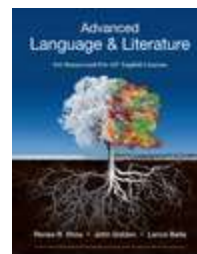
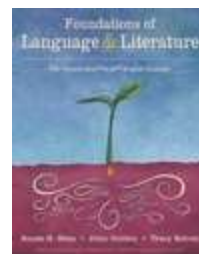


DIFFERENTIATION: A GUIDE

FOUNDATIONS OF LANGUAGE & LITERATURE (FLL)

ADVANCED LANGUAGE & LITERATURE (ALL)



According to Carol Anne Tomlinson, differentiation is not a series of strategies or tools, but “a teacher’s response to learner’s needs.” She identifies three main responses for intervention for struggling learners and extension for advanced learners: **content**, **product**, and **process**.

CONTENT: ENGLISH TEACHERS NEED A WIDE RANGE OF MATERIALS AVAILABLE TO THEM TO MAKE CHOICES FOR CLASSES AS A WHOLE AND FOR INDIVIDUAL STUDENTS BASED ON THEIR READING LEVELS AND INTERESTS. TEACHERS ALSO NEED RESOURCES TO HELP REINFORCE SKILLS AT VARIOUS LEVELS. – FOUNDATIONS OF LANGUAGE & LITERATURE

DIFFERENTIATION BY TEXT IN FLL

Each chapter in *FLL* includes three sets of texts of increasing complexity. This allows teachers to select a text of appropriate challenge level for all students, while still teaching the same foundational elements of the genre.

In addition, **SEEING CONNECTIONS** texts and data help advanced students extend out from the texts, and help engage struggling learners by showing the real-world relevance of the texts.

GRAMMAR DIFFERENTIATION IN FLL

While the opening chapters lay a grammatical foundation based in authentic reading and writing, and those skills are further practiced in the genre chapters, some students might require more support. Because students have such a wide range of needs when it comes to grammar, whole-class instruction is rarely the most effective instructional choice. Instead, we have included fourteen brief workshops on grammatical topics to help support specific student needs. Each workshop has an introduction to the concept, and activities of increasing sophistication, from simple error recognition, to revision, to revision in the context of a paragraph, and finally to sending students back into their own writing to revise and edit.

Fiction: SECTION 1 165

Ray Bradbury, *The Veldt* 165
Sherman Alexie, *Reindeer Games* 176
Lena Coakley, *Mirror Image* 184

Fiction: SECTION 2 192

Etgar Keret, *What, of This Goldfish, Would You Wish?* 192
Edgar Allen Poe, *The Cask of Amontillado* 198
Richard Connell, *The Most Dangerous Game* 212
Angela Flournoy, *Lelah* 228

Central Text

Amy Tan, *Two Kinds* 237

Fiction: SECTION 3 271

Nadine Gordimer, *Once Upon a Time* 278
Kirstin Valdez Quade, *Nemecia* 278
Kate Chopin, *Story of an Hour* 292
Anna Mill and Luke Jones, *Square Eyes (graphic short story)* 297

DIFFERENTIATION BY TEXT IN ALL

As a more advanced book, and a thematic book, *ALL* handles text differentiation a bit differently. The chapters themselves increase in abstraction and challenge as the book goes along, extending out from personal questions to cultural issues—from self to the world. This allows you to choose which chapters to send cohorts into based on their ability to think abstractly.

The thematic approach of this book allows all students in the class to master a text and bring those ideas to bear on an overall classroom conversation on the theme.

5	IDENTITY AND SOCIETY	110
6	AMBITION AND RESTRAINT	290
7	ETHICS	410
8	CULTURES IN CONFLICT	534
9	(MIS)COMMUNICATION	664
10	UTOPIA/DYSTOPIA	802

Reading the self:

CONVERSATION THE INDIVIDUAL IN SCHOOL 174

- Alexandra Robbins / from *The Geeks Shall Inherit the Earth* (nonfiction) 176
- Faith Erin Hicks / from *Friends with Boys* (graphic novel) 185
- John Taylor Gatto / *Against School* (nonfiction) 207
- Horace Mann / from *The Common School Journal* (nonfiction) 213
- TheodoreSizer / from *Horace's School: Redesigning the American High School* (nonfiction)
- Maya Angelou / from *I Know Why the Caged Bird Sings* (memoir) 224

Reading the world:

CONVERSATION OUR ROBOTIC FUTURE 898

- Isaac Asimov / *Robot Dreams* (fiction) 900
- Margaret Atwood / *Are Humans Necessary?* (nonfiction) 905
- Kevin Kelly / from *Better Than Human: Why Robots Will—and Must—Take Our Jobs* (nonfiction) 910
- Richard Fisher / *Is It OK to Torture or Murder a Robot?* (nonfiction) 917
- Arthur House / *The Real Cyborgs* (nonfiction) 921
- Francis Fukuyama / *Transhumanism* (nonfiction) 928
- James Barrat / from *Our Final Invention: Artificial Intelligence and the End of the Human Era* (nonfiction) 932
- Rosa Brooks / *In Defense of Killer Robots* (nonfiction) 936

Within each chapter, you will find texts that range in complexity. Those challenge levels, as well as specific instructional issues that might arise in the teaching of a text, are addressed in the **Teacher's Edition** prior to each chapter, to help you make the right choices for your individual student needs:

CONVERSATION-CHANGES AND TRANSFORMATIONS

The first Conversation, Changes and Transformations, is made up primarily of literary pieces that might be classified as “Coming of Age” texts:

- “The Devils Thumb” is a narrative by Jon Krakauer, author of *Into the Wild* and *Into Thin Air*, about a time when as a young man he undertook a perilous, solo mountain climbing trip in an attempt to change his unsatisfying life. The text, while long, is an engaging one, especially for boys or reluctant readers. The language and topic make this an accessible story for most sophomores.

- “Zolaria,” a short story by Caitlin Horrocks, is about a pair of imaginative outcast middle school girls whose friendship is tested by peer pressures and other forces. The main plot of the story is a simple one and immediately engaging for most students, but is a significantly challenging read due to its time shifts and complex language.
- “Eveline” is a short story by James Joyce about a young girl trying to decide between staying with her family in Ireland or leaving for South America with her boyfriend, and it is easily the most challenging story in this Conversation due

As in *FLL*, **SEEING CONNECTIONS** texts and data help advanced students extend out from the texts, and help engage struggling learners by showing the real-world relevance of the texts.

PRODUCT: ENGLISH TEACHERS REQUIRE A VARIETY OF PROMPTS, ASSESSMENTS, AND ACTIVITIES TO MATCH THE NEEDS OF THEIR INDIVIDUAL STUDENTS.

DIFFERENTIATION BY PRODUCT IN *FLL*

Each reading is followed by a range of questions, allowing you to target them to student needs and interests. Some, such as the **VOCABULARY IN CONTEXT** questions, are specifically designed to support struggling learners.

In the **TOPICS FOR COMPOSING** section, you will find **PERSONAL** questions designed to help get struggling students to connect with the text, **CREATIVE** questions to help engage students who are yearning for something other than strictly academic work, **ARGUMENT** and **RESEARCH** prompts to provide rigorous academic extension opportunities for advanced learners, and **MULTIMODAL** prompts for students who excel in modes of expression beyond writing.

In the thematic Conversation embedded in each genre/mode chapter, students are given three possible prompts for **ENTERING THE CONVERSATION** and responding to the text cluster. The first is more personal, the second is argumentative, and the third is philosophical, escalating in challenge and abstraction. Regardless of the prompt, students are walked step-by-step through the process and arrive at a source-based argument.

Teacher’s Edition: Throughout the Teacher’s Edition, expert teachers have woven in **TEACHING IDEA** notes to give you more ideas for how to engage students with the texts, whether it be a class discussion, extension activity, research project, or more. **CLOSE READING** notes point out opportunities for deep analysis for advanced learners, while **CHECK FOR UNDERSTANDING** notes highlight spots that might require more support for struggling learners.

Teacher’s Resource Materials:

In the resources, you’ll find **VOCABULARY IN CONTEXT** worksheets, which help support students reading at the word-level by asking them to discover

the meaning of a word, consider its connotation, and think about what effect that word choice has on the sentences. The purpose of these is to support an understanding of vocabulary for struggling learners, while moving those learners to the next level, and challenging them to always think analytically about language.

TOPICS FOR COMPOSING

- 1. Analysis.** Write a response in which you explain what Keret is suggesting about happiness in this story. Be sure to include text evidence that supports your assertion of this theme.

- 4. Personal.** In the story, the language barrier between Yonatan and Sergei complicates the situation. What experiences or situations have you been involved with or observed in which language played a role in complicating an issue? How, if at all, was it resolved?
- 5. Argument.** Sergei shares his motivation for moving to Tel Aviv, which includes the opportunity to distance himself from others. Yet he kills to hang on to his only friend—the goldfish. Do we have an innate need to be connected to other people? Or is it possible to find happiness in solitude? Why or why not?
- 6. Multimodal.** Create a documentary of your own portraying what people would wish for if they were granted three wishes. Like Yonatan, consider how you would set up your interviews. Would it be spontaneous? Planned? How you would pull the information together to make a statement. Finally, create a title or tagline for your project.

Entering the Conversation

Throughout this Conversation, you have read a variety of texts that deal with motivation and methods for achieving success. Now it's time to respond to the issue and enter the Conversation. Consider the following prompts:

Prompt 1: Think about an activity that you participate in now or in the past. Write about what motivates you—intrinsically or extrinsically—to participate in the activity.

Prompt 2: Should children be pushed to participate in activities at a very young age in order to get to the 10,000-hour rule Gladwell describes? Where is the line between helping children to succeed and pushing them too hard or too far?

Prompt 3: How do you define success in life? Is it happiness? Is it excellence? Is it being the best? Ultimately, does hard work and practice lead to success, as you define it?

DIFFERENTIATION BY PRODUCT IN ALL

ALL uses various sets of questions to allow teachers to differentiate by product for their students. Following the Central Texts (the anchor text of each thematic chapter) are **TOPICS FOR COMPOSING**, prompting for extended responses of a wide variety: EXPOSITION, ARGUMENT, RESEARCH, NARRATIVE, MULTIMODAL, DISCUSSION, PERFORMANCE, CREATIVE, and SYNTHESIS. In addition, **CONNECTING, ARGUING, AND EXTENDING** questions follow each Conversation reading, asking students to connect the text to their own experiences, to respond to the ideas and issues in the text, and then to extend out from those ideas to engage with real-world issues.

At the end of each thematic Conversation are **SYNTHESIZING SOURCES** questions that range from personal responses to rigorous AP®-style prompts

Teacher's Edition: As in *FLL*, throughout the Teacher's Edition, expert teachers have woven in TEACHING IDEA notes to give you more ideas on how to engage students with the texts, whether it be a class discussion, extension activity, research project, or more. CLOSE READING notes point out opportunities for deep analysis for advanced learners, while CHECK FOR UNDERSTANDING notes highlight spots that might require more support for struggling learners.

Teacher's Resource Materials: As in *FLL*, in the resources, you'll find VOCABULARY IN CONTEXT worksheets, which help support students reading at the word-level by asking them to discover the meaning of a word, consider its connotation, and think about what effect that word choice has on the sentences. The purpose of these is to support an understanding of vocabulary for struggling learners, while moving those learners to the next level, and challenging them to always think analytically about language.

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.

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?

CLOSE READING — CONNECTING Q3

Have students compare the section of Dunbar's poem cited here with the singing of the "Negro national anthem" in paragraphs 52–57. How can we see the connection between these texts in title, theme, and tone?

TEACHING IDEA — ANALYZING Q2

Have students use a T-chart to keep track of notes for Marguerite's language describing the graduation ceremony before Donleavy's speech on one side and after it on the other.

PROCESS: A “ONE SIZE FITS ALL” APPROACH TO TEACHING TODAY’S STUDENTS IS NOT POSSIBLE. A TEACHER’S CLASSROOM MIGHT INCLUDE ENGLISH LANGUAGE LEARNERS, THOSE WITH READING OR WRITING DISABILITIES, AND STUDENTS WHO ARE EAGER AND READY FOR EXTENDED CHALLENGES. TEACHERS HAVE TO VARY THEIR TEACHING PROCESSES IN ORDER TO MEET THEIR STUDENTS’ APPROPRIATE RATE AND LEVEL.

DIFFERENTIATION BY PROCESS IN *FLL* AND *ALL*

Rather than dictate process in the books, such as insisting on certain assessments at certain times, or insisting on certain products, *FLL* and *ALL* provides flexible materials and suggestions, and puts those process decisions in the hands of teachers who know their students’ rates and levels best.

The **Annotated Teacher’s Editions** for both books include teaching suggestions for **BUILDING CONTEXT** to help with reading comprehension, for **CLOSE READING** to both dig deeper into the texts and support close reading for struggling learners, to **CHECK FOR UNDERSTANDING** in spots where it might be prudent to slow down or check-in with students, and **TEACHING IDEAS** designed to engage students and differentiate instruction.

You will notice as you go through the Teacher’s Editions for these books, that there are not boxes marked “Differentiation.” Every note in these Teacher’s Editions is designed to help you differentiate for your students, whether it is suggesting useful approaches to the content, product, or process.

Teacher’s Resource Materials: When a note in a Teacher’s Edition calls for a specific classroom strategy, such as an Interrupted Reading, a description and best practices for those strategies can be found in the Teacher’s Resource Materials.

BUILDING CONTEXT

Before reading ask students to freewrite to the following prompt to help them frame the story in reference to a personal experience: write about a time when you felt really proud of yourself for an accomplishment, but then that pride was dented by outside events or others’ comments or actions. They can then use this as pre-writing while addressing Connecting Q1.

CLOSE READING

To support the close reading of paragraph 42 described in Analyzing Q4, have students reread the passage using a graphic organizer. For each race or ethnicity, have students write the line containing the imagery about that group, and underline

the objects associated with them. In the next field, have students explain how the language and objects she chooses for each race illustrate Marguerite’s attitude toward racism.

TEACHING IDEA

In what should have been her moment of triumph, Marguerite is instead laid low by Donleavy and left filled with self-loathing. With only a few sentences in paragraphs 26–44 he undoes years of hard work and dedication, reduces pride to shame. Have students create a visual of this to better interpret the impact of this moment. Give them a blank timeline shaped like a mountain and mark “graduation” at the peak. Using textual evidence from this excerpt, have them indicate her accomplishments and sentiments of pride as marks going up the mountain, and Donleavy’s racist, destructive comments and her resulting feelings of hopelessness and shame as marks going down the other side of the mountain.

CHECK FOR UNDERSTANDING

In paragraphs 39 and 48 Angelou mentions the works *The Rape of Lucrece* and *Hamlet*. Clarify that these were authored by Shakespeare. What does it make us feel and think about Marguerite and Henry that they can recite Shakespeare from memory?