

Differentiation in...

Foundations of Language & Literature
and *Advanced Language & Literature*

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THE PLAN...

- Key components of differentiation (Carol Ann Tomlinson)
- Importance of Equity in Pre-AP
- Structure of books, designed to support differentiation:
 - Opening Chapters
 - Other Chapters
 - Visuals
 - Question Types
- Differentiation in Action
- Wrap-up and Q/A

My School: Cleveland HS -- Portland, OR

Cleveland High School: Public school with 1700 students, grades 9-12

34% free-and-reduced lunch

68% white; 10% African-American; 12% Asian; 10% other

15 different languages spoken (Karen, Spanish, Arabic are the top 3)

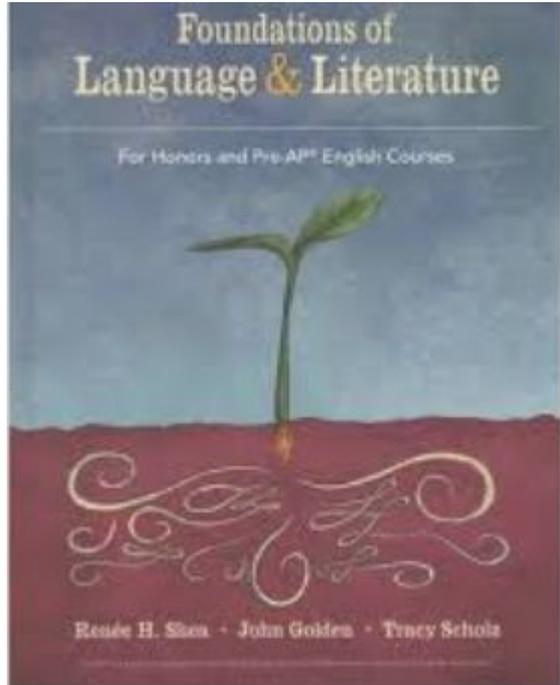
All our 9th and 10th grade English classes are untracked, but we have an “Honors Option” for both classes

Class sizes average: 25 students (Grade 9) and 35 students (Grade 10)

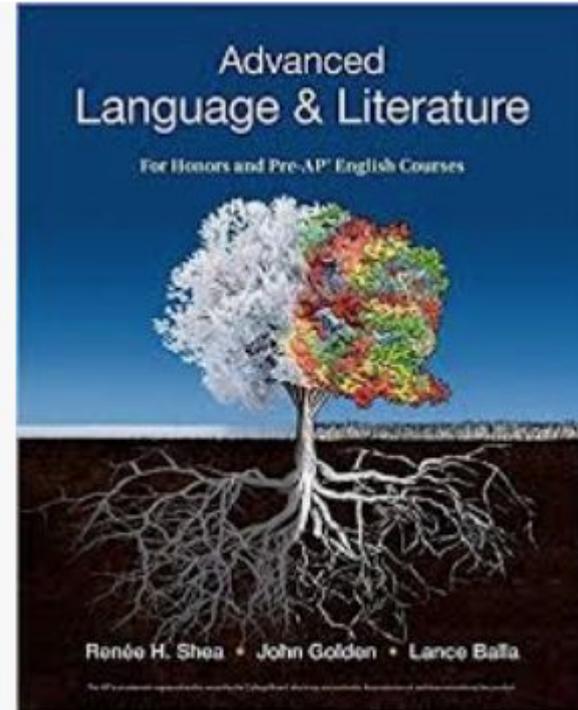
This year, I am released to Central office to support teams of 9th grade teachers around the district working to improve our freshman on-track to graduation percentages.



Foundations (FLL) Grade 9



Advanced (ALL) Grade 10



Differentiation

Differentiation and Teacher CHOICE

Differentiation is the biggest challenge 9th and 10th grade teachers face in the classroom. To help with this, both *FLL* and *ALL* help teachers to differentiate by:

1. **Content (Text)**
2. **Task**
3. **Process**

Also, we should be thinking about:

- Learning Environment
- Affect



Carol Ann Tomlinson

Importance of student CHOICE

Learning to Choose, Choosing to Learn

by Mike Anderson

“When a task is appropriately challenging, and students meet with success, a job well done and the completion of the challenge is positive reinforcement for the work itself. Because this zone is where learning is most pleasurable, when teachers empower students to choose elements of their work, they tend to settle into this zone on their own. **They know their own abilities better than teachers ever can and want to be engaged in appropriately challenging work**, so they will *self-differentiate* when conditions are right. These conditions—a safe environment, a true sense of ownership of work, and understanding themselves as learners—are the focus [of effective differentiation]”

Total differentiation is...

...impossible!

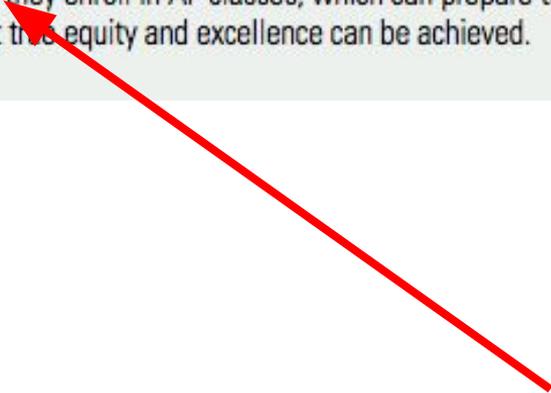
We can't do it all the time, for every student, for every single lesson, but if we know our learning targets, we know the most important parts of the texts we are teaching, and we are willing to make choices appropriate **at high-leverage opportunities**, we can find ways for all of our students to improve their skills and knowledge. *All students are on a trajectory toward proficiency;* our job is to identify where they currently are and how they can move forward.

Equity and Pre-AP

EQUITY...

The College Board's Equity and Access Policy Statement

The College Board strongly encourages educators to make equitable access a guiding principle for their AP programs by giving all willing and academically prepared students the opportunity to participate in AP. We encourage the elimination of barriers that restrict access to AP for students from ethnic, racial and socioeconomic groups that have been traditionally underserved. Schools should make every effort to ensure their AP classes reflect the diversity of their student population. The College Board also believes that all students should have access to academically challenging course work before they enroll in AP classes, which can prepare them for AP success. It is only through a commitment to equitable preparation and access that true equity and excellence can be achieved.



For the Pre-AP Program, we believe that...

in order to gain equity of access in AP courses, we first have to have equity of PREPARATION.

We need to **support** and **challenge** ALL students through engaging texts and activities, giving them the **earned confidence** in the speaking and listening, reading, writing, and critical thinking skills they need in order to move on to the next level of English, and to be **on track for success in both AP English classes** in the future.

Two AP Courses

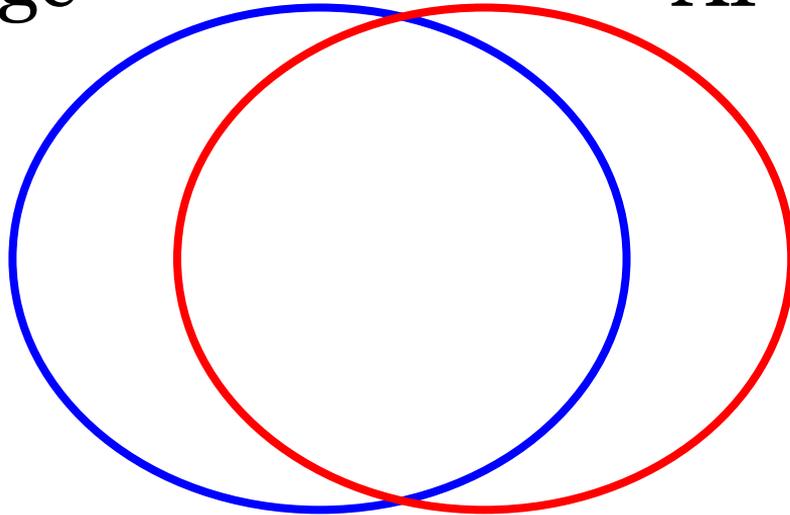
An AP English Language and Composition course requires students to become skilled readers of prose written in a variety of rhetorical contexts and skilled writers who compose for a variety of purposes. Both their reading and their writing should make students aware of interactions among a writer's purposes, reader expectations, and an author's propositional content, as well as the genre conventions and the resources of language that contribute to effectiveness in writing.

The AP English Literature and Composition course aligns to an introductory college-level literary analysis course. The course engages students in the close reading and critical analysis of imaginative literature to deepen their understanding of the ways writers use language to provide both meaning and pleasure. As they read, students consider a work's structure, style, and themes, as well as its use of figurative language, imagery, symbolism, and tone. Writing assignments include expository, analytical, and argumentative essays that require students to analyze and interpret literary works.

AP Skills and Knowledge

AP Language

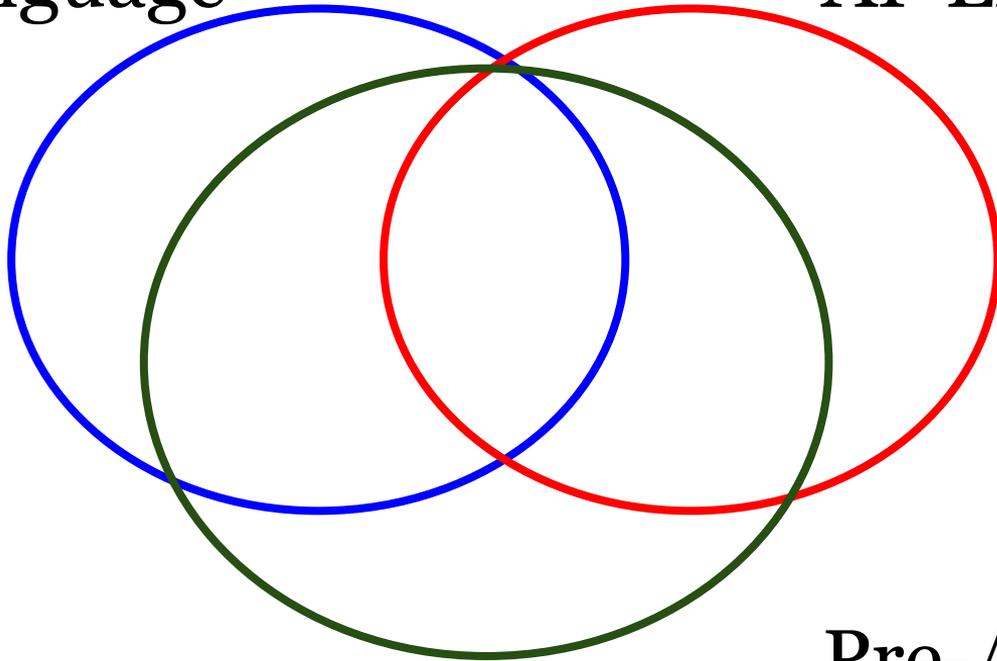
AP Literature



AP Skills and Knowledge

AP Language

AP Literature



Pre-AP English

Pre-AP Considerations

- Access
- Support
- Engagement
- Challenge
- These are 14-15 year-olds we're talking about!!!?!?!?!

The AP Exams

Both have free-response sections with three questions each:

AP Language:

1. **Synthesis** of provided sources into their own argument.
2. Analysis of the **rhetoric** of a nonfiction text.
3. An **argument** responding to a given prompt.

AP Literature:

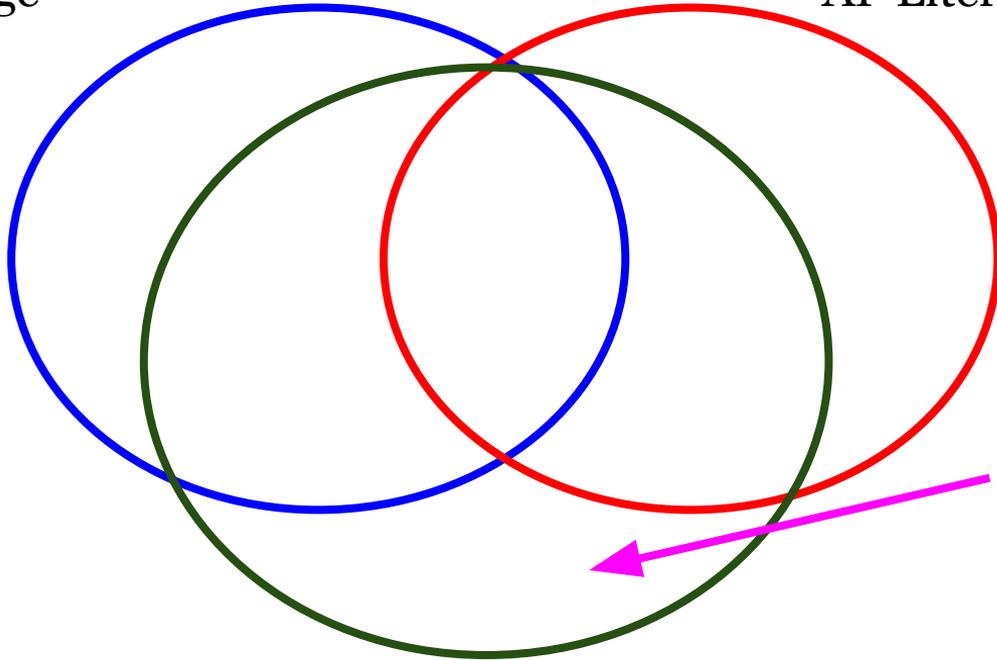
1. Analysis of a given **poem**
2. Analysis of a given passage of **prose fiction/drama**
3. Analysis a specific **theme**, concept or issue in a work of literary merit selected by the student.

We regularly asked ourselves, “In order to be successful on these prompts **ONE/TWO YEARS FROM NOW**, freshmen/sophomores will need to know ____ and be able to __.”

AP Skills and Knowledge

AP Language

AP Literature



Pre-AP English

FOUNDATIONAL (9)

ADVANCED (10)

EQUITY...

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PAUSE

Opening Chapters

The Opening Chapters in *FLL* and *ALL*

The idea behind all the Opening Chapters is to identify and have student *practice with* the most important and grade-level appropriate **SKILLS and KNOWLEDGE** that students will need as they encounter the texts, questions, activities, and writing prompts throughout the REST of the BOOKS. Each of the Opening Chapters ends with a “Culminating Activity” that can be used for summative/formative purposes.

Foundations (GRADE 9)

1. Speaking/listening
2. Writing
3. Reading
4. Using Sources

Advanced (GRADE 10)

1. Reading the World
2. Thinking about Literature
3. Thinking about Rhetoric and Argument
4. Thinking about Synthesis

Opening Chapters (GRADE 9-FOUNDATIONS)

CHAPTER 1: *Speaking/Listening:* Academic conversations. Confidence in sharing your voice.

CHAPTER 2: *Writing:* words, sentences, paragraphs

CHAPTER 3: *Reading:* reading for understanding, interpretation, and style/craft

CHAPTER 4: *Using Sources:* locating, evaluating, and incorporating outside sources into your own writing.

Opening Chapters (GRADE 10-ADVANCED)

CHAPTER 1: *Reading the World:* How and why do we “analyze,” and what are the purposes for ENGLISH class?

CHAPTER 2: *Literature:* annotate, draw interpretations, analyze style

CHAPTER 3: *Argument:* claim, appeals, evidence, style

CHAPTER 4: *Synthesis:* single source, multiple sources, writing an informed argument.

Opening Chapters and Differentiation

1. They begin at the “beginning.” Few, if any, assumptions are made about the skills and knowledge they have brought with them. Key academic terms -- theme, annotate, rhetoric, synthesis, and others -- are actually defined and practiced.
2. Short, short, short passages to practice with, several formative assessment opportunities, and a culminating activity (assessment) at the end of each opening chapter.
3. Clearly identified sections of increasing complexity in each chapter to help teachers and students identify the “zone of proximal development” for students -- (theme/tone; interpretation/style analysis; sentence/paragraph).

PAUSE

Other Chapters

The Other Chapters in *FLL* and *ALL*

Foundations (Grade 9) is organized by genre/mode in order to provide freshmen with a thorough understanding of the essential elements of the multiple kinds of texts they will encounter in their subsequent English classes.

Advanced (Grade 10) is organized thematically because it is most relevant to the AP courses they will encounter next and because it provides multiple opportunities for synthesis argument.

Foundations (GRADE 9)

5. Fiction
6. Argument
7. Poetry
8. Exposition
9. Narrative
10. Drama
11. Mythology

Advanced (GRADE 10)

5. Identity and Society
6. Ambition and Restraint
7. Ethics
8. Culture in Conflict
9. (Mis)Communication
10. Utopia/Dystopia

Grade 9:

Foundations of Language & Literature

Mode/Genre Chapters

6 Argument 334

WORKSHOP 1 Essential Elements of Argument 337

[Rhetorical Situation 339](#)

[Claim and Counterargument 341](#)

[Evidence 342](#)

[Rhetorical Appeals 343](#)

[Style 344](#)

[Visual Arguments 345](#)

Argument SECTION 1 349

Lisa Lewis, *Why School Should Start Later in the Day* 349

New York Times Editorial Board, *End the Gun Epidemic in America* 352

Thomas Sowell, *History Shows the Folly of Disarming Lawful People* 354

Marc Bekoff, *Why Was Harambe the Gorilla in a Zoo in the First Place?* 357

Argument SECTION 2 362

Steve Almond, *Is It Immoral to Watch the Super Bowl?* 362

Ta-Nehisi Coates, *The Paranoid Style of American Policing* 370

Tina Rosenberg, *Labeling the Danger in Soda* 374

Leonard Pitts, *September 13, 2001: Hatred Is Unworthy of Us* 380

Barack Obama, *Hiroshima Speech* 383

Central Text

Peggy Orenstein, *What's Wrong with Cinderella?* 389

Conversation *How Does the Media Shape Our Ideas of Gender Roles?* 397

Madeline Messer, *I'm a Twelve-Year-Old Girl. Why Don't the Characters in My Apps Look Like Me?* 399

Terryn Hall, *When I Saw Prince, I Saw a Vital New Black Masculinity* 401

Vanessa Friedman, *Don't Ban Photos of Skinny Models* 404

Geena Davis Institute on Gender in the Media, *from Gender Bias Without Borders* 408

Kali Holloway, *Toxic Masculinity Is Killing Men: The Roots of Male Trauma* 414

Jack O'Keefe, *How Master of None Subverts Stereotypical Masculinity by Totally Ignoring It* 418

Entering the Conversation 419

Argument SECTION 3 421

Daniel Engber, *Let's Kill All the Mosquitoes* 421

Sarah Kessler, *from Why Online Harassment Is Still Ruining Lives—and How We Can Stop It* 428

Mark Twain, *Advice to Youth* 437

Cesar Chavez, *Letter from Delano* 443

WORKSHOP 2 Writing an Argument 448

WORKSHOP 3 Writing an Analysis of Argument 462

Each Genre/Mode Chapter includes:

Workshop 1: The Essential Elements of that genre/mode with an anchor text.

Three sections of texts with ascending levels of complexity.

A Central Text that is an excellent model of the genre/mode and is just above grade-level expectations.

A “conversation” of (usually nonfiction) texts that relate to the Central Text and build to a synthesis argument.

Workshop 2: Writing in the Genre/Mode

Workshop 3: Writing an Analysis of the Genre/Mode.

Narrative Unit

- **Workshop One:** one block period with “Starting Out”
- As a class, we read: “By Any Name” and “La Gringuita” and discussed narrative elements
- Students had to choose THREE additional narratives that they would like to read on their own, with those in Section 3 labeled as “Challenge” for Honors Option opportunities.
- **Conversation:** students read at least TWO of the Texts and chose a prompt for themselves
- **Workshop 2:** Three class periods for students to draft and type their own narratives
- **Workshop 3:** It took three class periods for students to draft and type their analyses of a narrative of their own choice.

9 Narrative 758

WORKSHOP 1 Essential Elements of Narrative 761

First Person Point of View 762

Setting 765

Characterization 763

Reflection and Theme 766

Conflicts 765

“Truth” and Artistic License 767

Narrative SECTION 1 770

Santha Rama Rau, *By Any Other Name* 770

Marcus Samuelsson, *from Yes, Chef* 763

Mindy Kaling, *from Is Everyone Hanging Out without Me?* 776

Narrative SECTION 2 785

Monique Truong, *My Father’s Previous Life* 788

Sarah Vowell, *Music Lessons* 796

Steven Hall, *You, Me, and the Sea* 791

Carrie Brownstein, *from Hunger Makes Me a Modern Girl* 803

Central Text

Julia Alvarez, *La Gringuita* 811

Conversation What Is the Relationship between Language and Power? 819

Jimmy Santiago Baca, *from Coming into Language* 820

Douglas Quenqua, *They’re Like, Way Ahead of the Linguistic Curve* 830

Richard Wright, *from Black Boy* 823

Jessica Wolf, *The Seven Words I Cannot Say (Around My Children)* 833

Joshua Adams, *Confessions of a Code Switcher* 826

Entering the Conversation 835

Narrative SECTION 3 837

Amanda Palmer, *from The Art of Asking* 837

Haruki Murakami, *from What I Talk about When I Talk about Running* 872

Thi Bui, *from The Best We Could Do* 845

WORKSHOP 2 Writing a Narrative 878

WORKSHOP 3 Writing an Analysis of Narrative 890

Conversation What Is the Relationship between Language and Power?

Who has power in a classroom? In most cases, it's the teachers because they have the authority to speak without having to be called on. Who has the power in the media and advertising? Those who write, edit, and present the words and images. They can influence what people believe, how people vote, what they buy.

In his autobiography, former slave Frederick Douglass recounted a conversation he had with a white man who said that if a slave were to become literate, "there would be no keeping him. It would forever unfit him to be a slave. He would at once become unmanageable, and of no value to his master."

Texts in This Conversation

1. Jimmy Santiago Baca, from *Coming into Language*
2. Richard Wright, from *Black Boy*
3. Joshua Adams, *Confessions of a Code Switcher*
4. Douglas Quenqua, *They're, Like, Way Ahead of the Linguistic Curr*
5. Jessica Wolf, *The Seven Words I Cannot Say (Around My Children)*

Prompt 1: Describe a time when your language has either helped or hindered you in some significant way. What were the factors that lead to this situation?

Prompt 2: What steps should be taken by society to ensure that there are not significant differences in equality based on language?

Prompt 3: Language is a significant part of culture. How does a change in language affect one's relationship to one's culture and the changes in power that result?

Using FLL in Honors and General Level Classes

Contents	5 Fiction 148	
	WORKSHOP 1 Essential Elements of Fiction 148	
	<u>The Characters 152</u>	<u>Theme 162</u>
	<u>Conflict and Plot 155</u>	<u>Literary Elements and Theme 162</u>
	<u>Point of View 157</u>	<u>Additional Elements of Fiction 163</u>
	<u>Setting 160</u>	
	Fiction: SECTION 1 165	
	Ray Bradbury, <i>The Veldt</i> 165	Lena Coakley, <i>Mirror Image</i> 184
	Sherman Alexie, <i>Reindeer Games</i> 176	
	Fiction: SECTION 2 192	
Etgar Keret, <i>What, of This Goldfish, Would You Wish?</i> 192	Richard Connell, <i>The Most Dangerous Game</i> 212	
Edgar Allan Poe, <i>The Cask of Amontillado</i> 198	Angela Flournoy, <i>Lelah</i> 228	
Central Text		
Amy Tan, <i>Two Kinds</i> 237		
Conversation Motivation: The Secret to Success? 248		
ACTIVITY Starting the Conversation 249	Adam Grant, <i>How to Raise a Creative Child. Step One: Back Off</i> 259	
Malcolm Gladwell, from <i>Outliers</i> 250	Daniel Pink, from <i>Drive</i> 262	
Amy Chua, from <i>Battle Hymn of the Tiger Mother</i> 253	Andre Agassi, from <i>Open</i> 266	
	Entering the Conversation 269	
Fiction: SECTION 3 271		
Nadine Gordimer, <i>Once Upon a Time</i> 271	Kate Chopin, <i>Story of an Hour</i> 292	
Kirstin Valdez Quade, <i>Nemecia</i> 278	Anna Mill and Luke Jones, <i>Square Eyes</i> (graphic short story) 297	
WORKSHOP 2 Writing Fiction 311		
WORKSHOP 3 Writing an Analysis of Fiction 322		

A Gen Level class probably begins here with **Section 1**.

A Pre-AP/Honors class probably begins here in **Section 2**.
A Gen Level class might try some texts in **Section 2**.

A Pre-AP/Honors class does extensive work with **Section 3**.

Workshop 1: Elements of Fiction that both levels would need.

A Gen Level class might not do all of the texts in the Conversation.

A strong paragraph for Gen Level class, a full essay for Pre-AP/Honors class.

Grade 10: *Advanced Language & Literature*

Thematic Chapters

5. IDENTITY AND SOCIETY

What does “identity” mean? • How is one’s identity formed? • How do personal experiences affect our identity? • To what extent do institutions emphasize conformity at the expense of individuality?

CENTRAL TEXT

George Orwell, *Shooting an Elephant* (nonfiction)

Conversation: Changes and Transformations

1. Jon Krakauer, *The Devils Thumb* (nonfiction)
2. Caitlin Horrocks, *Zolara* (fiction)
3. Sharon Olds, *My Son The Man* and *The Possessive* (poetry)
4. William Shakespeare, *Seven Ages of Man* (drama)
5. James Joyce, *Eveline* (fiction)
6. from *Souvenir of the Carlisle Indian School* (photographs)

Conversation: The Individual in School

1. Alexandra Robbins, from *The Geeks Shall Inherit the Earth* (nonfiction)
2. Faith Erin Hicks, from *Friends with Boys* (graphic novel)
3. John Taylor Gatto, *Against School* (nonfiction)
4. Horace Mann, from *The Common School Journal* (nonfiction)
5. Theodore Sizer, from *Horace’s School: Redesigning the American High School* (nonfiction)
6. Maya Angelou, from *I Know Why the Caged Bird Sings* (memoir)

Reading Workshop—Point of View in Narrative

Writing Workshop—Writing a Narrative

Essential Questions

Core/Central Text

AP Lit “leaning”
Conversation of Texts

AP Lang “leaning”
Conversation of Texts

Skills workshops

5. IDENTITY AND SOCIETY

What does “identity” mean? • How is one’s identity formed? • How do personal experiences affect our identity? • To what extent do institutions emphasize conformity at the expense of individuality?

CENTRAL TEXT

George Orwell, *Shooting an Elephant* (nonfiction)

TEXTS

Jon Krakauer / *The Devils Thumb* (nonfiction)

Caitlin Horrocks / *Zolaria* (fiction)

Sharon Olds / *My Son the Man and The Possessive* (poetry)

William Shakespeare / *The Seven Ages of Man* (drama)

James Joyce / *Eveline* (fiction)

from *Souvenir of the Carlisle Indian School* (photographs)

High School (nonfiction)

6. **Maya Angelou**, *from I Know Why the Caged Bird Sings* (memoir)

Reading Workshop—Point of View in Narrative

ENTERING THE CONVERSATION

CHANGES AND TRANSFORMATIONS

Making Connections

1 Reread the “Seven Ages of Man” speech from Shakespeare’s *As You Like It* (p. 159), and apply the stages Jaques describes to the characters—major or minor—from two or more texts from this Conversation. In other words, where do the characters fall in his definitions, and why do you say this?

2 Jon Krakauer (p. 125) and Eveline from the story by James Joyce (p. 162) face the difficult decision of leaving behind the known and setting off into the unknown. Compare and contrast their circumstances and motivations. Then explain why Krakauer chose the unknown while Eveline did not.

3 “Zolaria” (p. 144) and “Eveline” (p. 162) are both considered to be “coming of age” stories, in which the protagonists learn to face the world more as adults

than as children. What do the protagonists of “Zolaria” and “Eveline” each learn about the world and themselves? How are their coming of age experiences similar or different?

4 The photographs from the Carlisle Indian School (pp. 168–69) and the excerpt from *The School Days of an Indian Girl* (pp. 170–71) show the effects of change or transformation that is forced on someone rather than chosen by the individual. Compare the powerlessness of the American Indians in these texts with the powerlessness that the speakers in the two Sharon Olds poems feel in the face of their children’s changes.

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CENTRAL TEXT

TEXTS

Alexandra Robbins / *from* The Geeks Shall Inherit the Earth (nonfiction)

Faith Erin Hicks / *from* Friends with Boys (graphic novel)

John Taylor Gatto / Against School (nonfiction)

Horace Mann / *from* The Common School Journal (nonfiction)

TheodoreSizer / *from* Horace’s School: Redesigning the American High School (nonfiction)

Maya Angelou / *from* I Know Why the Caged Bird Sings (memoir)

Reading Workshop—Point of View in Narrative

Writing Workshop—Writing a Narrative

Synthesizing Sources

1 John Taylor Gatto, the author of “Against School” (p. 207), wonders if we really even need school anymore. With so much of the world’s knowledge accessible with a quick Google search, what is the purpose of school in the twenty-first century? Be sure to support your own ideas with those of the authors in this Conversation.

2 The great majority of American high school students are educated in a traditional learning environment: a group of a few hundred to a few thousand students move from class to class in one main building, studying subjects like English, math, science, and so on; they are taught by teachers who take attendance, give tests, grade papers, and assign homework. While there are students who are homeschooled or take high school classes online, the traditional learning structure has not significantly changed since the invention of the American high school in the nineteenth century. Propose a new model for high school that meets the needs of today’s learners, referring to at least two texts in this Conversation as support for your proposal.

3 Many of the texts in this Conversation include descriptions of both supportive and hostile school environments. Considering at least two of these texts

along with your own personal experiences, what would you say are the most important qualities that make a supportive learning environment? Write your response in the form of a letter to your principal to inform him or her about the attributes that he or she should consider when making changes to the school.

4 One attribute that seems to run through many of these texts is the power that school—peers, teachers, the institution itself—has to enforce conformity among students. While we often think of “conformity” in a negative way, some of the texts point out that inculcating students with certain values and skills that society thinks are important can be a positive outcome of the educational process. A case could be made, however, that schools have no business indoctrinating their students and that students should resist all pressures to conform to a school’s or society’s intended outcomes. Referring to two or more texts in this Conversation, explain what role conformity ought to play in the educational process.

5 Imagine that an incoming ninth grader asked you for advice on how to handle high school. What suggestions would you offer? Why? What advice would one or more of the authors of texts in this Conversation offer?

STRUCTURAL Tools for Differentiation

Foundations (Grade 9):

- Text sets of increasing levels of complexity.
- In “Entering the Conversation” activities, there are THREE different levels of prompts of increasing difficulty and abstractness.
- **Let students choose (with guidance/suggestions)!**
- Vocabulary in Context questions for those who might need to increase their word awareness.
- Grammar lessons in the back of the student edition, and available through digital platform.

Advanced (Grade 10):

- Varying levels of challenge in text complexity within a Conversation with suggestions found in ATE (see next slide).
- Range of Topics for Composing found after each Central Text that are easily adaptable to student needs and levels.
- Suggestions throughout the ATE for teaching ideas to address contextual or interpretative challenges students may face.
- Short, stand-alone Reading Workshops to target specific student needs; for example, tone, irony, figurative language, etc.

PAUSE

5. IDENTITY AND SOCIETY

What does “identity” mean? • How is one’s identity formed? • How do personal experiences affect our identity? • To what extent do institutions emphasize conformity at the expense of individuality?

CENTRAL TEXT

TEXTS

Alexandra Robbins / *from* The Geeks Shall Inherit the Earth (nonfiction)

Faith Erin Hicks / *from* Friends with Boys (graphic novel)

John Taylor Gatto / Against School (nonfiction)

Horace Mann / *from* The Common School Journal (nonfiction)

TheodoreSizer / *from* Horace’s School: Redesigning the American High School (nonfiction)

Maya Angelou / *from* I Know Why the Caged Bird Sings (memoir)

Reading Workshop—Point of View in Narrative

Writing Workshop—Writing a Narrative

CONVERSATION—THE INDIVIDUAL IN SCHOOL

The second Conversation, The Individual in School, consists of mostly nonfiction texts about the positive and negative ways that school influences students' identities:

- In the excerpt from *The Geeks Shall Inherit the Earth*, Alexandra Robbins explores the causes and effects of high school popularity. The topic is certainly one students will find relevant and the first half of the excerpt is written in an approachable, narrative style; the second half, however, requires students to read and interpret results of scientific studies that Robbins brings into her argument.
- *Friends with Boys* is an excerpt from a graphic novel by Faith Erin Hicks about a teenage girl's first days in high school after being homeschooled her whole life. Because of the images, familiarity with the topic, and accessible language, this will not be a difficult text for most sophomores, but some students will need reminders to slow down and see how the words and images are used together to create meaning in a graphic novel.
- This excerpt from "Against School" by John Taylor Gatto is an argumentative piece by a former teacher that suggests that we do not really need schools as they are currently designed. While students will find the topic relevant and engaging, Gatto's language is complex for most high school students and the allusions he uses in his argument will require additional context and support.

- The excerpt from *The Common School Journal* by Horace Mann is unquestionably the most challenging text in this conversation due to the sentence length and complexity of language that one might expect from a text written for a scholarly audience in the eighteenth century. Most sophomores will find this text, about the need for American public education, to be very difficult without significant scaffolding during the reading and background setting prior to reading.
- This excerpt from *Horace's School* by Theodore Sizer focuses on a visit the author made to a high school English classroom and what he learned about how schools treat students. While the topic and setting of a high school classroom is one that is familiar to all students using this book, Sizer uses language and terminology that reflects his audience, teachers who are interested in school reform, which many students will find unfamiliar and challenging.
- In this excerpt from *I Know Why the Caged Bird Sings*, by one of America's best known writers, Maya Angelou, students will read about a graduation ceremony that took place in the racially segregated town of Stamps, Arkansas, in the 1940s. Angelou writes in an accessible narrative voice that should not pose too many significant challenges to students, though be sure to take the time to set enough context and background for the time and place of the narrative.

Challenging
text
complexity

Easier text
complexity

Other Features for Differentiation

Including...

1. Visual Texts
2. Varied Question Types
3. Additional Tools in ATE

Visuals

“Use of visual prompts are among most powerful tools teachers can employ to facilitate learning. Visual prompts can enable teachers and students to see how learned information is structured as well as see how to engage in complex information processing tasks.”

Makes Sense Strategies

Dr. Edwin Ellis

Visuals

Visual Element	Questions to Ask
Color and Lighting	What colors, if any, are used, and how do they contrast with other colors in the visual text? How is lighting used? What is emphasized through color choices? Why?
Framing and Focus	Every artist, photographer, or filmmaker must decide what to show, and what to leave out—what goes inside the frame, and what goes outside of it. Does the viewer see the scene close up, or from a great distance? What is in focus, or out of focus? Is the viewer above, below, or behind the subject? Are they centered, or off to a side? What is not seen in the frame? Why?
Layout and Design	How has the visual information been categorized, organized, and presented? In a pie chart? Bar graph? Listed by chronology, amount, or time? How is blank space, if any, used? Why? How has the visual text used lines: thick, thin, squiggly? Why?
Fonts and Symbols	What fonts or styles are used for the words? Does the font communicate a particular tone? What is labeled or captioned? How are speech balloons, if any, used? Why?



Is It Immoral to Watch the Super Bowl?

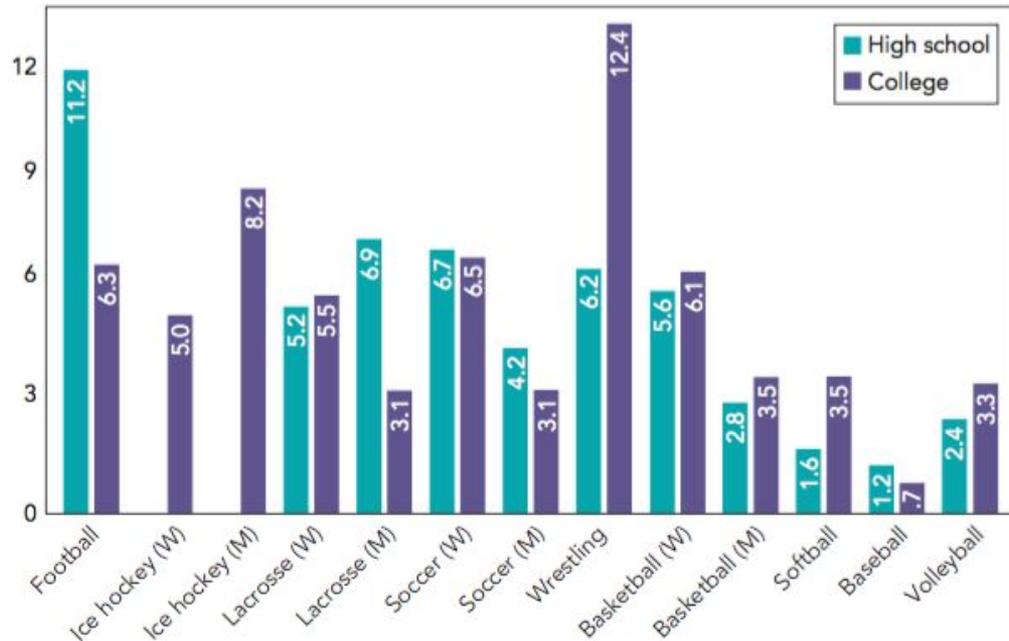
STEVE ALMOND

In what ways → does this painting, called "Will He Do It?" by George Hicks, present an image of football that Almond would find inappropriate?

Will he do it?
Hicks, George Elgar
(1824–1914)/Private
Collection/Bridgeman
Images



Concussions per 10,000 games and practices



Data from National Academy of Medicine, National

Research Council

WARNING

Keep your head up. Do not butt, ram, spear or strike an opponent with any part of this helmet or facemask. This is a violation of football rules and may cause you to suffer severe brain or neck injury, including paralysis or death and possible injury to your opponent. Contact in football may result in **Concussion/Brain Injury** which no helmet can prevent. Symptoms include: loss of consciousness or memory, dizziness, headache, nausea or confusion. If you have symptoms, immediately stop and report them to your coach, trainer, and parents. Do not

and you receive medical
and more serious or fatal

**SERIOUS BRAIN AND/OR
OR DEATH. TO AVOID
SPORT OF FOOTBALL.**

football helmets sold in the
ethical, moral and legal issue.

they a way to keep the
need for warning labels? Would

↑ In what ways would those who might oppose Almond's claims use this data from the Institute of Medicine to support their positions? How might Almond respond?

TYPES of QUESTIONS

La Gringuita

JULIA ALVAREZ

Julia Alvarez (b. 1950) was born in New York but raised in the Dominican Republic until she was ten, her family fleeing to the United States after her father became involved in an unsuccessful plot to overthrow the dictator Rafael Trujillo. She received a BA in Syracuse University.



TOPICS FOR COMPOSING

UNDERSTANDING AND INTERPRETING

1. Explain how the learning of English by Alvarez and her sisters gave them power over their parents.
2. Besides giving her power over her parents, what other effects did learning English have on Alvarez? How did she feel about the time (pars. 4–6) as she was slow to learn her Spanish language?
3. Explain how Alvarez responds to the cultural differences in gender expectations she faces when she went to the Dominican Republic that summer by herself (par. 13).

1. **Analysis.** Overall, what is Alvarez suggesting about the role of language in shaping identity? What evidence from the narrative supports your interpretation?
3. **Argument.** Do you agree with Alvarez when she suggests that speaking the native language is essential to feeling at home? Explain.
4. **Personal.** When have you ever felt caught between cultures like Alvarez describes? It might be similar to hers, based on language and geography, or it could be about subcultures in school, on sports teams, or in other groups.

LANGUAGE, STYLE, AND FORM

1. **Language in Context.** Explain the meaning of Alvarez's use of the words "hyphenated" and "bicultural" to describe herself and how these words are effective at communicating her attitude toward culture. How are these words used differently in other contexts? How does Alvarez achieve this by starting her narrative with incidents of language confusion and confusion of the first three paragraphs? How does the metaphor of the kids in public school who "were thrown in the deep end" (par. 5) and did not come up for air mean in this context?

Annotated Teacher's Edition

100% of the notes were written by CLASSROOM TEACHERS, many of whom were trying out the texts, activities, and lessons as we were writing. Their notes fall into the following categories designed to help you make the instructional choices to differentiate for YOUR students:

- **BUILDING CONTEXT:** questions or activities to introduce/support cultural, historical, or geographical information.
- **CLOSE READING:** identification of short passages that reward/require close reading.
- **CHECK FOR UNDERSTANDING:** quick, check-in questions, essential for for students to move through the text successfully.
- **TEACHING IDEAS:** suggestions for collaborative learning, graphic organizers, and extension activities.

Overleaf Pages (those that precede a chapter)

Foundations:

- Chapter at a Glance: summary of the purposes of the key elements
- Text Overview and Pacing: why a text might be easy or challenging with possible number of 50-minute class periods.
- Five-week Unit Plan: suggestions for texts, assessments, skill practice, etc.
- **Troubleshooting: If students are struggling with ____, you might try ____.**

Advanced:

- Overview of chapter
- Summary of all of the texts and their text complexities
- Unit Planner that leads to a specific assessment (for example: Chapter 6 Ambition leads to Writing an Argument) with prompts and a rubric.

Differentiation in ACTION

K.V. arrived at my school at semester from Mexico, so the Narrative Unit was really her first full unit. Before, I walked her through some of Ch3 -- Reading(understanding and interpreting), mostly to get a sense of her current abilities.

She tested as ELPA 2, and also enrolled in an ELD 2/3 class that meets every other day for 90 minutes.

Standards:

- Determine a theme or central idea of a text and analyze in detail its development over the course of the text
- Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text

Differentiation:

- time,
- length of her writing and reading, and
- varying text types

Differentiation for KV

1. A student mentor re-read “Starting Out” aloud to KV after we read it as a class. I asked her to highlight any places where the author described herself. KV wrote a 2- sentence summary of the rest of the story to demonstrate her oral comprehension.
2. When we read “By Any Other Name,” KV was responsible for knowing ONLY the first part of the story, where Santha goes to school on the first day and has her named changed. The student mentor and she took turns reading it out loud. She wrote a response to this prompt: ***what was your first day at Cleveland like, and did anyone treat like Santha was treated?***
3. For the independent reading, I gave her just a few pages from the graphic novel *The Best We Could Do*; see her response on next page.
4. When we read “La Gringuita,” I asked her to focus only on one section from the middle of the narrative; again, she worked with the mentor while the rest of the class finished the narrative.
5. She did not read any of the texts in the Conversation, but she did write about what it’s like for her to communicate in English.
6. I asked her to write two paragraphs of a narrative: her life before Portland and her life in Portland. I asked her to focus on descriptions of herself and the settings. She wrote three: she wrote about her crossing.
7. She wanted to read another immigration narrative, so I gave her a piece called “My New World Journey,” by a woman who emigrated from Africa. I asked her to make an interpretation of what the author thinks about America.

KV's samples

The Best We Could Do (summary):

The daughter had bad time when she was having the baby The nurse told the other doctors to get her ready for a C-section, She might off gotten scared or nervous for the C-section so she said that why can't she go back to be the baby and not the mother! After she had birth Ma and Travis arrived with some hot noodle soup with beef, bean, sprouts, and basil. Know that she had a child she says it's more responsibilities like a steady job and mortgage. Then her parents escaped vietnam so there childrens can grow up with more freedom. Travis and his wife moved to California in 2006 to raise there son near there family. There family lives pretty close to each other some just like 2 blocks away.

My New World Journey (analysis)

Nola Kambanda was born in Burundi, a country in Eastern Africa. She immigrated to the United States. She went to Los Angeles with a family. She feels happy that she had an opportunity to attend to California State University, Majoring in electrical engineering. She thinks that America is unfair.

One way that she shows that America is unfair is that people would ask her a lot of Questions about her country and about Africa. They asked her to speak a little African to them so they can hear her. This shows that America is not being fair with the people from different countries.

Another way she shows that America is unfair is that she went to visit an elementary school and this student asked her with grateful "If we rode on elephants in Africa as a mean of transportation." This shows that America is making fun of how African people transportate.

In conclusion, I do agree with her that America is unfair because of all the Questions they were asking her. And not seeing her background or her purpose of being in the United States.

Total differentiation is...

...impossible!

We can't do it all the time, for every student, for every single lesson, but if we know our learning targets, we know the most important parts of the texts we are teaching, and we are willing to make choices appropriate **at high-leverage opportunities**, we can find ways for all of our students to improve their skills and knowledge. *All students are on a trajectory toward proficiency*; our job is to identify where they currently are and how they can move forward.

EQUITY and Closing

The College Board's Equity and Access Policy Statement

The College Board strongly encourages educators to make equitable access a guiding principle for their AP programs by giving all willing and academically prepared students the opportunity to participate in AP. We encourage the elimination of barriers that restrict access to AP for students from ethnic, racial and socioeconomic groups that have been traditionally underserved. Schools should make every effort to ensure their AP classes reflect the diversity of their student population. The College Board also believes that all students should have access to academically challenging course work before they enroll in AP classes, which can prepare them for AP success. It is only through a commitment to equitable preparation and access that true equity and excellence can be achieved.

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