



Vertical Alignment

English Language Arts and Reading

English III, High School Courses
Reading

English II	English III	English IV
Introduction		
<p>§110.30. Implementation of Texas Essential Knowledge and Skills for English Language Arts and Reading, High School, Beginning with School Year 2009-2010.</p> <p><i>Source: The provisions of this §110.30 adopted to be effective September 4, 2008, 33 TexReg 7162; amended to be effective February 22, 2010, 35 TexReg 1462.</i></p> <p>§110.32. English Language Arts and Reading, English II (One Credit), Beginning with School Year 2009-2010.</p>	<p>§110.30. Implementation of Texas Essential Knowledge and Skills for English Language Arts and Reading, High School, Beginning with School Year 2009-2010.</p> <p><i>Source: The provisions of this §110.30 adopted to be effective September 4, 2008, 33 TexReg 7162; amended to be effective February 22, 2010, 35 TexReg 1462.</i></p> <p>§110.33. English Language Arts and Reading, English III (One Credit), Beginning with School Year 2009-2010.</p>	<p>§110.30. Implementation of Texas Essential Knowledge and Skills for English Language Arts and Reading, High School, Beginning with School Year 2009-2010.</p> <p><i>Source: The provisions of this §110.30 adopted to be effective September 4, 2008, 33 TexReg 7162; amended to be effective February 22, 2010, 35 TexReg 1462.</i></p> <p>§110.34. English Language Arts and Reading, English IV (One Credit), Beginning with School Year 2009-2010.</p>
<p>The English Language Arts and Reading Texas Essential Knowledge and Skills (TEKS) are organized into the following strands: Reading, where students read and understand a wide variety of literary and informational texts; Writing, where students compose a variety of written texts with a clear controlling idea, coherent organization, and sufficient detail; Research, where students are expected to know how to locate a range of relevant sources and evaluate, synthesize, and present ideas and information; Listening and Speaking, where students listen and respond to the ideas of others while contributing their own ideas in conversations and in groups; and Oral and Written Conventions, where students learn how to use the oral and written conventions of the English language in speaking and writing. The standards are cumulative--students will continue to address earlier standards as needed while they attend to standards for their grade. In English II, students will engage in activities that build on their prior knowledge and skills in order to strengthen their reading, writing, and oral language</p>	<p>The English Language Arts and Reading Texas Essential Knowledge and Skills (TEKS) are organized into the following strands: Reading, where students read and understand a wide variety of literary and informational texts; Writing, where students compose a variety of written texts with a clear controlling idea, coherent organization, and sufficient detail; Research, where students are expected to know how to locate a range of relevant sources and evaluate, synthesize, and present ideas and information; Listening and Speaking, where students listen and respond to the ideas of others while contributing their own ideas in conversations and in groups; and Oral and Written Conventions, where students learn how to use the oral and written conventions of the English language in speaking and writing. The standards are cumulative--students will continue to address earlier standards as needed while they attend to standards for their grade. In English III, students will engage in activities that build on their prior knowledge and skills in order to strengthen their reading, writing, and oral language</p>	<p>The English Language Arts and Reading Texas Essential Knowledge and Skills (TEKS) are organized into the following strands: Reading, where students read and understand a wide variety of literary and informational texts; Writing, where students compose a variety of written texts with a clear controlling idea, coherent organization, and sufficient detail; Research, where students are expected to know how to locate a range of relevant sources and evaluate, synthesize, and present ideas and information; Listening and Speaking, where students listen and respond to the ideas of others while contributing their own ideas in conversations and in groups; and Oral and Written Conventions, where students learn how to use the oral and written conventions of the English language in speaking and writing. The standards are cumulative--students will continue to address earlier standards as needed while they attend to standards for their grade. In English IV, students will engage in activities that build on their prior knowledge and skills in order to strengthen their reading, writing, and oral language</p>

English II	English III	English IV
skills. Students should read and write on a daily basis.	skills. Students should read and write on a daily basis.	skills. Students should read and write on a daily basis.
For students whose first language is not English, the students' native language serves as a foundation for English language acquisition.	For students whose first language is not English, the students' native language serves as a foundation for English language acquisition.	For students whose first language is not English, the students' native language serves as a foundation for English language acquisition.
English language learners (ELLs) are acquiring English, learning content in English, and learning to read simultaneously. For this reason, it is imperative that reading instruction should be comprehensive and that students receive instruction in phonemic awareness, phonics, decoding, and word attack skills while simultaneously being taught academic vocabulary and comprehension skills and strategies. Reading instruction that enhances ELL's ability to decode unfamiliar words and to make sense of those words in context will expedite their ability to make sense of what they read and learn from reading. Additionally, developing fluency, spelling, and grammatical conventions of academic language must be done in meaningful contexts and not in isolation.	English language learners (ELLs) are acquiring English, learning content in English, and learning to read simultaneously. For this reason, it is imperative that reading instruction should be comprehensive and that students receive instruction in phonemic awareness, phonics, decoding, and word attack skills while simultaneously being taught academic vocabulary and comprehension skills and strategies. Reading instruction that enhances ELL's ability to decode unfamiliar words and to make sense of those words in context will expedite their ability to make sense of what they read and learn from reading. Additionally, developing fluency, spelling, and grammatical conventions of academic language must be done in meaningful contexts and not in isolation.	English language learners (ELLs) are acquiring English, learning content in English, and learning to read simultaneously. For this reason, it is imperative that reading instruction should be comprehensive and that students receive instruction in phonemic awareness, phonics, decoding, and word attack skills while simultaneously being taught academic vocabulary and comprehension skills and strategies. Reading instruction that enhances ELL's ability to decode unfamiliar words and to make sense of those words in context will expedite their ability to make sense of what they read and learn from reading. Additionally, developing fluency, spelling, and grammatical conventions of academic language must be done in meaningful contexts and not in isolation.
For ELLs, comprehension of texts requires additional scaffolds to support comprehensible input. ELL students should use the knowledge of their first language (e.g., cognates) to further vocabulary development. Vocabulary needs to be taught in the context of connected discourse so that language is meaningful. ELLs must learn how rhetorical devices in English differ from those in their native language. At the same time English learners are learning in English, the focus is on academic English, concepts, and the language structures specific to the content.	For ELLs, comprehension of texts requires additional scaffolds to support comprehensible input. ELL students should use the knowledge of their first language (e.g., cognates) to further vocabulary development. Vocabulary needs to be taught in the context of connected discourse so that language is meaningful. ELLs must learn how rhetorical devices in English differ from those in their native language. At the same time English learners are learning in English, the focus is on academic English, concepts, and the language structures specific to the content.	For ELLs, comprehension of texts requires additional scaffolds to support comprehensible input. ELL students should use the knowledge of their first language (e.g., cognates) to further vocabulary development. Vocabulary needs to be taught in the context of connected discourse so that language is meaningful. ELLs must learn how rhetorical devices in English differ from those in their native language. At the same time English learners are learning in English, the focus is on academic English, concepts, and the language structures specific to the content.
During initial stages of English development, ELLs are	During initial stages of English development, ELLs are	During initial stages of English development, ELLs are

English II	English III	English IV
<p>expected to meet standards in a second language that many monolingual English speakers find difficult to meet in their native language. However, English language learners' abilities to meet these standards will be influenced by their proficiency in English. While English language learners can analyze, synthesize, and evaluate, their level of English proficiency may impede their ability to demonstrate this knowledge during the initial stages of English language acquisition. It is also critical to understand that ELLs with no previous or with interrupted schooling will require explicit and strategic support as they acquire English and learn to learn in English simultaneously.</p>	<p>expected to meet standards in a second language that many monolingual English speakers find difficult to meet in their native language. However, English language learners' abilities to meet these standards will be influenced by their proficiency in English. While English language learners can analyze, synthesize, and evaluate, their level of English proficiency may impede their ability to demonstrate this knowledge during the initial stages of English language acquisition. It is also critical to understand that ELLs with no previous or with interrupted schooling will require explicit and strategic support as they acquire English and learn to learn in English simultaneously.</p>	<p>expected to meet standards in a second language that many monolingual English speakers find difficult to meet in their native language. However, English language learners' abilities to meet these standards will be influenced by their proficiency in English. While English language learners can analyze, synthesize, and evaluate, their level of English proficiency may impede their ability to demonstrate this knowledge during the initial stages of English language acquisition. It is also critical to understand that ELLs with no previous or with interrupted schooling will require explicit and strategic support as they acquire English and learn to learn in English simultaneously.</p>
<p>To meet Public Education Goal 1 of the Texas Education Code, §4.002, which states, "The students in the public education system will demonstrate exemplary performance in the reading and writing of the English language," students will accomplish the essential knowledge, skills, and student expectations in English II as described in subsection (b) of this section.</p>	<p>To meet Public Education Goal 1 of the Texas Education Code, §4.002, which states, "The students in the public education system will demonstrate exemplary performance in the reading and writing of the English language," students will accomplish the essential knowledge, skills, and student expectations in English III as described in subsection (b) of this section.</p>	<p>To meet Public Education Goal 1 of the Texas Education Code, §4.002, which states, "The students in the public education system will demonstrate exemplary performance in the reading and writing of the English language," students will accomplish the essential knowledge, skills, and student expectations in English IV as described in subsection (b) of this section.</p>
<p>To meet Texas Education Code, §28.002(h), which states, "... each school district shall foster the continuation of the tradition of teaching United States and Texas history and the free enterprise system in regular subject matter and in reading courses and in the adoption of textbooks," students will be provided oral and written narratives as well as other informational texts that can help them to become thoughtful, active citizens who appreciate the basic democratic values of our state and nation.</p>	<p>To meet Texas Education Code, §28.002(h), which states, "... each school district shall foster the continuation of the tradition of teaching United States and Texas history and the free enterprise system in regular subject matter and in reading courses and in the adoption of textbooks," students will be provided oral and written narratives as well as other informational texts that can help them to become thoughtful, active citizens who appreciate the basic democratic values of our state and nation.</p>	<p>To meet Texas Education Code, §28.002(h), which states, "... each school district shall foster the continuation of the tradition of teaching United States and Texas history and the free enterprise system in regular subject matter and in reading courses and in the adoption of textbooks," students will be provided oral and written narratives as well as other informational texts that can help them to become thoughtful, active citizens who appreciate the basic democratic values of our state and nation.</p>

English II

English III

English IV

English II

English III

English IV

Reading/Fluency.

Reading/Vocabulary Development.

English II	English III	English IV
<p>E2.1 <i>Reading/Vocabulary Development. Students understand new vocabulary and use it when reading and writing. Students are expected to:</i></p>	<p>E3.1 <i>Reading/Vocabulary Development. Students understand new vocabulary and use it when reading and writing. Students are expected to:</i></p>	<p>E4.1 <i>Reading/Vocabulary Development. Students understand new vocabulary and use it when reading and writing. Students are expected to:</i></p>
<p>TxCCRS <i>B.Understand new vocabulary and concepts and use them accurately in reading, speaking, and writing.</i></p>	<p>TxCCRS <i>B.Understand new vocabulary and concepts and use them accurately in reading, speaking, and writing.</i></p>	<p>TxCCRS <i>B.Understand new vocabulary and concepts and use them accurately in reading, speaking, and writing.</i></p>
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<p>E2.1A Determine the meaning of grade-level technical academic English words in multiple content areas (e.g., science, mathematics, social studies, the arts) derived from Latin, Greek, or other linguistic roots and affixes. <i>Supporting Standard</i></p> <p>Determine</p> <p>THE MEANING OF GRADE-LEVEL TECHNICAL ACADEMIC ENGLISH WORDS IN MULTIPLE CONTENT AREAS DERIVED FROM LATIN, GREEK, OR OTHER LINGUISTIC ROOTS AND AFFIXES</p> <p>Including, but not limited to affixes and roots found in content area text:</p> <ul style="list-style-type: none"> • Mathematics • Social Studies • Science • Arts <p>Academic English words</p> <p>1. words used in the learning of academic</p>	<p>E3.1A Determine the meaning of grade-level technical academic English words in multiple content areas (e.g., science, mathematics, social studies, the arts) derived from Latin, Greek, or other linguistic roots and affixes. <i>Supporting Standard</i></p> <p>Determine</p> <p>THE MEANING OF GRADE-LEVEL TECHNICAL ACADEMIC ENGLISH WORDS IN MULTIPLE CONTENT AREAS DERIVED FROM LATIN, GREEK, OR OTHER LINGUISTIC ROOTS AND AFFIXES</p> <p>Including, but not limited to affixes and roots found in content area text:</p> <ul style="list-style-type: none"> • Mathematics • Social Studies • Science • Arts <p>Academic English words</p> <p>1. words used in the learning of academic</p>	<p>E4.1A Determine the meaning of technical academic English words in multiple content areas (e.g., science, mathematics, social studies, the arts) derived from Latin, Greek, or other linguistic roots and affixes.</p> <p>Determine</p> <p>THE MEANING OF TECHNICAL ACADEMIC ENGLISH WORDS IN MULTIPLE CONTENT AREAS DERIVED FROM LATIN, GREEK, OR OTHER ROOTS AND AFFIXES</p> <p>Including, but not limited to affixes and roots found in content area text:</p> <ul style="list-style-type: none"> • Mathematics • Social Studies • Science • Arts <p>Academic English words</p> <p>1. words used in the learning of academic subject matter in formal educational</p>

English II	English III	English IV
<p>subject matter in formal educational context that are associated with literacy and academic achievement, including specific academic terms, technical language, and speech registers related to each field of study</p> <p>2. words used during instruction and exams, and in textbooks</p> <p>These could include words that are specific to content (e.g., hyperbole, metaphor, and meter) or that are related to learning tasks (e.g., compare/contrast, differentiate, and infer).</p> <p>Affix – a word element, such as a prefix or suffix, that occurs before or after a root or base word to modify its meaning (e.g., the prefix <i>un-</i> and the suffix <i>-able</i> in <i>unbelievable</i>)</p>	<p>subject matter in formal educational context that are associated with literacy and academic achievement, including specific academic terms, technical language, and speech registers related to each field of study</p> <p>2. words used during instruction and exams, and in textbooks</p> <p>These could include words that are specific to content (e.g., hyperbole, metaphor, and meter) or that are related to learning tasks (e.g., compare/contrast, differentiate, and infer).</p> <p>Affix – a word element, such as a prefix or suffix, that occurs before or after a root or base word to modify its meaning (e.g., the prefix <i>un-</i> and the suffix <i>-able</i> in <i>unbelievable</i>)</p>	<p>context that are associated with literacy and academic achievement, including specific academic terms, technical language, and speech registers related to each field of study</p> <p>2. words used during instruction and exams, and in textbooks</p> <p>These could include words that are specific to content (e.g., hyperbole, metaphor, and meter) or that are related to learning tasks (e.g., compare/contrast, differentiate, and infer).</p> <p>Affix – a word element, such as a prefix or suffix, that occurs before or after a root or base word to modify its meaning (e.g., the prefix <i>un-</i> and the suffix <i>-able</i> in <i>unbelievable</i>)</p>
<p>E2.1B Analyze textual context (within a sentence and in larger sections of text) to distinguish between the denotative and connotative meanings of words. <i>Readiness Standard</i></p> <p>Analyze</p> <p>TEXTUAL CONTEXT</p> <p>Context – the words, sentences, or passages that precede or follow a specific word, sentence, or passage</p> <p>To distinguish</p>	<p>E3.1B Analyze textual context (within a sentence and in larger sections of text) to draw conclusions about the nuance in word meanings. <i>Readiness Standard</i></p> <p>Analyze</p> <p>TEXTUAL CONTEXT</p> <p>Context – the words, sentences, or passages that precede or follow a specific word, sentence, or passage</p> <p>To draw conclusions</p>	<p>E4.1B Analyze textual context (within a sentence and in larger sections of text) to draw conclusions about the nuance in word meanings.</p> <p>Analyze</p> <p>TEXTUAL CONTEXT</p> <p>Context – the words, sentences, or passages that precede or follow a specific word, sentence, or passage</p> <p>To draw conclusions</p> <p>ABOUT THE NUANCE IN WORD MEANINGS</p>

English II	English III	English IV
<p>BETWEEN DENOTATIVE AND CONNOTATIVE MEANINGS OF WORDS</p> <p>Denotative Meaning – the dictionary definition of a word; the literal or cognitive meaning</p> <p>Connotative Meaning – the emotions or set of associations attached to a word that is implied rather than literal (e.g., feeling <i>blue</i>)</p> <p>Including, but not limited to: Steps in analysis</p> <ul style="list-style-type: none"> Based on the textual context, use clues within the sentence or larger section of text to determine the meaning of a selected word Distinguish its meaning as either denotative or connotative, using a dictionary as necessary <p>STAAR Note: Students have access to dictionaries during the STAAR exam. Dictionaries can assist students in determining word meaning. Refer to E2.1E for the standard addressing dictionary skills. However, students should consider the dictionary definitions in conjunction with contextual meaning.</p>	<p>ABOUT THE NUANCE IN WORD MEANINGS</p> <p>Nuance – a subtle distinction or fine detail</p> <p>Including, but not limited to: Steps in analysis</p> <ul style="list-style-type: none"> Based on the textual context, use clues within the sentence or larger section of text to determine the meaning of a selected word Examine the part of speech and the message of the section of text to help identify the nuance in the word’s meaning Draw a conclusion about the nuance (e.g., subtle shades of meaning, gradations of meaning) in the word’s meaning <p>TxCCRS Note: <i>II. Reading – B1 – Identify new words and concepts acquired through study of their relationships to other words and concepts.</i></p> <p><i>CDS II. Foundational Skills – A2 – Use a variety of strategies to understand the meaning of new words.</i></p>	<p>Nuance – a subtle distinction or fine detail</p> <p>Including, but not limited to: Steps in analysis</p> <ul style="list-style-type: none"> Based on the textual context, use clues within the sentence or larger section of text to determine the meaning of a selected word Examine the part of speech and the message of the section of text to help identify the nuance in the word’s meaning Draw a conclusion about the nuance (e.g., subtle shades of meaning, gradations of meaning) in the word’s meaning
<p>E2.1C Infer word meaning through the identification and analysis of analogies and other word relationships. <i>Supporting Standard</i></p> <p>Infer</p> <p>WORD MEANING THROUGH THE</p>	<p>E3.1C Infer word meaning through the identification and analysis of analogies and other word relationships. <i>Supporting Standard</i></p> <p>Infer</p> <p>WORD MEANING THROUGH THE</p>	<p>E4.1C Use the relationship between words encountered in analogies to determine their meanings (e.g., synonyms/antonyms, connotation/denotation).</p> <p>Use</p> <p>THE RELATIONSHIP BETWEEN WORDS ENCOUNTERED IN ANALOGIES</p>

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<p>IDENTIFICATION AND ANALYSIS OF ANALOGIES AND OTHER WORD RELATIONSHIPS</p> <p>Inference – connecting bits of information to make a logical guess. Readers make inferences by drawing conclusions, making generalizations, and making predictions. A subtle inference is one in which the bits of information are not as easily connected.</p> <p>Analogy – a vocabulary exercise in which an association between a concept and its attribute is present (e.g., hot:cold as north:_____)</p> <p>Including, but not limited to: Steps in analysis</p> <ul style="list-style-type: none"> • Identify an analogy • Determine the word relationship (e.g., synonyms/antonyms, part to whole, whole to part, function, description, homographs, homophones) • Infer the meaning by examining the relationship 	<p>IDENTIFICATION AND ANALYSIS OF ANALOGIES AND OTHER WORD RELATIONSHIPS</p> <p>Inference – connecting bits of information to make a logical guess. Readers make inferences by drawing conclusions, making generalizations, and making predictions. A subtle inference is one in which the bits of information are not as easily connected.</p> <p>Analogy – a vocabulary exercise in which an association between a concept and its attribute is present (e.g., hot:cold as north:_____)</p> <p>Including, but not limited to: Steps in analysis</p> <ul style="list-style-type: none"> • Identify an analogy • Determine the word relationship (e.g., synonyms/antonyms, part to whole, whole to part, function, description, homographs, homophones) • Infer the meaning by examining the relationship 	<p>Analogy – a vocabulary exercise in which an association between a concept and its attribute is present (e.g., hot:cold as north:_____)</p> <p>To determine</p> <p>THEIR MEANINGS</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> • Determine the word relationship (e.g., synonyms/antonyms, part to whole, whole to part, function, description, connotation/denotation) • Determine the meaning by examining the relationship
<p>E2.1D Show the relationship between the origins and meaning of foreign words or phrases used frequently in written English and historical events or developments (e.g., glasnost, avant-garde, coup d'état). <i>Supporting Standard</i></p> <p>Show</p>	<p>E3.1D Recognize and use knowledge of cognates in different languages and of word origins to determine the meaning of words. <i>Supporting Standard</i></p> <p>Recognize, Use</p> <p>KNOWLEDGE OF COGNATES IN DIFFERENT LANGUAGES AND OF WORD ORIGINS</p>	<p>E4.1D Analyze and explain how the English language has developed and been influenced by other languages.</p> <p>Analyze, Explain</p> <p>HOW THE ENGLISH LANGUAGE HAS DEVELOPED AND BEEN INFLUENCED BY OTHER LANGUAGES</p>

English II	English III	English IV
<p>THE RELATIONSHIP BETWEEN ORIGINS AND MEANING OF FOREIGN WORDS OR PHRASES USED FREQUENTLY IN WRITTEN ENGLISH AND HISTORICAL EVENTS OR DEVELOPMENTS</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> • Use resources to identify word origins to aid in understanding word meanings • Determine and explain the relationship between the origin and the meaning of a selected foreign word or phrase <p>Possible example of relationship between origin and meaning:</p> <ul style="list-style-type: none"> • Glasnost – the word originated in Russia, meaning a Soviet policy calling for an increase in open discussion; therefore, glasnost can refer to openness, transparency, and freedom of speech <p>Possible examples of foreign words:</p> <ul style="list-style-type: none"> • Glasnost • Caveat • Avant-garde • Coup d'état 	<p>Cognate – a word related in meaning and form to a word in another language or languages because of a common origin (e.g., <i>mother</i> [English], <i>moeder</i> [Dutch], <i>moder</i> [Danish], <i>mater</i> [Latin], <i>matr</i> [Sanskrit], etc.)</p> <p>To determine</p> <p>THE MEANING OF WORDS</p>	<p>Including, but not limited to: Steps in analysis</p> <ul style="list-style-type: none"> • Use resources to identify word origins to aid in understanding word meanings • Explain the relationship between word origins and their influence on the development of the English language
<p>E2.1E Use a dictionary, a glossary, or a thesaurus (printed or electronic) to determine or confirm the meanings of words and phrases, including their connotations and denotations, and their</p>	<p>E3.1E Use general and specialized dictionaries, thesauri, glossaries, histories of language, books of quotations, and other related references (printed or electronic) as needed.</p>	<p>E4.1E Use general and specialized dictionaries, thesauri, histories of language, books of quotations, and other related references (printed or electronic) as needed.</p>

English II	English III	English IV
<p>etymology. Readiness Standard</p> <p>Use</p> <p>A DICTIONARY, A GLOSSARY, OR A THESAURUS (PRINTED OR ELECTRONIC)</p> <p>To determine or confirm</p> <p>THE MEANINGS OF WORDS AND PHRASES</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> • Connotative meaning/connotation – the emotions or set of associations attached to a word that is implied rather than literal (e.g., feeling blue) • Denotative meaning/denotation – the dictionary definition of a word; the literal or cognitive meaning • Etymology – the origin and history of a word; the study of word derivation 	<p>Readiness Standard</p> <p>Use</p> <p>PRINTED OR ELECTRONIC REFERENCES AS NEEDED</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> • General and specialized dictionaries • Thesauri • Glossaries • Histories of language • Books of quotations • Other related references <p>Specialized dictionary – subject dictionary (e.g., medical dictionary)</p> <p>Note: This is the first time histories of language and books of quotations are introduced.</p> <p>TxCCRS Note: II. Reading – B3 – Use reference guides to confirm the meanings of new words or concepts.</p>	<p>Use</p> <p>PRINTED OR ELECTRONIC REFERENCES AS NEEDED</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> • General and specialized dictionaries • Thesauri • Histories of language • Books of quotations • Other related references <p>Specialized dictionary – subject dictionary (e.g., medical dictionary)</p>
Reading/Comprehension Skills.		
<p>E2.Fig19 <i>Reading/Comprehension Skills. Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author’s message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student</i></p>	<p>E3.Fig19 <i>Reading/Comprehension Skills. Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author’s message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student</i></p>	<p>E4.Fig19 <i>Reading/Comprehension Skills. Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author’s message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student</i></p>

English II	English III	English IV
<i>is expected to:</i>	<i>is expected to:</i>	<i>is expected to:</i>
TxCCRS D.Academic behaviors	TxCCRS D.Academic behaviors	TxCCRS D.Academic behaviors
TxCCRS A.Reading across the curriculum	TxCCRS A.Reading across the curriculum	TxCCRS A.Reading across the curriculum
<p>E2.Fig19A Reflect on understanding to monitor comprehension (e. g., asking questions, summarizing and synthesizing, making connections, creating sensory images).</p> <p>Reflect</p> <p>ON UNDERSTANDING TO MONITOR COMPREHENSION</p> <p>Including, but not limited to:</p>	<p>E3.Fig19A Reflect on understanding to monitor comprehension (e.g., asking questions, summarizing and synthesizing, making connections, creating sensory images).</p> <p>Reflect</p> <p>ON UNDERSTANDING TO MONITOR COMPREHENSION</p> <p>Including, but not limited to:</p>	<p>E4.Fig19A Reflect on understanding to monitor comprehension (e. g., asking questions, summarizing and synthesizing, making connections, creating sensory images).</p> <p>Reflect</p> <p>ON UNDERSTANDING TO MONITOR COMPREHENSION</p> <p>Including, but not limited to:</p>

English II	English III	English IV
<ul style="list-style-type: none"> • Asking questions • Summarizing • Synthesizing • Making textual, personal, and world connections • Creating sensory images <p>Summarize – to reduce large sections of text to their essential points and main idea. Note: It is still important to attribute summarized ideas to the original source.</p> <p>Synthesize – combine elements and parts to form a coherent whole</p>	<ul style="list-style-type: none"> • Asking questions • Summarizing • Synthesizing • Making textual, personal, and world connections • Creating sensory images <p>Summarize – to reduce large sections of text to their essential points and main idea. Note: It is still important to attribute summarized ideas to the original source.</p> <p>Synthesize – combine elements and parts to form a coherent whole</p>	<ul style="list-style-type: none"> • Asking questions • Summarizing • Synthesizing • Making textual, personal, and world connections • Creating sensory images <p>Summarize – to reduce large sections of text to their essential points and main idea. Note: It is still important to attribute summarized ideas to the original source.</p> <p>Synthesize – combine elements and parts to form a coherent whole</p>
<p>E2.Fig19B Make complex inferences about text and use textual evidence to support understanding. <i>Readiness Standard</i> (Fiction, Expository) <i>Supporting Standard</i> (Literary Nonfiction, Poetry, and Drama, Persuasive)</p> <p>Make</p> <p>COMPLEX INFERENCES ABOUT TEXT</p> <p>Including, but not limited to: Literary Text (e.g., poetry, drama, fiction, literary nonfiction)</p> <ul style="list-style-type: none"> • Structural elements • Literary elements • Sensory language • Figurative language 	<p>E3.Fig19B Make complex inferences (e.g., inductive and deductive) about text and use textual evidence to support understanding. <i>Readiness Standard</i> (Fiction, Expository) <i>Supporting Standard</i> (Literary Nonfiction, Poetry, and Drama, Persuasive)</p> <p>Make</p> <p>COMPLEX INFERENCES ABOUT TEXT</p> <p>Including, but not limited to: Literary Text (e.g., poetry, drama, fiction, literary nonfiction)</p> <ul style="list-style-type: none"> • Structural elements • Literary elements • Sensory language 	<p>E4.Fig19B Make complex inferences (e.g., inductive and deductive) about text and use textual evidence to support understanding.</p> <p>Make</p> <p>COMPLEX INFERENCES ABOUT TEXT</p> <p>Including, but not limited to: Literary Text (e.g., poetry, drama, fiction, literary nonfiction)</p> <ul style="list-style-type: none"> • Structural elements • Literary elements • Sensory language • Figurative language • Purpose of elements and language in sections of text and/or specific sentences

English II

- Purpose of elements and language in sections of text and/or specific sentences

Note:

Refer to the specificity of the Knowledge and Skills Statements for each literary genre for additional information on inferring in each type of literary text.

Informational Text (e.g., expository, persuasive, embedded procedural text/graphics)

- Purpose of informational text
- Main idea of whole texts and sections of texts
- Details that support the central idea or controlling idea

Note:

Refer to the specificity of the Knowledge and Skills Statements for each informational genre for additional information on inferring in each type of informational text.

Inference – **a logical guess made by connecting bits of information.** Readers make inferences by drawing conclusions, making generalizations, and making predictions.

Complex inference – uses inductive and deductive reasoning

Including, but not limited to:

- Inductive reasoning – **the process of determining general principles by logic or observation from specific data; reasoning from parts to whole (e.g., *all ice I've ever felt is cold; therefore, all ice is cold*)**

English III

- Figurative language
- Purpose of elements and language in sections of text and/or specific sentences

Note:

Refer to the specificity of the Knowledge and Skills Statements for each literary genre for additional information on inferring in each type of literary text.

Informational Text (e.g., expository, persuasive, embedded procedural text/graphics)

- Purpose of informational text
- Main idea of whole texts and sections of texts
- Details that support the central idea or controlling idea

Note:

Refer to the specificity of the Knowledge and Skills Statements for each informational genre for additional information on inferring in each type of informational text.

Inference – **a logical guess made by connecting bits of information.** Readers make inferences by drawing conclusions, making generalizations, and making predictions.

Complex inference – uses inductive and deductive reasoning

Including, but not limited to:

- Inductive reasoning – **the process of determining general principles by logic or observation from specific data; reasoning from parts to whole (e.g., *all ice I've ever felt is cold; therefore, all ice is***

English IV

Note:

Refer to the specificity of the Knowledge and Skills Statements for each literary genre for additional information on inferring in each type of literary text.

Informational Text (e.g., expository, persuasive, embedded procedural text/graphics)

- Purpose of informational text
- Main idea of whole texts and sections of texts
- Details that support the central idea or controlling idea

Note:

Refer to the specificity of the Knowledge and Skills Statements for each informational genre for additional information on inferring in each type of informational text.

Inference – **a logical guess made by connecting bits of information.** Readers make inferences by drawing conclusions, making generalizations, and making predictions.

Complex inference – uses inductive and deductive reasoning

Including, but not limited to:

- Inductive reasoning – **the process of determining general principles by logic or observation from specific data; reasoning from parts to whole (e.g., *all ice I've ever felt is cold; therefore, all ice is cold*)**
- Deductive reasoning – **the process of logical reasoning from general principles**

English II

- Deductive reasoning – the process of logical reasoning from general principles to specific instances based on the assumed truth of the principle; reasoning from wholes to parts

Drawing conclusions – a form of inference in which the reader gathers information, considers the general thoughts or ideas that emerge from the information, and comes to a decision. The conclusion is generally based on more than one piece of information.

Use

TEXTUAL EVIDENCE TO SUPPORT UNDERSTANDING

Generalization – a straight-forward statement about a group/class of persons, places, things, events supported by information

STAAR Note:

Paired passage questions associated with (TEKS number) assess similarities and differences in ideas, details, theme, mood, tone, organization, and purpose within or across texts of various genres (e.g., expository-expository, expository-fiction, poem-expository, persuasive-poem). Making connections may require inferential thinking.

English III

cold)

- Deductive reasoning – the process of logical reasoning from general principles to specific instances based on the assumed truth of the principle; reasoning from wholes to parts

Drawing conclusions – a form of inference in which the reader gathers information, considers the general thoughts or ideas that emerge from the information, and comes to a decision. The conclusion is generally based on more than one piece of information.

Use

TEXTUAL EVIDENCE TO SUPPORT UNDERSTANDING

Generalization – a straight-forward statement about a group/class of persons, places, things, events supported by information

STAAR Note:

Paired passage questions associated with (TEKS number) assess similarities and differences in ideas, details, theme, mood, tone, organization, and purpose within or across texts of various genres (e.g., expository-expository, expository-fiction, poem-expository, persuasive-poem). Making connections may require inferential thinking.

TxCCRS Note:

II. Reading – A4 – Draw and support complex inferences from text to summarize, draw conclusions, and distinguish facts from simple assertions and opinions.

English IV

to specific instances based on the assumed truth of the principle; reasoning from wholes to parts

Drawing conclusions – a form of inference in which the reader gathers information, considers the general thoughts or ideas that emerge from the information, and comes to a decision. The conclusion is generally based on more than one piece of information.

Use

TEXTUAL EVIDENCE TO SUPPORT UNDERSTANDING

Generalization – a straight-forward statement about a group/class of persons, places, things, events supported by information

STAAR Note:

Paired passage questions associated with (TEKS number) assess similarities and differences in ideas, details, theme, mood, tone, organization, and purpose within or across texts of various genres (e.g., expository-expository, expository-fiction, poem-expository, persuasive-poem). Making connections may require inferential thinking.

English II	English III	English IV
	<p><i>CDS II. Foundational Skills – A5 – Analyze textual information critically.</i></p>	
<p>Reading/Comprehension of Literary Text/Theme and Genre.</p>		
<p>E2.2 <i>Reading/Comprehension of Literary Text/Theme and Genre.</i></p> <p><i>Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to:</i></p> <p>Analyze, Make inferences, Draw conclusions</p> <p>ABOUT THEME IN DIFFERENT CULTURAL, HISTORICAL, AND CONTEMPORARY CONTEXTS</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> Determine the theme in various literary genres (e.g., poetry, drama, fiction, literary nonfiction) <p>Analyze, Make inferences, Draw conclusions</p> <p>ABOUT GENRE IN DIFFERENT CULTURAL, HISTORICAL, AND CONTEMPORARY CONTEXTS</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> Distinguish characteristics of various genres <p>Provide</p>	<p>E3.2 <i>Reading/Comprehension of Literary Text/Theme and Genre.</i></p> <p><i>Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to:</i></p> <p>Analyze, Make inferences, Draw conclusions</p> <p>ABOUT THEME IN DIFFERENT CULTURAL, HISTORICAL, AND CONTEMPORARY CONTEXTS</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> Determine the theme in various literary genres (e.g., poetry, drama, fiction, literary nonfiction) <p>Analyze, Make inferences, Draw conclusions</p> <p>ABOUT GENRE IN DIFFERENT CULTURAL, HISTORICAL, AND CONTEMPORARY CONTEXTS</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> Distinguish characteristics of various genres <p>Provide</p> <p>EVIDENCE FROM THE TEXT TO SUPPORT THEIR</p>	<p>E4.2 <i>Reading/Comprehension of Literary Text/Theme and Genre.</i></p> <p><i>Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to:</i></p> <p>Analyze, Make inferences, Draw conclusions</p> <p>ABOUT THEME IN DIFFERENT CULTURAL, HISTORICAL, AND CONTEMPORARY CONTEXTS</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> Determine the theme in various literary genres (e.g., poetry, drama, fiction, literary nonfiction) <p>Analyze, Make inferences, Draw conclusions</p> <p>ABOUT GENRE IN DIFFERENT CULTURAL, HISTORICAL, AND CONTEMPORARY CONTEXTS</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> Distinguish characteristics of various genres <p>Provide</p>

English II	English III	English IV
<p>EVIDENCE FROM THE TEXT TO SUPPORT THEIR UNDERSTANDING</p> <p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>	<p>UNDERSTANDING</p> <p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>	<p>EVIDENCE FROM THE TEXT TO SUPPORT THEIR UNDERSTANDING</p> <p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>
<p>TxCCRS <i>C.Describe, analyze, and evaluate information within and across literary and other texts from a variety of cultures and historical periods.</i></p>	<p>TxCCRS <i>C.Describe, analyze, and evaluate information within and across literary and other texts from a variety of cultures and historical periods.</i></p>	<p>TxCCRS <i>C.Describe, analyze, and evaluate information within and across literary and other texts from a variety of cultures and historical periods.</i></p>
<p>E2.2A Compare and contrast differences in similar themes expressed in different time periods. <i>Supporting Standard</i></p> <p>Compare, Contrast</p> <p>DIFFERENCES IN SIMILAR THEMES EXPRESSED IN DIFFERENT TIME PERIODS</p> <p>Theme – the central or universal idea of a piece of fiction or the main idea of a nonfiction essay. Themes are ideas or concepts that relate to morals and values and speak to the human experience.</p> <p>Possible examples of themes:</p> <ul style="list-style-type: none"> • Social influences determine a person’s destiny. • Good friends are important. • People go through trials before they mature. 	<p>E3.2A Analyze the way in which the theme or meaning of a selection represents a view or comment on the human condition. <i>Readiness Standard</i></p> <p>Analyze</p> <p>THE WAY IN WHICH THE THEME OR MEANING OF A SELECTION REPRESENTS A VIEW OR COMMENT ON THE HUMAN CONDITION</p> <p>Theme – the central or universal idea of a piece of fiction or the main idea of a nonfiction essay. Themes are ideas or concepts that relate to morals and values and speak to the human experience.</p> <p>Possible examples of themes:</p> <ul style="list-style-type: none"> • Social influences determine a person’s destiny. • Good friends are important. • People go through trials before they mature. 	<p>E4.2A Compare and contrast works of literature that express a universal theme.</p> <p>Compare, Contrast</p> <p>WORKS OF LITERATURE THAT EXPRESS A UNIVERSAL THEME</p> <p>Universal theme – transcends social and cultural boundaries and speaks to a common human experience</p> <p>Possible examples of universal themes:</p> <ul style="list-style-type: none"> • Wealth does not dictate man’s importance. • The beauty of a person is not solely defined by outward appearance.

English II	English III	English IV
	<p>Possible examples of human conditions:</p> <ul style="list-style-type: none"> • Lack of human rights • Mistreatment of children <p>Including, but not limited to: Steps in analysis</p> <ul style="list-style-type: none"> • Identify the theme • Identify the human condition represented in the text • Explain how the author's view or comment on the human condition is represented in the text <p>TxCCRS Note: <i>II. Reading – C2 – Analyze themes, structures, and elements of myths, traditional narratives, and classical and contemporary literature.</i></p> <p><i>II. Reading – D1 – Describe insights gained about oneself, others, or the world from reading specific texts.</i></p>	
<p>E2.2B Analyze archetypes (e.g., journey of a hero, tragic flaw) in mythic, traditional and classical literature. Supporting Standard</p> <p>Analyze</p> <p>ARCHETYPES IN MYTHIC, TRADITIONAL, AND CLASSICAL LITERATURE</p> <p>Archetype – a model image, personage, or theme that recurs in stories and myths throughout</p>	<p>E3.2B Relate the characters and text structures of mythic, traditional, and classical literature to 20th and 21st century American novels, plays, or films. Supporting Standard</p> <p>Relate</p> <p>THE CHARACTERS AND TEXT STRUCTURES OF MYTHIC, TRADITIONAL, AND CLASSICAL LITERATURE TO 20TH AND 21ST CENTURY AMERICAN NOVELS, PLAYS, OR FILMS</p>	<p>E4.2B Compare and contrast the similarities and differences in classical plays with their modern day novel, play, or film versions.</p> <p>Compare, Contrast</p> <p>THE SIMILARITIES AND DIFFERENCES IN CLASSICAL PLAYS WITH THEIR MODERN DAY NOVEL, PLAY, OR FILM VERSION</p> <p>Classical play – a play that is widely acknowledged for its outstanding and enduring</p>

English II	English III	English IV
<p>history and literature (e.g., mother figure)</p> <p>Including, but not limited to: Steps in analysis</p> <ul style="list-style-type: none"> Identify the archetype (e.g., journey of a hero, tragic flaw) Identify the character traits that are specific to the identified archetype Explain the character and his/her relationship to the archetype <p>Journey of a hero – an example of an archetype commonly seen in mythology in which an adventure is presented to a would-be hero. During this adventure, the hero encounters challenges that must be overcome. Once these are overcome, the hero returns to share the benefits of his or her learning.</p>	<p>Mythic literature – a body of traditional or sacred stories to explain a belief or a natural happening</p> <p>Traditional literature – stories that were originally oral and later became written text</p> <p>Classical literature – literature that is widely acknowledged for its outstanding and enduring qualities</p>	<p>qualities (e.g., <i>Hamlet</i> by William Shakespeare)</p>
<p>E2.2C Relate the figurative language of a literary work to its historical and cultural setting. <i>Supporting Standard</i></p> <p>Relate</p> <p>THE FIGURATIVE LANGUAGE OF A LITERARY WORK TO ITS HISTORICAL AND CULTURAL SETTING</p> <p>Figurative language – language not intended to be taken literally but layered with meaning through the use of imagery, metaphors, and other literary devices</p> <p>Including, but not limited to:</p>	<p>E3.2C Relate the main ideas found in a literary work to primary source documents from its historical and cultural setting. <i>Supporting Standard</i></p> <p>Relate</p> <p>THE MAIN IDEAS FOUND IN A LITERARY WORK TO PRIMARY SOURCE DOCUMENTS FROM ITS HISTORICAL AND CULTURAL SETTING</p> <p>Primary source – a source from the time in which an event being studied occurred and created by someone who was present at the event. Examples of primary source documents include letters, speeches, diaries, surveys, fieldwork,</p>	<p>E4.2C Relate the characters, setting, and theme of a literary work to the historical, social, and economic ideas of its time.</p> <p>Relate</p> <p>THE CHARACTERS, SETTING, AND THEME OF A LITERARY WORK TO THE HISTORICAL, SOCIAL, AND ECONOMIC IDEAS OF ITS TIME</p> <p>Theme – the central or universal idea of a piece of fiction or the main idea of a nonfiction essay. Themes are ideas or concepts that relate to morals and values and speak to the human experience.</p> <p>Including, but not limited to:</p>

English II	English III	English IV
<ul style="list-style-type: none"> Explain how the figurative language is indicative of the cultural and historical setting of the literary work 	<p>and personal interviews.</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> Identify main ideas in a literary work Identify primary source documents from the historical and setting of the literary work Relate main ideas to primary source documents by identifying influences, similarities, and other connections 	<ul style="list-style-type: none"> Consider the characters, setting, and theme of a literary work Consider the historical, social, and economic context of the literary work Relate the identified literary elements to the determined historical, social, and economic context by identifying influences, similarities, and other connections <p>Context – the set of circumstances that surround a particular event, situation, character, and so forth</p>

Reading/Comprehension of Literary Text/Poetry.

<p>E2.3 <i>Reading/Comprehension of Literary Text/Poetry.</i></p> <p><i>Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to:</i></p> <p>Understand, Make inferences, Draw conclusions</p> <p>ABOUT THE STRUCTURE AND ELEMENTS OF POETRY</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> Make inferences related to the whole poem Make inferences related to a section (e.g., specific lines or stanzas) of the poem Make inferences related to particular techniques (e.g., punctuation, dialogue, organization, word choice, figurative language) in the poem 	<p>E3.3 <i>Reading/Comprehension of Literary Text/Poetry.</i></p> <p><i>Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to:</i></p> <p>Understand, Make inferences, Draw conclusions</p> <p>ABOUT THE STRUCTURE AND ELEMENTS OF POETRY</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> Make inferences related to the whole poem Make inferences related to a section (e.g., specific lines or stanzas) of the poem Make inferences related to particular techniques (e.g., punctuation, dialogue, organization, word choice, figurative language) in the poem 	<p>E4.3 <i>Reading/Comprehension of Literary Text/Poetry.</i></p> <p><i>Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to:</i></p> <p>Understand, Make inferences, Draw conclusions</p> <p>ABOUT THE STRUCTURE AND ELEMENTS OF POETRY</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> Make inferences related to the whole poem Make inferences related to a section (e.g., specific lines or stanzas) of the poem Make inferences related to particular techniques (e.g., punctuation, dialogue, organization, word choice, figurative language) in the poem
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English II	English III	English IV
<p>Provide</p> <p>EVIDENCE FROM THE TEXT TO SUPPORT THEIR UNDERSTANDING</p> <p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>	<p>Provide</p> <p>EVIDENCE FROM THE TEXT TO SUPPORT THEIR UNDERSTANDING</p> <p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>	<p>Provide</p> <p>EVIDENCE FROM THE TEXT TO SUPPORT THEIR UNDERSTANDING</p> <p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>
<p>TxCCRS <i>A. Locate explicit textual information and draw complex inferences, analyze, and evaluate the information within and across texts of varying lengths.</i></p>	<p>TxCCRS <i>A. Locate explicit textual information and draw complex inferences, analyze, and evaluate the information within and across texts of varying lengths.</i></p>	<p>TxCCRS <i>A. Locate explicit textual information and draw complex inferences, analyze, and evaluate the information within and across texts of varying lengths.</i></p>
<p>E2.3A Analyze the structure or prosody (e.g., meter, rhyme scheme) and graphic elements (e.g., line length, punctuation, word position) in poetry. <i>Supporting Standard</i></p> <p>Analyze</p> <p>THE STRUCTURE OF PROSODY AND GRAPHIC ELEMENTS IN POETRY</p> <p>Structure of prosody include, but are not limited to:</p> <ul style="list-style-type: none"> • Meter • Rhyme scheme <p>Prosody – the vocal intonation and meter of spoken language. When reading with prosody, readers sound as if they are speaking the part they are reading.</p>	<p>E3.3A Analyze the effects of metrics, rhyme schemes (e.g., end, internal, slant, eye), and other conventions in American poetry. <i>Supporting Standard</i></p> <p>Analyze</p> <p>THE EFFECTS OF</p> <ul style="list-style-type: none"> • METRICS • RHYME SCHEMES • OTHER CONVENTIONS <p>IN AMERICAN POETRY</p> <p>Meter – the basic rhythmic structure in verse, composed of stressed and unstressed syllables</p> <p>Rhyme scheme – the pattern of rhyming lines (e.g. ABAB, ABBA)</p>	<p>E4.3A Evaluate the changes in sound, form, figurative language, graphics, and dramatic structure in poetry across literary time periods.</p> <p>Evaluate</p> <p>THE CHANGES IN</p> <ul style="list-style-type: none"> • SOUND • FORM • FIGURATIVE LANGUAGE • GRAPHICS • DRAMATIC STRUCTURE <p>IN POETRY ACROSS TIME PERIODS</p> <p>Possible examples of sound:</p> <ul style="list-style-type: none"> • Alliteration, onomatopoeia, rhyme, meter, rhythm, repetition, consonance, assonance

English II	English III	English IV
<p>Meter – the basic rhythmic structure in verse, composed of stressed and unstressed syllables</p> <p>Rhyme scheme – the pattern of rhyming lines (e.g. ABAB, ABBA)</p> <p>Graphic elements include, but are not limited to:</p> <ul style="list-style-type: none"> • Line length • Punctuation (e.g., italics, exclamation) • Word position <p>Including, but not limited to: Steps in analysis</p> <ul style="list-style-type: none"> • Identify the structures of prosody and graphic elements • Explain and analyze the purpose of the structures and prosody 	<p>Internal rhyme – a rhyme within the same line of verse (e.g. dreary and weary in Edgar Allan Poe’s “The Raven”: <i>Once upon a midnight dreary, while I pondered, weak and weary</i>)</p> <p>Slant rhyme – an imperfect rhyme that usually has the same end consonant sound by not the same vowel sound; also called a half rhyme (e.g. <i>found and kind, grime and game, ill and shell, dropped and wept</i>)</p> <p>Eye rhyme – two words with similar spelling but different sounds (often used to maintain a rhyme scheme in poetry). <i>Love/remove</i> is an example of an eye rhyme from the prologue of <i>Romeo and Juliet: The fearful passage of their death-mark’d love, And the continuance of their parents’ rage, Which, but their children’s end, nought could remove, Is now the two hours’ traffic of our stage.</i></p> <p>Including, but not limited to: Steps in analysis</p> <ul style="list-style-type: none"> • Identify the metrics and rhyme schemes • Describe and analyze the effects 	<p>Possible examples of form:</p> <ul style="list-style-type: none"> • Stanza, Line breaks, Rhyme scheme <p>Figurative language – language not intended to be taken literally but layered with meaning through the use of imagery, metaphors, and other literary devices</p> <p>Possible examples of figurative language:</p> <ul style="list-style-type: none"> • Personification, metaphors/similes, hyperbole, imagery, paradox, irony, understatement, overstatement, symbolism, allusion, imagery, diction, antithesis, synecdoche <p>Possible examples of graphics/graphical elements:</p> <ul style="list-style-type: none"> • Line length, capitals, punctuation, word position, italics, exclamation mark <p>Dramatic structure – the plot structure in a narrative poem</p> <p>Including, but not limited to: Steps in evaluation</p> <ul style="list-style-type: none"> • Identify sound, form, figurative language, graphics, and dramatic structures in one or more poems across literary time periods • Describe the changes in poetry over different literary time periods • Evaluate the effectiveness of the changes

English II	English III	English IV
<p>E2.4 Reading/Comprehension of Literary Text/Drama.</p> <p>Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to:</p> <p>Understand, Make inferences, Draw conclusions</p> <p>ABOUT THE STRUCTURE AND ELEMENTS OF DRAMA</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> • Make inferences related to the whole script • Make inferences related to a part of the script (e.g., scene, paragraph) • Make inferences related to structure of drama (e.g., lines, dialogue/quotation, stage direction, props) within part or all of the script • Make inferences related to particular elements of drama (e.g., setting, character, plot, events) • Summarize dramatic text in ways that maintain meaning and logical order <p>Provide</p> <p>EVIDENCE FROM TEXT TO SUPPORT THEIR UNDERSTANDING</p> <p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>	<p>E3.4 Reading/Comprehension of Literary Text/Drama.</p> <p>Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to:</p> <p>Understand, Make inferences, Draw conclusions</p> <p>ABOUT THE STRUCTURE AND ELEMENTS OF DRAMA</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> • Make inferences related to the whole script • Make inferences related to a part of the script (e.g., scene, paragraph) • Make inferences related to structure of drama (e.g., lines, dialogue/quotation, stage direction, props) within part or all of the script • Make inferences related to particular elements of drama (e.g., setting, character, plot, events) • Summarize dramatic text in ways that maintain meaning and logical order <p>Provide</p> <p>EVIDENCE FROM TEXT TO SUPPORT THEIR UNDERSTANDING</p> <p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>	<p>E4.4 Reading/Comprehension of Literary Text/Drama.</p> <p>Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to:</p> <p>Understand, Make inferences, Draw conclusions</p> <p>ABOUT THE STRUCTURE AND ELEMENTS OF DRAMA</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> • Make inferences related to the whole script • Make inferences related to a part of the script (e.g., scene, paragraph) • Make inferences related to structure of drama (e.g., lines, dialogue/quotation, stage direction, props) within part or all of the script • Make inferences related to particular elements of drama (e.g., setting, character, plot, events) • Summarize dramatic text in ways that maintain meaning and logical order <p>Provide</p> <p>EVIDENCE FROM TEXT TO SUPPORT THEIR UNDERSTANDING</p> <p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>
TxCCRS	TxCCRS	TxCCRS

English II	English III	English IV
<p><i>A. Locate explicit textual information and draw complex inferences, analyze, and evaluate the information within and across texts of varying lengths.</i></p>	<p><i>A. Locate explicit textual information and draw complex inferences, analyze, and evaluate the information within and across texts of varying lengths.</i></p>	<p><i>A. Locate explicit textual information and draw complex inferences, analyze, and evaluate the information within and across texts of varying lengths.</i></p>
<p>E2.4A Analyze how archetypes and motifs in drama affect the plot of plays. <i>Supporting Standard</i></p> <p>Analyze</p> <p>HOW ARCHETYPES AND MOTIFS IN DRAMAS AFFECT THE PLOT OF THE PLAY</p> <p>Archetype – a model image, personage, or theme that recurs in stories and myths throughout history and literature (e.g., mother figure, hero)</p> <p>Motif – the recurring or dominant structure of a literary work; the intentional repetition of a word, phrase, event, or idea as a unifying theme</p> <p>Including, but not limited to: Steps in analysis</p> <ul style="list-style-type: none"> Identify archetypes and motifs Describe and analyze how archetypes and motifs affect the plot 	<p>E3.4A Analyze the themes and characteristics in different periods of modern American drama. <i>Supporting Standard</i></p> <p>Analyze</p> <p>THE THEMES AND CHARACTERISTICS IN DIFFERENT PERIODS OF MODERN AMERICAN DRAMA</p> <p>Theme – the central or universal idea of a piece of fiction or the main idea of a nonfiction essay. Themes are ideas or concepts that relate to morals and values and speak to the human experience.</p> <p>Including, but not limited to: Steps in analysis</p> <ul style="list-style-type: none"> Identify themes and characteristics in modern American drama during different time periods Analyze the unique characteristics and themes based on the particular time period <p>Possible examples of themes:</p> <ul style="list-style-type: none"> Social influences determine a person's destiny. Good friends are important. People go through trials before they mature. 	<p>E4.4A Evaluate how the structure and elements of drama change in the works of British dramatists across literary periods.</p> <p>Evaluate</p> <p>HOW THE STRUCTURE AND ELEMENTS OF DRAMA CHANGE IN THE WORKS OF BRITISH DRAMATISTS ACROSS LITERARY PERIODS</p> <p>Including, but not limited to: Steps in evaluation</p> <ul style="list-style-type: none"> Identify structures and elements in British drama during different time periods Describe the unique structures and elements based on the particular time period Evaluate the impact of changes on the drama <p>Structures and elements include, but are not limited to:</p> <ul style="list-style-type: none"> Character Plot Setting Theme Dialogue Audience Stage Genre Spectacle

English II	English III	English IV
		<p>Genre – the type or class of a work, usually categorized by form, technique, or content</p> <p>Spectacle – scenery, costumes, special effects</p>
Reading/Comprehension of Literary Text/Fiction.		
<p>E2.5 <i>Reading/Comprehension of Literary Text/Fiction.</i></p> <p><i>Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding. Students are expected to:</i></p> <p>Understand, Make inferences, Draw conclusions</p> <p>ABOUT THE STRUCTURE AND ELEMENTS OF FICTION</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> • Make inferences related to the whole story • Make inferences related to a part of the story • Make inferences related to structure of fiction (e.g., organization, paragraphs) • Make inferences related to particular elements of fiction (e.g., characterization, plot, events, setting) • Make inferences related to literary techniques (refer to Sensory Language Expectations for specific grade appropriate examples) <p>Provide</p> <p>EVIDENCE FROM TEXT TO SUPPORT THEIR UNDERSTANDING</p>	<p>E3.5 <i>Reading/Comprehension of Literary Text/Fiction.</i></p> <p><i>Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding. Students are expected to:</i></p> <p>Understand, Make inferences, Draw conclusions</p> <p>ABOUT THE STRUCTURE AND ELEMENTS OF FICTION</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> • Make inferences related to the whole story • Make inferences related to a part of the story • Make inferences related to structure of fiction (e.g., organization, paragraphs) • Make inferences related to particular elements of fiction (e.g., characterization, plot, events, setting) • Make inferences related to literary techniques (refer to Sensory Language Expectations for specific grade appropriate examples) <p>Provide</p> <p>EVIDENCE FROM TEXT TO SUPPORT THEIR UNDERSTANDING</p>	<p>E4.5 <i>Reading/Comprehension of Literary Text/Fiction.</i></p> <p><i>Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding. Students are expected to:</i></p> <p>Understand, Make inferences, Draw conclusions</p> <p>ABOUT THE STRUCTURE AND ELEMENTS OF FICTION</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> • Make inferences related to the whole story • Make inferences related to a part of the story • Make inferences related to structure of fiction (e.g., organization, paragraphs) • Make inferences related to particular elements of fiction (e.g., characterization, plot, events, setting) • Make inferences related to literary techniques (refer to Sensory Language Expectations for specific grade appropriate examples) <p>Provide</p> <p>EVIDENCE FROM TEXT TO SUPPORT THEIR UNDERSTANDING</p>

English II	English III	English IV
<p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>	<p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>	<p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>
<p>TxCCRS <i>A.Locate explicit textual information and draw complex inferences, analyze, and evaluate the information within and across texts of varying lengths.</i></p>	<p>TxCCRS <i>A.Locate explicit textual information and draw complex inferences, analyze, and evaluate the information within and across texts of varying lengths.</i></p>	<p>TxCCRS <i>A.Locate explicit textual information and draw complex inferences, analyze, and evaluate the information within and across texts of varying lengths.</i></p>
<p>E2.5A Analyze isolated scenes and their contribution to the success of the plot as a whole in a variety of works of fiction. <i>Readiness Standard</i></p> <p>Analyze</p> <p>ISOLATED SCENES AND THEIR CONTRIBUTION TO THE SUCCESS OF THE PLOT AS A WHOLE IN A VARIETY OF WORKS OF FICTION</p> <p>Plot – the basic sequence of events in a story. In conventional stories, plot has three main parts: rising action, climax, and falling action</p> <p>Including, but not limited to: Steps in analysis</p> <ul style="list-style-type: none"> Identify isolated scenes Explain how the selected, isolated scene contributed to the plot (e.g., how the author built suspense, introduced the story problem and cause of conflict, etc.) as a whole 	<p>E3.5A Evaluate how different literary elements (e.g., figurative language, point of view) shape the author's portrayal of the plot and setting in works of fiction. <i>Readiness Standard</i></p> <p>Evaluate</p> <p>HOW DIFFERENT LITERARY ELEMENTS SHAPE THE AUTHOR'S PORTRAYAL OF PLOT AND SETTING IN WORKS OF FICTION</p> <p>Plot – the basic sequence of events in a story. In conventional stories, plot has three main parts: rising action, climax, and falling action</p> <p>Including, but not limited to: Steps in evaluation</p> <ul style="list-style-type: none"> Identify literary elements in the text, including figurative language and point of view Explain the effectiveness of the literary elements on the development of plot and setting. 	<p>E4.5A Analyze how complex plot structures (e.g., subplots) and devices (e.g., foreshadowing, flashbacks, suspense) function and advance the action in a work of fiction.</p> <p>Analyze</p> <p>HOW COMPLEX PLOT STRUCTURES AND DEVICES FUNCTION AND ADVANCE THE ACTION IN A WORK OF FICTION</p> <p>Plot – the basic sequence of events in a story. In conventional stories, plot has three main parts: rising action, climax, and falling action</p> <p>Including, but not limited to: Steps in analysis</p> <ul style="list-style-type: none"> Identify complex plot structures (e.g., subplots) and literary devices (e.g., foreshadowing, flashbacks, suspense) Consider the function of the structures and devices Explain how the structures and devices advance the action

English II	English III	English IV
		<p>Subplot – a secondary or minor plot in a literary work which may contrast with the main plot, highlight it, or be completely unrelated</p>
<p>E2.5B Analyze differences in the characters' moral dilemmas in works of fiction across different countries or cultures. <i>Supporting Standard</i></p> <p>Analyze</p> <p>DIFFERENCES IN THE CHARACTERS' MORAL DILEMMAS IN WORKS OF FICTION ACROSS COUNTRIES AND CULTURES</p> <p>Moral dilemma/quandary – a state of perplexity or uncertainty, especially as to what to do (right and wrong)</p> <p>Including, but not limited to: Steps in analysis</p> <ul style="list-style-type: none"> Identify the moral dilemmas of characters in the selected works of fiction Consider the geographical and cultural backgrounds of the characters Compare and contrast the moral dilemmas faced by the characters and how the characters may have been influenced by differences in country and culture 	<p>E3.5B Analyze the internal and external development of characters through a range of literary devices. <i>Readiness Standard</i></p> <p>Analyze</p> <p>THE INTERNAL AND EXTERNAL DEVELOPMENT OF CHARACTERS THROUGH A RANGE OF LITERARY DEVICES</p> <p>Internal response of a character – a response demonstrated through inner thoughts and feelings</p> <p>External response of the characters – a response demonstrated by the character through speech or actions</p> <p>Literary device – a specific convention or structure—such as imagery, irony, or foreshadowing—that is employed by the author to produce a given effect. Literary devices are important aspects of an author's style.</p> <p>Including, but not limited to: Steps in analysis</p> <ul style="list-style-type: none"> Identify the internal development of a character through his/her feelings, thoughts, emotions, motivation, etc. Identify the external development of a character through his/her actions, 	<p>E4.5B Analyze the moral dilemmas and quandaries presented in works of fiction as revealed by the underlying motivations and behaviors of the characters.</p> <p>Analyze</p> <p>THE MORAL DILEMMAS AND QUANDARIES PRESENTED IN WORKS OF FICTION AS REVEALED BY THE UNDERLYING MOTIVATIONS AND BEHAVIORS OF THE CHARACTERS</p> <p>Moral dilemma/quandary – a state of perplexity or uncertainty, especially as to what to do (right and wrong)</p> <p>Including, but not limited to: Steps in analysis</p> <ul style="list-style-type: none"> Identify the moral dilemmas of characters in the selected works of fiction Identify the underlying motivations and behaviors of characters Describe how the underlying motivations and behaviors reveal the dilemma/quandary. <p>Possible examples of motivations of characters for decision, action, and changes:</p> <ul style="list-style-type: none"> Intellectual, emotional, physical, status-seeking

English II	English III	English IV
	<p>relationships, dialogues, etc.</p> <ul style="list-style-type: none"> • Explain how literary devices enhance the internal and external development of a character <p>Possible examples of literary devices:</p> <ul style="list-style-type: none"> • Dialogue, descriptions of thoughts, irony, foreshadowing, imagery <p>Possible examples of motivations of characters for decision, action, and changes:</p> <ul style="list-style-type: none"> • Intellectual, emotional, physical, status-seeking 	
<p>E2.5C Evaluate the connection between forms of narration (e.g., unreliable, omniscient) and tone in works of fiction. <i>Supporting Standard</i></p> <p>Evaluate</p> <p>THE CONNECTION BETWEEN FORMS OF NARRATION AND TONE IN WORKS OF FICTION</p> <p>Point of view – the perspective from which the events in the story are told. The author may choose any of the following:</p> <ul style="list-style-type: none"> • Third-person omniscient – the narrator tells the story in third person from an all-knowing perspective. The knowledge is not limited by any one character’s view or behavior, as the narrator knows everything about all characters. • Third-person limited – the narrator restricts 	<p>E3.5C Analyze the impact of narration when the narrator's point of view shifts from one character to another. <i>Supporting Standard</i></p> <p>Analyze</p> <p>THE IMPACT OF NARRATION WHEN THE NARRATOR’S POINT OF VIEW SHIFTS FROM ONE CHARACTER TO ANOTHER</p> <p>Point of view – the perspective from which the events in the story are told. The author may choose any of the following:</p> <ul style="list-style-type: none"> • Third-person omniscient – the narrator tells the story in third person from an all-knowing perspective. The knowledge is not limited by any one character’s view or behavior, as the narrator knows everything about all characters. 	<p>E4.5C Compare and contrast the effects of different forms of narration across various genres of fiction.</p> <p>Compare, Contrast</p> <p>THE EFFECT OF DIFFERENT FORMS OF NARRATION ACROSS VARIOUS GENRES OF FICTION</p> <p>Point of view – the perspective from which the events in the story are told. The author may choose any of the following:</p> <ul style="list-style-type: none"> • Third-person omniscient – the narrator tells the story in third person from an all-knowing perspective. The knowledge is not limited by any one character’s view or behavior, as the narrator knows everything about all characters. • Third-person limited – the narrator restricts his knowledge to one character’s view or

English II	English III	English IV
<p>his knowledge to one character’s view or behavior</p> <ul style="list-style-type: none"> Objective – the narrator reveals only the actions and words without the benefit of the inner thoughts and feelings First person/subjective – the narrator restricts the perspective to that of only one character to tell the story Limited - the story is told through the point of view of a single character and is limited to what he or she sees, hears, feels, or is told <p>Tone – the author’s particular attitude, either stated or implied in the writing</p> <p>Including, but not limited to: Steps in evaluation</p> <ul style="list-style-type: none"> Identify the form of narration (e.g., unreliable, omniscient) Identify the tone of the narration Determine the connection between the form of narration and the tone Describe the impact of the connection 	<ul style="list-style-type: none"> Third-person limited – the narrator restricts his knowledge to one character’s view or behavior Objective – the narrator reveals only the actions and words without the benefit of the inner thoughts and feelings First person/subjective – the narrator restricts the perspective to that of only one character to tell the story Limited – the story is told through the point of view of a single character and is limited to what he or she sees, hears, feels, or is told <p>Including, but not limited to: Steps in analysis</p> <ul style="list-style-type: none"> Identify the narrator(s) Identify the shifts in narration from one character to another Describe the differences in narration when there are shifts in narrator’s point of view <p>Note: Shift in point of view refers to change in narrator.</p>	<p>behavior</p> <ul style="list-style-type: none"> Objective – the narrator reveals only the actions and words without the benefit of the inner thoughts and feelings First person/subjective – the narrator restricts the perspective to that of only one character to tell the story Limited – the story is told through the point of view of a single character and is limited to what he or she sees, hears, feels, or is told <p>Possible examples of genres of fiction:</p> <ul style="list-style-type: none"> Fantasy, horror, mystery, romance, science fiction, suspense, western
<p>E2.5D Demonstrate familiarity with works by authors from non-English-speaking literary traditions with emphasis on 20th century world literature.</p> <p>Demonstrate</p> <p>FAMILIARITY WITH WORKS BY AUTHORS FROM NON-ENGLISH-SPEAKING LITERARY TRADITIONS WITH EMPHASIS ON 20TH CENTURY</p>	<p>E3.5D Demonstrate familiarity with works by authors in American fiction from each major literary period.</p> <p>Demonstrate</p> <p>FAMILIARITY WITH WORKS BY AUTHORS IN AMERICAN FICTION FROM EACH MAJOR LITERARY PERIOD</p>	<p>E4.5D Demonstrate familiarity with works of fiction by British authors from each major literary period.</p> <p>Demonstrate</p> <p>FAMILIARITY WITH WORKS OF FICTION BY BRITISH AUTHORS FROM EACH MAJOR LITERARY PERIOD</p>

English II	English III	English IV
WORLD LITERATURE		
Reading/Comprehension of Literary Text/Literary Nonfiction.		
<p>E2.6 <i>Reading/Comprehension of Literary Text/Literary Nonfiction.</i></p> <p><i>Students understand, make inferences and draw conclusions about the varied structural patterns and features of literary nonfiction and provide evidence from text to support their understanding. Students are expected to:</i></p> <p>Understand, Make inferences, Draw Conclusions</p> <p>ABOUT THE VARIED STRUCTURAL PATTERNS AND FEATURES OF LITERARY NONFICTION</p> <ul style="list-style-type: none"> • Make inferences related to the whole literary nonfiction text • Make inferences related to a part of the literary nonfiction text • Make inferences related to the structure of literary nonfiction (e.g., organization, paragraph) • Make inferences related to features (elements) of literary nonfiction (e.g., characterization, point of view, setting, events) <p>Respond by providing</p> <p>EVIDENCE FROM THE TEXT TO SUPPORT THEIR UNDERSTANDING</p> <p>STAAR Note:</p>	<p>E3.6 <i>Reading/Comprehension of Literary Text/Literary Nonfiction.</i></p> <p><i>Students understand, make inferences and draw conclusions about the varied structural patterns and features of literary nonfiction and provide evidence from text to support their understanding. Students are expected to:</i></p> <p>Understand, Make inferences, Draw Conclusions</p> <p>ABOUT THE VARIED STRUCTURAL PATTERNS AND FEATURES OF LITERARY NONFICTION</p> <ul style="list-style-type: none"> • Make inferences related to the whole literary nonfiction text • Make inferences related to a part of the literary nonfiction text • Make inferences related to the structure of literary nonfiction (e.g., organization, paragraph) • Make inferences related to features (elements) of literary nonfiction (e.g., characterization, point of view, setting, events) <p>Respond by providing</p> <p>EVIDENCE FROM THE TEXT TO SUPPORT THEIR UNDERSTANDING</p> <p>STAAR Note:</p>	<p>E4.6 <i>Reading/Comprehension of Literary Text/Literary Nonfiction.</i></p> <p><i>Students understand, make inferences and draw conclusions about the varied structural patterns and features of literary nonfiction and provide evidence from text to support their understanding. Students are expected to:</i></p> <p>Understand, Make inferences, Draw Conclusions</p> <p>ABOUT THE VARIED STRUCTURAL PATTERNS AND FEATURES OF LITERARY NONFICTION</p> <ul style="list-style-type: none"> • Make inferences related to the whole literary nonfiction text • Make inferences related to a part of the literary nonfiction text • Make inferences related to the structure of literary nonfiction (e.g., organization, paragraph) • Make inferences related to features (elements) of literary nonfiction (e.g., characterization, point of view, setting, events) <p>Respond by providing</p> <p>EVIDENCE FROM THE TEXT TO SUPPORT THEIR UNDERSTANDING</p> <p>STAAR Note:</p>

English II	English III	English IV
This Knowledge and Skills Statement may be assessed with Figure 19B.	This Knowledge and Skills Statement may be assessed with Figure 19B.	This Knowledge and Skills Statement may be assessed with Figure 19B.
<p>TxCCRS A. Locate explicit textual information and draw complex inferences, analyze, and evaluate the information within and across texts of varying lengths.</p>	<p>TxCCRS A. Locate explicit textual information and draw complex inferences, analyze, and evaluate the information within and across texts of varying lengths.</p>	<p>TxCCRS A. Locate explicit textual information and draw complex inferences, analyze, and evaluate the information within and across texts of varying lengths.</p>
<p>A7 Evaluate the use of both literal and figurative language to inform and shape the perceptions of readers.</p>	<p>A7 Evaluate the use of both literal and figurative language to inform and shape the perceptions of readers.</p>	<p>A7 Evaluate the use of both literal and figurative language to inform and shape the perceptions of readers.</p>
<p>A10 Identify and analyze how an author's use of language appeals to the senses, creates imagery, and suggests mood.</p>	<p>A10 Identify and analyze how an author's use of language appeals to the senses, creates imagery, and suggests mood.</p>	<p>A10 Identify and analyze how an author's use of language appeals to the senses, creates imagery, and suggests mood.</p>
<p>E2.6A Evaluate the role of syntax and diction and the effect of voice, tone, and imagery on a speech, literary essay, or other forms of literary nonfiction. Supporting Standard</p> <p>Evaluate</p> <ul style="list-style-type: none"> • THE ROLE OF SYNTAX AND DICTION • THE EFFECT OF VOICE, TONE, AND IMAGERY <p>ON A SPEECH, LITERARY ESSAY, OR OTHER FORMS OF LITERARY NONFICTION</p>	<p>E3.6A Analyze how rhetorical techniques (e.g., repetition, parallel structure, understatement, overstatement) in literary essays, true life adventures, and historically important speeches influence the reader, evoke emotions, and create meaning. Supporting Standard</p> <p>Analyze</p> <p>HOW RHETORICAL TECHNIQUES IN</p> <ul style="list-style-type: none"> • LITERARY ESSAYS • TRUE LIFE ADVENTURES 	<p>E4.6A Analyze the effect of ambiguity, contradiction, subtlety, paradox, irony, sarcasm, and overstatement in literary essays, speeches, and other forms of literary nonfiction.</p> <p>Analyze</p> <p>THE EFFECT OF</p> <ul style="list-style-type: none"> • AMBIGUITY • CONTRADICTION • SUBTLETY • PARADOX • IRONY

English II	English III	English IV
<p>Syntax – the arrangement and sequence of words in sentences, clauses, and phrases</p> <p>Diction – choice of words in speaking or writing for clear and effective expression</p> <p>Voice – articulation or expression in coherent form, either verbally or in a piece of writing</p> <p>Tone – the author’s particular attitude, either stated or implied in the writing</p> <p>Imagery – the use of language to create mental images and sensory impressions. Imagery can be used for emotional effect and to intensify the impact on the reader. The following is an example of imagery from <i>Romeo and Juliet</i>: <i>Her eyes in heaven/ Would through the airy region stream so bright/ That birds would sing and think it were not night (2.2.20–22).</i></p> <p>Literary essay – an essay that relates an actual experience, event, or perspective on a topic using the techniques and elements of literary writing</p> <p>Including, but not limited to: Steps in analysis</p> <ul style="list-style-type: none"> Identify the purpose of syntax and diction and determine their effect on meaning Identify the purpose of voice, tone, and imagery and determine their effect on meaning <p>Possible examples of other forms of literary nonfiction:</p>	<ul style="list-style-type: none"> HISTORICALLY IMPORTANT SPEECHES <p>INFLUENCE THE READER, EVOKE EMOTIONS, AND CREATE MEANING</p> <p>Literary essay – an essay that relates an actual experience, event, or perspective on a topic using the techniques and elements of literary writing</p> <p>Rhetorical device – a technique that an author or speaker uses to influence or persuade an audience</p> <p>Possible examples of rhetorical techniques:</p> <ul style="list-style-type: none"> Repetition – the act of repeating for emphasis Parallel structure – a rhetorical device in which the same grammatical structure is used within a sentence or paragraph to show that two or more ideas have equal importance Understatement – a rhetorical technique, often incorporating irony or humor, in which something is represented as less than it actually is Overstatement – an exaggerated statement <p>Rhetorical purpose – the author’s primary aim in a piece of writing. The rhetorical purpose could be to narrate, to argue, to review, to explain, or to examine.</p> <p>Including, but not limited to: Steps in analysis</p>	<ul style="list-style-type: none"> SARCASM OVERSTATEMENT <p>IN LITERARY ESSAYS, SPEECHES, AND OTHER FORMS OF LITERARY NONFICTION</p> <p>Ambiguity – the state of being unclear and difficult to understand</p> <p>Contradiction – expresses the opposite of a statement</p> <p>Subtlety – not open or direct</p> <p>Paradox – a seemingly contradictory statement that on closer scrutiny reveals a deeper truth (e.g., <i>Life is but a dream.</i>)</p> <p>Irony – a literary technique used to create meaning that seems to contradict the literal meaning or events</p> <p>Verbal irony – the use of words in which the intended meaning is contrary to the literal meaning (e.g., <i>I could care less.</i>)</p> <p>Situational irony – a literary technique for implying, through plot or character, that the actual situation is quite different from that presented</p> <p>Sarcasm – a bitter form of irony, intended to taunt or hurt</p> <p>Overstatement – an exaggerated statement</p> <p>Including, but not limited to: Steps in analysis</p>

English II	English III	English IV
<ul style="list-style-type: none"> Diaries, journals, memoirs, autobiographies, biographies 	<ul style="list-style-type: none"> Identify rhetorical techniques in selected text Consider and then explain the way(s) the technique(s) influenced the reader, created meaning, and/or evoked emotion 	<ul style="list-style-type: none"> Identify ambiguity, contradiction, subtlety, paradox, irony, sarcasm, and/or overstatement Explain the effect of ambiguity, contradiction, subtlety, paradox, irony, sarcasm, and/or overstatement on the author's message <p>Possible examples of other forms of literary nonfiction:</p> <ul style="list-style-type: none"> Diaries, journals, memoirs, autobiographies, biographies

Reading/Comprehension of Literary Text/Sensory Language.

<p>E2.7 <i>Reading/Comprehension of Literary Text/Sensory Language.</i></p> <p><i>Students understand, make inferences and draw conclusions about how an author's sensory language creates imagery in literary text and provide evidence from text to support their understanding. Students are expected to:</i></p> <p>Understand, Make inferences, Draw conclusions</p> <p>HOW AN AUTHOR'S SENSORY LANGUAGE CREATES IMAGERY IN LITERARY TEXT AND PROVIDE EVIDENCE</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> Make inferences related to sensory language Make inferences related to figurative language (e.g., metaphor, simile, symbolism, personification) 	<p>E3.7 <i>Reading/Comprehension of Literary Text/Sensory Language.</i></p> <p><i>Students understand, make inferences and draw conclusions about how an author's sensory language creates imagery in literary text and provide evidence from text to support their understanding. Students are expected to:</i></p> <p>Understand, Make inferences, Draw conclusions</p> <p>HOW AN AUTHOR'S SENSORY LANGUAGE CREATES IMAGERY IN LITERARY TEXT AND PROVIDE EVIDENCE</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> Make inferences related to sensory language Make inferences related to figurative language (e.g., metaphor, simile, symbolism, personification) 	<p>E4.7 <i>Reading/Comprehension of Literary Text/Sensory Language.</i></p> <p><i>Students understand, make inferences and draw conclusions about how an author's sensory language creates imagery in literary text and provide evidence from text to support their understanding. Students are expected to:</i></p> <p>Understand, Make inferences, Draw conclusions</p> <p>HOW AN AUTHOR'S SENSORY LANGUAGE CREATES IMAGERY IN LITERARY TEXT AND PROVIDE EVIDENCE</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> Make inferences related to sensory language Make inferences related to figurative language (e.g., metaphor, simile, symbolism, personification)
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English II	English III	English IV
<p>Sensory language – words an author uses to help the reader experience the sense elements of the story. Sensory language is language that appeals to one or more of the five senses: sight, sound, touch, smell, and taste.</p> <p>Figurative language – language not intended to be taken literally but layered with meaning through the use of imagery, metaphors, and other literary devices</p> <p>Literary device – a specific convention or structure—such as imagery, irony, or foreshadowing—that is employed by the author to produce a given effect. Literary devices are important aspects of an author’s style.</p> <p>Provide</p> <p>EVIDENCE FROM TEXT TO SUPPORT THEIR UNDERSTANDING</p> <p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>	<p>Sensory language – words an author uses to help the reader experience the sense elements of the story. Sensory language is language that appeals to one or more of the five senses: sight, sound, touch, smell, and taste.</p> <p>Figurative language – language not intended to be taken literally but layered with meaning through the use of imagery, metaphors, and other literary devices</p> <p>Literary device – a specific convention or structure—such as imagery, irony, or foreshadowing—that is employed by the author to produce a given effect. Literary devices are important aspects of an author’s style.</p> <p>Provide</p> <p>EVIDENCE FROM TEXT TO SUPPORT THEIR UNDERSTANDING</p> <p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>	<p>Sensory language – words an author uses to help the reader experience the sense elements of the story. Sensory language is language that appeals to one or more of the five senses: sight, sound, touch, smell, and taste.</p> <p>Figurative language – language not intended to be taken literally but layered with meaning through the use of imagery, metaphors, and other literary devices</p> <p>Literary device – a specific convention or structure—such as imagery, irony, or foreshadowing—that is employed by the author to produce a given effect. Literary devices are important aspects of an author’s style.</p> <p>Provide</p> <p>EVIDENCE FROM TEXT TO SUPPORT THEIR UNDERSTANDING</p> <p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>
<p>E2.7A Explain the function of symbolism, allegory, and allusions in literary works. <i>Supporting Standard</i></p> <p>Explain</p> <p>THE FUNCTION OF SYMBOLISM, ALLEGORY, AND ALLUSION IN LITERARY WORKS</p> <p>Symbolism – the use of symbols to represent</p>	<p>E3.7A Analyze the meaning of classical, mythological, and biblical allusions in words, phrases, passages, and literary works. <i>Supporting Standard</i></p> <p>Analyze</p> <p>THE MEANING OF ALLUSIONS IN</p> <ul style="list-style-type: none"> • WORDS 	<p>E4.7A Analyze how the author's patterns of imagery, literary allusions, and conceits reveal theme, set tone, and create meaning in metaphors, passages, and literary works.</p> <p>Analyze</p> <p>HOW THE AUTHOR’S PATTERNS OF</p> <ul style="list-style-type: none"> • IMAGERY

English II	English III	English IV
<p>abstract ideas in concrete ways (e.g., The United States flag stands for freedom.)</p> <p>Allegory – a story that has both a literal meaning and symbolic meaning. In an allegory, characters or objects often embody abstract ideas (e.g., John Bunyan’s <i>Pilgrim’s Progress</i> or George Orwell’s <i>Animal Farm</i>)</p> <p>Allusion – a reference within a literary work to another work of literature, art, or real event. The reference is often brief and implied.</p>	<ul style="list-style-type: none"> • PHRASES • PASSAGES • LITERARY WORKS <p>Allusion – a reference within a literary work to another work of literature, art, or real event. The reference is often brief and implied.</p> <p>Mythological allusion – is a direct or indirect reference to a character or event in mythology (e.g., Shakespeare’s frequent allusions to Hercules in his plays)</p> <p>Biblical allusion – a reference to a character or event from the Bible. (For example, referring to a character as a “Judas” is an allusion to the betrayal of Jesus by Judas Iscariot.)</p> <p>Including, but not limited to: Steps in analysis</p> <ul style="list-style-type: none"> • Identify the allusion • Identify the type of allusion (classical, mythological, or biblical) • Describe the meaning of the allusion 	<ul style="list-style-type: none"> • LITERARY ALLUSIONS • CONCEITS <p>REVEAL THEME, SET TONE, AND CREATE MEANING IN METAPHORS, PASSAGES, AND LITERARY WORKS</p> <p>Allusion – a reference within a literary work to another work of literature, art, or real event. The reference is often brief and implied.</p> <p>Conceit – an extended metaphor in poetry or literature which is often fanciful or elaborate (e.g., <i>Our eye-beams twisted, and did thread/Our eyes upon one double string</i> in John Donne’s “The Extasie”)</p> <p>Extended metaphor – a metaphor in which the comparison is carried through several lines or even the entire literary work</p> <p>Tone – the author’s particular attitude, either stated or implied in the writing (e.g., serious, humorous, logical, emotional)</p> <p>Including, but not limited to: Steps in analysis</p> <ul style="list-style-type: none"> • Identify the patterns of imagery, literary allusions (classical, mythological, biblical), and conceits in a selected text • Determine and then explain how the identified patterns reveal theme, set tone, and create meaning in the selected text

English II	English III	English IV
Reading/Comprehension of Informational Text/Culture and History.		
<p>E2.8 <i>Reading/Comprehension of Informational Text/Culture and History.</i></p> <p><i>Students analyze, make inferences and draw conclusions about the author's purpose in cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to:</i></p> <p>Analyze, Make inferences, Draw conclusions</p> <p>ABOUT THE AUTHOR'S PURPOSE IN CULTURAL, HISTORICAL, AND CONTEMPORARY CONTEXTS</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> • Determine the purpose of an entire informational text • Determine the purpose of a section(s) of an informational text • Determine the purpose of a specific sentence from an informational text <p>Possible verbs to describe purpose:</p> <ul style="list-style-type: none"> • To inform, explain, demonstrate, reveal, teach, communicate, establish • To illustrate, show, describe • To compare, contrast • To provide, give information/examples • To persuade, express an opinion, prove, encourage, argue, establish, convince 	<p>E3.8 <i>Reading/Comprehension of Informational Text/Culture and History.</i></p> <p><i>Students analyze, make inferences and draw conclusions about the author's purpose in cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to:</i></p> <p>Analyze, Make inferences, Draw conclusions</p> <p>ABOUT THE AUTHOR'S PURPOSE IN CULTURAL, HISTORICAL, AND CONTEMPORARY CONTEXTS</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> • Determine the purpose of an entire informational text • Determine the purpose of a section(s) of an informational text • Determine the purpose of a specific sentence from an informational text <p>Possible verbs to describe purpose:</p> <ul style="list-style-type: none"> • To inform, explain, demonstrate, reveal, teach, communicate, establish • To illustrate, show, describe • To compare, contrast • To provide, give information/examples • To persuade, express an opinion, prove, encourage, argue, establish, convince 	<p>E4.8 <i>Reading/Comprehension of Informational Text/Culture and History.</i></p> <p><i>Students analyze, make inferences and draw conclusions about the author's purpose in cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to:</i></p> <p>Analyze, Make inferences, Draw conclusions</p> <p>ABOUT THE AUTHOR'S PURPOSE IN CULTURAL, HISTORICAL, AND CONTEMPORARY CONTEXTS</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> • Determine the purpose of an entire informational text • Determine the purpose of a section(s) of an informational text • Determine the purpose of a specific sentence from an informational text <p>Possible verbs to describe purpose:</p> <ul style="list-style-type: none"> • To inform, explain, demonstrate, reveal, teach, communicate, establish • To illustrate, show, describe • To compare, contrast • To provide, give information/examples • To persuade, express an opinion, prove, encourage, argue, establish, convince

English II	English III	English IV
<ul style="list-style-type: none"> To reinforce (an idea), emphasize To suggest, imply To celebrate To question <p>Provide</p> <p>EVIDENCE FROM TEXT TO SUPPORT THEIR UNDERSTANDING</p> <p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>	<ul style="list-style-type: none"> To reinforce (an idea), emphasize To suggest, imply To celebrate To question <p>Provide</p> <p>EVIDENCE FROM TEXT TO SUPPORT THEIR UNDERSTANDING</p> <p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>	<ul style="list-style-type: none"> To reinforce (an idea), emphasize To suggest, imply To celebrate To question <p>Provide</p> <p>EVIDENCE FROM TEXT TO SUPPORT THEIR UNDERSTANDING</p> <p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>
<p>TxCCRS <i>C.Describe, analyze, and evaluate information within and across literary and other texts from a variety of cultures and historical periods.</i></p>	<p>TxCCRS <i>C.Describe, analyze, and evaluate information within and across literary and other texts from a variety of cultures and historical periods.</i></p>	<p>TxCCRS <i>C.Describe, analyze, and evaluate information within and across literary and other texts from a variety of cultures and historical periods.</i></p>
<p>E2.8A Analyze the controlling idea and specific purpose of a passage and the textual elements that support and elaborate it, including both the most important details and the less important details. Readiness Standard</p> <p>Analyze</p> <p>THE CONTROLLING IDEA AND SPECIFIC PURPOSE OF A PASSAGE AND THE TEXTUAL</p>	<p>E3.8A Analyze how the style, tone, and diction of a text advance the author's purpose and perspective or stance. Readiness Standard</p> <p>Analyze</p> <p>HOW THE STYLE, TONE, AND DICTION OF A TEXT ADVANCE THE AUTHOR'S PURPOSE AND PERSPECTIVE OR STANCE</p>	<p>E4.8A Analyze the consistency and clarity of the expression of the controlling idea and the ways in which the organizational and rhetorical patterns of text support or confound the author's meaning or purpose.</p> <p>Analyze</p> <p>THE CONSISTENCY AND CLARITY OF THE EXPRESSION OF THE CONTROLLING IDEA AND</p>

English II

ELEMENTS THAT SUPPORT AND ELABORATE IT

Controlling idea – **the main point or underlying direction of a piece of writing. A controlling idea makes the reader ask a question that will be answered by reading more or helps the reader understand the author's purpose for writing the paragraph or essay.**

Including, but not limited to:

Steps in analysis:

- Identify the controlling idea
- Identify the specific purpose
- Identify the most important details
- Identify the less important details
- Explain how the details support and elaborate the controlling idea
- Explain how the details support and elaborate the author's purpose

English III

Style – **the way something is written, in contrast to its content. (e.g., Hemingway's writing style is terse, blunt, and conversational.)**

Tone – **the author's particular attitude, either stated or implied in the writing** (e.g., serious, humorous, logical, emotional)

Diction – **choice of words in speaking or writing for clear and effective expression**

Perspective – stance or viewpoint

Including, but not limited to:

Steps in analysis:

- Identify the author's purpose
- Identify the author's perspective
- Identify style, tone and diction
- Explain how style, tone, and diction support and present the author's purpose and perspective

English IV

THE WAYS IN WHICH THE ORGANIZATIONAL AND RHETORICAL PATTERNS OF TEXT SUPPORT OR CONFOUND THE AUTHOR'S MEANING OR PURPOSE

Controlling idea – **the main point or underlying direction of a piece of writing. A controlling idea makes the reader ask a question that will be answered by reading more or helps the reader understand the author's purpose for writing the paragraph or essay.**

Organizational pattern – **the pattern an author constructs as he organizes his or her ideas and provides supporting details**

Rhetorical pattern – the way information is organized (e.g., cause and-effect, chronological-order, compare and contrast)

Including, but not limited to:

Steps in analysis:

- Identify the controlling idea
- Identify the organizational and rhetorical patterns that support or confound the author's meaning or purpose
- Explain the effect of consistency or inconsistency on clarity of the text

Possible organizational patterns:

- Cause and effect
- Sequential order
- Description
- Order of importance
- Compare-and-contrast
- Logical order

English II	English III	English IV
		<ul style="list-style-type: none"> • Classification schemes • Proposition-and-support • Problem-and-solution
Reading/Comprehension of Informational Text/Expository Text.		
<p>E2.9 <i>Reading/Comprehension of Informational Text/Expository Text.</i></p> <p><i>Students analyze, make inferences and draw conclusions about expository text and provide evidence from text to support their understanding. Students are expected to:</i></p> <p>Analyze, Make inferences, Draw conclusions</p> <p>ABOUT EXPOSITORY TEXT</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> • Make inferences related to the whole text • Make inferences related to a section of the text • Make inferences related to particular sentences, ideas, or details <p>Provide</p> <p>EVIDENCE FROM TEXT TO SUPPORT THEIR UNDERSTANDING</p> <p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>	<p>E3.9 <i>Reading/Comprehension of Informational Text/Expository Text.</i></p> <p><i>Students analyze, make inferences and draw conclusions about expository text and provide evidence from text to support their understanding. Students are expected to:</i></p> <p>Analyze, Make inferences, Draw conclusions</p> <p>ABOUT EXPOSITORY TEXT</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> • Make inferences related to the whole text • Make inferences related to a section of the text • Make inferences related to particular sentences, ideas, or details <p>Provide</p> <p>EVIDENCE FROM TEXT TO SUPPORT THEIR UNDERSTANDING</p> <p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>	<p>E4.9 <i>Reading/Comprehension of Informational Text/Expository Text.</i></p> <p><i>Students analyze, make inferences and draw conclusions about expository text and provide evidence from text to support their understanding. Students are expected to:</i></p> <p>Analyze, Make inferences, Draw conclusions</p> <p>ABOUT EXPOSITORY TEXT</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> • Make inferences related to the whole text • Make inferences related to a section of the text • Make inferences related to particular sentences, ideas, or details <p>Provide</p> <p>EVIDENCE FROM TEXT TO SUPPORT THEIR UNDERSTANDING</p> <p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>
TxCCRS	TxCCRS	TxCCRS

English II	English III	English IV
<p><i>A. Locate explicit textual information and draw complex inferences, analyze, and evaluate the information within and across texts of varying lengths.</i></p>	<p><i>A. Locate explicit textual information and draw complex inferences, analyze, and evaluate the information within and across texts of varying lengths.</i></p>	<p><i>A. Locate explicit textual information and draw complex inferences, analyze, and evaluate the information within and across texts of varying lengths.</i></p>
<p>E2.9A Summarize text and distinguish between a summary and a critique and identify non-essential information in a summary and unsubstantiated opinions in a critique. <i>Readiness Standard</i></p> <p>Summarize</p> <p>TEXT</p> <p>Summary includes, but is not limited to:</p> <ul style="list-style-type: none"> Brief, coherent sentences that communicate the key information in logical order Should only contain the most important, relevant details and exclude extraneous, less important details <p>Summarize – to reduce large sections of text to their essential points and main ideas. Note: It is still important to attribute summarized ideas to the original source.</p> <p>Distinguish</p> <p>BETWEEN A SUMMARY AND A CRITIQUE</p> <p>Critique – holds and/or expresses opinions, takes a position</p> <p>Identify</p> <p>NON-ESSENTIAL INFORMATION IN A SUMMARY</p>	<p>E3.9A Summarize a text in a manner that captures the author's viewpoint, its main ideas, and its elements without taking a position or expressing an opinion. <i>Readiness Standard</i></p> <p>Summarize</p> <p>A TEXT IN A MANNER THAT CAPTURES THE AUTHOR'S VIEWPOINT, ITS MAIN IDEAS, AND ITS ELEMENTS WITHOUT TAKING A POSITION OR EXPRESSING AN OPINION</p> <p>Summarize – to reduce large sections of text to their essential points and main ideas. Note: It is still important to attribute summarized ideas to the original source.</p> <p>Viewpoint – a position from which something is observed or considered</p> <p>TxCCRS Note: II. Reading – A3 – Identify explicit and implicit textual information including main ideas an author's purpose.</p> <p>II. Reading – A9 – Identify and analyze the audience, purpose, and message of an informational or persuasive text.</p>	<p>E4.9A Summarize a text in a manner that captures the author's viewpoint, its main ideas, and its elements without taking a position or expressing an opinion.</p> <p>Summarize</p> <p>A TEXT IN A MANNER THAT CAPTURES THE AUTHOR'S VIEWPOINT, ITS MAIN IDEAS, AND ITS ELEMENTS WITHOUT TAKING A POSITION OR EXPRESSING AN OPINION</p> <p>Summarize – to reduce large sections of text to their essential points and main ideas. Note: It is still important to attribute summarized ideas to the original source.</p> <p>Viewpoint – a position from which something is observed or considered</p>

English II	English III	English IV
<p>AND UNSUBSTANTIATED OPINIONS IN A CRITIQUE</p> <p>Non-essential information – less important, extraneous information</p> <p>Unsubstantiated – has not been verified, proven, or confirmed</p>		
<p>E2.9B Distinguish among different kinds of evidence (e.g., logical, empirical, anecdotal) used to support conclusions and arguments in texts. <i>Supporting Standard</i></p> <p>Distinguish</p> <p>AMONG DIFFERENT KINDS OF EVIDENCE USED TO SUPPORT CONCLUSIONS AND ARGUMENTS</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> • Logical – any system of rational, logical thought • Empirical – based on observation or experience, as opposed to theory • Anecdotal – based on personal observation (as opposed to scientific evidence) 	<p>E3.9B Distinguish between inductive and deductive reasoning and analyze the elements of deductively and inductively reasoned texts and the different ways conclusions are supported. <i>Supporting Standard</i></p> <p>Distinguish</p> <p>BETWEEN INDUCTIVE AND DEDUCTIVE REASONING</p> <p>Inductive reasoning – the process of determining general principles by logic or observation from specific data; reasoning from parts to whole (e.g., <i>all ice I've ever felt is cold; therefore, all ice is cold</i>)</p> <p>Deductive reasoning – the process of logical reasoning from general principles to specific instances based on the assumed truth of the principle; reasoning from wholes to parts. An essay that begins with a main thesis and is then supported by details is an example of deductive reasoning.</p> <p>Analyze</p> <p>THE ELEMENTS OF DEDUCTIVELY AND</p>	<p>E4.9B Explain how authors writing on the same issue reached different conclusions because of differences in assumptions, evidence, reasoning, and viewpoints.</p> <p>Explain</p> <p>HOW AUTHORS WRITING ON THE SAME ISSUE REACHED DIFFERENT CONCLUSIONS BECAUSE OF DIFFERENCES IN:</p> <ul style="list-style-type: none"> • ASSUMPTIONS • EVIDENCE • REASONING • VIEWPOINTS

English II	English III	English IV
	<p>INDUCTIVELY REASONED TEXTS AND THE DIFFERENT WAYS CONCLUSIONS ARE SUPPORTED</p> <p>Including, but not limited to: Steps in analysis</p> <ul style="list-style-type: none"> • Read an expository text • Identify the author’s conclusions • Determine whether the conclusions are supported with inductive or deductive reasoning • Analyze the effect of the reasoning on the author’s conclusions <p>TxCCRS Note: <i>II. Reading – A5 – Analyze the presentation of information and the strength and quality of evidence used by the author, and judge the coherence and logic of the presentation and the credibility of an argument.</i></p>	
<p>E2.9C Make and defend subtle inferences and complex conclusions about the ideas in text and their organizational patterns. <i>Readiness Standard</i></p> <p>Make, Defend</p> <p>SUBTLE INFERENCE AND COMPLEX CONCLUSIONS ABOUT THE IDEAS IN TEXT AND THEIR ORGANIZATIONAL PATTERNS</p> <p>Subtle inference – readers make inferences by drawing conclusions, making generalizations, and making predictions. A subtle inference is one in</p>	<p>E3.9C Make and defend subtle inferences and complex conclusions about the ideas in text and their organizational patterns. <i>Readiness Standard</i></p> <p>Make, Defend</p> <p>SUBTLE INFERENCE AND COMPLEX CONCLUSIONS ABOUT THE IDEAS IN TEXT AND THEIR ORGANIZATIONAL PATTERNS</p> <p>Subtle inference – readers make inferences by drawing conclusions, making generalizations, and making predictions. A subtle inference is one in</p>	<p>E4.9C Make and defend subtle inferences and complex conclusions about the ideas in text and their organizational patterns.</p> <p>Make, Defend</p> <p>SUBTLE INFERENCE AND COMPLEX CONCLUSIONS ABOUT THE IDEAS IN TEXT AND THEIR ORGANIZATIONAL PATTERNS</p> <p>Subtle inference – readers make inferences by drawing conclusions, making generalizations, and making predictions. A subtle inference is one in which the bits of information are not as easily</p>

English II	English III	English IV
<p>which the bits of information are not as easily connected.</p> <p>Drawing conclusions – a form of inference in which the reader gathers information, considers the general thoughts or ideas that emerge from the information, and comes to a decision. The conclusion is generally based on more than one piece of information.</p> <p>Organizational pattern – the pattern an author constructs as he or she organizes his or her ideas and provides supporting details. Examples of commonly used patterns are cause and effect, problem and solution, description, and order of importance.</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> Defend with textual evidence, credible sources, and/or background knowledge and experience <p>Note: Organizational patterns can be found in sections of text (single or multiple paragraphs) or throughout an entire text.</p> <p>Refer to E1.Fig19B for related comprehension skills.</p>	<p>which the bits of information are not as easily connected.</p> <p>Drawing conclusions – a form of inference in which the reader gathers information, considers the general thoughts or ideas that emerge from the information, and comes to a decision. The conclusion is generally based on more than one piece of information.</p> <p>Organizational pattern – the pattern an author constructs as he or she organizes his or her ideas and provides supporting details. Examples of commonly used patterns are cause and effect, problem and solution, description, and order of importance.</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> Defend with textual evidence, credible sources, and/or background knowledge and experience <p>Note: Organizational patterns can be found in sections of text (single or multiple paragraphs) or throughout an entire text</p> <p>Refer to E1.Fig19B for related comprehension skills</p> <p>TxCCRS Note: <i>II. Reading – A4 – Draw and support complex inferences from text to summarize, draw conclusions, and distinguish facts from simple assertions and opinions.</i></p>	<p>connected.</p> <p>Drawing conclusions – a form of inference in which the reader gathers information, considers the general thoughts or ideas that emerge from the information, and comes to a decision. The conclusion is generally based on more than one piece of information.</p> <p>Organizational pattern – the pattern an author constructs as he or she organizes his or her ideas and provides supporting details. Examples of commonly used patterns are cause and effect, problem and solution, description, and order of importance.</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> Defend with textual evidence, credible sources, and/or background knowledge and experience <p>Note: Organizational patterns can be found in sections of text (single or multiple paragraphs) or throughout an entire text.</p> <p>Refer to E1.Fig19B for related comprehension skills.</p>

English II	English III	English IV
<p>E2.9D Synthesize and make logical connections between ideas and details in several texts selected to reflect a range of viewpoints on the same topic and support those findings with textual evidence.</p> <p><i>Supporting Standard</i></p> <p>Synthesize, Make</p> <p>LOGICAL CONNECTIONS BETWEEN IDEAS AND DETAILS IN SEVERAL TEXTS SELECTED TO REFLECT A RANGE OF VIEWPOINTS ON THE SAME TOPIC</p> <p>Synthesize – combine elements and parts to form a coherent whole</p> <p>Support</p> <p>THOSE FINDINGS WITH TEXTUAL EVIDENCE</p> <p>Including, but not limited to: Steps in synthesis</p> <ul style="list-style-type: none"> Identify similar/related information from multiple texts on the same topic Draw conclusions about the connections/relationships between ideas and details Explain how the connections affected each viewpoint Support with textual evidence 	<p>E3.9D Synthesize ideas and make logical connections (e.g., thematic links, author analyses) between and among multiple texts representing similar or different genres and technical sources and support those findings with textual evidence.</p> <p><i>Supporting Standard</i></p> <p>Synthesize</p> <p>IDEAS</p> <p>Synthesize – combine elements and parts to form a coherent whole</p> <p>Make</p> <p>LOGICAL CONNECTIONS BETWEEN AND AMONG MULTIPLE TEXTS REPRESENTING SIMILAR OR DIFFERENT GENRES AND TECHNICAL SOURCES</p> <p>Support</p> <p>THOSE FINDINGS WITH TEXTUAL SUPPORT</p> <p>Including, but not limited to: Steps in synthesis</p> <ul style="list-style-type: none"> Identify similar and related information from multiple texts representing similar or different genres of fiction, nonfiction, and expository technical sources (e.g., thematic links, author analyses) Draw conclusions about the connections and relationships between and among the texts 	<p>E4.9D Synthesize ideas and make logical connections (e.g., thematic links, author analysis) among multiple texts representing similar or different genres and technical sources and support those findings with textual evidence.</p> <p>Synthesize</p> <p>IDEAS</p> <p>Synthesize – combine elements and parts to form a coherent whole</p> <p>Make</p> <p>LOGICAL CONNECTIONS AMONG MULTIPLE TEXTS REPRESENTING SIMILAR OR DIFFERENT GENRES AND TECHNICAL SOURCES</p> <p>Support</p> <p>THOSE FINDINGS WITH TEXTUAL SUPPORT</p> <p>Including, but not limited to: Steps in synthesis</p> <ul style="list-style-type: none"> Identify similar and related information from multiple texts representing similar or different genres and technical sources (e.g., thematic links, author analyses) Draw conclusions about the connections and relationships between and among the texts Explain the connections and how they support the conclusions drawn Support with textual evidence

English II	English III	English IV
	<ul style="list-style-type: none"> • Explain the connections and how they support the conclusions drawn • Support with textual evidence <p>Thematic link – a logical connection made between or among texts that share similar themes</p> <p>Author analysis – a process that connects the author’s logical relationship to the text he or she wrote (e.g., perspective, purpose)</p> <p>TxCCRS Note: II. Reading – A8 – Compare and analyze how generic features are used across texts.</p> <p>II. Reading – A11 – Identify, analyze, and evaluate similarities and differences in how multiple texts present information, argue a position, or relate a theme.</p>	<p>Thematic link – a logical connection made between or among texts that share similar themes</p> <p>Author analysis – a process that connects the author’s logical relationship to the text he or she wrote (e.g., perspective, purpose)</p>

Reading/Comprehension of Informational Text/Persuasive Text.

<p>TxCCRS <i>A. Locate explicit textual information and draw complex inferences, analyze, and evaluate the information within and across texts of varying lengths.</i></p>	<p>TxCCRS <i>A. Locate explicit textual information and draw complex inferences, analyze, and evaluate the information within and across texts of varying lengths.</i></p>	<p>TxCCRS <i>A. Locate explicit textual information and draw complex inferences, analyze, and evaluate the information within and across texts of varying lengths.</i></p>
<p>E2.10 <i>Reading/Comprehension of Informational Text/Persuasive Text.</i></p> <p><i>Students analyze, make inferences and draw conclusions about persuasive text and provide evidence from text to support their analysis. Students</i></p>	<p>E3.10 <i>Reading/Comprehension of Informational Text/Persuasive Text.</i></p> <p><i>Students analyze, make inferences and draw conclusions about persuasive text and provide evidence from text to support their analysis. Students</i></p>	<p>E4.10 <i>Reading/Comprehension of Informational Text/Persuasive Text.</i></p> <p><i>Students analyze, make inferences and draw conclusions about persuasive text and provide evidence from text to support their analysis. Students</i></p>

English II	English III	English IV
<p><i>are expected to:</i></p> <p>Analyze, Make inferences, Draw conclusions</p> <p>ABOUT PERSUASIVE TEXT</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> Analyze for structure or organization of entire text or a section of text Analyze for techniques used by the author (e.g., figurative language, understatement, hyperbole, rhetorical questions, etc.) Analyze for details that support the author's claim <p>Provide</p> <p>EVIDENCE FROM TEXT TO SUPPORT THEIR ANALYSIS</p> <p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>	<p><i>are expected to:</i></p> <p>Analyze, Make inferences, Draw conclusions</p> <p>ABOUT PERSUASIVE TEXT</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> Analyze for structure or organization of entire text or a section of text Analyze for techniques used by the author (e.g., figurative language, understatement, hyperbole, rhetorical questions, etc.) Analyze for details that support the author's claim <p>Provide</p> <p>EVIDENCE FROM TEXT TO SUPPORT THEIR ANALYSIS</p> <p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>	<p><i>are expected to:</i></p> <p>Analyze, Make inferences, Draw conclusions</p> <p>ABOUT PERSUASIVE TEXT</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> Analyze for structure or organization of entire text or a section of text Analyze for techniques used by the author (e.g., figurative language, understatement, hyperbole, rhetorical questions, etc.) Analyze for details that support the author's claim <p>Provide</p> <p>EVIDENCE FROM TEXT TO SUPPORT THEIR ANALYSIS</p> <p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>
<p>E2.10A Explain shifts in perspective in arguments about the same topic and evaluate the accuracy of the evidence used to support the different viewpoints within those arguments.</p> <p><i>Supporting Standard</i></p> <p>Explain</p> <p>SHIFTS IN PERSPECTIVE IN ARGUMENTS ABOUT THE SAME TOPIC</p> <p>Evaluate</p>	<p>E3.10A Evaluate how the author's purpose and stated or perceived audience affect the tone of persuasive texts.</p> <p><i>Supporting Standard</i></p> <p>Evaluate</p> <p>HOW THE AUTHOR'S PURPOSE AND STATED OR PERCEIVED AUDIENCE AFFECT THE TONE OF PERSUASIVE TEXTS</p> <p>Tone – the author's particular attitude, either</p>	<p>E4.10A Evaluate the merits of an argument, action, or policy by analyzing the relationships (e.g., implication, necessity, sufficiency) among evidence, inferences, assumptions, and claims in text.</p> <p>Evaluate</p> <p>THE MERITS OF AN ARGUMENT, ACTION, OR POLICY</p> <p>By analyzing</p>

English II	English III	English IV
<p>THE ACCURACY OF THE EVIDENCE USED TO SUPPORT THE DIFFERENT VIEWPOINTS WITHIN THOSE ARGUMENTS</p> <p>Including, but not limited to: Steps in evaluation</p> <ul style="list-style-type: none"> Identify shifts in perspectives in two or more texts with similar topics Determine the relevance, quality, and credibility of evidence provided in each text Explain the accuracy of the evidence and the differing viewpoints in each text 	<p>stated or implied in the writing (e.g., teasing, tender, regretful, respectful, urgent)</p> <p>Including, but not limited to: Steps in evaluation</p> <ul style="list-style-type: none"> Determine the author's purpose in the text Identify the stated or perceived audience Determine the author's tone Explain the impact of purpose and audience on tone 	<p>THE RELATIONSHIPS AMONG EVIDENCE, INFERENCES, ASSUMPTIONS, AND CLAIMS IN TEXT</p> <p>Including, but not limited to: Steps in evaluation</p> <ul style="list-style-type: none"> Determine the author's purpose in the text Identify the evidence, inferences, assumptions, and claims in the text Analyze the relationships (e.g., implication, necessity, sufficiency) between the evidence, inferences, assumptions, and claims Evaluate the merits and determine the effectiveness of the argument, action, or policy
<p>E2.10B Analyze contemporary political debates for such rhetorical and logical fallacies as appeals to commonly held opinions, false dilemmas, appeals to pity, and personal attacks.</p> <p>Analyze</p> <p>CONTEMPORARY POLITICAL DEBATES FOR RHETORICAL AND LOGICAL FALLACIES</p> <p>Rhetorical fallacy – an argument that is not sound but may still be convincing. Rhetorical fallacies may be divided into three categories:</p> <ol style="list-style-type: none"> Emotional fallacies appeal to the audience's emotions. 	<p>E3.10B Analyze historical and contemporary political debates for such logical fallacies as non-sequiturs, circular logic, and hasty generalizations.</p> <p>Analyze</p> <p>HISTORICAL AND CONTEMPORARY POLITICAL DEBATES FOR LOGICAL FALLACIES</p> <p>Logical fallacy – an incorrect or problematic argument that is not based on sound reasoning (e.g., Because everything is bigger in Texas, you can expect a bigger salary in Texas.)</p> <p>Including, but not limited to: Steps in analysis</p>	<p>E4.10B Draw conclusions about the credibility of persuasive text by examining its implicit and stated assumptions about an issue as conveyed by the specific use of language.</p> <p>Draw conclusions</p> <p>ABOUT THE CREDIBILITY OF PERSUASIVE TEXT</p> <p>Drawing conclusions – a form of inference in which the reader gathers information, considers the general thoughts or ideas that emerge from the information, and comes to a decision. The conclusion is generally based on more than one piece of information.</p> <p>By examining</p>

English II

2. **Ethical fallacies unreasonably advance the writer's own authority or character.**

3. **Logical fallacies depend upon faulty logic**

Logical fallacy – **an incorrect or problematic argument that is not based on sound reasoning** (e.g., Because everything is bigger in Texas, you can expect a bigger salary in Texas.)

Including, but not limited to:
Steps in analysis

- Identify rhetorical and logical fallacies
- Explain the purpose and use of rhetorical and logical fallacies

Rhetorical and logical fallacies include, but are not limited to:

- Appeals to commonly held opinion
- False dilemmas
- Appeals to pity
- Personal attacks

Previously introduced rhetorical devices and logical fallacies:

- Bandwagon
- Incorrect factual claims
- Red herring
- False authority
- Ad hominem
- Exaggeration
- Stereotyping
- Categorical claims
- Testimonials
- Logical appeals

English III

- Identify logical fallacies in historical and contemporary political debates
- Explain the purpose and use of rhetorical and logical fallacies

Logical fallacies include, but are not limited to:

- Non-sequitur – **a logical fallacy in which an inference is made that does not follow from its premise (e.g., *If I buy this car, everyone will love me.*)**
- Hasty generalization – **a conclusion drawn from limited or insufficient evidence and often the result of bias**
- Circular logic – **a logical fallacy in which an assumption is made in a definition or argument that includes the very point that one is trying to prove (e.g., *I love Mr. Johnson's class because I'm always happy in there.*)**

Previously introduced logical fallacies:

- Bandwagon
- Incorrect factual claims
- False authority
- Loaded terms
- Caricatures
- Leading questions
- False assumptions
- Incorrect premises

English IV

ITS IMPLICIT AND STATED ASSUMPTIONS ABOUT AN ISSUE AS CONVEYED BY THE SPECIFIC USE OF LANGUAGE

Implicit assumption – **an assumption that is not directly expressed but nonetheless understood either consciously or unconsciously**

Stated assumption – **when an author clearly states the premise in a persuasive work**

Including, but not limited to:

- Identify the implicit and stated assumptions about an issue by examining the specific language
- Evaluate the credibility of the evidence by studying the use of language and device
- Draw a conclusion about the credibility

English II	English III	English IV
<ul style="list-style-type: none"> • Emotional appeals • Appeal to authority • Scare tactics • False need • Loaded terms • Caricatures • Leading questions • False assumptions • Incorrect premises 		
Reading/Comprehension of Informational Text/Procedural Text.		
<p>E2.11 <i>Reading/Comprehension of Informational Text/Procedural Texts.</i></p> <p><i>Students understand how to glean and use information in procedural texts and documents. Students are expected to:</i></p> <p>Understand, Glean, Use</p> <p>INFORMATION IN PROCEDURAL TEXTS AND DOCUMENTS</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> • Determine the purpose of embedded procedural texts and graphics • Interpret information and details within procedural texts and graphics <p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>	<p>E3.11 <i>Reading/Comprehension of Informational Text/Procedural Texts.</i></p> <p><i>Students understand how to glean and use information in procedural texts and documents. Students are expected to:</i></p> <p>Understand, Glean, Use</p> <p>INFORMATION IN PROCEDURAL TEXTS AND DOCUMENTS</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> • Determine the purpose of embedded procedural texts and graphics • Interpret information and details within procedural texts and graphics <p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>	<p>E4.11 <i>Reading/Comprehension of Informational Text/Procedural Texts.</i></p> <p><i>Students understand how to glean and use information in procedural texts and documents. Students are expected to:</i></p> <p>Understand, Glean, Use</p> <p>INFORMATION IN PROCEDURAL TEXTS AND DOCUMENTS</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> • Determine the purpose of embedded procedural texts and graphics • Interpret information and details within procedural texts and graphics <p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>

English II	English III	English IV
<p>TxCCRS A.Locate explicit textual information and draw complex inferences, analyze, and evaluate the information within and across texts of varying lengths.</p>	<p>TxCCRS A.Locate explicit textual information and draw complex inferences, analyze, and evaluate the information within and across texts of varying lengths.</p>	<p>TxCCRS A.Locate explicit textual information and draw complex inferences, analyze, and evaluate the information within and across texts of varying lengths.</p>
<p>E2.11A Evaluate text for the clarity of its graphics and its visual appeal. Supporting Standard</p> <p>Evaluate</p> <p>TEXT FOR THE CLARITY OF ITS GRAPHICS AND ITS VISUAL APPEAL</p> <p>Including, but not limited to: Steps in evaluation</p> <ul style="list-style-type: none"> Identify the purpose of the graphic(s) Analyze the visual appeal and clarity of the graphic(s) Explain how the visual(s) and graphic(s) support the text <p>Procedural text – a type of informational text that is written with the intent to explain the steps in the procedure, as in a recipe. Procedural text could house data that requires reader interpretation.</p>	<p>E3.11A Evaluate the logic of the sequence of information presented in text (e.g., product support material, contracts). Supporting Standard</p> <p>Evaluate</p> <p>THE LOGIC OF THE SEQUENCE OF INFORMATION PRESENTED IN THE TEXT</p> <p>Including, but not limited to: Steps in evaluation</p> <ul style="list-style-type: none"> Determine the sequence of information Consider the logic and clarity of the information presented Explain how sequence contributes to the clarity <p>Procedural text – a type of informational text that is written with the intent to explain the steps in the procedure, as in a recipe. Procedural text could house data that requires reader interpretation.</p> <p>Possible examples of procedural text:</p> <ul style="list-style-type: none"> Product-support materials Contracts 	<p>E4.11A Draw conclusions about how the patterns of organization and hierarchic structures support the understandability of text.</p> <p>Draw conclusions</p> <p>ABOUT HOW THE PATTERNS OF ORGANIZATON AND HIERARCHIC STRUCTURES SUPPORT THE UNDERSTANDABILITY OF TEXT</p> <p>Procedural text – a type of informational text that is written with the intent to explain the steps in the procedure, as in a recipe. Procedural text could house data that requires reader interpretation.</p>

English II

E2.11B

Synthesize information from multiple graphical sources to draw conclusions about the ideas presented (e.g., maps, charts, schematics).

Supporting Standard

Synthesize

INFORMATION FROM MULTIPLE GRAPHICAL SOURCES

Synthesize – **combine elements and parts to form a coherent whole**

Including, but not limited to:

Steps in synthesis

- Identify the graphical sources
- Determine the visual appeal and effectiveness of the graphical sources
- Explain how the visuals and graphics clarified the text

Including, but not limited to:

- Maps
- Charts
- Schematics

Other possible examples of graphic sources:

- Illustrations
- Graphs
- Timelines
- Tables
- Diagrams

To draw conclusions

English III

E3.11B

Translate (from text to graphic or from graphic to text) complex, factual, quantitative, or technical information presented in maps, charts, illustrations, graphs, timelines, tables, and diagrams.

Supporting Standard

Translate

(FROM TEXT TO GRAPHIC OR FROM GRAPHIC TO TEXT) COMPLEX FACTUAL, QUANTITATIVE, OR TECHNICAL INFORMATION PRESENTED

Including, but not limited to:

- Maps
- Charts
- Illustrations
- Graphs
- Timelines
- Tables

Other possible examples of graphic sources:

- Schematics
- Diagrams

English IV

E4.11B

Evaluate the structures of text (e.g., format, headers) for their clarity and organizational coherence and for the effectiveness of their graphic representations.

Evaluate

STRUCTURES OF TEXT FOR THEIR CLARITY AND ORGANIZATIONAL COHERENCE AND FOR THE EFFECTIVENESS OF THEIR GRAPHIC REPRESENTATIONS

Including, but not limited to:

Steps in evaluation

- Determine the clarity and organization of text structures (e.g., format, headers)
- Explain the effectiveness or ineffectiveness of graphic representation on the clarity and meaning

English II	English III	English IV
<p>ABOUT THE IDEAS PRESENTED</p> <p>Drawing conclusions – a form of inference in which the reader gathers information, considers the general thoughts or ideas that emerge from the information, and comes to a decision. The conclusion is generally based on more than one piece of information.</p>		
Reading/Media Literacy.		
<p>E2.12 <i>Reading/Media Literacy.</i></p> <p><i>Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning. Students will continue to apply earlier standards with greater depth in increasingly more complex texts. Students are expected to:</i></p> <p>Use</p> <p>COMPREHENSION SKILLS</p> <p>Analyze</p> <p>HOW WORDS, IMAGES, GRAPHICS, AND SOUNDS WORK TOGETHER IN VARIOUS FORMS TO IMPACT MEANING</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> • Interpret words, images, and sounds in media and consider their effect on meaning • Determine the purpose of embedded media • Determine how details within embedded media supports information in the text 	<p>E3.12 <i>Reading/Media Literacy.</i></p> <p><i>Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning. Students will continue to apply earlier standards with greater depth in increasingly more complex texts. Students are expected to:</i></p> <p>Use</p> <p>COMPREHENSION SKILLS</p> <p>Analyze</p> <p>HOW WORDS, IMAGES, GRAPHICS, AND SOUNDS WORK TOGETHER IN VARIOUS FORMS TO IMPACT MEANING</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> • Interpret words, images, and sounds in media and consider their effect on meaning • Determine the purpose of embedded media • Determine how details within embedded media supports information in the text 	<p>E4.12 <i>Reading/Media Literacy.</i></p> <p><i>Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning. Students will continue to apply earlier standards with greater depth in increasingly more complex texts. Students are expected to:</i></p> <p>Use</p> <p>COMPREHENSION SKILLS</p> <p>Analyze</p> <p>HOW WORDS, IMAGES, GRAPHICS, AND SOUNDS WORK TOGETHER IN VARIOUS FORMS TO IMPACT MEANING</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> • Interpret words, images, and sounds in media and consider their effect on meaning • Determine the purpose of embedded media • Determine how details within embedded media supports information in the text

English II	English III	English IV
<p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>	<p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>	<p>STAAR Note: This Knowledge and Skills Statement may be assessed with Figure 19B.</p>
<p>TxCCRS A. Apply listening skills as an individual and as a member of a group in a variety of settings (e.g., lectures, discussions, conversations, team projects, presentations, interviews).</p>	<p>TxCCRS A. Apply listening skills as an individual and as a member of a group in a variety of settings (e.g., lectures, discussions, conversations, team projects, presentations, interviews).</p>	<p>TxCCRS A. Apply listening skills as an individual and as a member of a group in a variety of settings (e.g., lectures, discussions, conversations, team projects, presentations, interviews).</p>
<p>TxCCRS B. Reasoning</p>	<p>TxCCRS B. Reasoning</p>	<p>TxCCRS B. Reasoning</p>
<p>TxCCRS E. Technology</p>	<p>TxCCRS E. Technology</p>	<p>TxCCRS E. Technology</p>
<p>E2.12A Evaluate how messages presented in media reflect social and cultural views in ways different from traditional texts. Supporting Standard</p> <p>Evaluate</p> <p>HOW MESSAGES PRESENTED IN MEDIA REFLECT SOCIAL AND CULTURAL VIEWS IN WAYS DIFFERENT FROM TRADITIONAL TEXTS</p> <p>Including, but not limited to: Steps in evaluation</p> <ul style="list-style-type: none"> Identify the message(s) presented in media and the social and cultural views reflected Identify the message(s) presented in a traditional text and the social and cultural 	<p>E3.12A Evaluate how messages presented in media reflect social and cultural views in ways different from traditional texts. Supporting Standard</p> <p>Evaluate</p> <p>HOW MESSAGES PRESENTED IN MEDIA REFLECT SOCIAL AND CULTURAL VIEWS IN WAYS DIFFERENT FROM TRADITIONAL TEXTS</p> <p>Including, but not limited to: Steps in evaluation</p> <ul style="list-style-type: none"> Identify the message(s) presented in media and the social and cultural views reflected Identify the message(s) presented in a traditional text and the social and cultural 	<p>E4.12A Evaluate how messages presented in media reflect social and cultural views in ways different from traditional texts.</p> <p>Evaluate</p> <p>HOW MESSAGES PRESENTED IN MEDIA REFLECT SOCIAL AND CULTURAL VIEWS IN WAYS DIFFERENT FROM TRADITIONAL TEXTS</p> <p>Including, but not limited to: Steps in evaluation</p> <ul style="list-style-type: none"> Identify the message(s) presented in media and the social and cultural views reflected Identify the message(s) presented in a traditional text and the social and cultural views reflected

English II	English III	English IV
<p>views reflected</p> <ul style="list-style-type: none"> Examine and then explain the differences in how the identified messages and social and cultural views are presented in media versus traditional texts <p>Possible forms of media include:</p> <ul style="list-style-type: none"> Advertisement – print and electronic (e.g., flyers, brochures, posters, signs) Newspaper Magazine Radio program (songs, lyrical music) Web page – online information Televised news Documentary Photograph (with or without caption) 	<p>views reflected</p> <ul style="list-style-type: none"> Examine and then explain the differences in how the identified messages and social and cultural views are presented in media versus traditional texts <p>Possible forms of media include:</p> <ul style="list-style-type: none"> Advertisement – print and electronic (e.g., flyers, brochures, posters, signs) Newspaper Magazine Radio program (songs, lyrical music) Web page – online information Televised news Documentary Photograph (with or without caption) <p>TxCCRS Note: <i>II. Reading – A11 – Identify, analyze, and evaluate similarities and differences in how multiple texts present information, argue a position or relate a theme.</i></p>	<ul style="list-style-type: none"> Examine and then explain the differences in how the identified messages and social and cultural views are presented in media versus traditional texts <p>Possible forms of media include:</p> <ul style="list-style-type: none"> Advertisement – print and electronic (e.g., flyers, brochures, posters, signs) Newspaper Magazine Radio program (songs, lyrical music) Web page – online information Televised news Documentary Photograph (with or without caption)
<p>E2.12B Analyze how messages in media are conveyed through visual and sound techniques (e.g., editing, reaction shots, sequencing, background music).</p> <p>Analyze</p> <p>HOW MESSAGES IN MEDIA ARE CONVEYED THROUGH VISUAL AND SOUND TECHNIQUES</p> <p>Including, but not limited to: Steps in analysis</p>	<p>E3.12B Evaluate the interactions of different techniques (e.g., layout, pictures, typeface in print media, images, text, sound in electronic journalism) used in multi-layered media.</p> <p>Evaluate</p> <p>THE INTERACTIONS OF DIFFERENT TECHNIQUES USED IN MULTI-LAYERED MEDIA</p> <p>Multi-layered media – the use of visuals (e.g., graphics), sound, text/print, and more</p>	<p>E4.12B Evaluate the interactions of different techniques (e.g., layout, pictures, typeface in print media, images, text, sound in electronic journalism) used in multi-layered media.</p> <p>Evaluate</p> <p>THE INTERACTIONS OF DIFFERENT TECHNIQUES USED IN MULTI-LAYERED MEDIA</p> <p>Multi-layered media – the use of visuals (e.g., graphics), sound, text/print, and more</p>

English II	English III	English IV
<ul style="list-style-type: none"> Identify visual and sound techniques Identify the message Explain and analyze how visual and sound techniques convey the message <p>Visual techniques include, but are not limited to:</p> <ul style="list-style-type: none"> Editing Reaction shots Sequencing Camera angles (e.g., close-ups, multiple exposures, digital compositing) Lighting Special effects – the illusion used to simulate the imagined events Movement Graphics Shape Color Picture <p>Sound technique includes, but is not limited to:</p> <ul style="list-style-type: none"> Music (e.g., background music) Sound effects – simulate imagined events 	<p>Including, but not limited to: Steps in evaluation</p> <ul style="list-style-type: none"> Identify visual, sound, and text techniques used Identify how visual, sound, and text are organized (e.g., layout) and how they interact Evaluate the effectiveness of the interaction among all three on the message <p>Techniques include, but are not limited to:</p> <ul style="list-style-type: none"> Typeface in print media Images Text/print 	<p>Including, but not limited to: Steps in evaluation</p> <ul style="list-style-type: none"> Identify visual, sound, and text and techniques used Identify how visual, sound, and text are organized (e.g., layout) and how they interact Evaluate the effectiveness of the interaction among all three on the message <p>Techniques include, but are not limited to:</p> <ul style="list-style-type: none"> Typeface in print media Images Text/print
<p>E2.12C Examine how individual perception or bias in coverage of the same event influences the audience.</p> <p>Examine</p> <p>HOW INDIVIDUAL PERCEPTION OR BIAS IN COVERAGE OF THE SAME EVENT INFLUENCES THE AUDIENCE</p>	<p>E3.12C Evaluate the objectivity of coverage of the same event in various types of media.</p> <p>Evaluate</p> <p>THE OBJECTIVITY OF COVERAGE OF THE SAME EVENT IN VARIOUS TYPES OF MEDIA</p> <p>Including, but not limited to: Steps in evaluation</p>	<p>E4.12C Evaluate how one issue or event is represented across various media to understand the notions of bias, audience, and purpose.</p> <p>Evaluate</p> <p>HOW ONE ISSUE OR EVENT IS REPRESENTED ACROSS VARIOUS MEDIA TO UNDERSTAND THE NOTIONS OF BIAS, AUDIENCE, AND PURPOSE</p>

English II	English III	English IV
<p>Bias – a speaker’s personal opinions or beliefs regarding a topic, issue, or situation</p>	<ul style="list-style-type: none"> • Identify perception/bias • Determine the objectivity of each media coverage • Explain the differences in the coverage (in relation to bias/perception) • Explain the effectiveness in conveying the intended meaning or influence on audiences 	<p>Bias – a speaker’s personal opinions or beliefs regarding a topic, issue, or situation</p> <p>Including, but not limited to: Steps in analysis</p> <ul style="list-style-type: none"> • View one issue/event presented in more than one media • Explain the bias, the purpose of the bias, and the effect on the audience, positive or negative
<p>E2.12D Evaluate changes in formality and tone within the same medium for specific audiences and purposes. <i>Supporting Standard</i></p> <p>Evaluate</p> <p>CHANGES IN FORMALITY AND TONE WITHIN THE SAME MEDIUM FOR SPECIFIC AUDIENCES AND PURPOSES</p> <p>Formality in media – refers to the level of sophistication in language, word choice, appearance, and delivery of media messages</p> <p>Tone in media – the stated or implied attitude and/or reputation of a media outlet or source (e.g., humorous, sentimental, hostile, sympathetic, neutral, etc.)</p> <p>Including, but not limited to: Steps in evaluation</p> <ul style="list-style-type: none"> • View media presentations on the same subject, but for different audiences (e.g., the 	<p>E3.12D Evaluate changes in formality and tone across various media for different audiences and purposes. <i>Supporting Standard</i></p> <p>Evaluate</p> <p>CHANGES IN FORMALITY AND TONE ACROSS VARIOUS MEDIA FOR DIFFERENT AUDIENCES AND PURPOSES</p> <p>Formality in media – refers to the level of sophistication in language, word choice, appearance, and delivery of media messages</p> <p>Tone in media – the stated or implied attitude and/or reputation of a media outlet or source (e.g., humorous, sentimental, hostile, sympathetic, neutral, etc.)</p> <p>Including, but not limited to: Steps in evaluation</p> <ul style="list-style-type: none"> • View media presentations on the same subject but in different forms of media (e.g., 	<p>E4.12D Evaluate changes in formality and tone across various media for different audiences and purposes.</p> <p>Evaluate</p> <p>CHANGES IN FORMALITY AND TONE ACROSS VARIOUS MEDIA FOR DIFFERENT AUDIENCES AND PURPOSES</p> <p>Formality in media – refers to the level of sophistication in language, word choice, appearance, and delivery of media messages</p> <p>Tone in media – the stated or implied attitude and/or reputation of a media outlet or source (e.g., humorous, sentimental, hostile, sympathetic, neutral, etc.)</p> <p>Including, but not limited to: Steps in evaluation</p> <ul style="list-style-type: none"> • View media presentations on the same subject but in different forms of media (e.g., the same news story relayed on a television

English II	English III	English IV
<p>same news story relayed on multiple television networks)</p> <ul style="list-style-type: none"> Identify formality and tone in each presentation Examine and then explain how the formality and tone change for specific audiences and purposes 	<p>the same news story relayed on a television network, a local newspaper and a national news magazine)</p> <ul style="list-style-type: none"> Identify formality and tone in each presentation Examine and then explain how the formality and tone change for different audiences and purposes 	<p>network, a local newspaper and a national news magazine)</p> <ul style="list-style-type: none"> Identify formality and tone in each presentation Examine and then explain how the formality and tone change for different audiences and purposes

Black text in italics: Knowledge and Skills Statement (TEKS) and Texas College and Career Readiness Standard (TxCCRS)

Black text: Student Expectation (TEKS)

Red text in italics: Student Expectation identified by TEA as a Readiness Standard for STAAR

Green text in italics: Student Expectation identified by TEA as a Supporting Standard for STAAR

Blue text: Supporting information / Clarifications from TCMPC (Specificity)

Blue text: Standards for Ensuring Success from Kindergarten to College and Career Spring 2012 Update, 2012 Texas Education Agency/University of Texas System

Black text: Texas Education Agency (TEA)