PRIME V2™

Protocol for Review of Instructional Materials for ELLs V2

WIDA PRIME V2 CORRELATION

WIDA™

PRIME V2™

Introduction to PRIME

WIDA developed PRIME as a tool to assist publishers and educators in analyzing their materials for the presence of key components of the WIDA Standards Framework. PRIME stands for Protocol for Review of Instructional Materials for ELLs.

The PRIME correlation process identifies how the components of the 2012 Amplification of the English Language Development Standards, Kindergarten through Grade 12, and the Spanish Language Development (SLD) Standards, Kindergarten through Grade 12 are represented in instructional materials. These materials may include core and supplemental texts, websites and software (e.g., apps, computer programs), and other ancillary materials. PRIME is not an evaluative tool that judges the effectiveness of published materials.

Those who complete WIDA PRIME Correlator Trainings receive PRIME Correlator Certification. This may be renewed annually. Contact WCEPS for pricing details at store@wceps.org or 877-272-5593.

New in This Edition

PRIME has been expanded to include

- Correlation to the WIDA Standards Framework
- Connections to English and Spanish Language Development Standards
- Relevance for both U.S. domestic and international audiences

Primary Purposes

- To assist educators in making informed decisions about selecting instructional materials for language education programs
- To inform publishers and correlators on the various components of the WIDA Standards Framework and of their applicability to the development of instructional materials

Primary Audience

- Publishers and correlators responsible for ensuring their instructional materials address language development as defined by the WIDA English and Spanish Language Development Standards
- District administrators, instructional coaches, and teacher educators responsible for selecting instructional materials inclusive of or targeted to language learners

At WIDA, we have a unique perspective on how to conceptualize and use language development standards. We welcome the opportunity to work with both publishers and educators. We hope that in using this inventory, publishers and educators will gain a keener insight into the facets involved in the language development of language learners, both in the U.S. and internationally, as they pertain to products.

Overview of the PRIME Process

PRIME has two parts. In Part 1, you complete an inventory of the materials being reviewed, including information about the publisher, the materials' intended purpose, and the intended audience.

In Part 2, you answer a series of yes/no questions about the presence of the criteria in the materials. You also provide justification to support your "yes" responses. If additional explanations for "No" answers are relevant to readers' understanding of the materials, you may also include that in your justification. Part 2 is divided into four steps which correspond to each of the four elements being inventoried; see the following table.

PRIME at a Glance

Standards Framework Elements Included in the PRIME Inventory
1. Asset-based Philosophy
A. Representation of Student Assets and Contributions
2. Academic Language
A. Discourse Dimension
B. Sentence Dimension
C. Word/Phrase Dimension
3. Performance Definitions
A. Representations of Levels of Language Proficiency
B. Representations of Language Domains
4. Strands of Model Performance Indicators and the Standards Matrices
A. Connection to State Content Standards and WIDA Language Development Standards
B. Cognitive Challenge for All Learners at All Levels of Language Proficiency
C. Supports for Various Levels of Language Proficiency
D. Accessibility to Grade Level Content
E. Strands of Model Performance Indicators

PRIME Part 1: Provide Information about Materials

Provide information about each title being correlated.

Publication Title(s): HMH *Into Literature* © 2020

Publisher: Houghton Mifflin Harcourt

Materials/Program to be Reviewed: *Into Literature Teacher's Edition 2020*

Tools of Instruction included in this review: HMH *Into Literature* Teacher's Editions, HMH *Into Literature* Studios, Level Up Tutorials

Intended Teacher Audiences: Teachers of ELD and ELLs, Grades 6–12

Intended Student Audiences: Grades 6–12 ELD and ELLs

Language domains addressed in material: Reading, Writing, Listening, Speaking

Check which set of standards will be used in this correlation:

☐ WIDA Spanish Language Development Standards

☑ WIDA English Language Proficiency Standards

WIDA Language Development Standards addressed: (e.g. Language of Mathematics).
Social and Instructional Language Standard 1, Language of Language Arts Standard 2

WIDA Language Proficiency Levels included:
The materials do not specifically reference WIDA Language Proficiency Levels.

Most Recently Published Edition or Website: © 2020

In the space below explain the focus or intended use of the materials:

HMH *Into Literature* builds content knowledge through text sets comprised of titles in multiple genres. Each themed unit gives students opportunities to share and build background knowledge, analyze texts of varied genre types, model and practice fluent and shared reading, and extend and synthesize knowledge of language conventions. The *Into Literature* program, along with the digital *Into Literature* Studios, helps students develop fundamental listening, speaking, reading, writing, and thinking skills. HMH *Into Literature* also allows for educators to maximize student achievement through the use of differentiation and assessments. The program provides English Language Learners of varied proficiency levels targeted instructional support to help them master each lesson's skills and concepts. The program enables all students to hone skills and meet goals with the support of strong differentiated instruction, focused English language development, and data-driven assessment.

PRIME Part 2: Correlate Your Materials

1. Asset-Based Philosophy

A. Representation of Student Assets and Contributions

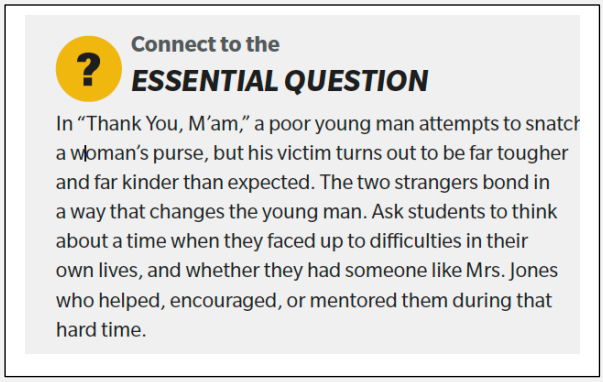
The WIDA Standards Framework is grounded in an asset-based view of students and the resources and experiences they bring to the classroom, which is the basis for WIDA's Can Do Philosophy.

1) **Are the student assets and contributions considered in the materials?** Yes No

2) **Are the student assets and contributions systematically considered throughout the materials?** Yes No

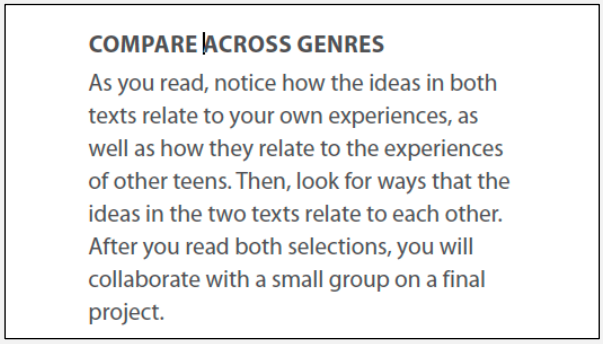
Justification: Provide examples from materials as evidence to support each "yes" response for this section. Provide descriptions, not just page numbers.

1) Student assets and contributions are considered throughout the HMH *Into Literature* program. Each unit of the Teacher's Edition provides opportunities for students to build background knowledge and connect the text and conversational topic to their personal experiences. Students often explore the Essential Question by drawing on their own lives. See the following examples from page 58 of the Grade 7 Teacher's Edition:



Connect to the
ESSENTIAL QUESTION

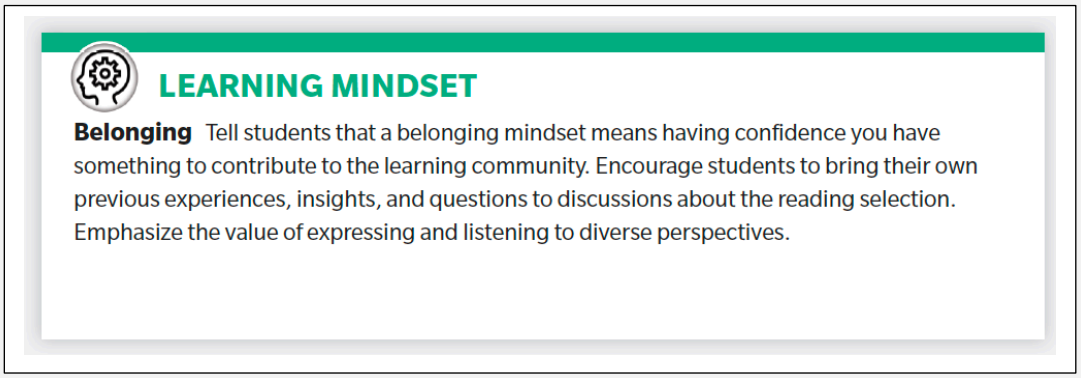
In "Thank You, M'am," a poor young man attempts to snatch a woman's purse, but his victim turns out to be far tougher and far kinder than expected. The two strangers bond in a way that changes the young man. Ask students to think about a time when they faced up to difficulties in their own lives, and whether they had someone like Mrs. Jones who helped, encouraged, or mentored them during that hard time.



COMPARE ACROSS GENRES

As you read, notice how the ideas in both texts relate to your own experiences, as well as how they relate to the experiences of other teens. Then, look for ways that the ideas in the two texts relate to each other. After you read both selections, you will collaborate with a small group on a final project.

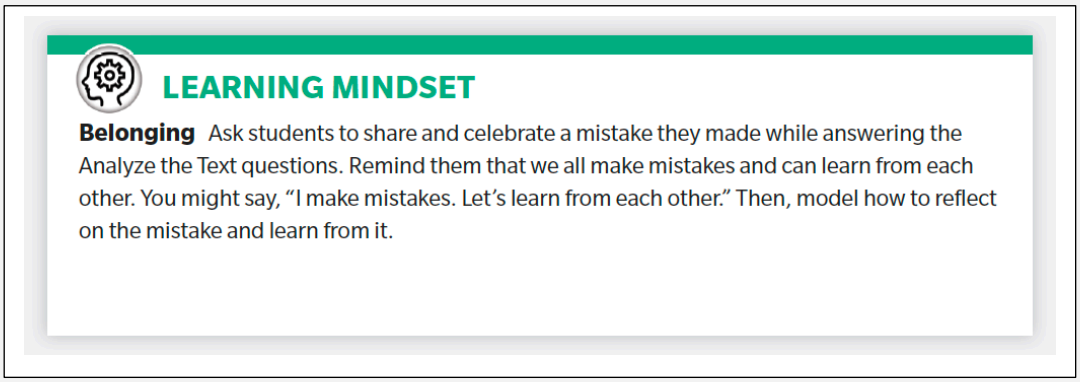
Students are routinely asked to connect to personal experiences in other elements of the program, such as the Learning Mindset element. In the following examples, students are encouraged to engage with the text using certain mindsets and to share their own experiences as they relate to the text.



LEARNING MINDSET

Belonging Tell students that a belonging mindset means having confidence you have something to contribute to the learning community. Encourage students to bring their own previous experiences, insights, and questions to discussions about the reading selection. Emphasize the value of expressing and listening to diverse perspectives.

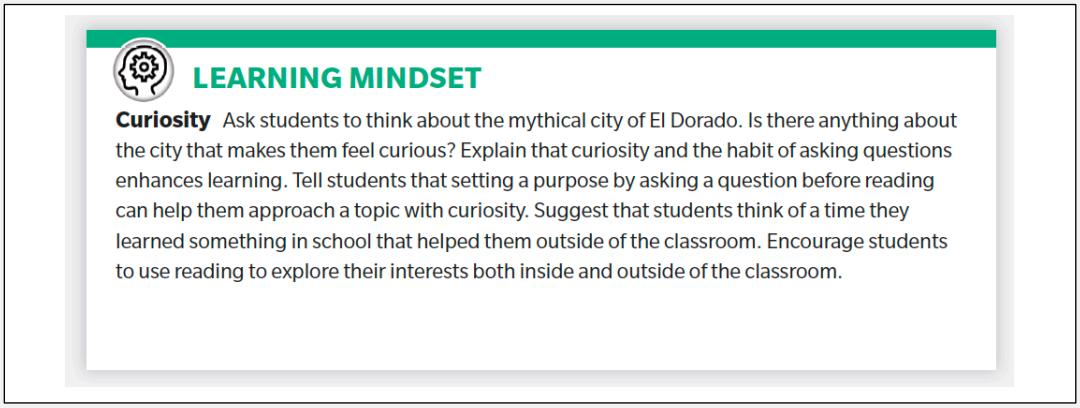
(G6 Unit 1 p. 16)



LEARNING MINDSET

Belonging Ask students to share and celebrate a mistake they made while answering the Analyze the Text questions. Remind them that we all make mistakes and can learn from each other. You might say, "I make mistakes. Let's learn from each other." Then, model how to reflect on the mistake and learn from it.

(G6 Unit 1 p. 38)

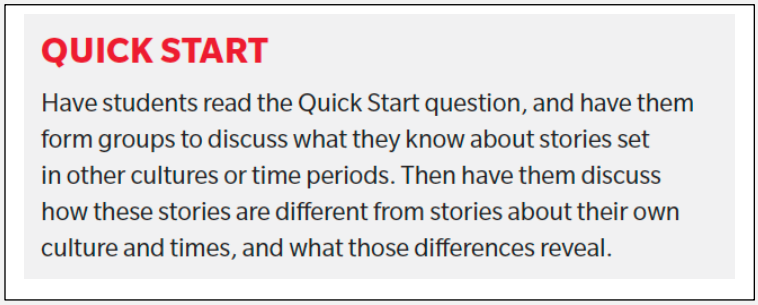


LEARNING MINDSET

Curiosity Ask students to think about the mythical city of El Dorado. Is there anything about the city that makes them feel curious? Explain that curiosity and the habit of asking questions enhances learning. Tell students that setting a purpose by asking a question before reading can help them approach a topic with curiosity. Suggest that students think of a time they learned something in school that helped them outside of the classroom. Encourage students to use reading to explore their interests both inside and outside of the classroom.

(G7 Unit 2 p. 142)

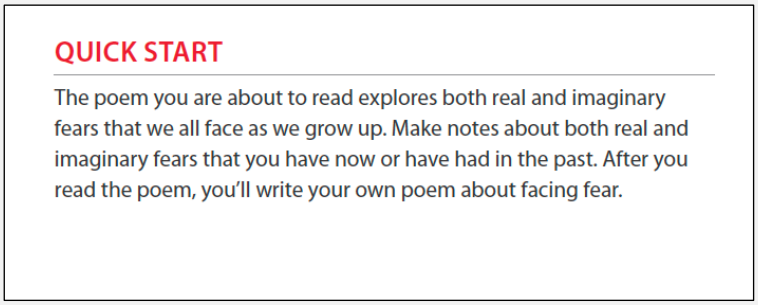
Students are given further opportunities to bring their individual experiences and knowledge to discussions in other areas of the HMH *Into Literature* materials. One such component is the Quick Start, in which students discuss a given topic prior to a reading selection. See the following examples from Grade 6:



QUICK START

Have students read the Quick Start question, and have them form groups to discuss what they know about stories set in other cultures or time periods. Then have them discuss how these stories are different from stories about their own culture and times, and what those differences reveal.

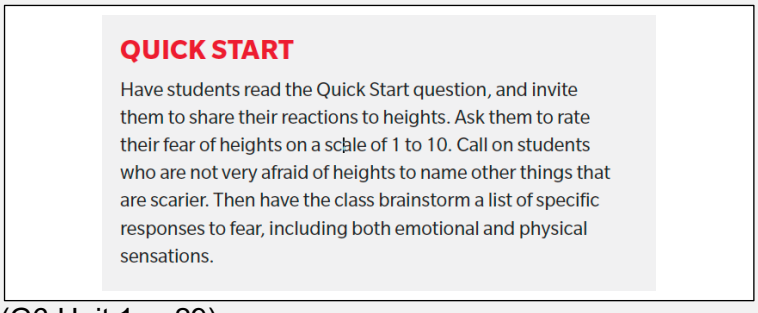
(G6 Unit 1 p. 5)



QUICK START

The poem you are about to read explores both real and imaginary fears that we all face as we grow up. Make notes about both real and imaginary fears that you have now or have had in the past. After you read the poem, you'll write your own poem about facing fear.

(G6 Unit 1 p. 21)



QUICK START

Have students read the Quick Start question, and invite them to share their reactions to heights. Ask them to rate their fear of heights on a scale of 1 to 10. Call on students who are not very afraid of heights to name other things that are scarier. Then have the class brainstorm a list of specific responses to fear, including both emotional and physical sensations.

(G6 Unit 1 p. 29)

2) As shown in the examples above, the HMH *Into Literature* program considers student assets and contributions systematically throughout the materials. Each unit of the HMH *Into Literature* program provides opportunities for students to apply their personal experiences and prior knowledge to explore the connections among reading selections, topical concepts, and their own lives and experiences. Each subsequent unit and grade level are organized in this fashion, enabling English Language Learners (ELLs) to continue to grow their knowledge base and apply their individual assets to learning.

2. Academic Language

WIDA believes that developing language entails much more than learning words. WIDA organizes academic language into three dimensions: discourse, sentence, and word/phrase dimensions situated in sociocultural contexts. Instructional material developers are encouraged to think of how the design of the materials can reflect academic language as multi-dimensional.

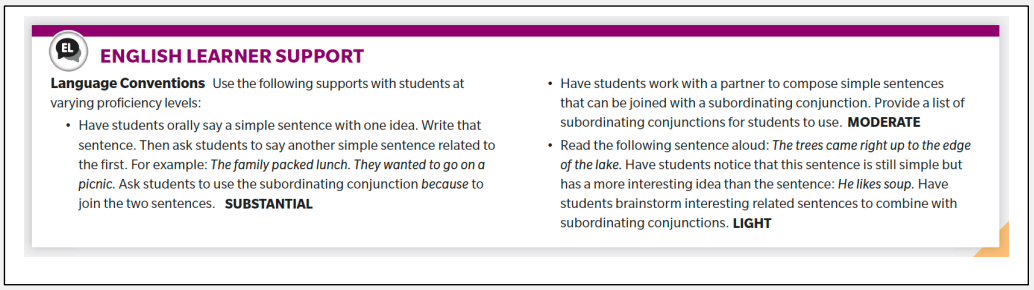
A. Discourse Dimension (e.g., amount, structure, density, organization, cohesion, variety of speech/written text)

1) **Do the materials address language features at the discourse dimension in a consistent manner for all identified proficiency levels?** Yes No

2) **Are the language features at the discourse dimension addressed systematically throughout the materials?** Yes No

Justification: Provide examples from materials as evidence to support each "yes" response for this section. Provide descriptions, not just page numbers.

1) The HMH *Into Literature* instructional materials address language features at the discourse dimension in a consistent manner for all identified proficiency levels. Students answer questions about texts and respond to discussion prompts in each lesson of the Teacher's Edition. Tools for differentiated instruction, including the English Learner Support, When Students Struggle, and To Challenge Students exercises, afford teachers varied means by which they can offer additional instruction to English Language Learners at different proficiency levels or who may require supplemental context or instruction to grasp a concept or master a particular skill. See the following examples from Grade 6 Unit 1:

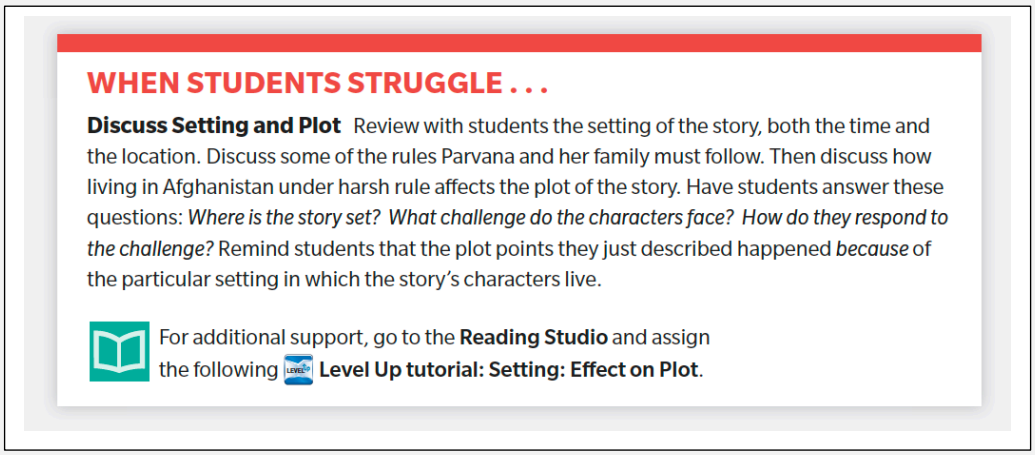


ENGLISH LEARNER SUPPORT

Language Conventions Use the following supports with students at varying proficiency levels:

- Have students orally say a simple sentence with one idea. Write that sentence. Then ask students to say another simple sentence related to the first. For example: *The family packed lunch. They wanted to go on a picnic.* Ask students to use the subordinating conjunction *because* to join the two sentences. **SUBSTANTIAL**
- Have students work with a partner to compose simple sentences that can be joined with a subordinating conjunction. Provide a list of subordinating conjunctions for students to use. **MODERATE**
- Read the following sentence aloud: *The trees came right up to the edge of the lake.* Have students notice that this sentence is still simple but has a more interesting idea than the sentence: *He likes soup.* Have students brainstorm interesting related sentences to combine with subordinating conjunctions. **LIGHT**

(G6 Unit 1 p. 75)

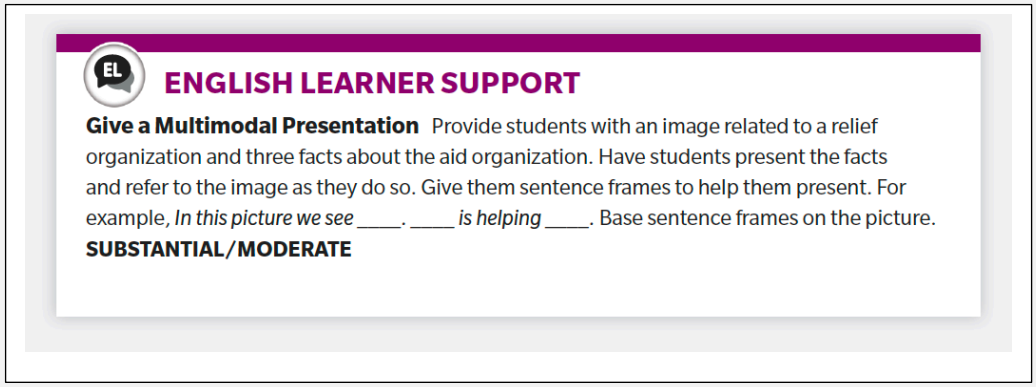


WHEN STUDENTS STRUGGLE . . .

Discuss Setting and Plot Review with students the setting of the story, both the time and the location. Discuss some of the rules Parvana and her family must follow. Then discuss how living in Afghanistan under harsh rule affects the plot of the story. Have students answer these questions: *Where is the story set? What challenge do the characters face? How do they respond to the challenge?* Remind students that the plot points they just described happened *because* of the particular setting in which the story's characters live.

For additional support, go to the **Reading Studio** and assign the following **Level Up tutorial: Setting: Effect on Plot**.

(G6 Unit 1 p. 10)

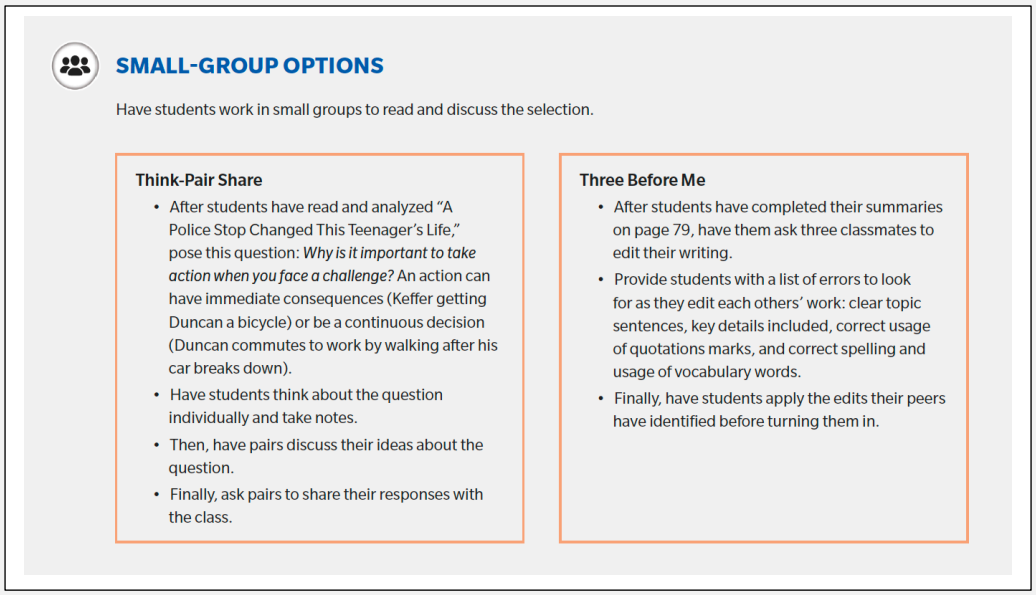


ENGLISH LEARNER SUPPORT

Give a Multimodal Presentation Provide students with an image related to a relief organization and three facts about the aid organization. Have students present the facts and refer to the image as they do so. Give them sentence frames to help them present. For example, *In this picture we see* ____. ____ *is helping* ____. Base sentence frames on the picture. **SUBSTANTIAL/MODERATE**

(G6 Unit 1 p. 17)

The Small-Group Options feature provides students with a variety of opportunities to express their thoughts at the discourse level, including text-related discussions, topical conversations, and role-playing exercises, among others. See the following examples from Grade 7:



SMALL-GROUP OPTIONS

Have students work in small groups to read and discuss the selection.

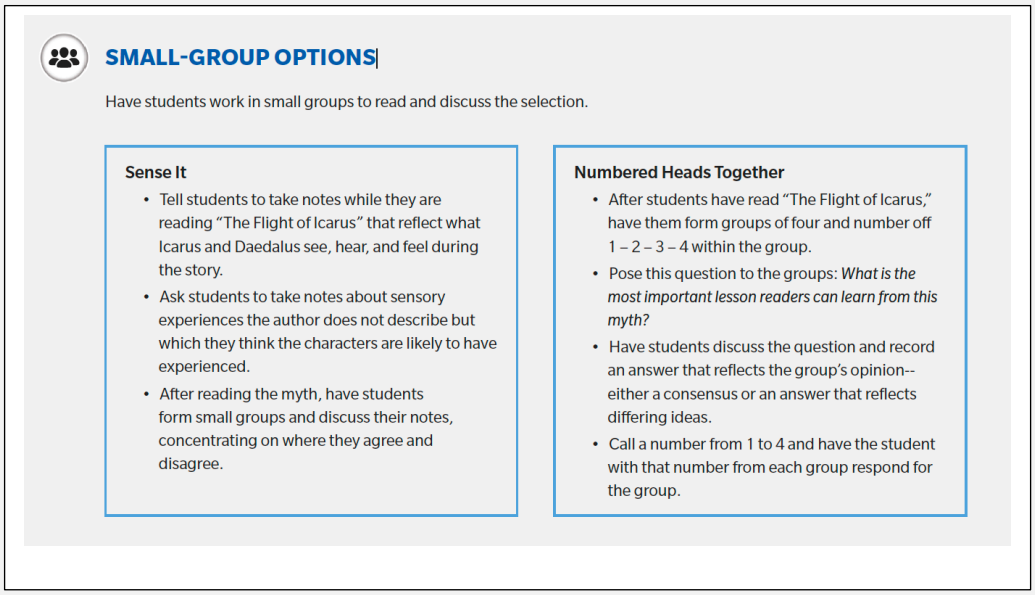
Think-Pair Share

- After students have read and analyzed "A Police Stop Changed This Teenager's Life," pose this question: *Why is it important to take action when you face a challenge?* An action can have immediate consequences (Keffer getting Duncan a bicycle) or be a continuous decision (Duncan commutes to work by walking after his car breaks down).
- Have students think about the question individually and take notes.
- Then, have pairs discuss their ideas about the question.
- Finally, ask pairs to share their responses with the class.

Three Before Me

- After students have completed their summaries on page 79, have them ask three classmates to edit their writing.
- Provide students with a list of errors to look for as they edit each others' work: clear topic sentences, key details included, correct usage of quotations marks, and correct spelling and usage of vocabulary words.
- Finally, have students apply the edits their peers have identified before turning them in.

(G7 Unit 2 p. 70B)



SMALL-GROUP OPTIONS

Have students work in small groups to read and discuss the selection.

Sense It

- Tell students to take notes while they are reading "The Flight of Icarus" that reflect what Icarus and Daedalus see, hear, and feel during the story.
- Ask students to take notes about sensory experiences the author does not describe but which they think the characters are likely to have experienced.
- After reading the myth, have students form small groups and discuss their notes, concentrating on where they agree and disagree.

Numbered Heads Together

- After students have read "The Flight of Icarus," have them form groups of four and number off 1 – 2 – 3 – 4 within the group.
- Pose this question to the groups: *What is the most important lesson readers can learn from this myth?*
- Have students discuss the question and record an answer that reflects the group's opinion--either a consensus or an answer that reflects differing ideas.
- Call a number from 1 to 4 and have the student with that number from each group respond for the group.

(G7 Unit 1 p. 24B)

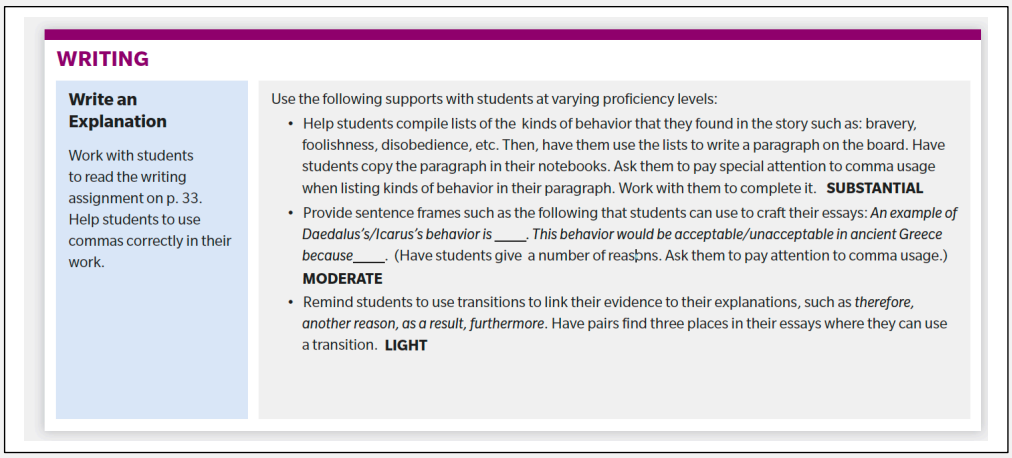
2) As stated above, the HMH *Into Literature* instructional materials address language features at the discourse dimension in a consistent manner for all identified proficiency levels. Through Differentiated Instruction features, text-related questions, and options for discussion, the targeted language features are addressed systematically, allowing students time to master fundamental skills and build on their knowledge with each subsequent unit.

B. Sentence Dimension (e.g., types, variety of grammatical structures, formulaic and idiomatic expressions; conventions)

1)	**Do the materials address language features at the sentence dimension for all of the identified proficiency levels?**	Yes	No
2)	**Are the language features at the sentence dimension appropriate for the identified proficiency levels?**	Yes	No
3)	**Are the language features at the sentence dimension addressed systematically throughout the materials?**	Yes	No

Justification: Provide examples from materials as evidence to support each "yes" response for this section. Provide descriptions, not just page numbers.

1) HMH *Into Literature* addresses language at the sentence dimension in a consistent manner for all identified proficiency levels. Activities within the Teacher's Edition, including the English Learner Support activities, Language X-Rays, and Text X-Rays, offer language instruction to support and ensure access for all learners and provide differentiated instruction to ELLs of varied proficiency levels. See the following in-text sentence-level activities from Grade 7:



WRITING

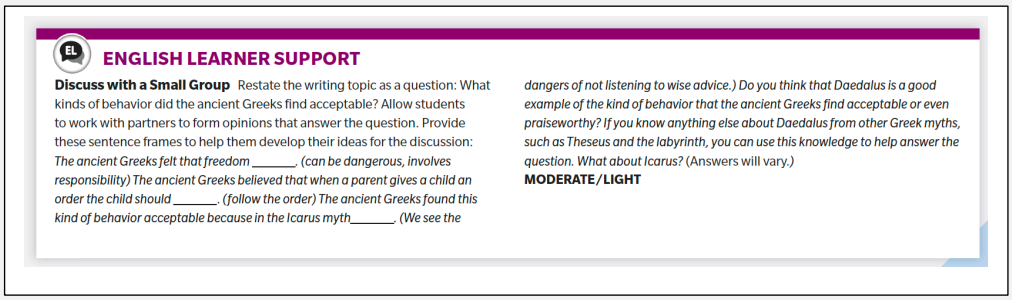
Write an Explanation

Work with students to read the writing assignment on p. 33. Help students to use commas correctly in their work.

Use the following supports with students at varying proficiency levels:

- Help students compile lists of the kinds of behavior that they found in the story such as: bravery, foolishness, disobedience, etc. Then, have them use the lists to write a paragraph on the board. Have students copy the paragraph in their notebooks. Ask them to pay special attention to comma usage when listing kinds of behavior in their paragraph. Work with them to complete it. **SUBSTANTIAL**
- Provide sentence frames such as the following that students can use to craft their essays: *An example of Daedalus's/Icarus's behavior is ____. This behavior would be acceptable/unacceptable in ancient Greece because____.* (Have students give a number of reasons. Ask them to pay attention to comma usage.) **MODERATE**
- Remind students to use transitions to link their evidence to their explanations, such as *therefore, another reason, as a result, furthermore*. Have pairs find three places in their essays where they can use a transition. **LIGHT**

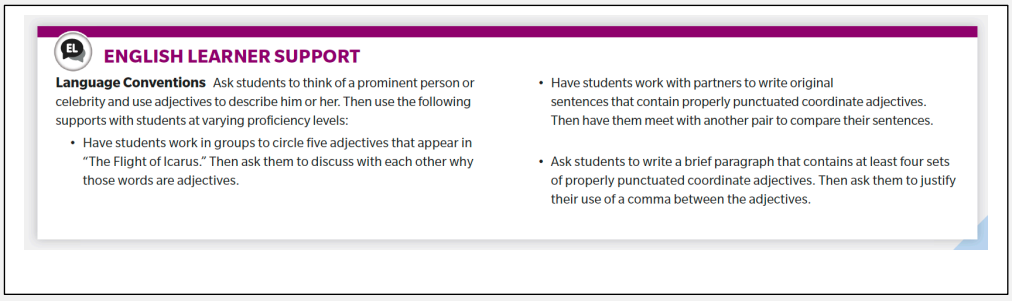
(G7 Unit 1 p. 24D)



ENGLISH LEARNER SUPPORT

Discuss with a Small Group Restate the writing topic as a question: What kinds of behavior did the ancient Greeks find acceptable? Allow students to work with partners to form opinions that answer the question. Provide these sentence frames to help them develop their ideas for the discussion: *The ancient Greeks felt that freedom _____. (can be dangerous, involves responsibility) The ancient Greeks believed that when a parent gives a child an order the child should _____. (follow the order) The ancient Greeks found this kind of behavior acceptable because in the Icarus myth_____. (We see the dangers of not listening to wise advice.) Do you think that Daedalus is a good example of the kind of behavior that the ancient Greeks find acceptable or even praiseworthy? If you know anything else about Daedalus from other Greek myths, such as Theseus and the labyrinth, you can use this knowledge to help answer the question. What about Icarus?* (Answers will vary.) **MODERATE/LIGHT**

(G7 Unit 1 p. 33)



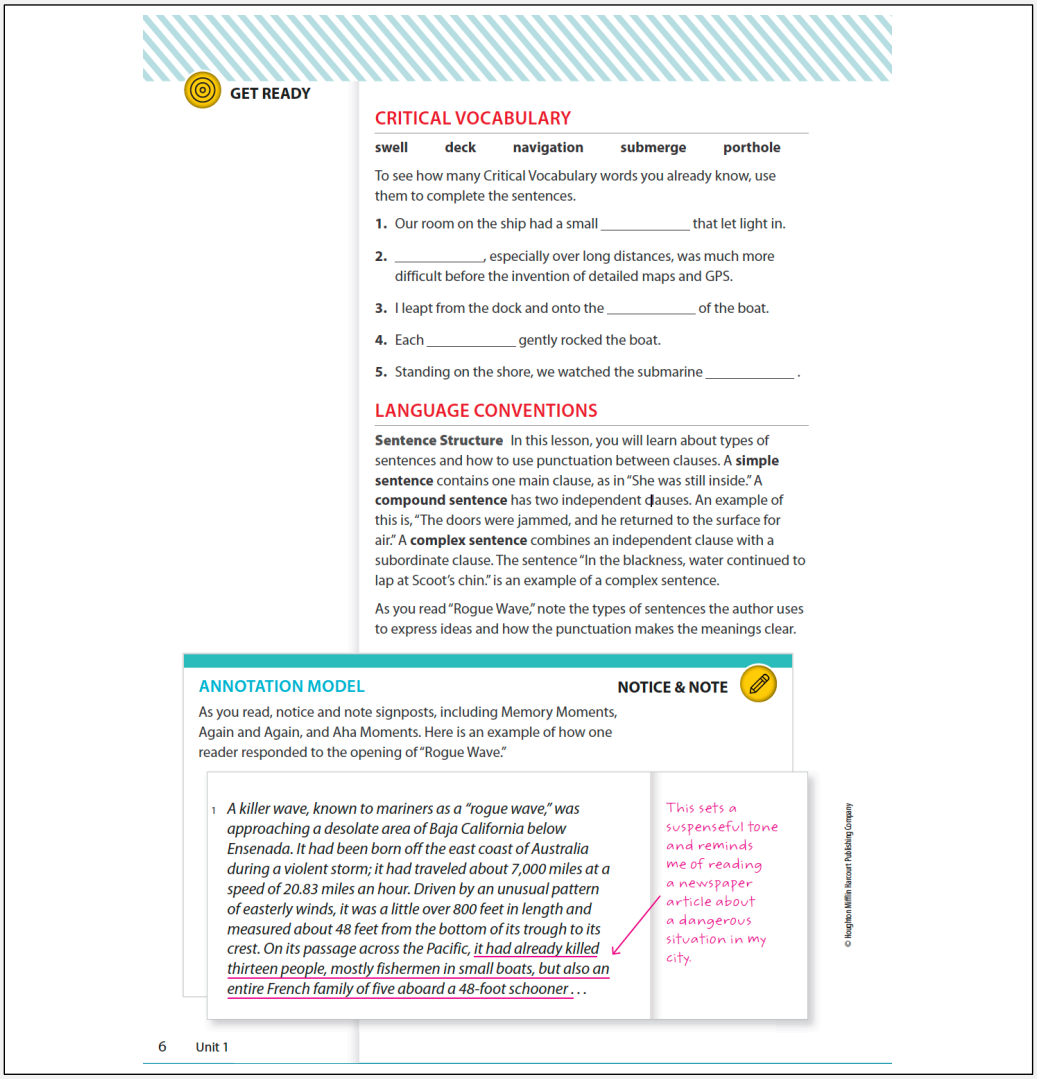
ENGLISH LEARNER SUPPORT

Language Conventions Ask students to think of a prominent person or celebrity and use adjectives to describe him or her. Then use the following supports with students at varying proficiency levels:

- Have students work in groups to circle five adjectives that appear in "The Flight of Icarus." Then ask them to discuss with each other why those words are adjectives.
- Have students work with partners to write original sentences that contain properly punctuated coordinate adjectives. Then have them meet with another pair to compare their sentences.
- Ask students to write a brief paragraph that contains at least four sets of properly punctuated coordinate adjectives. Then ask them to justify their use of a comma between the adjectives.

(G7 Unit 1 p. 35)

Both the Teacher's Edition and HMH *Into Literature* Writing Studio provide students opportunities to engage in a variety of writing exercises. Students practice sentence-level concepts while extending their knowledge and skills to create written products of various types and for different purposes. Along the way, students engage in scaffolded sentence-focused exercises, whether using sentence frames to complete simple declarative sentences or connecting words and phrases to create complex sentences. When revising their work, students identify sentence structures that they may use to improve their writing. See the following examples from Grade 7:



GET READY

CRITICAL VOCABULARY

swell **deck** **navigation** **submerge** **porthole**

To see how many Critical Vocabulary words you already know, use them to complete the sentences.

1. Our room on the ship had a small _____ that let light in.
2. _____, especially over long distances, was much more difficult before the invention of detailed maps and GPS.
3. I leapt from the dock and onto the _____ of the boat.
4. Each _____ gently rocked the boat.
5. Standing on the shore, we watched the submarine _____ .

LANGUAGE CONVENTIONS

Sentence Structure In this lesson, you will learn about types of sentences and how to use punctuation between clauses. A **simple sentence** contains one main clause, as in "She was still inside." A **compound sentence** has two independent clauses. An example of this is, "The doors were jammed, and he returned to the surface for air." A **complex sentence** combines an independent clause with a subordinate clause. The sentence "In the blackness, water continued to lap at Scoot's chin." is an example of a complex sentence.

As you read "Rogue Wave," note the types of sentences the author uses to express ideas and how the punctuation makes the meanings clear.

ANNOTATION MODEL NOTICE & NOTE

As you read, notice and note signposts, including Memory Moments, Again and Again, and Aha Moments. Here is an example of how one reader responded to the opening of "Rogue Wave."

1 *A killer wave, known to mariners as a "rogue wave," was approaching a desolate area of Baja California below Ensenada. It had been born off the east coast of Australia during a violent storm; it had traveled about 7,000 miles at a speed of 20.83 miles an hour. Driven by an unusual pattern of easterly winds, it was a little over 800 feet in length and measured about 48 feet from the bottom of its trough to its crest. On its passage across the Pacific, it had already killed thirteen people, mostly fishermen in small boats, but also an entire French family of five aboard a 48-foot schooner . . .*

This sets a suspenseful tone and reminds me of reading a newspaper article about a dangerous situation in my city.

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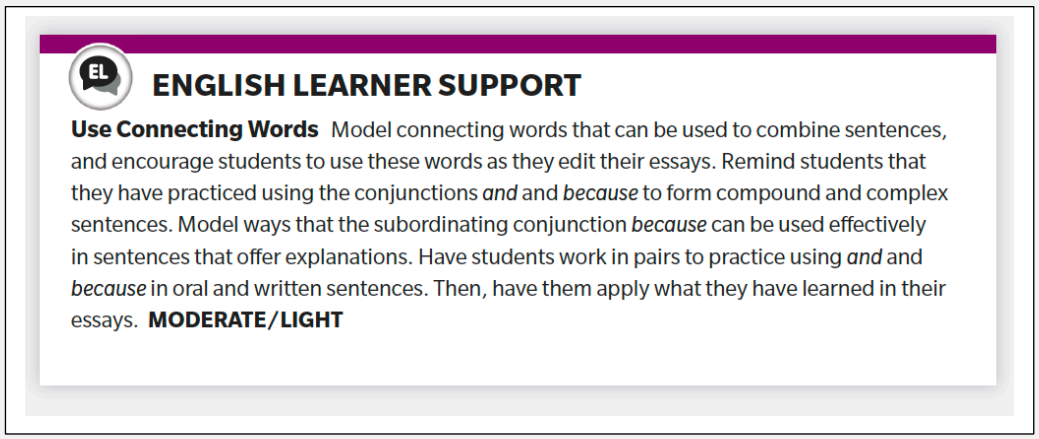
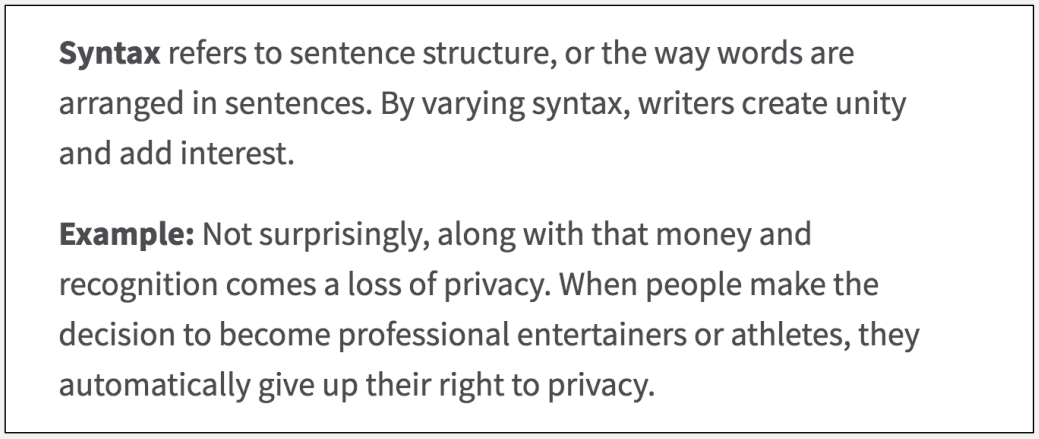
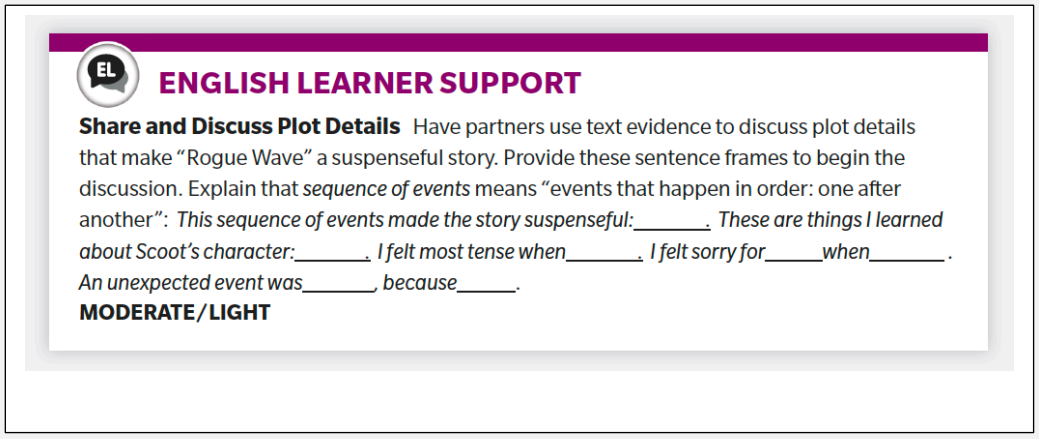
(G7 Unit 1 p. 6)



(G7 Unit 1 p. 90)

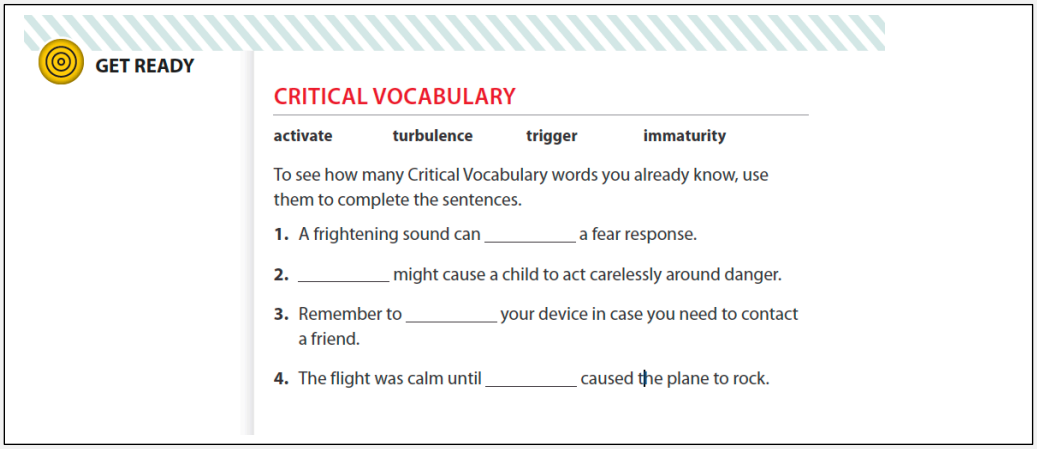


(G7 Writing Studio: Writing Arguments: Creating a Coherent Argument)



(G7 Unit 1 p. 21)

Students are routinely tasked with completing and creating sentences using new vocabulary. See the following example from the Get Ready activity on Grade 6 Unit 1 p. 30:



GET READY

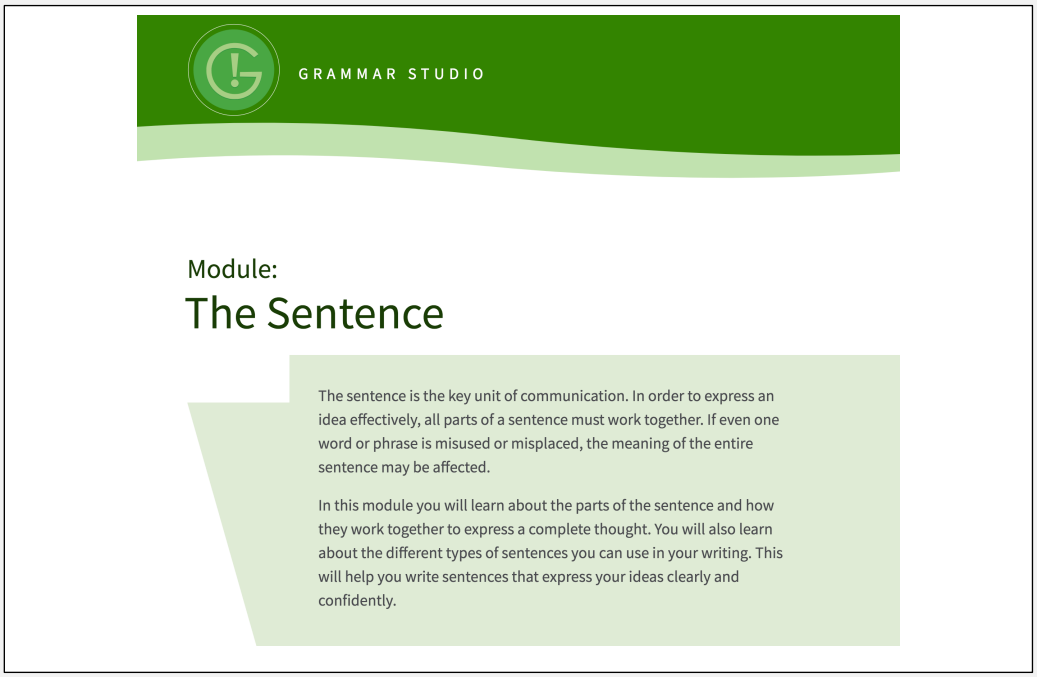
CRITICAL VOCABULARY

activate **turbulence** **trigger** **immaturity**

To see how many Critical Vocabulary words you already know, use them to complete the sentences.

1. A frightening sound can _____ a fear response.
2. _____ might cause a child to act carelessly around danger.
3. Remember to _____ your device in case you need to contact a friend.
4. The flight was calm until _____ caused the plane to rock.

Students also practice sentence-level language skills in the Grammar Studio. The Grammar Studio offers a series of interactive digital lessons to improve students' comprehension and application of grammar-related rules and strategies. See the following sentence-related examples from the Grade 12 Grammar Studio:



GRAMMAR STUDIO

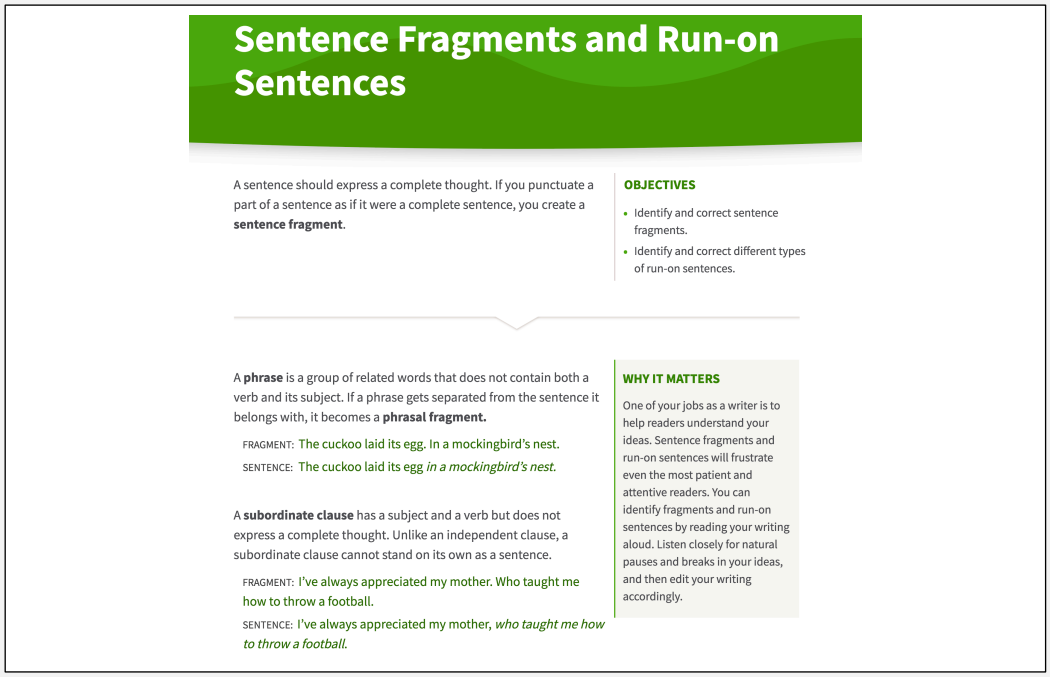
Module:

The Sentence

The sentence is the key unit of communication. In order to express an idea effectively, all parts of a sentence must work together. If even one word or phrase is misused or misplaced, the meaning of the entire sentence may be affected.

In this module you will learn about the parts of the sentence and how they work together to express a complete thought. You will also learn about the different types of sentences you can use in your writing. This will help you write sentences that express your ideas clearly and confidently.

(G12 Module 1: The Sentence: Opener)



Sentence Fragments and Run-on Sentences

A sentence should express a complete thought. If you punctuate a part of a sentence as if it were a complete sentence, you create a **sentence fragment**.

OBJECTIVES

- Identify and correct sentence fragments.
- Identify and correct different types of run-on sentences.

A **phrase** is a group of related words that does not contain both a verb and its subject. If a phrase gets separated from the sentence it belongs with, it becomes a **phrasal fragment.**

FRAGMENT: The cuckoo laid its egg. In a mockingbird's nest.

SENTENCE: The cuckoo laid its egg *in a mockingbird's nest.*

A **subordinate clause** has a subject and a verb but does not express a complete thought. Unlike an independent clause, a subordinate clause cannot stand on its own as a sentence.

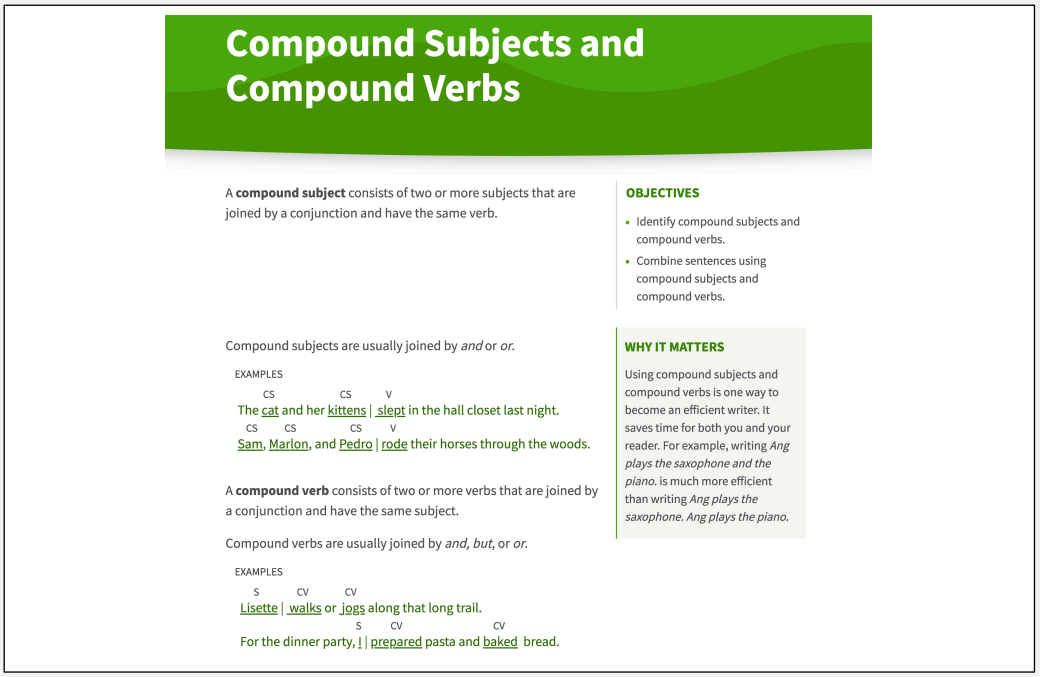
FRAGMENT: I've always appreciated my mother. Who taught me how to throw a football.

SENTENCE: I've always appreciated my mother, *who taught me how to throw a football.*

WHY IT MATTERS

One of your jobs as a writer is to help readers understand your ideas. Sentence fragments and run-on sentences will frustrate even the most patient and attentive readers. You can identify fragments and run-on sentences by reading your writing aloud. Listen closely for natural pauses and breaks in your ideas, and then edit your writing accordingly.

(G12 Module 1: The Sentence: Sentence Fragments and Run-on Sentences)



Compound Subjects and Compound Verbs

A **compound subject** consists of two or more subjects that are joined by a conjunction and have the same verb.

OBJECTIVES

- Identify compound subjects and compound verbs.
- Combine sentences using compound subjects and compound verbs.

Compound subjects are usually joined by *and* or *or.*

EXAMPLES

CS CS V
The cat and her kittens | slept in the hall closet last night.

CS CS CS V
Sam, Marlon, and Pedro | rode their horses through the woods.

A **compound verb** consists of two or more verbs that are joined by a conjunction and have the same subject.

Compound verbs are usually joined by *and, but,* or *or.*

EXAMPLES

S CV CV
Lisette | walks or jogs along that long trail.

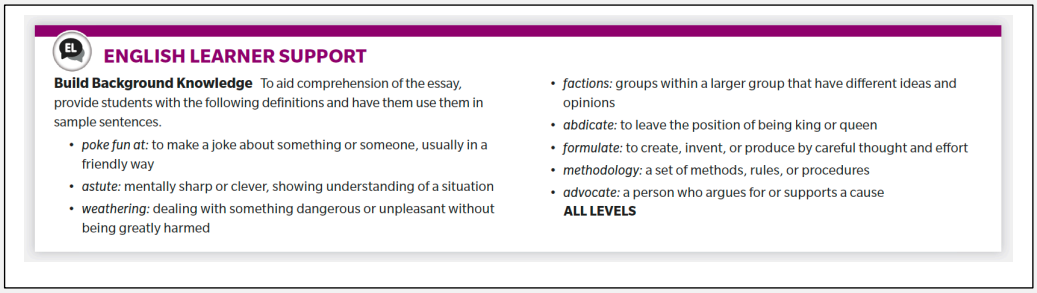
S CV CV
For the dinner party, I | prepared pasta and baked bread.

WHY IT MATTERS

Using compound subjects and compound verbs is one way to become an efficient writer. It saves time for both you and your reader. For example, writing *Ang plays the saxophone and the piano.* is much more efficient than writing *Ang plays the saxophone. Ang plays the piano.*

(G12 Module 1: The Sentence: Compound Subjects and Compound Verbs)

2) The HMH *Into Literature* language features at the sentence dimension are appropriate for the identified proficiency levels. Activities offer differentiated language instruction to support and ensure access for all ELLs. Throughout the program, students engage in myriad sentence-reading and sentence-building exercises, whether using sentence frames to complete simple declarative sentences or connecting words and phrases to create complex sentences. Both the Teacher's Edition and the Writing and Grammar Studios target sentence structure at each grade level of the HMH *Into Literature* program. See the previous examples, as well as the following examples from Grade 12:



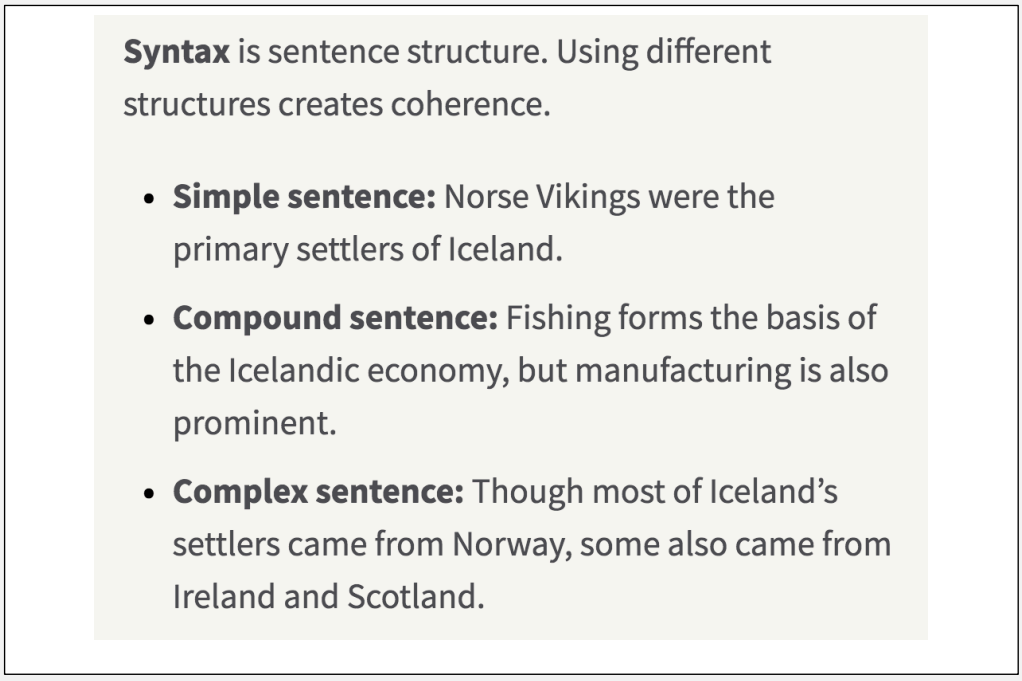
ENGLISH LEARNER SUPPORT

Build Background Knowledge To aid comprehension of the essay, provide students with the following definitions and have them use them in sample sentences.

- *poke fun at:* to make a joke about something or someone, usually in a friendly way
- *astute:* mentally sharp or clever, showing understanding of a situation
- *weathering:* dealing with something dangerous or unpleasant without being greatly harmed
- *factions:* groups within a larger group that have different ideas and opinions
- *abdicate:* to leave the position of being king or queen
- *formulate:* to create, invent, or produce by careful thought and effort
- *methodology:* a set of methods, rules, or procedures
- *advocate:* a person who argues for or supports a cause

ALL LEVELS

(G12 Unit 3 p. 362)



Syntax is sentence structure. Using different structures creates coherence.

- **Simple sentence:** Norse Vikings were the primary settlers of Iceland.
- **Compound sentence:** Fishing forms the basis of the Icelandic economy, but manufacturing is also prominent.
- **Complex sentence:** Though most of Iceland's settlers came from Norway, some also came from Ireland and Scotland.

(G12 Writing Studio: Writing Informative Texts: Organizing Ideas)

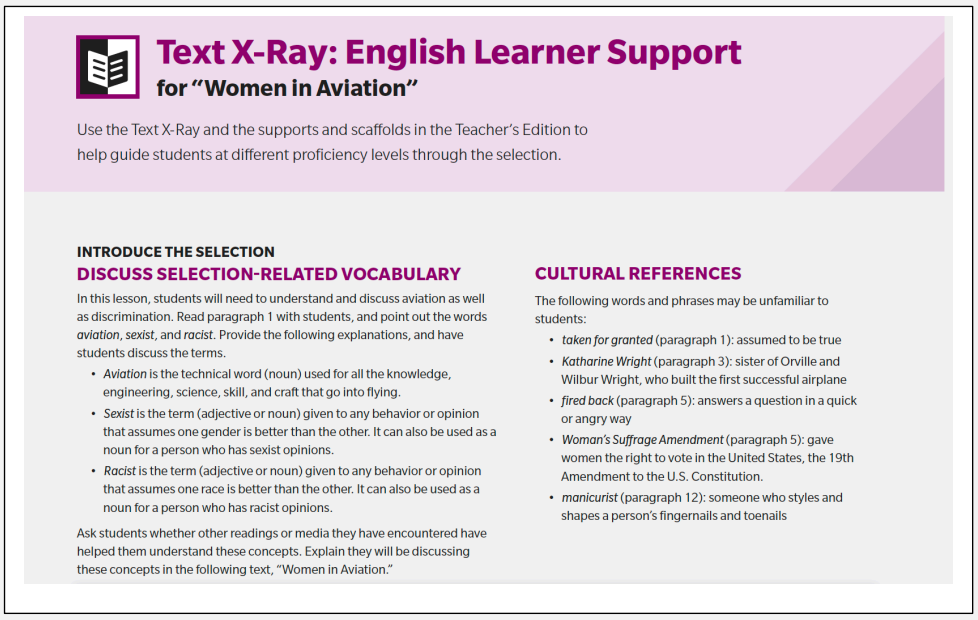
3) As stated above, the language features at the sentence dimension are addressed systematically throughout the HMH *Into Literature* program. Activities throughout the Teacher's Edition and the Writing and Grammar Studios offer differentiated language instruction to support and ensure access for all ELLs. Throughout the program, students engage in a variety of sentence-reading and sentence-building exercises, gaining and building upon knowledge in each successive lesson and grade level.

C. Word/Phrase Dimension (multiple meanings of words, general, specific, and technical language)

1)	**Do the materials address language features at the word/phrase dimension in a consistent manner for all identified proficiency levels?**	Yes	No
2)	**Are words, expressions, and phrases represented in context?**	Yes	No
3)	**Is the general, specific, and technical language appropriate for the targeted proficiency levels?**	Yes	No
4)	**Is the general, specific, and technical language systematically presented throughout the materials?**	Yes	No

Justification: Provide examples from materials as evidence to support each "yes" response for this section. Provide descriptions, not just page numbers.

1) HMH *Into Literature* addresses language features at the word/phrase dimension in a consistent manner for all proficiency levels. The text provides both written and oral activities for ELLs to learn, practice, and integrate new vocabulary skills and language conventions at the word/phrase dimension. English Learner Support and differentiated instruction activities in each unit provide scaffolded instruction and support for students of varied proficiency levels. The Language X-Rays and Text X-Rays for English Learner Support contain supports and scaffolds to help teachers guide students at different proficiency levels through the reading selection. These opportunities arise throughout the text to help students learn and use new vocabulary words and skills. See the following examples:



Text X-Ray: English Learner Support
for "Women in Aviation"

Use the Text X-Ray and the supports and scaffolds in the Teacher's Edition to help guide students at different proficiency levels through the selection.

INTRODUCE THE SELECTION

DISCUSS SELECTION-RELATED VOCABULARY

In this lesson, students will need to understand and discuss aviation as well as discrimination. Read paragraph 1 with students, and point out the words *aviation*, *sexist*, and *racist*. Provide the following explanations, and have students discuss the terms.

- *Aviation* is the technical word (noun) used for all the knowledge, engineering, science, skill, and craft that go into flying.
- *Sexist* is the term (adjective or noun) given to any behavior or opinion that assumes one gender is better than the other. It can also be used as a noun for a person who has sexist opinions.
- *Racist* is the term (adjective or noun) given to any behavior or opinion that assumes one race is better than the other. It can also be used as a noun for a person who has racist opinions.

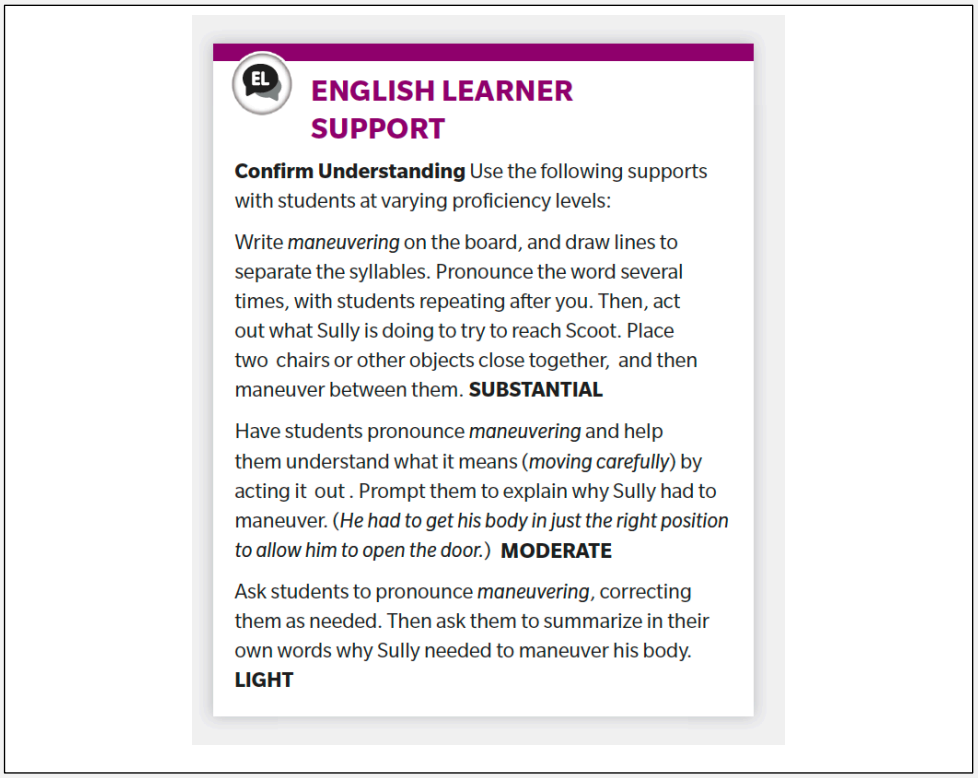
Ask students whether other readings or media they have encountered have helped them understand these concepts. Explain they will be discussing these concepts in the following text, "Women in Aviation."

CULTURAL REFERENCES

The following words and phrases may be unfamiliar to students:

- *taken for granted* (paragraph 1): assumed to be true
- *Katharine Wright* (paragraph 3): sister of Orville and Wilbur Wright, who built the first successful airplane
- *fired back* (paragraph 5): answers a question in a quick or angry way
- *Woman's Suffrage Amendment* (paragraph 5): gave women the right to vote in the United States, the 19th Amendment to the U.S. Constitution.
- *manicurist* (paragraph 12): someone who styles and shapes a person's fingernails and toenails

(G7 Unit 1 p. 44C)



ENGLISH LEARNER SUPPORT

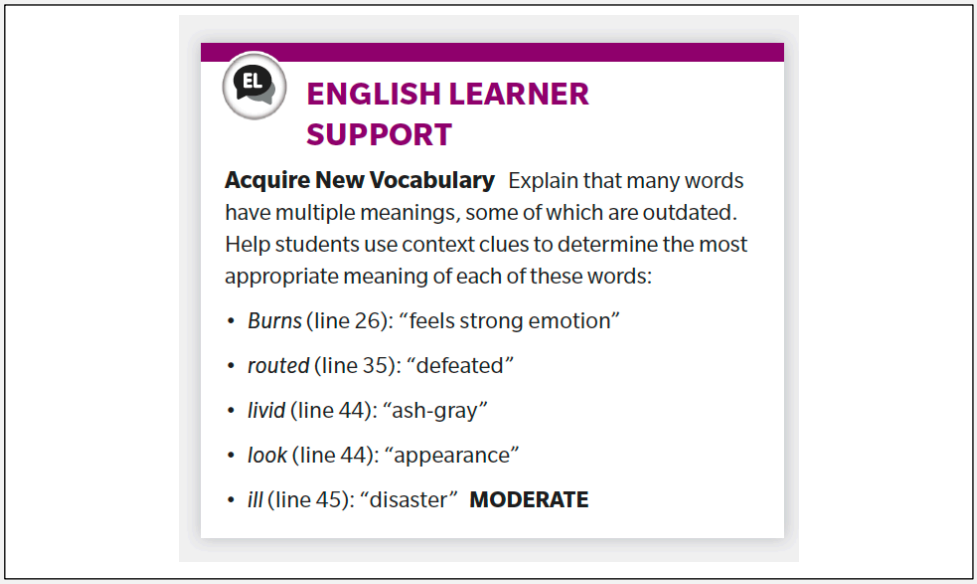
Confirm Understanding Use the following supports with students at varying proficiency levels:

Write *maneuvering* on the board, and draw lines to separate the syllables. Pronounce the word several times, with students repeating after you. Then, act out what Sully is doing to try to reach Scoot. Place two chairs or other objects close together, and then maneuver between them. **SUBSTANTIAL**

Have students pronounce *maneuvering* and help them understand what it means (*moving carefully*) by acting it out . Prompt them to explain why Sully had to maneuver. (*He had to get his body in just the right position to allow him to open the door.*) **MODERATE**

Ask students to pronounce *maneuvering*, correcting them as needed. Then ask them to summarize in their own words why Sully needed to maneuver his body. **LIGHT**

(G7 Unit 1 p. 11)



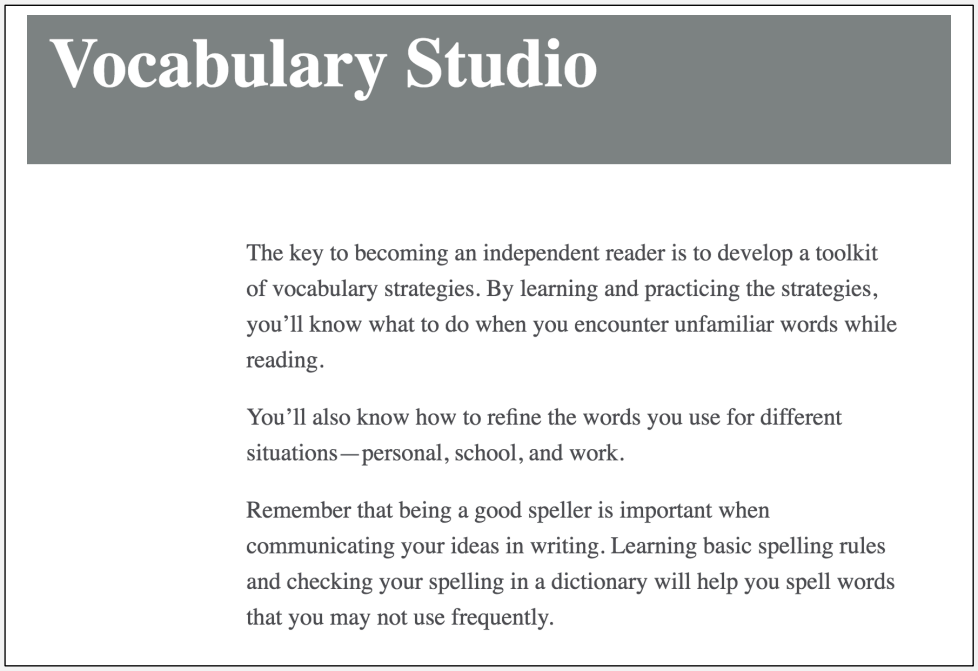
ENGLISH LEARNER SUPPORT

Acquire New Vocabulary Explain that many words have multiple meanings, some of which are outdated. Help students use context clues to determine the most appropriate meaning of each of these words:

- *Burns* (line 26): "feels strong emotion"
- *routed* (line 35): "defeated"
- *livid* (line 44): "ash-gray"
- *look* (line 44): "appearance"
- *ill* (line 45): "disaster" **MODERATE**

(G12 Unit 3 p. 370)

The Vocabulary Studio provides teachers opportunities for instruction of the many different types of English words and phrases, regardless of student proficiency level. See the Vocabulary Studio Opener and individual lessons from Grade 12:



Vocabulary Studio

The key to becoming an independent reader is to develop a toolkit of vocabulary strategies. By learning and practicing the strategies, you'll know what to do when you encounter unfamiliar words while reading.

You'll also know how to refine the words you use for different situations—personal, school, and work.

Remember that being a good speller is important when communicating your ideas in writing. Learning basic spelling rules and checking your spelling in a dictionary will help you spell words that you may not use frequently.

Understanding Word Origins

Etymologies

Etymologies show the origin and historical development of a word. When you study a word's history and origin, you can find out when, where, and how the word came to be. Histories of language and dictionaries are valuable tools for exploring how forms and meanings of words have changed through time:

boy•cott (boi′kŏt′) *tr. v.* **-cott•ed, -cott•ing, -cotts**

To abstain from or act together in abstaining from using, buying, or dealing with as an expression of protest or disfavor or as a means of coercion. See synonyms at **blackball.** *n*. The act or an instance of boycotting. [After Charles C. *Boycott* (1832–1897), English land agent in Ireland].

Words with Multiple Meanings

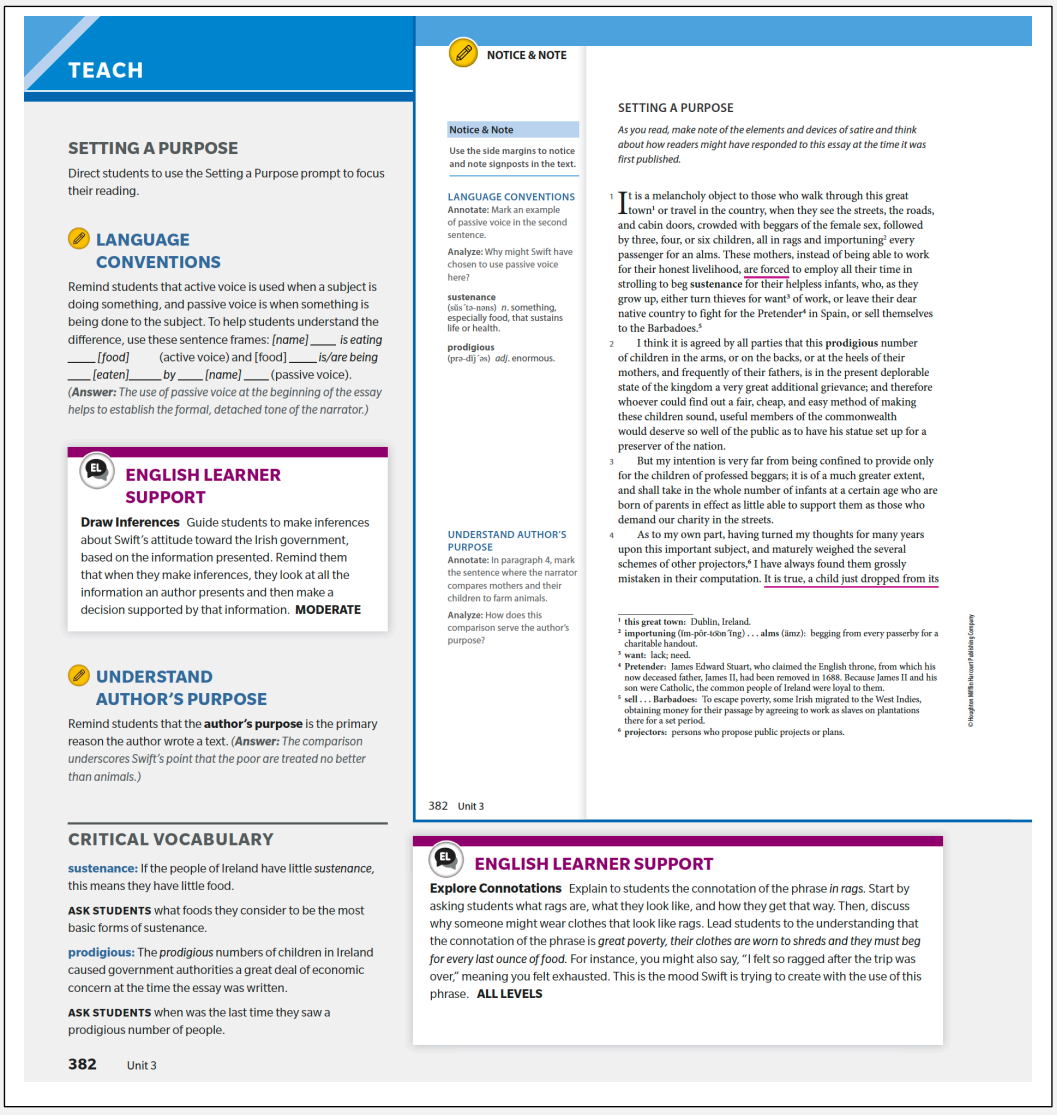
Some words have acquired additional meanings over time that are based on the original meaning.

EXAMPLE

I was in a hurry, so I jammed my clothes into the suitcase.
Unfortunately, I jammed my finger in the process.

These two uses of *jam* have different meanings, but both of them have the same origin. You will find all the meanings of *jam* listed in one entry in the dictionary. Context can also help you figure out the meaning of the word.

2) Words, expressions, and phrases are addressed in context. As stated above, the text provides both written and oral activities for ELLs to learn, practice, and integrate new vocabulary and language conventions at the word/phrase dimension. Differentiated instruction activities in each lesson provide scaffolded instruction and support for students of varied proficiency levels. Students are given opportunities to explore words and phrases in a variety of contexts, including their use in the text at hand. See the following example from the Teacher's Edition. New vocabulary terms are bolded in the text and defined in the Notice & Note component. Prompts for further contextualization and instruction appear in the Critical Vocabulary exercise in the Teacher's Edition:



TEACH

SETTING A PURPOSE

Direct students to use the Setting a Purpose prompt to focus their reading.

LANGUAGE CONVENTIONS

Remind students that active voice is used when a subject is doing something, and passive voice is when something is being done to the subject. To help students understand the difference, use these sentence frames: *[name] ____ is eating ____ [food]* (active voice) and [food] *____ is/are being ____ [eaten] ____ by ____ [name]* ____ (passive voice). (***Answer:*** *The use of passive voice at the beginning of the essay helps to establish the formal, detached tone of the narrator.)*

ENGLISH LEARNER SUPPORT

Draw Inferences Guide students to make inferences about Swift's attitude toward the Irish government, based on the information presented. Remind them that when they make inferences, they look at all the information an author presents and then make a decision supported by that information. **MODERATE**

UNDERSTAND AUTHOR'S PURPOSE

Remind students that the **author's purpose** is the primary reason the author wrote a text. (***Answer:*** *The comparison underscores Swift's point that the poor are treated no better than animals.)*

CRITICAL VOCABULARY

sustenance: If the people of Ireland have little *sustenance,* this means they have little food.

ASK STUDENTS what foods they consider to be the most basic forms of sustenance.

prodigious: The *prodigious* numbers of children in Ireland caused government authorities a great deal of economic concern at the time the essay was written.

ASK STUDENTS when was the last time they saw a prodigious number of people.

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NOTICE & NOTE

Notice & Note

Use the side margins to notice and note signposts in the text.

LANGUAGE CONVENTIONS

Annotate: Mark an example of passive voice in the second sentence.

Analyze: Why might Swift have chosen to use passive voice here?

sustenance (sŭs'tə-nəns) *n.* something, especially food, that sustains life or health.

prodigious (prə-dĭj'əs) *adj.* enormous.

UNDERSTAND AUTHOR'S PURPOSE

Annotate: In paragraph 4, mark the sentence where the narrator compares mothers and their children to farm animals.

Analyze: How does this comparison serve the author's purpose?

SETTING A PURPOSE

As you read, make note of the elements and devices of satire and think about how readers might have responded to this essay at the time it was first published.

1 It is a melancholy object to those who walk through this great town[1] or travel in the country, when they see the streets, the roads, and cabin doors, crowded with beggars of the female sex, followed by three, four, or six children, all in rags and importuning[2] every passenger for an alms. These mothers, instead of being able to work for their honest livelihood, are forced to employ all their time in strolling to beg **sustenance** for their helpless infants, who, as they grow up, either turn thieves for want[3] of work, or leave their dear native country to fight for the Pretender[4] in Spain, or sell themselves to the Barbadoes.[5]

2 I think it is agreed by all parties that this **prodigious** number of children in the arms, or on the backs, or at the heels of their mothers, and frequently of their fathers, is in the present deplorable state of the kingdom a very great additional grievance; and therefore whoever could find out a fair, cheap, and easy method of making these children sound, useful members of the commonwealth would deserve so well of the public as to have his statue set up for a preserver of the nation.

3 But my intention is very far from being confined to provide only for the children of professed beggars; it is of a much greater extent, and shall take in the whole number of infants at a certain age who are born of parents in effect as little able to support them as those who demand our charity in the streets.

4 As to my own part, having turned my thoughts for many years upon this important subject, and maturely weighed the several schemes of other projectors,[6] I have always found them grossly mistaken in their computation. It is true, a child just dropped from its

[1] **this great town:** Dublin, Ireland.
[2] **importuning** (ĭm-pôr-tōōn'ĭng) . . . **alms** (ämz): begging from every passerby for a charitable handout.
[3] **want:** lack; need.
[4] **Pretender:** James Edward Stuart, who claimed the English throne, from which his now deceased father, James II, had been removed in 1688. Because James II and his son were Catholic, the common people of Ireland were loyal to them.
[5] **sell . . . Barbadoes:** To escape poverty, some Irish migrated to the West Indies, obtaining money for their passage by agreeing to work as slaves on plantations there for a set period.
[6] **projectors:** persons who propose public projects or plans.

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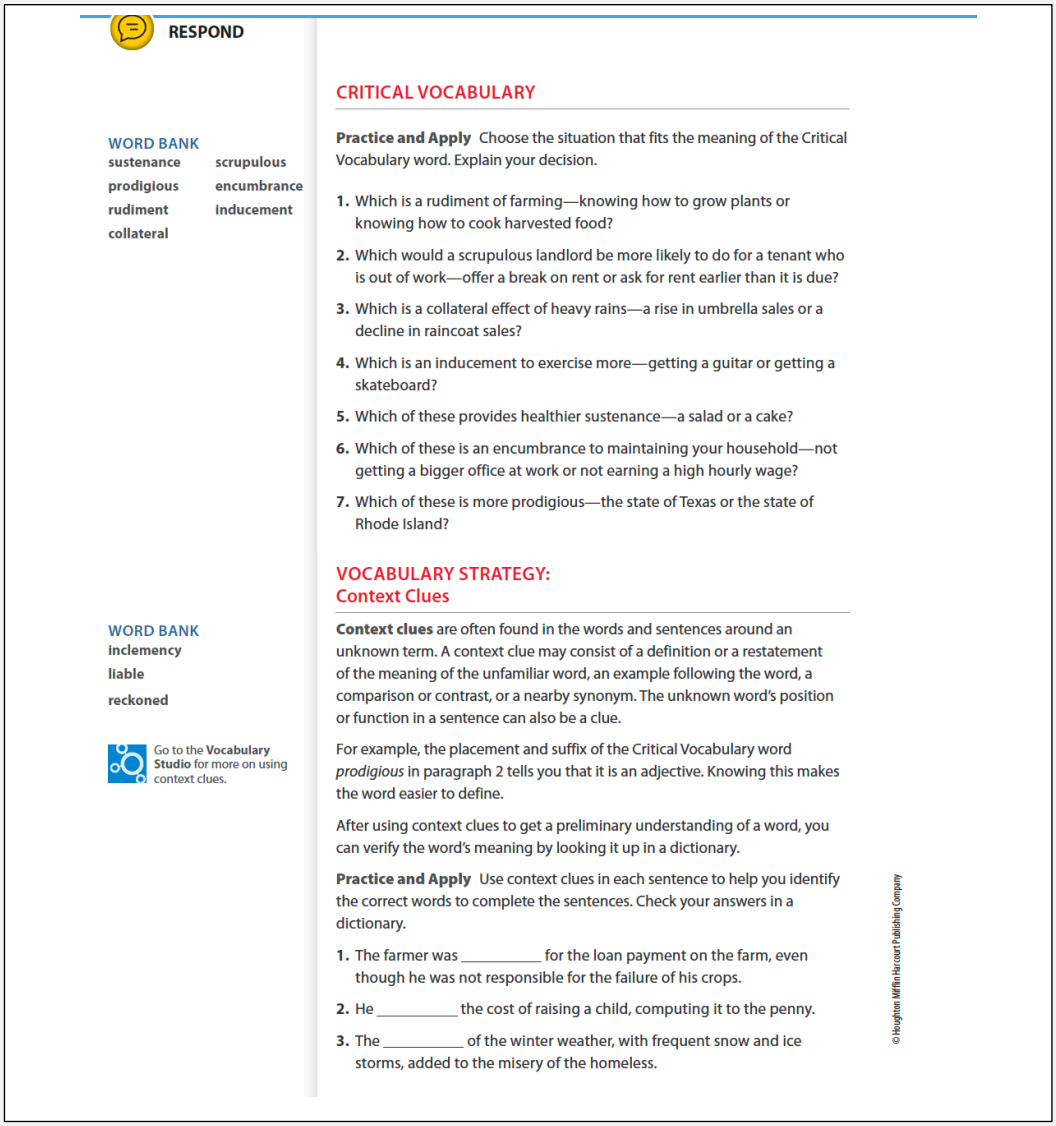
ENGLISH LEARNER SUPPORT

Explore Connotations Explain to students the connotation of the phrase *in rags.* Start by asking students what rags are, what they look like, and how they get that way. Then, discuss why someone might wear clothes that look like rags. Lead students to the understanding that the connotation of the phrase is *great poverty, their clothes are worn to shreds and they must beg for every last ounce of food.* For instance, you might also say, "I felt so ragged after the trip was over," meaning you felt exhausted. This is the mood Swift is trying to create with the use of this phrase. **ALL LEVELS**

(G12 Unit 3 p. 382)

Part of the Respond section of the reading instruction, Critical Vocabulary is paired with a targeted Vocabulary Strategy exercise. These activities provide ELLs further practice using the target vocabulary in context. See the following sample from Grade 12 Unit 3 p. 394:



RESPOND

CRITICAL VOCABULARY

WORD BANK
sustenance **scrupulous**
prodigious **encumbrance**
rudiment **inducement**
collateral

Practice and Apply Choose the situation that fits the meaning of the Critical Vocabulary word. Explain your decision.

1. Which is a rudiment of farming—knowing how to grow plants or knowing how to cook harvested food?
2. Which would a scrupulous landlord be more likely to do for a tenant who is out of work—offer a break on rent or ask for rent earlier than it is due?
3. Which is a collateral effect of heavy rains—a rise in umbrella sales or a decline in raincoat sales?
4. Which is an inducement to exercise more—getting a guitar or getting a skateboard?
5. Which of these provides healthier sustenance—a salad or a cake?
6. Which of these is an encumbrance to maintaining your household—not getting a bigger office at work or not earning a high hourly wage?
7. Which of these is more prodigious—the state of Texas or the state of Rhode Island?

VOCABULARY STRATEGY: Context Clues

WORD BANK
inclemency
liable
reckoned

Go to the **Vocabulary Studio** for more on using context clues.

Context clues are often found in the words and sentences around an unknown term. A context clue may consist of a definition or a restatement of the meaning of the unfamiliar word, an example following the word, a comparison or contrast, or a nearby synonym. The unknown word's position or function in a sentence can also be a clue.

For example, the placement and suffix of the Critical Vocabulary word *prodigious* in paragraph 2 tells you that it is an adjective. Knowing this makes the word easier to define.

After using context clues to get a preliminary understanding of a word, you can verify the word's meaning by looking it up in a dictionary.

Practice and Apply Use context clues in each sentence to help you identify the correct words to complete the sentences. Check your answers in a dictionary.

1. The farmer was _____ for the loan payment on the farm, even though he was not responsible for the failure of his crops.
2. He _____ the cost of raising a child, computing it to the penny.
3. The _____ of the winter weather, with frequent snow and ice storms, added to the misery of the homeless.

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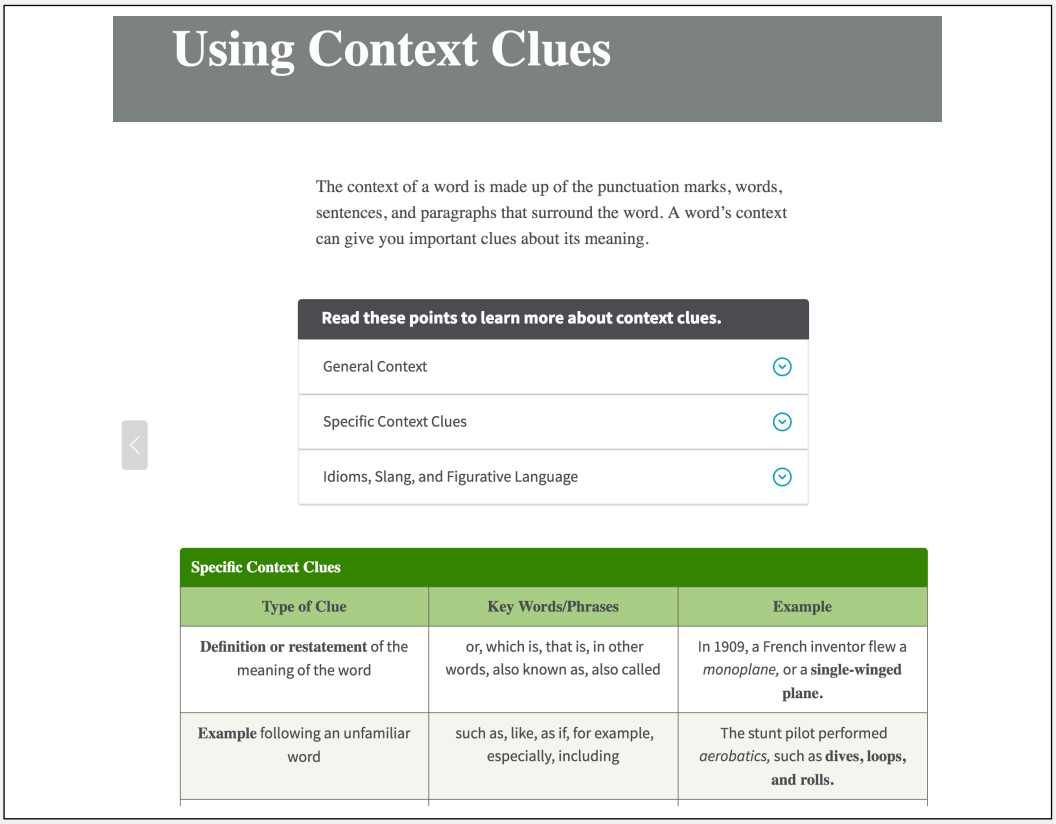
The Vocabulary Studio provides further contextual instruction at the word/phrase level. Students may use reading selections to comprehend how words are used in text or apply vocabulary knowledge by engaging with sentences. They also practice identifying word meaning by using context clues. See the following examples:



Using Context Clues

The context of a word is made up of the punctuation marks, words, sentences, and paragraphs that surround the word. A word's context can give you important clues about its meaning.

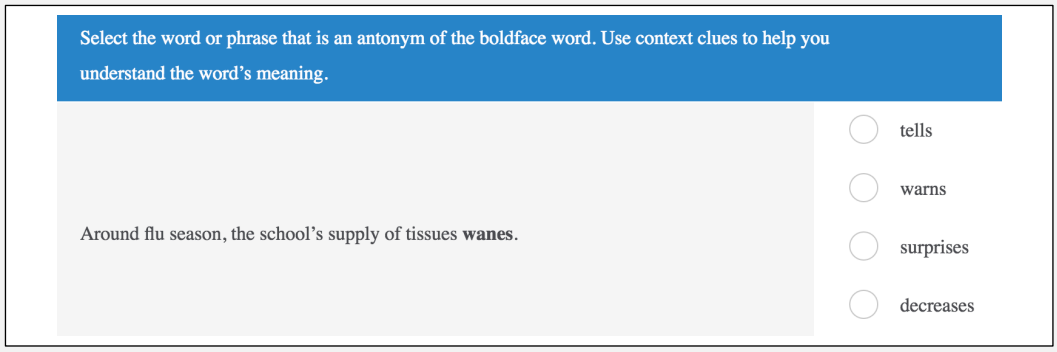
Read these points to learn more about context clues.

- General Context
- Specific Context Clues
- Idioms, Slang, and Figurative Language

Specific Context Clues

Type of Clue	Key Words/Phrases	Example
Definition or restatement of the meaning of the word	or, which is, that is, in other words, also known as, also called	In 1909, a French inventor flew a *monoplane,* or a **single-winged plane.**
Example following an unfamiliar word	such as, like, as if, for example, especially, including	The stunt pilot performed *aerobatics,* such as **dives, loops, and rolls.**

(G12 Vocabulary Studio: Using Context Clues)



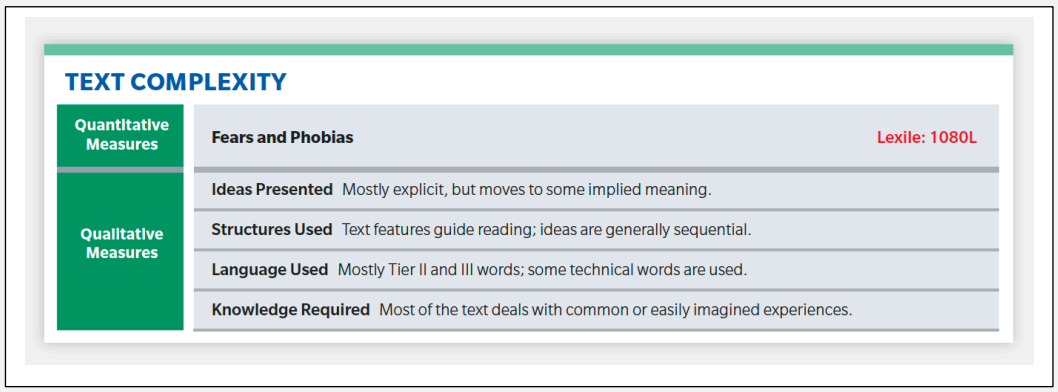
Select the word or phrase that is an antonym of the boldface word. Use context clues to help you understand the word's meaning.

Around flu season, the school's supply of tissues **wanes**.

- tells
- warns
- surprises
- decreases

(G8 Vocabulary Studio: Synonyms and Antonyms)

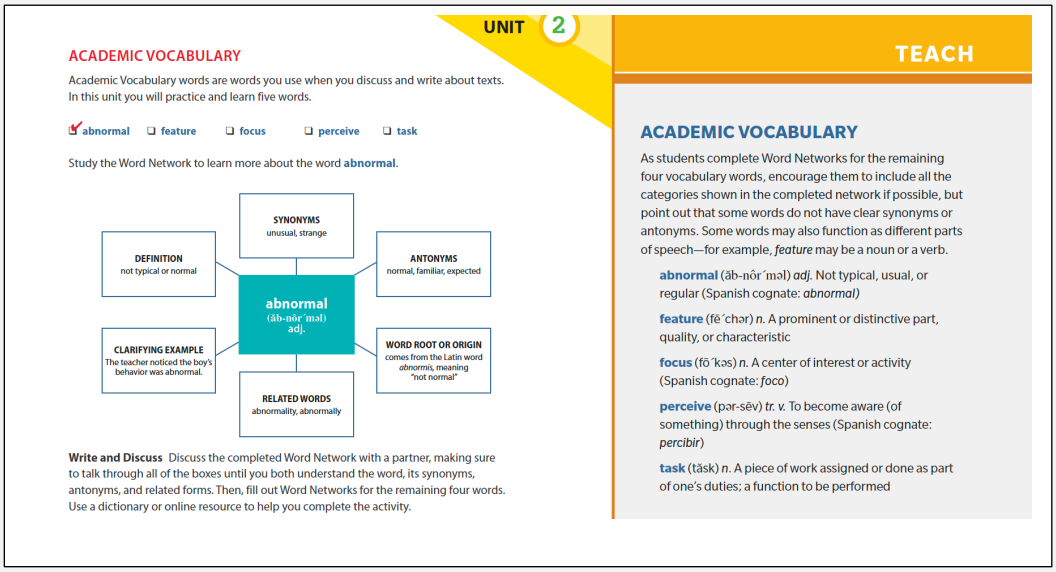
3) The general, specific, and technical language instruction in HMH *Into Literature* is appropriate for the targeted proficiency levels. Each unit provides activities that focus on elements of vocabulary and word study and includes scaffolded instruction to reach learners of different skill levels. Activities are connected to grade-level texts, and the Lexile levels of these texts are regularly noted in the Text Complexity table preceding the selection on the Plan page. The HMH *Into Literature* Teacher's Edition and Vocabulary Studio each provide opportunities for students to master grade-appropriate skills and vocabulary, with more challenging words and concepts introduced at the higher levels. See the following examples:



TEXT COMPLEXITY

Quantitative Measures	**Fears and Phobias**	**Lexile: 1080L**
Qualitative Measures	**Ideas Presented** Mostly explicit, but moves to some implied meaning.	
	Structures Used Text features guide reading; ideas are generally sequential.	
	Language Used Mostly Tier II and III words; some technical words are used.	
	Knowledge Required Most of the text deals with common or easily imagined experiences.	

(G6 Unit 1 p. 28A)



UNIT 2

ACADEMIC VOCABULARY

Academic Vocabulary words are words you use when you discuss and write about texts. In this unit you will practice and learn five words.

☑ abnormal ❑ feature ❑ focus ❑ perceive ❑ task

Study the Word Network to learn more about the word **abnormal**.

Write and Discuss Discuss the completed Word Network with a partner, making sure to talk through all of the boxes until you both understand the word, its synonyms, antonyms, and related forms. Then, fill out Word Networks for the remaining four words. Use a dictionary or online resource to help you complete the activity.

TEACH

ACADEMIC VOCABULARY

As students complete Word Networks for the remaining four vocabulary words, encourage them to include all the categories shown in the completed network if possible, but point out that some words do not have clear synonyms or antonyms. Some words may also function as different parts of speech—for example, *feature* may be a noun or a verb.

abnormal (ăb-nôr´məl) *adj.* Not typical, usual, or regular (Spanish cognate: *abnormal*)

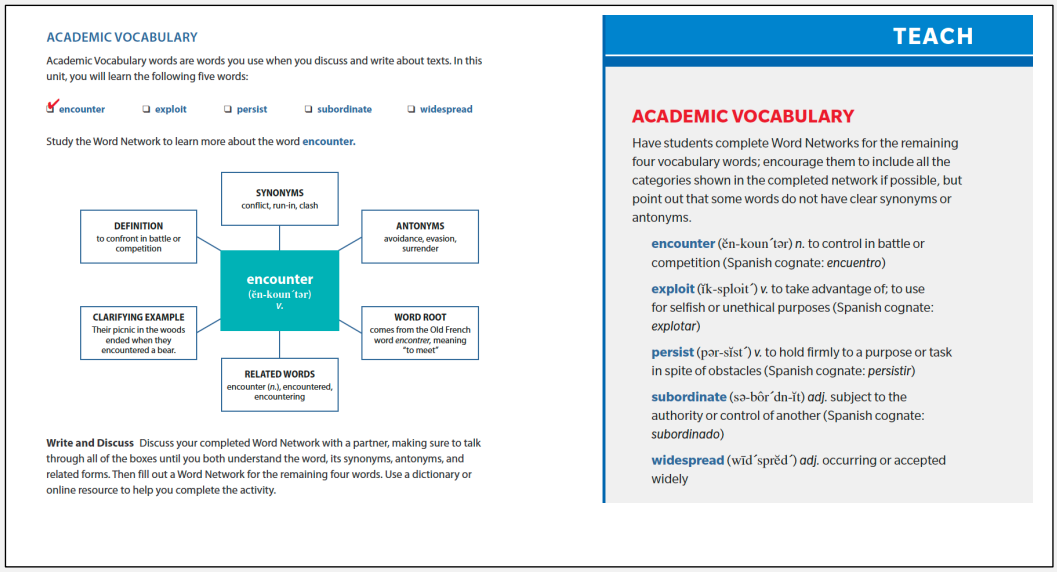
feature (fē´chər) *n.* A prominent or distinctive part, quality, or characteristic

focus (fō´kəs) *n.* A center of interest or activity (Spanish cognate: *foco*)

perceive (pər-sēv) *tr. v.* To become aware (of something) through the senses (Spanish cognate: *percibir*)

task (tăsk) *n.* A piece of work assigned or done as part of one's duties; a function to be performed

(G7 Unit 2 p. 97)



ACADEMIC VOCABULARY

Academic Vocabulary words are words you use when you discuss and write about texts. In this unit, you will learn the following five words:

☑ encounter ❑ exploit ❑ persist ❑ subordinate ❑ widespread

Study the Word Network to learn more about the word **encounter.**

Write and Discuss Discuss your completed Word Network with a partner, making sure to talk through all of the boxes until you both understand the word, its synonyms, antonyms, and related forms. Then fill out a Word Network for the remaining four words. Use a dictionary or online resource to help you complete the activity.

TEACH

ACADEMIC VOCABULARY

Have students complete Word Networks for the remaining four vocabulary words; encourage them to include all the categories shown in the completed network if possible, but point out that some words do not have clear synonyms or antonyms.

encounter (ĕn-koun´tər) *n.* to control in battle or competition (Spanish cognate: *encuentro*)

exploit (ĭk-sploit´) *v.* to take advantage of; to use for selfish or unethical purposes (Spanish cognate: *explotar*)

persist (pər-sĭst´) *v.* to hold firmly to a purpose or task in spite of obstacles (Spanish cognate: *persistir*)

subordinate (sə-bôr´dn-ĭt) *adj.* subject to the authority or control of another (Spanish cognate: *subordinado*)

widespread (wīd´spred´) *adj.* occurring or accepted widely

(G12 Unit 3 p. 365)

4) The general, specific, and technical language is systematically presented throughout the materials. As illustrated above, each HMH *Into Literature* Teacher's Edition unit and Vocabulary Studio lesson provides activities and instruction that focus on elements of vocabulary and word study and includes scaffolding to guide learners of different skill levels. The HMH *Into Literature* Teacher's Edition and Vocabulary Studio each systematically provides opportunities for students to master skills and build upon their knowledge in successive lessons and activities.

3. Performance Definitions

The WIDA Performance Definitions define the WIDA levels of language proficiency in terms of the three dimensions of academic language described above (discourse, sentence, word/phrase) and across six levels of language development.

A. Representation of Levels of Language Proficiency

1) **Do the materials differentiate between the language proficiency levels?** Yes No

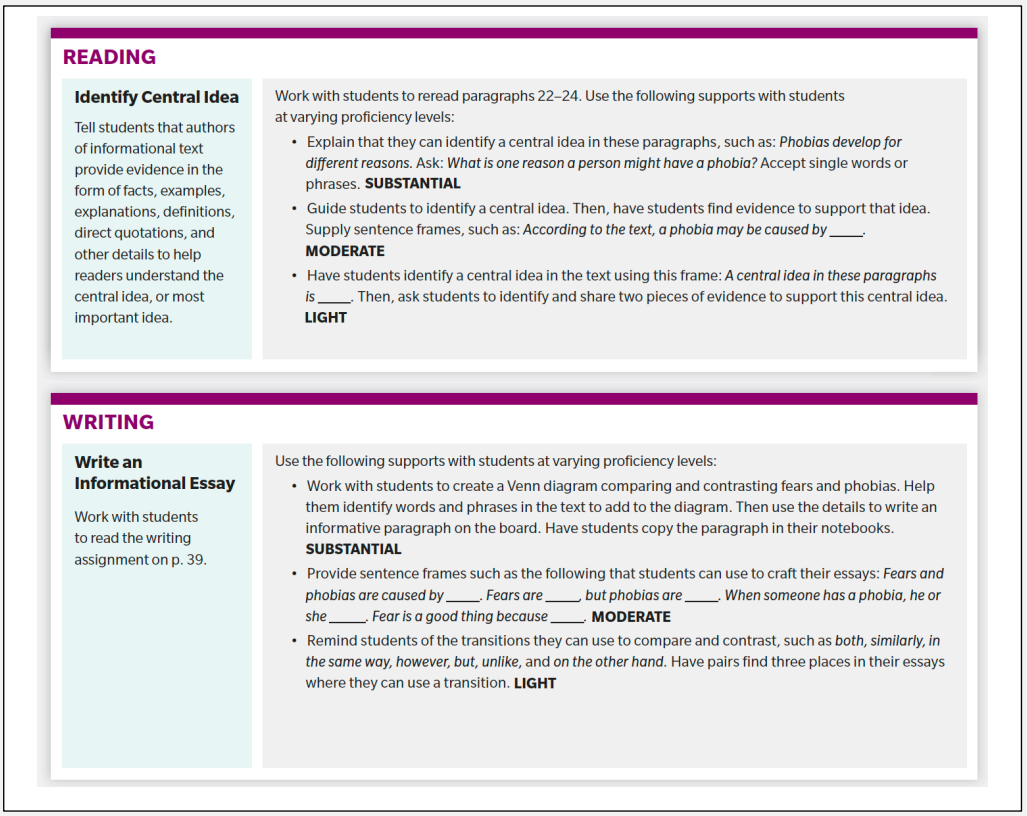
2) **Is differentiation of language proficiency developmentally and linguistically appropriate for the designated language** Yes No

levels?

3) **Is differentiation of language systematically addressed throughout the materials?** Yes No

Justification: Provide examples from materials as evidence to support each "yes" response for this section. Provide descriptions, not just page numbers.

1) HMH *Into Literature* materials differentiate between language proficiency levels. The When Students Struggle and To Challenge Students activities, as well as the Text X-Rays, Language X-Rays, and English Learner Supports in the Teacher's Edition, provide strategic scaffolding methods to provide Substantial, Moderate, and Light supports for English Language Learners at each grade level. See the following examples:



READING

Identify Central Idea

Tell students that authors of informational text provide evidence in the form of facts, examples, explanations, definitions, direct quotations, and other details to help readers understand the central idea, or most important idea.

Work with students to reread paragraphs 22–24. Use the following supports with students at varying proficiency levels:

- Explain that they can identify a central idea in these paragraphs, such as: *Phobias develop for different reasons.* Ask: *What is one reason a person might have a phobia?* Accept single words or phrases. **SUBSTANTIAL**
- Guide students to identify a central idea. Then, have students find evidence to support that idea. Supply sentence frames, such as: *According to the text, a phobia may be caused by* ____. **MODERATE**
- Have students identify a central idea in the text using this frame: *A central idea in these paragraphs is* ____. Then, ask students to identify and share two pieces of evidence to support this central idea. **LIGHT**

WRITING

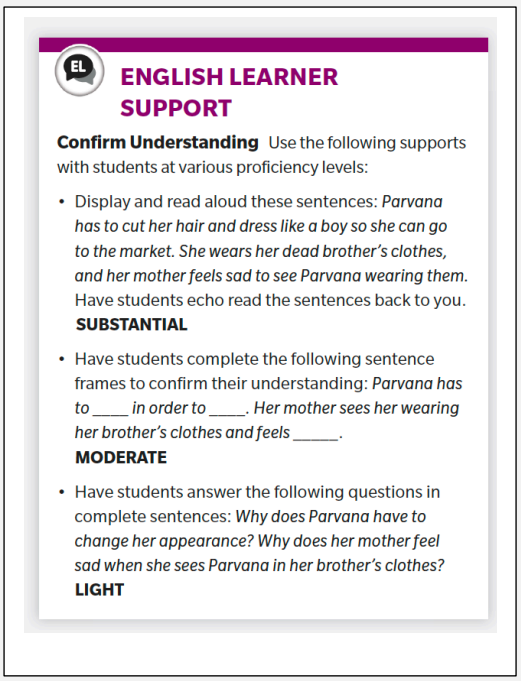
Write an Informational Essay

Work with students to read the writing assignment on p. 39.

Use the following supports with students at varying proficiency levels:

- Work with students to create a Venn diagram comparing and contrasting fears and phobias. Help them identify words and phrases in the text to add to the diagram. Then use the details to write an informative paragraph on the board. Have students copy the paragraph in their notebooks. **SUBSTANTIAL**
- Provide sentence frames such as the following that students can use to craft their essays: *Fears and phobias are caused by* ____. *Fears are* ____, *but phobias are* ____. *When someone has a phobia, he or she* ____. *Fear is a good thing because* ____. **MODERATE**
- Remind students of the transitions they can use to compare and contrast, such as *both, similarly, in the same way, however, but, unlike,* and *on the other hand.* Have pairs find three places in their essays where they can use a transition. **LIGHT**

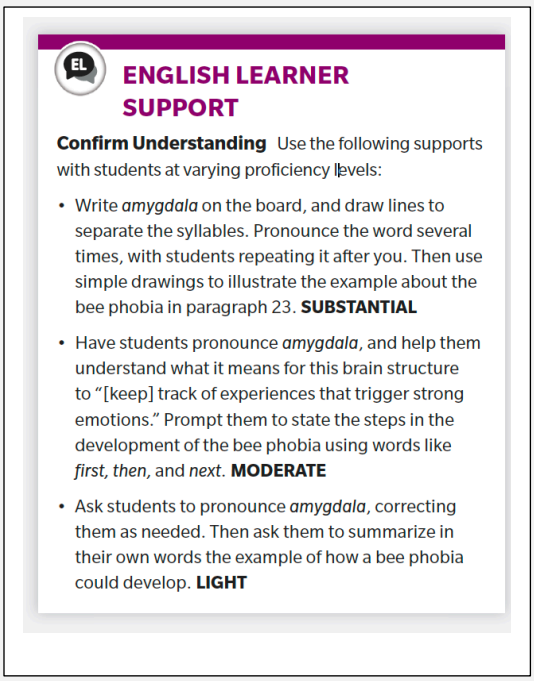
(G6 Unit 1 p. 28D)



ENGLISH LEARNER SUPPORT

Confirm Understanding Use the following supports with students at various proficiency levels:

- Display and read aloud these sentences: *Parvana has to cut her hair and dress like a boy so she can go to the market. She wears her dead brother's clothes, and her mother feels sad to see Parvana wearing them.* Have students echo read the sentences back to you. **SUBSTANTIAL**
- Have students complete the following sentence frames to confirm their understanding: *Parvana has to ____ in order to ____. Her mother sees her wearing her brother's clothes and feels _____.* **MODERATE**
- Have students answer the following questions in complete sentences: *Why does Parvana have to change her appearance? Why does her mother feel sad when she sees Parvana in her brother's clothes?* **LIGHT**

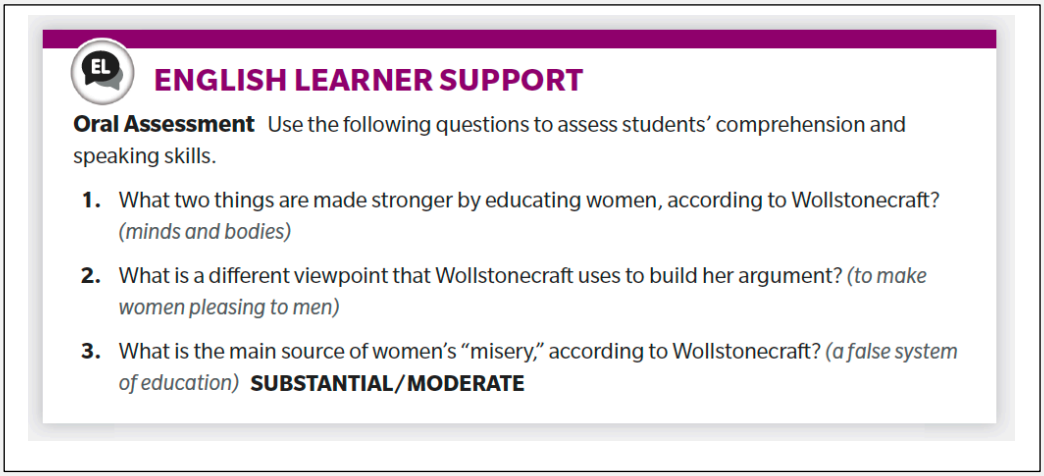


ENGLISH LEARNER SUPPORT

Confirm Understanding Use the following supports with students at varying proficiency levels:

- Write *amygdala* on the board, and draw lines to separate the syllables. Pronounce the word several times, with students repeating it after you. Then use simple drawings to illustrate the example about the bee phobia in paragraph 23. **SUBSTANTIAL**
- Have students pronounce *amygdala*, and help them understand what it means for this brain structure to "[keep] track of experiences that trigger strong emotions." Prompt them to state the steps in the development of the bee phobia using words like *first, then,* and *next*. **MODERATE**
- Ask students to pronounce *amygdala*, correcting them as needed. Then ask them to summarize in their own words the example of how a bee phobia could develop. **LIGHT**

(G6 Unit 1 pp. 11, 35)



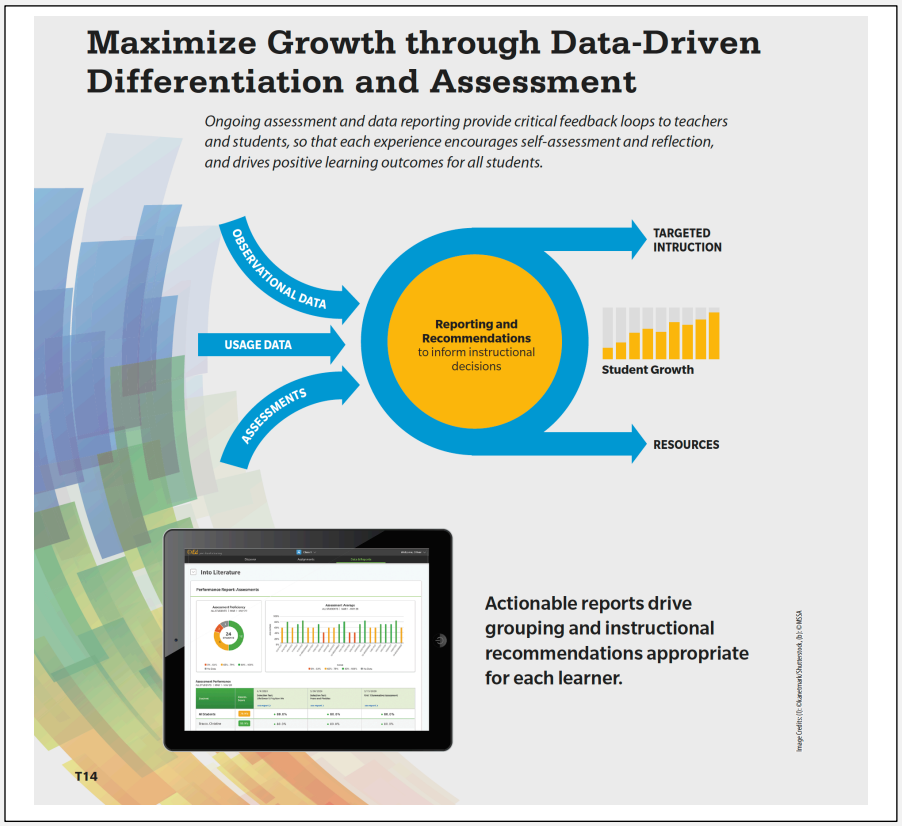
ENGLISH LEARNER SUPPORT

Oral Assessment Use the following questions to assess students' comprehension and speaking skills.

1. What two things are made stronger by educating women, according to Wollstonecraft? *(minds and bodies)*
2. What is a different viewpoint that Wollstonecraft uses to build her argument? *(to make women pleasing to men)*
3. What is the main source of women's "misery," according to Wollstonecraft? *(a false system of education)* **SUBSTANTIAL/MODERATE**

(G12 Unit 3 p. 429)

The digital version of HMH *Into Literature* provides educators with data collected from individual student-users to help them provide differentiated instruction to each English Language Learner. See page T14 of the Grade 6 Teacher's Edition:



2) Differentiation of language proficiency is developmentally and linguistically appropriate for the designated language levels. The Teacher's Edition provides the Lexile level of each Mentor Text selection and for each text recommended for independent reading, giving teachers more information about each text's level of complexity prior to instruction and scaffolding. As stated above, the Language X-Rays and Text X-Rays for each reading selection, as well as the English Learner Supports in the Teacher's Edition, suggest strategic scaffolding methods to provide Substantial, Moderate, and Light supports for English Language Learners at each grade level. This system ensures grade- and level-appropriate material and instruction for every student.

3) Differentiation of language is systematically addressed throughout the HMH *Into Literature* program. The materials provide both written and oral activities for English Language Learners to learn, practice, and integrate new language skills. As illustrated above, differentiated instruction and scaffolding are provided in each selection's Text X-Rays, Language X-Rays, and English Learner Supports, helping teachers to provide Substantial, Moderate, and Light support to students at different proficiency levels.

B. Representation of Language Domains

WIDA defines language through expressive (speaking and writing) and receptive (reading and listening) domains situated in various sociocultural contexts.

1) **Are the language domains (listening, speaking, reading, and writing) targeted in the materials?** Yes No

2) **Are the targeted language domains presented within the context of language proficiency levels?** Yes No

3) **Are the targeted language domains systematically integrated throughout the materials?** Yes No

Justification: Provide examples from materials as evidence to support each "yes" response for this section. Provide descriptions, not just page numbers.

1) The four language domains are targeted in the HMH *Into Literature* materials. Each unit lesson is structured around the reading and analysis of a Mentor Text selection. Students learn and apply reading, language, speaking, and listening skills to each part of the reading: before, during, after. Students also practice writing skills and strategies based on text-related prompts. Each lesson's Language X-Ray, Text X-Ray, and English Learner Support components provide scaffolds for students who may require Substantial, Moderate, or Light support to comprehend and internalize specific skills and concepts. See the following example from the Grade 7 Unit 2 Mentor Text, pages 98C–98D:

LISTENING

Understand the Character

Draw students' attention to the way the main character, Dave, describes himself. Point out the other information Dave shares, such as how he believes his peers view him.

Have students listen as you read aloud paragraphs 1–2. Use the following supports with students at varying proficiency levels:

- Tell students that you will ask questions about what you just read aloud. Model using thumbs up for yes, and thumbs down for no. Ask: *Does Dave like the way he looks?* (*no*) Tell students to answer verbally: *Does Dave want to be bigger or smaller?* (bigger). **SUBSTANTIAL**
- Have students identify how Dave feels about his appearance. Ask: *Is Dave happy about his body?* (*no*) *How would he like to look?* (*thicker, bigger*) *Who is the girl Dave likes?* (*Sarah*) **MODERATE**
- Have students in pairs share their written answers to the following questions: *Why does Dave lift weights and eat a lot? (He wants to look thicker.) Why does he think that Sarah does not like the way he looks? (She says that he's "so skinny" he thinks she looks "repulsed" by him.)* **LIGHT**

SPEAKING

Discuss Conflict

Model identifying the source(s) of conflict in the story: Who has a problem? Where is the conflict coming from? Is there a conflict between characters? What does the text evidence tell the reader about the conflict? Who is telling the story?

Use the following supports with students at varying proficiency levels:

- Read the following sentence from paragraph 2 aloud: *I didn't care about getting stronger if nobody could tell*. Explain that *tell* means "see" in the sentence. Have students respond by saying yes or no: *Dave does not care what people think?* (*no*) *Dave cares if people see that he getting stronger.* (*yes*) **SUBSTANTIAL**
- Have pairs work together to complete the following sentences, taking turns to read each one aloud. *Dave cares less about getting ____ (strong) than he does about ____ (looking strong/good).* **MODERATE**
- Have students read paragraphs 1–3: Ask: *What is Dave's larger problem—his thinking, or his weight? Why?* Have them use text evidence to discuss their answers with a partner. Have each pair share their answer with the rest of the group. **LIGHT**

READING

Understand a Character's Motivation

Looking for details in what a character thinks, says, and does, helps readers identify a character's qualities, or traits . Identifying qualities such as "honesty" can help readers discover a character's motivation.

Work with students to read paragraphs 3–5. Use the following supports with students at varying proficiency levels:

- Remind students that what a character does can explain why they do things (motivations). Ask: *Why does Dave wear so many shirts at the same time?* Accept single words or phrases. **SUBSTANTIAL**
- Guide students to discuss why Dave reacts the way does after Sarah asks if he's been working out. Provide sentence frames as necessary: *Dave wears ____* (extra layers) *to school because he wants to ____* (look bigger) *and _____*(impress Sarah). **MODERATE**
- Have students identify why Dave wears extra shirts to school. Ask the following question and have them share their response with a partner: *Identify some of Dave's qualities. for example: Is he an anxious, worried boy? Why does he want to look bigger? Find details in the text that support your answers.* (He's very anxious. He's motivated by wanting to belong, and to be attractive.) **LIGHT**

WRITING

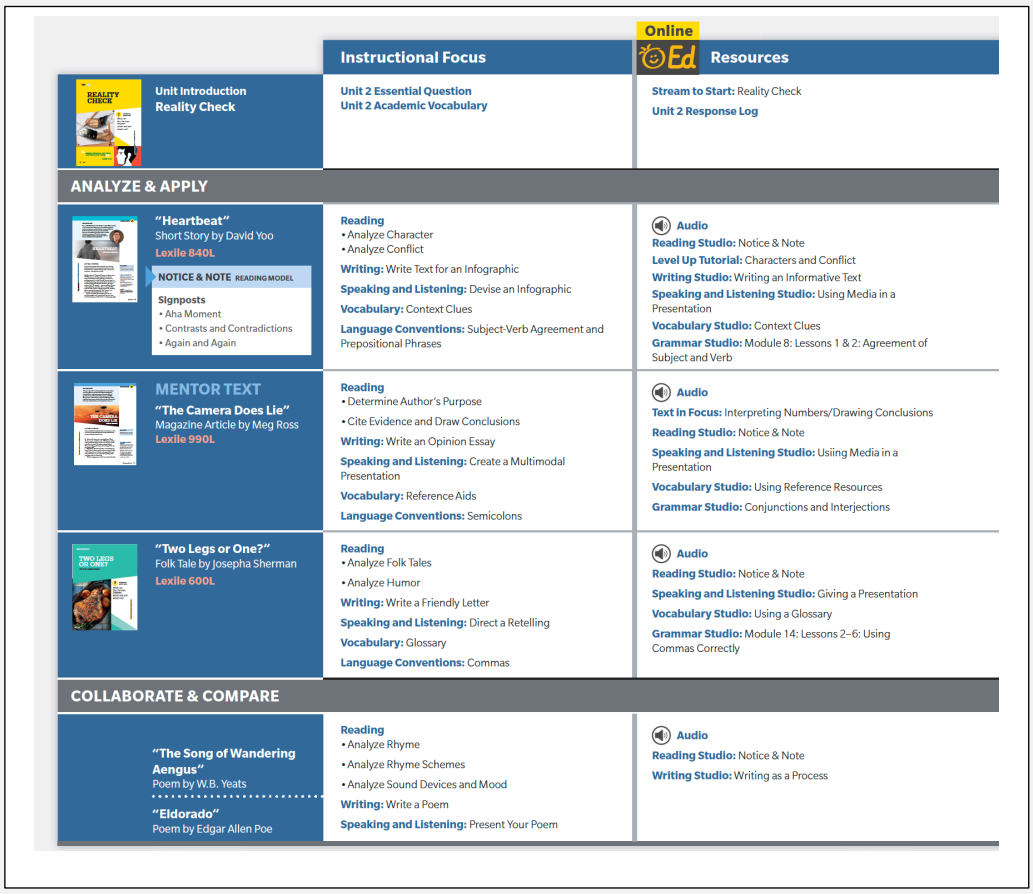
Write an Infographic

Work with students to read the writing assignment on page 121.

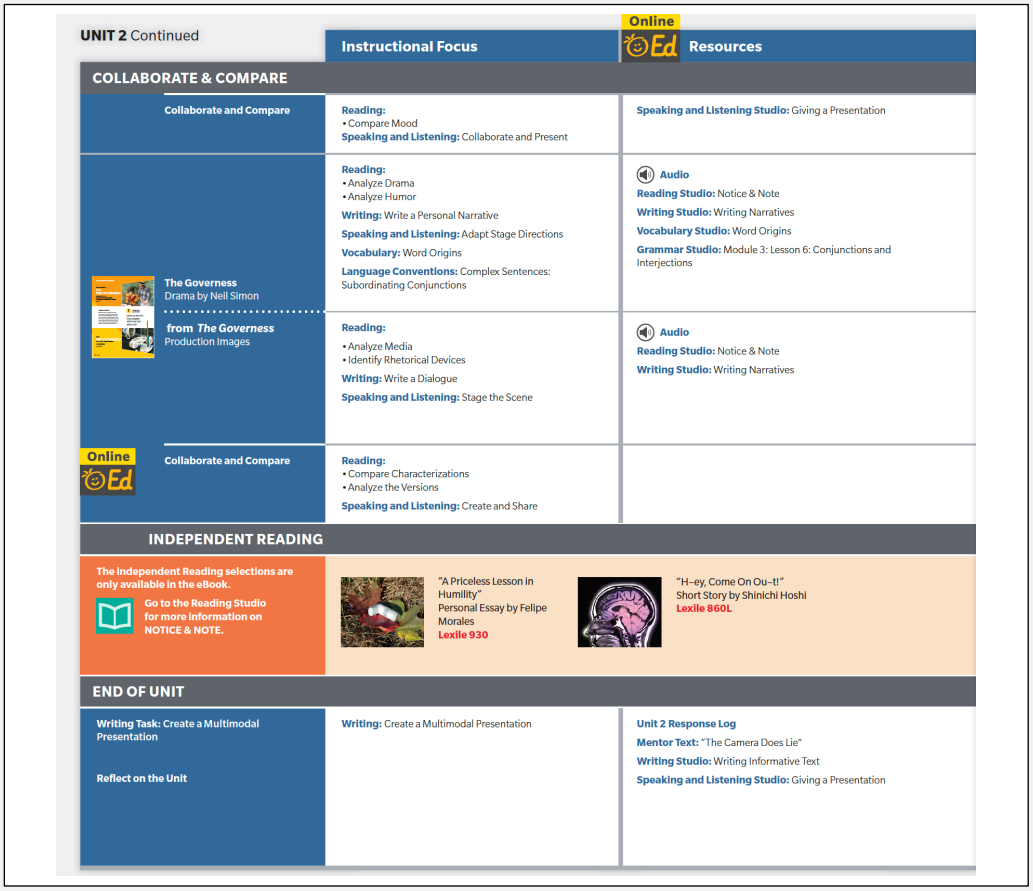
Use the following supports with students at varying proficiency levels:

- Provide students with a list of vocabulary and definitions to guide the writing portion of their infographics: *self-esteem, confidence, perceive, motivation*, and *qualities*. Have pairs work together to find an image that matches each definition. Students should label each definition with the appropriate vocabulary term. **SUBSTANTIAL**
- Provide some sample sentence frames that students can use to craft their paragraphs: *Self-esteem is how you ____ (perceive) yourself. Being kind to yourself can give you ____ (confidence).* **MODERATE**
- Remind students to use the following words and their definitions in their paragraphs: *self-esteem, confidence, perceive, motivation*, and *qualities*. Have pairs identify the terms and definitions in each other's paragraphs. **LIGHT**

Each lesson of HMH *Into Literature* focuses on skills in all or a combination of the following instructional foci: Reading, Writing, Speaking and Listening, Vocabulary, and Language Conventions. Students read a variety of thematically related texts in numerous genres. Teachers guide reading using question prompts and activities in the Teacher's Edition. Before, during, and after reading the selections, individuals and small groups engage in reading activities with scaffolds supplied as needed. See the following Mentor Texts and Independent Reading titles from the Instructional Overview table from Grade 7 Unit 2 pages 96A–96D:



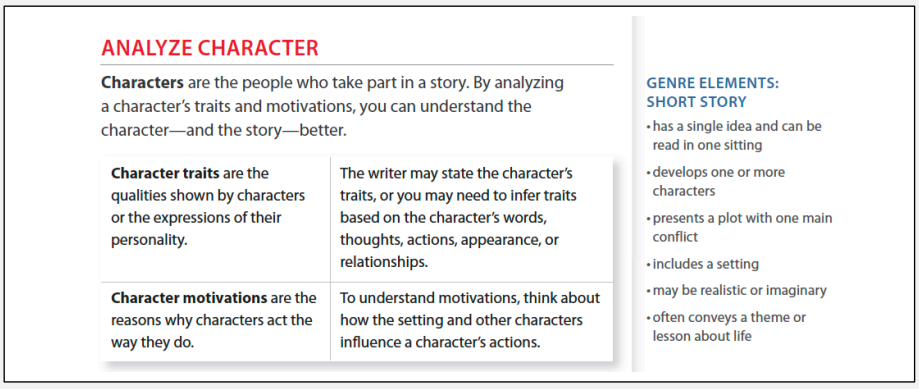
	Instructional Focus	Online Ed Resources
Unit Introduction **Reality Check**	**Unit 2 Essential Question** **Unit 2 Academic Vocabulary**	**Stream to Start:** Reality Check **Unit 2 Response Log**
ANALYZE & APPLY		
"Heartbeat" Short Story by David Yoo **Lexile 840L** **NOTICE & NOTE** READING MODEL **Signposts** • Aha Moment • Contrasts and Contradictions • Again and Again	**Reading** • Analyze Character • Analyze Conflict **Writing:** Write Text for an Infographic **Speaking and Listening:** Devise an Infographic **Vocabulary:** Context Clues **Language Conventions:** Subject-Verb Agreement and Prepositional Phrases	**Audio** **Reading Studio:** Notice & Note **Level Up Tutorial:** Characters and Conflict **Writing Studio:** Writing an Informative Text **Speaking and Listening Studio:** Using Media in a Presentation **Vocabulary Studio:** Context Clues **Grammar Studio:** Module 8: Lessons 1 & 2: Agreement of Subject and Verb
MENTOR TEXT **"The Camera Does Lie"** Magazine Article by Meg Ross **Lexile 990L**	**Reading** • Determine Author's Purpose • Cite Evidence and Draw Conclusions **Writing:** Write an Opinion Essay **Speaking and Listening:** Create a Multimodal Presentation **Vocabulary:** Reference Aids **Language Conventions:** Semicolons	**Audio** **Text in Focus:** Interpreting Numbers/Drawing Conclusions **Reading Studio:** Notice & Note **Speaking and Listening Studio:** Usiing Media in a Presentation **Vocabulary Studio:** Using Reference Resources **Grammar Studio:** Conjunctions and Interjections
"Two Legs or One?" Folk Tale by Josepha Sherman **Lexile 600L**	**Reading** • Analyze Folk Tales • Analyze Humor **Writing:** Write a Friendly Letter **Speaking and Listening:** Direct a Retelling **Vocabulary:** Glossary **Language Conventions:** Commas	**Audio** **Reading Studio:** Notice & Note **Speaking and Listening Studio:** Giving a Presentation **Vocabulary Studio:** Using a Glossary **Grammar Studio:** Module 14: Lessons 2–6: Using Commas Correctly
COLLABORATE & COMPARE		
"The Song of Wandering Aengus" Poem by W.B. Yeats **"Eldorado"** Poem by Edgar Allen Poe	**Reading** • Analyze Rhyme • Analyze Rhyme Schemes • Analyze Sound Devices and Mood **Writing:** Write a Poem **Speaking and Listening:** Present Your Poem	**Audio** **Reading Studio:** Notice & Note **Writing Studio:** Writing as a Process



UNIT 2 Continued

	Instructional Focus	Online Ed Resources
COLLABORATE & COMPARE		
Collaborate and Compare	**Reading:** • Compare Mood **Speaking and Listening:** Collaborate and Present	**Speaking and Listening Studio:** Giving a Presentation
The Governess Drama by Neil Simon	**Reading:** • Analyze Drama • Analyze Humor **Writing:** Write a Personal Narrative **Speaking and Listening:** Adapt Stage Directions **Vocabulary:** Word Origins **Language Conventions:** Complex Sentences: Subordinating Conjunctions	**Audio** **Reading Studio:** Notice & Note **Writing Studio:** Writing Narratives **Vocabulary Studio:** Word Origins **Grammar Studio:** Module 3: Lesson 6: Conjunctions and Interjections
from *The Governess* Production Images	**Reading:** • Analyze Media • Identify Rhetorical Devices **Writing:** Write a Dialogue **Speaking and Listening:** Stage the Scene	**Audio** **Reading Studio:** Notice & Note **Writing Studio:** Writing Narratives
Online Ed **Collaborate and Compare**	**Reading:** • Compare Characterizations • Analyze the Versions **Speaking and Listening:** Create and Share	
INDEPENDENT READING		
The independent Reading selections are only available in the eBook. **Go to the Reading Studio for more information on NOTICE & NOTE.**	"A Priceless Lesson in Humility" Personal Essay by Felipe Morales **Lexile 930**	"H–ey, Come On Ou–t!" Short Story by Shinichi Hoshi **Lexile 860L**
END OF UNIT		
Writing Task: Create a Multimodal Presentation **Reflect on the Unit**	**Writing:** Create a Multimodal Presentation	**Unit 2 Response Log** **Mentor Text:** "The Camera Does Lie" **Writing Studio:** Writing Informative Text **Speaking and Listening Studio:** Giving a Presentation

As shown in the Instructional Overview, and as mentioned above, each unit focuses on skills in reading, writing, speaking and listening, vocabulary, and language conventions. See the following examples of activities from the four language domains:



ANALYZE CHARACTER

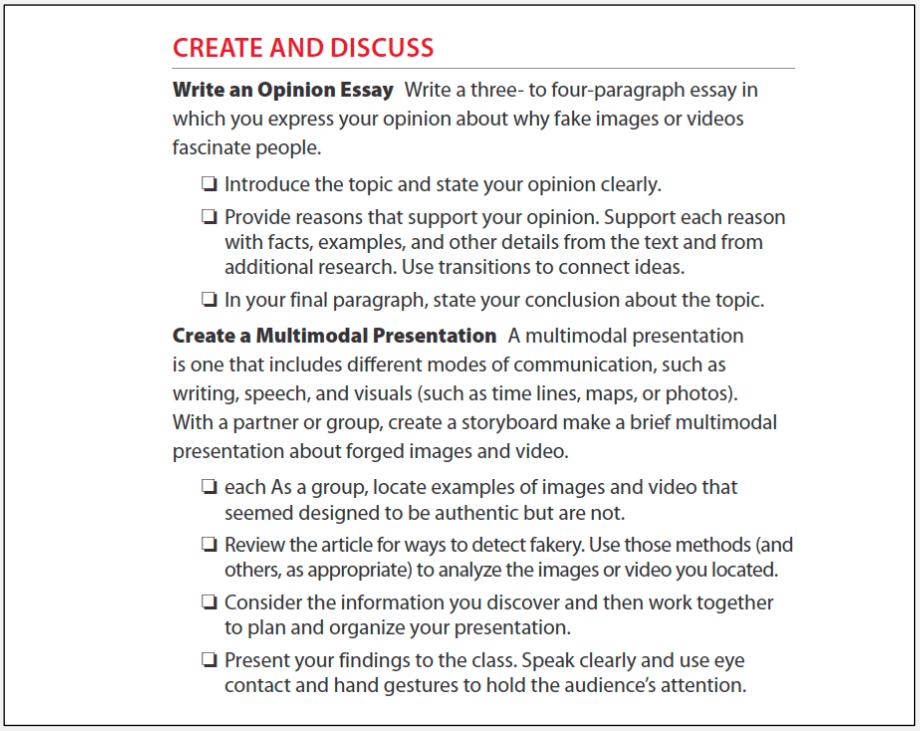
Characters are the people who take part in a story. By analyzing a character's traits and motivations, you can understand the character—and the story—better.

Character traits are the qualities shown by characters or the expressions of their personality.	The writer may state the character's traits, or you may need to infer traits based on the character's words, thoughts, actions, appearance, or relationships.
Character motivations are the reasons why characters act the way they do.	To understand motivations, think about how the setting and other characters influence a character's actions.

GENRE ELEMENTS: SHORT STORY

- has a single idea and can be read in one sitting
- develops one or more characters
- presents a plot with one main conflict
- includes a setting
- may be realistic or imaginary
- often conveys a theme or lesson about life

(G7 Unit 2 p. 101)



CREATE AND DISCUSS

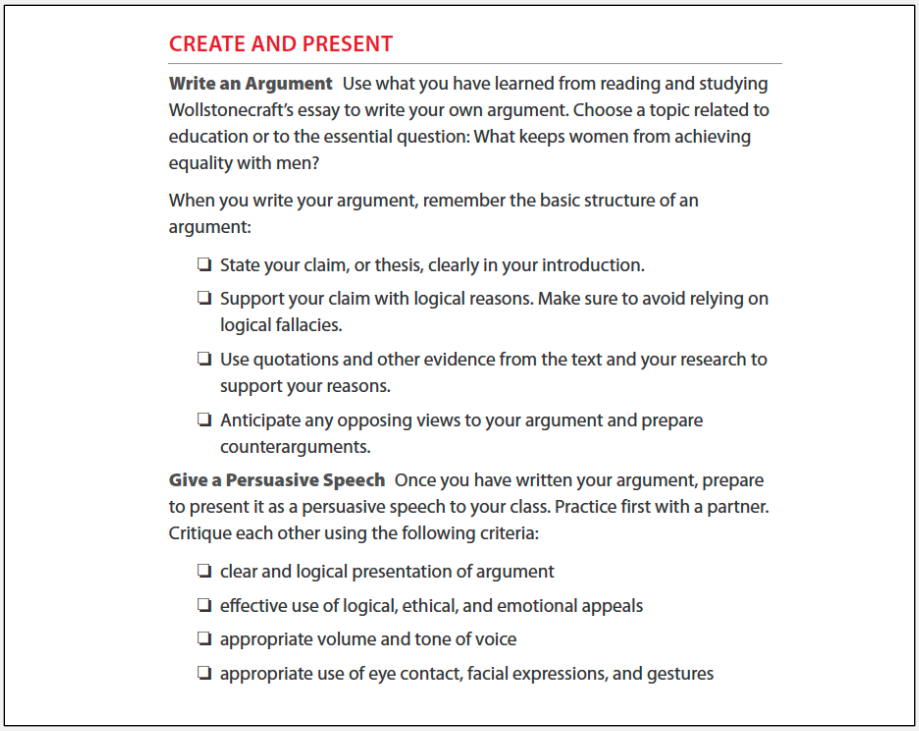
Write an Opinion Essay Write a three- to four-paragraph essay in which you express your opinion about why fake images or videos fascinate people.

- ❑ Introduce the topic and state your opinion clearly.
- ❑ Provide reasons that support your opinion. Support each reason with facts, examples, and other details from the text and from additional research. Use transitions to connect ideas.
- ❑ In your final paragraph, state your conclusion about the topic.

Create a Multimodal Presentation A multimodal presentation is one that includes different modes of communication, such as writing, speech, and visuals (such as time lines, maps, or photos). With a partner or group, create a storyboard make a brief multimodal presentation about forged images and video.

- ❑ each As a group, locate examples of images and video that seemed designed to be authentic but are not.
- ❑ Review the article for ways to detect fakery. Use those methods (and others, as appropriate) to analyze the images or video you located.
- ❑ Consider the information you discover and then work together to plan and organize your presentation.
- ❑ Present your findings to the class. Speak clearly and use eye contact and hand gestures to hold the audience's attention.

(G7 Unit 2 p. 121)



CREATE AND PRESENT

Write an Argument Use what you have learned from reading and studying Wollstonecraft's essay to write your own argument. Choose a topic related to education or to the essential question: What keeps women from achieving equality with men?

When you write your argument, remember the basic structure of an argument:

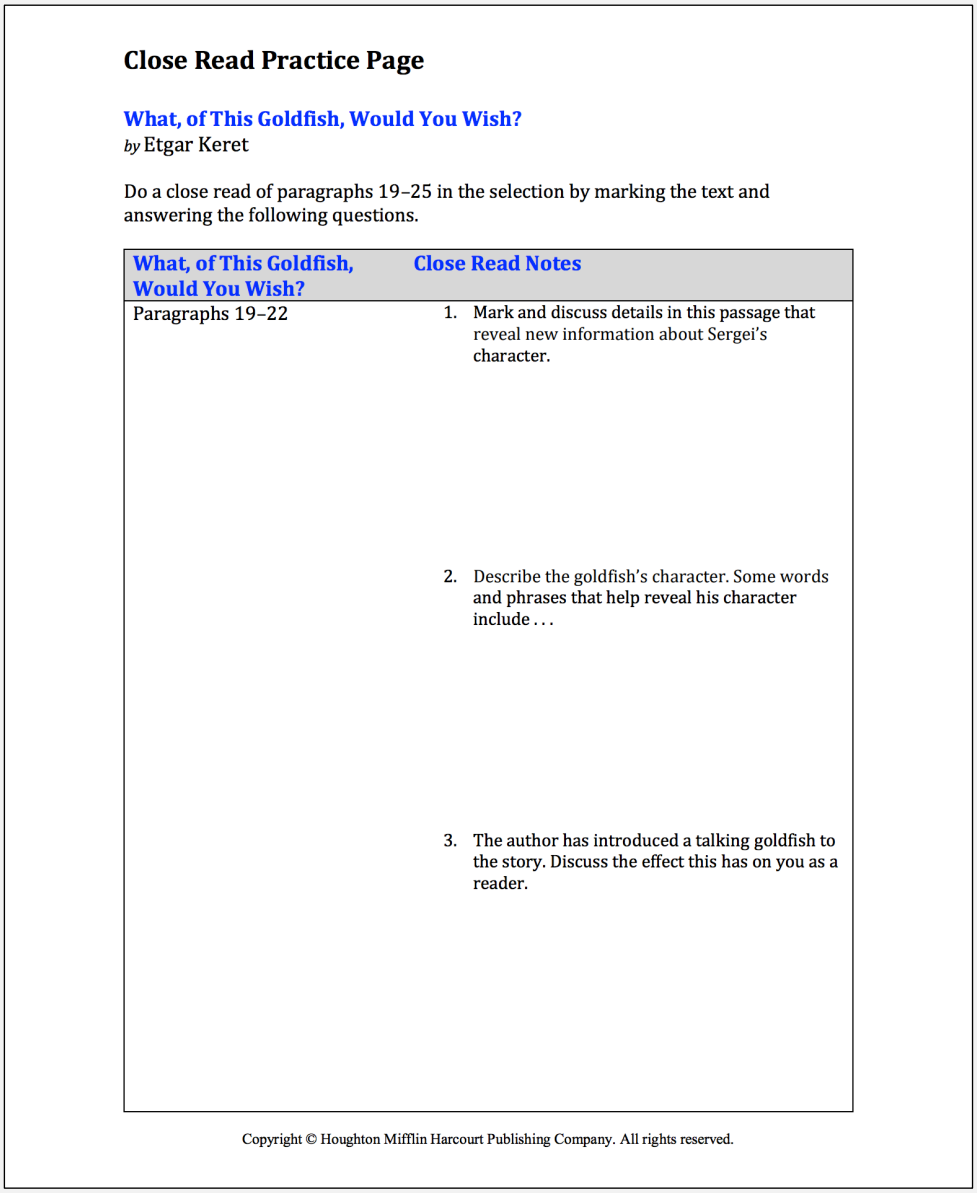
- ❑ State your claim, or thesis, clearly in your introduction.
- ❑ Support your claim with logical reasons. Make sure to avoid relying on logical fallacies.
- ❑ Use quotations and other evidence from the text and your research to support your reasons.
- ❑ Anticipate any opposing views to your argument and prepare counterarguments.

Give a Persuasive Speech Once you have written your argument, prepare to present it as a persuasive speech to your class. Practice first with a partner. Critique each other using the following criteria:

- ❑ clear and logical presentation of argument
- ❑ effective use of logical, ethical, and emotional appeals
- ❑ appropriate volume and tone of voice
- ❑ appropriate use of eye contact, facial expressions, and gestures

(G12 Unit 3 p. 430)

The HMH *Into Literature* Studios are digital-only lessons that target skills in all four language domains. Links in each lesson of the Teacher's Edition correspond to a specific lesson in one of the following Studios: Reading, Writing, Speaking & Listening, Grammar, Vocabulary. See the following examples:



Close Read Practice Page

What, of This Goldfish, Would You Wish?
by Etgar Keret

Do a close read of paragraphs 19–25 in the selection by marking the text and answering the following questions.

What, of This Goldfish, Would You Wish?	Close Read Notes
Paragraphs 19–22	1. Mark and discuss details in this passage that reveal new information about Sergei's character. 2. Describe the goldfish's character. Some words and phrases that help reveal his character include . . . 3. The author has introduced a talking goldfish to the story. Discuss the effect this has on you as a reader.

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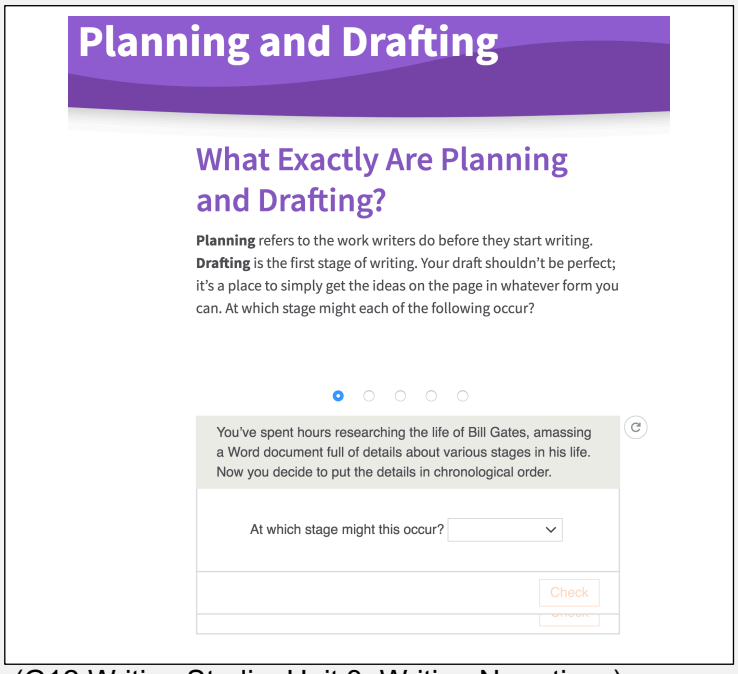
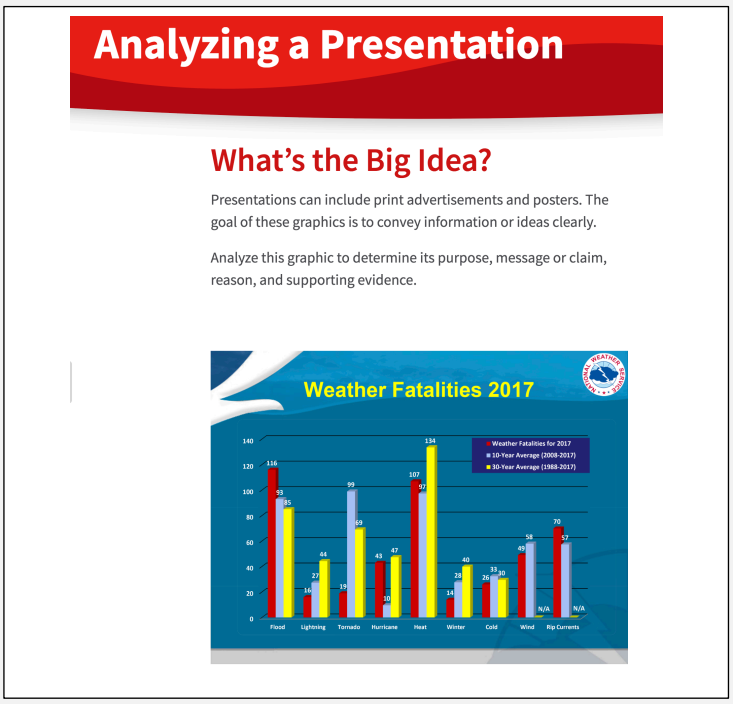
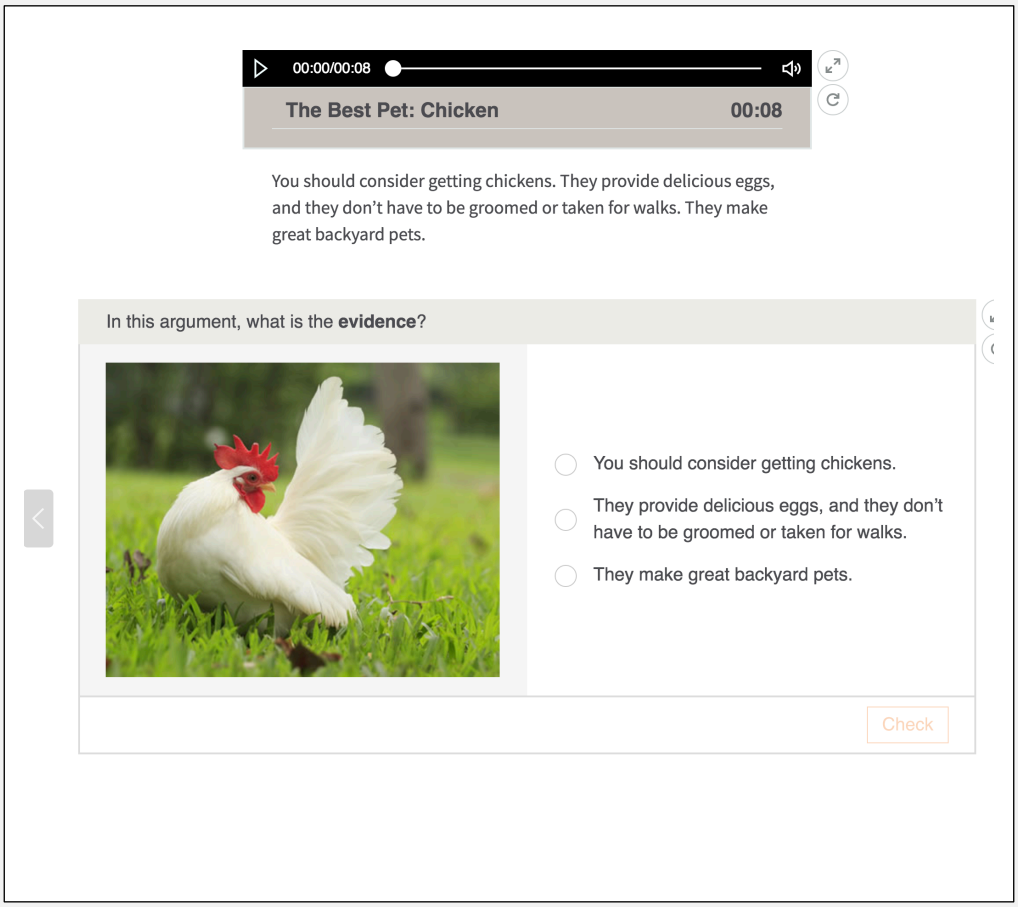
(G10 Reading Studio, Unit 1 Lesson 1)



(G12 Writing Studio, Unit 3: Writing Narratives)

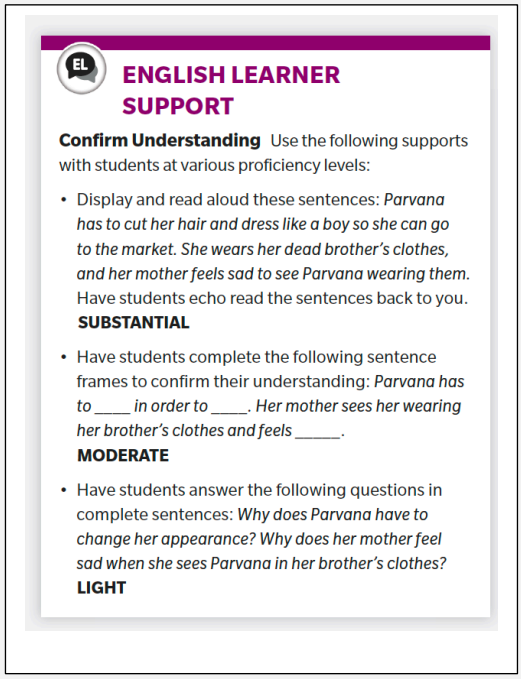


(G9 Speaking & Listening Studio, Unit 2)



(G9 Speaking & Listening Studio, Unit 2)

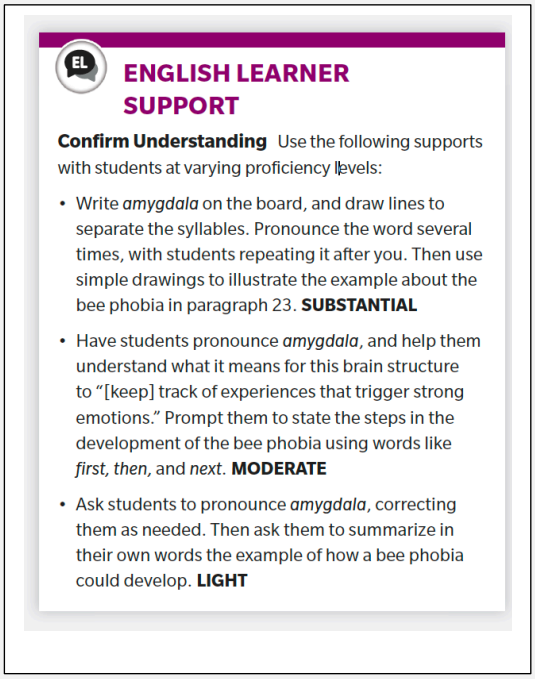
2) As stated previously, the HMH *Into Literature* teaching materials include scaffolds and prompts for differentiated instruction to support students of various language proficiency levels. The Language X-Rays, Text X-Rays, and English Learner Supports in the Teacher's Edition provide teachers with strategic scaffolding methods, giving Substantial, Moderate, and Light supports for English Language Learners at each grade level. The four language domains are addressed with the same system of differentiation. See the following examples:



ENGLISH LEARNER SUPPORT

Confirm Understanding Use the following supports with students at various proficiency levels:

- Display and read aloud these sentences: *Parvana has to cut her hair and dress like a boy so she can go to the market. She wears her dead brother's clothes, and her mother feels sad to see Parvana wearing them.* Have students echo read the sentences back to you. **SUBSTANTIAL**
- Have students complete the following sentence frames to confirm their understanding: *Parvana has to ____ in order to ____. Her mother sees her wearing her brother's clothes and feels _____.* **MODERATE**
- Have students answer the following questions in complete sentences: *Why does Parvana have to change her appearance? Why does her mother feel sad when she sees Parvana in her brother's clothes?* **LIGHT**

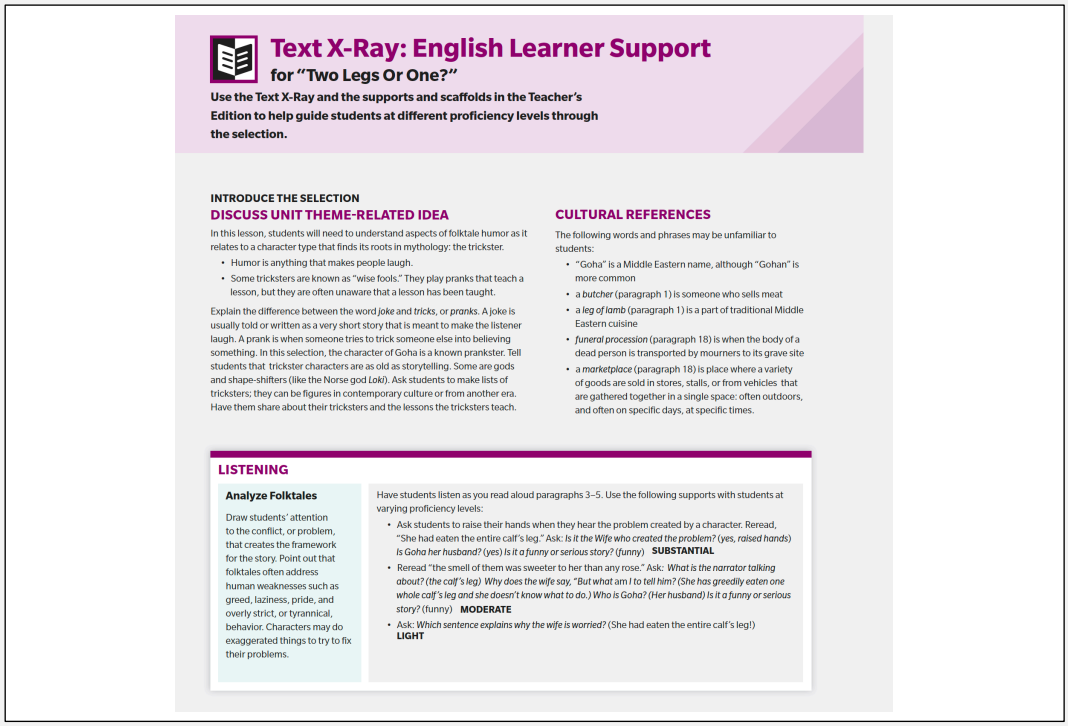


ENGLISH LEARNER SUPPORT

Confirm Understanding Use the following supports with students at varying proficiency levels:

- Write *amygdala* on the board, and draw lines to separate the syllables. Pronounce the word several times, with students repeating it after you. Then use simple drawings to illustrate the example about the bee phobia in paragraph 23. **SUBSTANTIAL**
- Have students pronounce *amygdala*, and help them understand what it means for this brain structure to "[keep] track of experiences that trigger strong emotions." Prompt them to state the steps in the development of the bee phobia using words like *first, then,* and *next*. **MODERATE**
- Ask students to pronounce *amygdala*, correcting them as needed. Then ask them to summarize in their own words the example of how a bee phobia could develop. **LIGHT**

(G6 Unit 1 pp. 11, 35)



Text X-Ray: English Learner Support

for "Two Legs Or One?"

Use the Text X-Ray and the supports and scaffolds in the Teacher's Edition to help guide students at different proficiency levels through the selection.

INTRODUCE THE SELECTION

DISCUSS UNIT THEME-RELATED IDEA

In this lesson, students will need to understand aspects of folktale humor as it relates to a character type that finds its roots in mythology: the trickster.

- Humor is anything that makes people laugh.
- Some tricksters are known as "wise fools." They play pranks that teach a lesson, but they are often unaware that a lesson has been taught.

Explain the difference between the word *joke* and *tricks*, or *pranks*. A joke is usually told or written as a very short story that is meant to make the listener laugh. A prank is when someone tries to trick someone else into believing something. In this selection, the character of Goha is a known prankster. Tell students that trickster characters are as old as storytelling. Some are gods and shape-shifters (like the Norse god *Loki*). Ask students to make lists of tricksters; they can be figures in contemporary culture or from another era. Have them share about their tricksters and the lessons the tricksters teach.

CULTURAL REFERENCES

The following words and phrases may be unfamiliar to students:

- "Goha" is a Middle Eastern name, although "Gohan" is more common
- a *butcher* (paragraph 1) is someone who sells meat
- a *leg of lamb* (paragraph 1) is a part of traditional Middle Eastern cuisine
- *funeral procession* (paragraph 18) is when the body of a dead person is transported by mourners to its grave site
- a *marketplace* (paragraph 18) is place where a variety of goods are sold in stores, stalls, or from vehicles that are gathered together in a single space: often outdoors, and often on specific days, at specific times.

LISTENING

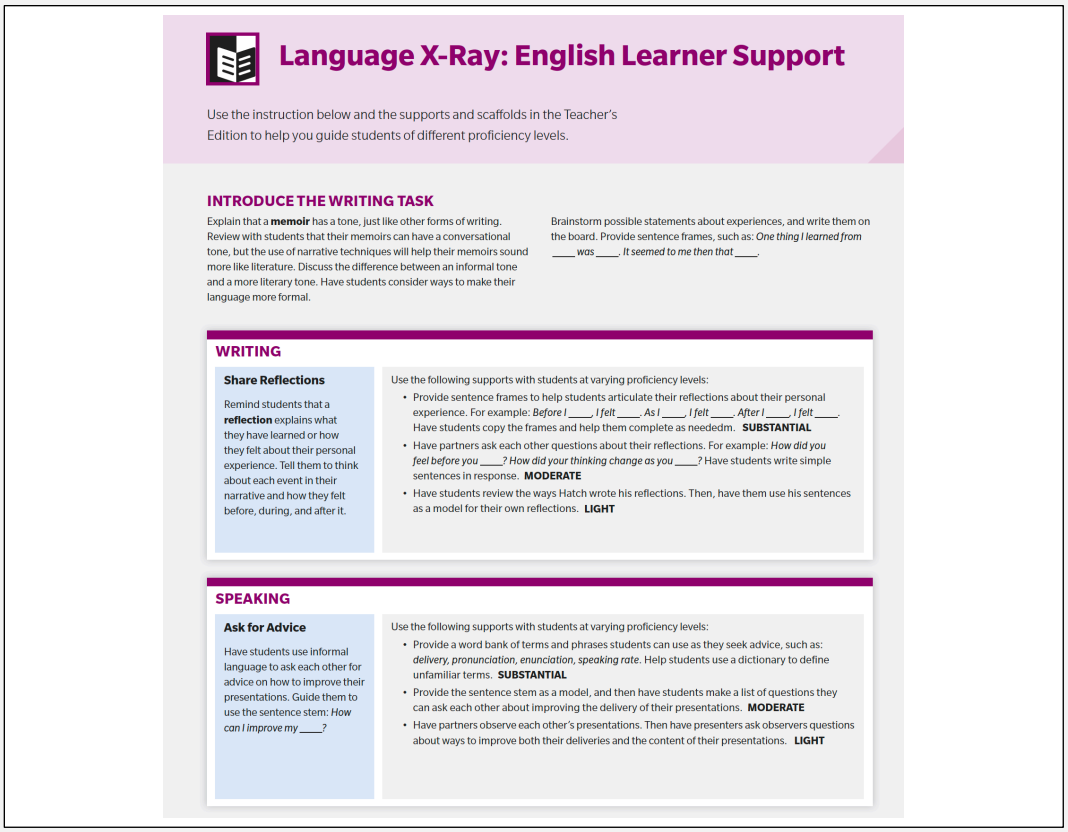
Analyze Folktales

Draw students' attention to the conflict, or problem, that creates the framework for the story. Point out that folktales often address human weaknesses such as greed, laziness, pride, and overly strict, or tyrannical, behavior. Characters may do exaggerated things to try to fix their problems.

Have students listen as you read aloud paragraphs 3–5. Use the following supports with students at varying proficiency levels:

- Ask students to raise their hands when they hear the problem created by a character. Reread, "She had eaten the entire calf's leg." Ask: *Is it the Wife who created the problem?* (yes, raised hands) *Is Goha her husband?* (yes) *Is it a funny or serious story?* (funny) **SUBSTANTIAL**
- Reread "the smell of them was sweeter to her than any rose." Ask: *What is the narrator talking about? (the calf's leg) Why does the wife say, "But what am I to tell him? (She has greedily eaten one whole calf's leg and she doesn't know what to do.) Who is Goha? (Her husband) Is it a funny or serious story?* (funny) **MODERATE**
- Ask: *Which sentence explains why the wife is worried?* (She had eaten the entire calf's leg!) **LIGHT**

(G7 Unit 2 p. 124C)



Language X-Ray: English Learner Support

Use the instruction below and the supports and scaffolds in the Teacher's Edition to help you guide students of different proficiency levels.

INTRODUCE THE WRITING TASK

Explain that a **memoir** has a tone, just like other forms of writing. Review with students that their memoirs can have a conversational tone, but the use of narrative techniques will help their memoirs sound more like literature. Discuss the difference between an informal tone and a more literary tone. Have students consider ways to make their language more formal.

Brainstorm possible statements about experiences, and write them on the board. Provide sentence frames, such as: *One thing I learned from ____ was ____. It seemed to me then that ____.*

WRITING

Share Reflections

Remind students that a **reflection** explains what they have learned or how they felt about their personal experience. Tell them to think about each event in their narrative and how they felt before, during, and after it.

Use the following supports with students at varying proficiency levels:

- Provide sentence frames to help students articulate their reflections about their personal experience. For example: *Before I ____, I felt ____. As I ____, I felt ____. After I ____, I felt ____.* Have students copy the frames and help them complete as neededm. **SUBSTANTIAL**
- Have partners ask each other questions about their reflections. For example: *How did you feel before you ____? How did your thinking change as you ____?* Have students write simple sentences in response. **MODERATE**
- Have students review the ways Hatch wrote his reflections. Then, have them use his sentences as a model for their own reflections. **LIGHT**

SPEAKING

Ask for Advice

Have students use informal language to ask each other for advice on how to improve their presentations. Guide them to use the sentence stem: *How can I improve my ____?*

Use the following supports with students at varying proficiency levels:

- Provide a word bank of terms and phrases students can use as they seek advice, such as: *delivery, pronunciation, enunciation, speaking rate*. Help students use a dictionary to define unfamiliar terms. **SUBSTANTIAL**
- Provide the sentence stem as a model, and then have students make a list of questions they can ask each other about improving the delivery of their presentations. **MODERATE**
- Have partners observe each other's presentations. Then have presenters ask observers questions about ways to improve both their deliveries and the content of their presentations. **LIGHT**

(G12 Unit 3 p. 480B)

3) The targeted language domains are systematically integrated throughout the materials in the HMH *Into Literature* program. As stated above, students are provided opportunities to practice listening, speaking, reading, and writing skills in each lesson. The Language X-Rays, as well as each selection's Text X-Ray and English Learner Supports, provide scaffolds for students who need Substantial, Moderate, or Light support in each of the four language domains. As students progress throughout each module, they learn and review skills and systematically build a broader skill set based upon what they have already learned. This progressive model continues throughout subsequent grade levels.

4. The Strands of Model Performance Indicators and the Standards Matrices

The Strands of Model Performance Indicators (MPIs) provide sample representations of how language is processed or produced within particular disciplines and learning contexts. WIDA has five language development standards representing language in the following areas: Social and Instructional Language, The Language of Language Arts, The Language of Mathematics, The Language of Science, The Language of Social Studies as well as complementary strands

including The Language of Music and Performing Arts, The Language of Humanities, The Language of Visual Arts.

The Standards Matrices are organized by standard, grade level, and domain (Listening, Speaking, Reading, and Writing). The standards matrices make an explicit connection to state academic content standards and include an example for language use. Each MPI includes a uniform cognitive function (adopted from Bloom's taxonomy) which represents how educators can maintain the cognitive demand of an activity while differentiating for language. Each MPI provides examples of what students can reasonably be expected to do with language using various supports.

A. Connection to State Content Standards and WIDA Language Development Standards

1)	**Do the materials connect the language development standards to the state academic content standards?**	Yes	No
2)	**Are the academic content standards systematically represented throughout the materials?**	Yes	No
3)	**Are social and instructional language and one or more of the remaining WIDA Standards present in the materials?**	Yes	No

Justification: Provide examples from materials as evidence to support each "yes" response for this section. Provide descriptions, not just page numbers.

1) The materials do not connect the language development standards to state academic content standards.
2) The academic content standards are not systematically represented throughout the materials.
3) Social and instructional language standards and one or more of the remaining WIDA Standards are present in the materials. The language of instruction for reading and language arts are taught explicitly in the HMH *Into Literature* materials. These skills are practiced and applied in various exercises and real-world scenarios. Throughout each unit and at each grade level, English Language Learners discuss and use academic language in a variety of activities involving reading, speaking, listening, and writing.

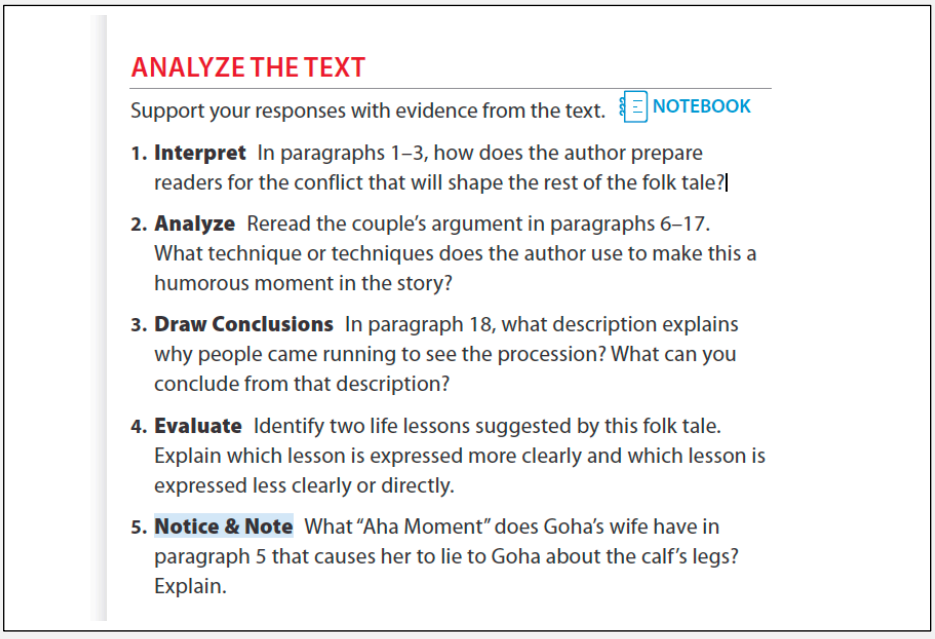
B. Cognitive Challenge for All Learners at All Levels of Language Proficiency

1) **Do materials present an opportunity for language learners to engage in various cognitive functions (higher order thinking skills from Bloom's taxonomy) regardless of their language level?** Yes No

2) **Are opportunities for engaging in higher order thinking systematically addressed in the materials?** Yes No

Justification: Provide examples from materials as evidence to support each "yes" response for this section. Provide descriptions, not just page numbers.

1) The HMH *Into Literature* materials effectively challenge students to achieve higher order thinking. Each lesson provides opportunities for ELLs to engage in a variety of cognitive functions, such as those represented by Bloom's taxonomy. Bloom's taxonomy verbs are embedded in the unit Learning Objectives and general instruction throughout each lesson, applying to all students, irrespective of proficiency level. In particular, each reading selection is followed by the Respond section in which students apply higher order thinking skills to answer questions about and further explore the text and related concepts. See the following examples from Grade 7, in which text analysis questions and lesson extension activities are labeled with their respective skill, such as *Interpret, Analyze,* and *Evaluate:*

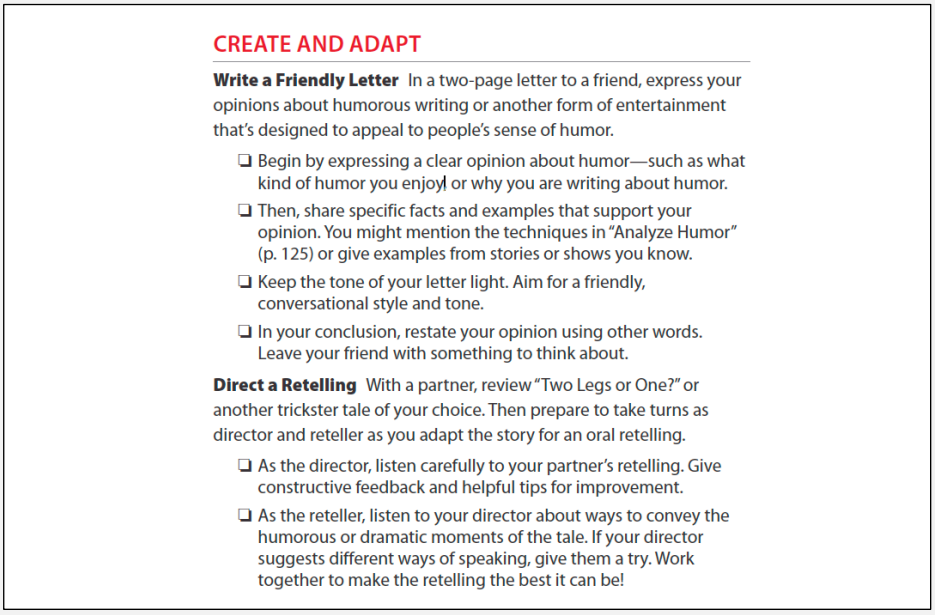


ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Interpret** In paragraphs 1–3, how does the author prepare readers for the conflict that will shape the rest of the folk tale?
2. **Analyze** Reread the couple's argument in paragraphs 6–17. What technique or techniques does the author use to make this a humorous moment in the story?
3. **Draw Conclusions** In paragraph 18, what description explains why people came running to see the procession? What can you conclude from that description?
4. **Evaluate** Identify two life lessons suggested by this folk tale. Explain which lesson is expressed more clearly and which lesson is expressed less clearly or directly.
5. **Notice & Note** What "Aha Moment" does Goha's wife have in paragraph 5 that causes her to lie to Goha about the calf's legs? Explain.

(G7 Unit 2 p. 130)



CREATE AND ADAPT

Write a Friendly Letter In a two-page letter to a friend, express your opinions about humorous writing or another form of entertainment that's designed to appeal to people's sense of humor.

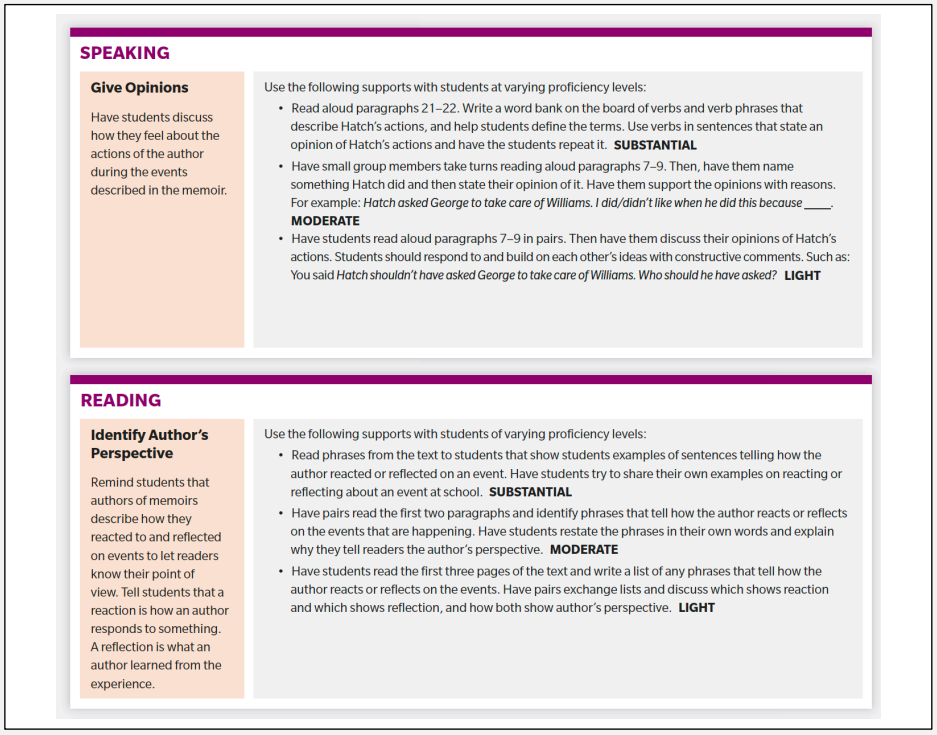
- ❑ Begin by expressing a clear opinion about humor—such as what kind of humor you enjoy or why you are writing about humor.
- ❑ Then, share specific facts and examples that support your opinion. You might mention the techniques in "Analyze Humor" (p. 125) or give examples from stories or shows you know.
- ❑ Keep the tone of your letter light. Aim for a friendly, conversational style and tone.
- ❑ In your conclusion, restate your opinion using other words. Leave your friend with something to think about.

Direct a Retelling With a partner, review "Two Legs or One?" or another trickster tale of your choice. Then prepare to take turns as director and reteller as you adapt the story for an oral retelling.

- ❑ As the director, listen carefully to your partner's retelling. Give constructive feedback and helpful tips for improvement.
- ❑ As the reteller, listen to your director about ways to convey the humorous or dramatic moments of the tale. If your director suggests different ways of speaking, give them a try. Work together to make the retelling the best it can be!

(G7 Unit 2 p. 131)

Higher order thinking skills are also found in the scaffolds and differentiated instruction language for students of different proficiency levels. See the following examples from Grade 12:



SPEAKING

Give Opinions

Have students discuss how they feel about the actions of the author during the events described in the memoir.

Use the following supports with students at varying proficiency levels:

- Read aloud paragraphs 21–22. Write a word bank on the board of verbs and verb phrases that describe Hatch's actions, and help students define the terms. Use verbs in sentences that state an opinion of Hatch's actions and have the students repeat it. **SUBSTANTIAL**
- Have small group members take turns reading aloud paragraphs 7–9. Then, have them name something Hatch did and then state their opinion of it. Have them support the opinions with reasons. For example: *Hatch asked George to take care of Williams. I did/didn't like when he did this because ____.* **MODERATE**
- Have students read aloud paragraphs 7–9 in pairs. Then have them discuss their opinions of Hatch's actions. Students should respond to and build on each other's ideas with constructive comments. Such as: You said *Hatch shouldn't have asked George to take care of Williams. Who should he have asked?* **LIGHT**

READING

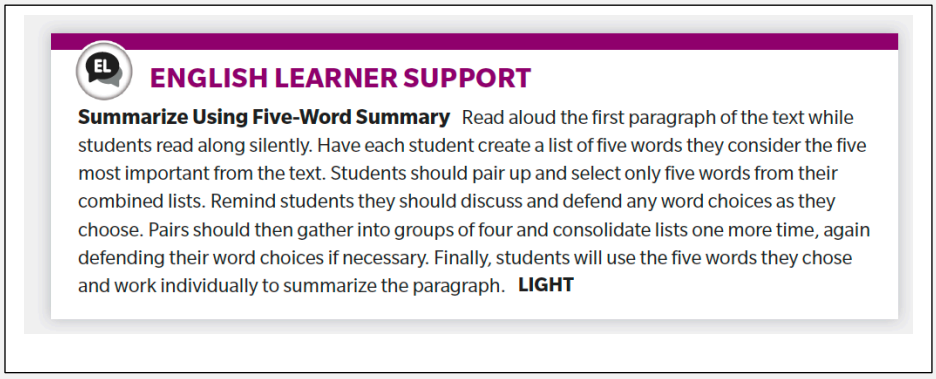
Identify Author's Perspective

Remind students that authors of memoirs describe how they reacted to and reflected on events to let readers know their point of view. Tell students that a reaction is how an author responds to something. A reflection is what an author learned from the experience.

Use the following supports with students of varying proficiency levels:

- Read phrases from the text to students that show students examples of sentences telling how the author reacted or reflected on an event. Have students try to share their own examples on reacting or reflecting about an event at school. **SUBSTANTIAL**
- Have pairs read the first two paragraphs and identify phrases that tell how the author reacts or reflects on the events that are happening. Have students restate the phrases in their own words and explain why they tell readers the author's perspective. **MODERATE**
- Have students read the first three pages of the text and write a list of any phrases that tell how the author reacts or reflects on the events. Have pairs exchange lists and discuss which shows reaction and which shows reflection, and how both show author's perspective. **LIGHT**

(G12 Unit 3 p. 462D)



(G12 Unit 3 p. 465)

2) Opportunities for engaging in higher order thinking are systematically addressed in the materials. As mentioned above, the Bloom's taxonomy verbs are embedded in the unit Learning Objectives and throughout the general instruction in the Teacher's Edition. These also appear as a regular function of the Respond and English Learner Support sections. This system allows students regular and repeated practice utilizing higher order thinking skills and applying them to situations of ever-increasing complexity.

C. Supports for Various Levels of Language Proficiency

1) **Do the materials provide scaffolding supports for students to advance within a proficiency level?** Yes No

2) **Do the materials provide scaffolding supports for students to progress from one proficiency level to the next?** Yes No

3) **Are scaffolding supports presented systematically throughout the materials?** Yes No

Justification: Provide examples from materials as evidence to support each "yes" response for this section. Provide descriptions, not just page numbers.

1) The HMH *Into Literature* materials provide scaffolding supports for students to advance within a proficiency level. As stated previously, the When Students Struggle and To Challenge Students activities, as well as the Language X-Rays, Text X-Rays, and English Learner Support features, use scaffolds, such as sentence frames, discussion prompts, and proficiency-specific questions and responses, to support ELLs at their individual proficiency levels and to help them extend their skills. See the following examples:

SPEAKING

Discuss Mood

Draw students' attention to the instruction about mood on page 138. Tell students that sound devices, rhythm, and word choice all help to set the mood, or atmosphere of the poem. Another way to figure out the mood is to ask: How does this poem make you feel?

Use the following supports with students at varying proficiency levels:

- Tell students that you will ask questions about what you just read aloud. Use images of peaceful and wild places as necessary. Ask: *Is the mood of the first stanza peaceful or wild? (peaceful)* **SUBSTANTIAL**
- Have students identify the mood of the stanza. Ask: *What feeling do you get when you read the first stanza?* Provide students with sample sentences to respond: *I feel ____ (peaceful/curious/calm) when I read the first stanza.* **MODERATE**
- Pair students up to identify the events and sound devices in the stanza and describe what mood they create. Ask: *What is the mood of this stanza? What parts of the poem support your answer? (The mood is calm and peaceful as Aengus goes fishing in the woods. The poet repeats words like* hazel *to create a musical rhythm.)* **LIGHT**

READING

Identify Imagery

Draw students' attention to the imagery created in stanza two of "The Song of Wandering Aengus" on page 138. Point out that poetry can create images in the reader's mind, which, along with sound devices, can help create a particular mood.

Work with students to read stanza two on page 138. Use the following supports with students at varying proficiency levels:

- Tell students that you will ask questions about what you just read aloud. Point out the words *glimmering girl*. Tell students that *glimmering* means "sparkling." Stars and diamonds are examples of *glimmering*. Ask: *Is the glimmering girl bright or dark? (bright)* **SUBSTANTIAL**
- Have students identify the phrase *glimmering girl*. Ask: *What do you see in your mind when you read glimmering girl? (a girl with light around her)* **MODERATE**
- Pair students up to identify examples of imagery in the stanza. Ask: *What mood do these images create? (Imagery: fire aflame, glimmering girl, brightening air. Mood: bright, exciting, mysterious)* **LIGHT**

WRITING

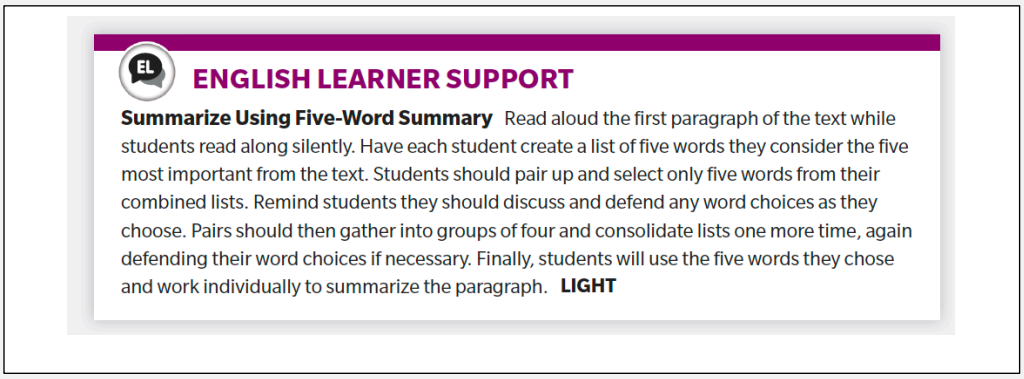
Write a Poem

Draw students' attention to the elements of poetry on 135. Remind them that they should include these elements in their own poems.

Use the following supports with students at varying proficiency levels:

- Tell students that you will ask questions about what you just read aloud. For example, ask: *What will your poem be about?* Allow students to write one-word responses. Provide ideas if students need more guidance. Allow students to use images. Display collages or photo essays as examples. **SUBSTANTIAL**
- Have students identify two sound devices they will include in their poems. Provide sample sentences for students to fill in to demonstrate understanding of sound devices. For example: *"The wet water" is an example of ____ (alliteration).* **MODERATE**
- Have student pairs write short poems that include at least two sound devices. Partners should switch poems and identify each other's sound devices and mood. **LIGHT**

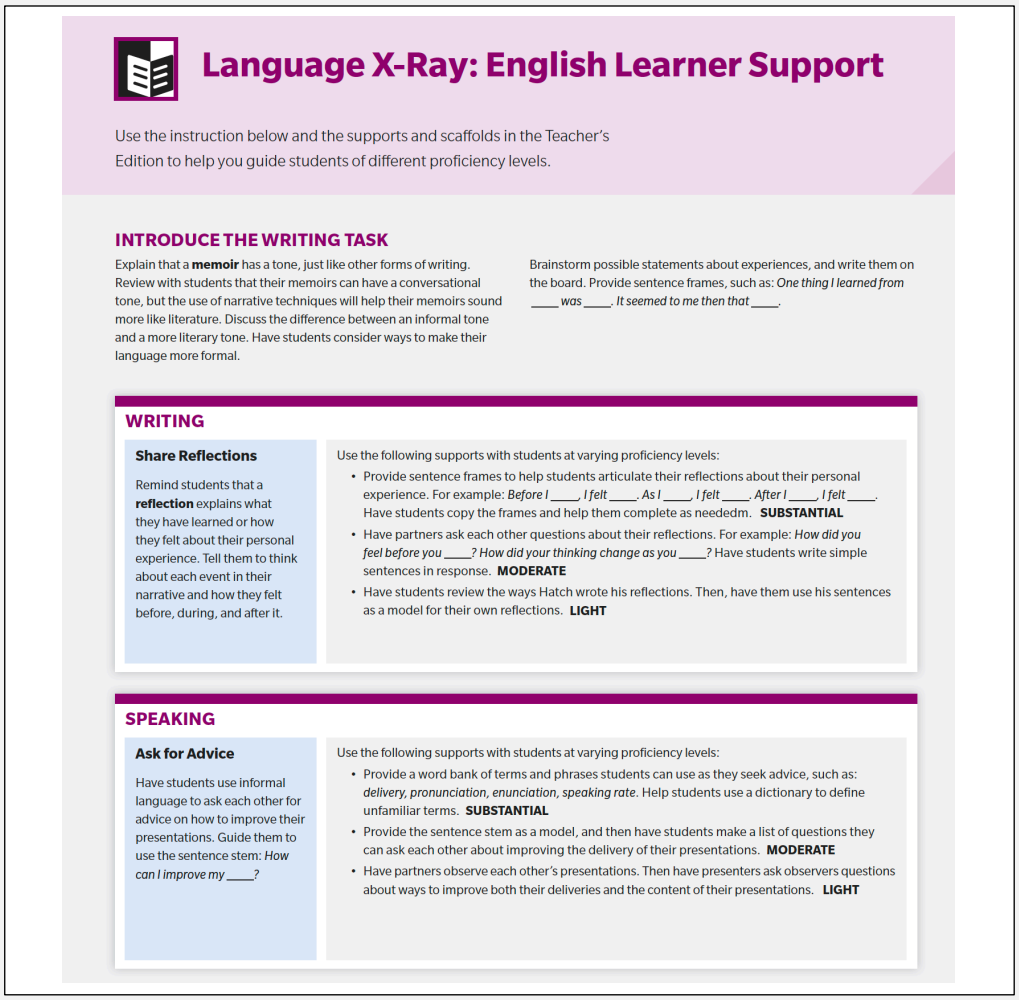
(G7 Unit 2 p. 134D)



ENGLISH LEARNER SUPPORT

Summarize Using Five-Word Summary Read aloud the first paragraph of the text while students read along silently. Have each student create a list of five words they consider the five most important from the text. Students should pair up and select only five words from their combined lists. Remind students they should discuss and defend any word choices as they choose. Pairs should then gather into groups of four and consolidate lists one more time, again defending their word choices if necessary. Finally, students will use the five words they chose and work individually to summarize the paragraph. **LIGHT**

(G12 Unit 3 p. 465)



Language X-Ray: English Learner Support

Use the instruction below and the supports and scaffolds in the Teacher's Edition to help you guide students of different proficiency levels.

INTRODUCE THE WRITING TASK

Explain that a **memoir** has a tone, just like other forms of writing. Review with students that their memoirs can have a conversational tone, but the use of narrative techniques will help their memoirs sound more like literature. Discuss the difference between an informal tone and a more literary tone. Have students consider ways to make their language more formal.

Brainstorm possible statements about experiences, and write them on the board. Provide sentence frames, such as: *One thing I learned from ____ was ____. It seemed to me then that ____.*

WRITING

Share Reflections

Remind students that a **reflection** explains what they have learned or how they felt about their personal experience. Tell them to think about each event in their narrative and how they felt before, during, and after it.

Use the following supports with students at varying proficiency levels:

- Provide sentence frames to help students articulate their reflections about their personal experience. For example: *Before I ____, I felt ____. As I ____, I felt ____. After I ____, I felt ____.* Have students copy the frames and help them complete as neededm. **SUBSTANTIAL**
- Have partners ask each other questions about their reflections. For example: *How did you feel before you ____? How did your thinking change as you ____?* Have students write simple sentences in response. **MODERATE**
- Have students review the ways Hatch wrote his reflections. Then, have them use his sentences as a model for their own reflections. **LIGHT**

SPEAKING

Ask for Advice

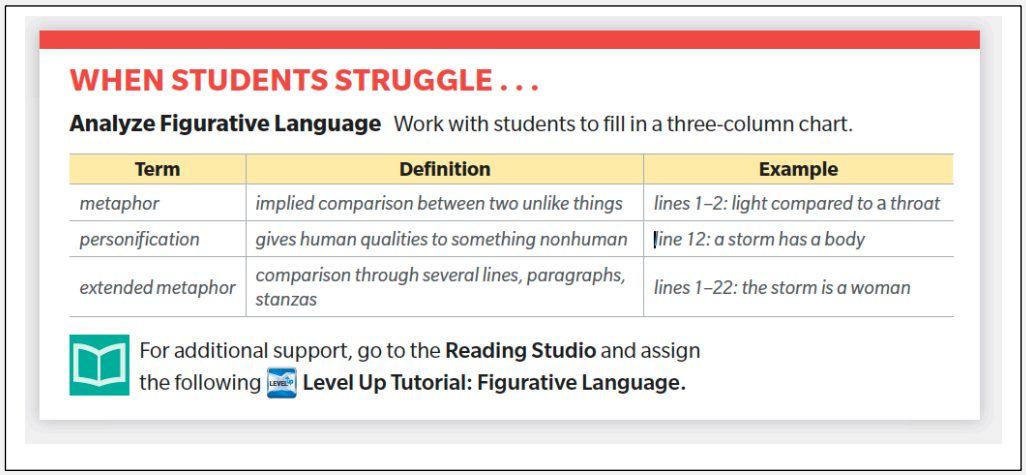
Have students use informal language to ask each other for advice on how to improve their presentations. Guide them to use the sentence stem: *How can I improve my ____?*

Use the following supports with students at varying proficiency levels:

- Provide a word bank of terms and phrases students can use as they seek advice, such as: *delivery, pronunciation, enunciation, speaking rate*. Help students use a dictionary to define unfamiliar terms. **SUBSTANTIAL**
- Provide the sentence stem as a model, and then have students make a list of questions they can ask each other about improving the delivery of their presentations. **MODERATE**
- Have partners observe each other's presentations. Then have presenters ask observers questions about ways to improve both their deliveries and the content of their presentations. **LIGHT**

(G12 Unit 3 p. 480B)

The When Students Struggle activities direct teachers to a corresponding Level Up Tutorial to give students additional support in mastering skills. These also provide further opportunities for ELLs to advance among proficiency levels.



WHEN STUDENTS STRUGGLE . . .

Analyze Figurative Language Work with students to fill in a three-column chart.

Term	Definition	Example
metaphor	*implied comparison between two unlike things*	*lines 1–2: light compared to a throat*
personification	*gives human qualities to something nonhuman*	*line 12: a storm has a body*
extended metaphor	*comparison through several lines, paragraphs, stanzas*	*lines 1–22: the storm is a woman*

For additional support, go to the **Reading Studio** and assign the following **Level Up Tutorial: Figurative Language.**

(G10 Unit 5 p. 370)

2) The materials provide scaffolding supports for students to progress from one proficiency level to the next. As students progress through the modules, the scaffolding supports help them gain mastery of concepts and skills and build upon what they have learned. As students' overall comprehension and capabilities are strengthened, students are gradually able to progress to higher levels of proficiency. Again, the Language X-Rays, Text X-Rays, and English Learner Support features employ a variety of scaffolds to support ELLs at their individual proficiency levels and to help them extend their skills. Meanwhile, the When Students Struggle activities direct teachers to Level Up Tutorials to give students additional support in mastering skills and providing further opportunities to advance among proficiency levels.

3) Scaffolding supports are presented systematically throughout the HMH *Into Literature* materials. As shown above, students are provided opportunities to practice skills in all four language domains in each unit. The Language X-Rays, Text X-Rays, English Learner Supports, and Level Up Tutorials are present in each unit, providing a clear organization of scaffolds for students who need Substantial, Moderate, or Light support. As students progress throughout each unit, they learn and review skills and systematically build a broader skill set based upon what they have already learned.

D. Accessibility to Grade Level Content

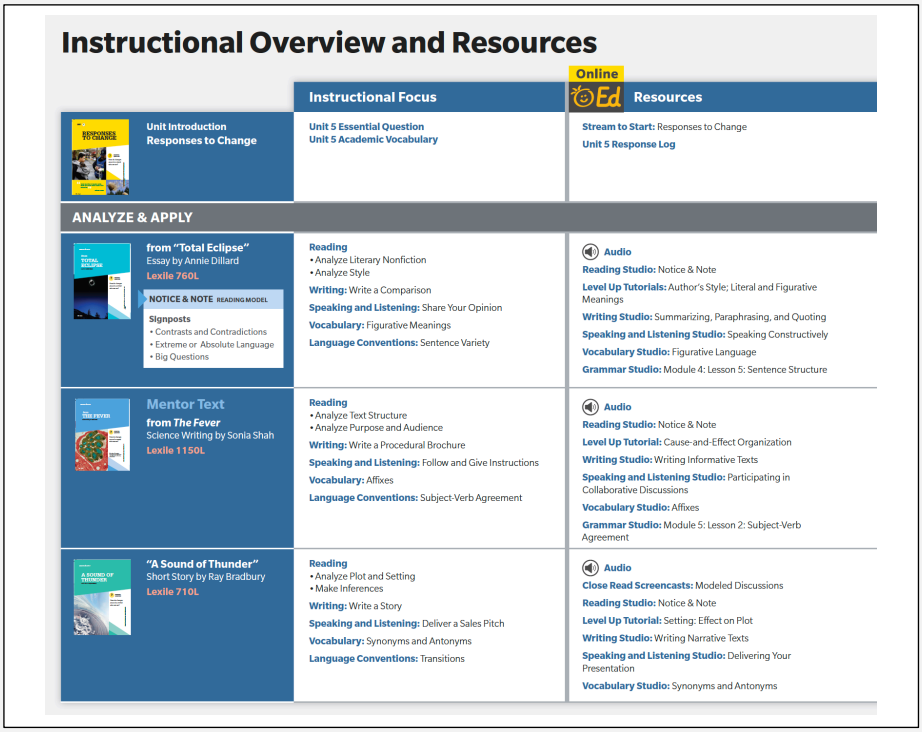
1) **Is linguistically and developmentally appropriate grade-level content present in the materials?** Yes No

2) **Is grade-level content accessible for the targeted levels of language proficiency?** Yes No

3) **Is the grade-level content systematically presented throughout the materials?** Yes No

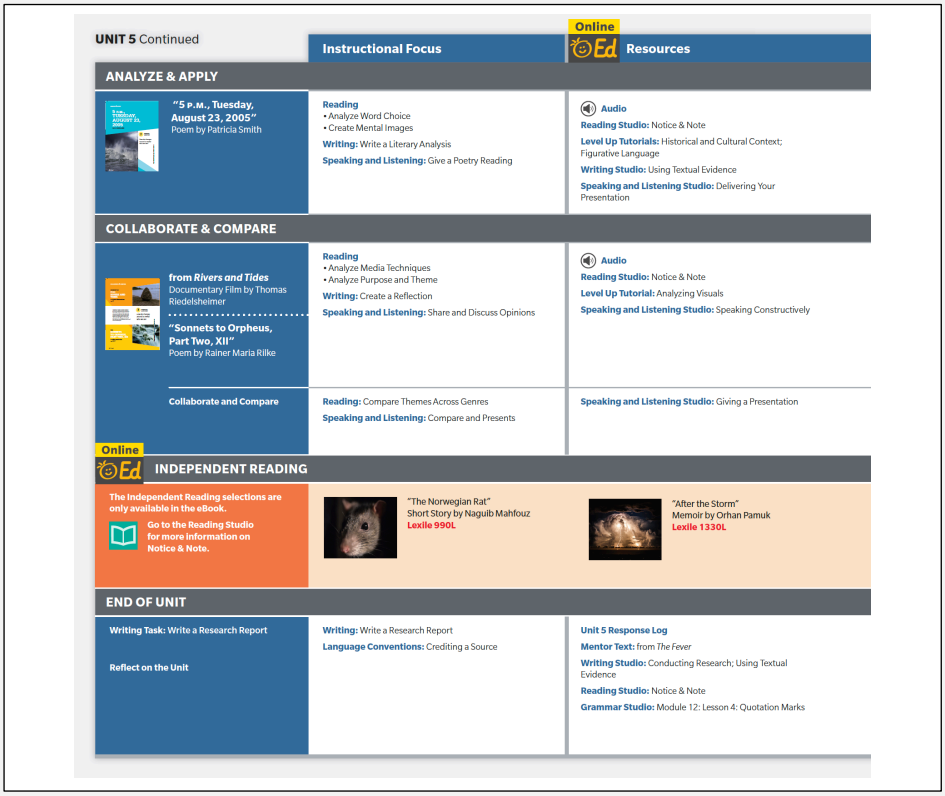
Justification: Provide examples from materials as evidence to support each "yes" response for this section. Provide descriptions, not just page numbers.

1) Linguistically and developmentally appropriate grade-level content is present in the HMH *Into Literature* materials. Students read and analyze authentic, complex, and grade-appropriate Mentor Texts and Independent Reading selections of a variety of genres. Each unit reading plan provides a Text Complexity summary, including the text's Lexile level. Lexile levels are also provided for each Independent Reading selection. Prompts for questions, discussions, and differentiation are appropriate for the specified grade level and for students of different proficiency levels. See the following Instructional Overview from Grade 10 Unit 5:



Instructional Overview and Resources

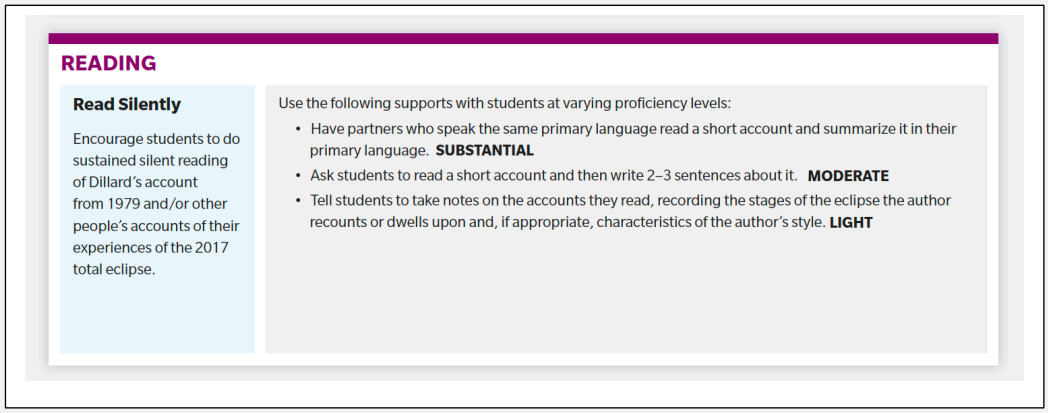
	Instructional Focus	Online Resources
Unit Introduction Responses to Change	**Unit 5 Essential Question** **Unit 5 Academic Vocabulary**	**Stream to Start:** Responses to Change **Unit 5 Response Log**
ANALYZE & APPLY		
from "Total Eclipse" Essay by Annie Dillard **Lexile 760L** NOTICE & NOTE READING MODEL **Signposts** • Contrasts and Contradictions • Extreme or Absolute Language • Big Questions	**Reading** • Analyze Literary Nonfiction • Analyze Style **Writing:** Write a Comparison **Speaking and Listening:** Share Your Opinion **Vocabulary:** Figurative Meanings **Language Conventions:** Sentence Variety	**Audio** **Reading Studio:** Notice & Note **Level Up Tutorials:** Author's Style; Literal and Figurative Meanings **Writing Studio:** Summarizing, Paraphrasing, and Quoting **Speaking and Listening Studio:** Speaking Constructively **Vocabulary Studio:** Figurative Language **Grammar Studio:** Module 4: Lesson 5: Sentence Structure
Mentor Text **from *The Fever*** Science Writing by Sonia Shah **Lexile 1150L**	**Reading** • Analyze Text Structure • Analyze Purpose and Audience **Writing:** Write a Procedural Brochure **Speaking and Listening:** Follow and Give Instructions **Vocabulary:** Affixes **Language Conventions:** Subject-Verb Agreement	**Audio** **Reading Studio:** Notice & Note **Level Up Tutorial:** Cause-and-Effect Organization **Writing Studio:** Writing Informative Texts **Speaking and Listening Studio:** Participating in Collaborative Discussions **Vocabulary Studio:** Affixes **Grammar Studio:** Module 5: Lesson 2: Subject-Verb Agreement
"A Sound of Thunder" Short Story by Ray Bradbury **Lexile 710L**	**Reading** • Analyze Plot and Setting • Make Inferences **Writing:** Write a Story **Speaking and Listening:** Deliver a Sales Pitch **Vocabulary:** Synonyms and Antonyms **Language Conventions:** Transitions	**Audio** **Close Read Screencasts:** Modeled Discussions **Reading Studio:** Notice & Note **Level Up Tutorial:** Setting: Effect on Plot **Writing Studio:** Writing Narrative Texts **Speaking and Listening Studio:** Delivering Your Presentation **Vocabulary Studio:** Synonyms and Antonyms



UNIT 5 Continued

	Instructional Focus	Online Ed Resources
ANALYZE & APPLY		
"5 P.M., Tuesday, August 23, 2005" Poem by Patricia Smith	**Reading** • Analyze Word Choice • Create Mental Images **Writing:** Write a Literary Analysis **Speaking and Listening:** Give a Poetry Reading	**Audio** **Reading Studio:** Notice & Note **Level Up Tutorials:** Historical and Cultural Context; Figurative Language **Writing Studio:** Using Textual Evidence **Speaking and Listening Studio:** Delivering Your Presentation
COLLABORATE & COMPARE		
from Rivers and Tides Documentary Film by Thomas Riedelsheimer "Sonnets to Orpheus, Part Two, XII" Poem by Rainer Maria Rilke	**Reading** • Analyze Media Techniques • Analyze Purpose and Theme **Writing:** Create a Reflection **Speaking and Listening:** Share and Discuss Opinions	**Audio** **Reading Studio:** Notice & Note **Level Up Tutorial:** Analyzing Visuals **Speaking and Listening Studio:** Speaking Constructively
Collaborate and Compare	**Reading:** Compare Themes Across Genres **Speaking and Listening:** Compare and Presents	**Speaking and Listening Studio:** Giving a Presentation
Online Ed **INDEPENDENT READING**		
The Independent Reading selections are only available in the eBook. Go to the Reading Studio for more information on Notice & Note.	"The Norwegian Rat" Short Story by Naguib Mahfouz Lexile 990L	"After the Storm" Memoir by Orhan Pamuk Lexile 1330L
END OF UNIT		
Writing Task: Write a Research Report **Reflect on the Unit**	**Writing:** Write a Research Report **Language Conventions:** Crediting a Source	**Unit 5 Response Log** **Mentor Text:** from *The Fever* **Writing Studio:** Conducting Research; Using Textual Evidence **Reading Studio:** Notice & Note **Grammar Studio:** Module 12: Lesson 4: Quotation Marks

2) Grade-level content is accessible for the targeted levels of language proficiency. As stated previously, the HMH *Into Literature* Teacher's Edition scaffolds instruction to target students who require Substantial, Moderate, or Light support to master skills and concepts. As students progress through each reading selection, teachers may apply the Language X-Rays, Text X-Rays, English Learner Supports, and Level Up Tutorials to focus on students who require specific levels of support. See the following examples from Grade 10:



READING

Read Silently

Encourage students to do sustained silent reading of Dillard's account from 1979 and/or other people's accounts of their experiences of the 2017 total eclipse.

Use the following supports with students at varying proficiency levels:

- Have partners who speak the same primary language read a short account and summarize it in their primary language. **SUBSTANTIAL**
- Ask students to read a short account and then write 2–3 sentences about it. **MODERATE**
- Tell students to take notes on the accounts they read, recording the stages of the eclipse the author recounts or dwells upon and, if appropriate, characteristics of the author's style. **LIGHT**

(G10 Unit 5 p. 318D)

WHEN STUDENTS STRUGGLE . . .

Clarify the Author's Meaning Explain that Dillard's statement about general scientific knowledge in paragraph 1 ("given a flashlight, a grapefruit . . . for daylight saving time") is not supposed to make sense. Note that daylight saving time is not based on scientific principles; it is simply a system used to save energy by taking advantage of longer daylight hours. Dillard humorously makes the point that many people do not have a solid grasp of science.

For additional support, go to the **Reading Studio** and assign the following **Level Up Tutorial: Literal and Figurative Meanings.**

(G10 Unit 5 p. 323)

TEACH

ENGLISH LEARNER SUPPORT

Distinguish Verb Tenses Use paragraphs 3 and 4 to remind students about some uses of the past tense and present tense. In paragraph 3, point out the first few past-tense verbs (*was, freshened, blew*) and invite students to identify other past-tense verbs in the two paragraphs. (*grew, were dissolving, held; deepened, was, said,* and [again] *was*) Explain that all of the verbs in paragraph 3 are in the past tense, for they describe an experience that happened in the past. Most of the verbs in paragraph 4 are also in the past tense, and for the same reason. Then point out these exceptions:

- "A dark sky usually loses color" = present-tense verb because the statement describes something that is always true
- "The alpenglow . . . are dimmed" = present-tense verbs because the statement is a definition that is always true
- ". . . the last sane moment I remember" = present-tense verb to show the lasting impact of that memory **SUBSTANTIAL/MODERATE**

NOTICE & NOTE

saturate
(sách´ə-rāt) *v.*
to soak with liquid to the point where nothing more can be absorbed.

hue
(hyo͞o) *n.*
a color, shade, or tint.

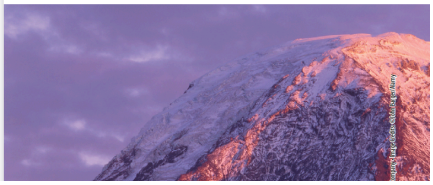
sun; it is far behind the sun. The sun simply shaves away; gradually, you see less sun and more sky.

3 The sky's blue was deepening, but there was no darkness. The sun was a wide crescent, like a segment of tangerine. The wind freshened and blew steadily over the hill. The eastern hill across the highway grew dusky and sharp. The towns and orchards in the valley to the south were dissolving into the blue light. Only the thin river held a trickle of sun.

4 Now the sky to the west deepened to indigo, a color never seen. A dark sky usually loses color. This was a **saturated**, deep indigo, up in the air. Stuck up into that unworldly sky was the cone of Mount Adams,[1] and the alpenglow was upon it. The alpenglow is that red light of sunset which holds out on snowy mountaintops long after the valleys and tablelands are dimmed. "Look at Mount Adams," I said, and that was the last sane moment I remember.

5 I turned back to the sun. It was going. The sun was going, and the world was wrong. The grasses were wrong; they were platinum. Their every detail of stem, head, and blade shone lightless and artificially distinct as an art photographer's platinum print. This color has never been seen on Earth. The **hues** were metallic; their finish was matte. The hillside was a 19th-century tinted photograph from which the tints had

[1] **Mount Adams:** a volcano in the Cascades mountain range in southern Washington State.



(G10 Unit 5 p. 314)

3) The HMH *Into Literature* materials are linguistically and developmentally appropriate and are presented systematically. Each unit is organized into several sections: Analyze & Apply, Collaborate & Compare, and Independent Reading. These are followed by a unit Task, in which students demonstrate essential comprehension of the unit instruction, and a section in which students reflect on their understanding of the selections and themes from the unit. This repeated organization pattern provides students a greater ability to learn and review concepts and systematically build a broader skill set based upon prior knowledge. In turn, students may be better equipped to advance within and among proficiency levels.

E. Strands of Model Performance Indicators

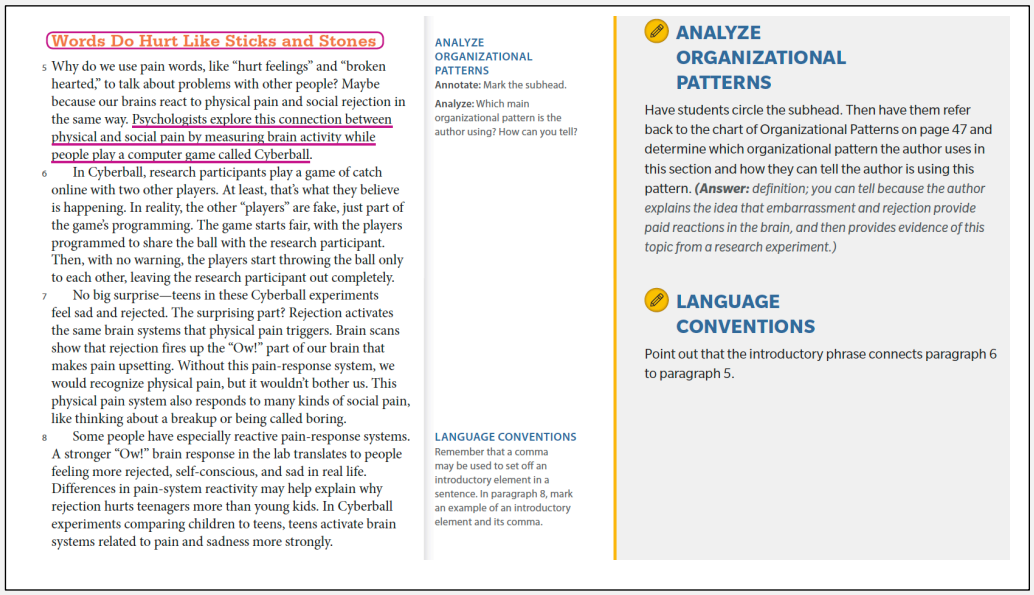
1) **Do materials include a range of language functions?** Yes No

2) **Are the language functions incorporated into a communicative goal or activity?** Yes No

3) **Do the language functions support the progression of language development?** Yes No

Justification: Provide examples from materials as evidence to support each "yes" response for this section. Provide descriptions, not just page numbers.

1) Students practice and develop a range of language functions in every lesson of the HMH *Into Literature* program. As students progress through each reading selection, they use the Language Conventions element to practice new language functions and build upon the skills and concepts they've already learned. The targeted Language Convention skills are outlined in each unit's Instructional Overview. Students requiring additional support in these language skills are provided English Learner Supports. See the following examples from Grade 6:



Words Do Hurt Like Sticks and Stones

5 Why do we use pain words, like "hurt feelings" and "broken hearted," to talk about problems with other people? Maybe because our brains react to physical pain and social rejection in the same way. Psychologists explore this connection between physical and social pain by measuring brain activity while people play a computer game called Cyberball.

6 In Cyberball, research participants play a game of catch online with two other players. At least, that's what they believe is happening. In reality, the other "players" are fake, just part of the game's programming. The game starts fair, with the players programmed to share the ball with the research participant. Then, with no warning, the players start throwing the ball only to each other, leaving the research participant out completely.

7 No big surprise—teens in these Cyberball experiments feel sad and rejected. The surprising part? Rejection activates the same brain systems that physical pain triggers. Brain scans show that rejection fires up the "Ow!" part of our brain that makes pain upsetting. Without this pain-response system, we would recognize physical pain, but it wouldn't bother us. This physical pain system also responds to many kinds of social pain, like thinking about a breakup or being called boring.

8 Some people have especially reactive pain-response systems. A stronger "Ow!" brain response in the lab translates to people feeling more rejected, self-conscious, and sad in real life. Differences in pain-system reactivity may help explain why rejection hurts teenagers more than young kids. In Cyberball experiments comparing children to teens, teens activate brain systems related to pain and sadness more strongly.

ANALYZE ORGANIZATIONAL PATTERNS
Annotate: Mark the subhead.
Analyze: Which main organizational pattern is the author using? How can you tell?

LANGUAGE CONVENTIONS
Remember that a comma may be used to set off an introductory element in a sentence. In paragraph 8, mark an example of an introductory element and its comma.

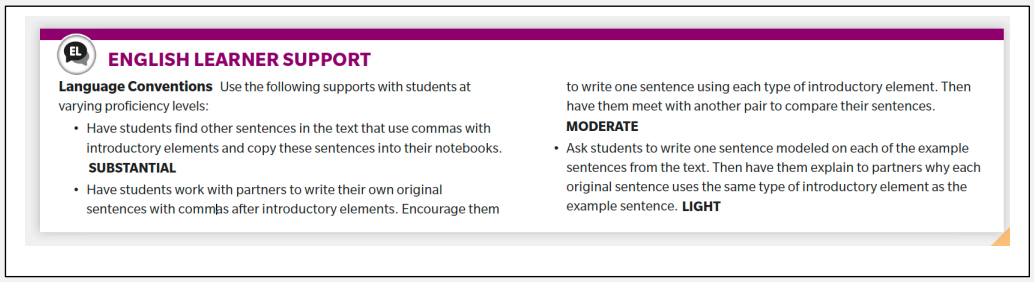
ANALYZE ORGANIZATIONAL PATTERNS

Have students circle the subhead. Then have them refer back to the chart of Organizational Patterns on page 47 and determine which organizational pattern the author uses in this section and how they can tell the author is using this pattern. ***(Answer:*** *definition; you can tell because the author explains the idea that embarrassment and rejection provide paid reactions in the brain, and then provides evidence of this topic from a research experiment.)*

LANGUAGE CONVENTIONS

Point out that the introductory phrase connects paragraph 6 to paragraph 5.

(G6 Unit 1 p. 51)

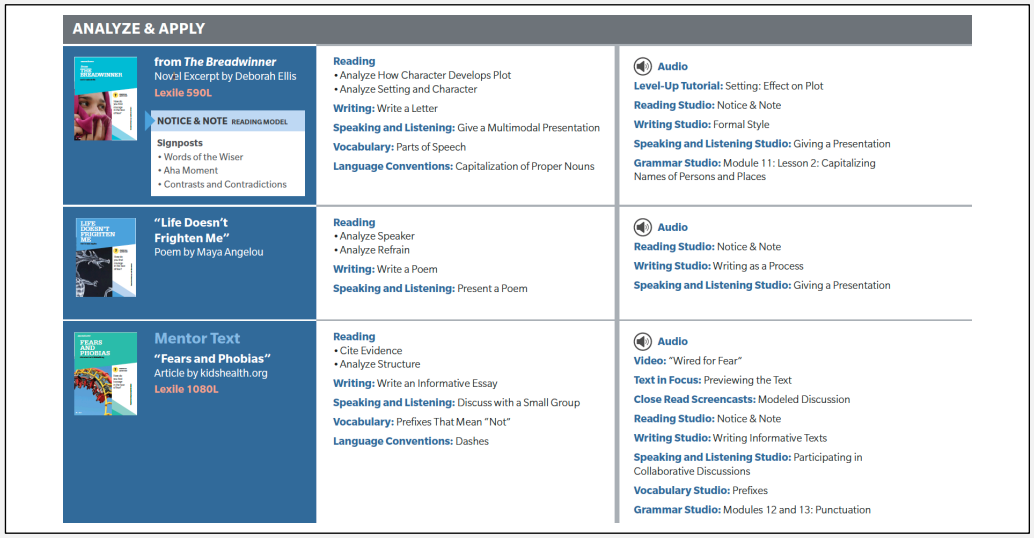


ENGLISH LEARNER SUPPORT

Language Conventions Use the following supports with students at varying proficiency levels:

- Have students find other sentences in the text that use commas with introductory elements and copy these sentences into their notebooks. **SUBSTANTIAL**
- Have students work with partners to write their own original sentences with commas after introductory elements. Encourage them to write one sentence using each type of introductory element. Then have them meet with another pair to compare their sentences. **MODERATE**
- Ask students to write one sentence modeled on each of the example sentences from the text. Then have them explain to partners why each original sentence uses the same type of introductory element as the example sentence. **LIGHT**

(G6 Unit 1 p. 57)

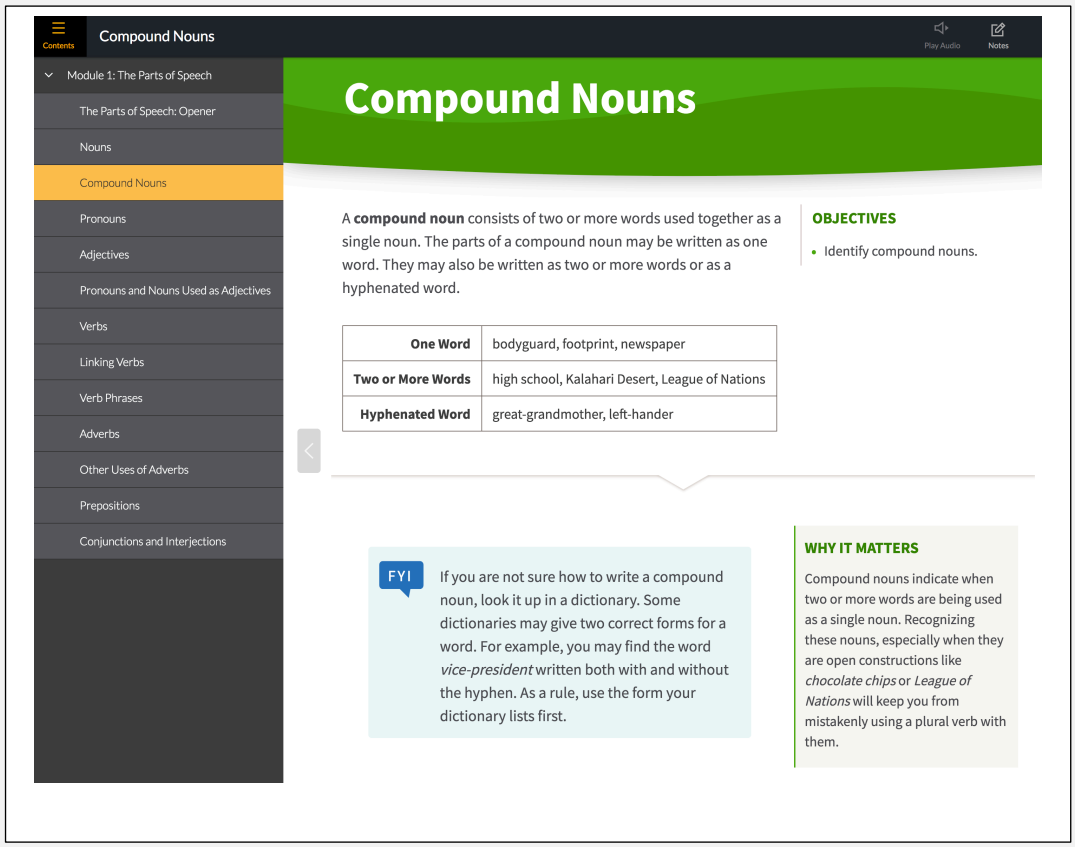


ANALYZE & APPLY

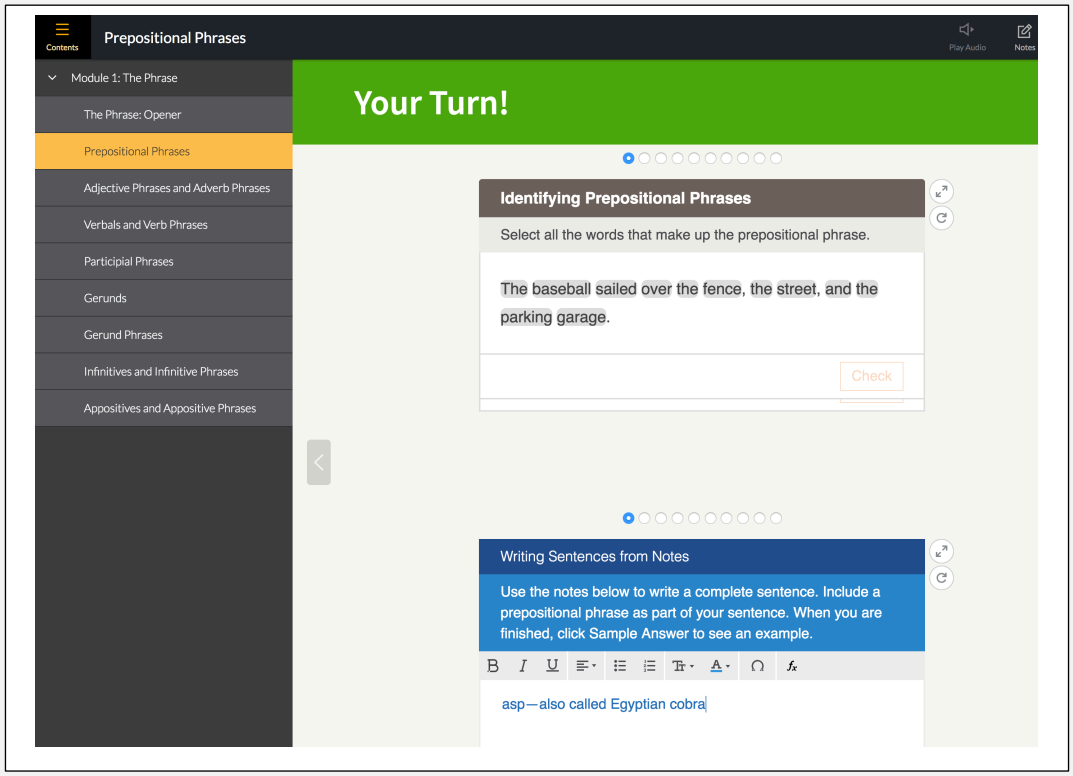
from *The Breadwinner* Novel Excerpt by Deborah Ellis Lexile 590L NOTICE & NOTE READING MODEL **Signposts** • Words of the Wiser • Aha Moment • Contrasts and Contradictions	**Reading** • Analyze How Character Develops Plot • Analyze Setting and Character **Writing:** Write a Letter **Speaking and Listening:** Give a Multimodal Presentation **Vocabulary:** Parts of Speech **Language Conventions:** Capitalization of Proper Nouns	**Audio** **Level-Up Tutorial:** Setting: Effect on Plot **Reading Studio:** Notice & Note **Writing Studio:** Formal Style **Speaking and Listening Studio:** Giving a Presentation **Grammar Studio:** Module 11: Lesson 2: Capitalizing Names of Persons and Places
"Life Doesn't Frighten Me" Poem by Maya Angelou	**Reading** • Analyze Speaker • Analyze Refrain **Writing:** Write a Poem **Speaking and Listening:** Present a Poem	**Audio** **Reading Studio:** Notice & Note **Writing Studio:** Writing as a Process **Speaking and Listening Studio:** Giving a Presentation
Mentor Text **"Fears and Phobias"** Article by kidshealth.org Lexile 1080L	**Reading** • Cite Evidence • Analyze Structure **Writing:** Write an Informative Essay **Speaking and Listening:** Discuss with a Small Group **Vocabulary:** Prefixes That Mean "Not" **Language Conventions:** Dashes	**Audio** **Video:** "Wired for Fear" **Text in Focus:** Previewing the Text **Close Read Screencasts:** Modeled Discussion **Reading Studio:** Notice & Note **Writing Studio:** Writing Informative Texts **Speaking and Listening Studio:** Participating in Collaborative Discussions **Vocabulary Studio:** Prefixes **Grammar Studio:** Modules 12 and 13: Punctuation

(G6 Unit 1 p. 1A)

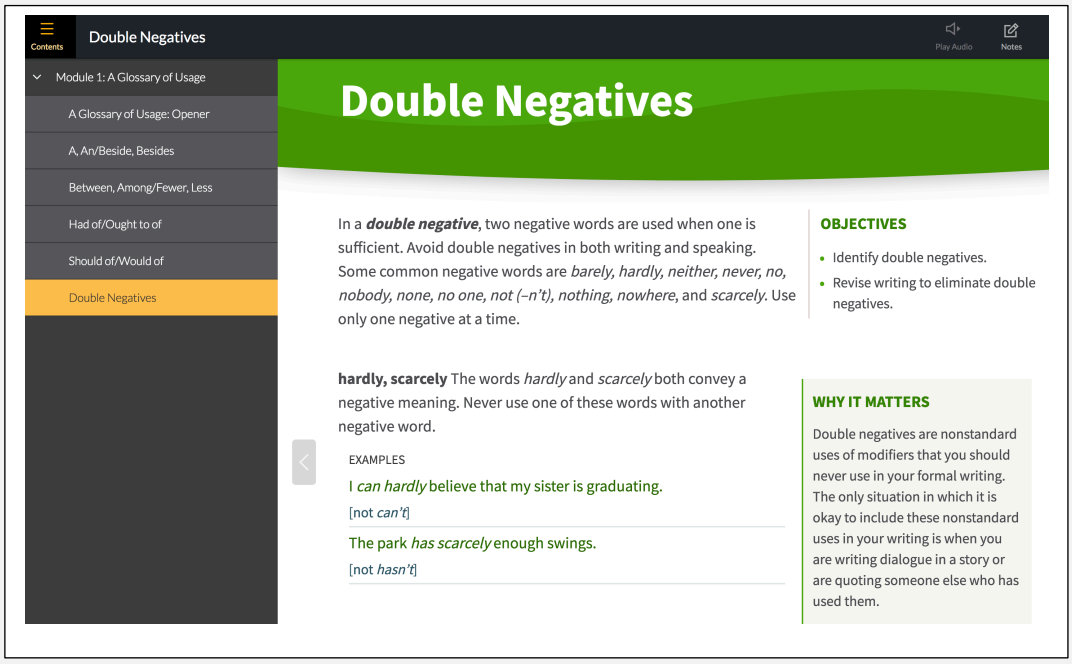
Students are provided an excellent source of instruction and practice in language functions in the Grammar Studio. The Grammar Studio is a digital interactive collection of instruction and lessons in language conventions, such as subjects and objects, sentence types, conjunctions, prepositions, and many more foundational language skills and concepts. See the following examples from Grade 9:



(G9 Module 1: The Parts of Speech: Compound Nouns)

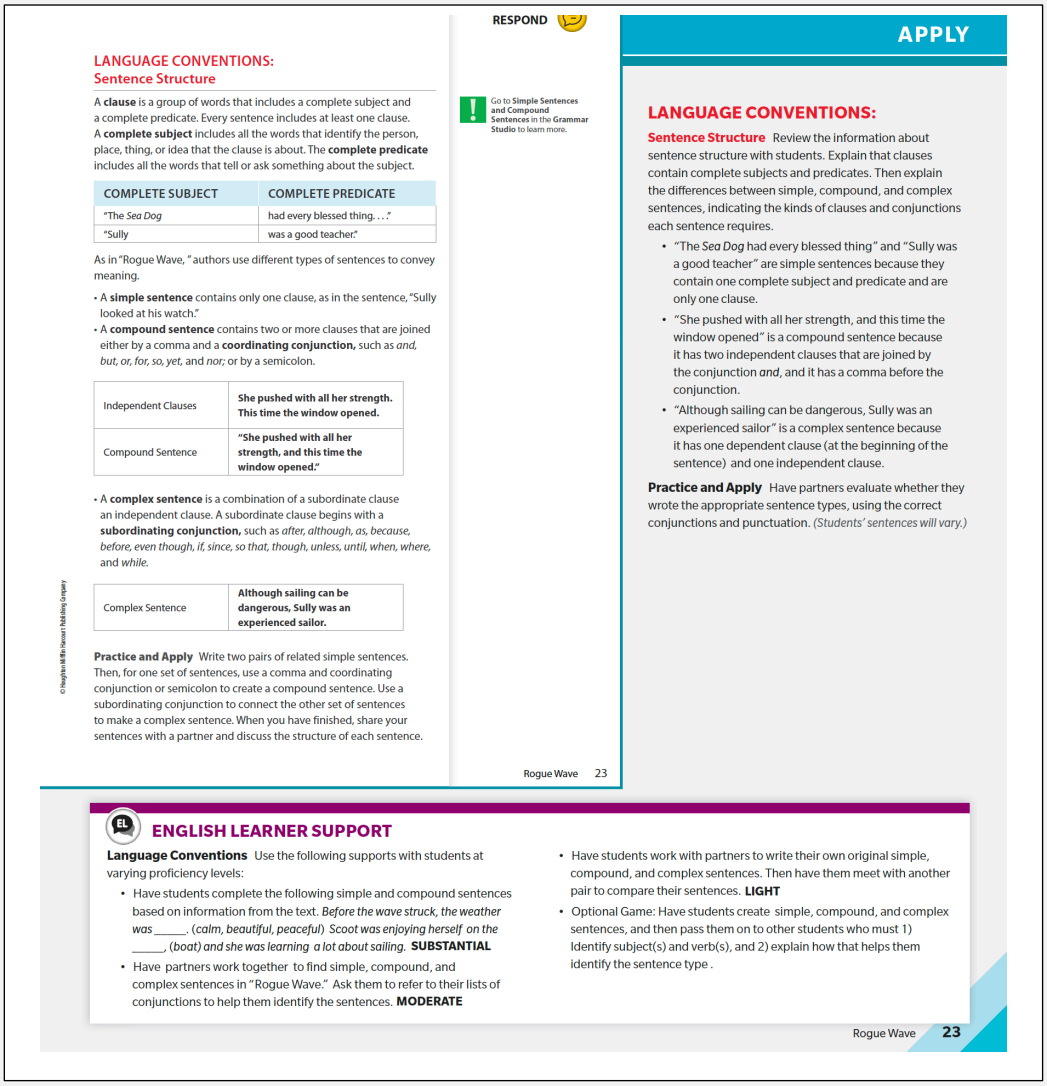


(G9 Module 1: The Phrase: Prepositional Phrases)



(G9 Module 1: A Glossary of Usage: Double Negatives)

2) The HMH *Into Literature* language functions are incorporated into communicative goals and activities. As stated above, students practice and develop a range of language functions in every unit of the HMH *Into Literature* program. As students progress through each reading selection, they analyze many different fundamental elements of language encountered in the selections. The Language Conventions component provides crucial instruction throughout the reading selection and allows students to then apply these new skills to the Practice and Apply activity at the end of the lesson. These activities also include English Learner Supports for students requiring them. See the following:



RESPOND

LANGUAGE CONVENTIONS: Sentence Structure

A **clause** is a group of words that includes a complete subject and a complete predicate. Every sentence includes at least one clause. A **complete subject** includes all the words that identify the person, place, thing, or idea that the clause is about. The **complete predicate** includes all the words that tell or ask something about the subject.

COMPLETE SUBJECT	COMPLETE PREDICATE
"The *Sea Dog*	had every blessed thing. . . ."
"Sully	was a good teacher."

As in "Rogue Wave," authors use different types of sentences to convey meaning.

- A **simple sentence** contains only one clause, as in the sentence, "Sully looked at his watch."
- A **compound sentence** contains two or more clauses that are joined either by a comma and a **coordinating conjunction,** such as *and, but, or, for, so, yet,* and *nor;* or by a semicolon.

Independent Clauses	**She pushed with all her strength. This time the window opened.**
Compound Sentence	**"She pushed with all her strength, and this time the window opened."**

- A **complex sentence** is a combination of a subordinate clause an independent clause. A subordinate clause begins with a **subordinating conjunction,** such as *after, although, as, because, before, even though, if, since, so that, though, unless, until, when, where,* and *while.*

Complex Sentence	**Although sailing can be dangerous, Sully was an experienced sailor.**

Practice and Apply Write two pairs of related simple sentences. Then, for one set of sentences, use a comma and coordinating conjunction or semicolon to create a compound sentence. Use a subordinating conjunction to connect the other set of sentences to make a complex sentence. When you have finished, share your sentences with a partner and discuss the structure of each sentence.

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Go to **Simple Sentences and Compound Sentences** in the **Grammar Studio** to learn more.

Rogue Wave 23

APPLY

LANGUAGE CONVENTIONS:

Sentence Structure Review the information about sentence structure with students. Explain that clauses contain complete subjects and predicates. Then explain the differences between simple, compound, and complex sentences, indicating the kinds of clauses and conjunctions each sentence requires.

- "The *Sea Dog* had every blessed thing" and "Sully was a good teacher" are simple sentences because they contain one complete subject and predicate and are only one clause.
- "She pushed with all her strength, and this time the window opened" is a compound sentence because it has two independent clauses that are joined by the conjunction *and*, and it has a comma before the conjunction.
- "Although sailing can be dangerous, Sully was an experienced sailor" is a complex sentence because it has one dependent clause (at the beginning of the sentence) and one independent clause.

Practice and Apply Have partners evaluate whether they wrote the appropriate sentence types, using the correct conjunctions and punctuation. *(Students' sentences will vary.)*

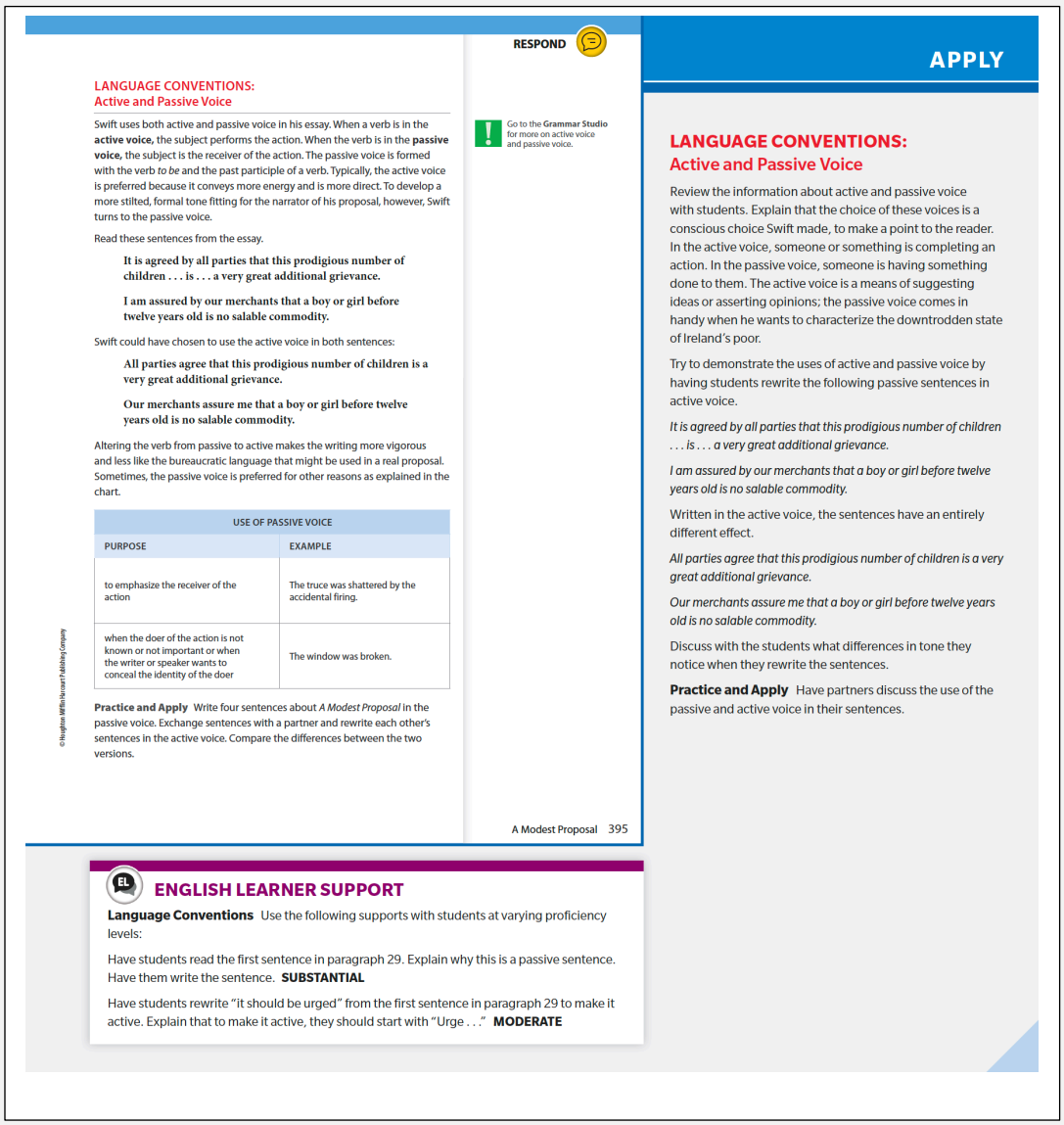
ENGLISH LEARNER SUPPORT

Language Conventions Use the following supports with students at varying proficiency levels:

- Have students complete the following simple and compound sentences based on information from the text. *Before the wave struck, the weather was _____. (calm, beautiful, peaceful) Scoot was enjoying herself on the _____. (boat) and she was learning a lot about sailing.* **SUBSTANTIAL**
- Have partners work together to find simple, compound, and complex sentences in "Rogue Wave." Ask them to refer to their lists of conjunctions to help them identify the sentences. **MODERATE**
- Have students work with partners to write their own original simple, compound, and complex sentences. Then have them meet with another pair to compare their sentences. **LIGHT**
- Optional Game: Have students create simple, compound, and complex sentences, and then pass them on to other students who must 1) Identify subject(s) and verb(s), and 2) explain how that helps them identify the sentence type .

Rogue Wave 23

(G7 Unit 1 p. 23)



RESPOND

LANGUAGE CONVENTIONS: Active and Passive Voice

Swift uses both active and passive voice in his essay. When a verb is in the **active voice,** the subject performs the action. When the verb is in the **passive voice,** the subject is the receiver of the action. The passive voice is formed with the verb *to be* and the past participle of a verb. Typically, the active voice is preferred because it conveys more energy and is more direct. To develop a more stilted, formal tone fitting for the narrator of his proposal, however, Swift turns to the passive voice.

Read these sentences from the essay.

> **It is agreed by all parties that this prodigious number of children . . . is . . . a very great additional grievance.**

> **I am assured by our merchants that a boy or girl before twelve years old is no salable commodity.**

Swift could have chosen to use the active voice in both sentences:

> **All parties agree that this prodigious number of children is a very great additional grievance.**

> **Our merchants assure me that a boy or girl before twelve years old is no salable commodity.**

Altering the verb from passive to active makes the writing more vigorous and less like the bureaucratic language that might be used in a real proposal. Sometimes, the passive voice is preferred for other reasons as explained in the chart.

USE OF PASSIVE VOICE	
PURPOSE	EXAMPLE
to emphasize the receiver of the action	The truce was shattered by the accidental firing.
when the doer of the action is not known or not important or when the writer or speaker wants to conceal the identity of the doer	The window was broken.

Practice and Apply Write four sentences about *A Modest Proposal* in the passive voice. Exchange sentences with a partner and rewrite each other's sentences in the active voice. Compare the differences between the two versions.

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Go to the **Grammar Studio** for more on active voice and passive voice.

APPLY

LANGUAGE CONVENTIONS: Active and Passive Voice

Review the information about active and passive voice with students. Explain that the choice of these voices is a conscious choice Swift made, to make a point to the reader. In the active voice, someone or something is completing an action. In the passive voice, someone is having something done to them. The active voice is a means of suggesting ideas or asserting opinions; the passive voice comes in handy when he wants to characterize the downtrodden state of Ireland's poor.

Try to demonstrate the uses of active and passive voice by having students rewrite the following passive sentences in active voice.

It is agreed by all parties that this prodigious number of children . . . is . . . a very great additional grievance.

I am assured by our merchants that a boy or girl before twelve years old is no salable commodity.

Written in the active voice, the sentences have an entirely different effect.

All parties agree that this prodigious number of children is a very great additional grievance.

Our merchants assure me that a boy or girl before twelve years old is no salable commodity.

Discuss with the students what differences in tone they notice when they rewrite the sentences.

Practice and Apply Have partners discuss the use of the passive and active voice in their sentences.

ENGLISH LEARNER SUPPORT

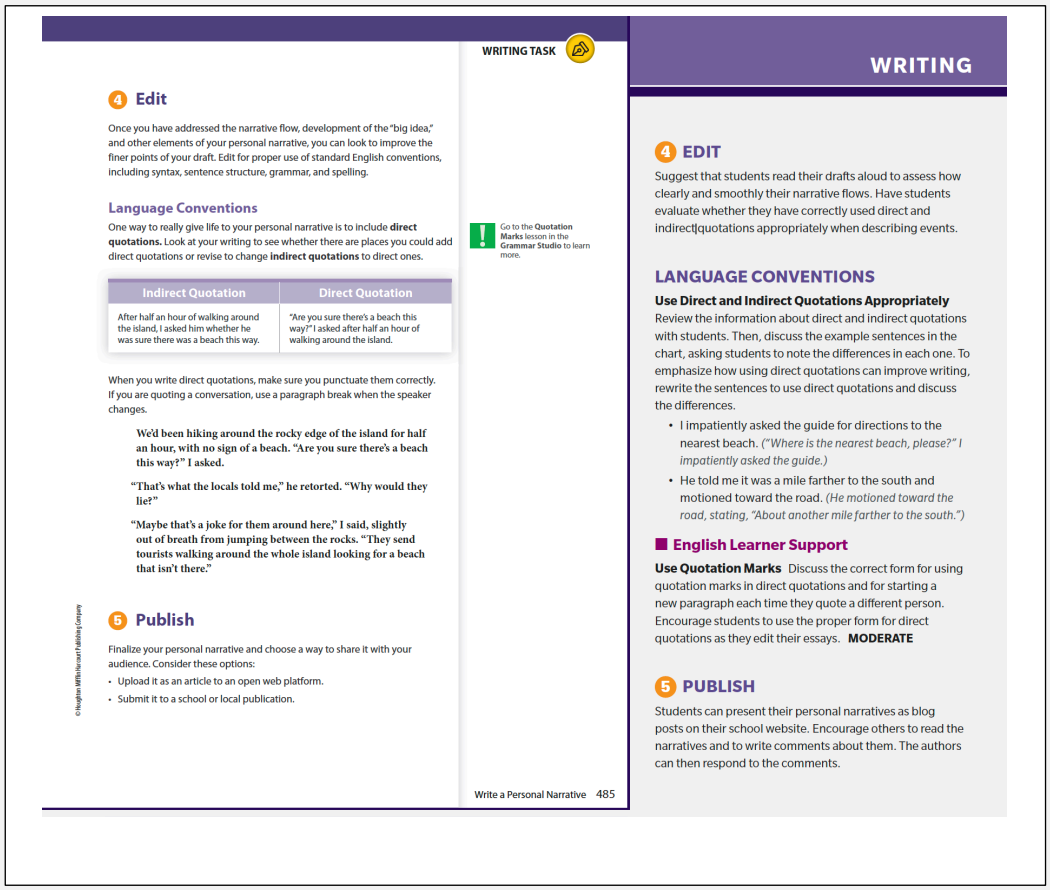
Language Conventions Use the following supports with students at varying proficiency levels:

Have students read the first sentence in paragraph 29. Explain why this is a passive sentence. Have them write the sentence. **SUBSTANTIAL**

Have students rewrite "it should be urged" from the first sentence in paragraph 29 to make it active. Explain that to make it active, they should start with "Urge . . ." **MODERATE**

(G12 Unit 3 p. 395)

In many cases, students will also apply the targeted skills from the Language Conventions instruction to the Task activity at the end of each unit. These activities may be essays, narratives, or other written products for sharing or presentation. See the following examples:



WRITING TASK

4 Edit

Once you have addressed the narrative flow, development of the "big idea," and other elements of your personal narrative, you can look to improve the finer points of your draft. Edit for proper use of standard English conventions, including syntax, sentence structure, grammar, and spelling.

Language Conventions

One way to really give life to your personal narrative is to include **direct quotations.** Look at your writing to see whether there are places you could add direct quotations or revise to change **indirect quotations** to direct ones.

Indirect Quotation	Direct Quotation
After half an hour of walking around the island, I asked him whether he was sure there was a beach this way.	"Are you sure there's a beach this way?" I asked after half an hour of walking around the island.

When you write direct quotations, make sure you punctuate them correctly. If you are quoting a conversation, use a paragraph break when the speaker changes.

> **We'd been hiking around the rocky edge of the island for half an hour, with no sign of a beach. "Are you sure there's a beach this way?" I asked.**
>
> **"That's what the locals told me," he retorted. "Why would they lie?"**
>
> **"Maybe that's a joke for them around here," I said, slightly out of breath from jumping between the rocks. "They send tourists walking around the whole island looking for a beach that isn't there."**

5 Publish

Finalize your personal narrative and choose a way to share it with your audience. Consider these options:

- Upload it as an article to an open web platform.
- Submit it to a school or local publication.

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Go to the **Quotation Marks** lesson in the **Grammar Studio** to learn more.

Write a Personal Narrative 485

WRITING

4 EDIT

Suggest that students read their drafts aloud to assess how clearly and smoothly their narrative flows. Have students evaluate whether they have correctly used direct and indirect quotations appropriately when describing events.

LANGUAGE CONVENTIONS

Use Direct and Indirect Quotations Appropriately
Review the information about direct and indirect quotations with students. Then, discuss the example sentences in the chart, asking students to note the differences in each one. To emphasize how using direct quotations can improve writing, rewrite the sentences to use direct quotations and discuss the differences.

- I impatiently asked the guide for directions to the nearest beach. *("Where is the nearest beach, please?" I impatiently asked the guide.)*
- He told me it was a mile farther to the south and motioned toward the road. *(He motioned toward the road, stating, "About another mile farther to the south.")*

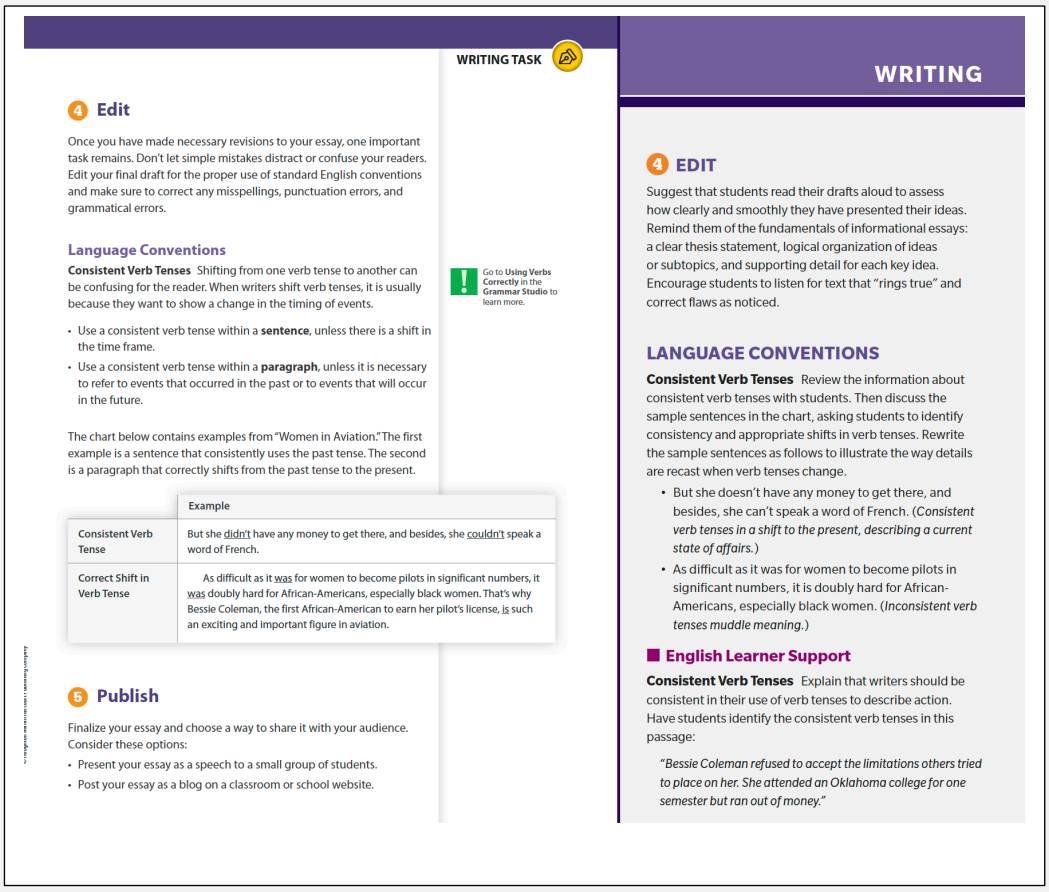
English Learner Support

Use Quotation Marks Discuss the correct form for using quotation marks in direct quotations and for starting a new paragraph each time they quote a different person. Encourage students to use the proper form for direct quotations as they edit their essays. **MODERATE**

5 PUBLISH

Students can present their personal narratives as blog posts on their school website. Encourage others to read the narratives and to write comments about them. The authors can then respond to the comments.

(G12 Unit 3 p. 485)



WRITING TASK

4 Edit

Once you have made necessary revisions to your essay, one important task remains. Don't let simple mistakes distract or confuse your readers. Edit your final draft for the proper use of standard English conventions and make sure to correct any misspellings, punctuation errors, and grammatical errors.

Language Conventions

Consistent Verb Tenses Shifting from one verb tense to another can be confusing for the reader. When writers shift verb tenses, it is usually because they want to show a change in the timing of events.

- Use a consistent verb tense within a **sentence**, unless there is a shift in the time frame.
- Use a consistent verb tense within a **paragraph**, unless it is necessary to refer to events that occurred in the past or to events that will occur in the future.

Go to **Using Verbs Correctly** in the **Grammar Studio** to learn more.

The chart below contains examples from "Women in Aviation." The first example is a sentence that consistently uses the past tense. The second is a paragraph that correctly shifts from the past tense to the present.

	Example
Consistent Verb Tense	But she didn't have any money to get there, and besides, she couldn't speak a word of French.
Correct Shift in Verb Tense	As difficult as it was for women to become pilots in significant numbers, it was doubly hard for African-Americans, especially black women. That's why Bessie Coleman, the first African-American to earn her pilot's license, is such an exciting and important figure in aviation.

5 Publish

Finalize your essay and choose a way to share it with your audience. Consider these options:

- Present your essay as a speech to a small group of students.
- Post your essay as a blog on a classroom or school website.

WRITING

4 EDIT

Suggest that students read their drafts aloud to assess how clearly and smoothly they have presented their ideas. Remind them of the fundamentals of informational essays: a clear thesis statement, logical organization of ideas or subtopics, and supporting detail for each key idea. Encourage students to listen for text that "rings true" and correct flaws as noticed.

LANGUAGE CONVENTIONS

Consistent Verb Tenses Review the information about consistent verb tenses with students. Then discuss the sample sentences in the chart, asking students to identify consistency and appropriate shifts in verb tenses. Rewrite the sample sentences as follows to illustrate the way details are recast when verb tenses change.

- But she doesn't have any money to get there, and besides, she can't speak a word of French. (*Consistent verb tenses in a shift to the present, describing a current state of affairs.*)
- As difficult as it was for women to become pilots in significant numbers, it is doubly hard for African-Americans, especially black women. (*Inconsistent verb tenses muddle meaning.*)

English Learner Support

Consistent Verb Tenses Explain that writers should be consistent in their use of verb tenses to describe action. Have students identify the consistent verb tenses in this passage:

"Bessie Coleman refused to accept the limitations others tried to place on her. She attended an Oklahoma college for one semester but ran out of money."

(G7 Unit 1 p. 91)

3) The language functions support the progression of language development. Each lesson in the HMH *Into Literature* program begins by introducing the objectives and target skills. Students then learn to apply new vocabulary and language conventions for a variety of functions, aided by scaffolding. As they proceed through the Analyze & Apply, Collaborate & Compare, and Independent Reading lesson sections, English Language Learners progressively gain strength in applying new language functions to performing various tasks. This progression aids ELLs as they systematically advance through the HMH *Into Literature* program and from one level of proficiency to the next.