. As students work with a partner and the tool, they participate in a discussion that is integrated into text-specific inquiry.
	Required 8d) Materials provide additional supports for expressing understanding through formal discussion and writing development (i.e. sentence frames, paragraph frames, modeled writing, student exemplars).	Yes	Materials provide additional supports for expressing understanding through formal discussion and writing development. Each unit includes opportunities for students to complete a culminating writing task to demonstrate their understanding of text. A student exemplar is provided within the materials for each unit. For example, in The Teenage Brain Unit, students express their understanding through an argumentative essay supporting or contradicting teenagers' abilities to make sound, responsible decisions. The student exemplar is available as an example of quality work. Likewise, in the Photojournalism Unit, Section 5, Lesson 3, opportunities exist for students to discuss their writing development using both partner discussion and an exemplar. In Activity One, students analyze and annotate a model response focusing on revising the thesis and organization. They then revise and edit their work based on the model. The materials indicate that this work will help students "develop work that is clear and coherent and appropriate to the task, purpose, and audience." The materials provide guiding questions such as, "Does

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>the writer establish a clear focus and supporting points that are specific, appropriate to the task, and based on evidence?” and “How well does the writer develop the focus? Evaluate the accuracy of the information and the logic and relevance of the writer’s explanations in connection to the writer’s thesis statement?” Also, the materials provide opportunities for students to discuss their writing with a partner using teacher supports such as, “Do I sufficiently develop and support the response in a fair and even manner with supporting claims and evidence, explanations, and elaboration?” In <i>The Joy Luck Club</i> Unit, the materials include additional student supports for expressing understanding. For example, in Section 1, Lesson 5, conversation stems and an Academic Conversation Reference Guide are provided. These materials include instructions for listeners about asking questions about the speaker’s observations, ideas, and claims. In the <i>A Lesson Before Dying</i> Unit, Section 3, Lesson 4, students share thoughts and evidence with the class regarding details that determine the tone of the chapter. Students then add to their Humanity Understanding Tool based on what their peers share. The materials include teacher supports that include a discussion guide with instructions such as, “Prompt the students to use the conversation stems in the Academic</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			Conversation Reference Guide.” Links to the guides are provided in the teaching notes.
	Required 8e) Materials are easy to use and well organized for students and teachers. Teacher editions are concise and easy to manage with clear connections between teacher resources. The reading selections are centrally located within the materials and the center of focus.	Yes	Materials are easy to use and well organized for students and teachers. Each unit begins with a central, guiding question and a “Unit-At-A-Glance.” For example, the <i>Romeo and Juliet</i> Unit begins with the central question, “How can adaptations or reproductions enhance or detract from the theme of a text?” and a Unit Overview that provides a synopsis of the learning within the unit that states the number of lessons and the number of quizzes. An Assessment Overview outlines and details the assessments within the unit including the section diagnostics and the culminating task. Materials for each unit are organized sequentially by sections, lessons, and activities. Teachers can easily determine the knowledge focus of the materials using the Unit Overview. For example, in the Teenage Brain Unit, students read National Geographic’s “Teenage Brains,” by David Dobbs, and various informational texts about “the development of the teenage brain to understand the factors that ultimately dictate teens’ decision making and behavior.” Students express their understanding by “analyzing the relationship between adolescent brain development and behavior, considering the effects of brain injury and social media on the brain” and form an argument “supporting or contradicting teenagers’ ability to make sound, responsible

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			decisions.” Likewise, the <i>A Lesson Before Dying</i> Unit begins with a unit overview, assessment overview, texts overview (“About the Texts”), and additional resources such as a family guide and Spanish version. Teacher editions contain clear connections such as in Section 1, Lesson 1, Activity 1. Students answer the question “What makes us human?” in a learning log. The sidebar provides guiding questions for the teacher to pose such as “What do humans need to survive? Do we need things that other mammals don’t need?”
	Required 8f) Support for English Learners and diverse learners is provided. Appropriate suggestions and materials are provided for supporting varying student needs at the unit and lesson level. The language in which questions and problems are posed is not an obstacle to understanding the content, and if it is, additional supports are included (e.g., alternative teacher approaches, pacing and instructional delivery options, strategies or suggestions for supporting access to text and/or content, suggestions for modifications, suggestions for vocabulary acquisition, etc.).	Yes	Appropriate suggestions and materials are provided for supporting varying student needs at the unit and lesson level. Materials support student needs within the units. For example, each unit provides a Family Resource section to support learners which are also available in Spanish to support English learners. In Section 3, Lesson 2 of the Teenage Brain Unit, students read “How Using Social Media Affects Teenagers.” The materials provide suggestions to support student needs. For example, the provided teaching notes include guided questions to ensure students are able to access the text. Sample questions include, “What claims does the author make about how social media affects teen's mental health?” and “What types of interactions are teens missing out on because of an increase in social media use?” In addition, the materials provide suggestions for direct

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			supports including, “Read aloud the text as students follow along. Pair students together to engage in a partner reading of the text. Engage students in a choral reading of the text.” Later in the lesson, the materials provide suggestions for modeling how to note key words or phrases from a text. Throughout the units, additional materials are provided to support a variety of student needs. For example, the Humanity Understanding Tool is a graphic organizer used in the <i>A Lesson Before Dying</i> Unit. This material guides students through identifying and analyzing internal and external conflict and supports them in understanding the “lessons that Grant and Jefferson have learned about humanity during the first seven chapters.” Finally, in <i>The Joy Luck Club</i> Unit, a Model Tool is included in the Digital Student Tools. This guide is used to help students connect text to “evidence of coherence” and “development of theme.” There are multiple models provided that require students to digitally mark or annotate supporting evidence for the prompts.
	8g) The content can be reasonably completed within a regular school year and the pacing of content allows for maximum student understanding. Materials provide guidance about the amount of time a task might reasonably take.	Yes	The content can be reasonably completed within a regular school year and the pacing of content allows for maximum student understanding and provides guidance about the amount of time a task might reasonably take. Each unit within the materials indicates the length of time; for example, the Unit At-a-Glance for the Teenage Brain Unit notes 27 lessons. Within the lessons,

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			<p>Teaching Notes indicate the length of time a teacher should spend on an activity. For instance, Section 1, Lesson 2, Activity 3 allots 10 minutes for students to read "Teenage Brains are Malleable and Vulnerable, Researchers Say" in pairs to establish their understanding. Likewise, the <i>Romeo and Juliet</i> Unit includes 33 lessons. Activities, such as Activity 1 in Section 5, Lesson 5, are paced appropriately. For example, the materials allot 35 minutes for students to engage in a whole-class discussion to demonstrate their understanding of <i>Romeo + Juliet</i> (Luhmann), <i>West Side Story</i> (West, Robbins), <i>Romeo and Juliet</i> (Zefirelli), and <i>Romeo and Juliet</i>. The <i>A Lesson Before Dying</i> Unit contains 31 lessons in five sections. A section is generally one or two weeks in length, which would allow the unit to fit within a 6 week grading period. The lessons are designed to be either 45 or 90 minutes, as needed for different class period lengths. These lessons contain activities that are 5-45 mins in length, but may be adjusted or omitted to fit the time available. While some activities are optional, the most significant activities are labeled "Core" and a pacing guide is provided. For example, in <i>A Lesson Before Dying</i>, Section 3, Lesson 1, students are given 10 minutes to address the core activity: "Read Chapter Eighteen...in pairs to establish understanding. When we are done reading, we will analyze the development of</p>

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
			characters.” The sidebar pacing reference is consistently present for teachers so that they can accurately judge how long to dedicate to each part of the activities and lessons. Overall, the materials include a total of 5 units which can reasonably be completed within a regular school year.
FINAL EVALUATION <i>Tier 1 ratings</i> receive a “Yes” for all Non-negotiable Criteria and a “Yes” for each of the Additional Criteria of Superior Quality. <i>Tier 2 ratings</i> receive a “Yes” for all Non-negotiable Criteria, but at least one “No” for the Additional Criteria of Superior Quality. <i>Tier 3 ratings</i> receive a “No” for at least one of the Non-negotiable Criteria.			
Compile the results for Sections I-III to make a final decision for the material under review.			
Section	Criteria	Yes/No	Final Justification/Comments
I. K-12 Non-negotiable Criteria of Superior Quality ⁶	1. Quality of Texts	Yes	Materials provide texts that are appropriately complex for the identified grade level according to the requirements outlined in the standards. At least 90% of provided texts are of publishable quality and offer rich opportunities for students to meet the grade-level ELA standards; the texts are well-crafted, representing the quality of content, language, and writing that is produced by experts in various disciplines. A coherent sequence or collection of connected texts that build vocabulary knowledge and knowledge about themes with connected topics and ideas through tasks in reading, writing, listening, speaking, and language are provided. Within a sequence or collection, quality texts of grade level complexity are

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

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

CRITERIA	INDICATORS OF SUPERIOR QUALITY	MEETS METRICS (YES/NO)	JUSTIFICATION/COMMENTS WITH EXAMPLES
II. K-5 Non-negotiable Foundational Skills Criteria (grades K-5 only)⁷	4. Foundational Skills	N/A	Not applicable for this grade level
III. Additional Criteria of Superior Quality⁸	5. Range and Volume of Texts	Yes	Materials seek a balance in instructional time between literature and informational texts. Materials include print and non-print texts of different formats and lengths; however, the materials do not provide direction and practice for regular, accountable independent reading of texts that appeal to students' interests to build stamina, confidence, motivation, and enjoyment and develop knowledge of classroom concepts or topics.
	6. Writing to Sources, Speaking and Listening, and Language	Yes	Materials include a variety of opportunities for students to listen, speak, and write about their understanding of texts measured by Criteria 1 and 2. The majority of oral and written tasks at all grade levels require students to demonstrate the knowledge they build through the analysis and synthesis of texts, and present well defended claims and clear information, using grade-level language and conventions and drawing on textual evidence to support valid inferences from text. Materials include multiple writing tasks aligned to the three modes of writing as outlined by the standards at each grade level and explicitly address the grammar and language conventions specified by the language standards at each grade level and build on

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

⁸ Must score a "Yes" for all Additional Criteria of Superior Quality to receive a Tier I rating.

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

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

*As applicable

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

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

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

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

Appendix I.

Publisher Response

The publisher had no response.

Appendix II.

Public Comments

There were no public comments submitted.