

# Standard 4

# Grade-Level Expectations



August 2006

## **English Language Arts Grade-Level Expectations**

The original English Language Arts Content Standards were adopted in 1995 and included Performance Indicators that described what students should know and be able to do by the end of a cluster of grades: K-3, 4-5, 6-8, and 9-10.

In 2005, Grade-Level Expectations (GLEs) were developed to provide clarity for classroom teachers as to their specific responsibilities in guiding students to meet and exceed the English/Language Arts Content Standards. These GLEs will be used at the local level to develop curricula and assessments to monitor progress towards meeting and exceeding the standards. At the state level, they will be used to develop or identify items for inclusion on the Delaware Student Testing Program (DSTP). End-of-cluster expectations have not changed; however, descriptors have been added at each grade level that provide teachers guidance on how to achieve those expectations.

### **Our Gratitude**

We wish to thank everyone who participated in the development of the English Language Arts Grade-Level Expectations. Many of you wrote and edited particular grade-level expectations, some of you participated in the review process, and some of you provided us with helpful comments about wording, glossary items, and grade appropriate information. All of your help was invaluable. We think the result is a much-appreciated (and long-awaited) product that will provide Delaware teachers with a worthwhile curriculum alignment.

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### **Delaware Department of Education**

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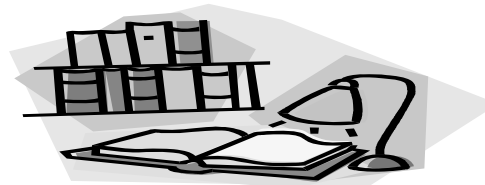
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## English Language Arts Content Standards

Students in Delaware public schools, using the processes of effective readers, writers, listeners, viewers, and speakers, will be able to:

- Standard 1:** Use written and oral English appropriate for various purposes and audiences.
- Standard 2:** Construct, examine, and extend the meaning of literary, informative, and technical texts through listening, reading, and viewing.
- Standard 3:** Access, organize, and evaluate information gained through listening, reading, and viewing.
- Standard 4:** Use literary knowledge accessed through print and visual media to connect self to society and culture.



## Standard 4

### **Students will be able to:**

4.1a (K–4)	Connect their own experience to those of literary characters by explaining the reasons for a character's actions; identify with characters.....	8
4.1a (5–8)	Connect their own experience to those of literary characters; explain the reasons for a character's actions; identify with characters.....	9
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4.1c (9–12)	Connect their own experience to those of literary characters by relating to the feelings of characters or varying ages, genders, nationalities, races, cultures, religions, and disabilities.....	16
4.1e (K–4)	Connect own experiences to those of literary characters by seeking other literary texts and media as the result of literary experience.....	17
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4.2a (K–4)	Respond to literary text by making inferences about content, events, characters, setting, and author's decisions.....	20
4.2a (5–8)	Respond to literary text by making inferences about content, events, characters, setting, and author's decisions.....	21
4.2a (9–12)	Respond to literary text by making inferences about content, events, characters, setting, and author's decisions.....	22
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4.2b (5–8)	Understand the differences between genres [...]	24
4.2b (9–12)	Understand the differences between genres [...]	25
4.2c (K–4)	Interpret the impact of the author's decisions such as word choice, style, content, and literary elements; understand the author's intent in choosing a particular genre.....	26
4.2c (5–8)	Interpret the impact of the author's decisions such as word choice, style, content, and literary elements; understand the author's intent in choosing a particular genre.....	27
4.2c (9–12)	Interpret the impact of the author's decisions such as word choice, style, content, and literary elements; understand the author's intent in choosing a particular genre.....	28
4.2f (K–4)	Identify the effect of point of view.....	29
4.2f (5–8)	Identify the effect of point of view.....	30
4.2f (9–12)	Identify the effect of point of view.....	31
4.3a (K–4)	Respond to literary texts and media representing the diversity of American cultural heritage inclusive of ages, genders, nationalities, races, religions, and disabilities; respond to literary text and media representative of various nations and cultures.....	32

4.3a (5–8) Respond to literary texts and media representing the diversity of American cultural heritage inclusive of ages, genders, nationalities, races, religions, and disabilities; respond to literary text and media representative of various nations and cultures. ....	33
4.3a (9–12) Respond to literary texts and media representing the diversity of American cultural heritage inclusive of ages, genders, nationalities, races, religions, and disabilities; respond to literary text and media representative of various nations and cultures. ....	34
4.4a (K–4) Use literature as a resource for shaping decisions. ....	35
4.4a (5–8) Use literature as a resource for shaping decisions. ....	36
4.4a (9–12) Use literature as a resource for shaping decisions. ....	37
4.4b (K–4) Understand social and political issues. ....	38
4.4b (5–8) Understand social and political issues. ....	39
4.4b (9–12) Understand social and political issues. ....	40

## Standard 4 Expectations

**4.1a (2–10)** – Using literature appropriate for age, stage, and interests, students will be able to respond to **connect their own experience to those of literary characters** by (a) **explaining the reasons for a character’s actions**, (d) **identifying with characters** based on a clear understanding of motivation and situation.

**4.1b (4–10)** – Using literature appropriate for age, stage, and interests, students will be able to respond to **connect their own experience to those of literary characters** by (b) **responding to the sensory, intellectual, and emotional elements** of literature.

**4.1c (5–12)** – Using literature appropriate for age, stage, and interests, students will be able to respond to **connect their own experience to those of literary characters** by (c) **relating to the feelings of characters of varying ages, genders, nationalities, races, cultures, religions and disabilities**.

**4.1d (2–3)** – Using appropriate texts, students will be able to connect their own experiences to those of literary characters by (d) **identifying with characters based on a clear understanding of motivation**.

**4.1e (2–10)** – Using appropriate texts, students will be able to connect their own experiences to those of literary characters by (e) (g) **seeking other literary texts and media as the result of literary experience**.

**4.1f (4–10)** – Using appropriate texts, students will be able to connect their own experiences to those of literary characters by (f) **relating the theme of literary text and media to personal experiences**.

**4.1g (4–10)** – Using appropriate texts, students will be able to connect their own experiences to those of literary characters by (g) **seeking other literary texts and media as the result of literary experience**.

**4.2a (K–12)** – Using literature appropriate for age, stage, and interests, students will be able to respond to **literary text** and media using interpretive, critical, and evaluative processes by (a) **making inferences about content, events, characters, setting, and author’s decisions**.

**4.2b (2–10)** – Using literature appropriate for age, stage, and interests, students will be able to respond to literary text and media using interpretive, critical, and evaluative processes by (e1) **understanding the differences between genres [...]**.

**4.2c (4–10)** – Using literature appropriate for age, stage, and interests, students will be able to respond to literary text using interpretive, critical, and evaluative processes by (c) interpreting the **impact of author’s decisions such as word choice, style, content**, and literary elements, (e2) Understanding [...] the **author’s intent in choosing a particular genre**.

**4.2f (4–10)** – Using literature appropriate for age, stage, and interests, students will be able to respond to literary text using interpretive, critical, and evaluative processes by (f) **identifying the effect of point of view**.

**4.3a (2–10)** – Using appropriate texts, students will be able to respond to demonstrate an appreciation for a broad range of culturally diverse literary texts and media created by historical, modern, and contemporary authors through (a) **responding to literary texts and media representing the diversity of American cultural heritage inclusive of ages, genders, nationalities, races, religions, and disabilities**, (b) **responding to literary text and media representative of various nations and cultures**.

**4.4a (2–10)** – Using appropriate texts, students will be able to connect their own experiences to those of literary characters by (a) **using literature as a resource for shaping decisions**.

**4.4b (9–10)** – Using literature appropriate for age, stage, and interests, students will be able to apply knowledge gained from literature as a basis for understanding self and society by (b) using literature as a resource for **understanding social and political issues**.

## ELA Design Team – *Understanding by Design (UbD)* Enduring Understandings and Essential Questions

### ***Reading Enduring Understandings:***

1. Great literature provides rich and timeless insights into the key themes, dilemmas, and challenges that we face. They present complex stories in which the inner and outer lives of human beings are revealed.
2. Sometimes the author makes his/her meaning plain; often however, a reader must dig beneath the “surface” of the text to find the meaning.
3. Reading for meaning often requires imagining conversation with and questioning of the author. You must consider and respond- very different from passively accepting or instantly liking or disliking.
4. Just because you read the text doesn't mean you understood it. Just because you had a strong response to the text doesn't mean you understood it either.
5. Different readers may respond to the same text in different ways. The better responses are those that provide that provide greater insight into the text and/or the issues raised.
6. Good readers may use many strategies that work, and they quickly try another one when the one they are using doesn't work. They not only know many different strategies, but they never get stuck in persisting with one that isn't working.
7. Good readers are never afraid or embarrassed to admit when they don't understand. Asking questions-of a text, of a teacher, of another reader-is what good readers do.
8. Everyone is entitled to an opinion about what a text means, but the text supports some interpretations more than others.
9. Different types of texts (e.g., narrative, mystery, biography, expository, persuasive) have different structures. Understanding a text's structure helps a reader better understand its meaning.
10. The impact of a text on a reader is influenced by the reader's experience.
11. The reader's interaction with text changes with time and experience.
12. A good story has a pattern or plan.
13. Good readers employ strategies to help them understand text.
14. Understanding of text develops over time and experience.
15. No opinion is privileged, but some are better than others.
16. Authors use different techniques/strategies to convince readers. Readers must apply criteria to evaluate credibility of information.

Enduring Understandings and Essential Questions adapted from Wiggins, G. & McTighe, J. (2005). *Understanding by Design: Expanded 2<sup>nd</sup> Edition*. Alexandria, VA: Association for Supervision and Curriculum Development.


## **Reading Essential Questions:**

1. What makes a great book or story great? What is the relationship between popularity and greatness in literature? Is a “good read” always a great book?
2. Why read fiction? Can a fictional story be “true”? What is the relationship between “fiction” and “truth”? Is historical fiction a contradiction?
3. What is a story? How are stories from other places and times about me? Must a story have a moral? Must a story have heroes and villains? Should a story or fairy tale teach you something?
4. Why read? What can we learn from print? Can all of our experiences be put into words? Does literature primarily reflect culture or shape it? To what extent is written text conservative and to what extent dangerous?
5. What do good readers do? What do they do when do not understand? How do texts differ? How should I read different types of texts?
6. What is the author saying? How do I know? What is the gist? What is the main idea? How do I read between the lines? How do I know I am getting the point and not merely imposing my views and experience?
7. From whose viewpoint are we reading? What is the author’s angle or perspective? What should we do when texts or authors disagree?
8. What’s new and what’s old here? Have we run across this idea before? So what? Does it matter?
9. What lies beneath the surface of this text? (In fiction: symbol and theme; in nonfiction texts: assumptions, biases, preconceptions) How much does this matter? How can I uncover it?
10. What is the relationship between reader and writer?
11. How can a reader recognize truth in text?
12. What does a reader gain from re-visiting or re-reading a text?
13. How do you know a piece of text is worth reading more than once?
14. What do you do when you do not understand everything in the text?
15. To what extent does it matter that you do not understand the whole text?
16. Under what conditions is an interpretation of text valid?
17. How does literature reveal us to ourselves?
18. What does a reader gain by seeking other texts as a result of a literary experience?
19. How do texts about other ages, genders, nationalities, races, religions, and disabilities tell experiences similar to mine?
20. How does literature help us shape decisions?
21. How do stories about social and political issues affect me?
22. How do different genres affect the author’s message or meaning?
23. What does a reader gain by retelling a story?

Enduring Understandings and Essential Questions adapted from Wiggins, G. & McTighe, J. (2005). *Understanding by Design: Expanded 2<sup>nd</sup> Edition*. Alexandria, VA: Association for Supervision and Curriculum Development.

## Standard 4: Constructing Meaning

**PERFORMANCE INDICATORS:** Students will self-monitor comprehension while **reading**, demonstrating an overall understanding of oral and printed texts; critically analyzing and evaluating information and messages presented through print, speech, and mass media; and extending the meaning of information presented through print, speech, and mass media. The process of constructing meaning while listening, reading, and viewing requires the student to use prior knowledge, textual clues, and reasoning. Students will apply the information gained to make decisions, solve problems, complete tasks, create products, and enjoy literary experiences. Although the complexity and types of text change as students become independent, the processes students use to comprehend remain the same. Therefore, rather than separating this section by developmental stages, processes are identified according to the sequence of learning.

Prior to Reading	During Reading	After Reading
<ul style="list-style-type: none"> <li>• Set a purpose</li> <li>• Brainstorm ideas</li> <li>• Relate prior knowledge/ experiences to subject</li> <li>• Determine type of text</li> <li>• Determine appropriate rate for reading based upon genre and purpose</li> <li>• Determine appropriateness of material's reading level</li> <li>• Look at pictures for information</li> <li>• Preview material</li> <li>• Be aware of vocabulary</li> <li>• Skim material</li> </ul>	<ul style="list-style-type: none"> <li>• Monitor comprehension</li> <li>• Analyze story/literary elements</li> <li>• Analyze information</li> <li>• Make predictions</li> <li>• Infer information</li> <li>• Generate questions based upon new information</li> <li>• Focus on main ideas</li> <li>• Revise predictions and make new ones as text offers additional information</li> <li>• Reflect, analyze, and adjust ideas based upon what has been read</li> <li>• Use mental imagery</li> </ul>	<ul style="list-style-type: none"> <li>• Analyze information/story elements and draw conclusions</li> <li>• Summarize text</li> <li>• Evaluate text</li> <li>• Return to text to verify information</li> <li>• Determine author's point of view</li> <li>• Determine main idea/theme/ message</li> <li>• Synthesize information and add new ideas while reading</li> </ul> <div style="text-align: right; margin-top: 20px;">  </div>

## Determining Grade Appropriate Text

<b>Lexile Range by Grade Level</b>	In addition to teacher experience and traditional readability formulas (e.g., Flesch-Kincaid, Frye), to determine grade appropriateness, teachers should consider characteristics described below, including lexiles*, genre, and content & text characteristics:				<b>Recommended Text-type: % Literary &amp; % Non-literary</b> <b>Appropriate Genre</b> descriptors (Build on genre listed in previous grades, eliminating the modifier “simple” when appropriate; in addition, text length increases with grade). Note: This list does <i>not</i> represent an all-inclusive list, nor does it represent a “required” or exclusive list
<b>10–12</b> 1120–1200	Grades 10+				<b>60%</b> – Legislative Documents, Literary Criticism <b>40%</b> – Classic (e.g., Greek, Shakespearean) Drama (inc. Tragedy), Social Commentary (e.g., Satire, Parody), Allegory, Post-Modern Literature
<b>9</b> 1070–1120	Grade 9				<b>60%</b> – Compare/Contrast Essays, Public Historic Documents, Reviews, Position Papers <b>40%</b> – Cont. Drama, Classic Poetry (e.g., Epic, Sonnet, Ode), Comedy
<b>8</b> 1010–1100	Grade 8				<b>55%</b> – Consumer Reports, Classic Speeches, Contradictory Information & Pro/Con Essays, Op-ed Pieces/Editorials, Public Records <b>45%</b> – Literature with increasingly complex and mature themes including YAL and classic novels as well as poetry and drama
<b>7</b> 940–1070	Grade 7				<b>55%</b> – Simple Opinion Essays/Editorials, Personal Essays, Infotext <b>45%</b> – Science Fiction, Multi-act Plays, Humorous Sketches, Myths and Legends
<b>6</b> 870–1000	Grade 6				<b>55%</b> – Period Journals/Diaries, Science Journal Articles, Website Articles, Research Articles <b>45%</b> – Narrative Poetry, Short Stories, Novels (classic and YAL)
<b>5</b> 770–910	Grade 5				<b>55%</b> – Pro/Con Essays (simple issues), Simple Web-Sites, Popular Magazine Articles, Non-fiction Trade Books <b>45%</b> – One-act Plays, Historic Fiction, Mysteries, Simple Memoir
<b>4</b> 620–820	Grade 4				<b>50%</b> – Local Newspaper & Magazine Articles, (auto) Biographies, Simple Infotexts* <b>50%</b> – Realistic Fiction, Adventure Books, Simple Fantasy
<b>3</b> 480–700	Grade 3				<b>50%</b> – Simple (auto) Biographies, Science (e.g., <i>Ranger Rick</i> ) and Social Studies (e.g., <i>Time for Kids</i> ) Articles <b>50%</b> – Stories, Poetry, Folk (Tall)Tales, Fables, Simple “Chapter Books”
<b>2</b> 340–500	Grade 2				<b>50%</b> Recipes, “How-to” books, Notices (e.g., School-related information), <b>50%</b> Biographies (relying primarily on narrative), Rhyming Poetry, Simple (predictable) Stories (fiction & non-fiction)
<b>K–1</b> Gr 1 200–370	Grades K-1				<b>40%</b> – Fairy Tales, Rhymes, Beginning “stories” (picture books) <b>60%</b> – Simple Ads, Messages, Informative Picture Books, Environmental Text (e.g., Classroom signs, posters, lists)
<b>Text Content Characteristics</b>	Characters – <b>F</b> Settings – <b>C/F</b> Plots – <b>S</b> Subjects – <b>C/F</b> Lessons/Morals/Ideas – <b>C/S</b>	Characters – <b>R</b> Settings – <b>R</b> Plots – <b>R</b> Lessons/Morals – <b>S</b> Subjects – <b>C/R</b> Ideas – <b>S/F</b>	Characters – <b>U</b> Arguments – <b>R</b> Plots/Situations – <b>Cx</b> Settings – <b>U</b> Subjects – <b>U</b> Morals/Themes – <b>R</b>	Characters – <b>D</b> Arguments – <b>U</b> Plots/Situations – <b>Cx</b> Settings – <b>D</b> Subjects – <b>Ab/D</b> Themes – <b>CX/R/U</b>	<b>Abbreviations (see extended definitions below)</b> <b>Concrete</b> – Tangible, distinct, ideas or concepts <b>Abstract</b> – Intangible and theoretical constructs <b>Simple</b> – Limited in breadth—number of factors, and depth – with specific or concrete concepts <b>Cx</b> = <b>Complex</b> – Multifaceted in breadth—with multiple factors, and depth—with more abstract concepts <b>Familiar</b> – Everyday experiences; easily understood <b>Recognizable</b> – Familiar - may be culturally different, but basic values are similar <b>Unfamiliar</b> – New information for most readers with fundamentally different ideas <b>Distant</b> – Strange to reader; unlikely that kids would identify with situation easily.
<b>Text Structure Characteristics</b>	<ul style="list-style-type: none"> <li>Simple</li> <li>Narrative (generally first person point of view)</li> <li>Descriptive</li> <li>Explanatory</li> <li>Process Analysis</li> </ul>	<ul style="list-style-type: none"> <li>Narrative (1<sup>st</sup>, 3<sup>rd</sup>, omniscient point of view)</li> <li>Descriptive</li> <li>Explanatory</li> <li>Simple Comparison</li> <li>Simple Problem/Solution</li> </ul>	<ul style="list-style-type: none"> <li>Narrative (more complex narration/pt of view, chronology, etc.)</li> <li>Simple Cause/ Effect</li> <li>Comparison</li> <li>Problem/Solution</li> <li>Simple Exposition (e.g., Reason/Example)</li> </ul>	<ul style="list-style-type: none"> <li>Complex Narrative</li> <li>Complex Comparison</li> <li>Complex Cause/ Effect</li> <li>Complex Problem/ Solution</li> <li>Complex Exposition (e.g., Theory/Evidence)</li> </ul>	

## Definitions

- **Concrete** – Tangible and distinct ideas or concepts
- **Abstract** – Intangible and theoretical constructs
- **Simple** (or **Basic**) – Limited in breadth, which can refer to number of factors and/or depth, with specific or concrete concepts
- **Complex** – Multifaceted in breadth, which can refer to multiple factors and/or depth, with more abstract concepts

**Familiar** – Easily understood; similar to what kids see/experience everyday in their environment. Immediate identification with situation. “Familiar” texts have “reliable” narrators and predictable text structure (even a “surprise ending” is “familiar”); simple lessons (morals); conflicts are generally external.

**Recognizable** – Familiar because of exposure to TV, etc. Not “in our neighborhood,” but easily understood. May be culturally different, but basic values are similar—easy to relate to. Multiple characters begin to set up recognized plots (hero/anti-hero, etc.); introduce internal conflicts

**Unfamiliar** – Represent “new” information for most readers; may reflect cultures that are different in fundamental ways; not easily recognizable layered conflicts; the roles of narrators become increasingly more complex (inner monologue, reliable, and unreliable narrators);

**Distant** – Likely to seem strange to reader; unlikely that kids would identify with situation easily; complex linguistic structures (e.g., unconventional language); complex narrative (e.g., stream of conscious, allegory); complex relationships (e.g., unclear themes, resolutions, etc.)

These **Grade-Level Expectations** describe behaviors typical at the specified grade level. They represent behaviors students generally exhibit as they move from novice to expert in their ability to take control of language processes. It is important to remember, however, that literacy learning may not be sequential and each child has a unique developmental pattern.

# Delaware Reading Grade-Level Expectations Key For Grades K–12

The numbers indicate the standard for identified grades.

The first row of each table identifies the specific content standard addressed.

The second row of each table identifies the Essential Question as defined by *Understanding by Design*.

**4.2a (5–12)** Respond to literary text by making inferences about content, events, characters, setting, and author's decisions  
**Essential Questions:** What is the author saying? How do I know? What is the gist? What is the main idea? How do I read between the lines? How do I know I am getting the point and not merely imposing my views and experience?  
**Enduring Understandings:** 1. Sometimes the author makes his/her meaning plain; often however, a reader must dig beneath the "surface" of the text to find that meaning.

Enduring Understandings as defined by *Understanding by Design*.

By the end of <b>Grade 5</b> , using 5 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and:	By the end of <b>Grade 6</b> , using 6 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and:	By the end of <b>Grade 7</b> , using 7 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and:	By the end of <b>Grade 8</b> , using 8 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and:	By the end of <b>Grades 9 &amp; 10</b> , using 9 <sup>th</sup> /10 <sup>th</sup> grade level or higher texts, students know and are able to do everything required in previous grades and:	By the end of <b>Grades 11 &amp; 12</b> , using 11 <sup>th</sup> /12 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and:
<ul style="list-style-type: none"> <li>• Make strongly implied <b>inferences</b> about content, concrete ideas, events, <b>characters</b> and <b>setting</b> and identify appropriate support from text</li> <li>• Make <b>inferences</b> about author's choices (e.g., paragraphing, dialogue, organization of text, <u>formatting devices</u>, <u>mode of development</u>) and identify appropriate support from text</li> <li>• Use texts to make <b>generalizations</b></li> </ul>	<ul style="list-style-type: none"> <li>• Make strongly implied <b>inferences</b> about content, concrete ideas, events, <b>characters</b>, <b>setting</b>, <b>mood</b> and identify appropriate support from text</li> <li>• Make <b>inferences</b> about author's choices (e.g., paragraphing, dialogue, organization of text, formatting devices, mode of development, <u>notes to readers</u>) and <u>rhetorical strategies</u> (e.g., <u>persuasive words</u>, <u>anecdotes</u>, <u>figurative language</u>, <u>emotional words</u>, <u>humor</u>, <u>questions</u>, <u>repetition</u>) and identify appropriate support from the text</li> <li>• Use texts to make <b>generalizations</b></li> </ul>	<ul style="list-style-type: none"> <li>• Make strongly implied <b>inferences</b> about content, <u>abstract</u> ideas, events, <b>characters</b>, <b>setting</b>, <b>mood</b> and identify appropriate support from text</li> <li>• Make <b>inferences</b> about author's choices (e.g., paragraphing, dialogue, organization of text, formatting devices, mode of development, notes to readers) and <u>rhetorical strategies</u> (e.g., persuasive words, anecdotes, figurative <b>language</b>, emotional words, humor, <u>questions</u>, <u>repetition</u>) and identify appropriate support from the text</li> <li>• Use text to make <b>generalizations</b></li> </ul>	<ul style="list-style-type: none"> <li>• Make strongly implied <b>inferences</b> about content, <u>abstract</u> ideas, events, <b>characters</b>, <b>setting</b>, <b>mood</b> and identify appropriate support from text</li> <li>• Make <b>inferences</b> about author's choices (e.g., paragraphing, dialogue, organization of text, formatting devices, mode of development, notes to readers) and <u>rhetorical strategies</u> (e.g., persuasive words, anecdotes, figurative <b>language</b>, emotional words, humor, <u>questions</u>, <u>repetition</u>, <u>irony</u>) and identify appropriate support from the text</li> <li>• <u>Analyze</u> text to make <b>generalizations</b></li> </ul>	<ul style="list-style-type: none"> <li>• Make strongly implied <b>inferences</b> about content, abstract ideas, events, <b>characters</b>, <b>setting</b>, <b>mood</b>, <b>theme</b> and <b>tone</b> and identify appropriate support from text</li> <li>• Make <b>inferences</b> about author's choices (e.g., paragraphing, dialogue, organization of text, formatting devices, mode of development, notes to readers) and rhetorical strategies (e.g., persuasive words, anecdotes, <u>figurative language</u>, emotional words, humor, <u>questions</u>, <u>repetition</u>, <u>irony</u>) and identify appropriate support from the text</li> <li>• Analyze text to make <b>generalizations</b></li> </ul>	<ul style="list-style-type: none"> <li>• Make strongly implied <b>inferences</b> about content, abstract ideas, events, <b>characters</b>, <b>setting</b>, <b>mood</b>, <b>theme</b> and <b>tone</b> and identify appropriate support from text</li> <li>• Make <b>inferences</b> about author's choices (e.g., paragraphing, dialogue, organization of text, formatting devices, mode of development, notes to readers) and rhetorical strategies (e.g., persuasive words, anecdotes, <u>figurative language</u>, emotional words, humor, <u>questions</u>, <u>repetition</u>, <u>irony</u>) and identify appropriate support from the text</li> <li>• Analyze text to make <b>generalizations</b></li> </ul>

Identifies specific grade level.

**Bolded words** are words that will be defined in the Glossary of Terms.

Differences between grade levels and new material introduced are underlined.

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.1a (K–4)</b> Connect their own experience to those of literary characters by explaining the reasons for a character’s actions; identify with characters
<b>Enduring Understandings:</b> 1. Different readers may respond to the same text in different ways. The better responses are those that provide that provide greater insight into the text and/or the issues raised. 2. The impact of a text on a reader is influenced by the reader’s experience.
<b>Essential Questions:</b> What is the relationship between reader and writer?

By the end of <b>Kindergarten</b> , students will know and be able to	By the end of <b>Grade 1</b> , using 1 <sup>st</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 2</b> , using 2 <sup>nd</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 3</b> , using 3 <sup>rd</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 4</b> , using 4 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
N/A	N/A	<ul style="list-style-type: none"> <li>• <u>Identify a reason for a character’s actions in a literary text</u></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Describe</b> the reasons for a character’s actions in a literary text</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Describe</b> the reasons for a character’s actions in a literary text</li> <li>• <u>Make and support relevant connections between the reader’s personal situations and motivations of characters in a text</u></li> </ul>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.1a (5–8)</b> Connect their own experience to those of literary characters; explain the reasons for a character’s actions; identify with characters
<b>Enduring Understandings:</b> 1. Different readers may respond to the same text in different ways. The better responses are those that provide that provide greater insight into the text and/or the issues raised. 2. The impact of a text on a reader is influenced by the reader’s experience.
<b>Essential Questions:</b> What is the relationship between reader and writer?

By the end of <b>Grade 5</b> , using 5 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 6</b> , using 6 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 7</b> , using 7 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 8</b> , using 8 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
<ul style="list-style-type: none"> <li>• <b>Describe</b> the reasons for a character’s actions in a <b>literary text</b></li> <li>• Make and support relevant connections between the reader’s personal situations and motivations of <b>characters</b> in a text</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Describe</b> the reasons for a character’s actions in a <b>literary text</b>, <u>critically analyzing the text</u></li> <li>• Make and support relevant connections between the reader’s personal situations and motivations of <b>characters</b> in a text</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Describe</b> the reasons for a character’s actions in a <b>literary text</b>, critically <b>analyzing</b> the text</li> <li>• Make and support relevant connections between the reader’s personal situations and motivations of <b>characters</b> in a text</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Describe</b> the reasons for a character’s actions in a <b>literary text</b>, critically <b>analyzing</b> the text</li> <li>• Make and support relevant connections between the reader’s personal situations and motivations of <b>characters</b> in a text</li> </ul>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.1a (9–12)</b> Connect their own experience to those of literary characters; explain the reasons for a character’s actions; identify with characters
<b>Enduring Understandings:</b> 1. Different readers may respond to the same text in different ways. The better responses are those that provide that provide greater insight into the text and/or the issues raised. 2. The impact of a text on a reader is influenced by the reader’s experience.
<b>Essential Questions:</b> What is the relationship between reader and writer?

By the end of <b>Grade 9</b> , using 9 <sup>th</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 10</b> using 10 <sup>th</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 11</b> , using 11 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 12</b> , using 12 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
<ul style="list-style-type: none"> <li>• <b>Evaluate</b> a character’s actions in a <b>literary text</b>, critically <b>analyzing</b> the <b>text</b></li> <li>• Make and support <b>insightful</b> connections between the reader’s personal situations and motivations of <b>characters</b> in a text</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Evaluate</b> a character’s actions in a <b>literary text</b>, critically <b>analyzing</b> the text</li> <li>• Make and support insightful connections between the reader’s personal situations and motivations of <b>characters</b> in a text</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Evaluate</b> a character’s actions in a <b>literary text</b>, critically <b>analyzing</b> the text</li> <li>• Make and support insightful connections between the reader’s personal situations and motivations of <b>characters</b> in a text</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Evaluate</b> a character’s actions in a <b>literary text</b>, critically <b>analyzing</b> the text</li> <li>• Make and support insightful connections between the reader’s personal situations and motivations of <b>characters</b> in a text</li> <li>• <u>Compare the characters’ situations or motivations to those in other <b>literary texts</b></u></li> </ul>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.1b (K–4)</b> Connect their own experience to those of literary characters by responding to the sensory, intellectual, and emotional elements
<b>Enduring Understandings:</b> 1. The impact of a text on a reader is influenced by the reader’s experience. 2. Different readers may respond to the same text in different ways. The better responses are those that provide that provide greater insight into the text and/or the issues raised.
<b>Essential Questions:</b> What is the relationship between reader and writer?

By the end of <b>Kindergarten</b> , students will know and be able to	By the end of <b>Grade 1</b> , using 1 <sup>st</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 2</b> , using 2 <sup>nd</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 3</b> , using 3 <sup>rd</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 4</b> , using 4 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
N/A	N/A	N/A	N/A	N/A

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.1b (5–8)</b> Connect their own experience to those of literary characters by responding to the sensory, intellectual, and emotional elements
<b>Enduring Understandings:</b> 1. The impact of a text on a reader is influenced by the reader’s experience. 2. Different readers may respond to the same text in different ways. The better responses are those that provide that provide greater insight into the text and/or the issues raised.
<b>Essential Questions:</b> What is the relationship between reader and writer?

By the end of <b>Grade 5</b> , using 5 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 6</b> , using 6 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 7</b> , using 7 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 8</b> , using 8 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
<ul style="list-style-type: none"> <li>• <b>Describe</b> the effect of the author’s use of <b>imagery</b> and <b>figurative language</b> on a reader</li> <li>• Use ideas from the text to <b>describe</b> personal responses to literature (<b>text-to-self connections</b>)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Analyze</b> the effect of the author’s use of <b>imagery</b> and <b>figurative language</b> on a reader</li> <li>• Use ideas from the text to <b>analyze</b> personal responses to literature (<b>text-to-self connections</b>)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Analyze</b> the effect of the author’s use of <b>imagery</b> and <b>figurative language</b> on a reader</li> <li>• Use ideas from the text to <b>analyze</b> personal responses to literature (<b>text-to-self connections</b>)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Evaluate</b> the effect of the author’s use of <b>imagery</b> and <b>figurative language</b> on a reader</li> <li>• Use ideas from the text to <b>evaluate</b> personal responses to literature (<b>text-to-self connections</b>)</li> </ul>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.1b (9–12)</b> Connect their own experience to those of literary characters by responding to the sensory, intellectual, and emotional elements
<b>Enduring Understandings:</b> 1. The impact of a text on a reader is influenced by the reader's experience. 2. Different readers may respond to the same text in different ways. The better responses are those that provide that provide greater insight into the text and/or the issues raised.
<b>Essential Questions:</b> What is the relationship between reader and writer?

By the end of <b>Grade 9</b> , using 9 <sup>th</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 10</b> using 10 <sup>th</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 11</b> , using 11 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 12</b> , using 12 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
<ul style="list-style-type: none"> <li>• <b>Evaluate</b> the effect of the author's use of <b>imagery</b> and <b>figurative language</b> on a reader</li> <li>• Use ideas from the text to <b>evaluate</b> personal responses to literature (<b>text-to-self connections</b>)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Evaluate</b> the effect of the author's use of <b>imagery</b> and <b>figurative language</b> on a reader</li> <li>• Use ideas from the text to <b>evaluate</b> personal responses to literature (<b>text-to-self connections</b>)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Evaluate</b> the effect of the author's use of <b>imagery</b> and <b>figurative language</b> on a reader</li> <li>• Use ideas from the text to <b>evaluate</b> personal responses to literature (<b>text-to-self connections</b>)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Evaluate</b> the effect of the author's use of <b>imagery</b> and <b>figurative language</b> on a reader</li> <li>• Use ideas from the text to <b>evaluate</b> personal responses to literature (<b>text-to-self connections</b>)</li> </ul>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.1c (K–4)</b> Connect their own experience to those of literary characters by relating to the feelings of characters or varying ages, genders, nationalities, races, cultures, religions, and disabilities.
<b>Enduring Understandings:</b> 1. Different readers may respond to the same text in different ways. The better responses are those that provide that provide greater insight into the text and/or the issues raised.
<b>Essential Questions:</b> What is the relationship between reader and writer?

By the end of <b>Kindergarten</b> , students will know and be able to	By the end of <b>Grade 1</b> , using 1 <sup>st</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 2</b> , using 2 <sup>nd</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 3</b> , using 3 <sup>rd</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 4</b> , using 4 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
N/A	N/A	N/A	N/A	N/A

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.1c (5–8)</b> Connect their own experience to those of literary characters by relating to the feelings of characters or varying ages, genders, nationalities, races, cultures, religions, and disabilities.
<b>Essential Questions:</b> What is the relationship between reader and writer?
<b>Enduring Understandings:</b> 1. Different readers may respond to the same text in different ways. The better responses are those that provide that provide greater insight into the text and/or the issues raised.

By the end of <b>Grade 5</b> , using 5 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 6</b> , using 6 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 7</b> , using 7 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 8</b> , using 8 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
<ul style="list-style-type: none"> <li>• Read and compare stories from <u>different cultures and eras to broaden cultural awareness</u></li> <li>• <u>Demonstrate an understanding of the experiences and feelings of fictional characters (e.g., show empathy for, disagree with, compare to personal or other familiar experiences) based on age, gender, nationalities, races, cultures, and/or disabilities</u></li> </ul>	<ul style="list-style-type: none"> <li>• Read and compare stories from different cultures and eras to broaden cultural awareness</li> <li>• Demonstrate an understanding of the experiences and feelings of fictional characters (e.g., show empathy for, disagree with, compare to personal or other familiar experiences) based on age, gender, nationalities, races, cultures, and/or disabilities</li> </ul>	<ul style="list-style-type: none"> <li>• Read and compare stories from different cultures and eras to broaden cultural awareness</li> <li>• Demonstrate an understanding of the experiences and feelings of fictional characters (e.g., show empathy for, disagree with, compare to personal or other familiar experiences) based on age, gender, nationalities, races, cultures, and/or disabilities</li> <li>• <u>Compare works of literature from the same historical period written by authors from different (cultural, generational and gender) perspectives</u></li> </ul>	<ul style="list-style-type: none"> <li>• Read and <b>analyze</b> stories from different cultures and eras to broaden cultural awareness</li> <li>• Demonstrate an understanding of the experiences and feelings of fictional characters (e.g., show empathy for, disagree with, compare to personal or other familiar experiences) based on age, gender, nationalities, races, cultures, and/or disabilities</li> <li>• Compare works of literature from the same historical period written by authors from different (cultural, generational and gender) perspectives</li> </ul>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.1c (9–12)</b> Connect their own experience to those of literary characters by relating to the feelings of characters or varying ages, genders, nationalities, races, cultures, religions, and disabilities.
<b>Essential Questions:</b> What is the relationship between reader and writer?
<b>Enduring Understandings:</b> 1. Different readers may respond to the same text in different ways. The better responses are those that provide that provide greater insight into the text and/or the issues raised.

By the end of <b>Grade 9</b> , using 9 <sup>th</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 10</b> using 10 <sup>th</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 11</b> , using 11 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 12</b> , using 12 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
<ul style="list-style-type: none"> <li>• Read and <b>analyze</b> stories from different cultures and eras to broaden cultural awareness</li> <li>• Demonstrate an understanding of the experiences and feelings of fictional characters (e.g., show empathy for, disagree with, compare to personal or other familiar experiences) based on age, gender, nationalities, races, cultures, and/or disabilities</li> <li>• Compare works of literature from the same historical period written by authors from different (cultural, generational and gender) perspectives</li> </ul>	<ul style="list-style-type: none"> <li>• Read and <b>analyze</b> stories from different cultures and eras to broaden cultural awareness</li> <li>• Demonstrate an understanding of the experiences and feelings of fictional characters (e.g., show empathy for, disagree with, compare to personal or other familiar experiences) based on age, gender, nationalities, races, cultures, and/or disabilities</li> <li>• Compare works of literature from the same historical period written by authors from different (cultural, generational and gender) perspectives</li> </ul>	<ul style="list-style-type: none"> <li>• Read and <b>analyze</b> stories from different cultures and eras to broaden cultural awareness</li> <li>• Demonstrate an understanding of the experiences and feelings of fictional characters (e.g., show empathy for, disagree with, compare to personal or other familiar experiences) based on age, gender, nationalities, races, cultures, and/or disabilities</li> <li>• Compare works of literature from the same historical period written by authors from different (cultural, generational and gender) perspectives</li> </ul>	<ul style="list-style-type: none"> <li>• Read and <b>analyze</b> stories from different cultures and eras to broaden cultural awareness</li> <li>• Demonstrate an understanding of the experiences and feelings of fictional characters (e.g., show empathy for, disagree with, compare to personal or other familiar experiences) based on age, gender, nationalities, races, cultures, and/or disabilities</li> <li>• Compare works of literature from the same historical period written by authors from different (cultural, generational and gender) perspectives</li> </ul>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.1e (K–4)</b> Connect own experiences to those of literary characters by seeking other literary texts and media as the result of literary experience.
<b>Enduring Understandings:</b> 1. Great literature provides rich and timeless insights into the key themes, dilemmas, and challenges that we face. They present complex stories in which the inner and outer lives of human beings are revealed.
<b>Essential Questions:</b> What does a reader gain by seeking other texts as a result of a literary experience?

By the end of <b>Kindergarten</b> , students will know and be able to	By the end of <b>Grade 1</b> , using 1 <sup>st</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 2</b> , using 2 <sup>nd</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 3</b> , using 3 <sup>rd</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 4</b> , using 4 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
N/A	N/A	<ul style="list-style-type: none"> <li>• <u>As a result of reading a literary text, students will connect to other texts using the following as guides for connections:</u> <ul style="list-style-type: none"> <li>▪ <u>What does this remind me of in another book I've read?</u></li> <li>▪ <u>How is this text similar to other things I've read?</u></li> <li>▪ <u>How is this different to other books I've read?</u></li> <li>▪ <u>Have I read about something like this before?</u></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• As a result of reading a literary text, students will connect to other texts using the following as guides for connections:           <ul style="list-style-type: none"> <li>▪ What does this remind me of in another book I've read?</li> <li>▪ How is this text similar to other things I've read?</li> <li>▪ How is this different to other books I've read?</li> <li>▪ Have I read about something like this before?</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• As a result of reading a literary text, students will connect to other texts using the following as guides for connections:           <ul style="list-style-type: none"> <li>▪ What does this remind me of in another book I've read?</li> <li>▪ How is this text similar to other things I've read?</li> <li>▪ How is this different to other books I've read?</li> <li>▪ Have I read about something like this before?</li> <li>▪ Seek other texts and media with similar themes and connections</li> </ul> </li> </ul>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.1e (5–8)</b> Connect own experiences to those of literary characters by seeking other literary texts and media as the result of literary experience.
<b>Enduring Understandings:</b> 1. Great literature provides rich and timeless insights into the key themes, dilemmas, and challenges that we face. They present complex stories in which the inner and outer lives of human beings are revealed.
<b>Essential Questions:</b> What does a reader gain by seeking other texts as a result of a literary experience?

By the end of <b>Grade 5</b> , using 5 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 6</b> , using 6 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 7</b> , using 7 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 8</b> , using 8 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
<ul style="list-style-type: none"> <li>• As a result of reading a <b>literary text</b>, students will connect to other texts using the following as guides for connections:               <ul style="list-style-type: none"> <li>▪ What does this remind me of in another book I've read?</li> <li>▪ How is this text similar to other things I've read?</li> <li>▪ How is this different to other books I've read?</li> <li>▪ Have I read about something like this before?</li> <li>▪ Seek other texts and media with similar themes and connections</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• As a result of reading a <b>literary text</b>, students will connect to other texts using the following as guides for connections:               <ul style="list-style-type: none"> <li>▪ What does this remind me of in another book I've read?</li> <li>▪ How is this text similar to other things I've read?</li> <li>▪ How is this different to other books I've read?</li> <li>▪ Have I read about something like this before?</li> <li>▪ Seek other texts and media with similar themes and connections</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• As a result of reading a <b>literary text</b>, students will connect to other texts using the following as guides for connections:               <ul style="list-style-type: none"> <li>▪ What does this remind me of in another book I've read?</li> <li>▪ How is this text similar to other things I've read?</li> <li>▪ How is this different to other books I've read?</li> <li>▪ Have I read about something like this before?</li> <li>▪ Seek other texts and media with similar themes and connections</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• As a result of reading a <b>literary text</b>, students will connect to other texts using the following as guides for connections:               <ul style="list-style-type: none"> <li>▪ What does this remind me of in another book I've read?</li> <li>▪ How is this text similar to other things I've read?</li> <li>▪ How is this different to other books I've read?</li> <li>▪ Have I read about something like this before?</li> <li>▪ Seek other texts and media with similar themes and connections</li> </ul> </li> </ul>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.1e (9–12)</b> Connect own experiences to those of literary characters by seeking other literary texts and media as the result of literary experience.
<b>Enduring Understandings:</b> 1. Great literature provides rich and timeless insights into the key themes, dilemmas, and challenges that we face. They present complex stories in which the inner and outer lives of human beings are revealed.
<b>Essential Questions:</b> What does a reader gain by seeking other texts as a result of a literary experience?

By the end of <b>Grade 9</b> , using 9 <sup>th</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 10</b> using 10 <sup>th</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 11</b> , using 11 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 12</b> , using 12 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
<ul style="list-style-type: none"> <li>• As a result of reading a literary text, students will connect to other texts using the following as guides for connections:                             <ul style="list-style-type: none"> <li>▪ What does this remind me of in another book I've read?</li> <li>▪ How is this text similar to other things I've read?</li> <li>▪ How is this different to other books I've read?</li> <li>▪ Have I read about something like this before?</li> <li>▪ Seek other texts and media with similar themes and connections</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• As a result of reading a literary text, students will connect to other texts using the following as guides for connections:                             <ul style="list-style-type: none"> <li>▪ What does this remind me of in another book I've read?</li> <li>▪ How is this text similar to other things I've read?</li> <li>▪ How is this different to other books I've read?</li> <li>▪ Have I read about something like this before?</li> <li>▪ Seek other texts and media with similar themes and connections</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• As a result of reading a literary text, students will connect to other texts using the following as guides for connections:                             <ul style="list-style-type: none"> <li>▪ What does this remind me of in another book I've read?</li> <li>▪ How is this text similar to other things I've read?</li> <li>▪ How is this different to other books I've read?</li> <li>▪ Have I read about something like this before?</li> <li>▪ Seek other texts and media with similar themes and connections</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• As a result of reading a literary text, students will connect to other texts using the following as guides for connections:                             <ul style="list-style-type: none"> <li>▪ What does this remind me of in another book I've read?</li> <li>▪ How is this text similar to other things I've read?</li> <li>▪ How is this different to other books I've read?</li> <li>▪ Have I read about something like this before?</li> <li>▪ Seek other texts and media with similar themes and connections</li> </ul> </li> </ul>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.2a (K–4)</b> Respond to literary text <b>by making inferences about content, events, characters, setting, and author’s decisions.</b>
<b>Enduring Understandings:</b> 1. Sometimes the author makes his/her meaning plain; often however, a reader must dig beneath the “surface” of the text to find that meaning.
<b>Essential Questions:</b> What is the author saying? How do I know? What is the gist? What is the main idea? How do I read between the lines? How do I know I am getting the point and not merely imposing my views and experience?

By the end of <b>Kindergarten</b> , students will know and be able to	By the end of <b>Grade 1</b> , using 1 <sup>st</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 2</b> , using 2 <sup>nd</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 3</b> , using 3 <sup>rd</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 4</b> , using 4 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
<ul style="list-style-type: none"> <li>• <u>Draw conclusions from a text</u></li> <li>• <u>Make reasonable predictions</u> as they read</li> </ul>	<ul style="list-style-type: none"> <li>• Draw conclusions from a text</li> <li>• Make reasonable <b>predictions</b> as they read</li> <li>• <u>Draw conclusions (strongly implied in text) about people and events in a text</u></li> </ul>	<ul style="list-style-type: none"> <li>• Draw conclusions (strongly implied in text) about people and events in a text</li> <li>• <u>Draw conclusions about content and concrete ideas in a text</u></li> <li>• Make reasonable <b>predictions</b> as they read</li> </ul>	<ul style="list-style-type: none"> <li>• <u>Make strongly implied inferences about content and concrete ideas in a text and identify appropriate text support</u></li> <li>• <u>Make inferences about author’s decisions</u> (e.g., <b>paragraphing, quotations</b>)</li> <li>• Make reasonable <b>predictions</b> as they read</li> <li>• <u>Use texts to make generalizations</u></li> </ul>	<ul style="list-style-type: none"> <li>• Make strongly implied <b>inferences</b> about content and concrete ideas in a text and identify appropriate text support</li> <li>• Make <b>inferences</b> about author’s decisions (e.g., <b>paragraphing, quotations, sections of text, organization of text, formatting devices</b>)</li> <li>• Make reasonable <b>predictions</b> as they read</li> <li>• <u>Test and revise predictions as they read further</u></li> <li>• Use texts to make <b>generalizations</b></li> <li>• Use the combination of <u>background knowledge and explicitly stated information from the text to answer questions they have as they read</u></li> <li>• <u>Make connections between conclusions they draw and other beliefs or knowledge</u></li> <li>• <u>Make critical or analytical judgments about what they read</u></li> </ul>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.2a (5–8)</b> Respond to literary text by making inferences about content, events, characters, setting, and author’s decisions
<b>Enduring Understandings:</b> 1. Sometimes the author makes his/her meaning plain; often however, a reader must dig beneath the “surface” of the text to find that meaning.
<b>Essential Questions:</b> What is the author saying? How do I know? What is the gist? What is the main idea? How do I read between the lines? How do I know I am getting the point and not merely imposing my views and experience?

By the end of <b>Grade 5</b> , using 5 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 6</b> , using 6 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 7</b> , using 7 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 8</b> , using 8 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
<ul style="list-style-type: none"> <li>• Make strongly implied <b>inferences</b> about content and concrete ideas in a text and identify appropriate text support</li> <li>• Make <b>inferences</b> about author’s decisions (e.g., <b>paragraphing</b>, <b>quotations</b>, organization of text, formatting devices, <u>mode of development used</u>)</li> <li>• Make reasonable <b>predictions</b> as they read</li> <li>• Test and revise <b>predictions</b> as they read further</li> <li>• Use the combination of background knowledge and explicitly stated information from the text to answer questions they have as they read</li> <li>• Make connections between conclusions they draw and other beliefs or knowledge</li> <li>• Make critical or <b>analytical</b> judgments about what they read</li> <li>• Use texts to make <b>generalizations</b></li> <li>• <u>Create self-motivated interpretations of text that are adapted as they continue to read and after they read</u></li> </ul>	<ul style="list-style-type: none"> <li>• Make strongly implied <b>inferences</b> about content and concrete ideas in a text and identify appropriate text support</li> <li>• Make <b>inferences</b> about author’s decisions (e.g., <b>paragraphing</b>, <b>quotations</b>, organization of text, formatting devices, mode of development used)</li> <li>• Make reasonable <b>predictions</b> as they read</li> <li>• Test and revise <b>predictions</b> as they read further</li> <li>• Use the combination of background knowledge and explicitly stated information from the text to answer questions they have as they read</li> <li>• Make connections between conclusions they draw and other beliefs or knowledge</li> <li>• Make critical or <b>analytical</b> judgments about what they read</li> <li>• Use texts to make <b>generalizations</b></li> <li>• Create self-motivated interpretations of text that are adapted as they continue to read and after they read</li> </ul>	<ul style="list-style-type: none"> <li>• Make strongly implied <b>inferences</b> about content and <u>abstract</u> ideas in a text and identify appropriate text support</li> <li>• Make <b>inferences</b> about author’s decisions (e.g., <b>paragraphing</b>, <b>quotations</b>, organization of text, formatting devices, mode of development used)</li> <li>• Make reasonable <b>predictions</b> as they read</li> <li>• Test and revise <b>predictions</b> as they read further</li> <li>• Use the combination of background knowledge and explicitly stated information from the text to answer questions they have as they read</li> <li>• Make connections between conclusions they draw and other beliefs or knowledge</li> <li>• Make critical or <b>analytical</b> judgments about what they read</li> <li>• Use texts to make <b>generalizations</b></li> <li>• Create self-motivated interpretations of text that are adapted as they continue to read and after they read</li> </ul>	<ul style="list-style-type: none"> <li>• Make strongly implied <b>inferences</b> about content and abstract ideas in a text and identify appropriate text support</li> <li>• Make <b>inferences</b> about author’s decisions (e.g., <b>paragraphing</b>, <b>quotations</b>, organization of text, formatting devices, mode of development used)</li> <li>• Make reasonable <b>predictions</b> as they read</li> <li>• Test and revise <b>predictions</b> as they read further</li> <li>• Use the combination of background knowledge and explicitly stated information from the text to answer questions they have as they read</li> <li>• Make connections between conclusions they draw and other beliefs or knowledge</li> <li>• Make critical or <b>analytical</b> judgments about what they read</li> <li>• <b>Analyze</b> texts to make <b>generalizations</b></li> <li>• Create self-motivated interpretations of text that are adapted as they continue to read and after they read</li> </ul>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.2a (9–12)</b> Respond to literary text by making inferences about content, events, characters, setting, and author’s decisions
<b>Enduring Understandings:</b> 1. Sometimes the author makes his/her meaning plain; often however, a reader must dig beneath the “surface” of the text to find that meaning.
<b>Essential Questions:</b> What is the author saying? How do I know? What is the gist? What is the main idea? How do I read between the lines? How do I know I am getting the point and not merely imposing my views and experience?

By the end of <b>Grade 9</b> , using 9 <sup>th</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 10</b> using 10 <sup>th</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 11</b> , using 11 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 12</b> , using 12 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
<ul style="list-style-type: none"> <li>• Make strongly implied <b>inferences</b> about content, abstract ideas, events, characters, setting, and mood in a text and identify appropriate text support</li> <li>• Make <b>inferences</b> about author’s decisions (e.g., <b>paragraphing</b>, <b>quotations</b>, organization of text, formatting devices, mode of development used)</li> <li>• Make reasonable <b>predictions</b> as they read</li> <li>• Test and revise <b>predictions</b> as they read further</li> <li>• Use the combination of background knowledge and explicitly stated information from the text to answer questions they have as they read</li> <li>• Make connections between conclusions they draw and other beliefs or knowledge</li> <li>• Make critical or <b>analytical</b> judgments about what they read</li> <li>• <b>Analyze</b> texts to make <b>generalizations</b></li> <li>• Create self-motivated interpretations of text that are adapted as they continue to read and after they read</li> </ul>	<ul style="list-style-type: none"> <li>• Make strongly implied <b>inferences</b> about content, abstract ideas, events, characters, setting, mood, <u>theme, and tone</u> in a text and identify appropriate text support</li> <li>• Make <b>inferences</b> about author’s choices (e.g., paragraphing, dialogue, organization of text, formatting devices, mode of development, <u>notes to readers</u>) and rhetorical strategies (e.g., <u>persuasive words, anecdotes, figurative language, emotional words, humor, questions, repetition, irony</u>) and identify appropriate support from the text</li> <li>• Make reasonable <b>predictions</b> as they read</li> <li>• Test and revise <b>predictions</b> as they read further</li> <li>• Use the combination of background knowledge and explicitly stated information from the text to answer questions they have as they read</li> <li>• Make connections between conclusions they draw and other beliefs or knowledge</li> <li>• Make critical or <b>analytical</b> judgments about what they read</li> <li>• <b>Analyze</b> texts to make <b>generalizations</b></li> <li>• Create self-motivated interpretations of text that are adapted as they continue to read and after they read</li> </ul>	<ul style="list-style-type: none"> <li>• Make strongly implied <b>inferences</b> about content, abstract ideas, events, characters, setting, mood, theme, and tone in a text and identify appropriate text support</li> <li>• Make <b>inferences</b> about author’s choices (e.g., paragraphing, dialogue, organization of text, formatting devices, mode of development, notes to readers) and rhetorical strategies (e.g., persuasive words, anecdotes, <b>figurative language</b>, emotional words, humor, questions, repetition, <b>irony</b>) and identify appropriate support from the text</li> <li>• Make reasonable <b>predictions</b> as they read</li> <li>• Test and revise <b>predictions</b> as they read further</li> <li>• Use the combination of background knowledge and explicitly stated information from the text to answer questions they have as they read</li> <li>• Make connections between conclusions they draw and other beliefs or knowledge</li> <li>• Make critical or <b>analytical</b> judgments about what they read</li> <li>• <b>Analyze</b> texts to make <b>generalizations</b></li> <li>• Create self-motivated interpretations of text that are adapted as they continue to read and after they read</li> </ul>	<ul style="list-style-type: none"> <li>• Make strongly implied <b>inferences</b> about content, abstract ideas, events, characters, setting, mood, theme, and tone in a text and identify appropriate text support</li> <li>• Make <b>inferences</b> about author’s choices (e.g., paragraphing, dialogue, organization of text, formatting devices, mode of development, notes to readers) and rhetorical strategies (e.g., persuasive words, anecdotes, <b>figurative language</b>, emotional words, humor, questions, repetition, <b>irony</b>) and identify appropriate support from the text</li> <li>• Make reasonable <b>predictions</b> as they read</li> <li>• Test and revise <b>predictions</b> as they read further</li> <li>• Use the combination of background knowledge and explicitly stated information from the text to answer questions they have as they read</li> <li>• Make connections between conclusions they draw and other beliefs or knowledge</li> <li>• Make critical or <b>analytical</b> judgments about what they read</li> <li>• <b>Analyze</b> texts to make <b>generalizations</b></li> <li>• Create self-motivated interpretations of text that are adapted as they continue to read and after they read</li> </ul>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.2b (K–4)</b> Understand the differences between genres [...]
<b>Enduring Understandings:</b> 1. Different types of texts (e.g., narrative, mystery, biography, expository, persuasive) have different structures. Understanding a text’s structure helps a reader better understand its meaning.
<b>Essential Questions:</b> How do different genres affect the author’s message or meaning?

By the end of <b>Kindergarten</b> , students will know and be able to	By the end of <b>Grade 1</b> , using 1 <sup>st</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 2</b> , using 2 <sup>nd</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 3</b> , using 3 <sup>rd</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 4</b> , using 4 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and:
<ul style="list-style-type: none"> <li>• <u>Listen and respond to <b>poetry and prose</b></u></li> </ul>	<ul style="list-style-type: none"> <li>• <u>Distinguish between <b>poetry and prose</b></u></li> </ul>	<ul style="list-style-type: none"> <li>• <u>Distinguish between <b>poetry, fairy tales, and prose (fiction and nonfiction)</b></u></li> <li>• <u>Distinguish between <b>fantasy and realistic text</b></u></li> </ul>	<p>Use knowledge of distinctive characteristics of various <b>genres</b> including but not limited to</p> <ul style="list-style-type: none"> <li>• <u>fiction (e.g., short story, <b>poetry</b>, folk tale, mystery, tall tale, fairy tales, novels, fable, <b>fantasy</b>, science fiction, historic fiction, and realistic fiction)</u></li> <li>• <u>literary nonfiction (e.g., letter, magazine, biography, <b>autobiography</b>)</u></li> <li>• <u>drama, one-act plays, and <b>skits</b></u></li> </ul> <p>to identify the meaning of the text</p>	<p>Use knowledge of distinctive characteristics of various <b>genres</b> including but not limited to</p> <ul style="list-style-type: none"> <li>• <u>fiction (e.g., short story, <b>poetry</b>, folk tale, mystery, tall tale, fairy tales, novels, fable, <b>fantasy</b>, science fiction, historic fiction, and realistic fiction)</u></li> <li>• <u>literary nonfiction (e.g., letter, magazine, biography, <b>autobiography</b>)</u></li> <li>• <u>drama, one-act plays, and <b>skits</b></u></li> </ul> <p>to identify the meaning of the text</p>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.2b (5–8)</b> Understand the differences between genres [...]
<b>Enduring Understandings:</b> 1. Different types of texts (e.g., narrative, mystery, biography, expository, persuasive) have different structures. Understanding a text’s structure helps a reader better understand its meaning.
<b>Essential Questions:</b> How do different genres affect the author’s message or meaning?

By the end of <b>Grade 5</b> , using 5 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 6</b> , using 6th grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 7</b> , using 7 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 8</b> , using 8 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
Use knowledge of distinctive characteristics of various <b>genres</b> including but not limited to <ul style="list-style-type: none"> <li>• fiction (e.g., short story, <b>poetry</b>, folk tale, mystery, tall tale, fairy tales, novels, fable, myth, <b>fantasy</b>, science fiction, historic fiction, and realistic fiction)</li> <li>• literary nonfiction (e.g., letter, magazine, biography, speeches, autobiography)</li> <li>• drama, one-act plays, and skits</li> </ul> to identify the meaning of the text	Use knowledge of distinctive characteristics of various <b>genres</b> including but not limited to <ul style="list-style-type: none"> <li>• fiction (e.g., short story, <b>poetry</b>, folk tale, mystery, tall tale, fairy tales, novels, fable, myth, <b>fantasy</b>, science fiction, historic fiction, and realistic fiction)</li> <li>• literary nonfiction (e.g., letter, magazine, speeches, biography, autobiography)</li> <li>• drama, one-act plays, and skits</li> </ul> to <b>explain</b> the meaning of the text	Use knowledge of distinctive characteristics of various <b>genres</b> including but not limited to <ul style="list-style-type: none"> <li>• fiction (e.g., short story, <b>poetry</b>, folk tale, mystery, tall tale, fairy tales, novels, fable, myth, <b>fantasy</b>, science fiction, historic fiction, and realistic fiction)</li> <li>• literary nonfiction (e.g., letter, magazine, biography, speeches, autobiography)</li> <li>• drama (e.g., classic and/or contemporary multi-act plays)</li> </ul> to <b>explain</b> the meaning of the text	Use knowledge of distinctive characteristics of various <b>genres</b> including but not limited to <ul style="list-style-type: none"> <li>• fiction (e.g., short story, <b>poetry</b>, folk tale, mystery, tall tale, fairy tales, novels, fable, myth, <b>fantasy</b>, science fiction, historic fiction, and realistic fiction)</li> <li>• literary nonfiction (e.g., letter, magazine, biography, speeches, autobiography)</li> <li>• drama (e.g., classic and/or contemporary multi-act plays)</li> </ul> to <b>analyze</b> the meaning of the text

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.2b (9–12)</b> Understand the differences between genres [...]
<b>Enduring Understandings:</b> 1. Different types of texts (e.g., narrative, mystery, biography, expository, persuasive) have different structures. Understanding a text’s structure helps a reader better understand its meaning.
<b>Essential Questions:</b> How do different genres affect the author’s message or meaning?

By the end of <b>Grade 9</b> , using 9 <sup>th</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 10</b> using 10 <sup>th</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 11</b> , using 11 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 12</b> , using 12 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
Use knowledge of distinctive characteristics of various <b>genres</b> including but not limited to <ul style="list-style-type: none"> <li>• fiction (e.g., short story, <b>poetry</b>, folk tale, mystery, tall tale, fairy tales, novels, fable, myth, <b>fantasy</b>, science fiction, historic fiction, and realistic fiction)</li> <li>• literary nonfiction (e.g., letter, magazine, biography, speeches, autobiography)</li> <li>• drama (e.g., classic and/or contemporary multi-act plays)</li> </ul> to <b>analyze</b> the meaning of the text	Use knowledge of distinctive characteristics of various <b>genres</b> including but not limited to: <ul style="list-style-type: none"> <li>• fiction (e.g., short story, <b>poetry</b>, folk tale, mystery, tall tale, fairy tales, novels, fable, myth, <b>fantasy</b>, science fiction, historic fiction, and realistic fiction)</li> <li>• literary nonfiction (e.g., letter, magazine, biography, speeches, autobiography)</li> <li>• drama (e.g., classic and/or contemporary multi-act plays)</li> </ul> to <b>analyze</b> the meaning of the text	Use knowledge of distinctive characteristics of various <b>genres</b> including but not limited to: <ul style="list-style-type: none"> <li>• fiction (e.g., short story, <b>poetry</b>, folk tale, mystery, tall tale, fairy tales, novels, fable, myth, <b>fantasy</b>, science fiction, historic fiction, and realistic fiction)</li> <li>• literary nonfiction (e.g., letter, biography, speeches, autobiography)</li> <li>• drama (e.g., classic and/or contemporary multi-act plays)</li> </ul> to <b>analyze</b> the meaning of the text	Use knowledge of distinctive characteristics of various <b>genres</b> including but not limited to: <ul style="list-style-type: none"> <li>• fiction (e.g., short story, <b>poetry</b>, folk tale, mystery, tall tale, fairy tales, novels, fable, myth, <b>fantasy</b>, science fiction, historic fiction, and realistic fiction)</li> <li>• literary nonfiction (e.g., letter, biography, speeches, autobiography)</li> <li>• drama (e.g., classic and/or contemporary multi-act plays)</li> </ul> to <b>analyze</b> the meaning of the text

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<p><b>4.2c (K–4)</b> Interpret the impact of the author’s decisions such as word choice, style, content, and literary elements; understand the author’s intent in choosing a particular genre.</p> <p><b>Enduring Understandings:</b> 1. Sometimes the author makes his/her meaning plain; often however, a reader must dig beneath the “surface” of the text to find the meaning. 2. Different types of texts (e.g., narrative, mystery, biography, expository, persuasive) have different structures. Understanding a text’s structure helps a reader better understand its meaning</p> <p><b>Essential Questions:</b> What is the author saying? How do I know? What is the gist? What is the main idea? How do I read between the lines? How do I know I am getting the point and not merely imposing my views and experience?</p>
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By the end of <b>Kindergarten</b> , students will know and be able to	By the end of <b>Grade 1</b> , using 1 <sup>st</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 2</b> , using 2 <sup>nd</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 3</b> , using 3 <sup>rd</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 4</b> , using 4 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
N/A	N/A	N/A	N/A	<ul style="list-style-type: none"> <li>• <u>Identify the effect of author’s choices (word and content) on the reader</u></li> <li>• <b>Describe</b> how the author’s <u>writing style</u> influences the reader</li> </ul>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<p><b>4.2c (5–8)</b> Interpret the impact of the author’s decisions such as word choice, style, content, and literary elements; understand the author’s intent in choosing a particular genre.</p>
<p><b>Enduring Understandings:</b> 1. Sometimes the author makes his/her meaning plain; often however, a reader must dig beneath the “surface” of the text to find the meaning. 2. Different types of texts (e.g., narrative, mystery, biography, expository, persuasive) have different structures. Understanding a text’s structure helps a reader better understand its meaning</p>
<p><b>Essential Questions:</b> What is the author saying? How do I know? What is the gist? What is the main idea? How do I read between the lines? How do I know I am getting the point and not merely imposing my views and experience?</p>

<p>By the end of <b>Grade 5</b>, using 5<sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and</p>	<p>By the end of <b>Grade 6</b>, using 6<sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and</p>	<p>By the end of <b>Grade 7</b>, using 7<sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and</p>	<p>By the end of <b>Grade 8</b>, using 8<sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and</p>
<ul style="list-style-type: none"> <li>• <b>Describe</b> the effect of author’s choices (word and content) on the reader</li> <li>• <b>Describe</b> how the author’s writing <b>style</b> influences the reader</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Describe</b> the effect of author’s choices (word and content) on the reader</li> <li>• <b>Describe</b> how the author’s writing <b>style</b> influences the reader</li> <li>• <b>Explain how an author creates mood by choosing words with specific connotations</b></li> <li>• <b>Describe</b> characteristics and elements of various literary forms including short stories, <b>poetry</b>, essays, plays, speeches and novels</li> <li>• <b>Describe</b> the most likely reason an author uses a particular <b>genre</b> in a given situation</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Analyze</b> the effect of author’s choices (word and content) on the reader</li> <li>• <b>Describe</b> how the author’s writing <b>style</b> influences the reader</li> <li>• <b>Analyze</b> how an author creates <b>mood</b> by choosing words with specific <b>connotations</b></li> <li>• <b>Compare styles among texts to determine effects of author’s choices</b></li> <li>• <b>Describe</b> characteristics and elements of various literary forms including short stories, <b>poetry</b>, essays, plays, speeches and novels</li> <li>• <b>Describe</b> the most likely reason an author uses a particular <b>genre</b> in a given situation</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Analyze</b> the effect of author’s choices (word and content) on the reader</li> <li>• <b>Analyze</b> how the author’s writing <b>style</b> influences the reader</li> <li>• <b>Analyze</b> how an author creates <b>mood</b> by choosing words with specific connotations</li> <li>• <b>Compare styles</b> among texts to determine effects of author’s choices</li> <li>• <b>Compare</b> characteristics and elements of various literary forms including short stories, <b>poetry</b>, essays, plays, speeches and novels</li> <li>• <b>Analyze</b> the most likely reason an author uses a particular <b>genre</b> in a given situation</li> </ul>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<p><b>4.2c (9–12)</b> Interpret the impact of the author’s decisions such as word choice, style, content, and literary elements; understand the author’s intent in choosing a particular genre.</p> <p><b>Enduring Understandings:</b> 1. Sometimes the author makes his/her meaning plain; often however, a reader must dig beneath the “surface” of the text to find the meaning. 2. Different types of texts (e.g., narrative, mystery, biography, expository, persuasive) have different structures. Understanding a text’s structure helps a reader better understand its meaning</p> <p><b>Essential Questions:</b> What is the author saying? How do I know? What is the gist? What is the main idea? How do I read between the lines? How do I know I am getting the point and not merely imposing my views and experience?</p>
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By the end of <b>Grade 9</b> , using 9 <sup>th</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 10</b> using 10 <sup>th</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 11</b> , using 11 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 12</b> , using 12 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
<ul style="list-style-type: none"> <li>• <b>Evaluate</b> the effect of author’s choices (word and content) on the reader</li> <li>• <b>Analyze</b> how the author’s writing <b>style</b> influences the reader</li> <li>• <b>Evaluate the effectiveness of an author’s choice of words with specific connotations to create mood</b></li> <li>• Compare <b>styles</b> among texts to determine effects of author’s choices</li> <li>• Compare characteristics and elements of various literary forms including short stories, poetry, essays, plays, speeches and novels</li> <li>• <b>Evaluate an author’s decision to use a particular genre</b> in a given situation</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Evaluate</b> the effect of author’s choices (word and content) on the reader</li> <li>• <b>Analyze</b> how the author’s writing <b>style</b> influences the reader</li> <li>• <b>Evaluate</b> the effectiveness of an author’s choice of words with specific <b>connotations</b> to create <b>mood</b></li> <li>• <b>Compare styles</b> among texts to determine effects of author’s choices</li> <li>• Compare characteristics and elements of various literary forms including short stories, poetry, essays, plays, speeches and novels</li> <li>• <b>Evaluate</b> an author’s decision to use a particular <b>genre</b> in a given situation</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Evaluate</b> the effect of author’s choices (word and content) on the reader</li> <li>• <b>Analyze</b> how the author’s writing <b>style</b> influences the reader</li> <li>• <b>Evaluate</b> the effectiveness of an author’s choice of words with specific <b>connotations</b> to create <b>mood</b></li> <li>• <b>Analyze how irony, tone, mood, style, syntax, and sound of language are used for a rhetorical purpose</b></li> <li>• Compare <b>styles</b> among texts to determine effects of author’s choices</li> <li>• Compare characteristics and elements of various literary forms including short stories, poetry, essays, plays, speeches and novels</li> <li>• <b>Evaluate</b> an author’s decision to use a particular <b>genre</b> in a given situation</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Evaluate</b> the effect of author’s choices (word and content) on the reader</li> <li>• <b>Analyze</b> how the author’s writing <b>style</b> influences the reader</li> <li>• <b>Evaluate</b> the effectiveness of an author’s choice of words with specific <b>connotations</b> to create <b>mood</b></li> <li>• <b>Analyze how irony, tone, mood, style, syntax, and sound of language are used for a rhetorical purpose</b></li> <li>• Compare <b>styles</b> among texts to determine effects of author’s choices</li> <li>• Compare characteristics and elements of various literary forms including short stories, poetry, essays, plays, speeches and novels</li> <li>• <b>Evaluate</b> an author’s decision to use a particular <b>genre</b> in a given situation</li> </ul>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.2f (K–4)</b> Identify the effect of <b>point of view</b> .
<b>Enduring Understandings:</b> 1. Great literature provides rich and timeless insights into the key themes, dilemmas, and challenges that we face. They present complex stories in which the inner and outer lives of human beings are revealed. 2. Everyone is entitled to an opinion about what a text means, but the text supports some interpretations more than others.
<b>Essential Questions:</b> What is the author saying? How do I know? What is the gist? What is the main idea? How do I read between the lines? How do I know I am getting the point and not merely imposing my views and experience?

By the end of <b>Kindergarten</b> , students will know and be able to	By the end of <b>Grade 1</b> , using 1 <sup>st</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 2</b> , using 2 <sup>nd</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 3</b> , using 3 <sup>rd</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 4</b> , using 4 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
N/A	N/A	N/A	N/A	<ul style="list-style-type: none"> <li>• <u>Identify how <b>point of view</b> affects a <b>literary text</b> (e.g., how a story would be different if told from a different <b>point of view</b>)</u></li> <li>• <u>Identify how <b>point of view</b> impacts the reader</u></li> </ul>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.2f (5–8)</b> Identify the effect of <b>point of view</b> .			
<b>Enduring Understandings:</b> 1. Great literature provides rich and timeless insights into the key themes, dilemmas, and challenges that we face. They present complex stories in which the inner and outer lives of human beings are revealed. 2. Everyone is entitled to an opinion about what a text means, but the text supports some interpretations more than others.			
<b>Essential Questions:</b> What is the author saying? How do I know? What is the gist? What is the main idea? How do I read between the lines? How do I know I am getting the point and not merely imposing my views and experience?			
By the end of <b>Grade 5</b> , using 5 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 6</b> , using 6 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 7</b> , using 7 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 8</b> , using 8 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
<ul style="list-style-type: none"> <li>• <b>Describe</b> how <b>point of view</b> affects a <b>literary text</b> (e.g., how a story would be different if told from a different <b>point of view</b>)</li> <li>• <b>Describe</b> how <b>point of view</b> impacts the reader</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Describe</b> how <b>point of view</b> affects a <b>literary text</b> (e.g., how a story would be different if told from a different <b>point of view</b>)</li> <li>• <b>Describe</b> how <b>point of view</b> impacts the reader</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Describe</b> how <b>point of view</b> affects a <b>literary text</b> (e.g., how a story would be different if told from a different <b>point of view</b>)</li> <li>• <b>Describe</b> how <b>point of view</b> impacts the reader</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Analyze</b> how point of view affects a <b>literary text</b> (e.g., how a story would be different if told from a different <b>point of view</b>)</li> <li>• <b>Analyze</b> how <b>point of view</b> impacts the reader</li> </ul>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.2f (9–12)</b> Identify the effect of <b>point of view</b> .
<b>Enduring Understandings:</b> 1. Great literature provides rich and timeless insights into the key themes, dilemmas, and challenges that we face. They present complex stories in which the inner and outer lives of human beings are revealed. 2. Everyone is entitled to an opinion about what a text means, but the text supports some interpretations more than others.
<b>Essential Questions:</b> What is the author saying? How do I know? What is the gist? What is the main idea? How do I read between the lines? How do I know I am getting the point and not merely imposing my views and experience?

By the end of <b>Grade 9</b> , using 9 <sup>th</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 10</b> using 10 <sup>th</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 11</b> , using 11 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 12</b> , using 12 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
<ul style="list-style-type: none"> <li>• <b>Analyze</b> how point of view affects a <b>literary text</b> (e.g., how a story would be different if told from a different <b>point of view</b>)</li> <li>• <b>Analyze</b> how <b>point of view</b> impacts the reader</li> <li>• <b>Evaluate</b> the effect of an author's use of <b>point of view</b> such as first vs. third, limited vs. omniscient, and subjective vs. objective</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Analyze</b> how point of view affects a <b>literary text</b> (e.g., how a story would be different if told from a different <b>point of view</b>)</li> <li>• <b>Analyze</b> how <b>point of view</b> impacts the reader</li> <li>• <b>Evaluate</b> the effect of an author's use of <b>point of view</b> such as first vs. third, limited vs. omniscient, and subjective vs. objective</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Analyze</b> how <b>point of view</b> affects a <b>literary text</b> (e.g., how a story would be different if told from a different <b>point of view</b>)</li> <li>• <b>Analyze</b> how <b>point of view</b> impacts the reader</li> <li>• <b>Evaluate</b> the effect of an author's use of <b>point of view</b> such as first vs. third, limited vs. omniscient, and subjective vs. objective</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Analyze</b> how <b>point of view</b> affects a <b>literary text</b> (e.g., how a story would be different if told from a different <b>point of view</b>)</li> <li>• <b>Analyze</b> how <b>point of view</b> impacts the reader</li> <li>• <b>Evaluate</b> the effect of an author's use of <b>point of view</b> such as first vs. third, limited vs. omniscient, and subjective vs. objective</li> </ul>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<p><b>4.3a (K–4)</b> Respond to literary texts and media representing the diversity of American cultural heritage inclusive of ages, genders, nationalities, races, religions, and disabilities; respond to literary text and media representative of various nations and cultures.</p> <p><b>Enduring Understandings:</b> 1. Great literature provides rich and timeless insights into the key themes, dilemmas, and challenges that we face. They present complex stories in which the inner and outer lives of human beings are revealed.</p> <p><b>Essential Questions:</b> How do texts about other ages, genders, nationalities, races, religions, and disabilities tell experiences similar to mine?</p>
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By the end of <b>Kindergarten</b> , students will know and be able to	By the end of <b>Grade 1</b> , using 1 <sup>st</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 2</b> , using 2 <sup>nd</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 3</b> , using 3 <sup>rd</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 4</b> , using 4 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
<ul style="list-style-type: none"> <li>• <u>Listen to simple stories from different cultures and eras to broaden cultural awareness</u></li> <li>• <u>Acknowledge the experiences and feelings of fictional characters based on age, gender, nationalities, races, cultures, and/or disabilities</u></li> </ul>	<ul style="list-style-type: none"> <li>• Listen to simple stories from different cultures and eras to broaden cultural awareness</li> <li>• Acknowledge the experiences and feelings of fictional characters based on age, gender, nationalities, races, cultures, and/or disabilities</li> </ul>	<ul style="list-style-type: none"> <li>• Listen to and <u>read</u> simple stories from different cultures and eras to broaden cultural awareness</li> <li>• Acknowledge the experiences and feelings of fictional characters based on age, gender, nationalities, races, cultures, and/or disabilities</li> </ul>	<ul style="list-style-type: none"> <li>• <u>Read and explain</u> simple stories from different cultures and eras to broaden cultural awareness</li> <li>• <u>Sympathize with</u> the experiences and feelings of fictional characters based on age, gender, nationalities, races, cultures, and/or disabilities</li> </ul>	<ul style="list-style-type: none"> <li>• Read and <b>explain</b> simple stories from different cultures and eras to broaden cultural awareness</li> <li>• Sympathize with the experiences and feelings of fictional characters based on age, gender, nationalities, races, cultures, and/or disabilities</li> </ul>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<p><b>4.3a (5–8)</b> Respond to literary texts and media representing the diversity of American cultural heritage inclusive of ages, genders, nationalities, races, religions, and disabilities; respond to literary text and media representative of various nations and cultures.</p>
<p><b>Enduring Understandings:</b> 1. Great literature provides rich and timeless insights into the key themes, dilemmas, and challenges that we face. They present complex stories in which the inner and outer lives of human beings are revealed.</p>
<p><b>Essential Questions:</b> How do texts about other ages, genders, nationalities, races, religions, and disabilities tell experiences similar to mine?</p>

By the end of <b>Grade 5</b> , using 5 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 6</b> , using 6 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 7</b> , using 7 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 8</b> , using 8 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
<ul style="list-style-type: none"> <li>• Read and <b>analyze</b> stories from different cultures and eras to broaden cultural awareness</li> <li>• Sympathize with the experiences and feelings of fictional characters based on age, gender, nationalities, races, cultures, and/or disabilities</li> </ul>	<ul style="list-style-type: none"> <li>• Read and <b>analyze</b> stories from different cultures and eras to broaden cultural awareness</li> <li>• Sympathize with experiences and feelings of fictional characters based on age, gender, nationalities, races, cultures, and/or disabilities</li> </ul>	<ul style="list-style-type: none"> <li>• Read and <b>analyze</b> stories from different cultures and eras to broaden cultural awareness</li> <li>• Sympathize with experiences and feelings of fictional characters based on age, gender, nationalities, races, cultures, and/or disabilities</li> <li>• <u>Compare works of literature from the same historical period written by authors from different (cultural, generational and gender) perspectives</u></li> </ul>	<ul style="list-style-type: none"> <li>• Read and <b>evaluate complex</b> stories from different cultures and eras to broaden cultural awareness</li> <li>• <u>Begin to empathize</u> with experiences and feelings of fictional characters based on age, gender, nationalities, races, cultures, and/or disabilities</li> <li>• Compare works of literature from the same historical period written by authors from different (cultural, generational, and gender) perspectives</li> </ul>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<p><b>4.3a (9–12)</b> Respond to literary texts and media representing the diversity of American cultural heritage inclusive of ages, genders, nationalities, races, religions, and disabilities; respond to literary text and media representative of various nations and cultures.</p>
<p><b>Enduring Understandings:</b> 1. Great literature provides rich and timeless insights into the key themes, dilemmas, and challenges that we face. They present complex stories in which the inner and outer lives of human beings are revealed.</p>
<p><b>Essential Questions:</b> How do texts about other ages, genders, nationalities, races, religions, and disabilities tell experiences similar to mine?</p>

By the end of <b>Grade 9</b> , using 9 <sup>th</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 10</b> using 10 <sup>th</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 11</b> , using 11 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 12</b> , using 12 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
<ul style="list-style-type: none"> <li>• Read and <b>evaluate</b> complex stories from different cultures and eras to broaden cultural awareness</li> <li>• <u>Empathize</u> with experiences and feelings of fictional characters based on age, gender, nationalities, races, cultures, and/or disabilities</li> <li>• Compare works of literature from the same historical period written by authors from different (cultural, generational, and gender) perspectives</li> </ul>	<ul style="list-style-type: none"> <li>• Read and <b>evaluate</b> complex stories from different cultures and eras to broaden cultural awareness</li> <li>• Empathize with experiences and feelings of fictional characters based on age, gender, nationalities, races, cultures, and/or disabilities</li> <li>• Compare works of literature from the same historical period written by authors from different (cultural, generational, and gender) perspectives</li> </ul>	<ul style="list-style-type: none"> <li>• Read and <b>evaluate</b> complex stories from different cultures and eras to broaden cultural awareness</li> <li>• Empathize with experiences and feelings of fictional characters based on age, gender, nationalities, races, cultures, and/or disabilities</li> <li>• Compare works of literature from the same historical period written by authors from different (cultural, generational and gender) perspectives</li> </ul>	<ul style="list-style-type: none"> <li>• Read and <b>evaluate</b> complex stories from different cultures and eras to broaden cultural awareness</li> <li>• Empathize with experiences and feelings of fictional characters based on age, gender, nationalities, races, cultures, and/or disabilities</li> <li>• Compare works of literature from the same historical period written by authors from different (cultural, generational and gender) perspectives</li> </ul>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.4a (K–4)</b> Use literature as a resource for shaping decisions.
<b>Enduring Understandings:</b> 1. Great literature provides rich and timeless insights into the key themes, dilemmas, and challenges that we face. They present complex stories in which the inner and outer lives of human beings are revealed. 2. Reading for meaning often requires imagining conversation with and questioning of the author. You must consider and respond—very different from passively accepting or instantly liking or disliking.
<b>Essential Questions:</b> How does literature help us shape decisions?

By the end of <b>Kindergarten</b> , students will know and be able to	By the end of <b>Grade 1</b> , using 1 <sup>st</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 2</b> , using 2 <sup>nd</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 3</b> , using 3 <sup>rd</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 4</b> , using 4 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
N/A	N/A	<ul style="list-style-type: none"> <li>• <u>Read stories and relate characters' experiences to shape own decisions by asking questions:</u> <ul style="list-style-type: none"> <li>▪ <u>I felt like that character when I....</u></li> <li>▪ <u>If that happened to me, I would....</u></li> <li>▪ <u>I can relate to that character because one time....</u></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Read stories and relate characters' experiences to shape own decisions by asking questions:           <ul style="list-style-type: none"> <li>▪ I felt like that character when I....</li> <li>▪ If that happened to me, I would....</li> <li>▪ I can relate to that character because one time....</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Read stories and relate characters' experiences to shape own decisions by asking questions:           <ul style="list-style-type: none"> <li>▪ I felt like that character when I....</li> <li>▪ If that happened to me, I would....</li> <li>▪ I can relate to that character because one time....</li> </ul> </li> </ul>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.4a (5–8)</b> Use literature as a resource for shaping decisions.			
<b>Enduring Understandings:</b> 1. Great literature provides rich and timeless insights into the key themes, dilemmas, and challenges that we face. They present complex stories in which the inner and outer lives of human beings are revealed. 2. Reading for meaning often requires imagining conversation with and questioning of the author. You must consider and respond—very different from passively accepting or instantly liking or disliking.			
<b>Essential Questions:</b> How does literature help us shape decisions?			
By the end of <b>Grade 5</b> , using 5 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 6</b> , using 6 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 7</b> , using 7 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 8</b> , using 8 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
<ul style="list-style-type: none"> <li>• Read stories and relate characters' experiences to shape own decisions by asking questions:             <ul style="list-style-type: none"> <li>▪ I felt like that character when I....</li> <li>▪ If that happened to me, I would....</li> <li>▪ I can relate to that character because one time....</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Read stories and relate characters' experiences to shape own decisions by asking questions:             <ul style="list-style-type: none"> <li>▪ I felt like that character when I....</li> <li>▪ If that happened to me, I would....</li> <li>▪ I can relate to that character because one time....</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Read stories and relate characters' experiences to shape own decisions by asking questions:             <ul style="list-style-type: none"> <li>▪ I felt like that character when I....</li> <li>▪ If that happened to me, I would....</li> <li>▪ I can relate to that character because one time....</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Read stories and relate characters' experiences to shape own decisions by asking questions:             <ul style="list-style-type: none"> <li>▪ I felt like that character when I....</li> <li>▪ If that happened to me, I would....</li> <li>▪ I can relate to that character because one time....</li> </ul> </li> </ul>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<p><b>4.4a (9–12)</b> Use literature as a resource for shaping decisions.</p>			
<p><b>Enduring Understandings:</b> 1. Great literature provides rich and timeless insights into the key themes, dilemmas, and challenges that we face. They present complex stories in which the inner and outer lives of human beings are revealed. 2. Reading for meaning often requires imagining conversation with and questioning of the author. You must consider and respond—very different from passively accepting or instantly liking or disliking.</p>			
<p><b>Essential Questions:</b> How does literature help us shape decisions?</p>			
<p>By the end of <b>Grade 9</b>, using 9<sup>th</sup> grade level or higher texts, students know and are able to do everything required in previous grades and</p>	<p>By the end of <b>Grade 10</b> using 10<sup>th</sup> grade level or higher texts, students know and are able to do everything required in previous grades and</p>	<p>By the end of <b>Grade 11</b>, using 11<sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and</p>	<p>By the end of <b>Grade 12</b>, using 12<sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and:</p>
<ul style="list-style-type: none"> <li>• Read stories and relate characters' experiences to shape own decisions by asking questions:             <ul style="list-style-type: none"> <li>▪ I felt like that character when I....</li> <li>▪ If that happened to me, I would....</li> <li>▪ I can relate to that character because one time....</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Read stories and relate characters' experiences to shape own decisions by asking questions:             <ul style="list-style-type: none"> <li>▪ I felt like that character when I....</li> <li>▪ If that happened to me, I would....</li> <li>▪ I can relate to that character because one time....</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Read stories and relate characters' experiences to shape own decisions by asking questions:             <ul style="list-style-type: none"> <li>▪ I felt like that character when I....</li> <li>▪ If that happened to me, I would....</li> <li>▪ I can relate to that character because one time....</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Read stories and relate characters' experiences to shape own decisions by asking questions:             <ul style="list-style-type: none"> <li>▪ I felt like that character when I....</li> <li>▪ If that happened to me, I would....</li> <li>▪ I can relate to that character because one time....</li> </ul> </li> </ul>

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.4b (K–4)</b> Understand social and political issues.
<b>Enduring Understandings:</b> 1. Sometimes the author makes his/her meaning plain; often however, a reader must dig beneath the “surface” of the text to find the meaning. 2. Everyone is entitled to an opinion about what a text means, but the text supports some interpretations more than others. 3. No opinion is privileged, but some are better than others.
<b>Essential Questions:</b> How do stories about social and political issues affect me?

By the end of <b>Kindergarten</b> , students will know and be able to	By the end of <b>Grade 1</b> , using 1 <sup>st</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 2</b> , using 2 <sup>nd</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 3</b> , using 3 <sup>rd</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 4</b> , using 4 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
N/A	N/A	N/A	N/A	N/A

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.4b (5–8)</b> Understand social and political issues
<b>Enduring Understandings:</b> 1. Sometimes the author makes his/her meaning plain; often however, a reader must dig beneath the “surface” of the text to find the meaning. 2. Everyone is entitled to an opinion about what a text means, but the text supports some interpretations more than others. 3. No opinion is privileged, but some are better than others.
<b>Essential Questions:</b> How do stories about social and political issues affect me?

By the end of <b>Grade 5</b> , using 5 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 6</b> , using 6 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 7</b> , using 7 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 8</b> , using 8 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
N/A	N/A	N/A	N/A

**Standard 4 – Students will use literary knowledge accessed through print and visual media to connect self to society and culture.**

<b>4.4b (9–12)</b> Understand social and political issues.
<b>Enduring Understandings:</b> 1. Sometimes the author makes his/her meaning plain; often however, a reader must dig beneath the “surface” of the text to find the meaning. 2. Everyone is entitled to an opinion about what a text means, but the text supports some interpretations more than others. 3. No opinion is privileged, but some are better than others.
<b>Essential Questions:</b> How do stories about social and political issues affect me?

By the end of <b>Grade 9</b> , using 9 <sup>th</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 10</b> using 10 <sup>th</sup> grade level or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 11</b> , using 11 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and	By the end of <b>Grade 12</b> , using 12 <sup>th</sup> grade or higher texts, students know and are able to do everything required in previous grades and
<ul style="list-style-type: none"> <li>• <u>Compare works of literature from the same historical period written by authors from different cultural, generational, and gender perspectives</u></li> <li>• <b>Analyze</b> an author’s viewpoint and message in relation to the historical and cultural context of the author’s work</li> <li>• <u>Identify social, historical, cultural and biographical influences on literary works</u></li> </ul>	<ul style="list-style-type: none"> <li>• Compare works of literature from the same historical period written by authors from different cultural, generational, and gender perspectives</li> <li>• <b>Analyze</b> an author’s viewpoint and message in relation to the historical and cultural context of the author’s work</li> <li>• <b>Analyze and research</b> social, historical, cultural and biographical influences on literary works</li> <li>• <u>Contrast the major periods, themes, styles, and trends and describe how works by members of different cultures relate to one another in each period.</u></li> <li>• <b>Evaluate</b> the philosophical, political, religious, ethical, and social influences of the historical period that shaped the characters, plots, and settings</li> </ul>	<ul style="list-style-type: none"> <li>• Compare works of literature from the same historical period written by authors from different cultural, generational, and gender perspectives</li> <li>• <b>Analyze</b> recognized works of literature representing a variety of <b>genres and traditions</b></li> <li>• <b>Analyze and evaluate</b> an author’s viewpoint and message in relation to the historical and cultural context of the author’s work</li> <li>• <b>Analyze and research</b> social, historical, cultural and biographical influences on literary works</li> <li>• Contrast the major periods, themes, <b>styles</b>, and trends and <b>describe</b> how works by members of different cultures relate to one another in each period.</li> <li>• <b>Evaluate</b> the philosophical, political, religious, ethical, and social influences of the historical period that shaped the characters, plots, and settings</li> <li>• <b>Analyze</b> the clarity and consistency of political assumptions in a selection of literary works or essays on a topic (e.g., suffrage, women’s role in organized labor)</li> </ul>	<ul style="list-style-type: none"> <li>• Compare works of literature from the same historical period written by authors from different cultural, generational, and gender perspectives</li> <li>• <b>Analyze</b> recognized works of literature representing a variety of <b>genres and traditions</b></li> <li>• <b>Analyze and evaluate</b> an author’s viewpoint and message in relation to the historical and cultural context of the author’s work</li> <li>• <b>Research, analyze and evaluate</b> social, historical, cultural and biographical influences on literary works</li> <li>• Contrast the major periods, themes, <b>styles</b>, and trends and <b>describe</b> how works by members of different cultures relate to one another in each period</li> <li>• <b>Evaluate</b> the philosophical, political, religious, ethical, and social influences of the historical period that shaped the characters, plots, and settings</li> <li>• <b>Analyze</b> the clarity and consistency of political assumptions in a selection of literary works or essays on a topic (e.g., suffrage, women’s role in organized labor)</li> </ul>

## Glossary for English Language Arts

<b>Abstract</b>	A summary of the essential points in writing. Opposite of concrete existence: an abstract concept
<b>Acknowledge</b>	To admit the existence of; to show that one understands different perspectives on an issue. Acknowledging is a preliminary step to addressing the opposing point of view, ranging from simple statements (e.g., “Others believe that....” Or “You may disagree, but....”) to more concrete statements (e.g., “although it is true that...,” or “one can also see that...”). Acknowledging goes hand-in-hand with <b>Concession</b> , which is admitting the merit of an opposing viewpoint (“It is true that...however...”).
<b>Affix</b>	One or more sounds or letters attached to the beginning or end of a word or base; also known as prefixes or suffixes.
<b>Allegory</b>	The representation of ideas or moral principles by means of symbolic characters, events, or objects.
<b>Alliteration</b>	Repetition of the same letter or sound at the beginning of two or more consecutive words near one another; e.g., <i>fly o'er waste fens and windy fields</i> .
<b>Allusion</b>	A brief reference to a historical or literary person, place, object, or event.
<b>Alphabetic Principle</b>	Using the printed letters of the alphabet to represent individual speech sounds (phonemes).
<b>Ambiguity</b>	An expression whose meaning cannot be determined from its context; something of doubtful meaning: <i>a poem full of ambiguities</i>
<b>Analogous Cues</b>	Clue words are words that are similar or alike in such a way as to permit the drawing of an analogy.
<b>Analogy</b>	A comparison based upon a resemblance between two things—probably the two most common are the simile and the metaphor.
<b>Analysis</b>	Demonstrate ability to examine and break information or concepts into parts by identifying different components, making inferences, and finding evidence to support generalizations.
<b>Anecdote</b>	A short narrative that tells the particulars of an interesting and/or humorous event.
<b>Antagonist</b>	The principal character in opposition to the protagonist or hero of a narrative or drama.
<b>Antonyms</b>	Words with opposite meanings, e.g., <i>hot</i> and <i>cold</i> .
<b>Application</b>	Demonstrate ability to solve problems by using acquired knowledge, facts, concepts, and strategies in new and different contexts (How would you solve...? How would you show...? What examples can you find...?).
<b>Appositives</b>	A word or phrase that renames the noun or pronoun before it; e.g., “John, <i>an experienced teacher</i> , serves on several curriculum committees.”
<b>Assertions</b>	Something declared or stated positively, often with no support or attempt at proof.
<b>Audience</b>	The person or persons to whom written or oral communication is addressed. The intended reader or hearer of written or spoken text. Attending to the needs of an audience requires the writer’s awareness of potential readers.
<b>Autobiography</b>	A writer’s story or narrative about his or her own life.
<b>Automaticity</b>	Acting or done without volition or conscious control; involuntary;
<b>Biography</b>	A writer’s story or account of another person’s life.
<b>Body</b>	The main part of writing that comes between the opening and closing ideas. The body of a piece of writing contains the specific details that support or develop the main idea.
<b>Brainstorming</b>	Prewriting/generating a list of everything known about a topic, often using a map, web, or other graphic organizer.
<b>Cause/Effect</b>	Precipitating action or event that produces another response, often resulting in further action producing another event; also written cause-effect.

<b>Claim</b>	A presumption of fact or something to be proven; an assertion of truth, sometimes—in student writing—a thesis.
<b>Classification</b>	The act or method of distributing into a class or category according to characteristics; <i>also</i> a class or category determined by characteristics.
<b>Character</b>	Literary character traits can be revealed through the character's actions, speech, and appearance. Character also can be revealed by the comments of other characters or by the author. Certain character types appear in many stories: <ul style="list-style-type: none"> <li>• The <b>protagonist</b> is the central character (person, animal, or personified object) in the plot's conflict.</li> <li>• The <b>antagonist</b> is the force in conflict with the protagonist. It may be society, nature, or fate, as well as another person. It can also be the protagonist's own self, if he or she has an internal conflict.</li> <li>• A <b>character foil</b> is a character whose traits are in direct contrast to those of the principal character. The foil therefore highlights the traits of the protagonist. The foil is usually a minor character, although if there are two protagonists they may be foils of each other.</li> <li>• A <b>stereotype</b> is a character that possesses expected traits of a group rather than being an individual. Using stereotypes is usually considered an indication of poor quality, especially in cases such as members of minority groups, people with disabilities, or women. However, stereotypes can be useful in furthering the story quickly and are acceptable in minor roles if they do not provide hurtful portraits of the groups in question.</li> </ul>
<b>Cliché</b>	A familiar word or phrase which has been used so much that it is no longer a good way of saying something, e.g., <i>good as gold</i> or <i>bright as the sun</i> .
<b>Climax</b>	A high point or turning point in a piece of literature, the point at which the rising action reverses and becomes the falling action, leading to resolution or denouement.
<b>Closing/Concluding Sentence</b>	The sentence that provides closure to a paragraph or another chunk of text (e.g., in narration, the ending often provides resolution; in exposition, the ending often “concludes something” of significance).
<b>Coherence</b>	The organization and logic of a piece of writing.
<b>Commentary</b>	A series of comments or notes; <i>also</i> : a book made up of such material—often used in plural.
<b>Comparison</b>	A statement or estimate that shows the significance of similarities <b>AND</b> differences.
<b>Complexity</b>	The quality of being intricate and compounded
<b>Composition</b>	Writing in which all the ideas work together to form a finished product.
<b>Comprehension</b>	Demonstrate understanding of facts and ideas by organizing, comparing, translating, interpreting, giving descriptions, and stating main ideas (How would you compare...?, How would you interpret...?, Which statements support...?, How would you retell/summarize...?).
<b>Concession</b>	Admitting the merits of an opposing viewpoint (“It is true that...; however....”).
<b>Concrete</b>	Tangible and distinct ideas or concepts.
<b>Conferencing</b>	Working and sharing in writing groups.
<b>Conflict/Problem</b>	The problem or struggle that the characters have to solve or overcome by the end of the story. <ul style="list-style-type: none"> <li>• <b>Man vs. Man</b></li> <li>• <b>Man vs. Self</b></li> <li>• <b>Man vs. Society</b></li> <li>• <b>Man vs. Nature</b></li> </ul>
<b>Connotation</b>	The range of suggested or emotional meanings of a word. The following words have the same <i>denotation</i> (dictionary definition), but their connotations are different— <i>thin</i> , <i>skinny</i> , and <i>slender</i> .
<b>Context Clues</b>	Context clues are the hints given us by the way a word is used in a sentence or a longer passage. Among the different types of context clues are definition, experience, comparison and contrast, example, synonym, antonym, and summary.

<b>Conventions</b>	The currently accepted rules of grammar, punctuation, and spelling; the established literary practices, techniques, style, rhyme, genre, conventions, etc.
<b>Convergent Thinking</b>	Thinking that brings together information focused on solving a problem (especially solving problems that have a single, correct solution) [ant: divergent thinking].
<b>Credibility</b>	The quality of being believable or trustworthy (source, author, text).
<b>Credo</b>	A personal statement of belief usually referring to how one should live one's life. After each belief statement, the writer details what actions are engendered by those beliefs and the consequences of those actions. Should be a concise, user-friendly document and may be used as a lens later to analyze the actions of characters in literature.
<b>Critique</b>	A critical examination of a work of art to determine how it measures up to established standards.
<b>Deductive Reasoning</b>	Reasoning from the general to the particular/specific (or from cause to effect). Thesis-driven exposition usually relies on deductive reasoning.
<b>Decode</b>	To recognize and interpret; in this case, in reading words.
<b>Denotation</b>	The literal or basic meaning of a word (the dictionary definition).
<b>Deposition</b>	To give a written statement regarding what has been witnessed in a particular event. May be used as an activity to teach point of view or persona writing.
<b>Describe</b>	To tell the facts, details, or particulars of something verbally or in writing: witness described in the accident; vacationers narrate their travel experiences; an explorer reciting her adventures; a mercenary recounting his exploits; parents rehearsing street safety with their children; child relating the day's events.
<b>Description</b>	Writing which paints a picture of a person, a place, a thing, or an idea using specific details.
<b>Details</b>	The specific facts, examples, and words used in a piece of writing to support or explain the main idea.
<b>Dialects</b>	Regional or social variations of language with vocabulary, grammar, or pronunciation different from other regional or social varieties.
<b>Dialogue</b>	The conversation between two or more characters in a work of literature.
<b>Diction</b>	A writer's choice of words. In a story about everyday life, a writer may use very informal, everyday language. For a business letter, a writer will use more formal or proper, subject-specific language.
<b>Digraph</b>	Two letters together that makes one sound (e.g., <i>ch</i> , <i>sh</i> , <i>ck</i> ).
<b>Diphthong</b>	A vowel sound produced when the tongue moves from one vowel sound to another vowel sound in the same syllable (e.g., buy, bay).
<b>Discourse</b>	Categories of language in the forms of written or oral text. Discourses are socially determined and include such factors as aims, audiences, subject matter, and rhetorical situations.
<b>Divergent Thinking</b>	Thinking that moves away in diverging directions so as to involve a variety of aspects and which sometimes leads to novel ideas and solutions; associated with creativity [syn: out-of-the-box thinking] [ant: convergent thinking].
<b>Drama</b>	Fiction or nonfiction that is told by actors on a stage, usually consisting of several acts and scenes.
<b>Editing</b>	To prepare (as literary material) for publication or public presentation.
<b>Editorial</b>	A carefully organized piece of persuasive writing in which an opinion is expressed and supported. Editorials are the collaborative effort of a newspaper board.
<b>Emphasis</b>	Giving more attention to a particular word or phrase than to others. This can be done by varying the force, pace, pitch, or tone of the voice.

<b>Empathy</b>	When the reader puts himself or herself in someone else's place and imagines how that person must feel.
<b>Essay</b>	A short, written composition examining a subject in depth. Essays can be developed by various modes: reason/example, cause/effect, reflective, etc.
<b>Evaluation</b>	Demonstrate ability to critically consider, present, and defend opinions by making judgments about information, the validity of ideas, or quality of work based on criteria (What is your opinion of...? How would you evaluate...? How would you select...? How would you judge...?)
<b>Exaggeration</b>	To represent as greater than is actually the case; overstate, exaggerate the size of the enemy force; exaggerated his own role in the episode. See <i>hyperbole</i> .
<b>Explain</b>	A detailed response with reasons about HOW or WHY something takes place (e.g., how a character changes, how the story would be different if told from another point of view).
<b>Explicit</b>	Clearly and directly expressed; leaving nothing implied.
<b>Exposition</b>	In literature, the introductory section of a play or novel that provides background information on setting, characters, and plot.
<b>Expository Text</b>	Written by authors to inform, explain, describe, to present information or to persuade. This text is subject-oriented and contains facts and information (Informative/Technical) using little dialogue. The organization of the structure of expository text is dependent upon the form or genre (e.g., letter, journal entry, newspaper article, editorial, brochure, and map).
<b>Expressive Writing</b>	Written or oral communication intended to allow the speaker or writer to reveal his or her own thoughts, beliefs, feelings, etc. Literary expression is included in this purpose as it is often through literary or creative writing that a person finds the vehicle for such self-expression. The text is author-oriented in that the speaker/writer is concerned primarily with expressing his or her own thoughts, with less focus on the needs of or the effect on an audience.
<b>Fable</b>	A story that uses animals as characters and teaches a lesson or moral.
<b>Fact</b>	A verifiable statement expressing only what actually happened or what could be proven by objective data.
<b>Falling Action</b>	The last section of a play or story that works through the conflict or works out the details of the decision arrived at during the climax which leads to the resolution or denouement.
<b>Fantasy</b>	A highly imaginative story about characters, places, and events that, while sometimes believable, do not exist.
<b>Figurative Language</b>	Words or phrases used in a non-literal way, giving them a context-dependent meaning beyond their ordinary one. <ul style="list-style-type: none"> <li>• <b>Personification</b> gives human traits to animals, nonhuman beings, or inanimate objects: "The trees bowed before the wind."</li> <li>• A <b>simile</b> compares two different things, using the words "as," "like," or "than": "The snow bank looked like a huge pile of marshmallow syrup."</li> <li>• A <b>metaphor</b> is an implied comparison stating the resemblance between two things: "Her presence was a ray of light in a dark world."</li> </ul>
<b>Figure of Speech</b>	A way of writing to create an effective word picture in the audience's mind. A figure of speech usually involves making a comparison of some type (e.g., simile, metaphor, personification).
<b>First Draft</b>	The first complete writing about a subject (also known as the rough copy or sloppy copy).
<b>Flashback</b>	An author's technique of disrupting the chronology of a narrative by shifting to an earlier time in order to introduce information.
<b>Fluency</b>	The ability to read accurately and smoothly at a rate close to that of speech with appropriate intonation and rhythm.
<b>Focus/Main Idea</b>	Concentrating on a specific part of a subject. When writing about a favorite person, you could focus on his or her sense of humor.
<b>Foreshadowing</b>	An author's use of hints or clues to suggest events that will occur later in the story. Not all foreshadowing is obvious.
<b>Formatting Devices</b>	Strategies used by a writer to help clarify or format a technical/informative text (e.g., text-boxes, sidebars, placement of graphics, headings/subheadings, lists).

<b>Forms (or Types)</b>	Generic kinds of discourse (such as essays, letters, editorials) that consider such factors as aims, audiences, subject matter, and rhetorical situations.
<b>Free Writing</b>	Writing without structure or preplanning to discover new ideas.
<b>Generalization</b>	A statement which gives the general meaning rather than the specific details of a subject. “Writing helps you learn” is a generalization.
<b>Genre</b>	A kind of writing, usually literary with genre-specific style, form, content; for example: a novel, short story, folktale, myth, poem, play, and nonfiction.
<b>Grammar</b>	The rules and guidelines of language that are used when you want to be correct in your writing and speaking.
<b>Graphic Organizer</b>	A teacher- or student-generated tool used to record and organize information when reading, such as a schematic drawing, and during the writing process. See <i>webbing</i> , as an example.
<b>Historical Novel</b>	A novel set during a certain time or place in history that may make use of historical figures and characters.
<b>Homographs</b>	Words that are spelled the same but have different pronunciations or meanings, e.g., the <i>bow</i> of a ship and a <i>bow</i> and arrow.
<b>Homonyms</b>	One of two or more words that have the same sound and often the same spelling but differ in meaning, such as <i>bank</i> (embankment) and <i>bank</i> (place where money is kept).
<b>Homophone</b>	One of two or more words that are pronounced the same but differ in meaning, origin, and sometimes spelling (e.g., night/knight).
<b>Hook</b>	A beginning/introduction of text that captures the reader’s attention.
<b>Hyperbole</b>	A type of figurative language that makes an overstatement for the purpose of emphasis, e.g., She cried <i>buckets of tears</i> .
<b>Hypothesis</b>	An assumption made as a test of its logical consequences.
<b>Idioms</b>	An expression used in a language that has a meaning that cannot be derived from the words themselves; e.g., “I ran into Joe the other day.” (Here, the meaning is not that you physically “ran into” the other person but that you met him.)
<b>Imagery</b>	The use of descriptive words or phrases to create vivid mental pictures in the minds of the reader, often appealing to sight, sound, taste or smell.
<b>Inductive Reasoning</b>	Reasoning from detailed facts to general principles.
<b>Inferences</b>	Conclusions arrived at by reasoning from evidence.
<b>Informative Text (Technical/Expository)</b>	Written by authors to inform, explain, describe, present information or persuade. This text is subject-oriented and contains facts and information using little dialogue. The organization of the structure of expository text is dependent upon the form or genre (e.g., letter, journal entry, newspaper article, editorial, brochure, map).
<b>Informative Writing</b>	Written or oral communication intended primarily to convey information. The text is subject-oriented in that the focus is on clear and complete communication of ideas rather than on changing the audience’s opinion or expressing the speaker’s/writer’s personal feelings or beliefs.
<b>Interpret</b>	Use ideas and information from the text to develop your own ideas; interpreting often involves drawing your own conclusions and then explaining them. This requires thinking beyond the information provided.
<b>Intonation</b>	The rise and fall of the voice pitch
<b>Irony</b>	Twisting the meaning of words in ways that create the opposite impression. There are three major types: <ul style="list-style-type: none"> <li>♦ <b>Verbal irony:</b> when someone says the opposite of what is meant; for example, “Having the flu is so much fun, isn’t it?”</li> <li>♦ <b>Irony of situation:</b> when there is a discrepancy between what may reasonably be expected to happen in a situation and what actually occurs; for example when Character #1 sets a trap for Character #2 but Character #1 falls into the trap himself.</li> <li>♦ <b>Dramatic irony:</b> when the reader/audience knows something that the character does not know.</li> </ul>

<b>Jargon</b>	Slang or technical words.
<b>Journal</b>	A daily record of thoughts, feelings, and ideas.
<b>Judge</b>	To form an opinion or estimation of after careful consideration: <i>judge heights; judging character.</i>
<b>Knowledge</b>	Demonstrate knowledge of previously learned material by recalling facts, terms, basic concepts, and answers (How would you explain...? How would you show...? Can you select...? Who were the main...? Can you list three...?).
<b>Limiting the Subject</b>	Narrowing a general writing subject to a more specific writing idea: <i>Pets-dogs-Labradors-older Labs-caring for older Labs.</i>
<b>Literal Meaning</b>	Limited to the explicit meaning of a word or text; "a literal translation" (ant. figurative, connotative)
<b>Literary Elements</b>	The key parts of a piece of literature (e.g., character, plot, setting, theme, style, point of view, tone). Readers identify literary elements for a variety purposes, including response to literature or as a prewriting activity when composing their own fiction.
<b>Literary Text</b>	Literary works are typically thought of as fiction; however, essays, memoirs, (auto) biographies, etc., can also be considered literary texts. Works with literary merit offer significant insight into life and human behavior and have something profound to say.
<b>Logical Fallacy</b>	A logical "fallacy" is a mistake in reasoning. However, not just any type of mistake in reasoning counts as a logical fallacy. To be a fallacy, a type of reasoning must be potentially deceptive, it must be likely to fool at least <i>some</i> of the people <i>some</i> of the time. Also referred to as " <b>Unsupported Reasons.</b> "
<b>Media</b>	Multiple means of communication such as overhead transparencies, flipcharts, or audiotapes.
<b>Memoir</b>	An account of one's personal experiences and observations; may be an autobiography.
<b>Metaphor</b>	An implied comparison between two objects or actions, such as, "The ship knifed through the water" or "The moon was tossed upon cloudy seas" (the action of the ship being compared to the slicing of a knife and the cloudy sky being compared to an ocean with waves); see <i>simile</i> .
<b>Modes of Development</b>	A strategy or manner for thinking and developing ideas (e.g., comparison/contrast, classification, description).
<b>Modes of Writing/ Purposes of Writing</b>	<b>Expressive</b> – Addresses the needs of the audience; reveals self-discovery and reflection; demonstrates experimentation with techniques which could include dialogue; demonstrates experimentation with appropriate modes which could include narration and description. <b>Informative</b> – Addresses the needs of the audience; exhibits appropriate modes which could include description, narration, classification, simple process analysis, simple definition; conforms to the appropriate formats, which could include letters, summaries, messages, and reports. <b>Persuasive</b> – Considers the needs of the audience; communicates a clear-cut position on an issue; supports the position with relevant information, which could include personal opinions and examples; exhibits evidence of reasoning.
<b>Modifier</b>	A word or group of words which describes another word or idea (adverbs, adjectives).
<b>Modulation</b>	A change in stress, pitch, loudness, or tone of the voice; an inflection of the voice.
<b>Mood</b>	The feeling a piece of literature arouses in the reader.
<b>Myth</b>	A story that tries to explain a certain belief about nature or the origin of something.
<b>Narration</b>	Writing which tells a story or recalls an experience.
<b>Narrator</b>	Someone who tells a story.
<b>Narrative</b>	Consisting of or characterized by the telling of a story: <i>narrative poetry.</i>
<b>Newspaper Article</b>	A nonfiction objective description of an event that explains who, what, where, when, why and how.
<b>Novel</b>	A fictional book-length story that is usually divided into more than one chapter.

<b>Nuance</b>	A subtle or slight degree of difference, as in meaning, feeling, or tone; a gradation.
<b>Objective</b>	Writing which includes facts with no opinions or personal feelings; unbiased.
<b>Onomatopoeia</b>	The use of a word whose sound suggests the sense of the word, e.g., <i>sizzle, clang, or snap, crackle, and pop</i> .
<b>Opinion</b>	A statement of <u>opinion</u> expresses an <i>attitude</i> toward something—it makes a judgment, view, or conclusion, or expresses a belief that cannot necessarily be proven true or false. The writer's own personal beliefs.
<b>Outline</b>	An organizational plan that requires listing the main ideas and supporting details related to a task or topic.
<b>Oxymoron</b>	A self-contradictory combination of words (e.g., jumbo shrimp, dear enemy, sweet sorrow).
<b>Pace</b>	The rate/speed of reading (paced readings); the teacher controls the time allowed for paced readings.
<b>Parallelism</b>	Ideas in a series are arranged in words, phrases, sentences, or paragraphs that are similar in grammatical structure: Words: "he was left <i>alone, lonely, and heartbroken</i> " (adjectives). Phrases: "...government <i>of the people, by the people, and for the people...</i> " (prepositional phrases).
<b>Parable</b>	A short story that tries to explain a certain belief and teach a lesson.
<b>Paraphrase</b>	To read text and then retell ideas in your own words.
<b>Personal/Essay Narrative</b>	Writing which tells a story from the writer's life. Personal narratives usually deal with significant events that have in some way shaped the writer.
<b>Personification</b>	Figure of speech in which something that is not human is given human characteristics, e.g., "The tree lifts its arms to the sky."
<b>Persuasion/ Persuasive Writing</b>	Writing which is meant to change the way a reader thinks or acts
<b>Persuasive Techniques</b>	Techniques used by a writer used to convince the reader to adopt the writer's opinion (e.g., appeal to emotion, appeal to authority, cause/effect, repetition, rhetorical question, analogy).
<b>Phoneme</b>	The smallest part of spoken language that contributes to the meaning of a word. English has 40 to 44 phonemes according to various linguists, e.g., the word "if" has two phonemes—/i/ and /f/.
<b>Phoneme Awareness</b>	Also <b>phonemic awareness</b> —the ability to hear, identify, and manipulate the individual sounds in a spoken word.
<b>Phrasing</b>	To express orally or in writing by pacing or marking off by using pauses
<b>Pitch</b>	The property of sound that varies with variation in the frequency of vibration
<b>Plagiarism</b>	Taking someone's words or ideas as if they were your own. Not giving credit or attribution for ideas or information.
<b>Plot</b>	The sequence of events which involves the characters in conflict. The sequence of events is called the narrative order: <ul style="list-style-type: none"> <li>• The most common type of narrative order in children's books is <b>chronological</b>. In this case, the events are told in the order they happen.</li> <li>• A <b>flashback</b> occurs when the author narrates an event that took place before the current time of the story. Flashbacks are uncommon in children's literature because the passage of time is difficult for children to understand. The opposite effect, a <b>flash forward</b>, is even rarer.</li> <li>• A <b>time lapse</b> occurs when the story skips a period of time that seems unusual compared to the rest of the plot. There is no standard amount of time that might constitute a time lapse; it depends upon the reader's sense that a longer than usual period of time has passed since the previous episode.</li> <li>• <b>Main plot</b> – A main plot in a story is quite simply the things that happen in it; the main storyline.</li> <li>• <b>Subplot</b> – Secondary storylines that are separate from the main plot but happen within the same story. They can often interact with the main plot and can support and flesh-out the main story.</li> </ul>

<b>Poetry</b>	Imaginative and creative writing that uses vivid and colorful words arranged in lines and stanzas.
<b>Point of View</b>	The perspective from which a story is presented to a reader; the most common are: <b>First person</b> – Uses "I" – A <i>character is telling</i> the story. <b>Second person</b> – Uses "you" – The <i>author speaks directly to the reader</i> . Second person is seldom used; it is found most often in nonfiction today. <b>Third person</b> – Uses "he," "she," or "it" – The <i>author is telling about</i> the characters. There are three third person points of view: <b>Limited omniscient</b> – We are told the thoughts and feelings of only one character (sometimes, but very seldom, of two or three characters). <b>Omniscient</b> – We are told everything about the story, including the thoughts and feelings of all the characters, and even information in the author's mind which no character knows. <b>Dramatic or objective</b> – We are told only <i>what happens</i> and <i>what is said</i> ; we do not know any thoughts or feelings of the characters. It is called "dramatic" because it includes the words and actions, just what you would see and hear if it were in a play or film
<b>Précis</b>	A summary that uses the voice and perspective of the original text, but is brief, using paraphrases instead of direct quotes.
<b>Prediction</b>	The anticipation of what is coming in reading, writing, or speech based on the reader's use of contextual information.
<b>Prefix</b>	An affix attached before a base word or root (e.g., "re" in the word reprint).
<b>Prewriting</b>	Planning a writing project. <i>Selecting a subject</i> and <i>collecting details</i> are prewriting activities.
<b>Primary &amp; Secondary Sources</b>	A primary source is an original text or work, such as an autobiography or the Declaration of Independence. A secondary <b>source</b> is, for example, a history book that tells about the primary source.
<b>Process</b>	A way of doing something which involves several steps, which are not necessarily linear; the writing process includes prewriting, writing the first draft, revising, editing and proofreading, and publishing
<b>Proofreading</b>	Checking a final draft for spelling, grammar, and mechanics errors
<b>Propaganda</b>	Techniques (e.g., name calling, exaggeration/ hyperbole, bandwagon, transfer, testimonial, parallelism) used to spread information for the purpose of promoting some cause.
<b>Prosody</b>	The patterns of stress and intonation in a language [syn: inflection]
<b>Protagonist</b>	The main character in a literary piece.
<b>Pun</b>	A word or phrase which has a "double meaning" as intended by the writer; often these words sound the same (or nearly the same) but have different meanings (e.g., "Ketchup on hotdogs? I can hardly relish the thought.>").
<b>Purpose/Mode</b>	The writer's specific intention (e.g., to inform, to persuade, to express the self), called "function" by some scholars.
<b>Parallel Structure</b>	Using the same pattern of words to show that two or more ideas have the same level of importance. This can happen at the word, phrase, or clause level. The usual way to join parallel structures is with the use of coordinating conjunctions such as "and" or "or."
<b>Prior Knowledge</b>	A combination of the learner's preexisting attitudes, experiences, and knowledge.
<b>Prose</b>	Anything not written in poetry form.
<b>Rebuttal</b>	The act of refuting by offering a contrary contention or point-by-point argument.
<b>Recursive</b>	The idea that a particular skill, theme, or idea may "recur"—occur again after an interval, or come up again for consideration.
<b>Reflective Texts</b>	Writing based on a writer's prior knowledge or experience.
<b>Relate</b>	Make connections, usually between two or more passages, between two or more characters, or between the reader's personal experience and events in a text.

<b>Repetition</b>	The repeated use of the same word or word pattern to add a sense of balance and rhythm to a piece of writing, as in Lincoln's Gettysburg Address "...of the people, by the people, and for the people."
<b>Resolution/Solution</b>	The resolution or <i>denouement</i> refers to the outcome or result of a complex situation or sequence of events, an aftermath that usually occurs near the final stages of the plot. This resolution usually takes place in the final chapter or scene, after the climax is over.
<b>Restate/Retell</b>	To relate or tell again or retell in a different form; to say, state, or perform again; "She kept reiterating her request" [syn: repeat, reiterate, ingeminate, iterate, retell].
<b>Revising</b>	Changing a first draft to improve it. Revision takes place at the content/idea level (as opposed to editing, which refers to correct grammar, punctuation, conventions, and/or spelling).
<b>Rhetoric</b>	The art, ability, or study of using language effectively in speech or writing, especially to influence or persuade one's audience. Examples of rhetorical devices: oxymoron, alliteration, hyperbole, rhetorical question.
<b>Rhetorical Question</b>	This question is not answered by the writer, because its answer is obvious or obviously desired, and usually just a yes or no. It is used for effect, emphasis, or provocation, or for drawing a conclusionary statement from the facts at hand.
<b>Rhyme</b>	Also spelled <i>rime</i> , rhyme is a matching similarity of sounds in two or more words, especially when their accented vowels and all succeeding consonants are identical. For instance, the word-pairs listed here are all rhymes: skating/dating, emotion/demotion, fascinate/deracinate, and plain/stain.
<b>Rhythm</b>	The pattern of development produced in a literary or dramatic work by repetition of elements such as words, phrases, incidents, themes, images, and symbols.
<b>Rising Action</b>	The portion of a play or story after the initial incident (introduction of the conflict) where the action is complicated by the opposing forces ending with the climax; in a novel, play, or movie, the rising action moves the story along and the plot usually becomes more complicated.
<b>Rubric</b>	Scoring criteria based on descriptions of what to look for when evaluating performance on a task, writing prompt, project, or constructed response.
<b>Sarcasm</b>	Praise that actually means the opposite and is meant to put someone down: <i>That's just great!</i>
<b>Satire</b>	A type of writing that uses humor, irony, or wit to make a point.
<b>Sensory Images</b>	Details which help us to see, feel, smell, taste, and hear a subject.
<b>Setting</b>	The time and place of a story, which usually play an important role in the events that occur.
<b>Short Story</b>	A fictional story that involves character(s) facing a specific life conflict and is shorter than a novel.
<b>"Showing,"</b>	Writing that allows the reader to see, hear, touch, taste, or smell what is written, rather than saying, "He was angry," saying, "He trembled and pounded
<b>Not "Telling"</b>	his fist on the table, frightening us all."
<b>Simile</b>	A figure of speech that makes a comparison using either <i>like</i> or <i>as</i> : <i>A gentle summer wind feels like a soft cotton sheet.</i>
<b>Slang</b>	Special words and phrases used by friends when they are talking to each other. "Chill out" is a slang term.
<b>Soliloquy</b>	A dramatic or literary form of discourse in which a character talks to himself or herself or reveals his or her thoughts without addressing a listener.

<b>Sources</b>	Information derived or resulting from the original, such as an encyclopedia entry about a person or textbook discussion of the Declaration of Independence. <ul style="list-style-type: none"> <li>• <b>Primary</b> – The object (original materials or data) (e.g., novels, paintings, sculpture, original document).</li> <li>• <b>Secondary</b> – Analysis, interpretation or comment on the primary source (e.g., journal, articles, books, essays, newspaper articles).</li> </ul>
<b>Style</b>	A writer’s selection, use and placement of words, phrases, and sentences that contribute to a desired effect.
<b>Suffix</b>	An affix attached to the end of a base word, root, or stem that changes the meaning or grammatical function of the word (e.g., as “en” added to “ox” to form oxen).
<b>Summarize</b>	A shorter version of a longer piece of writing. The summary captures all the most important parts of the original piece of writing but expresses them in a much shorter space.
<b>Standard Written English (SWE)</b>	<b>Standard English</b> , also known as <b>Standard Written English</b> or <b>SWE</b> , is the form of English most widely accepted as being clear and proper. Standard English is especially helpful when writing because it maintains a fairly uniform standard of communication which can be understood by all speakers and users of English regardless of differences in dialect, pronunciation, and usage.
<b>Story/Literary Elements</b>	These elements apply primarily to fiction: character, plot, setting, theme, style, point of view, tone.
<b>Story Structure</b>	The organizational pattern of a text (cause/effect, compare/contrast, process/analysis, problem/solutions, sequence).
<b>Style</b>	This refers to how the author writes (form) rather than what he/she writes (content); See “Style” under Textual Features.
<b>Stylistic Devices</b>	Techniques of writing used by an author to achieve a purpose, such as diction, detail, or point of view.
<b>Subject/Verb Agreement</b>	Using a singular verb with a singular subject or a plural verb with a plural subject.
<b>Supporting Details</b>	The details used to develop or elaborate a subject or bring a story to life.
<b>Synonyms</b>	Words with similar meanings, e.g., <i>pretty</i> and <i>beautiful</i> .
<b>Syntax</b>	The way in which words are put together or related to one another in a sentence; “I ate the sandwich.” “The sandwich I ate.” “Ate I the sandwich?” Syntax refers to the arrangement—the ordering, grouping, and placement—of words within a phrase, clause, or sentence.
<b>Synthesis</b>	Demonstrate ability to compile information in a different way by combining concepts or parts in a new pattern or proposing alternative solutions.
<b>Technical Text</b>	Written by authors to inform, explain, describe, present information, or persuade. This text is subject-oriented and contains facts and information (Expository/Informative) using little dialogue. The organization of the structure of expository text is dependent upon the form or genre (e.g., letter, journal entry, newspaper article, editorial, brochure, map).
<b>Text</b>	Any language-based communication, whether written, spoken, audio or videotaped, or transmitted electronically.
<b>Textual Features</b>	<b>Development:</b> The topic, theme, stand/perspective, argument, or character is fully developed. <b>Organization:</b> The text exhibits a discernible progression of ideas. <b>Style:</b> The writer demonstrates a quality of imagination and individuality and a distinctive voice. <b>Word Choice:</b> The words are precise, vivid, and economical.
<b>Text Structure</b>	The way a piece of text is organized; text structures can be both narrative and/or expository. Each organizational structure suggests questions which readers should consider <i>as they are reading</i> or writers should consider <i>as they are writing</i> . Examples of text structures include classification, definition, process analysis, description, problem/solution, comparison, cause/effect, and reason/example. Text structures are sometimes referred to as “modes of development.”

<b>Text-to-Self Connection</b>	Highly personal connections that a reader makes between a piece of reading material and the reader's own experiences or life, e.g., "This story reminds me of a vacation we took to my grandfather's farm."
<b>Text-to-Text Connection</b>	Readers gain insight during reading by thinking about how the information he or she is reading connects to other familiar texts, e.g., "This character has the same problem that I read about in a story last year."
<b>Text-to-World Connection</b>	Larger connections that a reader brings to a reading situation about how the world goes far beyond his or her personal experiences, e.g., "I saw a program on television that talked about things described in this article."
<b>Theme</b>	A statement of the central idea of a piece of writing.
<b>Thesis/Thesis Statement</b>	A thesis statement declares what you believe and what you intend to prove. A good thesis statement makes the difference between a thoughtful research project and a simple retelling of facts.
<b>Tone</b>	The writer's ability to express an attitude toward the subject matter of a text, through use of such elements as diction, figurative language, characterization, plot, and theme.
<b>Topic</b>	The specific subject of a piece of writing.
<b>Topic Sentence</b>	The sentence that contains the main idea of a paragraph. Topic sentences are usually, but not always, the first sentence in the paragraph.
<b>Transitions</b>	Words or phrases that help tie ideas together. Physically indenting paragraphs also provides some transition.
<b>Unity</b>	The concept that all of the ideas in a written piece are relevant and appropriate to the focus.
<b>Usage</b>	How a group of speakers actually uses language.
<b>Validity</b>	Correctly inferred or deduced from a premise: a valid conclusion; <i>well grounded, just</i> .
<b>Venn Diagram</b>	In semantic mapping, overlapping circles that show features either unique or common to two or more concepts.
<b>Voice</b>	The presence of the writer on the page; writing with strong voice leaves the reader feeling a strong connection to the writing and/or writer.
<b>Volume</b>	The amplitude or loudness of a sound
<b>Web</b>	A prewriting technique that often makes use of circles or squares to organize ideas regarding a topic for writing.
<b>Word wall</b>	A word wall is a systematically organized collection of words displayed in large letters on a wall or other large display place in the classroom. It is a tool to use, not just display. Word walls are designed to promote group learning and be shared by a classroom of children.
<b>Writing Process</b>	Writing is a process that involves at least four distinct steps: prewriting, drafting, revising, and editing. It is known as a recursive process. While a writer is revising, he/she might have to return to the prewriting step to develop, expand, and sometimes publish ideas.
<b>Writing Prompt</b>	A statement given to students to generate a written response. For the purpose of assessing a student's ability to write, <b>independent writing prompts</b> , such as the DSTP "stand alone" prompt, should be direct and easily understood, and should enable students to start writing quickly; the subject should be accessible to all and should pose no obstacles. Those prompts should not be a test of a student's knowledge of special facts. <b>Dependent writing prompts</b> , on the other hand, may combine an assessment of writing skill and relevant content. The DSTP "text-based" (TBW) is an example of a dependent writing prompt because students must use details from the text in their writing. Good prompts provide enough scaffolding (e.g., subject, occasion for writing, audience, writer's role, purpose) to engage students but not so much information as to overwhelm or limit students.