Napa/Solano/Contra Costa Educational Support Team

**Common Core – Grade Span Comparison**

**Reading Standards - Literature** (Gr. 6-12)

|  | **Sixth Grade** | **Seventh Grade** | **Eighth Grade** | **Grades 9/10** | **Grades 11/12** |
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| **Key Ideas and Details** | 1. **Cite textual evidence** to support **analysis** of what the text says **explicitly** as well as **inferences** drawn from the text. | 1. Cite several pieces of **textual** **evidence** to support analysis of what the text says explicitly as well as inferences drawn from the text. | 1. Cite the **textual evidence** that **most strongly** supports an analysis of what the text says explicitly as well as inferences drawn from the text. | 1. Cite strong and thorough **textual evidence** to support analysis of what the text says explicitly as well as inferences drawn from the text. | 1. Cite strong and thorough **textual evidence** to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. |
| 2. Determine a **theme** or **central idea** of a text and how it is conveyed through particular details; provide a **summary** of the text distinct from personal opinions or judgments. | 2. Determine a **theme** or **central idea** of a text and **analyze its development over the course of the text**; provide an objective **summary** of the text. | 2. Determine a **theme** or **central idea** of a text and analyze its development over the course of the text, including its **relationship** to the characters, setting, and plot; provide an objective **summary** of the text. | 2. Determine a **theme** or **central idea** of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective **summary** of the text. | 2. Determine two or more **themes** or **central ideas** of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective **summary** of the text. |
| 3. Describe how a particular story’s or drama’s **plot** unfolds in a series of **episodes** as well as how the **characters respond or change** as the plot moves toward a **resolution**. | 3. Analyze how particular **elements** of a story or drama **interact** (e.g., how setting shapes the characters or plot). | 3. Analyze how particular lines of **dialogue** or **incidents** in a story or drama propel the action, reveal aspects of a character, or provoke a decision. | 3. Analyze how complex **characters** (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. | 3. Analyze the impact of the **author’s choices** regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed). |
| **Craft and Structure** | 4. Determine the **meaning** of words and phrases as they are used in a text, including **figurative** and **connotative** **meanings**; analyze the impact of a specific **word choice** on meaning and tone. | 4. Determine the **meaning** of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of **rhymes** and other **repetitions of sounds** (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama. | 4. Determine the **meaning** of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific **word choices** on meaning and tone, including analogies or allusions to other texts. | 4. Determine the **meaning** of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific **word choices** on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). | 4. Determine the **meaning** of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific **word choices** on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.) |
| 5. **Analyze** how a particular sentence, chapter, scene, or stanza fits into the **overall structure** of a text and contributes to the development of the theme, setting, or plot. | 5. Analyze how a **drama’s or poem’s form or structure** (e.g., soliloquy, sonnet) contributes to its **meaning**. | 5. **Compare** and **contrast** the structure of two or more texts and analyze how the differing structure of each text contributes to its **meaning** and **style**. | 5. Analyze how an **author’s choices** concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise. | 5. Analyze how an **author’s choices** concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact. |
| 6. **Explain** how an author **develops** the **point of view** of the narrator or speaker in a text. | 6. **Analyze** how an author develops and **contrasts** the **points of view** of different characters or narrators in a text. | 6. Analyze how differences in the **points of view** of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor. | 6. Analyze a particular **point of view** or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature. | 6. Analyze a case in which grasping **point of view** requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement). |

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|  | **Sixth Grade** | **Seventh Grade** | **Eighth Grade** | **Grades 9/10** | **Grades 11/12** |
| **Integration of Knowledge and Ideas** | 7. **Compare** and **contrast** the experience of **reading** a story, drama, or poem to **listening** to or **viewing** an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to  what they perceive when they listen or watch. | 7. **Analyze** the extent to which a filmed or live production of a story or drama **stays faithful to or departs from** the text or script, evaluating the choices made by the director or actors. | 7. Compare/contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of **techniques unique to each medium** (e.g., lighting, sound, color, or camera focus and angles in a film). | 7. Analyze the representation of a subject or a key scene in two different artistic mediums, including **what is emphasized or absent in each treatment** (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s *Landscape with the Fall of* *Icarus*). | 7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version **interprets the source text**. (Include at least one play by Shakespeare and one play by an American dramatist.) |
| 8. *(Not applicable to literature)* | 8. *(Not applicable to literature)* | 8. *(Not applicable to literature)* | 8. *(Not applicable to literature)* | 8. *(Not applicable to literature)* |
| 9. Compare and contrast texts in **different forms or genres** (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to **similar** **themes** and **topics**. | 9. **Compare and contrast** a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding **how authors of fiction use or alter history**. | 9. **Analyze** how a modern work of fiction **draws on themes**, **patterns of events**, or **character** **types** from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new. | 9. **Analyze** how an author draws on and transforms **source material** in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare). | 9. Demonstrate knowledge of eighteenth, nineteenth, and early-twentieth century foundational works of **American literature**, including how two or more texts from the same period treat **similar themes** or topics. |
| **Range of Reading** | 10. By the end of the year, read and comprehend **literature**, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range. | 10. By the end of the year, read and comprehend **literature**, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range. | 10. By the end of the year, read and comprehend **literature**, including stories, dramas, and poems, at the **high end** of grades 6–8 text complexity band **independently** and **proficiently**. | 10. By the end of grade 9, read and comprehend **literature**, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the **high end** of the grades 9–10 text complexity band **independently** and **proficiently**. | 10. By the end of grade 11, read and comprehend **literature**, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the **high end** of the grades 11–CCR text complexity band **independently** and **proficiently**. |

*Note: There are no California-specific Common Core additions for Reading – Literature for grades 6-12.*