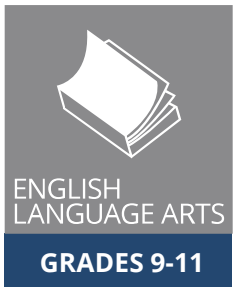
TN Department of Education | 2015 Summer Training

English Language Arts Grades 9-11

Participant Packet

Tennessee Department of Education | 2015 Summer Training



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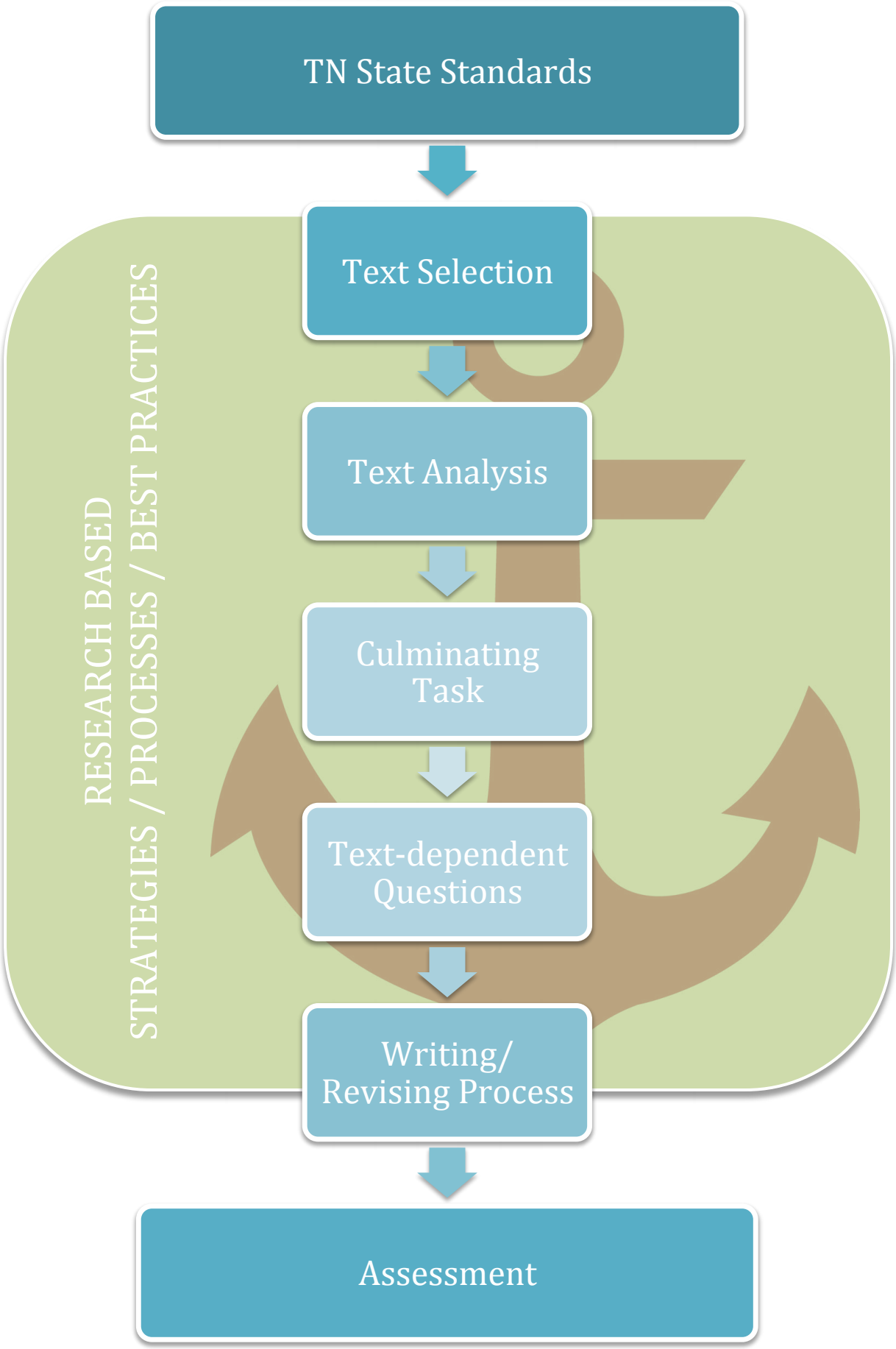
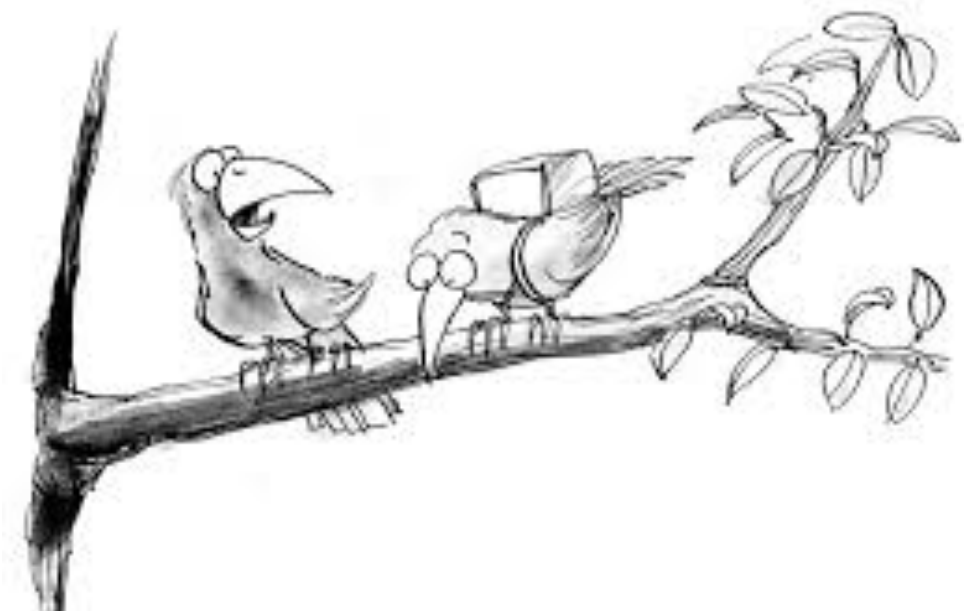
What ANCHORS Student Success?



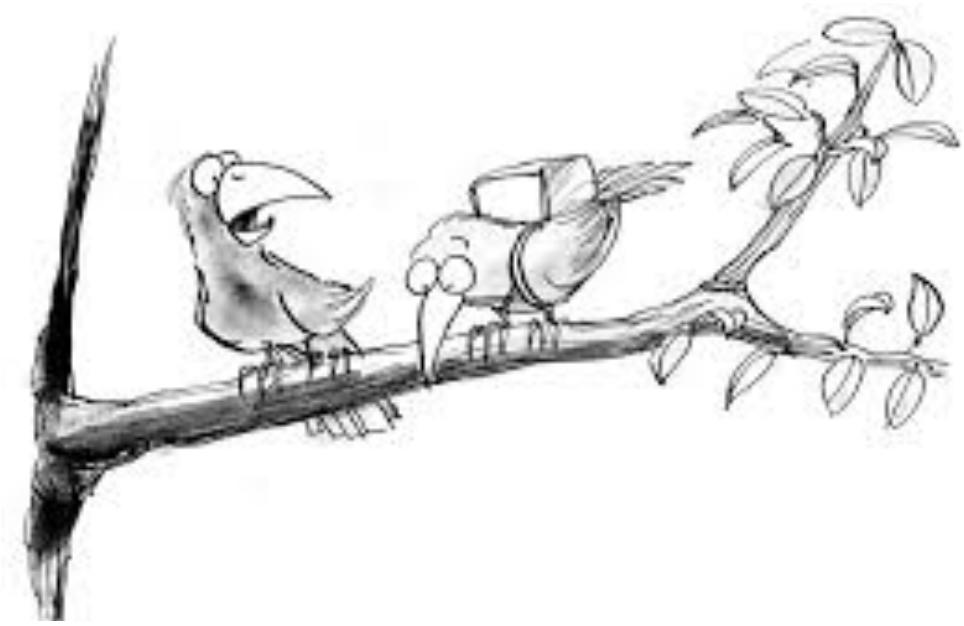
Analogy



Think about the words “launch” and “land.” Write a one-line caption that uses both the words “launch” and “land.”

One Line Caption:

Analogy



Think about the words “propel” and “plummet.” Write a one-line caption that uses both the words both “propel” and “plummet.”

One Line Caption:

Purpose

The purpose of the Summer 2015 Summer Training for English Language Arts is to **develop a deep understanding of the interconnectedness between students' reading and their writing and how to craft instruction that supports students' success in both.**

My Thoughts:

Norms for Collaboration

- Keep students at the center
- Be present and engaged
- Monitor air time and share your voice
- Challenge with respect
- Stay solutions oriented
- Risk productive struggle
- Balance urgency and patience

Module 1
Introduction and Research

Module 1

Rationale

"The English Language Arts & Literacy Standards provide a clear progression of learning goals in reading, writing, speaking, and listening for teachers of ELA as well as science, social studies, and technical subjects. These learning goals build a staircase of increasing complexity with the aim of preparing all students for success in college and careers by the end of high school…."

- Coleman, Pimentel, & Zumba, 2012.

Essential Question

What provides the roadmap for good instruction?

Agenda

In this module of today's professional learning experience, you will…

- Review the three literacy shifts for ELA;
- Understand the critical research that informs reading and writing instruction; and
- Be introduced to the TNReady Blueprints.

Shifts for English Language Arts/Literacy

1. Regular practice with **complex text** and its **academic language**

Rather than focusing solely on the skills of reading and writing, the Standards highlight the growing complexity of the texts students must read to be ready for the demands of college and careers. The Standards build a staircase of text complexity so that all students are ready for the demands of college- and career-level reading no later than the end of high school. Closely related to text complexity—and inextricably connected to reading comprehension—is a focus on academic vocabulary: words that appear in a variety of content areas (such as *ignite* and *commit*).

2. Reading, writing and speaking grounded in **evidence from text**, both literary and informational

The Standards place a premium on students writing to sources, i.e., using evidence from texts to present careful analyses, well-defended claims, and clear information. Rather than asking students questions they can answer solely from their prior knowledge or experience, the Standards expect students to answer questions that depend on their having read the text or texts with care. The Standards also require the cultivation of narrative writing throughout the grades, and in later grades a command of sequence and detail will be essential for effective argumentative and informational writing.

Likewise, the reading standards focus on students' ability to read carefully and grasp information, arguments, ideas and details based on text evidence. Students should be able to answer a range of *text-dependent* questions, questions in which the answers require inferences based on careful attention to the text.

3. **Building knowledge** through **content-rich nonfiction**

Building knowledge through content rich non-fiction plays an essential role in literacy and in the Standards. In K–5, fulfilling the standards requires a 50–50 balance between informational and literary reading. Informational reading primarily includes content rich non-fiction in history/social studies, science and the arts; the K–5 Standards strongly recommend that students build coherent general knowledge both within each year and across years. In 6–12, ELA classes place much greater attention to a specific category of informational text—literary nonfiction—than has been traditional. In grades 6–12, the Standards for literacy in history/social studies, science and technical subjects ensure that students can independently build knowledge in these disciplines through reading and writing.

To be clear, the Standards do require substantial attention to literature throughout K–12, as half of the required work in K–5 and the core of the work of 6–12 ELA teachers.

A Report to Carnegie Corporation of New York

READING NEXT

A VISION FOR ACTION AND RESEARCH IN MIDDLE AND HIGH SCHOOL LITERACY

ALLIANCE FOR EXCELLENT EDUCATION

FOREWORD

During the last decade, this country's attention has been focused on improving reading education. This focus led to the generation of reports, reviews, revised curricula, redesigned professional development, and the provisions of the Reading First initiative. The recent interest in reading, however, directed attention almost entirely to *early* literacy—that is, to reading in the primary grades, defined as word recognition.

Somewhat neglected in those various efforts was attention to the core of reading: comprehension, learning while reading, reading in the content areas, and reading in the service of secondary or higher education, of employability, of citizenship. It is clear that getting third graders to read at grade level is an important and challenging task, and one that needs ongoing attention from researchers, teacher educators, teachers, and parents. But many excellent third-grade readers will falter or fail in later-grade academic tasks if the teaching of reading is neglected in the middle and secondary grades.

In 1950, when opportunities to achieve economic stability and a middle-class standard of living were open to those without a high school diploma, students unable to convert their third-grade reading skills into literacy levels useful for comprehending and learning from complex, content-rich materials could drop out of high school and still hope to achieve a reasonably comfortable and successful lifestyle. In 2004, however, there are few opportunities for the high school dropout to achieve a comparable way of life; jobs, welfare, and social safety nets will no longer be available as they once were.

Educators must thus figure out how to ensure that every student gets beyond the basic literacy skills of the early elementary grades, to the more challenging and more rewarding literacy of the middle and secondary school years. Inevitably, this will require, for many of those students, teaching them new literacy skills: how to read purposefully, select materials that are of interest, learn from those materials, figure out the meanings of unfamiliar words, integrate new information with information previously known, resolve conflicting content in different texts, differentiate fact from opinion, and recognize the perspective of the writer—in short, they must be taught how to *comprehend*.

Ensuring adequate ongoing literacy development for all students in the middle and high school years is a more challenging task than ensuring excellent reading education in the primary grades, for two reasons: first, secondary school literacy skills are more complex, more embedded in subject matters,

and more multiply determined; second, adolescents are not as universally motivated to read better or as interested in school-based reading as kindergartners. This is, therefore, not a problem with a simple solution. But we have research-based as well as practice-based knowledge to bring to it. *Reading Next: A Vision for Action and Research in Middle and High School Literacy* charts a route for using that knowledge optimally, while at the same time adding to it. It is a call to researchers in this area to exchange a bit of their self-determination in the service of producing more interpretable findings, and a call to funders interested in educational reform to forfeit a bit of their programmatic autonomy to increase the returns on their investments. If both groups heed the call, adolescent readers and the teachers dedicated to their success will benefit.

Catherine E. Snow
Henry Lee Shattuck Professor of Education
Harvard Graduate School of Education

Cambridge, Massachusetts
July 18, 2004

EXECUTIVE SUMMARY

The Issue

American youth need strong literacy skills to succeed in school and in life. Students who do not acquire these skills find themselves at a serious disadvantage in social settings, as civil participants, and in the working world. Yet approximately eight million young people between fourth and twelfth grade struggle to read at grade level. Some 70 percent of older readers require some form of remediation. Very few of these older struggling readers need help to read the words on a page; their most common problem is that they are not able to comprehend what they read. Obviously, the challenge is not a small one.

Meeting the needs of struggling adolescent readers and writers is not simply an altruistic goal. The emotional, social, and public health costs of academic failure have been well documented, and the consequences of the national literary crisis are too serious and far-reaching for us to ignore. Meeting these needs will require expanding the discussion of reading instruction from Reading First—acquiring grade-level reading skills by third grade—to Reading Next—acquiring the reading skills that can serve youth for a lifetime.

Fortunately, a survey of the literacy field shows that educators now have a powerful array of tools at their disposal. We even know with a fair degree of certitude which tools work well for which type of struggling reader. However, we do not yet possess an overall strategy for directing and coordinating remedial tools for the maximum benefit to students at risk of academic failure, nor do we know enough about how current programs and approaches can be most effectively combined.

The Approach

To help address this problem, a panel of five nationally known and respected educational researchers met in spring 2004 with representatives of Carnegie Corporation of New York and the Alliance for Excellent Education to draw up a set of recommendations for how to meet the needs of our eight million struggling readers while simultaneously envisioning a way to propel the field forward. The resulting paper was reviewed and augmented by the Adolescent Literacy Funders Forum (ALFF) at its 2004 annual meeting. Although this report originally was targeted to the funding community, it offers information that will also prove invaluable to others, including researchers, policymakers, and educators.

The Recommendations

The Fifteen Elements of Effective Adolescent Literacy Programs

This report delineates fifteen elements aimed at improving middle and high school literacy achievement right now.

1. **Direct, explicit comprehension instruction,** which is instruction in the strategies and processes that proficient readers use to understand what they read, including summarizing, keeping track of one's own understanding, and a host of other practices

2. **Effective instructional principles embedded in content,** including language arts teachers using content-area texts and content-area teachers providing instruction and practice in reading and writing skills specific to their subject area

3. **Motivation and self-directed learning,** which includes building motivation to read and learn and providing students with the instruction and supports needed for independent learning tasks they will face after graduation

4. **Text-based collaborative learning,** which involves students interacting with one another around a variety of texts

5. **Strategic tutoring,** which provides students with intense individualized reading, writing, and content instruction as needed

6. **Diverse texts,** which are texts at a variety of difficulty levels and on a variety of topics

7. **Intensive writing,** including instruction connected to the kinds of writing tasks students will have to perform well in high school and beyond

8. **A technology component,** which includes technology as a tool for and a topic of literacy instruction

9. **Ongoing formative assessment of students,** which is informal, often daily assessment of how students are progressing under current instructional practices

10. **Extended time for literacy,** which includes approximately two to four hours of literacy instruction and practice that takes place in language arts and content-area classes

11. **Professional development** that is both long term and ongoing

12. **Ongoing summative assessment of students and programs,** which is more formal and provides data that are reported for accountability and research purposes

13. **Teacher teams,** which are interdisciplinary teams that meet regularly to discuss students and align instruction

14. **Leadership,** which can come from principals and teachers who have a solid understanding of how to teach reading and writing to the full array of students present in schools

15. **A comprehensive and coordinated literacy program,** which is interdisciplinary and interdepartmental and may even coordinate with out-of-school organizations and the local community

Since implementation of only one or two of these elements is unlikely to improve the achievement of many students, this report recommends that practitioners and program designers ***flexibly try out various combinations*** in search of the most effective overall program. Furthermore, any combination should include three specific elements: professional development, formative assessment, and summative assessment. No literacy program targeted at older readers is likely to cause significant improvements without these elements, because of their importance to ensuring instructional effectiveness and measuring effects. However, they should not be seen as sufficient in themselves to address the wide range of problems experienced by older struggling readers; rather, they ***act as a foundation*** for instructional innovations.

Balancing Purposes

This report also stresses that improving the literacy achievement of today's and tomorrow's youth requires keeping action balanced with research. The report outlines a ***balanced vision*** for effecting immediate change for current students and building the literacy field's knowledge base.

Stakeholders should select programs and interventions according to the inclusion or exclusion of the fifteen elements—thereby creating a ***planned variation***—and ***evaluate implementation using a common process*** to allow for comparisons across programs. In line with this recommendation, ***outcomes*** and ***procedures*** for evaluation are detailed to promote cross-program comparisons. By collecting data according to the recommended design, public and private funders, districts, and researchers will be able to ***disaggregate*** students and describe the different sources of their difficulty and the differentiated effects of programs and program components. Such disaggregation will provide a rich base for experimental research.

The Relevance

We believe that if the funding, research, policymaking, and education communities embrace these recommendations, the literacy field will make significant strides toward the goal of meeting the needs of all students in our society, while also strengthening our understanding of exactly *what works, when,* and *for whom*. We will thereby strengthen the chances for striving readers to graduate from high school as strong, independent learners prepared to take on the multiple challenges of life in a global economy.

INTRODUCTION

A Literacy Crisis

High Student Dropout Rate

Almost seven thousand students drop out of high school every school day (Alliance for Excellent Education, 2006). One of the most commonly cited reasons for this is that students simply do not have the literacy skills to keep up with the high school curriculum, which has become increasingly complex (Kamil, 2003; Snow & Biancarosa, 2003). In the era of Reading First and especially the No Child Left Behind (NCLB) Act of 2001, performing below grade level in reading and writing carries increasingly higher stakes for retention and ultimately withholding of high school diplomas (NCES, 2003).

Struggling Readers

The number of students who lack literacy skills is not negligible: there are eight million struggling readers in grades 4–12 in schools across our nation (NCES, 2003). The most recent National Assessment of Educational Progress (NAEP) reading results indicate that recent efforts to improve K–3 literacy education are paying off at the fourth-grade level, but that these improvements do not necessarily translate into better achievement among adolescents.

In 2005, 31 percent of fourth and eighth graders performed at or above the "proficient" level, which NAEP defines as "solid academic performance" for the assessed grade. Students scoring below this level have attained only "partial mastery" (Loomis & Bourque, 2001, p. 2). If partial mastery is interpreted as performing below grade level, then about 70 percent of students entering the fifth and ninth grades in 2006 are reading below grade level.

CAUSE FOR ALARM

- Only **70 percent of high school students graduate on time with a regular diploma,** and fewer than 60 percent of African-American and Latino students do so (Greene & Winters, 2005).
- Students who enter ninth grade in **the lowest 25 percent of their class are twenty times more likely to drop out** than the highest-performing students (Carnevale, 2001).
- Approximately **32 percent of high school graduates are not ready for college level English composition courses** (ACT, 2005).
- Over **half of adults scoring at the lowest literacy levels are dropouts** and almost **a quarter are high school graduates** (NCES, 2005).
- Approximately **40 percent of high school graduates lack the literacy skills employers seek** (Achieve, Inc., 2005).
- US **dropouts' literacy skills are lower than most industrialized nations,** performing comparably only to Chile, Poland, Portugal, and Slovenia (OECD, 2000).

The most recent results for twelfth graders tell a similar tale, with about 60 percent performing below grade level (NCES, 1999). Comparing the most recent NAEP results for all three grade levels to those from 1992, the percentage of students scoring proficient has significantly improved among fourth graders, but not among eighth and twelfth graders (NCES, 1999, 2006; Olson, 2006). Moreover, the percentage of fourth graders scoring proficient or better rose significantly in twenty-one states, and no states experienced significant decreases (Olson, 2006). However, only three states showed significant improvement in the percentage of eighth-grade students scoring at or above the proficient level, and three other states showed significant decreases in this percentage (Olson, 2006).

A full 70 percent of U.S. middle and high school students require differentiated instruction—that is, instruction targeted to their individual strengths and weaknesses.

Consistent with the NAEP results, experts in adolescent literacy estimate that as many as 70 percent of students struggle with reading in some manner, and therefore require differentiated instruction—especially in areas where multiple circumstances conspire against students' chances for success, such as in urban centers. In these areas, only an estimated 20 percent of students are reading at grade level and thus are prepared to master high school-level content. However, schools in nonurban areas and even high-achieving schools also have struggling readers and writers; and in such environments, struggling students are more likely to be overlooked.

Range of Literacy Needs

Part of what makes it so difficult to meet the needs of struggling readers and writers in middle and high school is that these students experience a wide range of challenges that require an equally wide range of interventions. Some young people still have difficulty simply reading words accurately, but these students make up the minority of older struggling readers. Most older struggling readers can *read* words accurately, but they do not *comprehend* what they read, for a variety of reasons. For some, the problem is that they do not yet read words with enough fluency to facilitate comprehension. Others can read accurately and quickly enough for comprehension to take place, but they lack the strategies to help them comprehend what they read. Such strategies include the ability to grasp the gist of a text, to notice and repair misinterpretations, and to change tactics based on the purposes of reading. Other struggling readers may have learned these strategies but have difficulty using them because they have only practiced using them with a limited range of texts and in a limited range of circumstances. Specifically, they may not be able

RISING LITERACY DEMANDS, DECLINING LITERACY

Between 1996 and 2006, the average literacy required for all American occupations is projected to rise by 14 percent. **The 25 fastest growing professions have far greater than average literacy demands**, while the 25 fastest declining professions have lower than average literacy demands (Barton, 2000).

Compared to ten years ago, **significantly fewer adults demonstrate the skills necessary to perform complex and challenging literacy activities** (NCES, 2005).

Both dropouts and high school graduates are demonstrating significantly worse reading skills than ten years ago (NCES, 2005).

to generalize their strategies to content-area literacy tasks and lack instruction in and knowledge of strategies specific to particular subject areas, such as math, science, or history.

In addition, the problems faced by struggling readers are exacerbated when they do not speak English as their first language, are recent immigrants, or have learning disabilities. Indeed, a struggling reader may fit all three of these descriptions, making intervention a truly complicated proposition. Meeting these needs will require expanding the discussion of reading from Reading First—acquiring grade-level reading skills by third grade—to Reading Next—acquiring the reading comprehension skills that can serve youth for a lifetime.

Incentive and Engagement Is Important

Concurrent with this range of literacy needs, many schools are not engaging students. In addition, students are less motivated to read in later grades. While these problems may coexist with any of the difficulties cited above, a lack of incentive and engagement also explains why even skilled readers and writers often do not progress in reading and academic achievement in middle and high schools. The proportion of students who are not engaged or motivated by their school experiences grows at every grade level and reaches epidemic proportions in high school.

Our Changing Society Presents New Challenges

Clearly, there is a need to improve adolescent literacy, and this need is all the more pertinent because of the rapidly accelerating challenges of modern society. Literacy demands have increased and changed as the technological capabilities of our society have expanded and been made widely available; concomitantly, the need for flexible, self-regulated individuals who can respond to rapidly changing contexts has also increased. The goal in improving adolescent literacy should not simply be to graduate more students from slightly improved schools, but rather to envision what improvements will be necessary to prepare tomorrow's youth for the challenges they will face twenty and thirty years from now.

America's schools need to produce literate citizens who are prepared to compete in the global economy and who have the skills to pursue their own learning well beyond high school. Students need to perform well on their state or local standardized or high-stakes tests, both because these tests act as gatekeepers in increasing numbers of states and because the national emphasis is on improved educational accountability. All young people should

NO COLLEGE, NO FUTURE?

Between 1973 and 1998, in skilled blue-collar, clerical, and related professions, "**the percentage of workers who were high school drop-outs fell by two-thirds, while the percentage of workers with some college or a college degree more than doubled**;" in less-skilled blue-collar, service, and related professions, "**the percentage of workers who were high school drop-outs fell by nearly half, while the percentage of workers with some college or a college degree tripled**" (Carnevale, 2001, Figures 7 and 8).

As the demand for unskilled labor decreases, **unemployment has increased at a faster pace for those with low educational attainment** (OECD, 2000).

graduate from high school able to read and write, so they can earn a good living and lead richer intellectual lives. Yet 53 percent of all college students take remedial courses because they did not gain the skills they should have gained in secondary school (NCES, 2001). Due to inadequate literacy skills, an estimated 32 percent of college-bound high school students have little likelihood of succeeding in college English courses (ACT, 2005).

Fortunately, the United States has a powerful array of tools at its disposal for meeting these goals. Some of the most promising of these are presented in this report, together with a framework for considering how to deploy them in a manner that not only improves adolescent literacy in the short term but also offers hope for even greater improvements in the future. The framework is designed so that in the process of using these tools, educators, researchers, and policymakers will hone them, tailoring them to meet the precise needs of individual students in order not only to strengthen the literacy skills of the individual but also to strengthen our nation.

A Collaborative Effort

With struggling readers and writers experiencing so many different sources of difficulty as well as rapidly accelerating literacy demands, it is no wonder that teachers and schools are unable to meet the needs of all of these students. To help address this problem, a panel of five nationally known and respected educational researchers—Donald Deshler, David Francis, John Guthrie, Michael Kamil, and James McPartland—met with representatives of Carnegie Corporation of New York and the Alliance for Excellent Education on April 22, 2004. The researchers were asked to envision the kinds of changes necessary to improve student outcomes based on current knowledge of the field, while simultaneously envisioning a way to propel the field forward by building a more thorough knowledge base.

The researchers agreed that enough is already known about adolescent literacy—both the nature of the problems of struggling readers and the types of interventions and approaches to address these needs—in order to act immediately on a broad scale. The experts also agreed that while action was being undertaken, the work of building the knowledge base should continue, particularly to understand the "value-added" contribution of each of the specific aspects of adolescent literacy programs.

Why do readers struggle? The problem is not illiteracy, but comprehension. The bulk of older struggling readers and writers can read, but cannot understand what they read.

A month later, at the annual meeting of the Adolescent Literacy Funders Forum (ALFF),* a consortium of public and private funding organizations interested in adolescent literacy reviewed

* ALFF is a consortium of public and private funders of programs and initiatives linked to adolescent literacy. The group formed in 2003 and meets annually to discuss challenges and new developments in the field. The 2004 gathering was ALFF's second annual meeting, and this report was the topic of discussion.

the report prepared by the panel. The ALFF members discussed the details of the vision elucidated by the researchers and added their insights to this vision. This report represents a collaborative effort to specify how the adolescent literacy field might take on the challenge of improving achievement.

This report is an effort to

- disseminate more widely the current state of knowledge about adolescent literacy;
- specify the dimensions of adolescent literacy interventions that hold particular promise for improving academic achievement; and
- posit an approach to evaluating programs and understanding the value-added contribution of each dimension.

No single intervention or program will ever meet the needs of all struggling readers and writers. Yet the components of at least initial solutions for all these problems exist in one form or another. The need is for better dissemination, evaluation, and comparison of interventions that work, so administrators and teachers can better select the interventions that are most appropriate for their individual students. In considering how to improve the academic achievement of our nation's struggling readers and writers, it is critical to remember that only 10 percent of students struggle with decoding (reading words accurately), and thirty years of research by the National Institute of Child Health and Human Development (NICHD) have provided solutions for these decoding problems. Thus this report focuses on the question of which elements of interventions are most promising for the large population of struggling students who already decode accurately but still struggle with reading and writing after third grade.

A Report to Carnegie Corporation of New York

WRITING NEXT

EFFECTIVE STRATEGIES TO IMPROVE WRITING OF ADOLESCENTS IN MIDDLE AND HIGH SCHOOLS

By Steve Graham and Dolores Perin

ALLIANCE FOR EXCELLENT EDUCATION

FOREWORD

Around the world, from the cave paintings in Lascaux, France, which may be 25,000 years old, to the images left behind by the lost Pueblo cultures of the American Southwest, to the ancient aboriginal art of Australia, the most common pictograph found in rock paintings is the human hand. Coupled with pictures of animals, with human forms, with a starry night sky or other images that today we can only identify as abstract, we look at these men's and women's hands, along with smaller prints that perhaps belong to children, and cannot help but be deeply moved by the urge of our ancestors to leave some permanent imprint of themselves behind.

Clearly, the instinct for human beings to express their feelings, their thoughts, and their experiences in some lasting form has been with us for a very long time. This urge eventually manifested itself in the creation of the first alphabet, which many attribute to the Phoenicians. When people also began to recognize the concept of time, their desire to express themselves became intertwined with the sense of wanting to leave behind a legacy, a message about who they were, what they had done and seen, and even what they believed in. Whether inscribed on rock, carved in cuneiform, painted in hieroglyphics, or written with the aid of the alphabet, the instinct to write down everything from mundane commercial transactions to routine daily occurrences to the most transcendent ideas—and then to have others read them, as well as to read what others have written—is not simply a way of transferring information from one person to another, one generation to the next. It is a process of learning and hence, of education.

Ariel and Will Durant were right when they said, "Education is the transmission of civilization." Putting our current challenges into historical context, it is obvious that if today's youngsters cannot read with understanding, think about and analyze what they've read, and then write clearly and effectively about what they've learned and what they think, then they may never be able to do justice to their talents and their potential. (In that regard, the etymology of the word *education*, which is to draw out and draw forth—from oneself, for example—is certainly evocative.) Indeed, young people who do not have the ability to transform thoughts, experiences, and ideas into written words are in danger of losing touch with the joy of inquiry, the sense of intellectual curiosity, and the inestimable satisfaction of acquiring wisdom that are the touchstones of humanity. What that means for all of us is that the essential educative transmissions that have been passed along century after century, generation after generation, are in danger of fading away, or even falling silent.

In a recent report, the National Commission on Writing also addresses this concern. They say, "If students are to make knowledge their own, they must struggle with the details, wrestle with the facts, and rework raw information and dimly understood concepts into language they can communicate to someone else. In short, if students are to learn, they must write."

It is in this connection that I am pleased to introduce *Writing Next*. As the report warns, American students today are not meeting even basic writing standards, and their teachers are often at a loss for how to help them. In an age overwhelmed by information (we are told, for example, that all available information doubles every two to three years), we should view this as a crisis, because the ability to read, comprehend, and write—in other words, to organize information into *knowledge*—can be viewed as tantamount to a survival skill. Why? Because in the decades ahead, Americans face yet another challenge: how to keep our democracy and our society from being divided not only between rich and poor, but also between those who have access to information and knowledge, and thus, to power—the power of enlightenment, the power of self-improvement and self-assertion, the power to achieve upward mobility, and the power over their own lives and their families' ability to thrive and succeed—and those who do not.

Such an uncrossable divide will have devastating consequences for the future of America. Those who enrich themselves by learning to read with understanding and write with skill and clarity do so not only for themselves and their families, but for our nation as well. They learn in order to preserve and enhance the record of humanity, to be productive members of a larger community, to be good citizens and good ancestors to those who will follow after them. In an age of globalization, when economies sink or swim on their ability to mine and manage knowledge, as do both individual and national security, we cannot afford to let this generation of ours or indeed, any other, fall behind the learning curve. Let me bring us back to where we began: For all of us, the handprint must remain firmly and clearly on the wall.

Vartan Gregorian
President, Carnegie Corporation of New York

EXECUTIVE SUMMARY

A Writing Proficiency Crisis

Writing well is not just an option for young people—it is a necessity. Along with reading comprehension, writing skill is a predictor of academic success and a basic requirement for participation in civic life and in the global economy. Yet every year in the United States large numbers of adolescents graduate from high school unable to write at the basic levels required by colleges or employers. In addition, every school day 7,000 young people drop out of high school (Alliance for Excellent Education, 2006), many of them because they lack the basic literacy skills to meet the growing demands of the high school curriculum (Kamil, 2003; Snow & Biancarosa, 2003). Because the definition of *literacy* includes both reading and writing skills, poor writing proficiency should be recognized as an intrinsic part of this national literacy crisis.

This report offers a number of specific teaching techniques that research suggests will help 4th- to 12th-grade students in our nation's schools. The report focuses on all students, not just those who display writing difficulties, although this latter group is deservedly the focus of much attention. The premise of this report is that all students need to become proficient and flexible writers. In this report, the term *low-achieving writers* is used to refer to students whose writing skills are not adequate to meet classroom demands. Some of these low-achieving writers have been identified as having learning disabilities; others are the "silent majority" who lack writing proficiency but do not receive additional help. As will be seen in this report, some studies investigate the effects of writing instruction on groups of students across the full range of ability, from more effective to less effective writers, while others focus specifically on individuals with low writing proficiency.

Recent reports by the National Commission on Writing (2003, 2004, 2005) have helped to bring the importance of writing proficiency forward into the public consciousness. These reports provide a jumping-off point for thinking about how to improve writing instruction for all young people, with a special focus on struggling readers. *Reading Next* (Biancarosa & Snow, 2004), commissioned by Carnegie Corporation of New York, used up-to-date research to highlight a number of key elements seen as essential to improving reading instruction for adolescents (defined as grades 4–12). *Writing Next* sets out to provide guidance for improving writing instruction for adolescents, a topic that has previously not received enough attention from researchers or educators.

While *Reading Next* presented general methods and interventions that several of America's most respected adolescent literacy experts found to be useful for improving reading instruction, *Writing Next* highlights specific teaching techniques that work in the classroom. It does so by summarizing the results of a large-scale statistical review of research into the effects of specific types of writing instruction on adolescents' writing proficiency. Although several important reviews of research on writing instruction exist (e.g., Langer & Applebee, 1987; Levy & Ransdell, 1996; MacArthur, Graham, & Fitzgerald, 2006; Smagorinsky, 2006), the special strength of this report is its use of a powerful statistical method known as meta-analysis. This technique allows researchers to determine the *consistency* and *strength* of the effects of instructional practices on student writing quality and to highlight those practices that hold the most promise.

The Recommendations

Eleven Elements of Effective Adolescent Writing Instruction

This report identifies 11 elements of current writing instruction found to be effective for helping adolescent students learn to write well and to use writing as a tool for learning. It is important to note that all of the elements are supported by rigorous research, but that even when used together, they do not constitute a full writing curriculum.

1. **Writing Strategies,** which involves teaching students strategies for planning, revising, and editing their compositions

2. **Summarization,** which involves explicitly and systematically teaching students how to summarize texts

3. **Collaborative Writing,** which uses instructional arrangements in which adolescents work together to plan, draft, revise, and edit their compositions

4. **Specific Product Goals,** which assigns students specific, reachable goals for the writing they are to complete

5. **Word Processing,** which uses computers and word processors as instructional supports for writing assignments

6. **Sentence Combining,** which involves teaching students to construct more complex, sophisticated sentences

7. **Prewriting,** which engages students in activities designed to help them generate or organize ideas for their composition

8. **Inquiry Activities,** which engages students in analyzing immediate, concrete data to help them develop ideas and content for a particular writing task

9. **Process Writing Approach,** which interweaves a number of writing instructional activities in a workshop environment that stresses extended writing opportunities, writing for authentic audiences, personalized instruction, and cycles of writing

10. **Study of Models,** which provides students with opportunities to read, analyze, and emulate models of good writing

11. **Writing for Content Learning,** which uses writing as a tool for learning content material

The *Writing Next* elements do not constitute a full writing curriculum, any more than the *Reading Next* elements did for reading. However, all of the *Writing Next* instructional elements have shown clear results for improving students' writing. They can be combined in flexible ways to strengthen adolescents' literacy development. The authors hope that besides providing research-supported information about effective writing instruction for classroom teachers, this report will stimulate discussion and action at policy and research levels, leading to solid improvements in writing instruction in grades 4 to 12 nationwide.

INTRODUCTION

Although the nation has made progress recently in improving the literacy achievement of its elementary school students, adolescent literacy levels have remained stagnant (Lemke et al., 2004; National Center for Education Statistics, 1999, 2006; Olson, 2006). As a result, attention has begun to turn to the need to improve the literacy of adolescent students. One example of this new focus is the recently created Striving Readers Initiative, a federal program to help school districts meet the challenge of improving adolescents' literacy skills, for which the U.S. Congress appropriated just over $29 million for the 2006–07 school year.

Several reports have drawn attention to the adolescent literacy crisis (e.g., Kamil, 2003; American Diploma Project, 2004; Carnevale, 2001; National Commission on Writing, 2004). Among them, *Reading Next* outlined elements of literacy instruction with a strong track record of positive results among adolescents (Biancarosa & Snow, 2004). While these reports and others have brought much-needed attention to adolescents' literacy needs, they were concerned more with reading than with writing skills.

CAUSE FOR ALARM

- **Seventy percent of students in grades 4–12 are low-achieving writers** (Persky et al., 2003).
- **Every school day, more than 7,000 students drop out** of high school (Pinkus, 2006).
- Only **70% of high school students graduate on time with a regular diploma,** and fewer than 60% of African-American and Latino students do so (Greene & Winters, 2005).
- Students who enter ninth grade in **the lowest 25% of their class are 20 times more likely to drop out** than are the highest-performing students (Carnevale, 2001).
- Nearly one third **of high school graduates are not ready for college-level English composition courses** (ACT, 2005).
- Over **half of adults scoring at the lowest literacy levels are dropouts, and almost a quarter of these persons are high school graduates** (National Center for Education Statistics, 2005).

Continued on Page 8

Low-Achieving Writers: Scope of the Problem

Writing is sometimes seen as the "flip side" of reading. It is often assumed that adolescents who are proficient readers must be proficient writers, too. If this were the case, then helping students learn to read better would naturally lead to the same students writing well. However, although reading and writing are complementary skills whose development runs a roughly parallel course, they do not necessarily go hand in hand. Many adolescents are able to handle average reading demands but have severe difficulties with writing. Moreover, the nature of the relationship between reading and writing skills changes over time

(Fitzgerald & Shanahan, 2000). Researchers know that reading and writing often draw from the same pool of background knowledge—for example, a general understanding of the attributes of texts. At the same time, however, writing differs from reading. While readers form a mental representation of thoughts written by someone else, writers formulate their own thoughts, organize them, and create a written record of them using the conventions of spelling and grammar.

CAUSE FOR ALARM

- College instructors estimate that **50% of high school graduates are not prepared for college-level writing** (Achieve, Inc., 2005).
- U.S. graduates' **literacy skills are lower than those of graduates in most industrialized nations,** comparable only to the skills of graduates in Chile, Poland, Portugal, and Slovenia (OECD, 2000).

Therefore, although writing and reading are both vital aspects of literacy, they each require their own dedicated instruction. What improves reading does not always improve writing. This report responds to the strong need for information about how to improve classroom writing instruction to address the serious problem of adolescent writing difficulty.

The knowledge and skills required for higher education and for employment are now considered equivalent (ACT, 2006; American Diploma Project, 2004).

The National Assessment of Educational Progress (NAEP) writing exam was last given in 2002 (Persky, Daane, & Jin, 2003); it measured the writing skills of 4th, 8th, and 12th graders and translated their scores into three levels of proficiency: Basic, Proficient, or Advanced. A disturbing finding was that only 22% to 26% of students scored at the Proficient level across the three grades, and very few were found to write at the Advanced level (Persky et al., 2003, Table 2.1). Even worse, alarmingly high proportions of students were found to be at or below the Basic level. Not only did 15% of 4th and 8th graders and 26% of 12th graders test below the Basic level, but 58%, 54%, and 51% of students, respectively, at these grade levels tested at the Basic level. In sum, 72% of 4th-grade students, 69% of 8th-grade students, and 77% of 12th-grade students did not meet NAEP writing proficiency goals.

These results clearly demonstrate that very large numbers of adolescents need interventions to help them become better writers. Some, especially those who score at or below the Basic level on the NAEP, require more help than others.

Consequences

A wide range of jobs require employees to produce written documentation, visual/text presentations, memoranda, technical reports, and electronic messages. The explosion of electronic and wireless communication in everyday life brings writing skills into play as never before. Recent reports by the National Commission on Writing (2004, 2005) reveal that the majority of both public and private employers say that writing proficiency has now become critical in the workplace and that it directly affects hiring and promotion decisions. The demand for writing proficiency is not limited to

professional jobs but extends to clerical and support positions in government, construction, manufacturing, service industries, and elsewhere. In fact, about 30% of government and private sector employees require on-the-job training in basic writing skills. Private companies spend an estimated $3.1 billion annually on remediation, and state governments spend an estimated $221 million annually (National Commission on Writing, 2005).

Young people who have difficulty writing are not fully equipped to meet the demands of college, either. A recent study by ACT (2005) revealed that about a third of high school students intending to enter higher education do not meet readiness benchmarks for college-level English composition courses (among certain ethnic groups, 50% or more of adolescents do not meet ACT benchmarks), making it unlikely that they will be able to learn effectively in the college setting.

Many students begin postsecondary education at a community college. However, at least a quarter of new community college students enroll in remedial writing courses (National Center for Education Statistics, 2003). Compounding the problem, remedial enrollments appear to underestimate the number of students who actually need help with writing (Perin, 2006). Community colleges have always attempted to meet the needs of students with reading and writing difficulties, and many would argue that doing so is a core part of their mission. Many 2-year institutions find it difficult, however; they are not equipped to teach writing effectively to such large numbers of students, and the presence of students with poor academic skills in their classrooms can undermine the quality of the regular academic curriculum (Grubb et al., 1999; Perin & Charron, 2006).

WRITING IN THE WORKPLACE

Thirty-five percent of high school graduates in college and 38% of high school graduates in the workforce feel their writing does not meet expectations for quality (Achieve, Inc., 2005).

About half of private employers and more than 60% of state government employers say **writing skills impact promotion decisions** (National Commission on Writing, 2004, 2005).

"Poorly written applications are likely to doom candidates' chances for employment" (National Commission on Writing, 2005, p. 4).

Writing remediation costs American businesses as much as $3.1 billion annually (National Commission on Writing, 2004).

Why Writing Is Important

Most contexts of life (school, the workplace, and the community) call for some level of writing skill, and each context makes overlapping, but not identical, demands. Proficient writers can adapt their writing flexibly to the context in which it takes place.

In the school setting, writing plays two distinct but complementary roles. First, it is a skill that draws on the use of strategies (such as planning, evaluating, and revising text) to accomplish a variety of goals, such as writing a report or expressing an opinion with the support of evidence. Second, writing is a means of extending and deepening students' knowledge; it acts as a tool for learning subject matter

(Keys, 2000; Shanahan, 2004; Sperling & Freedman, 2001). Because these roles are closely linked, *Reading Next* recommended that language arts teachers use content-area texts to teach reading and writing skills and that content-area teachers provide instruction and practice in discipline-specific reading and writing.

RECOMMENDATIONS: 11 KEY ELEMENTS OF EFFECTIVE ADOLESCENT WRITING INSTRUCTION AS IDENTIFIED BY META-ANALYSIS

This report provides long-needed guidance for teachers and policymakers by identifying specific instructional practices that improve the quality of adolescent students' writing. The special contribution of this report is that it draws from empirical evidence.

The authors set out to collect, categorize, and analyze experimental and quasi-experimental research on adolescent writing instruction in order to determine which elements of existing instructional methods are reported to be effective by research. The method used, meta-analysis, provides a measure of effectiveness using the effect size statistic. On the basis of the effect sizes found, *Writing Next* presents 11 elements of effective adolescent writing instruction. (A detailed description of the methodology used is found in Appendix A.)

Effective Elements to Improve Writing Achievement in Grades 4 to 12	
1. Writing Strategies	7. Prewriting
2. Summarization	8. Inquiry Activities
3. Collaborative Writing	9. Process Writing Approach
4. Specific Product Goals	10. Study of Models
5. Word Processing	11. Writing for Content Learning
6. Sentence-Combining	

No single approach to writing instruction will meet the needs of all students. Also, some extant techniques may be effective but have not yet been studied rigorously. There is a tremendous need for more research on and dissemination of adolescent writing interventions that work, so that administrators and teachers can select the strategies that are most appropriate, whether for whole classrooms, small groups, or individual students.

Though each instructional element is treated as a distinct entity, the different elements are often related, and the addition of one element can stimulate the inclusion of another. In an ideal world, teachers would be able to incorporate all of the 11 key elements in their everyday writing curricula, but the list may also be used to construct a unique blend of elements suited to specific student needs. The elements should not be seen as isolated but rather as interlinked. For instance, it is difficult to implement the process writing approach (element 9) without having peers work together (element 3) or use prewriting supports (element 7). A mixture of these elements is likely to generate the biggest return. It remains to be seen what that optimal mix is, and it may be different for different subpopulations of students. However, it is important to stress that these 11 elements are not meant to constitute a curriculum.

The instructional elements are ordered according to their average effect. Therefore, elements with larger effect sizes are presented before those with smaller effect sizes. However, many of the effect sizes differ only minimally, so readers should be cautious in interpreting the differences in effect strength. Appendix B lists references for the studies used in determining the elements, in the same order as the elements.

The report's findings are based strictly on experimental and quasi-experimental research, as this is the only type of research that allows for rigorous comparison of effects across studies. While a range of methodologies have been used to study writing—from research into the history of writing instruction to surveys of student attitudes about writing to studies that aim to describe the actions of particularly successful teachers—there have been few efforts to compare the effectiveness of specific teaching strategies. Meta-analysis fills this gap.

It is also important to note that the findings in this report are cumulative, in that they build on earlier meta-analyses of writing instruction (Bangert-Drowns, 1993; Bangert-Drowns, Hurley, & Wilkinson, 2004; Goldberg, Russell, & Cook, 2003; Graham, 2006; Graham & Harris, 2003; Hillocks, 1986). This report includes all of the studies of adolescents reviewed in the prior meta-analyses. Further, the report adapts some of the earlier authors' categorizations of instruction, such as some of those used by Hillocks (1986). In addition, these earlier meta-analyses have been considerably extended by (a) updating the earlier findings; (b) reorganizing earlier instructional categories to incorporate newer findings; and (c) examining the impact of instruction more recently studied.

THE OPTIMAL MIX

In the medical profession, treatment is tailored to individual patient needs; at times, more than one intervention is needed to effectively treat a patient.

Similarly, educators need to test mixes of intervention elements to find the ones that work best for students with different needs.

Researchers do not know what combination or how much of each of the recommended activities is needed to maximize writing instruction for adolescents in general or low-achieving writers in particular. Nor do they yet know what combination of elements works for which types of writers.

Benefits of Meta-analytic Approach

By their very nature, meta-analyses are concerned with quantitative data; as noted above, this report looked at experimental and quasi-experimental research on writing instruction. Its conclusions should in no way detract from the important contributions that other types of research make to an understanding of how to teach writing. For instance, the report's conclusions do not reflect the findings from a number of excellent observational studies that examine the writing practices of effective teachers of writing (e.g., Pressley, Yokoi, Rankin, Wharton-McDonald, & Mistretta, 1997), studies that measure the correlations between writing performance and particular teaching procedures (e.g., Applebee, Langer, Nystrand, & Gamoran, 2003), or single-subject design studies (e.g., De La Paz, 1999). Likewise, many perspectives, including cognitive (Hayes, 2000), sociocultural (Prior, 2006), and discourse (Chafe & Tannen, 1987), inform the study of writing (Sperling & Freedman, 2001).

Although these viewpoints were not equally represented in the research studies included in this analysis, each is critical to understanding writing development. Finally, the recently published third edition of *Research on Composition* (Smagorinsky, 2006) provides a broad overview of the field—covering topics such as rhetoric, second language writing, multimodal composition, and home and workplace writing—and a survey of research and theory over the past 20 years (see also *Handbook of Writing Research*; MacArthur, Graham, & Fitzgerald, 2006).

With such a wide range of writing instruction practices and perspectives, this review of the literature aims not to describe the full context of the high-functioning classroom but to provide specific practices that have demonstrated effectiveness across a number of contexts—a purpose to which meta-analysis is ideally suited. For any of the practices reviewed, contexts can vary widely. For instance, they may include any grade between 4th and 12th; they may or may not be inclusive classrooms serving students with learning disabilities or writing in their second language; and they may involve teachers with very different beliefs about what good writing instruction entails. However, meta-analysis allows consideration of both the strength and consistency of a practice's effects.

A TECHNICAL NOTE ON META-ANALYSIS

What is a Meta-analysis?

Meta-analysis is a particularly powerful way of synthesizing large bodies of research, as it relies on quantitative studies and permits the calculation of **effect sizes**. The strength of meta-analysis as an approach is that it allows consideration of both the *strength* and *consistency* of a practice's effects.

What is an Effect Size?

Effect sizes report the average difference between a type of instruction and a comparison condition. They indicate the **strength** of the effect. The following guidelines make these numbers more meaningful.

0.20 = **small** or mild effect

0.50 = **medium** or moderate effect

0.80 = **large** or strong effect

Positive effect sizes mean the instruction had a positive effect on student writing.

Negative effect sizes mean the instruction had a negative effect on student writing.

Although these guidelines are commonly accepted, it is important to interpret effect sizes within the context of a given field. For instance, the National Reading Panel report (National Institute of Child Health and Human Development, 2000) found an effect size of 0.53 for phonemic awareness instruction, while effect sizes for fluency instruction ranged from 0.35 to 0.50. More research is needed to establish the range of effect sizes for writing strategies identified in the current meta-analysis.

Also, it is important to note that the large number of factors that affect adolescent literacy outcomes and the difficulty in improving writing ability render *any* significant effect meaningful.

Appendix A sets out the methodology used in the meta-analysis. **Appendix B** lists all of the categories for which four or more studies were analyzed and provides descriptive information about each study.

The Outcome of Writing Instruction

The authors followed in the footsteps of previous researchers by using writing quality as the outcome studied. Writing quality is defined here in terms of coherently organized essays containing well-developed and pertinent ideas, supporting examples, and appropriate detail (Needels & Knapp, 1994). Writing quality was included as the primary outcome, or one of several primary outcomes, in all previous meta-analyses on procedures for teaching writing (Bangert-Drowns, 1993; Goldberg et al., 2003; Graham, 2006; Graham & Harris, 2003; Hillocks, 1986). Writing quality served as the sole outcome measure because the authors were interested in identifying treatments that had a broad impact on writing performance. The only exceptions involved studies examining the teaching of summarization, in which completeness and accuracy of summaries were assessed, and writing-to-learn studies, in which content learning was the outcome measure.

The 11 Key Elements of Adolescent Writing Instruction

Writing Strategies (Effect Size = 0.82)

Teaching adolescents strategies for planning, revising, and editing their compositions has shown a dramatic effect on the quality of students' writing. Strategy instruction involves explicitly and systematically teaching steps necessary for planning, revising, and/or editing text (Graham, 2006). The ultimate goal is to teach students to use these strategies independently.

Strategy instruction may involve teaching more generic processes, such as brainstorming (e.g., Troia & Graham, 2002) or collaboration for peer revising (MacArthur, Schwartz, & Graham, 1991). In other instances, it involves teaching strategies for accomplishing specific types of writing tasks, such as writing a story (Fitzgerald & Markham, 1987) or a persuasive essay (Yeh, 1998). Whether generic or highly focused, explicitly teaching adolescents strategies for planning, revising, and/or editing has a strong impact on the quality of their writing. Writing strategy instruction has been found especially effective for adolescents who have difficulty writing, but it is also a powerful technique for adolescents in general. For example, 11 studies with low-achieving writers and 9 studies with students representing normal variation within the classroom were reviewed. The average weighted effect size for the studies with low-achieving writers (1.02) was larger than the average weighted effect size for students across the full range of ability in regular classrooms (0.70).

WRITING STRATEGIES: AN EXAMPLE

Self-Regulated Strategy Development (SRSD) is an approach for helping students learn specific strategies for planning, drafting, and revising text. SRSD instruction is also characterized by explicit teaching, individualized instruction, and criterion-based versus time-based learning. Children are treated as active collaborators in the learning process. Instruction takes place in six stages:

Develop Background Knowledge: Students are taught any background knowledge needed to use the strategy successfully.

Describe It: The strategy as well as its purpose and benefits is described and discussed.

Model It: The teacher models how to use the strategy.

Memorize It: The student memorizes the steps of the strategy and any accompanying mnemonic.

Support It: The teacher supports or scaffolds student mastery of the strategy.

Independent Use: Students use the strategy with few or no supports.

Students are also taught a number of self-regulation skills (including goal setting, self-monitoring, self-instruction, and self-reinforcement) designed to help them manage writing strategies, the writing process, and their behavior. Mnemonics are introduced to help students remember strategies to increase writing performance. Two such strategies are PLAN and WRITE:

PLAN (*P*ay attention to the prompt, *L*ist the main idea, *A*dd supporting ideas, *N*umber your ideas)

WRITE (*W*ork from your plan to develop your thesis statement, *R*emember your goals, *I*nclude transition words for each paragraph, *T*ry to use different kinds of sentences, and *E*xciting, interesting, $10,000 words).

Sources: De La Paz & Graham, 2002; Harris & Graham, 1996

Self-Regulated Strategy Development (SRSD) is a particularly effective approach for teaching writing strategies. The average weighted effect size for SRSD studies (1.14) was larger than for non-SRSD studies (0.62). SRSD is characterized by explicit instruction of writing strategies and self-regulation procedures (e.g., self-assessment and goal setting), as well as individualized instruction and criterion-based learning (see box above).

Strategy instruction is well supported by research. Its effects appear to be more dramatic for lower-achieving writers than for those across the full range of ability. Although SRSD had stronger effects than most other strategy approaches, the meta-analysis indicates moderate to strong effects of writing strategy instruction in general.

Summarization (Effect Size = 0.82)

Writing instruction often involves explicitly and systematically teaching students how to summarize texts. The summarization approaches studied ranged from explicitly teaching summarization strategies to enhancing summarization by progressively "fading" models of a good summary. In fact, students can learn to write better summaries from either a rule-governed or a more intuitive approach. Overall, teaching adolescents to summarize text had a consistent, strong, positive effect on their ability to write good summaries.

Collaborative Writing (Effect Size = 0.75)

Collaborative writing involves developing instructional arrangements whereby adolescents work together to plan, draft, revise, and edit their compositions. It shows a strong impact on improving the quality of students' writing.

Studies of this approach compared its effectiveness with that of having students compose independently. The effect sizes for all studies were positive and large. Collectively, these investigations show that collaborative arrangements in which students help each other with one or more aspects of their writing have a strong positive impact on quality. It was not possible to draw separate conclusions for low-achieving writers, as only two studies (Dailey, 1991; Macarthur et al., 1991) involved these students specifically. However, in both studies the effect size exceeded 1.00.

COLLABORATIVE WRITING: ONE APPROACH

Collaborative writing involves peers writing as a team. In one approach, a higher achieving student is assigned to be the Helper (tutor) and a lower achieving student is assigned to be the Writer (tutee). The students are instructed to work as partners on a writing task. The Helper student assists the Writer student with meaning, organization, spelling, punctuation, generating ideas, creating a draft, rereading essays, editing essays, choosing the best copy, and evaluating the final product. Throughout the intervention, the teacher's role is to monitor, prompt, and praise the students, and address their concerns.

Source: Yarrow & Topping, 2001

Specific Product Goals (Effect Size = 0.70)

Setting product goals involves assigning students specific, reachable goals for the writing they are to complete. It includes identifying the purpose of the assignment (e.g., to persuade) as well as characteristics of the final product.

Specific goals in the studies reviewed included (a) adding more ideas to a paper when revising, or establishing a goal to write a specific kind of paper and (b) assigning goals for specific structural elements in a composition. Compared with instances in which students were simply given a general overall goal, these relatively simple procedures resulted in a positive effect size, and the average effect was strong. It was possible to obtain effect sizes specifically for low-achieving writers in three of the five product goal studies (which involved disaggregating results reported in Ferretti, MacArthur, & Dowdy, 2000). The average effect for these students was similarly strong, providing some tentative evidence that, interpreted cautiously (because of the small sample), indicates that setting product goals is effective with adolescents who are weaker writers. Overall, assigning students goals for their written product had a strong impact on writing quality.

SETTING SPECIFIC PRODUCT GOALS: ONE APPROACH

Setting specific product goals provides students with objectives to focus on particular aspects of their writing. For example, students may be instructed to take a position and write a persuasive letter designed to lead an audience to agree with them. In addition to this general goal, teachers provide explicit subgoals on argumentative discourse, including a statement of belief, two or three reasons for that belief, examples or supporting information for each reason, two or three reasons why others might disagree, and why those reasons are incorrect.

Source: Ferretti, MacArthur, & Dowdy, 2000

Word Processing (Effect Size = 0.55)

The use of word-processing equipment can be particularly helpful for low-achieving writers. In this type of instruction, students might work collaboratively on writing assignments using personal laptop computers, or they might learn to word-process a composition under teacher guidance. Typing text on the computer with word-processing software produces a neat and legible script. It allows the writer to add, delete, and move text easily. Word-processing software, especially in more recent studies, includes spell checkers as well.

Compared with composing by hand, the effect of word-processing instruction in most of the studies reviewed was positive, suggesting that word processing has a consistently positive impact on writing quality. The average effect on writing quality was moderate for students in general (effect size = 0.51), but for low-achieving writers it was larger (effect size = 0.70). Thus, word processing appears to be an effective instructional support for students in grades 4 to 12 and may be especially effective in enhancing the quality of text produced by low-achieving writers.

Sentence Combining (Effect Size = 0.50)

Sentence combining involves teaching students to construct more complex and sophisticated sentences through exercises in which two or more basic sentences are combined into a single sentence. Teaching adolescents how to write increasingly complex sentences in this way enhances the quality of their writing. Studies establishing the effectiveness of sentence combining primarily compared it with more traditional grammar instruction. The effect sizes for all studies were consistently positive and moderate in strength.

SENTENCE-COMBINING: ONE APPROACH

Sentence-combining is an alternative approach to more traditional grammar instruction. Sentence-combining instruction involves teaching students to construct more complex and sophisticated sentences through exercises in which two or more basic sentences are combined into a single sentence.

In one approach, students at higher and lower writing levels are paired to receive six lessons that teach (a) combining smaller related sentences into a compound sentence using the connectors *and*, *but*, and *because*; (b) embedding an adjective or adverb from one sentence into another; (c) creating complex sentences by embedding an adverbial and adjectival clause from one sentence into another; and (d) making multiple embeddings involving adjectives, adverbs, adverbial clauses, and adjectival clauses. The instructor provides support and modeling and the student pairs work collaboratively to apply the skills taught.

Only one study (Saddler & Graham, 2005) examined the effects of sentence combining on low-achieving writers. When the effects of sentence combining were disaggregated for different types of writers in this study (low-achieving and average writers), the effect size for the weaker writers was 0.46. Overall, the current analysis of sentence combining indicates that this focus of instruction has a moderate impact on improving the quality of the writing of adolescents in general.

Pre-writing (Effect Size = 0.32)

Pre-writing engages students in activities designed to help them generate or organize ideas for their composition. Engaging adolescents in such activities before they write a first draft improves the quality of their writing. Pre-writing activities include gathering possible information for a paper through reading or developing a visual representation of their ideas before sitting down to write. For example, some common pre-writing activities include encouraging group and individual planning before writing, organizing pre-writing ideas, prompting students to plan after providing a brief demonstration of how to do so, or assigning reading material pertinent to a topic and then encouraging students to plan their work in advance. It was not possible to draw separate conclusions for low-achieving writers, as all of the pre-writing studies involved students across the full range of ability in regular classrooms. Collectively, these investigations show that pre-writing activities have a positive and small to moderate impact on the quality of students' writing.

Inquiry Activities (Effect Size = 0.32)

Inquiry means engaging students in activities that help them develop ideas and content for a particular writing task by analyzing immediate, concrete data (comparing and contrasting cases or collecting and evaluating evidence). Involving adolescents in writing activities designed to sharpen their inquiry skills improves the quality of their writing. Effective inquiry activities in writing are characterized by a clearly specified goal (e.g., describe the actions of people), analysis of concrete and immediate data (observe one or more peers during specific activities), use of specific strategies to conduct the analysis (retrospectively ask the person being observed the reason for a particular action), and applying what was learned (assign the writing of a story incorporating insights from the inquiry process).

INQUIRY ACTIVITIES: AN EXAMPLE

Students examine and infer the qualities of a number of objects in order to describe them in writing. The students touch objects while wearing blindfolds, examine seashells, listen to sounds, do physical exercise, become aware of bodily sensations, examine pictures, pantomime brief scenarios, act out dialogues, and examine model compositions. Students' responses to these objects are elicited. Students list more and more precise details, and respond to each other's descriptions in small groups or whole classes under teacher guidance in order to become increasingly aware of the writing task and possible audience reactions to the written product. The students write and revise several compositions. The teacher makes comments on each draft of the composition with the intention of increasing specificity, focus, and impact of the writing.

Source: Hillocks, 1982

It was found that this type of instruction was last studied in 1986. The comparison conditions in the inquiry studies were relatively similar, primarily involving writing activities facilitated by teachers. It was not possible to draw any specific conclusions for low-achieving writers, as all of the studies involved the full range of students in a typical classroom. Despite the lack of new research, the evidence suggests that engaging students in inquiry activities in which they analyze data before writing is an effective instructional practice.

Process Writing Approach (Effect Size = 0.32)

The process writing approach involves a number of interwoven activities, including creating extended opportunities for writing; emphasizing writing for real audiences; encouraging cycles of planning, translating, and reviewing; stressing personal responsibility and ownership of writing projects; facilitating high levels of student interactions; developing supportive writing environments; encouraging self-reflection and evaluation; and offering personalized individual assistance, brief instructional lessons to meet students' individual needs, and, in some instances, more extended and systematic instruction. The overall effect of the process writing approach was small to moderate, but significant. Only three studies specifically examined the impact of the process writing approach with low-achieving writers, making it difficult to draw any conclusions about its efficacy for these students.

Explicit teacher training was a major factor in the success of the process writing approach. When teachers had such training, the effect was moderate (0.46), but in the absence of training the effect was negligible, except for students in grades four to six, where the effect size was small (0.27) but significant. Five of the six studies in which teachers received training in applying the process writing model were conducted by the National Writing Project (NWP) to provide support for its work. Additional research is needed to verify these findings, particularly as the content of NWP training has changed over time. Also, it was not always clear what teachers learned or subsequently applied in their classrooms in the NWP studies; random assignment did not occur in any of the NWP studies; NWP was a partner in much of this research; and in some instances the NWP teachers were volunteers. Nevertheless, it is interesting to note that many of the components included in a recent description of the NWP model (peers working together, inquiry, and sentence-combining; see Nagin, 2003) were found by this meta-analysis to enhance the quality of adolescents' writing.

The **process writing approach** stresses activities that emphasize extended opportunities for writing, writing for real audiences, self-reflection, personalized instruction and goals, and cycles of planning, translating, and reviewing.

Study of Models (Effect Size = 0.25)

The study of models provides adolescents with good models for each type of writing that is the focus of instruction. Students are encouraged to analyze these examples and to emulate the critical elements, patterns, and forms embodied in the models in their own writing. The effects for all six studies reviewed were positive, though small. It was not possible to draw separate conclusions for low-achieving writers, as none of the studies specifically addressed this population.

STUDY OF MODELS: AN EXAMPLE

An example of **Study of Models** involves presenting students with two models of excellent writing, such as a well-written essay that sets out to persuade the reader that UFOs exist and another well-written persuasive essay claiming that there is no such thing as a UFO. The teacher discusses the essays with the students. The next day, students are given the essay that claimed that UFOs do not exist and are asked to write a persuasive essay arguing for or against the position that girls are not better in math than are boys.

Source: Knudson, 1991

Writing for Content Area Learning (Effect Size = 0.23)

Writing has been shown to be an effective tool for enhancing students' learning of content material. Although the impact of writing activity on content learning is small, it is consistent enough to predict some enhancement in learning as a result of writing-to-learn activities.

About 75% of the writing-to-learn studies analyzed had positive effects. The average effect was small but significant. Unfortunately, it was not possible to draw separate conclusions for low-achieving writers, as none of the studies examined the impact of writing-to-learn activities specifically with

these students. Writing-to-learn was equally effective for all content areas (social studies, math, and science) and grades (4–6 versus 7–12) studied.

WRITING-TO-LEARN: AN EXAMPLE

In a science class, the students study the human circulatory system. The teacher's goal is to help students develop alternative conceptualizations of the role of the heart, blood, and circulation. The science teacher asks the students to write summaries and answer questions in writing to increase their ability to explain information, elaborate knowledge leading to deeper understanding of the topic, comment on and interpret information in the written science text, communicate what has not been understood, and describe a change of belief they might be experiencing. Note that in the writing-to-learn approach, the teacher assigns writing tasks but does not provide explicit instruction in writing skills. Thus, writing is a tool of learning content material rather than an end in itself.

Source: Boscolo & Mason, 2001

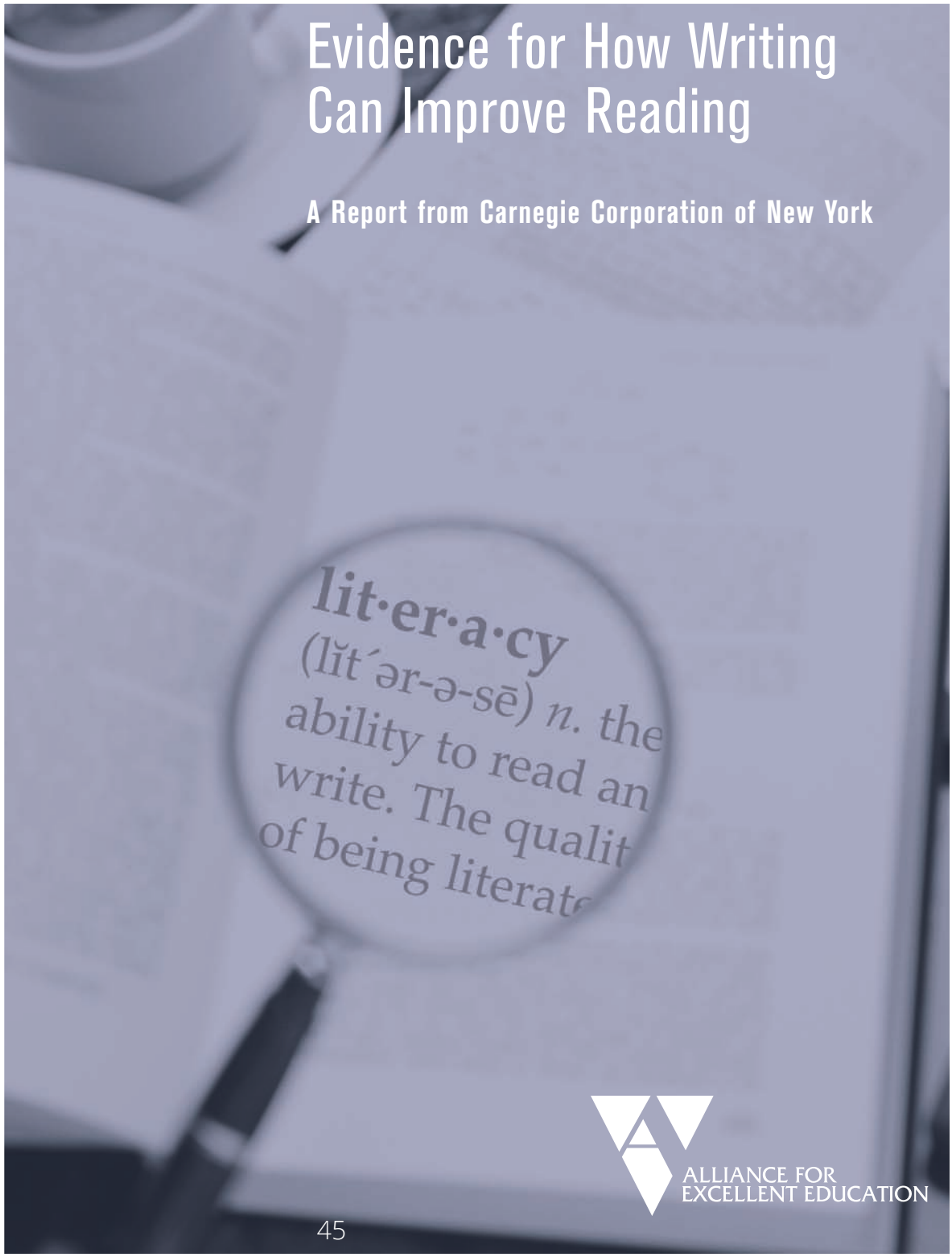
A Note About Grammar Instruction

Grammar instruction in the studies reviewed involved the explicit and systematic teaching of the parts of speech and structure of sentences. The meta-analysis found an effect for this type of instruction for students across the full range of ability, but surprisingly, this effect was negative. This negative effect was small, but it was statistically significant, indicating that traditional grammar instruction is unlikely to help improve the quality of students' writing. Studies specifically examining the impact of grammar instruction with low-achieving writers also yielded negative results (Anderson, 1997; Saddler & Graham, 2005). Such findings raise serious questions about some educators' enthusiasm for traditional grammar instruction as a focus of writing instruction for adolescents. However, other instructional methods, such as sentence combining, provide an effective alternative to traditional grammar instruction, as this approach improves students' writing quality while at the same time enhancing syntactic skills. In addition, a recent study (Fearn & Farnan, 2005) found that teaching students to focus on the function and practical application of grammar within the context of writing (versus teaching grammar as an independent activity) produced strong and positive effects on students' writing. Overall, the findings on grammar instruction suggest that, although teaching grammar is important, alternative procedures, such as sentence combining, are more effective than traditional approaches for improving the quality of students' writing.

Writing to Read

Evidence for How Writing Can Improve Reading

A Report from Carnegie Corporation of New York



Steve Graham and Michael Hebert

Vanderbilt University

ALLIANCE FOR EXCELLENT EDUCATION

FOREWORD

Around the world, from the cave paintings in Lascaux, France, which may be 25,000 years old, to the images left behind by the lost Pueblo cultures of the American Southwest, to the ancient aboriginal art of Australia, the most common pictograph found in rock paintings is the human hand. Coupled with pictures of animals, with human forms, with a starry night sky or other images that today, we can only identify as abstract, we look at these men's and women's hands, along with smaller prints that perhaps belong to children, and cannot help but be deeply moved by the urge of our ancestors to leave some permanent imprint of themselves behind.

Clearly, the instinct for human beings to express their feelings, their thoughts, and their experiences in some lasting form has been with us for a very long time. This urge eventually manifested itself in the creation of the first alphabet, which many attribute to the Phoenicians. When people also began to recognize the concept of time, their desire to express themselves became intertwined with the sense of wanting to leave behind a legacy, a message about who they were, what they had done and seen, and even what they believed in. Whether inscribed on rock, carved in cuneiform, painted in hieroglyphics, or written with the aid of the alphabet, the instinct to write down everything from mundane commercial transactions to routine daily occurrences to the most transcendent ideas—and then to have others read them, as well as to read what others have written—is not simply a way of transferring information from one person to another, one generation to the next. It is a process of learning and hence, of education.

Ariel and Will Durant were right when they said, "Education is the transmission of civilization." Putting our current challenges into historical context, it is obvious that if today's youngsters cannot read with understanding, think about and analyze what they've read, and then write clearly and effectively about what they've learned and what they think, then they may never be able to do justice to their talents and their potential. (In that regard, the etymology of the word *education*, which is "to draw out and draw forth"—from oneself, for example—is certainly evocative.) Indeed, young people who do not have the ability to transform thoughts, experiences, and ideas into written words are in danger of losing touch with the joy of inquiry, the sense of intellectual curiosity, and the inestimable satisfaction of acquiring wisdom that are the touchstones of humanity. What that means for all of us is that the essential educative transmissions that have been passed along century after century, generation after generation, are in danger of fading away, or even falling silent.

In a recent report, the National Commission on Writing also addresses this concern. They say, "If students are to make knowledge their own, they must struggle with the details, wrestle with the facts, and rework raw information and dimly understood concepts into language they can communicate to someone else. In short, if students are to learn, they must write."

It is in this connection that I am pleased to introduce *Writing to Read*, which builds on *Writing Next* by providing evidence for how writing can improve reading. As both reports warn, American students today are not meeting even basic literacy standards and their teachers are often at a loss for how to help them. In an age overwhelmed by information (we are told, for example, that all available information doubles every two to three years), we should view this as a crisis, because the ability to read, comprehend, and write—in other words, to organize information into *knowledge*—can be viewed as tantamount to a survival skill. Why? Because in the decades ahead, Americans face yet another challenge: how to keep our democracy and our society from being divided not only between rich and poor, but also between those who have access to information and knowledge, and thus, to power—the power of enlightenment, the power of self-improvement and self-assertion, the power to achieve upward mobility, and the power over their own lives and their families' ability to thrive and succeed—and those who do not.

Such an uncrossable divide will have devastating consequences for the future of America. Those who enrich themselves by learning to read with understanding and write with skill and clarity do so not only for themselves and their families, but for our nation as well. They learn in order to preserve and enhance the record of humanity, to be productive members of a larger community, to be good citizens and good ancestors to those who will follow after them. In an age of globalization, where economies sink or swim on their ability to mine and manage knowledge, as do both individual and national security, we cannot afford to let this generation of ours and, indeed, any other, fall behind the learning curve. Let me bring us back to where we began: for all of us, the handprint must remain firmly and clearly on the wall.

Vartan Gregorian

President, Carnegie Corporation of New York

*Note: This text originally appeared as the forward to *Writing Next*, and is reprinted here with minor changes. Our deep thanks to Vartan Gregorian for permitting us to reprint it.

EXECUTIVE SUMMARY

The Challenge

Although some progress has been made in improving the literacy achievement of students in American schools during the last twenty years (Lee, Grigg, and Donahue, 2007; Salahu-Din, Persky, and Miller, 2008), the majority of students still do not read or write well enough to meet grade-level demands. Poor literacy skills play a role in why many of these students do not complete high school. Among those who do graduate, many will not be ready for college or a career where reading and writing are required. These young people will find themselves at a serious disadvantage in successfully pursuing some form of higher education, securing a job that pays a living wage, or participating in social and civic activities.

The financial and social costs of poor literacy have been well documented (Greene, 2000). The consequences of poor reading and writing skills not only threaten the well-being of individual Americans, but the country as a whole. Globalization and technological advances have changed the nature of the workplace. Reading and writing are now essential skills in most white- and blue-collar jobs. Ensuring that adolescents become skilled readers and writers is not merely an option for America, it is an absolute necessity.

The Approach

During this decade there have been numerous efforts to identify instructional practices that improve adolescents' literacy skills, such as *Reading Next* (Biancarosa and Snow, 2004), which drew a set of fifteen instructional recommendations for an effective adolescent literacy program based on the professional knowledge and research of nationally known and respected literacy researchers. Such efforts also include systematic reviews of high-quality research to identify effective instructional practices for improving the comprehension of struggling adolescent readers (Scammacca et al., 2007), as well as similar analyses to identify effective practices for improving adolescent students' writing (Graham and Perin, 2007a; Rogers and Graham, 2008).

Despite these efforts, educators and policymakers need additional evidence-based practices for improving the literacy skills of students in American schools.

One often-overlooked tool for improving students' reading, as well as their learning from text, is writing. Writing has the theoretical potential for enhancing reading in three ways. First, reading and writing are both functional activities that can be combined to accomplish specific goals, such as learning new ideas presented in a text (Fitzgerald and Shanahan, 2000). For instance, writing about information in a science text should facilitate comprehension and learning, as it provides the reader with a means for recording, connecting, analyzing, personalizing, and manipulating key ideas from the text. Second, reading and writing are connected, as they draw upon common knowledge and cognitive processes (Shanahan, 2006). Consequently, improving students' writing skills should result in improved reading skills. Third, reading and writing are both communication activities, and writers should gain insight about reading by creating their own texts (Tierney and Shanahan, 1991), leading to better comprehension of texts produced by others.

This report provides evidence answering the following three questions:

1. Does writing about material students read enhance their reading comprehension?
2. Does teaching writing strengthen students' reading skills?
3. Does increasing how much students write improve how well they read?

Although writing is typically recommended as a part of a strong literacy program (e.g., Biancarosa and Snow, 2004), and several important reviews have selectively examined the impact of writing on reading (e.g., Applebee, 1984; Emig, 1977; Klein, 1999; Neville and Searls, 1991; Smith, 1988; Stotsky, 1982), the special strength of this report is that it comprehensively summarizes high-quality research using the powerful statistical method of meta-analysis. This technique allows researchers to determine the consistency and strength of the effects of an instructional practice, and to highlight practices holding the most promise.

Writing Next presented the results of a large-scale statistical review of research on the effects of specific types of writing interventions, and identified specific teaching techniques for improving the quality of adolescent students' writing. *Writing to Read* draws on the same type of statistical review of the research to highlight writing techniques shown to enhance students' reading.

To be successful, students today need strong literacy skills, and also need to be able to use these skills as tools for ongoing learning. This report builds on *Writing Next* by identifying writing practices found to be effective in helping students increase their reading skills and comprehension. We hope that besides providing classroom teachers with research-supported information about how writing can improve reading, our data will stimulate discussion and action at the policy and research levels, leading to the greater use of writing as a tool for enhancing reading and a greater emphasis on the teaching of writing in our nation's schools.

The Recommendations

Writing Practices That Enhance Students' Reading

This report identifies a cluster of closely related instructional practices shown to be effective in improving students' reading. We have grouped these practices within three core recommendations, here listed in order of the strength of their supporting evidence.

I. **HAVE STUDENTS WRITE ABOUT THE TEXTS THEY READ.** Students' comprehension of science, social studies, and language arts texts is improved when they write about what they read, specifically when they

- **Respond to a Text in Writing (Writing Personal Reactions, Analyzing and Interpreting the Text)**
- **Write Summaries of a Text**
- **Write Notes About a Text**
- **Answer Questions About a Text in Writing, or Create and Answer Written Questions About a Text**

II. **TEACH STUDENTS THE WRITING SKILLS AND PROCESSES THAT GO INTO CREATING TEXT.** Students' reading skills and comprehension are improved by learning the skills and processes that go into creating text, specifically when teachers

- **Teach the Process of Writing, Text Structures for Writing, Paragraph or Sentence Construction Skills (Improves Reading Comprehension)**
- **Teach Spelling and Sentence Construction Skills (Improves Reading Fluency)**
- **Teach Spelling Skills (Improves Word Reading Skills)**

III. **INCREASE HOW MUCH STUDENTS WRITE.** Students' reading comprehension is improved by having them increase how often they produce their own texts.

Writing to Read does not identify all the ways that writing can enhance reading, any more than *Writing Next* identified all of the possible ways to improve students' writing. However, all of the *Writing to Read* instructional recommendations have shown clear results for improving students' reading.

Nonetheless, even when used together these practices do not constitute a full curriculum. The writing practices described in this report should be used by educators in a flexible and thoughtful way to support students' learning.

The evidence is clear: writing can be a vehicle for improving reading. In particular, having students write about a text they are reading enhances how well they comprehend it. The same result occurs when students write about a text from different content areas, such as science and social studies.

This result is consistent with the finding from *Writing Next* that writing about science, math, and other types of information promotes students' learning of the material. In addition, teaching writing not only improves how well students write, as demonstrated in *Writing Next*; it also enhances students' ability to read a text accurately, fluently, and with comprehension. Finally, having students spend more time writing has a positive impact on reading, increasing how well students comprehend texts written by others. Taken together, these findings from *Writing to Read* and *Writing Next* highlight the power of writing as a tool for improving both reading and content learning.

COMMON CORE STATE STANDARDS FOR

English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects

Appendix A:

Research Supporting Key Elements of the Standards

Glossary of Key Terms

Reading

One of the key requirements of the Common Core State Standards for Reading is that all students must be able to comprehend texts of steadily increasing complexity as they progress through school. By the time they complete the core, students must be able to read and comprehend independently and proficiently the kinds of complex texts commonly found in college and careers. The first part of this section makes a research-based case for why the complexity of what students read matters. In brief, while reading demands in college, workforce training programs, and life in general have held steady or increased over the last half century, K–12 texts have actually declined in sophistication, and relatively little attention has been paid to students' ability to read complex texts independently. These conditions have left a serious gap between many high school seniors' reading ability and the reading requirements they will face after graduation. The second part of this section addresses how text complexity can be measured and made a regular part of instruction. It introduces a three-part model that blends qualitative and quantitative measures of text complexity with reader and task considerations. The section concludes with three annotated examples showing how the model can be used to assess the complexity of various kinds of texts appropriate for different grade levels.

Why Text Complexity Matters

In 2006, ACT, Inc., released a report called *Reading Between the Lines* that showed which skills differentiated those students who equaled or exceeded the benchmark score (21 out of 36) in the reading section of the ACT college admissions test from those who did not. Prior ACT research had shown that students achieving the benchmark score or better in reading—which only about half (51 percent) of the roughly half million test takers in the 2004–2005 academic year had done—had a high probability (75 percent chance) of earning a C or better in an introductory, credit-bearing course in U.S. history or psychology (two common reading-intensive courses taken by first-year college students) and a 50 percent chance of earning a B or better in such a course.[1]

Surprisingly, what chiefly distinguished the performance of those students who had earned the benchmark score or better from those who had not was not their relative ability in making inferences while reading or answering questions related to particular cognitive processes, such as determining main ideas or determining the meaning of words and phrases in context. Instead, the clearest differentiator was students' ability to answer questions associated with complex texts. Students scoring below benchmark performed no better than chance (25 percent correct) on four-option multiple-choice questions pertaining to passages rated as "complex" on a three-point qualitative rubric described in the report. These findings held for male and female students, students from all racial/ethnic groups, and students from families with widely varying incomes. The most important implication of this study was that a pedagogy focused only on "higher-order" or "critical" thinking was insufficient to ensure that students were ready for college and careers: what students could read, in terms of its complexity, was at least as important as what they could do with what they read.

The ACT report is one part of an extensive body of research attesting to the importance of text complexity in reading achievement. The clear, alarming picture that emerges from the evidence, briefly summarized below[2], is that while the reading demands of college, workforce training programs, and citizenship have held steady or risen over the past fifty years or so, K–12 texts have, if anything, become less demanding. This finding is the impetus behind the Standards' strong emphasis on increasing text complexity as a key requirement in reading.

College, Careers, and Citizenship: Steady or Increasing Complexity of Texts and Tasks

Research indicates that the demands that college, careers, and citizenship place on readers have either held steady or increased over roughly the last fifty years. The difficulty of college textbooks, as measured by Lexile scores, has not decreased in any block of time since 1962; it has, in fact, increased over that period (Stenner, Koons, & Swartz, in press). The word difficulty of every scientific journal and magazine from 1930 to 1990 examined by Hayes and Ward (1992) had actually increased, which is important in part because, as a 2005 College Board study (Milewski, Johnson, Glazer, & Kubota, 2005) found, college professors assign more readings from periodicals than do high school teachers. Workplace reading, measured in Lexiles, exceeds grade 12 complexity significantly, although there is considerable variation (Stenner, Koons, & Swartz, in press). The vocabulary difficulty of newspapers remained stable over the 1963–1991 period Hayes and his colleagues (Hayes, Wolfer, & Wolfe, 1996) studied.

Furthermore, students in college are expected to read complex texts with substantially greater independence (i.e., much less scaffolding) than are students in typical K–12 programs. College students are held more accountable for what they read on their own than are most students in high school (Erickson & Strommer, 1991; Pritchard, Wilson, & Yamnitz, 2007). College instructors assign readings, not necessarily explicated in class, for which students might be held accountable through exams, papers, presentations, or class discussions. Students in high school, by contrast, are

[1]In the 2008–2009 academic year, only 53 percent of students achieved the reading benchmark score or higher; the increase from 2004–2005 was not statistically significant. See ACT, Inc. (2009).
[2]Much of the summary found in the next two sections is heavily influenced by Marilyn Jager Adams's painstaking review of the relevant literature. See Adams (2009).

rarely held accountable for what they are able to read independently (Heller & Greenleaf, 2007). This discrepancy in task demand, coupled with what we see below is a vast gap in text complexity, may help explain why only about half of the students taking the ACT Test in the 2004–2005 academic year could meet the benchmark score in reading (which also was the case in 2008–2009, the most recent year for which data are available) and why so few students in general are prepared for postsecondary reading (ACT, Inc., 2006, 2009).

K–12 Schooling: Declining Complexity of Texts and a Lack of Reading of Complex Texts Independently

Despite steady or growing reading demands from various sources, K–12 reading texts have actually trended downward in difficulty in the last half century. Jeanne Chall and her colleagues (Chall, Conard, & Harris, 1977) found a thirteen-year decrease from 1963 to 1975 in the difficulty of grade 1, grade 6, and (especially) grade 11 texts. Extending the period to 1991, Hayes, Wolfer, and Wolfe (1996) found precipitous declines (relative to the period from 1946 to 1962) in average sentence length and vocabulary level in reading textbooks for a variety of grades. Hayes also found that while science books were more difficult to read than literature books, only books for Advanced Placement (AP) classes had vocabulary levels equivalent to those of even newspapers of the time (Hayes & Ward, 1992). Carrying the research closer to the present day, Gary L. Williamson (2006) found a 350L (Lexile) gap between the difficulty of end-of-high school and college texts—a gap equivalent to 1.5 standard deviations and more than the Lexile difference between grade 4 and grade 8 texts on the National Assessment of Educational Progress (NAEP). Although legitimate questions can be raised about the tools used to measure text complexity (e.g., Mesmer, 2008), what is relevant in these numbers is the general, steady decline—over time, across grades, and substantiated by several sources—in the difficulty and likely also the sophistication of content of the texts students have been asked to read in school since 1962.

There is also evidence that current standards, curriculum, and instructional practice have not done enough to foster the independent reading of complex texts so crucial for college and career readiness, particularly in the case of informational texts. K–12 students are, in general, given considerable scaffolding—assistance from teachers, class discussions, and the texts themselves (in such forms as summaries, glossaries, and other text features)—with reading that is already less complex overall than that typically required of students prior to 1962.[3] What is more, students today are asked to read very little expository text—as little as 7 and 15 percent of elementary and middle school instructional reading, for example, is expository (Hoffman, Sabo, Bliss, & Hoy, 1994; Moss & Newton, 2002; Yopp & Yopp, 2006)—yet much research supports the conclusion that such text is harder for most students to read than is narrative text (Bowen & Roth, 1999; Bowen, Roth, & McGinn, 1999, 2002; Heller & Greenleaf, 2007; Shanahan & Shanahan, 2008), that students need sustained exposure to expository text to develop important reading strategies (Afflerbach, Pearson, & Paris, 2008; Kintsch, 1998, 2009; McNamara, Graesser, & Louwerse, in press; Perfetti, Landi, & Oakhill, 2005; van den Broek, Lorch, Linderholm, & Gustafson, 2001; van den Broek, Risden, & Husebye-Hartmann, 1995), and that expository text makes up the vast majority of the required reading in college and the workplace (Achieve, Inc., 2007). Worse still, what little expository reading students are asked to do is too often of the superficial variety that involves skimming and scanning for particular, discrete pieces of information; such reading is unlikely to prepare students for the cognitive demand of true understanding of complex text.

The Consequences: Too Many Students Reading at Too Low a Level

The impact that low reading achievement has on students' readiness for college, careers, and life in general is significant. To put the matter bluntly, a high school graduate who is a poor reader is a postsecondary student who must struggle mightily to succeed. The National Center for Education Statistics (NCES) (Wirt, Choy, Rooney, Provasnik, Sen, & Tobin, 2004) reports that although needing to take one or more remedial/developmental courses of any sort lowers a student's chance of eventually earning a degree or certificate, "the need for remedial reading appears to be the most serious barrier to degree completion" (p. 63). Only 30 percent of 1992 high school seniors who went on to enroll in postsecondary education between 1992 and 2000 and then took any remedial reading course went on to receive a degree or certificate, compared to 69 percent of the 1992 seniors who took no postsecondary remedial courses and 57 percent of those who took one remedial course in a subject other than reading or mathematics. Considering that 11 percent of those high school seniors required at least one remedial reading course, the societal impact of low reading achievement is as profound as its impact on the aspirations of individual students.

Reading levels among the adult population are also disturbingly low. The 2003 National Assessment of Adult Literacy (Kutner, Greenberg, Jin, Boyle, Hsu, & Dunleavy, 2007) reported that 14 percent of adults read prose texts at "below basic" level, meaning they could exhibit "no more than the most simple and concrete literacy skills"; a similarly small number (13 percent) could read prose texts at the "proficient level," meaning they could perform "more complex and challenging literacy activities" (p. 4). The percent of "proficient" readers had actually declined in a statistically significant way from 1992 (15 percent). This low and declining achievement rate may be connected to a general lack of reading. As reported by the National Endowment for the Arts (2004), the percent of U.S. adults reading literature dropped from 54.0 in 1992 to 46.7 in 2002, while the percent of adults reading *any* book also declined by 7 percent

[3]As also noted in "Key Considerations in Implementing Text Complexity," below, it is important to recognize that scaffolding often is entirely appropriate. The expectation that scaffolding will occur with particularly challenging texts is built into the Standards' grade-by-grade text complexity expectations, for example. The general movement, however, should be toward *decreasing scaffolding* and *increasing independence* both within and across the text complexity bands defined in the Standards.

during the same time period. Although the decline occurred in all demographic groups, the steepest decline by far was among 18-to-24- and 25-to-34-year-olds (28 percent and 23 percent, respectively). In other words, the problem of lack of reading is not only getting worse but doing so at an accelerating rate. Although numerous factors likely contribute to the decline in reading, it is reasonable to conclude from the evidence presented above that the deterioration in overall reading ability, abetted by a decline in K–12 text complexity and a lack of focus on independent reading of complex texts, is a contributing factor.

Being able to read complex text independently and proficiently is essential for high achievement in college and the workplace and important in numerous life tasks. Moreover, current trends suggest that if students cannot read challenging texts with understanding—if they have not developed the skill, concentration, and stamina to read such texts—they will read less in general. In particular, if students cannot read complex expository text to gain information, they will likely turn to text-free or text-light sources, such as video, podcasts, and tweets. These sources, while not without value, cannot capture the nuance, subtlety, depth, or breadth of ideas developed through complex text. As Adams (2009) puts it, "There may one day be modes and methods of information delivery that are as efficient and powerful as text, but for now there is no contest. To grow, our students must read lots, and more specifically they must read lots of 'complex' texts—texts that offer them new language, new knowledge, and new modes of thought" (p. 182). A turning away from complex texts is likely to lead to a general impoverishment of knowledge, which, because knowledge is intimately linked with reading comprehension ability, will accelerate the decline in the ability to comprehend complex texts and the decline in the richness of text itself. This bodes ill for the ability of Americans to meet the demands placed upon them by citizenship in a democratic republic and the challenges of a highly competitive global marketplace of goods, services, and ideas.

It should be noted also that the problems with reading achievement are not "equal opportunity" in their effects: students arriving at school from less-educated families are disproportionately represented in many of these statistics (Bettinger & Long, 2009). The consequences of insufficiently high text demands and a lack of accountability for independent reading of complex texts in K–12 schooling are severe for everyone, but they are disproportionately so for those who are already most isolated from text before arriving at the schoolhouse door.

The Standards' Approach to Text Complexity

To help redress the situation described above, the Standards define a three-part model for determining how easy or difficult a particular text is to read as well as grade-by-grade specifications for increasing text complexity in successive years of schooling (Reading standard 10). These are to be used together with grade-specific standards that require increasing sophistication in students' reading comprehension ability (Reading standards 1–9). The Standards thus approach the intertwined issues of what and how student read.

A Three-Part Model for Measuring Text Complexity

As signaled by the graphic at right, the Standards' model of text complexity consists of three equally important parts.

(1) Qualitative dimensions of text complexity. In the Standards, *qualitative dimensions* and *qualitative factors* refer to those aspects of text complexity best measured or only measurable by an attentive human reader, such as levels of meaning or purpose; structure; language conventionality and clarity; and knowledge demands.

(2) Quantitative dimensions of text complexity. The terms *quantitative dimensions* and *quantitative factors* refer to those aspects of text complexity, such as word length or frequency, sentence length, and text cohesion, that are difficult if not impossible for a human reader to evaluate efficiently, especially in long texts, and are thus today typically measured by computer software.

(3) Reader and task considerations. While the prior two elements of the model focus on the inherent complexity of text, variables specific to particular readers (such as motivation, knowledge, and experiences) and to particular tasks (such as purpose and the complexity of the task assigned and the questions posed) must also be considered when determining whether a text is appropriate for a given student. Such assessments are best made by teachers employing their professional judgment, experience, and knowledge of their students and the subject.

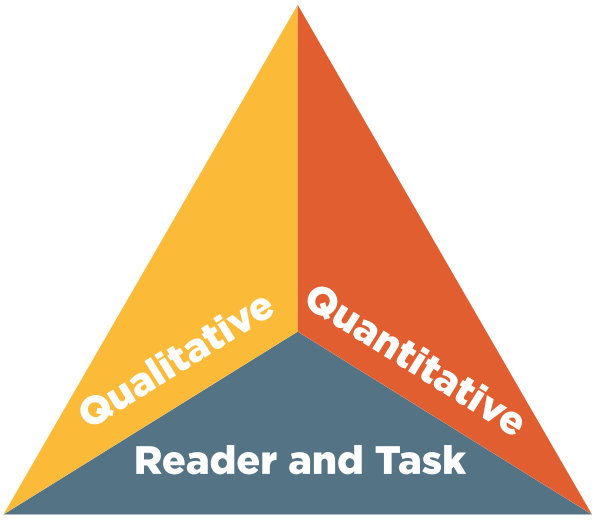


Figure 1: The Standards' Model of Text Complexity

From Research to Practice

Reading Next: Central Ideas

Writing Next: Central Ideas

Common Ideas

Writing to Read: Central Ideas

Appendix A: Central Ideas

TNReady Item Types

Part I: Writing

Writing Tasks & Rubrics

- Opinion (Grades 3-5)
- Argument (Grades 6-11)
- Informative/Explanatory (Grades 3- 11)
- Narrative Fiction (Grades 3-11)
- Narrative Nonfiction (Grades 9-11)
- Informational (Grades 9-11 only)
- One Operational and One Field Test Item
- Human Scored

Part II: Reading and Writing

- Technology Enhanced Items
- Multiple Choice
- Multiple Select
- Evidence-Based Selected-Response
- Machine Scored

Writing Tasks

A writing task is based on one or more passages provided to students. The task is a question to which students respond by writing an essay, report, explanation, letter, etc. using evidence from the passages. Students type their response into the space provided.

Technology Enhanced Items (TEI)

A TEI requires students to perform an interaction to respond to the question. This interaction may include, but may not be limited to:

- Moving blocks of text
- Selecting text
- Using a drop down menu
- Matching text in two columns
- Ordering blocks of text

Note that items assessing conventions are TE items. Students either choose the correct response from a drop-down menu or type the correct response into a box.

Multiple Choice

A multiple choice item includes these components:

- Stem—the statement or question to which the student responds
- Graphic—in some items e.g., illustration, graph, diagram, table, map
- Options—the answer choices, including correct answer and distractors

Multiple Select

A multiple select item includes the same components as a multiple choice. In a multiple select item, students choose multiple options to the stem.

Evidence-Based Selected-Response (EBSR)

EBSR items are two-part multiple-choice items. Typically, students are asked to select a correct statement about the text in Part A. Then, in Part B, students choose one or more pieces of textual evidence to support the correct answer to Part A.

Descriptions of TNReady Writing Types

Writing Type	Passages Used	Description of Tasks	Example
Opinion (Grades 3-5) **Argument** (Grades 6-11)	**Literary:** Stories, dramas, or poems called for by the grade-level reading standards	• Students read two (Grades 3-8) or two or three (Grades 9-11) literary passages that are related in a meaningful way (e.g., theme, plot). • For opinion, the task asks students to state a point of view about the passages and support that point of view with reasons. • For argument, the task asks students to develop one or more claims about the passages and organize reasons and evidence in support of the claim(s). • The reasons and evidence should be drawn from evidence within the passages.	You have read excerpts from two novels: • Counting on Grace by Elizabeth Winthrop • Iqbal by Fransesco D'Adamo In these excerpts, both of the main characters are willing to take serious personal risks to stop the use of child labor. As you reread the texts, think about which character is taking greater risks, Miss Lesley or Iqbal? Write an argument in which you make a claim that one character, either Miss Lesley or Iqbal, is taking greater risks than the other. Support your claim with evidence from the two excerpts. Be sure to • include a claim • address counterclaims • use evidence from both passages Follow the conventions of standard written English. Type your argument in the space provided.
	Informational: History, science or literary nonfiction texts called for by the grade-level reading standards One text may be an audio/visual presentation	• Students read two (grades 3-5) or three or four (grades 6-11) informational passages that are related in a meaningful way (e.g., point of view, use of evidence). • For opinion, the task asks students to state a point of view about the passages and support that point of view with reasons and information. • For argument, the task asks students to analyze the passages to develop one or more claims and provide reasons and evidence in support of the claim(s). • The reasons, information, and/or evidence should be drawn	It's no secret that sometimes great discoveries come as a result of really big mistakes. But are they always worth the problems they cause? Sometimes the mistakes lead to greatness, and sometimes they lead to disaster. Are mistakes key to making discoveries? Write an essay for your science class web site arguing whether or not mistakes are a key part of discoveries. Your essay must be based on ideas, concepts, and information from the

		from evidence within the passages.	"Goofs and Great Inventions" passage set. Manage your time carefully so you can • Plan your essay • Write your essay • Revise and edit your essay Be sure to • include a claim • address counter claims • use evidence from multiple sources Do not over rely on one source. Type your answer in the space provided.
Informative/ Explanatory (Grades 3-11)	**Literary:** Stories, dramas, or poems called for by the grade-level reading standards	• Students read two (grades 3-8) or three (grades 9-11) literary passages that are related in a meaningful way (e.g., theme, plot). • The task asks students to examine a topic in the passages and clearly organize and convey ideas about the passages. The task may ask for comparison or integration of a topic or ideas. • The ideas should be drawn from evidence within the passages.	You have read two poems: "Dulce et Decorum Est" by Wilfred Owen "Who's for the Game?" by Jessie Pope Each poet presents a strong point of view about war. Write an essay comparing how each poet develops the point of view and what effect each poem is intended to have on the reader. Support your response with textual evidence from both poems. Follow the conventions of standard written English. Type your essay in the space provided.
	Informational: History, science or literary nonfiction texts called for by the grade-level reading standards One text may be an audio/visual presentation	• Students read two (grades 3-5) or three or four (grades 6-11) informational passages that are related in a meaningful way (e.g., point of view, use of evidence). • The task asks students to examine a topic in the passages and clearly organize and convey information from the passages. The task may ask for comparison or integration of information and will often simulate a short research task. • The ideas and information should be drawn from evidence within the passages.	Write a 1 – 3 paragraph explanation of how animals use their bodies to sense the world around them. Your explanation must be based on ideas and information that can be found in the "Animals Senses" set. Manage your time carefully so you can • Plan • Write • Revise • Edit Type your answer in the space provided.

Narrative (Fiction, Grades 3-11) (Nonfiction, Grades 9-11)	**Literary:** Story, drama, or poem called for by the grade-level reading standards	• Students read one literary passage. • The task asks students to develop an imagined experience or event using effective technique, descriptive details, and clear event sequences. • The student's narrative should be based on characters and events in the passage.	You have read an excerpt from Tom Sawyer, by Mark Twain, in which Tom fools his friends to whitewash a fence for him. At the end of the excerpt, Tom has learned that in order to make a person want something, "it is only necessary to make the thing difficult to attain." Write a narrative, set in modern times, that teaches the same lesson that Tom has learned. Be sure to use both the voice of a narrator, as well as dialogue, in your story. Follow the conventions of standard written English. Write your narrative in the space provided.
	Informational (Grades 9-11 only): History, science or literary nonfiction texts called for by the grade-level reading standards One text may be an audio/visual presentation	• Students read four or five informational passages that provide information about an event. • The task asks students to develop a nonfiction chronological account from the experiences or events in the given passages, using effective technique, well-chosen details, and well-structured event sequences. • The student's account should be drawn from the details and information in the passages.	You have read two texts and watched a video about the Potsdam Conference on July 24, 1945, when President Truman told Stalin that the United States was developing a powerful bomb: • "Manhattan Project," from nuclearfiles.com • "Manhattan-Project" (video) • Truman Tells Stalin, July 24, 1945 Write a narrative describing in detail what happened at the conference on that day, integrating and including as much information from the texts as possible. Conclude your narrative with an explanation of why this event was important. Support your conclusion with evidence from the texts. Follow the conventions of standard written English. Type your narrative in the space provided.

TNReady 3rd Grade ELA Blueprint

	Part I		Part II		Total # of items	Total # of score points	% of Test
	# of items	# of score points	# of items	# of score points			
Writing						29	39%
• Focus and Organization	(1 Operational, 1 Field Test Item)	8	0	0	1	8	11%
• Development		8				8	11%
• Language and Style		4				4	5%
• Conventions		4	5	5	5	9	12%
Reading						41-51	61%
• Reading Literature		0	13-16	17-21	13-16	17-21	23-28%
• Reading Informational Text		0	13-16	17-21	13-16	17-21	23-28%
• Vocabulary		0	4-8	7-9	4-8	7-9	9-12%
Total	**1**	**24**	**35-45**	**46-56**	**36-46**	**70-80**	**100%**

Additional Notes:

*The total number of score points does not match the total number of items. This is because some items may be worth more than one point.

*All writing tasks on Part I require students to read one or more passages of appropriate grade level complexity. While not directly assessed on Part I, the reading standards for each grade level are embedded in the design of the task and are an important part of instruction throughout the year.

*The operational and field test writing tasks on Part I do not have to be taken on the same day. Each task is a separate "subtest" and may be taken either on the same day or on consecutive school days. Districts will have the flexibility to establish a testing schedule that best fits the needs of their schools.

3rd Grade Blueprint
Includes Part I and Part II

Category	Standards		# of Items	% of Score Points
Writing: Written Expression (Prompt will align to primarily one writing standard and also one or more reading standards.)	W.3.1	Write opinion pieces on topics or texts, supporting a point of view with reasons. (Includes a-d.)	**1**	**27%**
	W.3.2	Write informative/explanatory texts to examine a topic and convey ideas and information clearly. (Includes a-d.)		
	W.3.3	Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. (Includes a-d.)		
	W.3.7	Conduct short research projects that build knowledge about a topic.		
Writing: Conventions	L.3.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (Includes a-e.)	**5** (+ 4 pts from rubric)	**12%**
	L.3.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (Includes a-e.)		
	L.3.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening. (Includes a-b.)		
Reading: Reading Literature	RL.3.1	Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.	**13-16**	**23-28%**
	RL.3.2	Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.		
	RL.3.3	Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.		
	RL.3.5	Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.		
	RL.3.6	Distinguish their own point of view from that of the narrator or those of the characters.		
	RL.3.7	Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).		
	RL.3.9	Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).		
Reading: Reading Informational Text	RI.3.1	Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.	**13-16**	**23-28%**
	RI.3.2	Determine the main idea of a text; recount the key details and explain how they support the main idea.		
	RI.3.3	Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.		
	RI.3.5	Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.		
	RI.3.6	Distinguish their own point of view from that of the author of a text.		
	RI.3.7	Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).		
	RI.3.8	Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).		
	RI.3.9	Compare and contrast the most important points and key details presented in		

		two texts on the same topic.		
Reading: Vocabulary	RL.3.4	Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.	**4-8**	**9-12%**
	RI.3.4	Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area.		
	L.3.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies. (Includes a-c.)		
	L.3.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (Includes a-c.)		
TOTALS			**36-46**	**100%**

TNReady 4th Grade ELA Blueprint

	Part I		Part II		Total # of items	Total # of score points	% of Test
	# of items	# of score points	# of items	# of score points			
Writing						29	39%
• Focus and Organization	(1 Operational, 1 Field Test Item)	8	0	0	1	8	11%
• Development		8				8	11%
• Language and Style		4				4	5%
• Conventions		4	5	5	5	9	12%
Reading						41-51	61%
• Reading Literature		0	13-16	17-21	13-16	17-21	23-28%
• Reading Informational Text		0	13-16	17-21	13-16	17-21	23-28%
• Vocabulary		0	4-8	7-9	4-8	7-9	9-12%
Total	**1**	**24**	**35-45**	**46-56**	**36-46**	**70-80**	**100%**

Additional Notes:

*The total number of score points does not match the total number of items. This is because some items may be worth more than one point.

*All writing tasks on the Part I test require students to read one or more passages of appropriate grade level complexity. While not directly assessed on Part I, the reading standards for each grade level are embedded in the design of the task and are an important part of instruction throughout the year.

*The operational and field test writing tasks on Part I do not have to be taken on the same day. Each task is a separate "subtest" and may be taken either on the same day or on consecutive school days. Districts will have the flexibility to establish a testing schedule that best fits the needs of their schools.

4th Grade Blueprint
Includes Part I and Part II

Category	Standards		# of Items	% of Score Points
Writing: Written Expression (Prompt will align to primarily one writing standard and also one or more reading standards.)	W.4.1	Write opinion pieces on topics or texts, supporting a point of view with reasons and information. (Includes a-d.)	**1**	**27%**
	W.4.2	Write informative/explanatory texts to examine a topic and convey ideas and information clearly. (Includes a-e.)		
	W.4.3	Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. (Includes a-e.)		
	W.4.7	Conduct short research projects that build knowledge through investigation of different aspects of a topic.		
Writing: Conventions	L.4.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (Includes a-g.)	**5** (+ 4 pts from rubric)	**12%**
	L.4.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (Includes a-d.)		
	L.4.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening. (Includes a-c.)		
Reading: Reading Literature	RL.4.1	Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.	**13-16**	**23-28%**
	RL.4.2	Determine a theme of a story, drama, or poem from details in the text; summarize the text.		
	RL.4.3	Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).		
	RL.4.5	Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.		
	RL.4.6	Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.		
	RL.4.7	Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.		
	RL.4.9	Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.		
Reading: Reading Informational Text	RI.4.1	Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.	**13-16**	**23-28%**
	RI.4.2	Determine the main idea of a text and explain how it is supported by key details; summarize the text.		
	RI.4.3	Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.		
	RI.4.5	Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.		
	RI.4.6	Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.		
	RI.4.7	Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages)		

TNReady 5th Grade ELA Blueprint

	Part I		Part II		Total # of items	Total # of score points	% of Test
	# of items	# of score points	# of items	# of score points			
Writing						29	39%
• Focus and Organization	(1 Operational, 1 Field Test Item)	8	0	0	1	8	11%
• Development		8				8	11%
• Language and Style		4				4	5%
• Conventions		4	5	5	5	9	12%
Reading						41-51	61%
• Reading Literature		0	13-16	17-21	13-16	17-21	23-28%
• Reading Informational Text		0	13-16	17-21	13-16	17-21	23-28%
• Vocabulary		0	4-8	7-9	4-8	7-9	9-12%
Total	**1**	**24**	**35-45**	**46-56**	**36-46**	**70-80**	**100%**

Additional Notes:

*The total number of score points does not match the total number of items. This is because some items may be worth more than one point.

*All writing tasks on Part I require students to read one or more passages of appropriate grade level complexity. While not directly assessed on Part I, the reading standards for each grade level are embedded in the design of the task and an important part of instruction throughout the year.

*The operational and field test writing tasks on Part I do not have to be taken on the same day. Each task is a separate "subtest" and may be taken either on the same day or on consecutive school days. Districts will have the flexibility to establish a testing schedule that best fits the needs of their schools.

5th Grade Blueprint
Includes Part I and Part II

Category	Standards		# of Items	% of Score Points
Writing: Written Expression (Prompt will align to primarily one writing standard and also one or more reading standards.)	W.5.1	Write opinion pieces on topics or texts, supporting a point of view with reasons and information. (Includes a-d.)	**1**	**27%**
	W.5.2	Write informative/explanatory texts to examine a topic and convey ideas and information clearly. (Includes a-e.)		
	W.5.3	Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. (Includes a-e.)		
	W.5.7	Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.		
Writing: Conventions	L.5.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (Includes a – e.)	**5** (+ 4 pts from rubric)	**12%**
	L.5.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (Includes a – e.)		
	L.5.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening. (Includes a-b.)		
Reading: Reading Literature	RL.5.1	Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.	**13-16**	**23-28%**
	RL.5.2	Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.		
	RL.5.3	Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).		
	RL.5.5	Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.		
	RL.5.6	Describe how a narrator's or speaker's point of view influences how events are described.		
	RL.5.7	Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).		
	RL.5.9	Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.		
Reading: Reading Informational Text	RI.5.1	Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.	**13-16**	**23-28%**
	RI.5.2	Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.		
	RI.5.3	Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.		
	RI.5.5	Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.		
	RI.5.6	Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.		
	RI.5.7	Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.		
	RI.5.8	Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).		

	RI.5.9	Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.		
Reading: Vocabulary	RL.5.4	Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.	**4-8**	**9-12%**
	RI.5.4	Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.		
	L.5.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies. (Includes a-c.)		
	L.5.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (Includes a-c.)		
TOTALS			**36-46**	**100%**

TNReady 6th Grade ELA Blueprint

	Part I		Part II		Total # of items	Total # of score points	% of Test
	# of items	# of score points	# of items	# of score points			
Writing						29	36%
• Focus and Organization	1 Operational, 1 Field Test Item	8	0	0	1	8	10%
• Development		8				8	10%
• Language and Style		4				4	5%
• Conventions		4	5	5	5	9	11%
Reading						41-53	64%
• Reading Literature		0	15-18	17-22	15-18	17-22	22-28%
• Reading Informational		0	15-18	17-22	15-18	17-22	22-28%
• Vocabulary		0	4-8	7-9	4-8	7-9	8-13%
Total	**1**	**24**	**39-49**	**46-58**	**40-50**	**70-82**	**100%**

Additional Notes:

*The total number of score points does not match the total number of items. This is because some items may be worth more than one point.

*All writing tasks on the Part I test require students to read one or more passages of appropriate grade level complexity. While not directly assessed on Part I, the reading standards for each grade level are embedded in the design of the task and are an important part of instruction throughout the year.

*The operational and field test writing tasks on Part I do not have to be taken on the same day. Each task is a separate "subtest" and may be taken either on the same day or on consecutive school days. Districts will have the flexibility to establish a testing schedule that best fits the needs of their schools.

6th Grade Blueprint
Includes Part I and Part II

Category	Standards		# of Items	% of Score Points
Writing: Written Expression (Prompt will align to primarily one writing standard and also one or more reading standards.)	W.6.1	Write arguments to support claims with clear reasons and relevant evidence. (Includes a-e.)	**1**	**25%**
	W.6.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. (Includes a-f.)		
	W.6.3	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (Includes a-e.)		
	W.6.7	Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.		
Writing: Conventions	L.6.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (Includes a-e.)	**5** (+ 4 pts from rubric)	**11%**
	L.6.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (Includes a-b.)		
	L.6.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening. (Includes a-b.)		
Reading: Reading Literature	RL.6.1	Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	**15-18**	**22-28%**
	RL.6.2	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.		
	RL.6.3	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.		
	RL.6.5	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.		
	RL.6.6	Explain how an author develops the point of view of the narrator or speaker in a text.		
	RL.6.9	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.		
Reading: Reading Informational Text	RI.6.1	Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	**15-18**	**22-28%**
	RI.6.2	Determine a 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.		
	RI.6.3	Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).		
	RI.6.5	Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.		
	RI.6.6	Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.		
	RI.6.8	Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.		
	RI.6.9	Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).		

Reading: Vocabulary	RL.6.4	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.	**4-8**	**8-13%**
	RI.6.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.		
	L.6.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies. (Includes a-d.)		
	L.6.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (Includes a-c.)		
TOTALS			**40-50**	**100%**

TNReady 7th Grade ELA Blueprint

	Part I		Part II		Total # of items	Total # of score points	% of Test
	# of items	# of score points	# of items	# of score points			
Writing						29	36%
• Focus and Organization	1 Operational, 1 Field Test Item	8	0	0	1	8	10%
• Development		8				8	10%
• Language and Style		4				4	5%
• Conventions		4	5	5	5	9	11%
Reading						41-53	64%
• Reading Literature		0	15-18	17-22	15-18	17-22	22-28%
• Reading Informational		0	15-18	17-22	15-18	17-22	22-28%
• Vocabulary		0	4-8	7-9	4-8	7-9	8-13%
Total	**1**	**24**	**39-49**	**46-58**	**40-50**	**70-82**	**100%**

Additional Notes:

*The total number of score points does not match the total number of items. This is because some items may be worth more than one point.

*All writing tasks on Part I require students to read one or more passages of appropriate grade level complexity. While not directly assessed on Part I, the reading standards for each grade level are embedded in the design of the task and an important part of instruction throughout the year.

*The operational and field test writing tasks on Part I do not have to be taken on the same day. Each task is a separate "subtest" and may be taken either on the same day or on consecutive school days. Districts will have the flexibility to establish a testing schedule that best fits the needs of their schools.

7th Grade Blueprint
Includes Part I and Part II

Category	Standards		# of Items	% of Score Points
Writing: Written Expression (Prompt will align to primarily one writing standard and also one or more reading standards.)	W.7.1	Write arguments to support claims with clear reasons and relevant evidence. (Includes a-e.)	**1**	**25%**
	W.7.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. (Includes a-f.)		
	W.7.3	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (Includes a-e.)		
	W.7.7	Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.		
Writing: Conventions	L.7.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (Includes a-c.)	**5** (+ 4 pts from rubric)	**11%**
	L.7.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (Includes a-b.)		
	L.7.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening. (Includes a.)		
Reading: Reading Literature	RL.7.1	Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	**15-18**	**22-28%**
	RL.7.2	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.		
	RL.7.3	Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).		
	RL.7.5	Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.		
	RL.7.6	Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.		
	RL.7.9	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.		
Reading: Reading Informational Text	RI.7.1	Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	**15-18**	**22-28%**
	RI.7.2	Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.		
	RI.7.3	Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).		
	RI.7.5	Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.		
	RI.7.6	Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.		
	RI.7.8	Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.		
	RI.7.9	Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.		
Reading:	RL.7.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes	**4-8**	**8-13%**

Vocabulary		and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.		
	RI.7.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone. (Includes a-d.)		
	L.7.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies. (Includes a-d.)		
	L.7.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (Includes a-c.)		
TOTALS			**40-50**	**100%**

TNReady 8th Grade ELA Blueprint

	Part I		Part II		Total # of items	Total # of score points	% of Test
	# of items	# of score points	# of items	# of score points			
Writing						29	36%
• Focus and Organization	1 Operational, 1 Field Test Item	8	0	0	1	8	10%
• Development		8				8	10%
• Language and Style		4				4	5%
• Conventions		4	5	5	5	9	11%
Reading						41-53	64%
• Reading Literature		0	15-18	17-22	15-18	17-22	22-28%
• Reading Informational		0	15-18	17-22	15-18	17-22	22-28%
• Vocabulary		0	4-8	7-9	4-8	7-9	8-13%
Total	**1**	**24**	**39-49**	**46-58**	**40-50**	**70-82**	**100%**

Additional Notes:

*The total number of score points does not match the total number of items. This is because some items may be worth more than one point.

*All writing tasks on the Part I test require students to read one or more passages of appropriate grade level complexity. While not directly assessed on Part I, the reading standards for each grade level are embedded in the design of the task and are an important part of instruction throughout the year.

*The operational and field test writing tasks on Part I do not have to be taken on the same day. Each task is a separate "subtest" and may be taken either on the same day or on consecutive school days. Districts will have the flexibility to establish a testing schedule that best fits the needs of their schools.

8th Grade Blueprint
Includes Part I and Part II

Category	Standards		# of Items	% of Score Points
Writing: Written Expression (Prompt will align to primarily one writing standard and also one or more reading standards.)	W.8.1	Write arguments to support claims with clear reasons and relevant evidence. (Includes a-e.)	**1**	**25%**
	W.8.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. (Includes a-f.)		
	W.8.3	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (Includes a-e.)		
	W.8.7	Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.		
Writing: Conventions	L.8.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (Includes a-d.)	**5** (+ 4 pts from rubric)	**11%**
	L.8.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (Includes a-c.)		
	L.8.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening. (Includes a.)		
Reading: Reading Literature	RL.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	**15-18**	**22-28%**
	RL.8.2	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.		
	RL.8.3	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.		
	RL.8.5	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.		
	RL.8.6	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.		
	RL.8.9	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.		
Reading: Reading Informational Text	RI.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	**15-18**	**22-28%**
	RI.8.2	Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.		
	RI.8.3	Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).		
	RI.8.5	Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.		
	RI.8.6	Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.		
	RI.8.8	Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.		
	RI.8.9	Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or		

		interpretation.		
Reading: Vocabulary	RL.8.4	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.	**4-8**	**8-13%**
	RI.8.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.		
	L.8.4	Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on grade 8 reading and content, choosing flexibly from a range of strategies. (Includes a-d.)		
	L.8.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (Includes a-c.)		
TOTALS			**40-50**	**100%**

TNReady English I ELA Blueprint

	Part I		Part II		Total # of items	Total # of score points	% of Test
	# of items	# of score points	# of items	# of score points			
Writing						31	34%
• Focus and Organization	1 Operational, 1 Field Test Item	8	0	0	1	8	9%
• Development		8				8	9%
• Language and Style		4				4	4%
• Conventions		4	7	7	7	11	12%
Reading						54-65	66%
• Reading Literature		0	12-15	16-20	12-15	16-20	18-22%
• Reading Informational		0	22-25	29-33	22-25	29-33	32-37%
• Vocabulary		0	4-8	9-12	4-8	9-12	10-13%
Total	**1**	**24**	**45-55**	**61-72**	**46-56**	**85-96**	**100%**

Additional Notes:

*The total number of score points does not match the total number of items. This is because some items may be worth more than one point.

*All writing tasks on the Part I test require students to read one or more passages of appropriate grade level complexity. While not directly assessed on Part I, the reading standards for each grade level are embedded in the design of the task and are an important part of instruction throughout the year.

*The operational and field test writing tasks on Part I do not have to be taken on the same day. Each task is a separate "subtest" and may be taken either on the same day or on consecutive school days. Districts will have the flexibility to establish a testing schedule that best fits the needs of their schools.

	RI.9-10.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).		
	L.9-10.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies. (Includes a-d.)		
	L.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (Includes a-b.)		
Writing: Conventions	L.9-10.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (Includes a-b.)	**7**	**7**
	L.9-10.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (Includes a-c.)		
	L.9-10.3	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening. (Includes a.)		
TOTALS			**45-55**	**61-72**

English I Blueprint
Includes Part I and Part II

Category	Standards		# of Items	% of Score Points
Writing: Written Expression (Prompt will align to primarily one writing standard and also one or more reading standards.)	W.9-10.1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. (Includes a-e.)	**1**	**22%**
	W.9-10.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. (Includes a-f.)		
	W.9-10.3	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. (Includes a-e.)		
	W.9-10.7	Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.		
Writing: Conventions	L.9-10.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (Includes a-b.)	**7** (+ 4 pts from rubric)	**12%**
	L.9-10.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (Includes a-c.)		
	L.9-10.3	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening. (Includes a.)		
Reading: Reading Literature	RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	**12-15**	**18-22%**
	RL.9-10.2	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.		
	RL.9-10.3	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.		
	RL.9-10.5	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.		
	RL.9-10.6	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.		
	RL.9-10.9	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).		
Reading: Reading Informational Text	RI.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	**22-25**	**32-37%**
	RI.9-10.2	Determine a central idea of a text and analyze 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.		
	RI.9-10.3	Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.		
	RI.9-10.5	Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).		

	RI.9-10.6	Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.		
	RI.9-10.8	Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.		
	RI.9-10.9	Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.		
Reading: Vocabulary	RL.9-10.4	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).	**4-8**	**10-13%**
	RI.9-10.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).		
	L.9-10.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies. (Includes a-d.)		
	L.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (Includes a-b.)		
TOTAL			**46-56**	**100%**

TNReady English II ELA Blueprint

	Part I		Part II		Total # of items	Total # of score points	% of Test
	# of items	# of score points	# of items	# of score points			
Writing						31	34%
• Focus and Organization	1 Operational, 1 Field Test Item	8	0	0	1	8	9%
• Development		8				8	9%
• Language and Style		4				4	4%
• Conventions		4	7	7	7	11	12%
Reading						54-65	66%
• Reading Literature		0	12-15	16-20	12-15	16-20	18-22%
• Reading Informational		0	22-25	29-33	22-25	29-33	32-37%
• Vocabulary		0	4-8	9-12	4-8	9-12	10-13%
Total	**1**	**24**	**45-55**	**61-72**	**46-56**	**85-96**	**100%**

Additional Notes:

*The total number of score points does not match the total number of items. This is because some items may be worth more than one point.

*All writing tasks on Part I require students to read one or more passages of appropriate grade level complexity. While not directly assessed on Part I, the reading standards for each grade level are embedded in the design of the task and an important part of instruction throughout the year.

*The operational and field test writing tasks on Part I do not have to be taken on the same day. Each task is a separate "subtest" and may be taken either on the same day or on consecutive school days. Districts will have the flexibility to establish a testing schedule that best fits the needs of their schools.

English II Blueprint
Includes Part I and Part II

Category	Standards		#of Items	% of Score Points
Writing: Written Expression (Prompt will align to primarily one writing standard and also one or more reading standards.)	W.9-10.1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. (Includes a-e.)	**1**	**22%**
	W.9-10.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. (Includes a-f.)		
	W.9-10.3	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. (Includes a-e.)		
	W.9-10.7	Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.		
Writing: Conventions	L.9-10.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (Includes a-b.)	**7** (+ 4 pts from rubric)	**12%**
	L.9-10.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (Includes a-c.)		
	L.9-10.3	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening. (Includes a.)		
Reading: Reading Literature	RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	**12-15**	**18-22%**
	RL.9-10.2	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.		
	RL.9-10.3	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.		
	RL.9-10.5	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.		
	RL.9-10.6	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.		
	RL.9-10.9	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).		
Reading: Reading Informational Text	RI.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	**22-25**	**32-37%**
	RI.9-10.2	Determine a central idea of a text and analyze 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.		
	RI.9-10.3	Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.		
	RI.9-10.5	Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).		
	RI.9-10.6	Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.		

	RI.9-10.8	Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.		
	RI.9-10.9	Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.		
Reading: Vocabulary	RL.9-10.4	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).	**4-8**	**10-13%**
	RI.9-10.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).		
	L.9-10.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies. (Includes a-d.)		
	L.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (Includes a-b.)		
TOTAL			**46-56**	**100%**

TNReady English III ELA Blueprint

	Part I		Part II		Total # of items	Total # of score points	% of Test
	# of items	# of score points	# of items	# of score points			
Writing						31	34%
• Focus and Organization	1 Operational, 1 Field Test Item	8	0	0	1	8	9%
• Development		8				8	9%
• Language and Style		4				4	4%
• Conventions		4	7	7	7	11	12%
Reading						54-65	66%
• Reading Literature		0	12-15	16-20	12-15	16-20	18-22%
• Reading Informational		0	22-25	29-33	22-25	29-33	32-37%
• Vocabulary		0	4-8	9-12	4-8	9-12	10-13%
Total	**1**	**24**	**45-55**	**61-72**	**46-56**	**85-96**	**100%**

Additional Notes:

*The total number of score points does not match the total number of items. This is because some items may be worth more than one point.

*All writing tasks on Part I require students to read one or more passages of appropriate grade level complexity. While not directly assessed on Part I, the reading standards for each grade level are embedded in the design of the task and an important part of instruction throughout the year.

*The operational and field test writing tasks on Part I do not have to be taken on the same day. Each task is a separate "subtest" and may be taken either on the same day or on consecutive school days. Districts will have the flexibility to establish a testing schedule that best fits the needs of their schools.

English III Blueprint
Includes Part I and Part II

Category	Standards		# of Items	% of Score Points
Writing: Written Expression (Prompt will align to primarily one writing standard and also one or more reading standards.)	W.11-12.1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. (Includes a-e.)	**1**	**22%**
	W.11-12.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. (Includes a-f.)		
	W.11-12.3	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. (Includes a-e.)		
	W.11-12.7	Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.		
Writing: Conventions	L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (Includes a-b.)	**7** (+ 4 pts from rubric)	**12%**
	L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (Includes a-b.)		
	L.11-12.3	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening. (Includes a.)		
Reading: Reading Literature	RL.11-12.1	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.	**12-15**	**18-22%**
	RL.11-12.2	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.		
	RL.11-12.3	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).		
	RL.11-12.5	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.		
	RL.11-12.6	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).		
	RL.11-12.9	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.		
Reading: Reading Informational Text	RI.11-12.1	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.	**22-25**	**32-37%**
	RI.11-12.2	Determine two or more 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 provide a complex analysis; provide an objective summary of the text.		
	RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.		
	RI.11-12.5	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.		

	RI.11-12.6	Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.		
	RI.11-12.8	Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., *The Federalist,* presidential addresses).		
	RI.11-12.9	Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.		
Reading: Vocabulary	RL.11-12.4	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.	**4-8**	**10-13%**
	RI.11-12.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).		
	L.11-12.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies. (Includes a-d.)		
	L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (Includes a-b.)		
TOTAL			**46-56**	**100%**

Module 1 Reflection

1. What is the relationship between reading and writing?

2. Why is the relationship relevant to your instructional practices?

Module 2
Textual Analysis

Module 2

Rationale

"…ACT data also show that, while it is important for students to be able to comprehend both explicit and implicit material in texts, as well as to understand how various textual elements (such as main ideas, relationships, or generalizations) function in a text, **the clearest differentiator in reading between students who are college ready and students who are not is the ability to comprehend *complex* texts."**

- Excerpt from "Reading Between the Lines: What the ACT Reveals about College Readiness in Reading" .

Essential Question

How do we prepare to craft and deliver instruction around a piece of text?

Agenda

In this module of today's professional learning experience, you will…

- Work collaboratively to conduct a textual analysis of a complex informational text;
- Practice an analytical strategy for informational or narrative text; and
- Determine appropriate text placement based on the three legs of text complexity.

An Introduction to Informational Textual Analysis: Read as a Reader, *not* as a Teacher

If textual analysis is a new skill, or one that has not been practiced regularly, consider this guide as a way to get started analyzing expository texts (e.g., traditional speeches, arguments, historical documents, primary source documents, essays, newspaper/magazine articles, and advertisements). This process will help guide your instructional decisionmaking while strengthening your understanding about the text(s) you wish to teach.

Literal: Questions for readers new to expository textual analysis. These questions are intended to deepen a surface-level understanding of an expository text.

Analytical: Questions for readers who feel comfortable analyzing key ideas and details and want to begin understanding the author's craft and structure.

Evaluative: Questions for readers who are ready to deconstruct the subtle nuances of text and evaluate the author's choices in the text as a whole as well as the impact the text has on the audience.

Readers do not have to stick with one level at a time; in fact, readers adept at textual analysis should maneuver between all levels, depending on the text. Like students, adept readers also mark the text as they are reading, jotting down new ideas and gathering textual support. Readers may also want to develop new questions that stem from those listed below, or even branch out to construct completely new ones of their own. Reader questions are best developed when anchored by: What does the author claim (literal)? Why does the author make the claim (evaluative)? What does the claim mean (metaphorical)?

Literal	Questions to Ask Yourself as You Analyze the Text (NOT STEMS FOR STUDENTS)
Consider the audience	• To whom is the author writing? How do you know? • What does your knowledge about the audience tell you about the piece as a whole?
Consider the key individuals	• Who are the key individuals in the text? How do you know? • How does the author make connections among and distinctions between key individuals?
Consider the key events	• Where are key events addressed or written about? Why were these key events?
Consider the central ideas	• What is the topic? • What is the author's central idea(s)? How do you know? How does the central idea develop during the course of the text?
Consider the author's claim(s)	• What is the author's stance? What does the author claim? • What support does the author have for his/her claim? • What is the overall argument, in one sentence? What does the author want the audience to believe? • Does the author address and define a counterclaim? What impact does addressing the counterclaim have on the piece?
Analytical	**Questions to Ask Yourself as You Analyze the Text (NOT STEMS FOR STUDENTS)**
Consider the figurative language	• Where do you notice literal and extended metaphors/similes? What do they mean? Evaluate the impact of the metaphor on the piece as a whole. Why would the

	author include a metaphor? • Where do you notice personification? Is the personification extended or short? Why would the author include personification? What impact does the personification have on the piece? • Does the author include imagery? Why would the author include imagery at this point in the expository piece? What impact does the imagery have on the piece? Do you understand the claim, topic, or stance better because of the imagery used?
Consider the word choice and connotation	• What is the author's word choice? What is the connotation of his/her words and phrases? • Does the author use words with strong connotation? Where are they? Words with a weaker connotation? Where are they? What impact do those words have on the piece? • Is there dialect? If so, why did the author choose to include it? • Does the author maintain a formal or informal speech? Why would the author choose to maintain formality or informality? What impact do the levels of formality have on the piece?
Consider the length of paragraphs and sentences	• Does the author have a mix of longer and shorter paragraphs, or are they about the same? What impact does paragraph length have on the piece? • Does the author have a mix of longer and shorter sentences, or are they about the same? What impact does sentence length have on the piece?
Consider connections to other texts	• Do the ideas in this text remind you of another text, either narrative or expository? What connections can you make? Does this text deepen your understanding of the other text, or does the other text deepen your understanding of the narrative you are currently reading?
Consider the audience	• To whom is the author writing? How do you know? How does your knowledge of the audience impact your understanding of the piece? • Are you the intended audience? If so, how does the author speak to you? If not, what questions do you have and do you feel disconnected?
Consider the historical, social, or economic impact	• What is the context of the expository piece? When was the piece written? • Whom in society does the expository revere, ignore, or put down? Does the text glorify the wealthy, famous and proud, or the powerless and oppressed? How does the glorification of specific groups impact your understanding of the text? • Does the text make the reader feel content about the world, or does the text make the reader want to alter, fix, or change the world?
Consider the structure of the text	• What comes first? What comes after? How is it built? Does the narrative follow a sequential time-line, a logical sequence, a problem-solution-resolution? How are chapters divided? How is the message arranged? • What does the structure reveal about the author's overall message?
Consider the use of rhetoric and rhetorical strategies	• Does the author employ any use of rhetorical strategies (e.g., ambiguity, analogy, anaphora, annotations, anecdotes, bandwagon appeals, caricatures, parallelism) How do the rhetorical strategies strengthen the author's argument? • Does the author appeal to the reader's logos, pathos, or ethos? How? What impact do such appeals have on the piece and the reader?
Consider the syntax	• Analyze the punctuation: Does the author mix internal punctuation like semicolons, colons, and commas? Where do the punctuation marks appear? Are they visual clues that lead the reader to a deeper understanding of the text? • Does the author intrude with the use of asides or parenthetical interruptions?

	What impact does the author's intrusion have on the piece? • Does the author use headings and subheadings? What impact do the headings and subheadings have on the piece?
Consider how the author creates specific effects, like humor, irony, or suspense	• Does the author go out of his way to create humor, suspense, irony, or fear? What is the topic? Why would the author go through grave lengths to create a certain response for a certain topic? • Does the response clash with the topic (e.g., humor at a funeral) or give extended support for the topic (e.g., humor at a carnival)?
Consider the fluidity of the text	• Is the piece fluid or choppy? Why would the author write a choppy piece? What impact does the fluidity of the piece have on the story?
Evaluative	**Questions to Ask Yourself as You Analyze the Text (NOT STEMS FOR STUDENTS)**
Consider connections across the piece	• Is there a recurring motif, symbol, or abstract idea? (e.g., think of President Obama's "Yes We Can"). In what context does it show up? Does the recurring idea mean the same throughout the piece, or does the meaning change depending on the context? • Does the beginning of the piece lead any insight to the middle or the end? • Does the end of the piece circle back to the beginning? What impact does circling back have on the narrative? • Evaluate the author's decision to include ideas or symbols across the piece.
Consider making judgments about the strength of the writing	• Judge the value of the author's use of…. (characterization, tone, setting, etc.) • How effective is the author's use of … (characterization, tone, setting, etc.)
Consider connections between pieces (allusion) or to the world	• Are there any biblical allusions? Are the allusions clear and direct, or are the obscure and abstract? Why would the author allude to the bible? How does the allusion alter, change, impact, or deepen the message? • Are there any other cultural or historical allusions? Evaluate the impact of the allusions on the piece.

An Introduction to Narrative Textual Analysis: Read as a Reader, not as a Teacher

If textual analysis is a new skill, or one that has not been practiced regularly, consider this guide as a way to get started analyzing narrative texts (e.g., stories, novels, vignettes, plays, and poems). This process will help guide your instructional decision-making while strengthening your understanding about the text(s) you wish to teach.

Literal: Questions for readers new to narrative textual analysis. These questions are intended to deepen a surface-level understanding of an narrative text.

Analytical: Questions for readers who feel comfortable analyzing key ideas and details and want to begin understanding the author's craft and structure.

Evaluative: Questions for readers who are ready to deconstruct the subtle nuances of text and evaluate the author's choices in the text as a whole as well as the impact the text has on the audience.

Readers do not have to stick with one level at a time; in fact, readers adept at textual analysis should maneuver between all levels, depending on the text. Adept readers mark the text as they are reading, jotting down new ideas and gathering textual support. Readers develop new questions that stem from those listed below, or even branch out to construct completely new ones of their own. Reader questions are best developed when anchored by: What does the author claim (literal)? Why does the author make the claim (evaluative)? What does the claim mean (metaphorical)?

Literal	Questions to Ask Yourself as You Analyze the Text (NOT STEMS FOR STUDENTS)
Consider the characters	• How would you describe the characters' internal and external characteristics? • How do the characters change throughout the piece? Consider subtle internal and external changes. • How do characters view and respond to each other? • What does the dialogue tell us about the character? What can we infer about the characters based off what they say or think?
Consider the setting	• Where does the narrative take place? How would the narrative change if the setting were altered? • How does the setting impact the characters and their decisions? • What stands out to you about the setting? Does the author spend considerable time describing the setting, or does he/she only briefly mention it? How does the author's description of the setting enhance your understanding of the narrative?
Consider the tone	• How would you determine the tone at the beginning of the narrative? • How would you determine the tone at the end of the narrative? • Where does the tone change? • How does the tone change? • Why would the author make the tone change at the time the tone changes? What impact does the tonal change have on the narrative?

Consider the plot	• What is the plot of the narrative? Is the plot traditional, or does the author employ foreshadow or flashback? (e.g., Beloved by Toni Morrison) • Where does the author put the climax? How does the placement of the climax impact the piece? • Are there multiple climaxes? Would a different reader identify a different climax? Why? • Are all the elements of plot evident in the piece, or does the author not include a critical element like resolution? If a critical piece of the plot chart is missing, how does this impact the narrative?
Consider the theme	• What major issues does the author address? • What is the theme (broader lesson or message) that the author shares in the narrative? • How do you know? What happens throughout the narrative to help you understand the theme?
Analytical	**Questions to Ask Yourself as You Analyze the Text (NOT STEMS FOR STUDENTS)**
Consider the figurative language	• Where do you notice literal and extended metaphors/similes? What do they mean? Evaluate the impact of the metaphor on the piece as a whole. Why would the author include a metaphor? • Where do you notice personification? Is the personification extended or short? Why would the author include personification? What impact does personification have on the piece? • Where do you notice imagery? Why would the author include imagery at this point in the narrative? What impact does imagery have on the piece? Do you understand the characters, plot, setting or theme better because of imagery?
Consider the word choice and connotation	• What is the author's word choice? What is the connotation of his words and phrases? • Is there dialect? If so, why did the author choose to include it?
Consider the length of paragraphs and sentences	• Does the author have a mix of longer and shorter paragraphs, or are they about the same? What impact does paragraph length have on the piece? • Does the author have a mix of longer and shorter sentences, or are they about the same? What impact does sentence length have on the piece?
Consider connections to other texts	• Do the ideas in this text remind you of another text, either narrative or expository? What connections can you make? Does this text deepen your understanding of the other text, or does the other text deepen your understanding of the narrative you are currently reading?
Consider the audience	• To whom is the author writing? How do you know? How does your knowledge of the audience impact your understanding of the piece? • Are you the intended audience? If so, how does the author speak to you? If not, what questions do you have and do you feel disconnected?
Consider the historical, social, or economic	• When does the narrative take place? When was the narrative written? Is there a difference (e.g., 1984 was written in 1949. How does that knowledge impact your understanding of 1984?) • Whom in society does the narrative revere, ignore, or put down? Does the text

impact	glorify the wealthy, famous and proud, or the powerless and oppressed? How does the glorification of specific groups impact your understanding of the text? • Does the text make the reader feel content about the world, or does the text make the reader want to alter, fix, or change the world?
Consider the structure of the text	• What comes first? What comes after? How is it built? Does the narrative follow a sequential time-line, a logical sequence, a problem-solution-resolution? How are chapters divided? • What does the structure reveal about the author's overall message?
Consider the syntax	• Analyze the punctuation: Does the author mix internal punctuation like semicolons, colons, and commas? Where do the punctuation marks appear? Are they visual clues that lead the reader to a deeper understanding of the text? • Does the author intrude with the use of asides or parenthetical interruptions? What impact does the author's intrusion have on the piece? • Is the piece written in a regional or historical dialect? What impact does the characters' speech have on the piece? Is there a shift from the narrators' voice to the characters' voice(s)?
Consider how the author creates specific effects, like humor, irony, or suspense	• Does the author go out of his way to create humor, suspense, irony, or fear? What is the topic? Why would the author go to grave lengths to create a certain response for a certain topic? • Does the response clash with the topic (e.g., humor at a funeral) or give extended support for the topic (e.g., humor at a carnival)?
Evaluative	**Questions to Ask Yourself as You Analyze the Text (NOT STEMS FOR STUDENTS)**
Consider connections across the piece	• Is there a recurring motif, symbol or abstract idea? In what context does it show up? Does the recurring idea mean the same throughout the piece, or does the meaning change depending on the context? • Does the beginning of the piece lead to any insight in the middle or the end? • Does the end of the piece circle back to the beginning? What impact does circling back have on the narrative? • Evaluate the author's decision to include ideas or symbols across the piece.
Consider making judgments about the strength of the writing	• Judge the value of the author's use of….(characterization, tone, setting, etc.) • How effective is the author's use of … (characterization, tone, setting, etc.)
Consider connections between pieces (allusion) or to the world	• Are there any biblical allusions? Are the allusions clear and direct, or are they obscure and abstract? Why would the author allude to the bible? How does the allusion alter, change, impact, or deepen the message? How does the use of allusion make the piece stronger? • Are there any other cultural or historical allusions? Evaluate the impact of the allusions on the piece.

Eleven

By Sandra Cisneros

What they don't understand about birthdays and what they never tell you is that when you're eleven, you're also ten, and nine, and eight, and seven, and six, and five, and four, and three, and two, and one. And when you wake up on your eleventh birthday you expect to feel eleven, but you don't. You open your eyes and everything's just like yesterday, only it's today. And you don't feel eleven at all. You feel like you're still ten. And you are-underneath the year that makes you eleven.

Like some days you might say something stupid, and that's the part of you that's still ten. Or maybe some days you might need to sit on your mama's lap because you're scared, and that's the part of you that's five. And maybe one day when you're all grown up maybe you will need to cry like if you're three, and that's okay. That's what I tell Mama when she's sad and needs to cry. Maybe she's feeling three.

Because the way you grow old is kind of like an onion or like the rings inside a tree trunk or like my little wooden dolls that fit one inside the other, each year inside the next one. That's how being eleven years old is.

You don't feel eleven. Not right away. It takes a few days, weeks even, sometimes even months before you say Eleven when they ask you. And you don't feel smart eleven, not until you're almost twelve. That's the way it is.

Only today I wish I didn't have only eleven years rattling inside me like pennies in a tin Band-Aid box. Today I wish I was one hundred and two instead of eleven because if I was one hundred and two I'd have known what to say when Mrs. Price put the red sweater on my desk. I would've known how to tell her it wasn't mine instead of just sitting there with that look on my face and nothing coming out of my mouth.

"Whose is this?" Mrs. Price says, and she holds the red sweater up in the air for all the class to see. "Whose? It's been sitting in the coatroom for a month."

"Not mine," says everybody. "Not me."

"It has to belong to somebody," Mrs. Price keeps saying, but nobody can remember. It's an ugly sweater with red plastic buttons and a collar and sleeves all stretched out like you could use it for a jump rope. It's maybe a thousand years old and even if it belonged to me I wouldn't say so.

Maybe because I'm skinny, maybe because she doesn't like me, that stupid Sylvia Saldívar says, "I think it belongs to Rachel." An ugly sweater like that, all raggedy and old, but Mrs. Price believes her. Mrs. Price takes the sweater and puts it right on my desk, but when I open my mouth nothing comes out.

"That's not, I don't, you're not...Not mine," I finally say in a little voice that was maybe me when I was four.

"Of course it's yours," Mrs. Price says. "I remember you wearing it once." Because she's older and the teacher, she's right and I'm not.

Not mine, not mine, not mine, but Mrs. Price is already turning to page thirty-two, and math problem number four. I don't know why but all of a sudden I'm feeling sick inside, like the part of me that's three wants to come out of my eyes, only I squeeze them shut tight and bite

down on my teeth real hard and try to remember today I am eleven, eleven. Mama is making a cake for me for tonight, and when Papa comes home everybody will sing Happy birthday, happy birthday to you.

But when the sick feeling goes away and I open my eyes, the red sweater's still sitting there like a big red mountain. I move the red sweater to the corner of my desk with my ruler. I move my pencil and books and eraser as far from it as possible. I even move my chair a little to the right. Not mine, not mine, not mine.

In my head I'm thinking how long till lunchtime, how long till I can take the red sweater and throw it over the schoolyard fence, or leave it hanging on a parking meter, or bunch it up into a little ball and toss it in the alley. Except when math period ends Mrs. Price says loud and in front of everybody, "Now, Rachel, that's enough," because she sees I've shoved the red sweater to the tippy-tip corner of my desk and it's hanging all over the edge like a waterfall, but I don't care.

"Rachel," Mrs. Price says. She says it like she's getting mad.
"You put that sweater on right now and no more nonsense."
"But it's not-"
"Now!" Mrs. Price says.

This is when I wish I wasn't eleven, because all the years inside of me-ten, nine, eight, seven, six, five, four, three, two, and one- are pushing at the back of my eyes when I put one arm through one sleeve of the sweater that smells like cottage cheese, and then the other arm through the other and stand there with my arms apart like if the sweater hurts me and it does, all itchy and full of germs that aren't even mine.

That's when everything I've been holding in since this morning, since when Mrs. Price put the sweater on my desk, finally lets go, and all of a sudden I'm crying in front of everybody. I wish I was invisible but I'm not. I'm eleven and it's my birthday today and I'm crying like I'm three in front of everybody. I put my head down on the desk and bury my face in my stupid clown-sweater arms. My face all hot and spit coming out of my mouth because I can't stop the little animal noises from coming out of me, until there aren't any more tears left in my eyes, and it's just my body shaking like when you have the hiccups, and my whole head hurts like when you drink milk too fast.

But the worst part is right before the bell rings for lunch. That stupid Phyllis Lopez, who is even dumber than Sylvia Saldívar, says she remembers the red sweater is hers! I take it off right away and give it to her, only Mrs. Price pretends like everything's okay.

Today I'm eleven. There's a cake Mama's making for tonight, and when Papa comes home from work we'll eat it. There'll be candles and presents and everybody will sing Happy birthday, happy birthday to you, Rachel, only it's too late.

I'm eleven today. I'm eleven, ten, nine, eight, seven, six, five, four, three, two, and one, but I wish I was one hundred and two. I wish I was anything but eleven, because I want today to be far away already, far away like a runaway balloon, like a tiny *o* in the sky, so tiny-tiny you have to close your eyes to see it.

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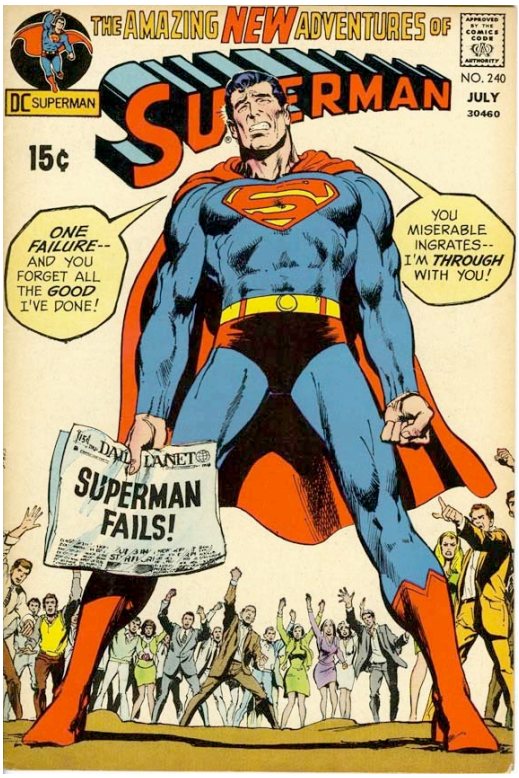
"Superman and Me," by Sherman Alexie

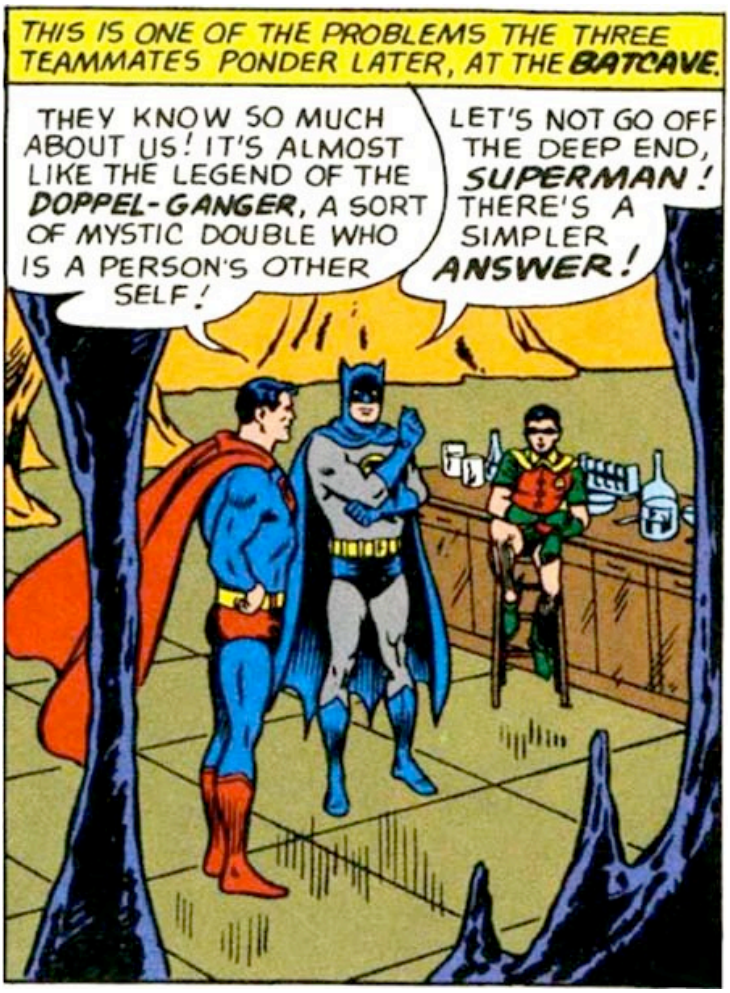
1 I learned to read with a Superman comic book. Simple enough, I suppose. I cannot recall which particular Superman comic book I read, nor can I remember which villain he fought in that issue. I cannot remember the plot, nor the means by which I obtained the comic book. What I can remember is this: I was 3 years old, a Spokane Indian boy living with his family on the Spokane Indian Reservation in eastern Washington state. We were poor by most standards, but one of my parents usually managed to find some minimum-wage job or another, which made us middle-class by reservation standards. I had a brother and three sisters. We lived on a combination of irregular paychecks, hope, fear, and government surplus food.



2 My father, who is one of the few Indians who went to Catholic school on purpose, was an avid reader of westerns, spy thrillers, murder mysteries, gangster epics, basketball player biographies and anything else he could find. He bought his books by the pound at Dutch's Pawn Shop, Goodwill, Salvation Army and Value Village. When he had extra money, he bought new novels at supermarkets, convenience stores and hospital gift shops. Our house was filled with books. They were stacked in crazy piles in the bathroom, bedrooms and living room. In a fit of unemployment-inspired creative energy, my father built a set of bookshelves and soon filled them with a random assortment of books about the Kennedy assassination, Watergate, the Vietnam War and the entire 23-book series of the Apache westerns. My father loved books, and since I loved my father with an aching devotion, I decided to love books as well.

3 I can remember picking up my father's books before I could read. The words themselves were mostly foreign, but I still remember the exact moment

when I first understood, with a sudden clarity, the purpose of a paragraph. I didn't have the vocabulary to say "paragraph," but I realized that a paragraph was a fence that held words. The words inside a paragraph worked together for a common purpose. They had some specific reason for being inside the same fence. This knowledge delighted me. I began to think of everything in terms of paragraphs. Our reservation was a small paragraph within the United States. My family's house was a paragraph, distinct from the other paragraphs of the LeBrets to the north, the Fords to our south and the Tribal School to the west.
Inside our house, each family member existed as a separate paragraph but still had genetics and common experiences to link us. Now, using this logic, I can see my changed family as an essay of seven paragraphs: mother, father, older brother, the deceased sister, my younger twin sisters and our adopted little brother.



4 At the same time I was seeing the world in paragraphs, I also picked up that Superman comic book. Each panel, complete with picture, dialogue and narrative was a three-dimensional paragraph. In one panel, Superman breaks through a door. His suit is red, blue and yellow. The brown door shatters into many pieces. I look at the narrative above the picture. I cannot read the words, but I assume it tells me that "Superman is breaking down the door." Aloud, I pretend to read the words and say, "Superman is breaking down the door." Words, dialogue, also float out of Superman's mouth. Because he is breaking down the door, I assume he says, "I

am breaking down the door." Once again, I pretend to read the words and say aloud, "I am breaking down the door." In this way, I learned to read.

5 This might be an interesting story all by itself. A little Indian boy teaches himself to read at an early age and advances quickly. He reads "Grapes of Wrath" in kindergarten when other children are struggling through "Dick and Jane." If he'd been anything but an Indian boy living on the reservation, he might have been called a prodigy. But he is an Indian boy living on the reservation and is simply an oddity. He grows into a man who often speaks of his childhood in the third-person, as if it will somehow dull the pain and make him sound more modest about his talents.

6 A smart Indian is a dangerous person, widely feared and ridiculed by Indians and non-Indians alike. I fought with my classmates on a daily basis. They wanted me to stay quiet when the non-Indian teacher asked for answers, for volunteers, for help. We were Indian children who were expected to be stupid. Most lived up to those expectations inside the classroom but subverted them on the outside. They struggled with basic reading in school but could remember how to sing a few dozen powwow songs. They were monosyllabic in front of their non-Indian teachers but could tell complicated stories and jokes at the dinner table. They submissively ducked their heads when confronted by a non-Indian adult but would slug it out with the Indian bully who was 10 years older. As Indian children, we were expected to fail in the non-Indian world. Those who failed were ceremonially accepted by other Indians and appropriately pitied by non-Indians.

7 I refused to fail. I was smart. I was arrogant. I was lucky. I read books late into the night, until I could barely keep my eyes open. I read books at recess, then during lunch, and in the few minutes left after I had finished my classroom assignments. I read books in the car when my family traveled to powwows or basketball games. In shopping malls, I ran to the bookstores and read bits and pieces of as many books as I could. I read the books my father brought home from the pawnshops and secondhand. I read the books I borrowed from the library. I read the backs of cereal boxes. I read the newspaper. I read the bulletins posted on the walls of the school, the clinic, the tribal offices, the post office. I read junk mail. I read auto-repair manuals. I read magazines. I read anything that had words and paragraphs. I read with equal parts joy and desperation. I loved those books, but I also knew that love had only one purpose. I was trying to save my life.

8 Despite all the books I read, I am still surprised I became a writer. I was going to be a pediatrician. These days, I write novels, short stories, and poems. I visit schools and teach creative writing to Indian kids. In all my years in the reservation school system, I was never taught how to write poetry, short stories or novels. I was certainly never taught that Indians wrote poetry, short stories and novels. Writing was something beyond Indians. I cannot recall a single time that a guest teacher visited the reservation. There must have been visiting teachers. Who were they? Where are they now? Do they exist? I visit the schools as often as possible. The Indian kids crowd the classroom. Many are writing their own poems, short stories and novels. They have read my books. They have read many other books. They look at me with bright eyes and arrogant wonder. They are trying to save their lives. Then there are the sullen and already defeated Indian kids who sit in the back rows and ignore me with theatrical precision. The pages of their notebooks are empty. They carry neither pencil nor pen. They stare out the window. They refuse and resist. "Books," I say to them. "Books," I say. I throw my weight against their locked doors. The door holds. I am smart. I am arrogant. I am lucky. I am trying to save our lives.

My Mother Never Worked

by Bonnie Smith-Yackel

The following story was written by Bonnie Smith-Yackel and published in 1975. Her family survived on a farm during the Great Depression. This was a time when the economic conditions in the country made life on a farm incredibly difficult and almost overwhelming. Read the story and pay attention to the details that the author includes.

"Social Security Office." (The voice answering the telephone sounds very self-assured.)

"I'm calling about … I … my mother just died … I was told to call you and see about a … death benefit check, I think they call it …"

"I see. Was your mother on Social Security? How old was she?"

"Yes … she was seventy eight …"

"Do you know her number?"

"No … I, ah … don't you have a record?"

"Certainly. I'll look it up. Her name?"

"Smith. Martha Smith. Or maybe she used Martha Ruth Smith…. Sometimes she used her maiden name … Martha Jerabek Smith."

"If you'd care to hold on, I'll check our records – it'll be a few minutes."

"Yes …"

Her love letters – to and from Daddy – were in an old box, tied with ribbons and stiff, rigid-with-age leather thongs: 1918 through 1920; hers written on stationery from the general store she had worked in full-time and managed, single-handed, after her graduation from high school in 1913; and his, at first, on YMCA or Soldiers and Sailors Club stationery dispensed to the fighting men of World War I. He wooed her thoroughly and persistently by mail, and though she reciprocated all his feelings for her, she dreaded marriage …

"It's so hard for me to decide when to have my wedding day – that's all I've thought about these last two days. I have told you *dozens* of times that I won't be afraid of married life, but when it comes down to setting the date and then picturing myself a married woman with half a dozen or more kids to look after, it just makes me sick. I am weeping right now – I hope that someday I can look back and say how foolish I was to dread it all."

They married in February 1921, and began farming. Their first baby, a daughter, was born in January 1922, when my mother was 26 years old. The second baby, a son, was born in March 1923. They were renting farms; my father, besides working his own fields, also was a hired man for two other farmers. They had no capital initially, and had to gain it slowly, working from dawn until midnight every day. My town-bred mother learned to set hens and raise chickens, feed pigs, milk cows, plant and harvest a garden, and can every fruit and vegetable she could scrounge. She carried water nearly a quarter of a mile from the well to fill her wash boilers in order to do her laundry on a scrub board. She learned to shuck grain, feed threshers, shuck and husk corn, feed corn pickers. In September 1925, the third baby came, and in June 1927, the fourth child – both daughters. In 1930, my

parents had enough money to buy their own farm, and that March they moved all their livestock and belongings themselves, 55 miles over rutted, muddy roads.

In the summer of 1930 my mother and her two eldest children reclaimed a 40 – acre field from Canadian thistles, by chopping them all out with a hoe. In the other fields, when the oats and flax began to head out, the green and blue of the crops were hidden by the bright yellow of wild mustard. My mother walked the fields day after day, pulling each mustard plant. She raised a new flock of baby chicks – 500 – and she spaded up, planted, hoed, and harvested a half-acre garden.

During the next spring their hogs caught cholera and died. No cash that fall.

And in the next year the drought hit. My mother and father trudged from the well to the chickens, the well to the calf pasture, the well to the barn, and from the well to the garden. The sun came out hot and bright, endlessly, day after day. The crops shriveled and died. They harvested half the corn, and ground the other half, stalks and all, and fed it to the cattle as fodder. With the price at four cents a bushel for the harvested crop, they couldn't afford to haul it into town. They burned it in the furnace for fuel that winter.

In 1934, in February, when the dust was still so thick in the Minnesota air that my parents couldn't always see from the house to the barn, their fifth child – a fourth daughter – was born. My father hunted rabbits daily, and my mother stewed them, fried them, canned them, and wished out loud that she could taste hamburger once more. In the fall the shotgun brought prairie chickens, ducks, pheasant, and grouse. My mother plucked each bird, carefully reserving the breast feathers for pillows.

In the winter she sewed night after night, endlessly, begging cast-off clothing from relatives, ripping apart coats, dresses, blouses, and trousers to remake them to fit her four daughters and son. Every morning and every evening she milked cows, fed pigs and calves, cared for chickens, picked eggs, cooked meals, washed dishes, scrubbed floors, and tended and loved her children. In the spring she planted a garden once more, dragging pails of water to nourish and sustain the vegetables for the family. In 1936, she lost a baby in her sixth month.

In 1937, her fifth daughter was born. She was 42 years old. In 1939 a second son, and in 1941 her eighth child – and third son.

But the war had come, and prosperity of a sort. The herd of cattle had grown to 30 head; she still milked morning and evening. Her garden was more than a half-acre – the rains had come, and by now the Rural Electricity Administration and indoor plumbing. Still she sewed – dresses and jackets for the children, housedresses and aprons for herself, weekly patching of jeans, overalls, and denim shirts. Still she made pillows, using the feathers she had plucked, and quilts every year – intricate patterns as well as patchwork, stitched as well as tied – all necessary bedding for her family. Every scrap of cloth too small to be used in quilts was carefully saved and painstakingly sewed together in strips to make rugs. She still went out in the fields to help with the haying whenever there was a threat of rain.

In 1959, my mother's last child graduated from high school. A year later the cows were sold. She still raised chickens and ducks, plucked feathers, made pillows, baked her own bread, and every year made a new quilt – now for a married child or for a grandchild. And her garden, that huge, undying symbol of sustenance, was as large and cared for as in all the years before. The canning, and now freezing, continued.

In 1969, on a June afternoon, mother and father started out for town so that she could buy sugar to make rhubarb jam for a daughter who lived in Texas. The car crashed into a ditch. She was paralyzed from the waist down.

In 1970, her husband, my father, died. My mother struggled to regain some competence and dignity and order in her life. At the rehabilitation institute, where they gave her physical therapy and trained her to live usefully in a wheelchair, the therapist told me: "She did fifteen pushups today – fifteen! She's almost seventy-five years old! I've never known a woman so strong!"

From her wheelchair she canned pickles, baked bread, ironed clothes, wrote dozens of letters weekly to her friends and her "half dozen or more kids," and made three patchwork housecoats and one quilt. She made balls and balls of carpet rags – enough for five rugs. And kept all her love letters.

"I think I've found your mother's records – Martha Ruth Smith; married to Ben F Smith?"
"Yes, that's right."
"Well, I see that she was getting a widow's pension…"
"Yes, that's right."
"Well, your mother isn't entitled to our $255 death benefit."
"Not entitled! But why?"
The voice on the telephone explains patiently: "Well, you see – your mother never worked."

SOAPSTone Strategy Sheet

SOAPSTone CollegeBoard strategy can be used to teach students how to read and understand expository texts. Students benefit from instruction on how to read and understand complex expository text. This becomes particularly important with implicit text and messages for building students' analytical, evaluative, and inferential skills. The SOAPSTone comprehension strategy includes the following: **SOAPSTone**- ***S****peaker*; ***O****ccasion*; ***A****udience*; ***P****urpose; **S**ubject; and **T**one*

SOAPSTone	
Who is the **Speaker?**	• Who is the speaker? Identification of the person (or group of people) that wrote this text: what is the speaker's age, gender, class, or education? • Identify the main voice within the text. • What can you tell or what do you know about this person's role in the text?
What is the **Occasion?**	• Identify the time and place of the text. What is the current situation? • Is it a personal event, a celebration, an observation, a critique, or…? • Identify the context of the text.
Who is the **Audience?**	• The readers to whom this text is directed. • The audience may be one person, a small group, or a large group. • Does the speaker specify an audience? • What assumptions exist in the text about the intended audience of this text?
What is the **Purpose?**	• What is the purpose for the passage/text? • What is the message? • Why did the author write it? What is the author's goal? • How does the speaker convey the message?
What is the **Subject?**	• The topic, content, and ideas included in the text. • Can you identify and state the subject in a few words? • Is there one or more than one subject? • How does the author present the subject? Does s/he introduce it immediately or not? Is the subject explicit or implicit?
What is the **Tone**?	• Clarify the author's attitude toward the topic/subject. o Is the author emotional, objective, or biased about this topic/subject? o What types of details, language, and sentence structure "tell" the author's feelings about the topic/subject? o If you were the author and were to read the passage aloud, describe the tone of his/her voice.

Author _____

Title _____

SOAPSTone		
	Analysis	**Textual Evidence**
Who is the **Speaker?**		
What is the **Occasion?**		
Who is the **Audience?**		
What is the **Purpose?**		
What is the **Subject?**		
What is the **Tone**?		

Story Map

Setting

When and where does the story take place?

Characters

Who is the story about?

Problem

What is the problem the characters face?

What do the characters want to do?

Plot

Sequence of Events

What does the main character do about the problem?

What happens as the characters try to solve the problem?

Outcome

What is the resolution?

Do the characters solve the problem? How?

Theme

What lesson does the main character learn?

What lesson did you learn from the story?

Text Complexity Analysis of

_____*(title)*

by_____*(author)*

Recommended Complexity Band:

Qualitative Measures

Meaning/Purpose: *(Briefly explain the levels of meaning [Literary Text] or purpose [Informational Text].)*

Text Structure: *(Briefly describe the structure, organization, and other features of the text.)*

Language Features: *(Briefly describe the conventions and clarity of the language used in the text, including the complexity of the vocabulary and sentence structures.)*

Knowledge Demands: *(Briefly describe the knowledge demands the text requires of students.)*

Text Description:

Briefly describe the text:

Quantitative Description:

Complexity Band Level (provide range):

Lexile or Other Quantitative Measure of the Text:

Considerations for Reader and Task

Below are factors to consider with respect to the reader and task (See attached guiding questions to assist each teacher in filling out this section for his or her own class):

Potential Challenges this Text Poses:

Major Instructional Areas of Focus (3-4 curriculum standards) for this Text:

Differentiation/Supports for Students:

Recommended Placement

Briefly explain the recommended placement of the text in a particular grade band.

Text Complexity: Qualitative Measures

Qualitative Dimension	Low Levels of Complexity	High Levels of Complexity
Level or Meaning or Purpose	Single level of meaning Explicitly stated purpose	Multiple levels of meaning Implicit, hidden purpose
Structure	Simple Explicit Conventional Chronological Order Simple Graphics	Complex Implicit Unconventional Out of chronological order Graphics essential to understanding the text, and may provide information not otherwise conveyed in the text
Language Conventionality and Clarity	Literal Clear Contemporary, familiar Conversational	Figurative or ironic Ambitious or purposefully misleading Archaic General academic and domain-specific
Knowledge Demands: Life Experiences	Simple themes Single theme Common, everyday experiences or clearly fantastical Single perspective Perspective(s) like one's own	Complex, sophisticated themes Multiple themes Experiences distinctly different from one's own Multiple perspectives Perspective(s) unlike or in opposition to one's own
Knowledge Demands: Cultural/Literary Knowledge (chiefly literary text)	Everyday knowledge and familiarity with genre conventions required Low intertextuality (few, if any, references/allusions to other texts)	Cultural and literary knowledge useful High intertextuality (many references/allusions to other texts)
Knowledge Demands: Content/Discipline Knowledge (chiefly informational text)	Everyday knowledge and familiarity with genre conventions required Low intertextuality (few, if any, references to/citations of other texts)	Extensive, perhaps specialized discipline-specific content knowledge required High intertextuality (many references to/citations of other texts)

Qualitative Dimensions of Complexity

STUDENT ACHIEVEMENT PARTNERS

Level/Grade Band_____ Name of Text:_____

Question maker:_____ Narrative/Poetry/Hybrid/Informational/other_____

Category	Notes and comments on text features in each category	What questions could you ask students here?
Level of Meaning or Purpose		
Structure		
Language Clarity and Conventions (including vocabulary load)		
Knowledge Demands (life, content, cultural/literary)		
What stands out to you?		

Module 2 Reflection

1. What are you thinking now about selecting texts for students?

2. So, what about it? Why is what you're thinking relevant to student achievement?

3. Now, what are you going to do?

Module 3
Culminating Tasks

Module 3

Rationale

"Teaching is a means to an end. Having a clear goal helps us educators to focus our planning and guide purposeful action toard the intended results."

- Center for Teaching, 2015.

"Pay attention to where you are going, because without meaning you might get nowhere."

- A.A. Milne.

Essential Question

What do we want students to do with text after it has been read?

Agenda

In this module of today's professional learning experience, you will...

- Analyze the structure of a culminating task;
- Explore if culminating tasks are text-dependent;
- Evaluate culminating tasks for quality and alignment to the Tennessee State Standards;
- Design a Tennessee State Standards-based culminating task to evaluate text; and
- Receive feedback on a culminating task from peers.

Anatomy of a Culminating Task

Task	Text Dependent
In "Letter from Birmingham Jail," Martin Luther King gives several reasons to justify his presence in the city as this time. Write an essay in which you relate a similar situation in your own life. Tell about an experience in which you had to justify your reasons for being in a particular place at a particular time.	
In "Letter from Birmingham Jail," Martin Luther King is specifically responding to criticism about the goals of the civil rights movement. Write an essay in which you relate these goals to aspects of the modern-day civil rights movement.	
In "Letter from Birmingham Jail," Martin Luther King describes a process for nonviolent protest that he and his followers have recently undertaken. Write an essay in which you describe this process and tell how the letter shows that his process is important to the civil rights movement.	

A Good Culminating Task…

- Is steeped in the Tennessee State Standards
- Is text dependent
- Is clear—not a "gotcha"
- Requires textual evidence
- Pulls from complex portions of text
- Requires extended writing—not a quickwrite or a short paragraph
- Requires analysis, synthesis, and evaluation of text
- Requires extensive reading and rereading of the text
- Should be a culmination of instruction that sets students up to success

Analyzing Culminating Writing Tasks for Text-Dependency

Instructions

Working either individually or in pairs at your table, take the next 10 minutes to analyze the writing prompts below.

Identify which tasks are text-dependent and which are not, placing a Y or an N in the column on the right.

Number	Prompt	Text-Dependent? Y/N
1	You have just read an excerpt from the book *Nature by Design*, in which a young person visits a farm each summer. If you had a choice of visiting a farm or a city, which would you choose? Write an essay telling what your choice would be and explaining the reasons for it. (Grade 7)	
2	Based on the information Susan B Anthony presents in her speech titled "Is It a Crime for a Citizen of the United States to Vote?" explain why you agree or disagree with her definition of the role of government in a democracy. (Grade 11)	
3	J.T. Holden uses Lewis Carroll's poem "The Walrus and the Carpenter" as the source material for his poem titled "The Walrus and Carpenter Head Back." Write an essay that makes and defends a claim about the ways in which Holden has transformed the Carroll poem into something new. Use evidence from both poems in your response. (Grade 9)	
4	In the excerpt from *Counting on Grace,* Grace's attitude toward the letter-writing activity changes as she learns more about it. Write an essay that tells what Grace's attitude is at the beginning of the excerpt and how it changes as the story continues. Use evidence from the story to support your response. (Grade 6)	
5	In both passages, the authors provide evidence that Marco Polo's tales may or may not have been true. Integrating information from both sources, write an essay that either claims that Marco Polo told the truth in his book or claims that Marco Polo made up his stories. Be sure to use information from both passages to support your answer. (Grade 5)	

6	Imagine that you are playing at a park and suddenly a dog runs up to you and says, "I'm lost and need help finding my owner." Write a story about what happens next. (Grade 4)	
7	In the *Great Fire,* the author indicates that there were several factors that, when combined, made Chicago an ideal location for a deadly fire. Using evidence from the passage, write an essay that tells the conditions that made the Chicago fire spread so widely and quickly. (Grade 6)	
8	In her speech "Is It a Crime for a Citizen of the United States to Vote?" Susan B. Anthony is clearly passionate about the importance of the right to vote. What does the right to vote mean to you? Use details from the speech in your response. (Grade 11)	
9	You have just read an article about a famous traveler named Marco Polo. Imagine that you, like Marco Polo, have been given a chance to travel to a new land. Write a story telling what you see on your adventures. Be sure to include details about what you see during your trip and at your destination. (Grade 5)	
10	The author of *Counting on Grace* tells this story from Grace's point of view. How would this story be different if it were told from Miss Lesley's point of view? Using details from the story, rewrite the story telling the same events from Miss Lesley's point of view. (Grade 6)	
11	Write an essay that analyzes how Hamilton structures his ideas in this excerpt from the Federalist Papers. What are the key ideas he develops and refines as he shapes his argument in favor of unification of the states? Use evidence from the text to develop and support your response. (Grade 11)	
12	The author of "The Emperor's New Clothes" includes two minor characters, the minister who serves the emperor and the child watching the final procession. Write an essay that makes and defends a claim about the different ways each of these characters reacts to the emperor's situation. Include details from the text in your response. (Grade 5)	
13	Using evidence from Roosevelt's speech declaring war, write an essay that analyzes how the concept of treachery is important to the president's reasoning. (Grade 10)	
14	In "Is It a Crime for a Citizen of the United States to Vote?" Susan B. Anthony mentions the word "right" or "rights" nearly more than 20 times. How does she use and refine this key term over the course of her speech, and why is the concept of rights important to her primary argument? Use evidence from the speech to support your response. (Grade 11)	

Culminating Task Development Worksheet
TN STATE STANDARDS

Grades 11-12, Informational Text

Passage(s) Theme/Concept:

Writing Standards [Task should align to only one of these standards]

o W.11-12.1 – Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
o W.11-12.2 – Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
o W.11-12.3 – Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Reading Standards [Task should align to multiple standards]

o RI.11-12.1 – 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.
o RI.11-12.2 – Determine two or more 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 provide a complex analysis; provide an objective summary of the text.
o RI.11-12.3 – Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
o RI.11-12.4 – Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).
o RI.11-12.5 – Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
o RI.11-12.6 – Determine an author's point of view or purposes in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
o RI.11-12.7 – Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
o RI.11-12.8 – Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses).
o R.11-12.9 – Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble of the Constitution, the Bill of Rights, and Lincoln's Inaugural Address) for their themes, purposes, and rhetorical features.

Culminating Task:

Grades 9-10, Informational Text

RI CULMINATING TASK DEVELOPMENT WORKSHEET

Passage(s) Theme/Concept:

Writing Standards [Task should align to only one of these standards]

o W.9-10.1 – Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

o W.9-10.2 – Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

o W.9-10.3 – Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Reading Standards [Task should align to multiple standards]

o RI.9-10.1 – Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

o RI.9-10.2 – Determine a central idea of a text and analyze 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.

o RI.9-10.3 – Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

o RI.9-10.4 – Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

o RI.9-10.5 – Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter)

o RI.9-10.6 – Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose

o RI.9-10.7 – Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

o RI.9-10.8 – Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

o R.9-10.9 – Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.

Culminating Task:

Grade 8, Informational Text

CULMINATING TASK DEVELOPMENT WORKSHEET

Passage(s) Theme/Concept:

Writing Standards [Task should align to only one of these standards]

o W.8.1 – Write arguments to support claims with clear reasons and relevant evidence.

o W.8.2 – Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

o W.8.3 – Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

Reading Standards [Task should align to multiple standards]

o RI.8.1 – Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

o RI.8.2 – Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.

o RI.8.3 – Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).

o RI.8.4 – Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

o RI.8.5 – Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.

o RI.8.6 – Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.

o RI.8.7 – Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.

o RI.8.8 – Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.

o RI.8.9 – Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.

Culminating Task:

Grade 7, Informational Text

CULMINATING TASK DEVELOPMENT WORKSHEET

Passage(s) Theme/Concept:

Writing Standards [Task should align to only one of these standards]

o W.7.1 – Write arguments to support claims with clear reasons and relevant evidence.

o W.7.2 – Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information throughout the selection, organization, and analysis of relevant content.

o W.7.3 – Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

Reading Standards [Task should align to multiple standards]

o RI.7.1 – Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

o RI.7.2 – Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.

o RI.7.3 – Analyze the interactions between individuals events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

o RI.7.4 – Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.

o RI.7.5 – Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.

o RI.7.6 – Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.

o RI.7.7 – Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).

o RI.7.8 – Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.

o RI.7.9 – Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.

Culminating Task:

Grade 6, Informational Text

CULMINATING TASK DEVELOPMENT WORKSHEET

Passage(s) Theme/Concept:

Writing Standards [Task should align to only one of these standards]

o W.6.1 – Write arguments to support claims with clear reasons and relevant evidence.

o W.6.2 – Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information throughout the selection, organization, and analysis of relevant content.

o W.6.3 – Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

Reading Standards [Task should align to multiple standards]

o RI.6.1 – Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

o RI.6.2 – Determine a 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.

o RI.6.3 – Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).

o RI.6.4 – Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.

o RI.6.5 – Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.

o RI.6.6 – Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.

o RI.6.7 – Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

o RI.6.8 – Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.

o RI.6.9 – Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).

Culminating Task:

Grade 5, Literature

CULMINATING TASK DEVELOPMENT WORKSHEET

Passage(s) Theme/Concept:

Writing Standards [Task should align to only one of these standards]

o W.5.1 – Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

o W.5.2 – Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

o W.5.3 – Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

Reading Standards [Task should align to multiple standards]

o RL.5.1 – Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

o RL.5.2 – Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

o RL.5.3 – Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

o RL.5.4 – Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.

o RL.5.5 – Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

o RL.5.6 – Describe how a narrator's or speaker's point of view influences how events are described.

o RL.5.7 – Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

o RL.5.8 – N/A

o RI.5.9 – Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

Culminating Task:

Grades 4, Literature

CULMINATING TASK DEVELOPMENT WORKSHEET

Passage(s) Theme/Concept:

Writing Standards [Task should align to only one of these standards]

o W.4.1 – Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

o W.4.2 – Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

o W.4.3 – Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences

Reading Standards [Task should align to multiple standards]

o RL.4.1 – Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

o RL.4.2 – Determine a theme of a story, drama, or poem from details in the text; summarize the text.

o RL.4.3 – Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

o RL.4.4 – Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).

o RL.4.5 – Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

o RL.4.6 – Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.

o RL.4.7 – Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

o RL.4.8 – N/A

o RL.4.9 – Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

Culminating Task:

Grade 3, Literature

CULMINATING TASK DEVELOPMENT WORKSHEET

Passage(s) Theme/Concept:

Writing Standards [Task should align to only 1 of these standards]

o W.3.1 – Write opinion pieces on topics or texts, supporting a point of view with reasons.
o W.3.2 – Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
o W.3.3 – Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

Reading Standards [Task should align to multiple standards]

o RL.3.1 – Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
o RL.3.2 – Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.
o RL.3.3 – Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.
o RL.3.4 – Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.
o RL.3.5 – Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.
o RL.3.6 – Distinguish their own point of view from that of the narrator or those of the characters.
o RL.3.7 – Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).
o RL.3.8 – N/A
o RL.3.9 – Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).

Culminating Task:

Model Culminating Tasks

Elementary

"What they don't understand about birthdays and what they never tell you is that when you're eleven, you're also ten, and nine, and eight, and seven, and six, and five, and four, and three, and two, and one."

Rachel's reaction to the incident with the red sweater demonstrates all of the years that make up her eleven year old self. Explain how Rachel's actions support the theme of the text. Use textual evidence to support your response.

Standards: W.5.2; RL.5.1; RL.5.2; RL.5.6

Middle

In Sherman Alexie's essay "Superman and Me", Alexie uses an extended metaphor to explain the connection between himself and the fictional character Superman. Write an explanatory essay in which you explain the metaphor, and trace how it develops throughout the essay.

Standards: W.8.2; RI.8.1; RI.8.2; RI.8.3; RI.8.6

High

In the essay "My Mother Never Worked," Bonnie Smith-Yackel conveys the essay's central idea through her deliberate choice of words. Explain how the central idea is developed through the text by the author's careful and deliberate choice of vocabulary. Use evidence from the text as support.

Standards: W.9-10.1; W.9-10.2; RI.9-10.1; RI.9-10.2; RI.9-10.4

Module 3 Reflection

1. What are you thinking now about culminating tasks?

2. So, what about it? Why is what you're thinking relevant to reading instruction?

3. Now, what are you going to do?

Module 4
Technology

Module 4

Rationale

According to the International Society for Technology in Education (ISTE),

- Technology is an essential element in the design of effective learning and teaching environments.
- Digital fluency and citizenship are instrumental in the academic success of students and their preparation for college and careers.
- Professional learning for educators must include strategies for seamlessly integrating technology into the learning process.
- All students should have access to high-quality devices and high-speed internet in school and at home.

- Excerpt from ISTE Advocacy Platform, 2015.

Essential Question

How can technology be used capably and purposefully in an ELA classroom?

Agenda

In this module of today's professional learning experience, you will…

- Receive digital resources that can be used in your classroom for ELA; and
- Reflect on digital resource use in the classroom.

Elementary Technology Resources (Instructional Use)

Disclaimer

All of the recommended sites for student use are free, fair, open sites on the Internet. As such, links may not always be operational. Additionally, the Tennessee Department of Education assumes no responsibility for what may be posted on any open source site. Teachers must preview all information before suggesting content to students.

Title: StoryBird

Website: http://storybird.com

Description: Storybird reverses visual storytelling by starting with the image and "unlocking" the story inside. Students explore artists, get inspired, and write stories to match existing art. Though this site focuses on writing, students can also read others' pieces.

Levels of Technology Access

☒ High ☒ Medium ☐ Low

Strands Addressed

☐ Reading Foundational ☐ Reading Informational ☐ Reading Literature

☒ Writing ☐ Speaking and Listening ☐ Language

Special Notes

☒ Students can publish online

Title: Newsela

Website: https://newsela.com/
Description: Newsela builds comprehension with nonfiction text that springs from daily news. Newsela can format all articles at five different comprehension levels for students who have varying reading ability.

Levels of Technology Access

☒ High ☒ Medium ☒ Low

Strands Addressed

☐ Reading Foundational ☒ Reading Informational ☒ Reading Literature

☐ Writing ☐ Speaking and Listening ☐ Language

Special Notes

☒ Different versions of the articles could be printed for students who do not have full tech access

Title: Phonological Awareness

Website: http://www.phonologicalawareness.org/

Description: Through phonological awareness children learn to identify and manipulate units in oral language (syllables, phonemes, etc.) to help build links to word recognition and decoding skills necessary for reading.

Levels of Technology Access

☐ High ☐ Medium ☒ Low

Strands Addressed

☒ Reading Foundational ☐ Reading Informational ☐ Reading Literature

☐ Writing ☐ Speaking and Listening ☐ Language

Special Notes

☐ Different versions of the articles could be printed for students who do not have full tech access

Title: PBS Learning Media

Website: http://www.pbslearningmedia.org/

Description: PBS LearningMedia™ is your destination for direct access to thousands of classroom-ready, curriculum-targeted digital resources. PBS LearningMedia builds on the strength of public media and is designed to improve teacher effectiveness and student achievement.

Levels of Technology Access

☒ High ☒ Medium ☒ Low

Strands Addressed

☐ Reading Foundational ☒ Reading Informational ☐ Reading Literature

☐ Writing ☒ Speaking and Listening ☐ Language

Special Notes

☒ Access to many videos across content areas in addition to ELA

Title: Dance Mat Typing

Website: http://www.bbc.co.uk/guides/z3c6tfr

Description: This site develops keyboarding skills for students through the use of games.

Levels of Technology Access

☒ High ☒ Medium ☐ Low

Strands Addressed

☐ Reading Foundational ☐ Reading Informational ☐ Reading Literature

☒ Writing ☐ Speaking and Listening ☐ Language

Special Notes

☒ Develops keyboarding skills

Title: English Zone

Website: http://english-zone.com/index.php?ID=20

Description: This site provides additional support for grammar and syntax.

Levels of Technology Access

☒ High ☒ Medium ☐ Low

Strands Addressed

☐ Reading Foundational ☐ Reading Informational ☐ Reading Literature

☒ Writing ☐ Speaking and Listening ☒ Language

Special Notes

☒ Provides extra support in language structure for EL students

Title: Compact for Reading

Website: http://www2.ed.gov/pubs/CompactforReading/index.html

Description: Compact for Reading is a written agreement among families, teachers, principals, and students to work together to help improve the reading skills of kindergarten through third grade children. The provided publications, *A Compact for Reading Guide* and *School-Home Links Reading Kit*, are designed to help Compact partners set reading goals and provide lessons and activities that allow children to accomplish these goals. The guides are available in Spanish, too.

Levels of Technology Access

☒ High ☒ Medium ☐ Low

Strands Addressed

☐ Reading Foundational ☒ Reading Informational ☒ Reading Literature

☐ Writing ☐ Speaking and Listening ☒ Language

Special Notes

☒ Specific resources for grades K-3

Title: Scholastic Story Starters

Website: http://www.scholastic.com/teachers/story-starters/

Description: This interactive site provides a technological RAFT that generates ideas for student writing.

Levels of Technology Access

☒ High ☐ Medium ☐ Low

Strands Addressed

☐ Reading Foundational ☐ Reading Informational ☐ Reading Literature

☒ Writing ☐ Speaking and Listening ☐ Language

Special Notes

☒ This writing site does not have students write from or respond to text, but focuses on the creative and imaginary aspects of writing

Title: Turtle Diary

Website: http://www.turtlediary.com/

Description: This site is a collection of interactive games for all content areas, including ELA for grades PreK-5.

Levels of Technology Access

☒ High ☒ Medium ☐ Low

Strands Addressed

☒ Reading Foundational ☒ Reading Informational ☒ Reading Literature

☒ Writing ☐ Speaking and Listening ☒ Language

Special Notes

☒ Additional steps needed to navigate to ELA content

Title: Kahoot

Website: https://getkahoot.com/

Description: This program allows teachers to create quizzes, flashcards, and review games, with students using computers, cell phones, or other devices.

Levels of Technology Access

☒ High ☒ Medium ☐ Low

Strands Addressed

☐ Reading Foundational ☒ Reading Informational ☒ Reading Literature

☒ Writing ☒ Speaking and Listening ☒ Language

Special Notes

☒ Teachers create questions for students to respond to electronically

Middle School Technology Resources (Instructional Use)

Disclaimer

All of the recommended sites for student use are free, fair, open sites on the Internet. As such, links may not always be operational. Additionally, the Tennessee Department of Education assumes no responsibility for what may be posted on any open source site. Teachers must preview all information before suggesting content to students.

Title: StoryBird

Website: http://storybird.com

Description: Storybird reverses visual storytelling by starting with the image and "unlocking" the story inside. Students explore artists, get inspired, and write stories to match existing art. Though this site focuses on writing, students can also read others' pieces.

Levels of Technology Access

☒ High ☒ Medium ☐ Low

Strands Addressed

☐ Reading Informational ☐ Reading Literature ☒ Writing

☐ Speaking and Listening ☐ Language

Special Notes

☒ Students can publish online

Title: Newsela

Website: https://newsela.com/

Description: Newsela builds comprehension with nonfiction text that springs from daily news. Newsela can format all articles at five different comprehension levels for students who have varying reading ability.

Levels of Technology Access

☒ High ☒ Medium ☒ Low

Strands Addressed

☒ Reading Informational ☒ Reading Literature ☐Writing

☐ Speaking and Listening ☐ Language

Special Notes

☒ Different versions of the articles could be printed for students who do not have full tech access

Title: PBS Learning Media

Website: http://www.pbslearningmedia.org/

Description: PBS LearningMedia™ is your destination for direct access to thousands of classroom-ready, curriculum-targeted digital resources. PBS LearningMedia builds on the strength of public media and is designed to improve teacher effectiveness and student achievement.

Levels of Technology Access

☒ High ☒ Medium ☒ Low

Strands Addressed

☒ Reading Informational ☐ Reading Literature ☐ Writing

☒ Speaking and Listening ☐ Language

Special Notes

☒ Access to many videos across content areas in addition to ELA

Title: Kahoot

Website: https://getkahoot.com/

Description: This program allows teachers to create quizzes, flashcards, and review games, with students using computers, cell phones, or other devices.

Levels of Technology Access

☒ High ☒ Medium ☐ Low

Strands Addressed

☒Reading Informational ☒Reading Literature ☒Writing

☒Speaking and Listening ☒Language

Special Notes

☒ Teachers create questions for students to respond to electronically

Title: It's All About Adolescent Literacy

Website: http://www.adlit.org/

Description: Adlit.org is a national multimedia project offering information and resources to parents and educators of struggling adolescent readers and writers.

Levels of Technology Access

☒ High ☒ Medium ☒ Low

Strands Addressed

☒ Reading Informational ☒ Reading Literature ☐ Writing

☐ Speaking and Listening ☐ Language

Special Notes

☒ Focused specifically on struggling readers and writers

Title: Smithsonian Teen Tribune

Website: http://tweentribune.com/teen

Description: TeenTribune, TweenTribune, TTEspañol and TTJunior (hereinafter collectively referred to as "TTribune") is a free online educational service offered by the Smithsonian for use by K-12 grade teachers and students. TTribune consists of daily news sites for kids, tweens, and teens, and includes text, photos, graphics, and audio and/or video materials prepared by the Smithsonian and others about current events, history, art, culture and science. TTribune also includes lessons, instructional and assessment tools, and opportunities for the registered users to communicate with other participants. TTribune is a moderated comment sharing community where registered teachers can assign educational content (like news stories) to students and the students using a screen name have the ability to create comments which, if approved by their teacher, are then published either to the other students within the Teacher's TTribune classroom page, or publicly on TTribune.

Levels of Technology Access

☒ High ☒ Medium ☒ Low

Strands Addressed

☒ Reading Informational ☒ Reading Literature ☐ Writing

☐ Speaking and Listening ☐ Language

Special Notes

None

Title: Prezi

Website: http://prezi.com/

Description: Prezi allows students to create engaging presentations.

Levels of Technology Access

☒ High ☐ Medium ☐ Low

Strands Addressed

☐ Reading Informational ☐ Reading Literature ☒ Writing

☐ Speaking and Listening ☐ Language

Special Notes

None

Title: Learning Games for Kids

Website: http://www.learninggamesforkids.com/keyboarding_games.html

Description: Helps develop keyboarding skills for students through the use of online games.

Levels of Technology Access

☒ High ☒ Medium ☐ Low

Strands Addressed

☐ Reading Informational ☐ Reading Literature ☒ Writing

☐ Speaking and Listening ☐ Language

Special Notes

☒ Develops keyboarding skills

Title: Snap Guide

Website: https://snapguide.com/

Description: Create your own "how to" guide for any topic.

Levels of Technology Access

☒ High ☒ Medium ☐ Low

Strands Addressed

☐ Reading Informational ☐ Reading Literature ☒ Writing

☐ Speaking and Listening ☐ Language

Special Notes

☐ Develops keyboarding skills

☐ Might be a method to assess sequencing skills in an engaging way

Title: Literacy Design Collaborative

Website: http://ldc.org/

Description: LDC is a national community of educators providing a teacher-designed and research-proven framework, online tools, and resources for creating literacy-rich assignments and courses across content areas.

Levels of Technology Access

☒ High ☒ Medium ☒ Low

Strands Addressed

☒ Reading Informational ☒ Reading Literature ☒ Writing

☐ Speaking and Listening ☒ Language

Special Notes

None

High School Technology Resources (Instructional Use)

Disclaimer

All of the recommended sites for student use are free, fair, open sites on the Internet. As such, links may not always be operational. Additionally, the Tennessee Department of Education assumes no responsibility for what may be posted on any open source site. Teachers must preview all information before suggesting content to students.

Title: Project Gutenberg

Website: http://www.gutenberg.org/

Description: Project Gutenberg offers over 46,000 free ebooks. No fee or registration is required. Books include classics like A Tale of Two Cities, The Yellow Wallpaper, Beowulf and Dracula.

Levels of Technology Access

☒ High ☒ Medium ☒ Low

Strands Addressed

☒ Reading Literature ☒ Reading Informational ☐ Writing

☐ Speaking and Listening ☐ Language

Special Notes

☒ At home internet access would be a strong benefit

☒ Classrooms with limited technology could utilize this resource by pulling up a selection of text to project on a whiteboard (for access during close reading whole group activities, etc.)

Title: American Rhetoric

Website: http://www.americanrhetoric.com/

Description: This site has the full text, audio, and video database of the 100 most significant American political speeches of the 20th century.

Levels of Technology Access

☐ High ☐ Medium ☒ Low

Strands Addressed

☒ Reading Literature ☒ Reading Informational ☐ Writing

☒ Speaking and Listening ☐ Language

Special Notes

☒ Classrooms with limited access could have students listen to the speeches while they are played from a central computer or device

Title: Newsela

Website: https://newsela.com/

Description: Newsela builds comprehension with nonfiction text that springs from daily news. Newsela can format all articles at five different comprehension levels for students who have varying reading ability.

Levels of Technology Access

☒ High ☒ Medium ☒ Low

Strands Addressed

☒ Reading Literature ☒Reading Informational ☐Writing

☐ Speaking and Listening ☐Language

Special Notes

☒ Different versions of the articles could be printed for students who do not have full tech access

Title: Citation Machine

Website: citationmachine.net

Description: Citation Machine automatically generates citations for students using primary sources in MLA, APA, Chicago, and Turabian styles.

Levels of Technology Access

☒ High ☒ Medium ☐ Low

Strands Addressed

☐ Reading Literature ☐ Reading Informational ☐ Writing

☐ Speaking and Listening ☒ Language

Special Notes

☐ Develops keyboarding skills ☒ Students can use Citation Machine to generate citations automatically

Title: PBS Learning Media

Website: http://www.pbslearningmedia.org/

Description: PBS LearningMedia™ is your destination for direct access to thousands of classroom-ready, curriculum-targeted digital resources. PBS LearningMedia builds on the strength of public media and is designed to improve teacher effectiveness and student achievement.

Levels of Technology Access

☒ High ☒ Medium ☒ Low

Strands Addressed

☒ Reading Informational ☐ Reading Literature ☐ Writing

☒ Speaking and Listening ☐ Language

Special Notes

☐ Develops keyboarding skills. ☒ Access to many videos across content areas in addition to ELA

Title: Keybr

Website: http://www.keybr.com/#!game

Description: Typing practice software that employs statistics and algorithms to help users gain keyboarding practice best suited to their needs.

Levels of Technology Access

☒ High ☒ Medium ☐ Low

Strands Addressed

☐ Reading Literature ☐ Reading Informational ☒ Writing

☐ Speaking and Listening ☐ Language

Special Notes

☒ Develops keyboarding skills

Title: Literacy Design Collaborative

Website: http://ldc.org/

Description: LDC is a national community of educators providing a teacher-designed and research-proven framework, online tools, and resources for creating literacy-rich assignments and courses across content areas.

Levels of Technology Access

☒ High ☒ Medium ☒ Low

Strands Addressed

☒ Reading Informational ☒ Reading Literature ☒ Writing

☐ Speaking and Listening ☒ Language

Special Notes

☐ Develops keyboarding skills

Title: It's All About Adolescent Literacy

Website: http://www.adlit.org/

Description: Adlit.org is a national multimedia project offering information and resources to the parent and educators of struggling adolescent readers and writers.

Levels of Technology Access

☒ High ☒ Medium ☒ Low

Strands Addressed

☐ Reading Foundational ☒ Reading Informational ☒ Reading Literature

☐ Writing ☐ Speaking and Listening ☐ Language

Special Notes

☐ Develops keyboarding skills ☒ Focused specifically on struggling readers and writers

Title: Smithsonian Teen Tribune

Website: http://tweentribune.com/teen

Description: TeenTribune, TweenTribune, TTEspañol and TTJunior (hereinafter collectively referred to as "TTribune") is a free online educational service offered by the Smithsonian for use by K-12 grade teachers and students. TTribune consists of daily news sites for kids, tweens, and teens, and includes text, photos, graphics, and audio and/or video materials prepared by the Smithsonian and others about current events, history, art, culture and science. TTribune also includes lessons, instructional and assessment tools, and opportunities for the registered users to communicate with other participants. TTribune is a moderated comment sharing community where registered teachers can assign educational content (like news stories) to students and the students using a screen name have the ability to create comments which, if approved by their teacher, are then published either to the other students within the Teacher's TTribune classroom page, or publicly on TTribune.

Levels of Technology Access

☒ High ☒ Medium ☒ Low

Strands Addressed

☐ Reading Foundational ☒ Reading Informational ☒ Reading Literature

☐ Writing ☐ Speaking and Listening ☐ Language

Special Notes

☐ Develops keyboarding skills

Title: Prezi

Website: http://prezi.com/

Description: Prezi allows students to create engaging presentations.

Levels of Technology Access

☒ High ☐ Medium ☐ Low

Strands Addressed

☐ Reading Foundational ☐ Reading Informational ☐ Reading Literature

☒ Writing ☐ Speaking and Listening ☐ Language

Special Notes

☐ Develops keyboarding skills

Technology Instructional Resources for Teachers

Title: It's All About Adolescent Literacy

Website: http://www.adlit.org/

Description: Adlit.org is a national multimedia project offering information and resources to the parent and educators of struggling adolescent readers and writers.

Levels of Technology Access

☒ High ☒ Medium ☒ L ow

Strands Addressed

☐ Reading Foundational ☒ Reading Informational ☒ Reading Literature

☐ Writing ☐ Speaking and Listening ☐ Language

Special Notes

☐ Develops keyboarding skills ☒ Focused specifically on struggling readers and writers

Title: Literacy Design Collaborative

Website: http://ldc.org/

Description: LDC is a national community of educators providing a teacher-designed and research-proven framework, online tools, and resources for creating literacy-rich assignments and courses across content areas.

Levels of Technology Access

☒ High ☒ Medium ☒ Low

Strands Addressed

☐ Reading Foundational ☒ R eading Informational ☒ Reading Literature

☒ Writing ☐ Speaking and Listening ☒ Language

Special Notes

☐ Develops keyboarding skills

Title: ReadWorks.org

Website: http://www.readworks.org/rw/about

Description: ReadWorks provides research-based units, lessons, and authentic, leveled non-fiction and literary passages directly to educators online, for free, to be shared broadly.

Levels of Technology Access

□ High □ Medium □ L ow

Strands Addressed

□ Reading Foundational ☒ Reading Informational ☒ Reading Literature

□ Writing □ Speaking and Listening □ Language

Special Notes

None

Title: Google Classroom

Website: https://www.google.com/edu/products/productivity-tools/classroom/

Description: Classroom is designed to help teachers create and collect assignments paperlessly, including time-saving features like the ability to automatically make a copy of a Google Document for each student. It also creates Drive folders for each assignment and for each student to help keep everyone organized.

Levels of Technology Access

☒ High □ Medium □ Low

Strands Addressed

☒ Reading Foundational ☒ Reading Informational ☒ Reading Literature

☒ Writing ☒ Speaking and Listening ☒ Language

Special Notes

None

Title: Engage New York

Website: https://www.engageny.org/

Description: EngageNY hosts teacher developed close reading lesson plans for ELA.

Levels of Technology Access

☒ High ☒ Medium ☒ Low

Strands Addressed

☐ Reading Found ational ☒ Reading Informational ☒ Reading Literature

☒ Writing ☒ Speaking and Listening ☒ Language

Special Notes

None

Title: Anthology Alignment Project (AAP)

Website: http://achievethecore.org/page/753/aap-project-page

Description: Free, teacher-developed Tennessee State Standards-aligned lessons for Anthology reading series in grades 6-10.

Levels of Technology Access

☒ High ☒ Medium ☒ Low

Strands Addressed

☐ Reading Foundational ☒ Reading Informational ☒ Reading Literature

☒ Writing ☒ Speaking and Listening ☒ Language

Special Notes

None

Title: Basal Alignment Project (BAP)

Website: http://achievethecore.org/page/751/bap-project-page/

Description: A collection of replacement lessons for the most commonly used basal readers.

Levels of Technology Access

☒ High ☒ Medium ☒ Low

Strands Addressed

☐ Reading Foundational ☒ Reading Informational ☒ Reading Literature

☒ Writing ☒ Speaking and Listening ☒ Language

Special Notes

None

Title: Read Aloud Project (RAP)

Website: http://achievethecore.org/page/944/join-the-read-aloud-project-rap-on-edmodo-detail-pg/

Description: A community of teachers developing and sharing free Read Aloud Project-aligned lessons for K-2 read aloud books.

Levels of Technology Access

☒ High ☒ Medium ☒ Low

Strands Addressed

☐ Reading Foundational ☒ Reading Informational ☒ Reading Literature

☒ Writing ☒ Speaking and Listening ☒ Language

Special Notes

None

Title: Common Lit

Website: http://www.commonlit.org/

Description: COMMONLIT is a collection of poems, short stories, news articles, historical documents, and literature for classrooms.

Levels of Technology Access

☒ High ☒ Medium ☒ Low

Strands Addressed

☐ Reading Foundational ☒ Reading Informational ☒ Reading Literature

☐ Writing ☐ Speaking and Listening ☐ Language

Special Notes

None

Title: Accountable Language Stems

Website: https://dl.dropboxusercontent.com/u/2901650/Blog%20Docs/Accountable%20Talk/Stems%20and%203%20parts.pdf

Description: Accountable Language Stems provides stems for accountable talk.

Levels of Technology Access

☒ High ☒ Medium ☒ Low

Strands Addressed

☐ Reading Foundational ☐ Reading Informational ☐ Reading Literature

☐ Writing ☒ Speaking and Listening ☐ Language

Special Notes

None

Edmodo Login Instructions

Join Codes

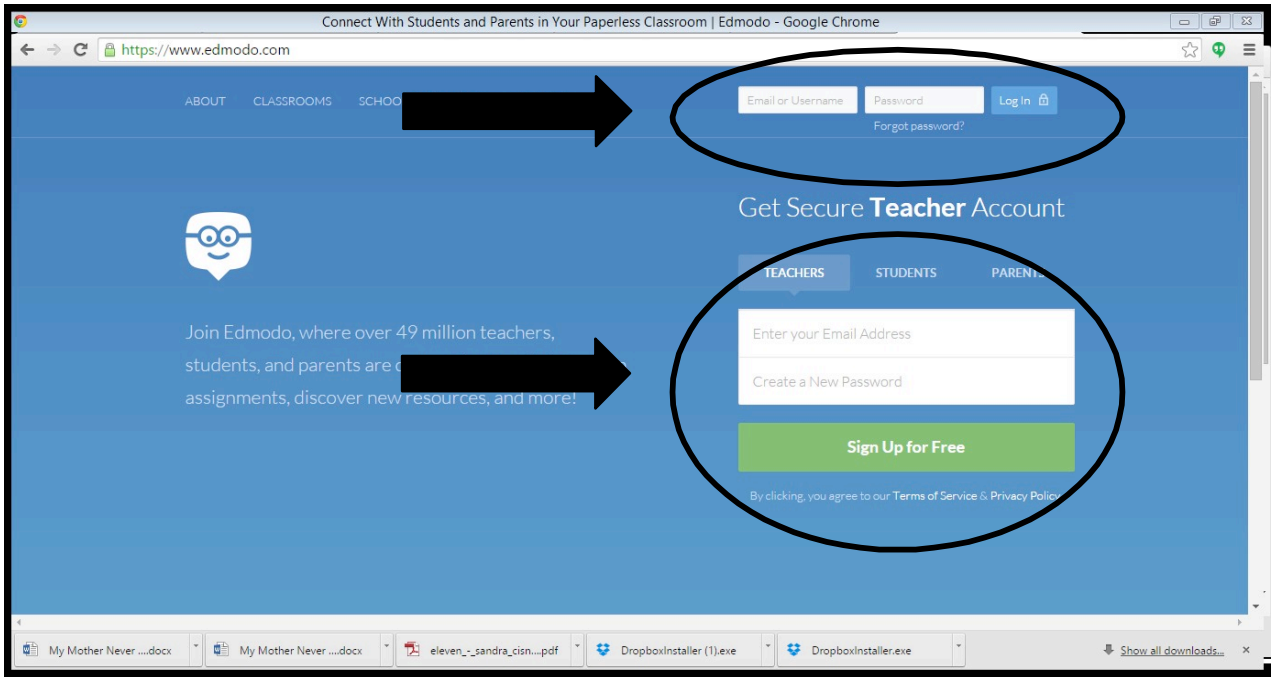
Grades 3-5:

Grades 6-8:

Grades 9-12:

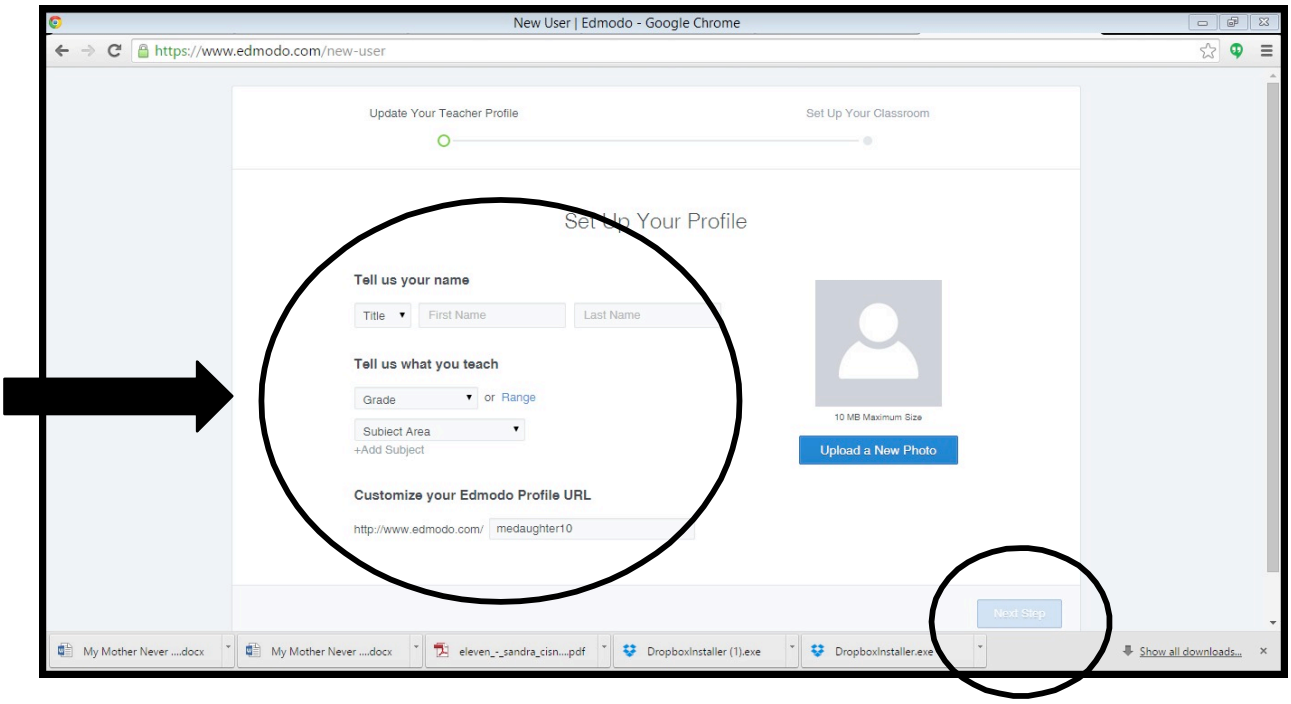
For new Users:

1. Log on to Edmodo.com
2. Under "Get Secure Teacher Account," click on "Teachers."



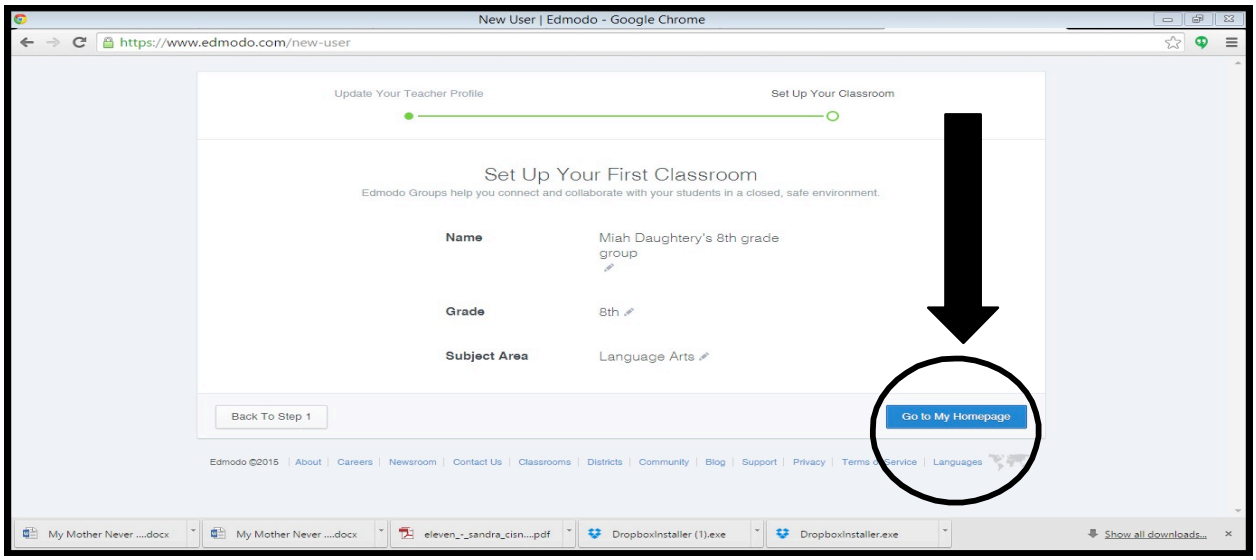
3. Enter your email address.
4. Enter a new password.
5. Click "Sign Up for Free."

6. Set up your profile.

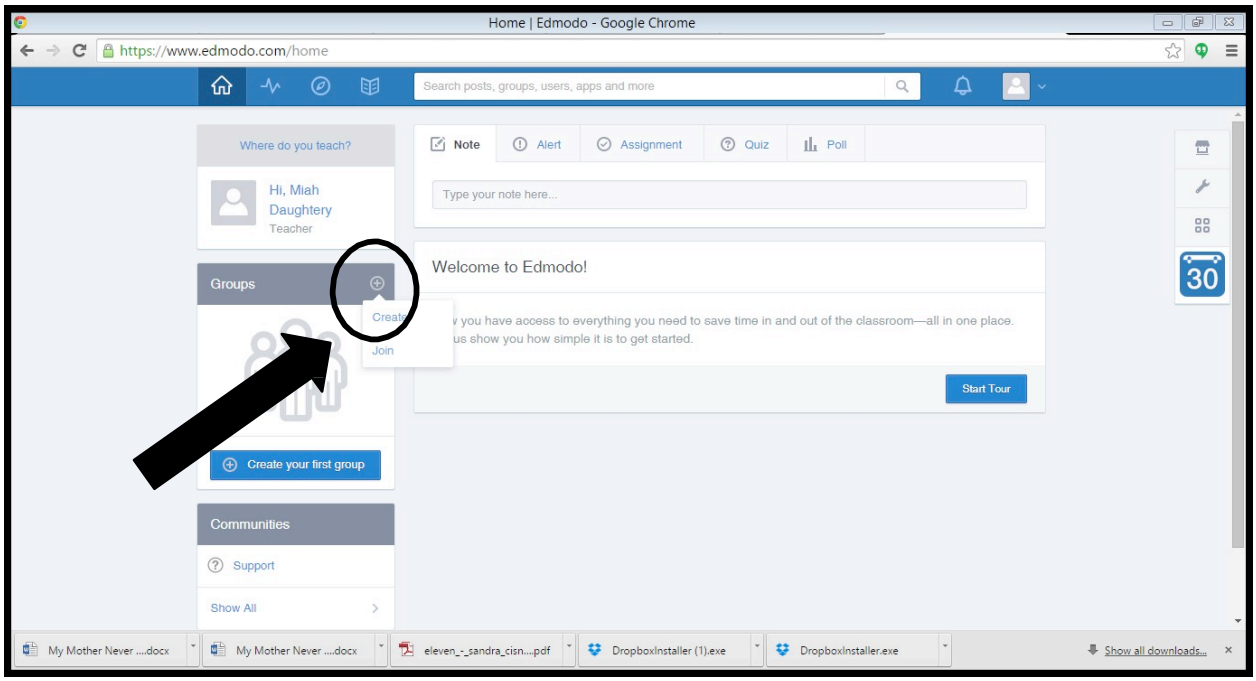


7. Enter your title, first name, last name.
8. Enter the grade, or range of grades, you teach.
9. Select your subject area "Language Arts."
10. If you would like, upload a photograph
11. If you would like, customize your Edmodo Profile URL.
12. Click "Next Step"

13. Click "Go to My Homepage."

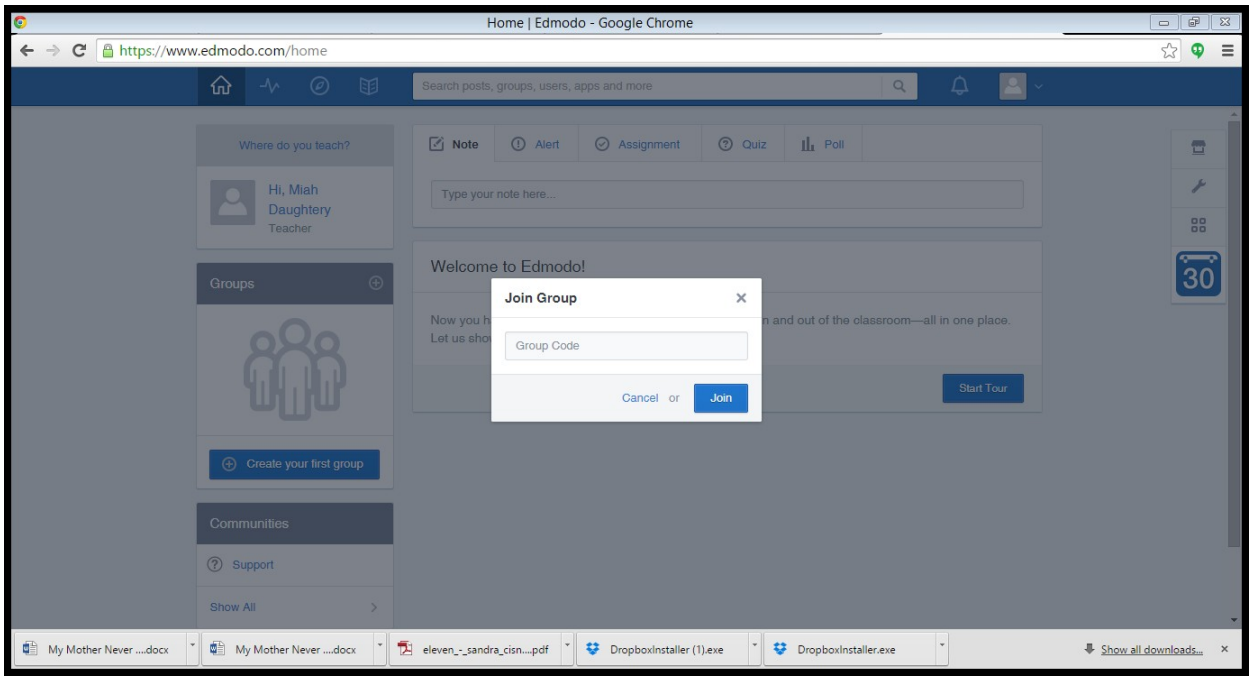


14. Visit your homepage.
15. Click the + sign in the Groups bar.

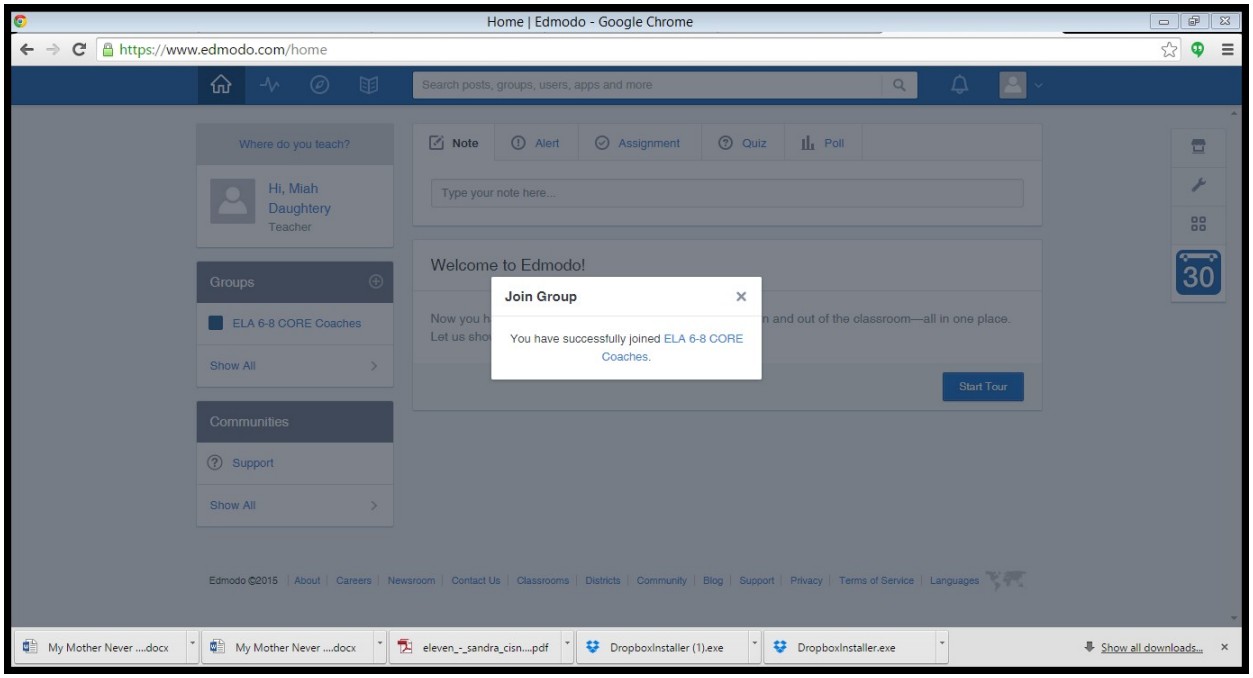


16. Click "Join."

17. Enter the join code for your grade band in the box.
    Grades 3-5: 9wvtuq
    Grades 6-8: jd57w8
    Grades 9-12: 8nagdk



18. Click "Join."



19. You will get a message that says "You have successfully joined ELA (Grade Band) CORE Coaches"

Synectics

Description

Synectics is a strategy that prompts students to generate analogies or metaphors. By comparing one thing to another, metaphors help learners see things from a different perspective. The basic processes of synectics are "making the strange familiar," and "making the familiar strange."

To make the familiar strange, you also combine something new or strange with something familiar, this time to gain new insights into or perspectives on the already familiar idea. These two processes are facilitated through the creation of various types of analogies." (http://creativiteach.me/creative-thinking-strategies/metaphors-and-analogies/)

Procedure

Use as an after reading strategy.

1. Assign each student a familiar setting (the beach, the zoo, a restaurant, the kitchen, etc.)
2. Students make a list of items that would be found at the place (for example, at the beach one might fine pool towels, deck chairs, water, algae, lifeguards, surfer, etc.)
3. Students think about something they learned today (a new strategy, the theme of a text, the development of a character, etc.)
4. Students write an analogy connecting the familiar place to the new learning. For example "Analyzing text is like a day at the beach. Somewhere in the midst of exploring, playing around, trying new ideas and uncovering really cool things you don't see at first by digging deep, you gain a deeper understanding of your new world."

For More Information

http://creativiteach.me/creative-thinking-strategies/metaphors-and-analogies/

Synectics

Outer Space

Items:

Analogy:

The Kitchen

Items:

Analogy:

The Beach

Items:

Analogy:

The Zoo

Items:

Analogy:

The Restaurant

Items:

Analogy:

Module 4

Essential Question

What do we want students to do with text after it has been read?

Day 1 Final Reflection

Consider all that you have learned, done, or thought about today.

After today's professional learning, what are you now thinking about the relationship between reading and writing?

Day 2

Dinner Party

	Quote	Response
1	"…it might seem appealing to simply ask students to read a great deal of exemplary writing and then to write. Not so easy. The transfer from reading good writing to creating good writing is, first, not automatic." (Gere, Christenbury, & Sassi, 2005, p. 110)	
2	"A writer must have something to write about, so content knowledge is imperative." (Houston, 2004, p.7)	
3	"Writing is not a mystery. It is a craft, a habit, a discipline that can be understood and practiced. It is rooted in a daily habit. The writer who writes for revision does not wait for a final draft but works through a series of discovery, development, and clarification drafts until a significant meaning is found and made clear to a reader." (Murray, 2004, p. 24-25)	
4	"Start writing, no matter what. The water does not flow until the faucet is turned on." (Louis L'Amour)	
5	"Good writing is built, not born; it requires time, but not talent. Of course, talent helps, but using a process approach to writing enables everyone to write effectively." (Burke, 2003, p.107)	

6	"In order for students to expand and enhance content understanding through writing, they must use higher level thinking. This means that teachers must structure writing questions and prompts that elicit such thinking." (Walling, 2009, p.15)	
7	"There is nothing to writing. All you do is sit down at a typewriter and bleed." (Ernest Hemingway)	
8	"I have also learnt how to garden, although in truth I will be learning about gardening for the rest of my life, being such a late starter. I have for most of my life loathed gardening and avoided it in much the same way as most people loathe writing. The gardens in our various houses have not been gardens at all; they've been clever combinations of timber decking, brick paving and native trees requiring no weeding, no watering, and no planting, and providing frankly no excitement, no pride, and no beauty....But I did know what a beautiful garden looked like. I had been brought up in Africa in a vast tropical garden shouting with colour and magnificence.... It isn't as if I didn't know what an elegant garden could look like. I did." (Mem Fox)	
9	"If you want to be a writer, you must do two things above all: read a lot and write a lot." (Stephen King)	

Module 5
Text-Dependent Questions

Modules 5

Rationale

"Effective guiding questions provide a clear target for student learning, pointing to both the final destination and the knowledge, skills, and big ideas to be learned along the way. In total, guiding questions lead students toward a complete understanding of what they are to learn in a unit."

- Jim Knight, in *High-Impact Instruction,* 2013.

Essential Question

Why is it important to ask students to engage with rigorous questions that are driven by complex text?

Agenda

In this module of today's professional learning, you will…

- Explore text-dependent questions;
- Evaluate text-dependent questions for quality and alignment to Tennessee State Standards; and
- Practice writing text-dependent questions.

Questions Worth Answering

Text-Dependent Questions

- Can only be answered with evidence from the text.
- Can be literal, but also involve analysis, synthesis, and evaluation.
- Focus on word, sentence and paragraph as well as larger ideas, themes or events.
- Focus on difficult portions of text in order to enhance reading proficiency.
- Many old-time "reading" questions in the classroom were not text-dependent because they used the text simply as a tool for discussion, without forcing students' attention on close reading of the text.
- Assessment questions were not text-dependent because they were "stand-alone," and completely divorced from the text.
    - For example, labeling figurative language instead of determining its meaning and/or purpose in a text.

Non-aligned, Traditional Questions

- Simplistic questions that ask "Is this phrase/sentence an example of simile, metaphor, hyperbole, personification, symbolism, etc." do not align to the standards.
- Traditional simplistic author's purpose questions do not align:
  "Is the author's purpose to inform, to entertain, to persuade, to warn, etc." Purpose questions should be text-specific and evidence based.
- When the standards speak of "point of view," they usually do not mean literary point of view; they mean the author's viewpoint or perspective. Questions that simply ask students to identify the labels of third-person omniscient, first-person, etc. are not aligned to the Tennessee State Standards (4th grade standard).

Questions Worth Answering

Within a set of questions related to a text,

- Questions should build to a deep understanding of the central ideas of the text and its important particulars (Big Ideas, Enduring Understandings), and culminating task.
- Vocabulary should be an important emphasis.
- Questions should reflect Standard 1, AND at least one other standard. Standard 1 calls for use of textual evidence to support analysis of what the text says explicitly and inferences drawn from the text. Questions should be designed so that students must use the text as the basis of their responses.
- Questions should reflect Standard 2. Standard 2 addresses central ideas, themes and the ability to summarize key supporting details.

Criteria for Text-Dependent Questions

- Can the student answer the question without prior or outside knowledge?
- Does answering the question require that students read the text?
- Is the question tied to a text (not stand-alone)?
- Does the question require students to cite or use evidence from the text to determine a correct answer?
- Does the question require students to follow the details of, make inferences from, and/or evaluate what is read?

If ***all*** these criteria are met, a question can be considered text-dependent.

Rethinking Pre-Reading

According to Tim Shanahan in his blog, shanahanonliteracy.com, there are five reasons to rethink pre-reading:

1. Pre-reading takes too much time away from reading.

I recently watched a primary grade pre-reading that took 20 minutes—the reading itself only took 5. I wish I could say that kind of thing was the exception, but I see many instances of bloated, overly extended pre-reading sessions in classrooms at all grade levels (pre through high).

2. Boring!

Much of the pre-reading set up that I see is deadly boring. The kids would get a good laugh if they knew that these activities were meant to be "motivation."

3. Pre-reading commonly focuses on the wrong information.

There is no question that some texts pre-suppose particular knowledge on the behalf of the reader. A good preview or background session can make sure that kids have such knowledge available so they can engage in a reasonably strong first reading of a text. Unfortunately, teachers and publishers often provide background review focused on information that doesn't actually need to be reviewed. (My favorite example is having middle school students read "The Old Man and the Sea." That book is tough for 12-year-olds as they lack the emotional experience of the old man. You can review deep sea fishing, the Florida Keys, and Joe DiMaggio until the cow comes home and it won't improve their understanding of the old man and his human plight.

4. Previews can ruin the reading experience.

A good background review can be motivational, creating a useful anticipatory set. Too often, unfortunately, the background reviews that are provided just tell the student what the text says (and sometimes even what it means). For too many kids, the challenge of a reading lesson is trying to remember what the teacher told you the text said/meant all the way to the end of the reading so they can tell the teacher back what she told them in the first place. If the information is in the text, then let the kids read it in the text. Telling them the information ahead does not increase motivation, but instead removes any legitimate reason for reading the text at all.

5. Previews are rarely purposeful.

What you know before you read a text can have an important shaping influence on where you put your mental attention. A good introduction can give kid valuable support for engaging in a particular kind of reading (and remember we are trying to teach kids how to read effectively, we are not just reading). Too often, the pre-reading activities are generic, repetitive, and fail to provide students with any guidance that would increase their power with text. Somebody has

to read the text ahead of time and make a determination of what is hard about it and why it needs to be read. That information should guide the shape and focus of the pre-reading (should we tell students anything about the author or should that be an outcome of the reading? Is it better to know the genre or to try to describe the genre based on this specific instance? etc.).

However, Dr. Shanahan does not recommend completely rejected pre-reading as an instructional strategy." According to Tim Shanahan (2012), the following guidelines should be in place for pre-reading:

1. The candle has to be worth the game.

The amount of pre-reading should be brief and brevity should be determined in proportion to the amount and duration of the reading. If the text is a major undertaking (perhaps the students are reading a novella over the next 4-weeks), then devoting a half hour or more to pre-reading may not be overdoing it depending on the text. However, most texts are briefer than that and they are unlikely to require more than 1 week of lessons… in such cases, 5-6 minutes may be a lot. Definitely the amount of pre-reading time should be, proportionately, small when compared to the actual amount of reading. (In these examples, pre-reading sucks up less than 3% of the reading time—a tiny expenditure, if well done).

2. Let the author do the talking.

There are exceptions to this guideline (see below), but basically teachers should try not to reveal information that students could gain simply by reading the text. Repetition may help learning, but if the text is just a repetition of what the teacher has already said, then students are missing out on the basic learning experience that reading provides. Repetition through discussion after the reading is a different breed of animal, that doesn't spoil the quest that reading represents.

3. Pre-reading should provide a sufficient amount of information to give students reason to read, perhaps arousing their curiosity or sense of suspense.

4. When you do reveal text information, be strategic.

There are times when I may want to reveal something about a text ahead of time—not to ruin the reading experience, but to allow for greater focus on some aspect of reading that my students need to develop. For the same reason, there will be times, albeit more rarely, when I may want to hold back information commonly available to a reader prior to reading.

5. Pre-reading can conceal rather than reveal.

I have an activity I call, "Inventing the Author." Students read a text with all authorship information stripped away. Their job in this lesson is to read the text, and only using information provided by the text to construct a biography of the author: Is it a man or a

woman? Black or white? Young or old? Democrat or Republican? Somebody with whom you'd like to have dinner? How would this author feel about the Afghan war or global warming?

Again, each "fact" that is created has to have text evidence behind it. I've used this with kids as young as 7. We rarely read text without some information about the author, but if you want to get at issues of persona, voice, tone, or authority, giving students less information can be provocative and useful in forcing attention to these features.

6. Not all pre-reading has to take place before reading.

Okay, obviously I'm cheating a bit here. I'm playing with the fact that we can read text in parts. Let's say we have a 10-page story, and we read each page separately, stopping along the way to discuss the journey up to that point. Those pauses might look back (summarizing, talking about what the author has revealed so far), or they might look forward (hypothesizing, predicting, girding for the next part of the reading). Thus, "pre-reading" could take place after a considerable amount of reading has already been accomplished.

Why is that important? That a lesson might include several small pre-reads rather than a single big one allows the teacher to be wisely responsive in pre-reading choices. Back to Birmingham Jail: David Coleman distributes the text to students and has them read the first two paragraphs without discussion or teacher presentation (in other words, with no pre-reading). After a few minutes, he asks who King was writing to and why he is writing this letter. The students struggle to answer those questions and rather than just telling them, David might have them re-read; but for this second reading there was a bit of pre-reading preparation—that is, the students now have a specific purpose for reading. The answers are better on the second attempt, but their vagueness may reveal that the students don't know much about King or what he did. At that point, David might choose to provide a few biographical facts that are not in the text, as that might help the readers appreciate the value of taking on King's arguments.

You might cluck, "I would have done that from the beginning—I know my students." And, you might have done so wisely. Perhaps. But the point is that having the students doing the reading without training wheels, so to speak, was not only respectful, but it gave them a chance to flex their reading muscles. In this example, it didn't work out, but worse things can happen than falling off your bike when you are learning to ride.

7. Teachers have to read the text first.

To make any of these choices, the teacher has to know the text. This might seem obvious, but way too often teachers forego reading the text ahead of time, relying on a teacher's guide to carry them along.... In fact, even with a really good textbook, the teacher has to (a) read the selection, (b) decide what the purpose of the reading lesson is, (c) think about what the students bring to the text, and (d) decide what pre-reading information to provide and when to provide it to accomplish the purpose. This process might be made easier by a good core program, but adjustments, choices, and responsiveness are always necessary. (This planning process would be even better if undertaken by a group of teachers rather than each one in solitary.)

Guide to Creating Text-Dependent Questions

Text-Dependent Questions: What Are They?

The TN State Standards for reading strongly focus on students gathering evidence, knowledge, and insight from what they read. Indeed, nearly all of the Reading Standards in each grade *require* text-dependent analysis; accordingly, aligned curriculum materials should have a similar percentage of text-dependent questions.

As the name suggests, a text-dependent question specifically asks a question that can only be answered by referring explicitly back to the text being read. It does not rely on any particular background information extraneous to the text nor depend on students having other experiences or knowledge; instead it privileges the text itself and what students can extract from what is before them.

For example, in a close analytic reading of Lincoln's "Gettysburg Address," the following would not be text-dependent questions:

- *Why did the North fight the Civil War?*
- *Have you ever been to a funeral or grave site?*
- *Lincoln says that the nation is dedicated to the proposition that "all men are created equal." Why is equality an important value to promote?*

The overarching problem with these questions is that they require no familiarity at all with Lincoln's speech in order to answer them. Responding to these sorts of questions instead requires students to go outside the text. Such questions can be tempting to ask because they are likely to get students talking, but they take students away from considering the actual point Lincoln is making. They seek to elicit a personal or general response that relies on individual experience and opinion, and answering them will not move students closer to understanding the text of the "Gettysburg Address."

Good text-specific questions will often linger over specific phrases and sentences to ensure careful comprehension of the text—they help students see something worthwhile that they would not have seen on a more cursory reading. Typical text-dependent questions ask students to perform one or more of the following tasks:

- Analyze paragraphs on a sentence-by-sentence basis and sentences on a word-by-word basis to determine the role played by individual paragraphs, sentences, phrases, or words
- Investigate how meaning can be altered by changing key words and why an author may have chosen one word over another
- Probe each argument in persuasive text, each idea in informational text, each key detail in literary text, and observe how these build to a whole

- Examine how shifts in the direction of an argument or explanation are achieved and the impact of those shifts
- Question why authors choose to begin and end when they do
- Note and assess patterns of writing and what they achieve
- Consider what the text leaves uncertain or unstated

Creating Text-Dependent Questions for Close Analytic Reading of Texts

An effective set of text-dependent questions delves systematically into a text to guide students toward extracting the key meanings or ideas found there. Text-dependent questions typically begin by exploring specific words, details, and arguments, and then move on to examine the impact of those specifics on the text as a whole. Along the way, they target academic vocabulary and specific sentence structures as critical focus points for gaining comprehension.

While there is no set process for generating a complete and coherent body of text-dependent questions for a text, the following process is a good guide that can serve to generate a core series of questions for close reading of any given text.

Step One: Identify the Core Understandings and Key Ideas of the Text

As in any good reverse engineering or "backwards design" process, teachers should start by reading and annotating the text, identifying the key insights they want students to understand from the text. Keeping one eye on the major points being made is crucial for fashioning an overarching set of successful questions and critical for creating an appropriate culminating assignment.

Step Two: Start Small to Build Confidence

The opening questions should be ones that help orient students to the text. They should also be specific enough so that students gain confidence to tackle more difficult questions later on.

Step Three: Target Vocabulary and Text Structure

Locate key text structures and the most powerful words in the text that are connected to the key ideas and understandings, and craft questions that draw students' attention to these specifics so they can become aware of these connections. Vocabulary selected for focus should be academic words ("Tier Two") that are abstract and likely to be encountered in future reading and studies.

Step Four: Tackle Tough Sections Head-on

Find the sections of the text that will present the greatest difficulty and craft questions that support students in mastering these sections (these could be sections with difficult syntax, particularly dense information, and tricky transitions or places that offer a variety of possible inferences.)

Step Five: Create Coherent Sequences of Text-dependent Questions

Text-dependent questions should follow a coherent sequence to ensure that students stay focused on the text, so that they come to a gradual understanding of its meaning.

Step Six: Identify the Standards That Are Being Addressed

Take stock of what standards are being addressed in the series of questions and decide if any other standards are suited to being a focus for this text (forming additional questions that exercise those standards.)

Step Seven: Create the Culminating Assessment

Develop a culminating activity around the key ideas or understandings identified earlier that (a) reflects mastery of one or more of the standards (b) involves writing, and (c) is structured to be completed by students independently.

- www.achievethecore.org

Elementary School Culminating Task and Text-Dependent Questions

"What they don't understand about birthdays and what they never tell you is that when you're eleven, you're also ten, and nine, and eight, and seven, and six, and five, and four, and three, and two, and one."

Rachel's reaction to the incident with the red sweater demonstrates all of the years that make up her eleven year old self. Explain how Rachel's actions support the theme of the text. Use textual evidence to support your response.

Text-Dependent Questions

1.

2.

3.

4.

5.

Middle School Culminating Task and Text-Dependent Questions

In Sherman Alexie's essay "Superman and Me," Alexie uses an extended metaphor to explain the connection between himself and the fictional character Superman. Write an explanatory essay in which you explain the metaphor, and trace how it develops throughout the essay.

Text-Dependent Questions

1.

2.

3.

4.

5.

High School Culminating Task and Text-Dependent Questions

In the essay "My Mother Never Worked," Bonnie Smith-Yackel conveys the essay's central idea through her deliberate choice of words. Explain how the central idea is developed through the text by the author's careful and deliberate choice of vocabulary. Use evidence from the text as support.

Text-Dependent Questions:

1.

2.

3.

4.

5.

Culminating Task and Text-Dependent Questions Answer Sheet

Culminating Task:

Text-Dependent Question	Answer

Module 5 Reflection

1. What are you thinking now about what students must do in order to write a strong answer to a text-dependent question?

2. So, what about it? Why is what you're thinking relevant to literacy instruction?

3. Now, what are you going to do?

Module 6
(Pre)Writing

Modules 6 & 7

Rationale

"In describing the ceremony and traditions of bullfighting, Hemingway also famously said of writing: 'Prose is architecture, not interior decoration' (Hemingway, 1932, p. 191)....Each time students write, they are building, literally, brick by brick, word by word, increased understanding of subject matter. This does not mean, however, that each piece of student writing will or must be a polished gem. Most pieces, in fact, will simply be rough bricks."

- Walling, 2009.

Essential Question

Why should we, as ELA teachers, engage in the work of the content?

Agenda

In this module of today's professional learning, you will...

- Consider the research supporting writing instruction;
- Make connections to SRSD in the teaching of writing;
- Engage in the writing process by drafting the culminating task;
- Engage in the writing process by revising the culminating task.

Effective Writing Instruction

Think back to a particularly effective writing lesson you have done with students. Detail as much as possible about what happened in that experience to make it effective.

TNReady Informational/Explanatory Rubric – Grades 9-12

Tennessee Department of Education **Revised: April 2015**

Score	Development	Focus & Organization	Language	Conventions
4	In response to the task and the stimuli, the writing: • utilizes well-chosen, relevant, and sufficient evidence[1] from the stimuli to thoroughly and insightfully develop the topic. • thoroughly and accurately explains and elaborates on the evidence provided, demonstrating a clear, insightful understanding of the topic and the stimuli.	In response to the task and the stimuli, the writing: • contains an effective and relevant introduction. • utilizes effective organizational strategies to create a unified whole and to aid in comprehension. • effectively clarifies relationships among ideas and concepts to create cohesion. • contains an effective and relevant concluding statement or section.	The writing: • illustrates consistent and sophisticated command of precise language, domain-specific vocabulary, and literary techniques[2] appropriate to the task. • illustrates sophisticated command of syntactic variety for meaning and reader interest. • utilizes sophisticated and varied transitional words and phrases. • effectively establishes and maintains a formal style and an objective tone.	The writing: • demonstrates consistent and sophisticated command of grade-level conventions of standard written English.[3] • may contain a few minor errors that do not interfere with meaning.
3	In response to the task and the stimuli, the writing: • utilizes relevant and sufficient evidence[1] from the stimuli to adequately develop the topic. • adequately and accurately explains and elaborates on the evidence provided, demonstrating a sufficient understanding of the topic and the stimuli.	In response to the task and the stimuli, the writing: • contains a relevant introduction. • utilizes adequate organizational strategies to create a mostly unified whole and to aid in comprehension. • clarifies most relationships among ideas and concepts, but there may be some gaps in cohesion. • contains a relevant concluding statement or section.	The writing: • illustrates consistent command of precise language, domain-specific vocabulary, and literary techniques[2] appropriate to the task. • illustrates consistent command of syntactic variety for meaning and reader interest. • utilizes appropriate and varied transitional words and phrases. • establishes and maintains a formal style and an objective tone.	The writing: • demonstrates consistent command of grade-level conventions of standard written English.[3] • contains some minor and/or major errors, but the errors do not significantly interfere with meaning.
2	In response to the task and the stimuli, the writing: • utilizes mostly relevant but insufficient evidence[1] from the stimuli to partially develop the topic. Some evidence may be inaccurate or repetitive. • explains some of the evidence provided, demonstrating only a partial understanding of the topic and the stimuli. There may be some level of inaccuracy in the explanation.	In response to the task and the stimuli, the writing: • contains a limited introduction. • demonstrates an attempt to use organizational strategies to create some unification, but ideas may be hard to follow at times. • clarifies some relationships among ideas and concepts, but there are lapses in focus. • contains a limited concluding statement or section.	The writing: • illustrates inconsistent command of precise language, domain-specific vocabulary, and literary techniques.[2] • illustrates inconsistent command of syntactic variety. • utilizes basic or repetitive transitional words and phrases. • establishes but inconsistently maintains a formal style and an objective tone.	The writing: • demonstrates inconsistent command of grade-level conventions of standard written English.[3] • contains many errors that may significantly interfere with meaning.
1	In response to the task and the stimuli, the writing: • utilizes mostly irrelevant or no evidence[1] from the stimuli, or mostly/only personal knowledge, to inadequately develop the topic. Evidence is inaccurate or repetitive. • inadequately or inaccurately explains the evidence provided, demonstrating little understanding of the topic and the stimuli.	In response to the task and the stimuli, the writing: • contains no or an irrelevant introduction. • demonstrates an unclear organizational structure; ideas are hard to follow most of the time. • fails to clarify relationships among ideas and concepts; concepts are unclear and/or there is a lack of focus. • contains no or an irrelevant concluding statement or section.	The writing: • illustrates little to no use of precise language, domain-specific vocabulary, and literary techniques.[2] • illustrates little to no syntactic variety. • utilizes no or few transitional words and phrases. • does not establish or maintain a formal style and an objective tone.	The writing: • demonstrates limited command of grade-level conventions of standard written English.[3] • contains numerous and repeated errors that seriously impede meaning.

[1] Evidence includes facts, extended definitions, concrete details, quotations, or other information and examples as appropriate to the task and the stimuli.
[2] Literary techniques are only expected at grades 11-12.
[3] Conventions of standard written English include sentence structure, grammar, usage, spelling, capitalization, and punctuation.

Revised: April 2015

Score	Development	Focus & Organization	Language	Conventions
4	In response to the task and the stimuli, the writing: • utilizes well-chosen, relevant, and sufficient evidence[1] from the stimuli to insightfully develop the topic. • thoroughly and accurately explains and elaborates on the evidence provided, demonstrating a clear understanding of the topic and the stimuli.	In response to the task and the stimuli, the writing: • contains an effective and relevant introduction. • utilizes effective organizational strategies to create a unified whole and to aid in comprehension. • effectively clarifies relationships among ideas and concepts to create cohesion. • contains an effective and relevant concluding statement or section.	The writing: • illustrates consistent and sophisticated command of precise language and domain-specific vocabulary appropriate to the task. • Illustrates sophisticated command of syntactic variety for meaning and reader interest. • utilizes sophisticated and varied transitional words and phrases. • effectively establishes and maintains a formal style.	The writing: • demonstrates consistent and sophisticated command of grade-level conventions of standard written English.[2] • may contain a few minor errors that do not interfere with meaning.
3	In response to the task and the stimuli, the writing: • utilizes relevant and sufficient evidence[1] from the stimuli to adequately develop the topic. • adequately and accurately explains and elaborates on the evidence provided, demonstrating a sufficient understanding of the topic and the stimuli.	In response to the task and the stimuli, the writing: • contains a relevant introduction. • utilizes adequate organizational strategies to create a mostly unified whole and to aid in comprehension. • clarifies most relationships among ideas and concepts, but there may be some gaps in cohesion. • contains a relevant concluding statement or section.	The writing: • illustrates consistent command of precise language and domain-specific vocabulary appropriate to the task. • illustrates consistent command of syntactic variety for meaning and reader interest. • utilizes appropriate and varied transitional words and phrases. • establishes and maintains a formal style.	The writing: • demonstrates consistent command of grade-level conventions of standard written English.[2] • contains some minor and/or major errors, but the errors do not significantly interfere with meaning.
2	In response to the task and the stimuli, the writing: • utilizes mostly relevant but insufficient evidence[1] from the stimuli to partially develop the topic. Some evidence may be inaccurate or repetitive. • explains some of the evidence provided, demonstrating only a partial understanding of the topic and the stimuli. There may be some level of inaccuracy in the explanation.	In response to the task and the stimuli, the writing: • contains a limited introduction. • demonstrates an attempt to use organizational strategies to create some unification, but ideas may be hard to follow at times. • clarifies some relationships among ideas and concepts, but there are lapses in focus. • contains a limited concluding statement or section.	The writing: • illustrates inconsistent command of precise language and domain-specific vocabulary. • illustrates inconsistent command of syntactic variety. • utilizes basic or repetitive transitional words and phrases. • establishes but inconsistently maintains a formal style.	The writing: • demonstrates inconsistent command of grade-level conventions of standard written English.[2] • contains many errors that may significantly interfere with meaning.
1	In response to the task and the stimuli, the writing: • utilizes mostly irrelevant or no evidence[1] from the stimuli, or mostly/only personal knowledge, to inadequately develop the topic. Evidence is inaccurate or repetitive. • inadequately or inaccurately explains the evidence provided, demonstrating little understanding of the topic and the stimuli.	In response to the task and the stimuli, the writing: • contains no or an irrelevant introduction. • demonstrates an unclear organizational structure; ideas are hard to follow most of the time. • fails to clarify relationships among ideas and concepts; concepts are unclear and/or there is a lack of focus. • contains no or an irrelevant concluding statement or section.	The writing: • illustrates little to no use of precise language and domain-specific vocabulary. • illustrates little to no syntactic variety. • utilizes no or few transitional words and phrases. • does not establish or maintain a formal style.	The writing: • demonstrates limited command of grade-level conventions of standard written English.[2] • contains numerous and repeated errors that seriously impede meaning.

[1] Evidence includes facts, definitions, concrete details, quotations, or other information and examples as appropriate to the task and the stimuli.
[2] Conventions of standard written English include sentence structure, grammar, usage, spelling, capitalization, and punctuation.

Score	Development	Focus & Organization	Language	Conventions
4	In response to the task and the stimuli, the writing: • utilizes well-chosen, relevant, and sufficient evidence[1] from the stimuli to insightfully develop the topic. • thoroughly and accurately explains and elaborates on the evidence provided, demonstrating a clear understanding of the topic and the stimuli.	In response to the task and the stimuli, the writing: • contains an effective and relevant introduction. • utilizes effective organizational strategies to group related information logically and to aid in comprehension. • effectively establishes relationships among ideas and concepts. • contains an effective and relevant concluding statement or section.	The writing: • illustrates consistent and sophisticated command of precise language and domain-specific vocabulary appropriate to the task. • illustrates sophisticated command of syntactic variety for meaning, reader interest, and style. • utilizes sophisticated and varied transitional words and phrases.	The writing: • demonstrates consistent and sophisticated command of grade-level conventions of standard written English.[2] • may contain a few minor errors that do not interfere with meaning.
3	In response to the task and the stimuli, the writing: • utilizes relevant and sufficient evidence[1] from the stimuli to adequately develop the topic. • adequately and accurately explains and elaborates on the evidence provided, demonstrating a sufficient understanding of the topic and the stimuli.	In response to the task and the stimuli, the writing: • contains a relevant introduction. • utilizes adequate organizational strategies to group related information logically and to aid in comprehension. • adequately establishes most relationships among ideas and concepts. • contains a relevant concluding statement or section.	The writing: • illustrates consistent command of precise language and domain-specific vocabulary appropriate to the task. • illustrates consistent command of syntactic variety for meaning, reader interest, and style. • utilizes appropriate and varied transitional words and phrases.	The writing: • demonstrates consistent command of grade-level conventions of standard written English.[2] • contains some minor and/or major errors, but the errors do not significantly interfere with meaning.
2	In response to the task and the stimuli, the writing: • utilizes mostly relevant but insufficient evidence[1] from the stimuli to partially develop the topic. Some evidence may be inaccurate or repetitive. • explains some of the evidence provided, demonstrating only a partial understanding of the topic and the stimuli. There may be some level of inaccuracy in the explanation.	In response to the task and the stimuli, the writing: • contains a limited introduction. • demonstrates an attempt to group related information, but ideas may be hard to follow at times. • establishes some relationships between ideas and concepts, but there are lapses in focus. • contains a limited concluding statement or section.	The writing: • illustrates inconsistent command of precise language and domain-specific vocabulary. • illustrates inconsistent command of syntactic variety. • utilizes basic or repetitive transitional words and phrases.	The writing: • demonstrates inconsistent command of grade-level conventions of standard written English.[2] • contains many errors that may significantly interfere with meaning.
1	In response to the task and the stimuli, the writing: • utilizes mostly irrelevant or no evidence[1] from the stimuli, or mostly/only personal knowledge, to inadequately develop the topic. Evidence is inaccurate or repetitive. • inadequately or inaccurately explains the evidence provided, demonstrating little understanding of the topic and the stimuli.	In response to the task and the stimuli, the writing: • contains no or an irrelevant introduction. • demonstrates an unclear organizational structure; ideas are hard to follow most of the time. • fails to establish relationships among ideas and concepts; concepts are unclear and/or there is a lack of focus. • contains no or an irrelevant concluding statement or section.	The writing: • illustrates little to no use of precise language and domain-specific vocabulary. • illustrates little to no syntactic variety. • utilizes no or few transitional words and phrases.	The writing: • demonstrates limited command of grade-level conventions of standard written English.[2] • contains numerous and repeated errors that seriously impede meaning.

[1] Evidence includes facts, definitions, concrete details, quotations, or other information and examples as appropriate to the task and the stimuli.
[2] Conventions of standard written English include sentence structure, grammar, usage, spelling, capitalization, and punctuation.

Score	Development	Focus & Organization	Language	Conventions
4	In response to the task and the stimuli, the writing: • utilizes well-chosen, relevant, and sufficient evidence[1] from the stimuli to effectively develop the topic. • thoroughly and accurately explains and elaborates on the evidence provided, demonstrating a clear understanding of the topic and the stimuli.	In response to the task and the stimuli, the writing: • contains an effective introduction. • utilizes effective organizational strategies to group related information to aid in comprehension. • effectively establishes connections among ideas and information. • contains an effective concluding statement or section.	The writing: • illustrates consistent command of language for effect. • illustrates consistent command of syntactic variety. • utilizes appropriate and varied linking words and phrases.	The writing: • demonstrates consistent command of grade-level conventions of standard written English.[2] • may contain a few minor errors that do not interfere with meaning.
3	In response to the task and the stimuli, the writing: • utilizes relevant and sufficient evidence[1] from the stimuli to develop the topic. • adequately and accurately explains and elaborates on the evidence provided, demonstrating a sufficient understanding of the topic and the stimuli.	In response to the task and the stimuli, the writing: • contains an adequate introduction. • utilizes adequate organizational strategies to group related information to aid in comprehension. • adequately establishes connections among ideas and information. • contains an adequate concluding statement or section.	The writing: • illustrates adequate command of language for effect. • illustrates adequate command of syntactic variety. • utilizes appropriate linking words and phrases.	The writing: • demonstrates adequate command of grade-level conventions of standard written English.[2] • contains some minor and/or major errors, but the errors do not significantly interfere with meaning.
2	In response to the task and the stimuli, the writing: • utilizes mostly relevant but insufficient evidence[1] from the stimuli to partially develop the topic. Some evidence may be inaccurate or repetitive. • explains some of the evidence provided, demonstrating only a partial understanding of the topic and the stimuli. There may be some level of inaccuracy in the explanation.	In response to the task and the stimuli, the writing: • contains a limited introduction. • demonstrates an attempt to group related information, but ideas may be hard to follow at times. • establishes some connections between ideas and information, but there are lapses in focus. • contains a limited concluding statement or section.	The writing: • illustrates inconsistent command of language. • illustrates inconsistent command of syntactic variety. • utilizes basic or repetitive linking words and phrases.	The writing: • demonstrates inconsistent command of grade-level conventions of standard written English.[2] • contains many errors that may significantly interfere with meaning.
1	In response to the task and the stimuli, the writing: • utilizes mostly irrelevant or no evidence[1] from the stimuli or mostly/only personal knowledge to inadequately develop the topic. Evidence is inaccurate or repetitive. • inadequately or inaccurately explains the evidence provided, demonstrating little understanding of the topic and the stimuli.	In response to the task and the stimuli, the writing: • contains no or an irrelevant introduction. • demonstrates an unclear organizational structure; ideas are hard to follow most of the time. • fails to establish connections among ideas and information; ideas are unclear and/or there is a lack of focus. • contains no or an irrelevant concluding statement or section.	The writing: • illustrates little to no use of appropriate language. • illustrates little to no syntactic variety. • utilizes no or few linking words and phrases.	The writing: • demonstrates limited command of grade-level conventions of standard written English.[2] • contains numerous and repeated errors that seriously impede meaning.

[1] Evidence includes facts, definitions, and details as appropriate to the task and the stimuli.
[2] Conventions of standard written English include sentence structure, grammar, usage, spelling, capitalization, and punctuation.

The Rhetorical Precis

In 1988, Margaret Woodworth reported on a reading/writing method that she called "the rhetorical précis," which significantly helped students at various levels, particularly in their reading comprehension and preparation for using source materials in their own academic writing.

Sentence 1: (Claim)
Name of author, the genre and title of the work, date in parentheses (additional publishing information in parentheses or note), a rhetorically accurate verb (such as "asserts," "argues," "suggests," "implies," "claims," etc.), and a THAT clause containing the major assertion (thesis statement) of the work.

Sentence 2: (Reasons and Evidence)
An explanation of how the author develops and/or supports the thesis usually in chronological order.

Sentence 3: (Author's Purpose)
A statement of the author's apparent purpose, followed by an "in order" phrase.

Sentence 4: (Conclusion)
A description of the intended audience and/or the relationship the author establishes with the audience.

- Woodworth, Margaret K. "The Rhetorical Précis." Rhetoric Review 7 (1988): 156-64. Print.

In her article "Who Cares if Johnny Can't Read?" (1997), Larissa MacFarquhar asserts that Americans are reading more than ever despite claims to the contrary and that it is time to reconsider why we value reading so much, especially certain kinds of "high culture" reading. MacFarquhar supports her claims about American reading habits with facts and statistics that compare past and present reading practices, and she challenges common assumptions by raising questions about reading's intrinsic value. Her purpose is to dispel certain myths about reading in order to raise new and more important questions about the value of reading and other media in our culture. She seems to have a young, hip, somewhat irreverent audience in mind because her tone is sarcastic, and she suggests that the ideas she opposes are old-fashioned positions.

-Bean, John C., Virginia A. Chappell, and Alice M. Gillam. Reading Rhetorically. Brief ed. New York: Pearson, 2004. Print.

This example follows Woodworth's pattern exactly. The first sentence identifies the author (Larissa MacFarquhar), the genre (article), the title and date, and uses an active verb (asserts) and the relative pronoun that to explain exactly what MacFarquhar asserts. The second sentence explains how the writer supports her assertions by stating, in chronological order, that MacFarquhar first presents facts and statistics and next challenges common assumptions by raising questions. The third sentence presents the author's purpose and why (in order to) she has set out that purpose (or seems to have set out that purpose -- not all essays are explicit about this information and readers have to put the pieces together). The final sentence identifies what appears to be the primary audience of the essay (college students) due to her tone.

Although précis are short, they are quite challenging. The benefits, as Woodworth points out in her article, are the following:

- After having used this method for a while, 76% of students found reading difficult texts easier and discovered that they retained information more effectively.
- 80% of those surveyed claimed that the précis helped them to become [better] "critical thinkers."
- Likewise, 80% found that writing the précis helped them to organize longer projects for writing classes.
- Of those surveyed, 56% found the précis useful in other classes, particularly in regard to writing for other classes.
- The same number (56%) found that the précis helped them to write more sophisticated sentence structured (which are one sign of "A" writing to teachers across the disciplines).

- Woodworth, Margaret K. "The Rhetorical Précis." Rhetoric Review 7 (1988): 156-64. Print.

Here are other examples of rhetorical précis:

Sandra M. Gilbert, professor of English at the University of California, Davis, in her essay “Plain Jane’s Progress” (1977), suggests that Charlotte Brontë intended Jane Eyre to resemble John Bunyan’s Pilgrim’s Progress in that Jane’s pilgrimage through a series of events based on the enclosure and escape motif eventually lead toward the equality that Brontë herself sought. Gilbert supports this conclusion by using the structure of the novel to highlight the places Jane has been confined, the changes she undergoes during the process of escape, and the individuals and experiences that lead to her maturation concluding that "this marriage of true minds at Ferndean – this is the way" (501). Her purpose is to help readers see the role of women in Victorian England in order to help them understand the uniqueness and daring of Brontë’s work. She establishes a formal relationship with her audience of literary scholars interested in feminist criticism who are familiar with the work of Brontë, Bunyan, Lord Byron and others and are intrigued by feminist theory as it relates to Victorian literature.

- http://www.winthrop.edu/english/core/success/precis.htm

Toni Morrison, in her essay "Disturbing Nurses and the Kindness of Sharks," implies that racism in the United States has affected the craft and process of American novelists. Morrison supports her implication by describing how Ernest Hemingway writes about black characters in his novels and short stories. Her purpose is to make her readers aware of the cruel reality of racism underlying some of the greatest works of American literature in order to help them examine the far-reaching effects racism has not only on those discriminated against but also on those who discriminate. She establishes a formal and highly analytical tone with her audience of racially mixed (but probably mainly white), theoretically sophisticated readers, and critical interpreters of American literature.

- http://www.wam.umd.edu/~sapinoso/precis.htm

Rhetorical Précis Starters

Sentence One (Who? Claim)

_____ in the _____ , _____

(author) (A. Genre) (title)

_____ that _____ .

(B. verb) (major assertion or thesis)

Sentence Two (What? Reason and Evidence)

_____ supports (her) (his) _____

(author's last name) (claims, assertions, arguments, etc)

by_____ _____

(C. types of evidence from text in order presented in text)

Sentence Three (Why?)

(The author's purpose is to) _____

(D.)

(in order to, so that, etc.) _____

_____

Sentence Four (To Whom?)

(The author writes in a/an) _____ (tone for)

(E.)

_____ .
(apparent audience)

A	B	C	D	E
Article	Argues	Comparing	Argue	Formal
Book	Asserts	Contrasting	Convince	Earnest
Book review	Claims	Defining	Inform	Grave
Chapter in _____	Defends	Describing	Persuade	Humorous
Column	Explains	Explaining	Point out	Informal
Editorial	Suggests	Highlighting	Show	Reflective
Essay	Questions	Illustrating	Suggest that	Serious

Get the GIST

Name _____

Title _____

Author _____

1. Read the article or section of text.

2. Fill in the 5 Ws and H.

   Who:

   What:

   When:

   Where:

   Why:

   How:

3. Write a 20-word GIST summary.

_____ _____ _____ _____ _____

_____ _____ _____ _____ _____

_____ _____ _____ _____ _____

_____ _____ _____ _____ _____

TIDE

T	Topic Introduction	
I D	Important Evidence (Textual Support)	Detailed Examination
	Important Evidence (Textual Support)	Detailed Examination
	Important Evidence (Textual Support)	Detailed Examination
E	Ending	

Culminating Tasks

Elementary School Draft

"What they don't understand about birthdays and what they never tell you is that when you're eleven, you're also ten, and nine, and eight, and seven, and six, and five, and four, and three, and two, and one."

Rachel's reaction to the incident with the red sweater demonstrates all of the years that make up her eleven year old self. Explain how Rachel's actions support the theme of the text. Use textual evidence to support your response.

Draft

Middle School Draft

In Sherman Alexie's essay "Superman and Me," Alexie uses an extended metaphor to explain the connection between himself and the fictional character Superman. Write an explanatory essay in which you explain the metaphor, and trace how it develops throughout the essay.

Draft

High School Draft

In the essay "My Mother Never Worked," Bonnie Smith-Yackel conveys the essay's central idea through her deliberate choice of words. Explain how the central idea is developed through the text by the author's careful and deliberate choice of vocabulary. Use evidence from the text as support.

Draft

Module 7
Revision

Revision Quotes

Revision means literally to see again. During revision, writers reread and rethink their work, always with the central question in mind: "What is it I really want to say?" *-Lucy Calkins, Author*	How is revision different than editing?
In a culture of faster, instantaneous, right here right now, at your fingertips living, the idea of revisiting a task seemingly already completed is a daunting one. Such an important function of writing pedagogy, revision is one of the most difficult things to teach. *-Shelbie Witte, Florida State University*	What are some roadblocks to teaching revision?
For revision to be authentic, students must first believe that their writing can be improved, and second, they must have a variety of tools to choose from when revising. Most importantly, students must also *want* to improve the writing, which means they have to care about what they're writing. *-Corbett & Dena Harrison, WritingFix*	What does the revision process convey to students about their writing?
Experienced teachers of writing know that revision is an integral part of the writing process. They know that it is in this stage of the writing process that students grow as writers, readers, and thinkers. *-Beverly Ann Chin, University of Montana*	What is the ultimate goal of revision?

Eleven Essay 1 (Exemplar)

Cake and balloons, smiles and laughter, maybe even a clown; birthdays are occasions that represent joy, growing older, and all the wonderful things to come. With each year we grow a little older and a bit wiser. In the text, "Eleven" by Sandra Cisneros, Rachel's birthday is not a happy occasion. In the text, Rachel shares that "when you're eleven, you're also ten, and nine, and eight, and seven, and six, and five, and four, and three, and two, and one". Rachel compares growing older to the rings of an onion or Russian nesting dolls. When Rachel's teacher accuses her of being the owner of an ugly, red sweater, Rachel experiences a roller- coaster of emotions and responses. Rachel's reactions to this humiliating experience in her classroom lead her to consider what it really means to be 11 years old, and clearly show that no matter how old we are we still have moments of insecurity and uncertainty that remind us of being a small child.

Throughout the story Rachel's reactions represent the actions of an infant, a young toddler, a mischievous child, and a moody yet reflective pre-teen. When Mrs. Price places the sweater on Rachel's desk she is not able to speak up and say that the sweater does not belong to her. Although she finally squeaks out, "not mine", like a toddler, Rachel is unable to effectively communicate her thoughts and feelings to her teacher. Later in the story, Rachel compares the sweater to a "big red mountain" and she imagines the many ways she can get rid of the sweater. From throwing it over the school-yard fence, to leaving the sweater hanging on a parking meter, Rachel imagines all the ways she can dispose of the sweater. Like a young child who hides a bad grade on a spelling test and hopes to avoid the consequences, Rachel simply wants to get rid of the sweater. As the story proceeds Rachel is forced to put the sweater on.

Once Rachel has the sweater on she reacts like a toddler. Crying hysterically, tears stream down her face, animal noises come from her throat, her face is red and hot, and spittle drips from her lips. Rachel experiences a full on tantrum in response to being forced to wear the sweater. As the story comes to a conclusion, Rachel's tantrum has ended, and the true owner of the sweater is located. Rachel reflects on all that is happened, and like the moody pre-teen Rachel is becoming, Rachel believes that it is too late to fix all that has happened. Rachel wishes she could be far away.

Throughout the text the main character Rachel experiences a variety of emotions. As Rachel goes from reacting as a toddler who is unable to communicate her emotions to a moody pre-teen who just wants to run away, the reader learns that no matter how old we get we still have moments when we will feel like a small child.

Eleven Essay 2 (Emergent)

In the text, "Eleven" by Sandra Cisneros, Rachel's birthday is not a happy occasion. In the text, Rachel shares that "when you're eleven, you're also ten, and nine, and eight, and seven, and six, and five, and four, and three, and two, and one". Rachel has an embarrassing and sad experience on her birthday. She acts like a baby.

Ms. Price makes Rachel put on the sweater and she acts like a baby. She starts crying and making funny noises. She is also acting like a baby when she says she wants to throw the sweater away. It was very immature.

Throughout the text the main character Rachel experiences a variety of emotions. The reader learns that no matter how old we get we still have moments when we will feel like a small child.

Sherman Alexie Essay 1 (Exemplar)

In Sherman Alexie's essay "Superman and Me", Alexie uses an extended metaphor to explain the connection between him and the fictional character Superman. Write an explanatory essay in which you explain the metaphor, and trace how it develops throughout the essay.

In "Superman and Me," Sherman Alexie writes about his transition from a poor, Indian boy living on a reservation, to a writer who returns to the reservation to inspire other Native American students to write. This transition is one that he parallels through the life of the fictional superhero Superman. In his essay, Alexie uses an extended metaphor to explain how, much like Superman who is able to save lives and break down doors, he aspires to save the lives of other children on the reservation, and break down doors that prevent them from succeeding.

Alexie grew up in a family which valued reading and he wanted to read in order to please his dad. He recounts teaching himself to read through looking at the pictures in a Superman comic book. In the essay, Alexie says he could not read the comic, but he makes up words to go along with the pictures. In one of the comics, there is a picture of Superman breaking down a door. Alexie pretends the words in the comic say, "Superman is breaking down the door." This evidence starts the extended metaphor. Superman, who is known for saving lives, breaks down the door—leaving the reader to assume he is trying to save someone's life.

Alexie writes about wanting to be a pediatrician, another person who saves children's lives. "I was going to be a pediatrician." However, Alexie does not become a pediatrician even though he tries to save lives. This is a metaphor too.

The idea of doors being broken down comes back in the end of the essay. In the last paragraph, Alexie writes about himself as an adult who goes back to the reservation in order to work with the remaining Indian students. He describes the students who need saving. "Then there are the sullen and already defeated Indian kids who sit in the back rows and ignore me with theatrical precision." After he describes the Native American students who need saving, Alexie writes " 'Books," I say to them. 'Books,' I say. I throw my weight against their locked doors. The door holds....I am trying to save our lives." The idea of a savior breaking down a door in the last paragraph is parallel to Superman breaking down a door in the beginning of the essay. When Alexie is a child, he imagines Superman breaking down doors just like Alexie imagines himself as an adult trying to save lives to break down doors: This imagination demonstrates how Alexie creates an extended metaphor in which becomes a savior like Superman.

In conclusion, Sherman Alexie's essay uses an extended metaphor in which he assumes the personality of the fictional character Superman and becomes a savior of lives on the Native American reservation for Native American students. This extended metaphor begins in the beginning of the essay with Alexie as a child, and continues through the end when he continues to break down the doors. However, what Alexie is trying to save the students from at the end of his essay is defeat.

Sherman Alexie Essay 2 (Emergent)

Using metaphors can help show the reader how a character in the story is like something else. This is the case in Sherman Alexie's story. In "Superman and Me," the author uses an extended metaphor to explain the connection between him and the fictional character Superman.

Alexie's father was, "an avid reader." He always had books in the house. Even when he did not have a job, he spent time building bookshelves. This shows that reading was important in Alexie's home.

Sherman Alexie tells the story of how he learned to read using Superman comic books. Even when he wasn't sure what the words said, he could imagine what they said by looking at the pictures. Eventually, he learned that words went together in paragraphs. This is where Alexie begins to use metaphors. He says the members of his family are like paragraphs and he sees his whole family as an essay. By using this metaphor, he is showing that each person has their own lives and stories like paragraphs have their own set of thoughts and ideas.

Alexie goes on to talk about the way that Superman breaks down door in one of the pictures he saw. He says, "The brown door shatters into many pieces." This is another metaphor Alexie uses. Because he is like Superman, he too is shattering the doors that close Indian children out of opportunities for their lives.

He continues to build the metaphor when he talks about how he read "Grapes of Wrath in kindergarten when other children are struggling through Dick and Jane." This makes it seem like he has super powers as a child the way that Superman has superpowers.

Finally, Alexie talks about how he was reading for one reason, "I was trying to save my life." At the end of the essay he says, "I am trying to save our lives" when he talks about speaking to Indian children. This shows that he is like Superman who saves peoples lives.

In conclusion, Sherman Alexie uses metaphors to show how his family members are like paragraphs, and how he is like Superman. Metaphors help him tell how the people and situations in his life helped him learn how to read. Reading is what saved his life, just like his own Superman.

My Mother Never Worked Essay 1 (Exemplar)

In "My Mother Never Worked," Bonnie Smith-Yackel tells the story of her mother, Martha Ruth Smith, a very hard-working woman throughout her life. She is denied a death benefit check by the Social Security office because "she never worked," even though she raised a big family, took care of a farm, and made a good life for herself after a horrible accident. However, Smith-Yackel clearly disagrees with the very narrow definition of work by the Social Security office, as evidenced through her careful and deliberate choice of words which explain how her mother "worked." The vocabulary Smith-Yackel uses develops the central idea that the idea of work must be expanded to include non-paying jobs, and that traditional household female labor is, indeed, work.

At the beginning of the essay, Martha Ruth Smith writes to her future husband and tells him that the thought of "being married with half a dozen or more kids to look after" makes her sick. Nevertheless, she ended up having eight children, and even loses one. Throughout the essay, she makes sure her family is well fed by planting a large garden, canning and freezing food for later use. She also sewed "night after night, endlessly," making coats, dresses, blouses, and trousers, patching jeans and shirts, and pillows full of the feathers she had plucked. She even "painstakingly" sewed strips of fabric together to make rugs and kept every scrap of fabric to sew into quilts. While planting, canning, freezing, and sewing were unpaid labor in her home, those actions can certainly be described as "work," especially considering how physically taxing those activities are.

Even though Martha Ruth Smith was a "town-bred" woman, the essay tells how she learned to work a farm. She raised chickens, fed pigs, milked cows, planted and harvested a garden. She even worked with her two oldest children to reclaim a 40-acre field. As soon as she and her husband had enough money to buy their own farm, she helped move all of their livestock 55 miles over "rutted, muddy roads." During a draught, the crops she had planted shriveled and died. Even after her children were grown and moved away, she still planted a large garden every year. Her agricultural labor is most definitely considered to be work, even though she worked only at home, and not on a revenue-generating farm.

Later in her life, Martha Ruth Smith was in a car accident that left her paralyzed from the waist down. She was determined to "regain her dignity" and not give up. She worked hard to learn how to "usefully" live her life in a wheelchair. She was even able to do fifteen pushups when she seventy-five years old and still in the rehabilitation institute. Although she was paralyzed, she continued to do many of the things she had done before, like canning food and sewing. Learning how to live after her accident was hard work—both physically and mentally.

Interestingly, Smith-Yackel only uses the word "work" twice in the body of the essay: once when describing her mother working alongside her father, and second at the end when told her mother never worked. This is interesting because Smith-Yackel does use the words "carried, sewed, struggled, canned, ironed, washed, milked" when describing the actions her mother carried out.

Smith-Yackel seems to be highlighting the idea of "work" as relating to her father (the traditional, "working" outside the household wage earner), but much more vivid and taxing verbs when describing her mother's actions. Her deliberate omission of "work" and inclusion of strong action verbs as they relate to her mother help develop the central idea of her essay: "work" must be more openly defined than traditional wage-earning jobs, and traditional female household labor is physically, emotionally, and mentally taxing—and is, indeed, work.

My Mother Never Worked Essay 2 (Emergent)

"My Mother Never Worked" by Bonnie Smith-Yackel talks about hard work in dedication. The word work means different things for different people in the story and both people are right and wrong about work at the same time. Bonnie's mother didn't 'really work because she didn't' have a job with a paycheck but she also did work in her house and on her farm which could be hard work. The central idea is that work is not always defined in the same way for the same people (Bonnie's mom and the government)

When Bonnie's mother died, Bonnie called the government to see about getting social security money for her mother. But, the government said she didn't' work. I disagree and agree. First, Bonnie's mother worked really hard in her house on the farm. She had to take care of chickens and cows, which was work. She quoted "My mother and father trudged from the well to the chickens, the well to the calf pasture, the well to the barn, and from the well to the garden." She used the word trudged to show different ways to describe work. She was also very descriptive in her words.

In conclusion, Bonnie Smith-Yackel's central idea is that work is defined differently for different people. She shows this by using a lot of vocabulary for the word work.

Thinking About the Revision Process

Instructional Reflection	Student Reflection
What did you notice about how the teacher facilitated the revision process?	What did you notice about how you as a student engaged in the revision process?
What strategies to support learning did the teacher use?	What strategies to strengthen learning did you use?
How did the teacher set learners up for success, while getting them to think critically about their own writing?	What did you find rewarding? What did you find challenging?
What can you take and tailor from this process?	What can you take and tailor from this process?

Modules 6 & 7 Reflection

1. What are you thinking now about the processes of writing and revision?

2. So, what about it? Why is what you're thinking relevant to student achievement?

3. Now, what are you going to do for your learners?

Module 8
Sample Items

Module 8

Rationale

"It is a mistake to think that the practice of my art has become easy to me. I assure you, dear friend, no one has given so much care to the study of composition as I. There is scarcely a famous master in music whose works I have not frequently and diligently studied."

- Wolfgang Amadeus Mozart

Essential Question

How does this professional learning experience scaffold students to success on TNReady?

Agenda

In this module of today's professional learning, you will...

- Explore questions similar to those that will be on TNReady; and
- Discuss how this professional learning prepares students for success on TNReady and beyond.

TNReady
Sample Items

Mail for Nathan

1 Nathan's mom dropped the stack of mail onto the kitchen table, making a face. "Nothing but bills," she said, "and junk mail."

2 Nathan slid an ad for a new fitness center away from his homework. "You said it's always bills and junk mail before you left to get it. Why are you sad?"

3 "It wasn't always that way," his mom smiled wistfully. "Did you know that when I was your age your great-grandmother wrote a letter to me every week? I also had a pen pal from China. I still have all her letters, along with dozens of beautiful postcards my cousins sent from their world travels."

4 "I never get any mail, let alone a handwritten letter," marveled Nathan. Grandma e-mailed him sometimes, and his older sister Cara called home every week, and his dad's brother mailed gifts for his birthday and holidays. Sometimes his mom ordered things online, and those came in the mail, too. But Nathan had never gotten any.

5 "Well, have you ever tried writing a letter to someone first? That would certainly increase your chances of getting one," she replied.

6 It was a logical suggestion, thought Nathan, but he could not think of an equally logical reason to write to anyone. Finally, he decided his sister was most in need of a letter. She had confided that she was lonely in her new city. To cheer her up, Nathan wrote all about the lizard

Place the details in the correct order to create a summary of "Mail for Nathan."

1.

2.

3.

4.

Nathan decides to write a letter to his sister.
Nathan's mom suggests he write a letter to someone.
Nathan would like to get some mail.
Nathan's sister, Cara, sends a letter to him.

Reset Clear Undo

he had found in the back yard and the fabulous ferry ride he and Mom had gone on last week. He felt proud of his letter when he finished. His mom helped with the finishing touches: a colorful envelope, a picture stamp, and gold pen to write the address.

7 One week later, Nathan was delighted to receive his very first letter in the mail from Cara. She had written it on homemade paper that she learned to make in a craft class. Nathan was very impressed by that and also by her neat and elegant handwriting, which he had never really noticed before. Her letter included a humorous anecdote[1] about going to an event where people were dressed in costumes and pretended they were living in medieval times. She had also sent pictures, and one showed her sitting on a throne as the ruler of an imaginary kingdom.

8 He showed the letter to his mom, pointing to the picture of Cara in a long gown, wearing a crown and a laughing smile. "Cara does so many interesting things that I never knew about!"

9 "When you talk on the phone, you can only say what comes to your mind then. A lot of times, the call ends and you remember something you wish you had said. One advantage to writing letters is that you are not under the pressure of the moment. You can take as much time as you need to review and revise a letter before sending it."

10 "May I have another postage

10 May I have another postage stamp? I want to write back and tell her about the haunted house we went to—oh, and the new snake exhibit at the museum!" Before he knew it, Nathan was getting a letter in the mail every week. It was, he decided, a wonderful way to talk.

[1] **anecdote:** a short story of a real event

The Summer Blog

11 Elsie set her cranberry-red backpack on the floor and peeked over Dad's shoulder at the computer screen. He was writing an e-mail to her grandmother. "I dread saying goodbye to all my friends. It makes me really sad, thinking about how we're going to be so very far away and how I won't see any of them until school starts again," she sighed. They would be going to Hong Kong[1] to visit her grandmother for summer vacation.

12 He inched his computer chair over and motioned toward the other chair, inviting Elsie to sit down. "What if we could make that distance seem a lot shorter? There is a way you could communicate with all your friends as often as you want while you're overseas. I think they would enjoy hearing about the festivals and museums we go to."

13 "But you said I could spend only a few minutes calling people each week." Elsie knew that international calling was expensive, and she could not possibly call all her friends in the fifteen minutes a week her parents allotted to her.

14 Her father sent his e-mail and

typed something into the address bar. "I think we should do a summer project together, as a family."

15 Elsie pursed her lips and stared at him with wide eyes. She tried to show him how much she disliked the idea of doing extra schoolwork on vacation.

16 "I know—a project means homework, right? Yes, you'll be writing, but only about your thrilling summer adventures," he said, laughing at her expression. "You will be a reporter and photographer capturing all the moments for your own travel blog. Your friends can see and read about your activities, maybe just moments after they happen. They can add their comments and share stories about what they're doing, too. What do you think?" He turned the screen toward her, and she saw that he had opened a Web page with instructions on how to start a free blog. It did seem to be pretty easy and fun.

17 "I think I might like this project after all," she replied. "In fact, let's get started now!" Together, they planned the basic design for the blog. First, they created a background of tulips and butterflies for the whole page. Then, they set the text background to light blue and made the text black so it would be easy to read. Finally, Dad helped her write her first post:

> *Welcome, friends! Let the countdown to the Hong Kong adventure begin. A week from now, I will be nearly 8000 miles away across the huge Pacific*

Passage 1
My 16-Hour Workday

by Rochelle Groskreutz

1 *Smith Wilkinson was a real boy who was a 10-year-old factory worker more than 200 years ago. This is what he might have said about his life*.

2 It was five days before Christmas in 1790 when I started my first job. If it weren't for the factory bell to wake all the workers, I'd never be up on time. That's because my shift started just before sunrise.

3 I'm Smith Wilkinson, and I was 10 years old when I worked at Slater Mill in Pawtucket, Rhode Island. It was the first factory built in the United States during the Industrial Revolution. Before this time, most people lived on farms and made almost everything by hand. During the Industrial Revolution, inventors made many new tools and machines. Factories were built to make goods with these inventions. I was lucky to work at this first American factory that made yarn from cotton.

All Work, No Pay

4 Four of us boys worked the breaker machines. These machines broke up cotton bales (huge bundles of cotton) that came from southern fields. We worked barefoot, picking through piles of cotton to pull out all the dirt, leaves, and dried cotton pods. After that first day, my feet ached and my cotton apron was filthy. But I couldn't complain. I was earning $2.82 each week for my family.

5 I had it better than most, because Mr. Samuel Slater, the mill's owner, married my oldest sister, Hannah. In fact, my whole family worked with Mr. Slater. My father helped build this factory. My brother David helped build the machines.

6 It was five days before Christmas in 1790 when I started my first job. If it weren't for By January 1791, five more children between 7 and 12 years old joined our crew. I moved to the carding machine. It had big round cylinders lined with metal teeth that raked cotton into a soft rope. I stuffed the cotton rope into tall metal cans for the spinning frames. The frames spun these ropes into yarn.

7 I worked Monday through Saturday, with a 30-minute breakfast break and a 40-minute dinner break. We worked in daylight because we didn't have electricity in the factory. Workdays were only 12 or 13 hours during winter, but we had 16 daylight hours in summertime. All the machines ran on water power; that's why Slater Mill was along the Blackstone River.

8 Sunday was my only day off, but I had school. University students came to the church in our factory village to teach us basic reading and writing.

From Worker to Owner

9 I eventually became a manager at the mill and learned to work all the factory's machines. When I was 27, I opened my own mill in Pomfret, Connecticut. It was so successful that I opened another mill in nearby Thompson, Connecticut. I even built villages for my workers and hired many eager children like myself.

Long Hours

10 At 16 hours per day, 7 days a week, Smith was working 96 hours a week in summertime. Today, a factory worker is more likely to work 40 hours a week.

Groskreutz, Rochelle. "My 16-Hour Workday." *AppleSeeds*, April 2013

Passage 2
Kids Did That?

by Kassandra Radomski

11 Six-year-old girls worked in cotton mills for 12 hours each day. Young boys left their jobs in the coalmines with dirty clothes and blackened faces. On some nights, you could find boys, called newsies, as young as 8 selling newspapers on the street until midnight. Sometimes, they were so tired they slept outside in their clothes. Kids worked in cotton mills, mines, and glass factories. They shined shoes and boots, delivered telegrams, and set up bowling pins in bowling alleys. This is what life was like for many kids in the late 1800s to early 1900s.

12 Before this time, parents expected their kids to help with chores around the house or on the family farm. Life changed in the United States in the 1800s, when the Industrial Revolution began. Suddenly, work once done by hand in family homes was done in mass quantities in large factories. Some families moved from their farms in the country to cities, where the factories were located. Immigrants (people who came to the

United States from other countries) also took many of these new jobs. Usually, these families were so poor that everyone in the family was expected to work—even the kids, some as young as 3!

13 These kids endured long work hours and unpleasant conditions. They often worked 10- to 14-hour days. Dust from the mines got into their lungs. Factories were dirty and dusty, and the machinery pumped fumes into the air that made kids sick. It wasn't just the dust and fumes that made factories dangerous. Children's fingers, hands, and feet were sometimes caught in the fast-moving machinery. The working conditions weren't any better for those kids still doing farm work. They worked long hours in extreme temperatures, carried heavy loads, and handled dangerous tools.

14 Working kids had little time for school. Some didn't go to school at all. Others went for just a few hours a day or for a few weeks at a time.

15 Throughout the 1800s, people worried about the effects of child labor. But it wasn't until the early 1900s that protests became serious. Finally, in 1938, Congress passed the

Fair Labor Standards Act. It said that kids had to be 14 before they could work and 18 before they could work in dangerous jobs. It also limited the number of hours kids could work: three hours a day when school was in session and eight hours a day during vacation time.

16 These child labor laws have been in place for only about 75 years. Think about all those children who worked so long and so hard. Thank them for the laws that keep you from having to do the same thing today!

Radomski, Kassandra. "Kids Did That?" *AppleSeeds*, April 2013.

Write an essay that compares and contrasts the experiences of Smith Wilkinson in "My 16-Hour Workday" with those of the children in "Kids Did That." Be sure to use facts and details from both passages to support your essay. Follow conventions of standard written English.

Manage your time carefully so that you can

- Plan your essay
- Write your essay
- Revise and edit your essay

Your written response should be in the form of a multi-paragraph essay.

Type your answer in the space provided.

Bouquets of Joy

A Paper Garden

1 On a brisk October morning, as sunshine streamed in through the windows of his studio, French artist Henri Matisse sat in his wheelchair, cutting a bluebird from a piece of cobalt paper. Green paper ferns and bright red anemone petals lay scattered on the floor. A bright tropical bird perched on a nearby easel, watching with its dark, beady eyes. Henri smiled as a dove flew from the rafters across the studio to sit on the sunny windowsill.

2 "Lydia," he called. "Come, take me for a walk in my garden." His assistant, Lydia Delectorskaya, was at his side in a moment. Releasing the brakes on the wheelchair, she slowly pushed Henri around the edge of the studio, smiling as he nodded a greeting to the paper ferns and vibrant flowers that lined the walls. Flowers and ferns nodded in return, moving gently on the air currents produced by the two friends walking in this magical paper garden.

Colorful Paintings

3 Matisse had not always worked with paper. Much of his life was spent as a painter. He was known for his use of bright colors and bold shapes. Some of his work was almost decorative in its use of patterns. The son of a weaver, he grew up surrounded by fabrics and was well acquainted with their textures and colors. He collected textiles from all parts of the world and used them as props in his paintings. Works such as

» Select the **two** statements that **best** express central ideas of this passage.

A Matisse's textile designs came from all parts of the world.

B Matisse's paintings often contained themes of music and dance.

C Matisse was frequently depressed despite the bright colors in his paintings.

D Matisse's use of color and movement contributed to the mood of his work.

E Matisse changed his medium rather than giving up his art as he grew weaker.

Harmony in Red and *The Painter's Family* are evidence of this. Music and dance were often themes in his paintings, and the colors, patterns, and designs in his work all exuded joy. One of his most famous paintings is *Joie de Vivre*, or *Joy of Life*. It is a gentle picture painted in cheerful yellows and reds, and shows people enjoying the pleasures of life on Earth: music, dance, love, and nature.

Dealing with Life's Troubles

4 Despite the joy expressed in his paintings, Matisse was often plagued by anguish and doubts. He suffered from depression and had trouble sleeping. In 1939, his forty-one-year marriage ended in divorce, and two years later he underwent an operation, which left him in a wheelchair. Nevertheless, Matisse found joy in art.

A New Art Form

5 As he grew older, he no longer had the strength to create his large, bold canvases. Illness forced him to trade his beloved paints for colored papers. He began making cut paper collages, and it was these that brought him his greatest fulfillment. His work became simpler and bolder. He described the process as "painting with scissors."

6 Now, instead of drawing forms and filling them with color, he took pure color (brilliantly hued papers) and created forms from them. This new simplicity allowed him more freedom in his compositions. Form, color, and movement—this was what art was all about for Matisse. He experimented with various designs, asking his assistants to mount his cutouts on the

assistants to mount his cutouts on the studio walls and move them about until he was satisfied. Then he would ask them to mount the cutouts more permanently on large boards, canvases, or sheets of paper, creating collages.

Joyful Collages

7 One of his most famous works from this period was a book called *Jazz*, a collection of collages that visually reflected the color, movement, and improvisation of jazz musicians. It took him almost two years to complete the twenty plates for this book. Matisse also used paper cutouts to design stained-glass windows for a Dominican chapel, in honor of a nun who cared for him during an illness. One of his last creations was *La Gerbe*, a beautiful spray of leaf-like flowers in blues, yellows, greens, reds, and blacks. Its bold colors and flowing shapes are cheerful and hopeful, not at all the work of a dying man. He was happiest during these last years of his life and once commented, "I have needed all that time to reach the stage where I can say what I want to say."

8 A shy, conservative man given to moodiness and self-doubt, Matisse left us with bouquets of joy and inspiration for our own lives.

Galileo and the Lamps

by James Baldwin

1 In Italy about three hundred years ago there lived a young man whose name was Galileo. Like Archimedes he was always thinking and always asking the reasons for things. He invented the thermometer and simple forms of the telescope and the microscope. He made many important discoveries in science.

2 One evening when he was only eighteen years old he was in the cathedral at Pisa at about the time the lamps were lighted. The lamps—which burned only oil in those days—were hung by long rods from the ceiling. When the lamplighter knocked against them, or the wind blew through the cathedral, they would swing back and forth like pendulums. Galileo noticed this. Then he began to study them more closely.

3 He saw that those which were hung on rods of the same length swung back and forth, or vibrated, in the same length of time. Those that were on the shorter rods vibrated much faster than those on the longer rods. As Galileo watched them swinging to and fro he became much interested. Millions of people had seen lamps moving in this same way, but not one had ever thought of discovering any useful fact connected with the phenomenon.

4 When Galileo went to his room he began to experiment. He took a number of cords of different lengths and hung them from the ceiling. To the free end of each cord he fastened

» How does paragraph 3 **most** contribute to the development of the passage?

Ⓐ It sets up the basis for the development of the pendulum clock.

Ⓑ It describes something interesting that you can experiment with yourself.

Ⓒ It explains why Galileo was in the cathedral.

Ⓓ It shows how Galileo was like millions of others who had seen the lamps swing.

a weight. Then he set all to swinging back and forth, like the lamps in the cathedral. Each cord was a pendulum, just as each rod had been.

5 He found after long study that when a cord was 39 1/10 inches long, it vibrated just sixty times in a minute. A cord one fourth as long vibrated just twice as fast, or once every half second. To vibrate three times as fast, or once in every third part of a second, the cord had to be only one ninth of 39 1/10 inches in length. By experimenting in various ways Galileo at last discovered how to attach pendulums to timepieces as we have them now.

6 Thus, to the swinging lamps in the cathedral, and to Galileo's habit of thinking and inquiring, the world owes one of the commonest and most useful of inventions,—the pendulum clock.

7 You can make a pendulum for yourself with a cord and a weight of any kind. You can experiment with it if you wish, and perhaps you can find out how long a pendulum must be to vibrate once in two seconds.

Passage 1

Super Chairs

by Paige Taylor

1 In recent years, new wheelchair technology has opened up the world of sports to kids and adults with physical challenges. Tennis, football, and basketball are just a few of the games that can be played from specially-designed wheelchairs.[1]

2 What is it about today's sports chairs that helps make all this possible? For one thing, they are made of light metals, allowing athletes to move quickly and easily. Also, the wheels on the chairs are tilted at an angle. This gives them balance for quick, sharp turns and rugged play.

3 Many of the wheelchairs are designed for particular sports. For example, rugby wheelchairs are built to be especially sturdy. They have bumpers at the front, guards to protect the sides, and anti-tip devices so they'll hold up to frequent collisions.

4 Racing chairs are long and sleek to reduce wind drag. A single front wheel is guided by a steering mechanism. This gives extra stability as athletes lean their weight forward.

5 Some athletes who do not have enough arm strength to propel their chairs can use special levers attached to the wheel hubs. They are operated with an easy, rowing-type motion. Other wheelchair athletes use chairs with motors.

6 Top athletes can take their skills to the Paralympics—Olympic games

Write an informational essay in which you discuss how opportunities for disabled athletes have changed and what has led to that change. Your essay must be based upon ideas, concepts, and information that can be determined through analysis of the two passages.

Manage your time carefully so that you can

- Plan your essay
- Write your essay
- Revise and edit your essay

Your written response should be in the form of a multi-paragraph essay. Spend about 30 minutes on this essay, including the time you spend reading, planning, writing, revising, and editing.

Type your answer in the space provided.

for contestants with physical challenges. There are many events for athletes in wheelchairs, including fencing, track, and field, archery, tennis, and basketball. Just like the Olympics, winners "take home the gold."

Characters: 0 (Limit: 5000)

7 Stunts have become popular, too. In 2011, high school senior Eliza McIntosh of Salt Lake City, Utah, set a wheelie record on the rear wheels of her sports chair. She went over 12 miles without stopping! Now that's a wheelie!

8 Twenty-two-year-old Aaron "Wheelz" Fortheringham from Las Vegas, Nevada, has taken wheelchair stunts to new heights. He performs front and back flips high in the air and has flown across a 50-foot gap in his chair.

9 Inventors will continue to come up with new ideas for sports chairs, making even more opportunities available. As for Aaron Fotheringham, he hopes someday to design the most "wicked" chair in the world.

"Super Chairs," by Paige Taylor, from *AppleSeeds*. Copyright © 2014.

Passage 2

Sliding into the Future

by Sachin V. Waikar

10 Kip St. Germaine inhaled and scraped his stick against the ice. In front of him, the Norwegian team's goalie leaned forward, waiting. Behind St. Germaine, his teammates watched him, like everyone else in

the crowd of more than 8,000 people. The score in the championship match was tied. This was a shootout at the 2002 Paralympic Games.

11 St. Germaine swung his stick back and slapped the puck toward the goal. The black disc whizzed past the goalie's glove. Goal! St. Germaine had scored Team USA's winning goal over Norway.

12 St. Germaine and his team moved toward the platform to receive their gold medals for ice sled hockey. But unlike most Olympic medalists, none of these hockey players were standing. St. Germaine, like many of his teammates, is a paraplegic, a person who has lost the use of his legs because of nerve or muscle damage.

First Love

13 St. Germaine wasn't always paraplegic. It wasn't until after he'd finished college that an accident left him paralyzed from the waist down. He was helping to build a house when a five-ton wall fell on him. After the accident, St. Germaine tried to do everything he'd done when he could walk—except sports. Always athletic, St. Germaine had played hockey, baseball, and tennis through high school. He was recruited for his college's hockey team but was "too busy with classes and other things to play."

14 After St. Germaine lost the use of his legs, he was reluctant to play popular wheelchair sports because he believed that participating in these meant "admitting you're

disabled." But when he read a newspaper article about ice sled hockey, he decided to go to the local team's practice because hockey had always been his first love.

15 Watching the ice sled hockey players practice, St. Germaine felt excited about sports for the first time since the accident. Ice sled hockey (called ice sledge hockey outside of the United States) is played by paraplegics, like St. Germaine, and by amputees, people who have lost one or both legs. Players sit on steel-tube sleds that ride on skate blades, and two shortened hockey sticks to move the puck and their sleds across the ice. They wear uniforms and follows rules similar to those of ice hockey.

Team USA

16 After playing on the local team for some time, St. Germaine tried out for the U.S. national sled hockey team. Because he had less experience than many of the other players, he didn't expect to make the team. But in January 1995, St. Germaine received a letter welcoming him to Team USA. Then began the hard work of preparing for the Paralympic Games. This international competition is held along with the Olympics every four years.

17 St. Germaine was chosen to be captain of Team USA, and the team traveled to Nagano, Japan, for the 1998 Games. In a match against Canada, St. Germaine scored Team USA's first-ever goal. But his team finished last out of six teams

finished last out of six teams.

18 Four years later, Team USA arrived in Salt Lake City for its second Paralympic Games. The team was expected to finish last again, but they were confident they could do better. And they did, outscoring their opponents 26 to 6 as they made their way to the championship match against Norway's team. In the championship, St. Germaine scored the goal that won Team USA the gold medal. "We went from worst to first," St. Germaine said.

19 In March of 2006, St. Germaine and Team USA defended their top rank at the Paralympic Games in Turin, Italy. Despite outscoring opponents 16 to 10 overall, the team lost a close semifinal match to Norway, and then went on to defeat Germany. They won the bronze medal for third place.

20 Today St. Germaine lives in Massachusetts and speaks to students and other groups about his experience with paralysis and ice sled hockey. He has traveled around the world and visited the White House, where he met the president. Kip St. Germaine never would have guessed that losing the use of his legs would help him take such great steps into the future.

[1]**wheelchair:** a chair with wheels that is used by people who are unable to walk due to an illness or disability

"Sliding into the Future," by Sachin V. Waikar, from *Highlights*. Copyright © 2010.

from *The Metamorphosis*
by Franz Kafka

1 One morning, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armor-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked.

2 "What's happened to me?" he thought. It wasn't a dream. His room, a proper human room although a little too small, lay peacefully between its four familiar walls. A collection of textile samples lay spread out on the table—Samsa was a travelling salesman—and above it there hung a picture that he had recently cut out of an illustrated magazine and housed in a nice, gilded frame. It showed a lady fitted out with a fur hat and fur boa who sat upright, raising a heavy fur muff that covered the whole of her lower arm toward the viewer.

3 Gregor then turned to look out the window at the dull weather. Drops of rain could be heard hitting the pane, which made him feel quite sad. "How about if I sleep a little bit longer and forget all this nonsense," he thought, but that was something he was unable to do because he was used to sleeping on his right, and in his present state

» Based on the passage, what does Gregor's transformation symbolize?

Ⓐ his unhappy home life

Ⓑ a man dehumanized by work

Ⓒ his uselessness as a salesman

Ⓓ a man obsessed with appearances

couldn't get into that position. However hard he threw himself onto his right, he always rolled back to where he was. He must have tried it a hundred times, shut his eyes so that he wouldn't have to look at the floundering legs, and only stopped when he began to feel a mild, dull pain there that he had never felt before.

4 "Oh, God," he thought, "what a strenuous career it is that I've chosen! Travelling day in and day out. Doing business like this takes much more effort than doing your own business at home, and on top of that there's the curse of travelling, worries about making train connections, bad and irregular food, contact with different people all the time so that you can never get to know anyone or become friendly with them. It can all go to Hell!" He felt a slight itch up on his belly; pushed himself slowly up on his back toward the headboard so that he could lift his head better; found where the itch was, and saw that it was covered with lots of little white spots which he didn't know what to make of; and when he tried to feel the place with one of his legs he drew it quickly back because as soon as he touched it he was overcome by a cold shudder.

5 He slid back into his former position. "Getting up early all the time," he thought, "it makes you stupid. You've got to get enough sleep. Other travelling salesmen live a life of luxury. For instance, whenever I go back to the guest house during the morning to copy out the contract, these gentlemen are always still

sitting there eating their breakfasts. I ought to just try that with my boss; I'd get kicked out on the spot. But who knows, maybe that would be the best thing for me. If I didn't have my parents to think about I'd have given in my notice a long time ago, I'd have gone up to the boss and told him just what I think, tell him everything I would, let him know just what I feel. He'd fall right off his desk! And it's a funny sort of business to be sitting up there at your desk, talking down at your subordinates from up there, especially when you have to go right up close because the boss is hard of hearing. Well, there's still some hope; once I've got the money together to pay off my parents' debt to him—another five or six years I suppose—that's definitely what I'll do. That's when I'll make the big change. First of all though, I've got to get up, my train leaves at five."

6 And he looked over at the alarm clock, ticking on the chest of drawers. "God in Heaven!" he thought. It was half past six and the hands were quietly moving forward; it was even later than half past, more like quarter to seven. Had the alarm clock not rung? He could see from the bed that it had been set for four o'clock as it should have been; it certainly must have rung. Yes, but was it possible to quietly sleep through that furniture-rattling noise? True, he had not slept peacefully, but probably all the more deeply because of that. What should he do now? The next train went at seven; if he were to catch that he would have to rush like mad and the

collection of samples was still not packed, and he did not at all feel particularly fresh and lively. And even if he did catch the train he would not avoid his boss's anger, as the office assistant would have been there to see the five o'clock train go; he would have put in his report about Gregor's not being there a long time ago. The office assistant was the boss's man, spineless, and with no understanding. What about if he reported sick? But that would be extremely strained and suspicious, as in fifteen years of service Gregor had never once yet been ill. His boss would certainly come round with the doctor from the medical insurance company, accuse his parents of having a lazy son, and accept the doctor's recommendation not to make any claim as the doctor believed that no one was ever ill but that many were work-shy. And what's more, would he have been entirely wrong in this case? Gregor did in fact, apart from excessive sleepiness after sleeping for so long, feel completely well and even felt much hungrier than usual.

7 He was still hurriedly thinking all this through, unable to decide to get out of the bed, when the clock struck quarter to seven. There was a cautious knock at the door near his head. "Gregor," somebody called—it was his mother—"it's quarter to seven. Didn't you want to go somewhere?" That gentle voice! Gregor was shocked when he heard his own voice answering; it could hardly be recognized as the voice he had before.

As if from deep inside him, there was a painful and uncontrollable squeaking mixed in with it; the words could be made out at first, but then there was a sort of echo which made them unclear, leaving the hearer unsure whether he had heard properly or not. Gregor had wanted to give a full answer and explain everything, but in the circumstances contented himself with saying: "Yes, mother, yes, thank you, I'm getting up now." The change in Gregor's voice probably could not be noticed outside through the wooden door, as his mother was satisfied with this explanation and shuffled away. But this short conversation made the other members of the family aware that Gregor, against their expectations was still at home, and soon his father came knocking at one of the side doors, gently, but with his fist. "Gregor, Gregor," he called, "what's wrong?" And after a short while he called again with a warning deepness in his voice: "Gregor! Gregor!" At the other side door his sister came plaintively: "Gregor? Aren't you well? Do you need anything?" Gregor answered to both sides: "I'm ready, now," making an effort to remove all the strangeness from his voice by enunciating very carefully and putting long pauses between each individual word. His father went back to his breakfast, but his sister whispered: "Gregor, open the door, I beg of you." Gregor, however, had no thought of opening the door, and instead congratulated himself for his cautious habit, acquired from his travelling, of locking

all doors at night even when he was at home.

*vermin: a disgusting and usually harmful creature, such as a flea, lice, or cockroach

"Do Animals Think and Reflect?" (excerpt)

from *Ways of Nature* by John Burroughs

1 When we see the animals going about, living their lives in many ways as we live ours, seeking their food, avoiding their enemies, building their nests, digging their holes, laying up stores, migrating, courting, playing, fighting, showing cunning, courage, fear, joy, anger, rivalry, grief, profiting by experience, following their leaders,—when we see all this, I say, what more natural than that we should ascribe to them powers akin to our own, and look upon them as thinking, reasoning, and reflecting. A hasty survey of animal life is sure to lead to this conclusion. An animal is not a clod, nor a block, nor a machine. It is alive and self-directing, it has some sort of psychic life, yet the more I study the subject, the more I am persuaded that with the probable exception of the dog on occasions, and of the apes, animals do not think or reflect in any proper sense of those words. As I have before said, animal life shows in an active and free state that kind of intelligence that pervades and governs the whole organic world, —intelligence that takes no thought of itself. Here, in front of my window, is a black raspberry bush. A few weeks ago its branches curved upward, with their ends swinging fully two feet above the ground; now those ends are thrust down through the weeds and are fast rooted to the soil. Did the raspberry bush think, or choose what

Part A

Which **best** characterizes the author's central idea?

- (A) Animals learn behavior through observation.
- (B) Intelligence in plants is different from that in animals.
- (C) Animals make decisions based on instinct rather than reason.
- (D) Animals are capable of far greater intelligence than humans suspect.

Part B

Which quote supports your answer in Part A?

- (A) "An animal is not a clod, nor a block, nor a machine. It is alive and self-directing, it has some sort of psychic life. . . ."
- (B) "Did the raspberry bush think, or choose what it should do? Did it reflect and say, Now is the time for me to bend down and thrust my tip into the ground?"
- (C) "The woodchuck 'holes up' in late September; the crows flock and select their rookery about the same time, and the small wood newts or salamanders soon begin to migrate to the marshes. They all know winter is coming. . . ."
- (D) "I saw a robin in the woodbine on the side of the house trying to decide which particular place was the best site for her nest. . . . Did she think, compare, weigh? I do not believe it. When she found the right conditions,

it should do? Did it reflect and say, Now is the time for me to bend down and thrust my tip into the ground? To all intents and purposes yes, yet there was no voluntary mental process, as in similar acts of our own. We say its nature prompts it to act thus and thus, and that is all the explanation we can give. Or take the case of the pine or the spruce tree that loses its central and leading shoot. When this happens, does the tree start a new bud and then develop a new shoot to take the place of the lost leader? No, a branch from the first ring of branches below, probably the most vigorous of the whorl,[1] is promoted to the leadership. Slowly it rises up, and in two or three years it reaches the upright position and is leading the tree upward. This, I suspect, is just as much an act of conscious intelligence and of reason as is much to which we are so inclined to apply those words in animal life. I suppose it is all foreordained in the economy of the tree, if we could penetrate that economy. It is in this sense that Nature thinks in the animal, and the vegetable, and the mineral worlds. Her thinking is more flexible and adaptive in the vegetable than in the mineral, and more so in the animal than in the vegetable, and the most so of all in the mind of man. . . .

2 See how the mice begin to press into our buildings as the fall comes on. Do they know winter is coming? In the same way the vegetable world knows it is coming when it prepares for winter, or the insect world when it makes ready, but not as you and I

she no doubt felt pleasure and satisfaction, and that settled the question."

makes ready), but not as you and I know it. The woodchuck "holes up" in late September; the crows flock and select their rookery about the same time, and the small wood newts or salamanders soon begin to migrate to the marshes. They all know winter is coming, just as much as the tree knows, when in August it forms its new buds for the next year, or as the flower knows that its color and perfume will attract the insects, and no more. The general intelligence of nature settles all these and similar things.

3 When a bird selects a site for its nest, it seems, on first view, as if it must actually think, reflect, compare, as you and I do when we decide where to place our house. I saw a little chipping sparrow trying to decide between two raspberry bushes. She kept going from one to the other, peering, inspecting, and apparently weighing the advantages of each. I saw a robin in the woodbine on the side of the house trying to decide which particular place was the best site for her nest. She hopped to this tangle of shoots and sat down, then to that, she turned around, she readjusted herself, she looked about, she worked her feet beneath her, she was slow in making up her mind. Did she make up her mind? Did she think, compare, weigh? I do not believe it. When she found the right conditions, she no doubt felt pleasure and satisfaction, and that settled the question. An inward, instinctive want was met and satisfied by an outward material condition. In the same way

the hermit crab goes from shell to shell upon the beach, seeking one to its liking. Sometimes two crabs fall to fighting over a shell that each wants. Can we believe that the hermit crab thinks and reasons? It selects the suitable shell instinctively, and not by an individual act of judgment. Instinct is not always inerrant, though it makes fewer mistakes than reason does. The red squirrel usually knows how to come at the meat in the butternut with the least gnawing, but now and then he makes a mistake and strikes the edge of the kernel, instead of the flat side. The cliff swallow will stick her mud nest under the eaves of a barn where the boards are planed so smooth that the nest sooner or later is bound to fall. She seems to have no judgment in the matter. Her ancestors built upon the face of high cliffs, where the mud adhered more firmly. . . .

4 If you have a tame chipmunk, turn him loose in an empty room and give him some nuts. Finding no place to hide them, he will doubtless carry them into a corner and pretend to cover them up. You will see his paws move quickly about them for an instant as if in the act of pulling leaves or mould[2] over them. His machine, too, must work in that way. After the nuts have been laid down, the next thing in order is to cover them, and he makes the motions all in due form. Intelligence would have omitted this useless act. . . .

5 Animals have keen perceptions,—keener in many respects than our own,—but they form no conceptions,

have no powers of comparing one thing with another. They live entirely in and through their senses.

[1]**whorl:** a circular arrangement around an axis, such as branches on a tree trunk

[2]**mould:** soil

from "Isabella Stewart Gardner Heist:[1] 25 Years of Theories"

by Tom Mashburg

1 The hallway in the Brooklyn warehouse was dark, the space cramped. But soon there was a flashlight beam, and I was staring at one of the most sought-after stolen masterpieces in the world: Rembrandt's *Christ in the Storm on the Sea of Galilee*.

2 Or was I?

3 My tour guide that night in August 1997 was a rogue antiques dealer who had been under surveillance by the F.B.I. for asserting he could secure return of the painting—for a $5 million reward. I was a reporter at *The Boston Herald*, consumed like many people before me and since with finding the *Storm*, a seascape with Jesus and the Apostles, and 12 other works, including a Vermeer and a Manet, stolen in March 1990 from the Isabella Stewart Gardner Museum, a cherished institution here.

4 The theft was big news then and remains so today as it nears its 25th anniversary. The stolen works are valued at $500 million, making the robbery the largest art theft in American history.

5 Which explains why I found myself in Brooklyn, 200 miles from the scene of the crime, tracking yet another lead. My guide had phoned me suggesting he knew something of

Write an informational essay about how technology is aiding investigators who are searching for missing and stolen works of art and documents. Your essay must be based upon ideas, concepts, and information that can be determined through analysis of the two passages.

Manage your time carefully so that you can

- Plan your essay
- Write your essay
- Revise and edit your essay

Your written response should be in the form of a multi-paragraph essay. Spend about 30 minutes on this essay, including the time you spend reading, planning, writing, revising, and editing.

Type your answer in the space provided.

Characters: 0 (Limit: 5000)

the robbery, and he had some street credibility because he was allied with a known two-time Rembrandt thief. He took me into a storage locker and flashed his light on the painting, specifically at the master's signature, on the bottom right of the work, where it should have been, and abruptly ushered me out.

6 The entire visit had taken all of two minutes.

7 Call me Inspector Clouseau—I've been called worse in this matter, including a "criminal accomplice" by a noted Harvard law professor—but I felt certain I was feet from the real thing, that the Rembrandt, and perhaps all the stolen art, would soon be home. I wrote a front-page article about the furtive unveiling for *The Herald*—with a headline that bellowed "We've Seen It!"—and stood by for the happy ending.

8 It never came. Negotiations between investigators and the supposed art-nappers crumbled amid dislike and suspicion. Gardner officials did not dismiss my "viewing" out of hand, but the federal agents in charge back then portrayed me as a dupe. Eighteen years later, I still wonder whether what I saw that night was a masterpiece or a masterly effort to con an eager reporter.

9 Federal agents today continue to discount my warehouse viewing. (They say they have figured out the identity of my guide, but I promised him anonymity.) Still, the authorities are intrigued by some paint chips I also received in 1997 from people

claiming to control the art. I wrote at the time that they were possibly from the Rembrandt, but the F.B.I. quickly announced that tests showed that they bore no relationship to the *Storm*.

10 In a recent interview, though, F.B.I. officials told me that the chips had been re-examined in 2003 by Hubert von Sonnenburg, a Vermeer expert who was chairman of painting conservation at the Metropolitan Museum of Art. (Mr. von Sonnenburg died the next year.)

11 His tests determined the chips were an exact match for a pigment known as "red lake" that was commonly used by the 17th-century Dutch master and had been used in the stolen Vermeer (*The Concert*). The crackling pattern on the chips was similar to that found on other Vermeers, Mr. von Sonnenburg concluded, according to the authorities.

12 Perplexed? Me, too.

13 Such have been the vicissitudes[2] in my coverage of the case for nearly two decades, during which I have gathered hundreds of investigative documents and photos, interviewed scores of criminals and crackpots, and met with dozens of federal and municipal law enforcement officials and museum executives.

14 In 2011, I wrote a book about art theft with the Gardner's chief of security, Anthony M. Amore. We omitted the Gardner case because Mr. Amore said the hunt had reached a delicate phase.

15 Four years later, his quarry

15 Four years later, the quarry remains elusive.

[1]**heist**: robbery

[2]**vicissitudes**: changes

Excerpt from "Isabella Stewart Gardner Heist: 25 Years of Theories," by Tom Mashburg, from *The New York Times.* February 26, 2015.

National Treasures Recovering Artwork Owned by the U.S. Government

16 In 1942, with World War II raging, the Library of Congress took the precaution of sending some of its national treasures to a guarded facility in the Midwest, including a collection of Walt Whitman's papers, which were sealed in packing cases prior to shipping. When the collection was returned to Washington in October 1944 and unsealed, 10 of the illustrious poet's notebooks were missing.

17 The library searched for the notebooks—and enlisted the FBI's help—but to no avail. It was eventually concluded that the missing items were intentionally removed before they were shipped in 1942. More than five decades later, in 1995, four of the notebooks were recovered when they turned up for sale at Sotheby's, but six of the priceless artifacts are still unaccounted for.

18 The Whitman notebooks are perhaps the most intriguing example of a little-known phenomenon in the world of art investigations: items

owned by the U.S. government that have gone missing, many dating back to the New Deal era of the 1930s.

19 "Trying to locate items that disappeared decades ago represents a significant challenge for law enforcement," said Bonnie Magness-Gardiner, who heads the FBI's art crime team. "But we are bringing modern technology to the effort with our new National Stolen Art File, and we are seeing results."

20 The National Stolen Art File (NSAF) is an online database of stolen art and cultural property reported by law enforcement agencies throughout the United States and the world and maintained by the FBI. It consists of images and physical descriptions of thousands of stolen and recovered objects in addition to investigative case information. The database is a resource for art crime investigators and for gallery owners, dealers, and auction houses seeking to authenticate works and verify ownership. The public can also search the free online tool, minus the investigative information.

21 In partnership with other agencies such as the Library of Congress and the General Services Administration (GSA), which is responsible for artifacts and artworks in federal facilities, the FBI uses the NSAF to locate and recover missing artworks owned by the government.

22 As the official custodian[3] of artworks produced under the federal Works Progress Administration

Works Progress Administration (WPA) during the New Deal era, the GSA has partnered with the FBI and the art community to recover misplaced and stolen WPA works. The agency maintains an inventory of significant WPA art, which has been added to the FBI's database.

23 "Often the people in possession of these WPA works don't realize they have no legitimate claim on them," said Gardiner. "They may have inherited them or found them in the attic of their grandparents' house." In an attempt to value or sell the works, the possessors contact dealers or auction houses, who, in turn, consult the NSAF and discover the items are rightfully owned by the government.

24 Investigators with the GSA's Office of Inspector General work to authenticate and recover the works, and in many cases, the agency then loans the recovered items to museums and galleries across the nation, where they can be enjoyed by the public—as they were intended to be.

25 "These works commissioned in the 1930s and '40s are part of America's culture and history," Gardiner said. "They belong to the government, but really they belong to the public, and we are working to make sure that the public has access to them."

[3]**custodian**: someone entrusted with guarding or maintaining a property

"National Treasures: Recovering Artwork Owned by the U.S. Government," from the Federal Bureau of Investigation Web site. http://www.fbi.gov/news/stories/2011/june/art_061011/art_061011.

<table>
<tr><th colspan="4">TNReady Practice Tool: Item Sampler</th></tr>
<tr><th></th><th>Phase 1</th><th>Phase 2</th><th>Top Five +1
FAQs for ELA Teachers</th></tr>
<tr><td>Purpose</td><td>• To give educators access to questions that are reflective of the rigor and the format of questions that will be on TNReady</td><td>• To give educators access to traditional items and provide students a chance to practice with the same tools they will have on TNReady in an instructional setting</td><td rowspan="8">1. All items types that appear on TNReady will appear on the Item Sampler.

2. The Item Sampler has tools to annotate text that students can use: notepad, highlighter, bold, underline, italics.

3. The Item Sampler could be used as a pre-assessment to gauge student skill before starting a unit.

4. The Item Sampler could be used as a post-assessment to assess student skill after completing a unit.

5. Reading questions assess a range of TN Standards skills including: central idea, claims, theme, and vocabulary.

6. Reading and editing items are scored automatically; rubrics are available for teachers to hand score the writing tasks.</td></tr>
<tr><td>Limitations</td><td colspan="2">• Item Sampler will not serve as a full set of interim or formative assessments
• The items will not be secure (all teachers will have access at the same time).
• The items will be comparable to the items on TNReady
• The test forms will not be comparable because they are teacher-created
• The results will not necessarily be comparable to results in other classrooms because the use experience will not be controlled
• Customized items specific to teacher, school or district are not available at this time</td></tr>
<tr><td>Timeline</td><td>• Launch May 2015
• Continuously available
• 8-12 items per grade per subject
• Full range of item types
• Access for teachers only</td><td>• Launch September 2015
• Continuously available
• 25-40 additional items per grade per subject
• Full range of standards assessed on TNReady
• Access for teachers and students</td></tr>
<tr><td>User Set Up</td><td>• All teaches will be set up to get access on May 1, 2014</td><td>• Students will be set up based on August 14 EIS pull, provided scheduling data in available. Regular EIS updates thereafter</td></tr>
<tr><td>Training</td><td colspan="2">• Web-based video training will be available
• Additional support from CORE analysts</td></tr>
<tr><td>Reporting</td><td colspan="2">• Teacher Reports
  ○ Student, Assessment, Class
  ○ Content strand summary</td></tr>
<tr><td>Accessibility</td><td colspan="2">• Supports common web-browser text reader tools.</td></tr>
<tr><td>Scoring</td><td colspan="2">• Teachers will be able to go into MICA to score student answers to open response items using the same tools and scoring guides that will be used to score TNReady.</td></tr>
</table>

TNReady English Language Arts Passage Specifications

Introduction

Passages are used in English Language Arts (ELA) assessments to provide context for assessing students' knowledge and skills. The TNReady English Language Arts Passage Specifications provide guidance on appropriate kinds of texts, grade level-appropriate topics and complexity, and other features that allow students to demonstrate their ability to comprehend increasingly complex literary and informational texts.

Passages are often referred to as texts or stimuli and are used for both reading and writing assessments. A stimulus may consist of one or more passages/texts. Passages may be informational or literary and can cover a wide array of topics. Passages should be authentic (previously published) rather than commissioned. In sets of texts, an audio/visual text may be used with one or more related written texts.

Stimulus Attributes

The quantitative and qualitative complexity analyses for passages used as stimuli should accompany the passages whenever they are provided to item writers and reviewers. Quantitative measures should be used to determine the appropriate grade **band** (e.g., grades 3-5) for a particular text. For tests like TNReady, two measures should be used. If these two measures do not agree, a third measure can be used as a kind of "tie-breaker." A qualitative analysis of the text should be used to determine the grade **level** for each text. A qualitative analysis takes into account such factors as purpose, structure, and language complexity. See the worksheet in the appendix to this document. During the text review process, Tennessee educators evaluate the quantitative and qualitative data to determine whether the reading level of each selection is suitable for the grade. If the data indicate that the text is not suitable for a given grade, educators may recommend moving the text up or down grade levels.

Graphics such as infographics, photographs, tables, and diagrams can be included with the stimuli. The graphics used, however, must be purposeful (not merely decorative) and should supplement the student's understanding of the topic.

Passages should be interesting and appealing to students at the grades for which the selections are intended. They should be conceptually appropriate and relevant and should reflect literary or real-world settings and events that are interesting to students. While students may have some prior knowledge of topics that appeal to them, care should be taken to choose little-known information about topics of common interest unless the standards have specific

requirements at a given grade level. Texts with controversial or offensive content should not be included. Confusing or emotionally charged subjects should also be avoided.

An important consideration is a need to provide a balance of passages. Texts written by authors with diverse backgrounds, including a balance of authors by gender and ethnicity, should be included. In addition, since the students taking the TNReady assessments are themselves a diverse population, texts selected should appeal to a wide range of student audiences. Passages should appeal to both genders, or at least provide a balance between those of interest to or about males and those of interest to or about females. Topics pertinent to traditionally underrepresented students should be included.

Quality Criteria for Selection of Passages

Passages should be content rich, challenging, and well crafted, representing quality writing of professional caliber in their genre and subject matter. History/social studies and science/technical texts should reflect the quality of writing that is produced by authorities in the particular academic discipline and enable students to develop rich content knowledge. Informational texts may use informational or narrative structures; both structures should be represented. Most informational texts with narrative structures are found in history and literary nonfiction; science texts with a full narrative structure should be avoided when possible.

Audio/visual texts should meet similar quality standards. In addition, the quality of the visual information and the sound should be high, so that students can readily hear and see the text. Avoid audio tracks with heavily accented English.

Quantitative Measures

The length and complexity of texts should vary within each grade-level assessment. Readability metrics and word count should be used to measure the text complexity of TNReady passages.

The following table details the grade bands and ranges associated with three readability metrics:

Look-up Table for Use of Three Quantitative Measures

Grade Band[i]	Flesch-Kincaid[ii]	The Lexile Framework®	Reading Maturity
2nd–3rd	1.98–5.34	420–820	3.53–6.13
4th–5th	4.51–7.73	740–1010	5.42–7.92
6th–8th	6.51–10.34	925–1185	7.04–9.57
9th–10th	8.32–12.12	1050–1335	8.41–10.81
11th–CCR	10.34–14.2	1185–1385	9.57–12.00

Links and instructions for using these quantitative analysis tools may be found at achievethecore.org/text-complexity.

The band levels are intended to provide for a modulated climb toward college and career readiness and offer overlap between bands, which allows more flexibility in the younger grades where students enter school with widely varied preparation levels.

Since Flesch-Kincaid has no 'caretaker' who oversees or maintains the formula, researchers brought the measure in line with college and career readiness levels of text complexity based on the version of the formula used by Coh-Metrix.

The table below suggests an approximate word count range for a passage or passage set:

Word Count for TNReady Reading and Writing Assessments

Grade	Range of Number of Words*
3	100–700
4	100–900
5	200–1000
6	200–1100
7	300–1100
8	350–1200
9	350–1300
10	350–1350
11	350–1400

**Poems are not subject to word counts.*

Qualitative Measures

After quantitative measures can be used to place a passage within a grade band, qualitative measures are needed to help pinpoint the specific grade for which a passage is appropriate. The Text Complexity Worksheet at the end of this document should be completed for each passage or passage set.

There are a few exceptions to the requirement for use of quantitative measures. It is not possible to produce an accurate quantitative estimate for some types of passages (e.g., poems or passages with a great deal of dialogue). In these instances, a qualitative measure should be used, along with the expert judgment of Tennessee educators.

Text Types

In broad terms, texts are categorized as either literary or informational. Literary texts include fiction, drama, and poetry, and multi-media texts. Informational texts include a broad range of text types and topics, including literary nonfiction, history/social science, science/ technical, and digital texts.

A chart showing the text types within the Tennessee Standards classifications for literary and informational texts appears below:

Classification of Texts

Literary Texts				Informational Texts		
Text Types	**Grades 3–5**	**Grades 6–8**	**High School**	**Text Types**	**Grades 3–5**	**Grades 6–8 & High School**
Stories	Includes children's adventure stories, folktales, legends, fables, fantasy, realistic fiction, and myth	Includes the subgenres of adventure stories, historical fiction, science fiction, realistic fiction, parodies, and satire	Includes the subgenres of adventure stories, historical fiction, science fiction, realistic fiction, allegories parodies, satire, and graphic novels	**Literary Nonfiction and Historical, Scientific, and Technical Texts**	Includes biographies and autobiographies; books about history, social studies, science, and the arts; technical texts, including directions, forms, and information displayed in charts or maps; and digital sources on a range of topics	Includes the subgenres of exposition, argument, and functional text in the form of personal essays, speeches, opinion pieces, essays about art or literature, biographies, memoirs, journalism, and historical*, scientific, technical, or economic accounts (including digital sources) written for a broad audience *Grades 11-12: including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address
Dramas	Includes staged dialogue and brief familiar scenes	Includes one-act and multi-act plays	Includes one-act and multi-act plays			
Poetry	Includes the subgenres of narrative poems and free-verse poems	Includes the subgenres of narrative poems, lyrical poems, free-verse poems, and ballads	Includes the subgenres of lyrical poems, free-verse poems, sonnets, and odes			

Proportions of Text Types

The following table shows the proportion of informational to literary passages at each grade level:

Percentages of Literary and Informational Texts by Grade

Grade	Informational: Literary
3	50% : 50%
4	50% : 50%
5	50% : 50%
6	50% : 50%
7	50% : 50%
8	50% : 50%
9	70% : 30%
10	70% : 30%
11	70% : 30%

It is important to note that each of the three general types of informational passages--literary nonfiction, history/social studies, and science/technical—should represent approximately one third of the total number of informational passages.

Alignment of Literary and Informational Passages

The table below lists the standards that call for specific characteristics of texts those characteristics that are likely to significantly affect passage selection for each grade. When a standard calls for a “text” or “story, drama, or poem” in a general way, it has not been listed in the table.

Characteristics of Texts by Grade and Standard, Grades 3-11*

Grade	RI	RL	RH	RST
3	• RI3, a passage with related historical events, scientific ideas, or steps in a procedure • RI5,a passage with search tools or text features (e.g., key words, sidebars, hyperlinks) • RI7, passage with at least one illustration (e.g., maps, drawings, photographs) • RI9, two passages on one topic	• RL2, a fable, folktale, or myth (diverse cultures) • RL3, a story **in prose or poetry** • RL5, story, drama, or poem • RL7, a story with some form of illustration • RL9, stories by the same author about the same or similar characters		
4	• RI3, a passage that is historical, scientific, or technical • RI5, a passage with an identifiable structure • RI6, a firsthand and secondhand account of the same event or topic • RI7, a passage with at least one visual, oral, or quantitative element • RI9, two passages on the same topic	• RL2, story, drama, or poem • RL3, a drama or a story **in prose or poetry** • RL5, poem, drama, or prose with identifiable structure • RL6, story **in prose or poetry,** with distinct points of view • RL7, a story or drama with a visual or oral presentation of the same story or drama • RL9, stories, myths, or other traditional literature from different cultures that share similar themes and topics		

Grade	RI	RL	RH	RST
5	• RI3, a historical, scientific or technical passage • RI5, two or more passages with identifiable structures • RI6, two or more passages with multiple accounts of the same event or topic • RI7, multiple print or digital sources • RI9, two or more passages, same topic	• RL3, a drama or a story **told in prose or poetry** • RL 5, story, drama, or poem; with **scenes in a story assessed instead of chapters** • RL7, a story, poem or drama accompanied by a visual and/or multimedia version • RL9, passages of the same genre with similar themes and topics		
6	• RI7, two or more passages in different media or formats • RI8, passage with claims supported by reasons and evidence and claims that are not • RI9, two or more passages presenting the same events	• RL3, a drama or a story **told in prose or poetry** • RL7, a story, poem or drama accompanied by an audio, video or live version • RL9, passages from different genres with similar themes and topics	• RH3, a passage describing a process • RH7, two or more passages, one consisting of visual information • RH9, a primary and a secondary source, same topic	• RST3, a passage containing a multistep procedure • RST6, a passage containing an explanation, a procedure, or a discussion of an experiment • RST7, two passages on quantitative or technical information, one with words, one with visual expression • RST9,two or more passages, one in words, one an experiment, simulation, video, or multimedia source

Grade	RI	RL	RH	RST
7	• RI6: passage with a discernible point of view • RI7: passage paired with its audio/video/or multimedia presentation • RI8: passage with discernible argument and specific claims; reasoning may or may not be sound, and evidence may or may not be relevant and sufficient • RI.9: two or more passages about the same topic with emphasis on different evidence and different interpretations of facts	• RL3, a drama or a story **told in prose or poetry** • RL5, a drama, poem, **or story with assessable structure** • RL7, a story, poem, or drama accompanied by an audio, filmed, staged or multimedia presentation • RL9, one passage that is a work of fiction portraying a time, place, or character and a second passage that is a historical account of the same period	• RH3, a passage describing a process • RH7, two or more passages, one consisting of visual information • RH9, a primary and a secondary source, same topic	• RST3, a passage containing a multistep procedure • RST6, a passage containing an explanation, a procedure, or a discussion of an experiment • RST7, two passages on quantitative or technical information, one with words, one with visual expression • RST9,two or more passages, one in words, one an experiment, simulation, video, or multimedia source
8	• RI6, a passage in which the author acknowledges and responds to conflicting evidence or viewpoints • RI7, passages in different media presenting same topic or idea • RI8, a passage that presents an argument but also	• RL3, a story, drama, **or poem that tells a story** • RL5, two or more passages with discernible and different structures • RL6, a passage with dramatic irony creating suspense or humor	• RH3, a passage describing a process • RH7, two or more passages, one consisting of visual information • RH9, a primary and a secondary source, same topic	• RST3, a passage containing a multistep procedure • RST6, a passage containing an explanation, a procedure, or a discussion of an experiment • RST7, two passages on quantitative or technical

	has irrelevant evidence • RI9, two or more passages providing conflicting information, same topic	• RL7, a filmed production of a story or drama accompanied by a script and director notes • RL9, a modern work of fiction drawing on themes, patterns of events, or character types from myths, traditional stories, or religious works		information, one with words, one with visual expression • RST9, two or more passages, one in words, one an experiment, simulation, video, or multimedia source

Grade	RI	RL	RH	RST
9-10	• RI6, a passage in which the author uses rhetoric effectively to advance a point of view or purpose • RI7, a passage accompanied by a multimedia version of the same passage • RI8, a passage presenting an argument but also containing false statements or fallacious reasoning • RI9, seminal U.S. documents of historical and literary significance	• RL5, a passage structured to create effects like mystery, tension, or surprise • RL6, a passage from outside the U.S. (world literature) • RL7, passages in two different media • RL9, two passages, one of which transforms the other, including Shakespeare and/or an American dramatist	• RH3, passage containing a series of events • RH6, two or more passages by different authors, same or similar topic • RH7, two or more passages, one a quantitative or technical analysis • RH9, multiple primary and secondary sources treating the same topic	• RST 2, a passage containing a complex process, phenomenon, or concept • RST 3, a passage providing a complex multistep procedure • RSTS6, a passage providing an explanation, describing a procedure, or discussing an experiment • RST7, a passage with quantitative or technical information expressed in words or a visual or a mathematical passage • RST8, science/technical passage in which the author makes and supports a claim • RST9, two or more passages in which findings support or contradict those in other passages

Grade	RI	RL	RH	RST
11	• RI6, a passage with effective rhetoric • RI7, multiple sources of information presented in different media or formats • RI8, two or more seminal U.S. passages or works of public advocacy • RI9, two or more 17th-, 18th-, and 19th-century foundational U.S. documents of historical and literary significance	• RL3, a drama or a story **told in prose or poetry** • RL6, passage in which the reader must distinguish between what is stated and what is meant (e.g., satire, sarcasm, irony, or understatement) • RL7, multiple versions of a story, drama, or poem • RL9, two or more foundational passages from 18th 19th, or early 20th century American literature	• RH3, a passage with a part or parts that leave matters uncertain • RH5, a complex primary source • RH6, two or more passages with differing points of view on the same historical event or issue • RH7, multiple sources of information in diverse formats and media • RH8, two passages, one of which corroborates of challenges the premises, claims, or evidence in the other • RH 9, primary and secondary passages from diverse sources, with some discrepancies among them	• RST2 , a passage containing a complex process, phenomenon, or concept • RST 3, a passage describing a complex multistep procedure • RST 5, a passage that structures information into categories or hierarchies • RSTS6, a passage providing an explanation, describing a procedure, or discussing an experiment • RST7, multiple sources in diverse formats or media • RST8, multiple passages, one of which corroborates or challenges information in the other • RST9, passages from a range of sources (e.g., passages, experiments, simulations)

* The **bold-faced type** in the chart shows areas in which the standards include genres listed in Reading Standard 10 for each grade in addition to the language of each grade-specific standard.

Seminal and Foundational Texts

Foundational literary texts include literature that addresses prominent themes, literary movements, schools of thought, or topics (political, social, or economic) within a given time period, including works of major writers in a variety of genres. Often, foundational texts in literary terms introduce concepts, ideas, metaphors, etc., that have influenced other texts or a literary or historical movement, and/or have been widely alluded to in other texts of literary merit written subsequent to the publication of the proposed text stimulus. As such, these are texts that have been widely read and studied. Any text that meets the description above and that has extensive critical acclaim and/or is an extensive literary critical work focused on explaining/analyzing the proposed foundational text is acceptable.

Additional Criteria for Selecting Informational Texts that are Seminal and/or Foundational

- Three standards, RI.9-10.9, RI.11-12.8, and RI.11-12.9, require students to read informational texts that are seminal and/or foundational U.S. texts.
- All passages submitted for the Grade 11 Research Simulation task models for literary nonfiction must be foundational U.S. texts. In keeping with the Standard 9 requirement in the task models, even when the text requirements only generally require "literary non-fiction," at least two of the three texts must be 17-19th century texts; the third may be 20th century. The final PCR must be tied to the 17-19th century texts but may also draw from a 20th century text.

The following information will be helpful when selecting seminal and/or foundational texts:

Clarifying Guidance on How to Apply Reading Standards RI.9-10.9, RI.11-12.8, RI.11-12.9 for Instruction and Assessment

At the high school level, three standards in the informational reading standards call on students to read seminal and foundational US documents of historical and literary significance. The focus on seminal and foundational US documents was suggested (and in some cases explicitly named) because:

1. These texts are practical and educationally powerful, ensuring rigor and quality in terms of what students will be asked to read. Being able to handle informational texts of this nature is a strong predictor of college and career readiness, and prepares students for a wide range of reading challenges.

2. Overall, they invite careful and close analysis, making them ideal for instruction and for assessment. They are brief enough to be ideal for classroom use and typically can be excerpted beautifully for assessment use because of the density and repetition of ideas.

3. Lastly, grasping the import of these works reflects an understanding and commitment to participating in the civic life of the country. It is striking how much of political conversation of the U.S. returns to the Founding Documents and the Great Conversation that they continue to generate. They are essential for access into public discourse and being an informed citizen.

The three standards are related but different in terms of their parameters and implications for assessments:

RI.9-10.9: Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.

The word "seminal" in RI.9-10.9 means U.S. documents of historical and literary significance that are pivotal, ground-breaking, and have lasting influence—ones that have had an impact on our collective thought and practice. These are texts that collectively are part of the cultural and civic discourse in the country. This would include, the great thinkers in our nation's history that have been influential in shaping the course of our society and also those that reflect the changing fabric of our society at different times, including minority voices, dissenting voices, and multiple perspectives from people who played important roles in shaping thought on critical themes and issues. This corpus could also include celebrated letters, journals, and memoirs from common, everyday individuals who are reflecting first-hand on their experience of certain national policies and practice (e.g., a widely circulated collection of letters from Civil War soldiers, diaries of Japanese Americans during WWII), as well as prominent Supreme Court cases that uphold or strike down lower court rulings when such decisions have entered the body politic and impacted societal thought and practice (sometimes well after the events upon which the rulings are reflecting).

The other aspect of this standard that should not be lost is that it asks for how seminal U.S. documents of historical and literary significance "address related themes and concepts." This requires reviewing more than one seminal text at a time. There are, however, limits on what counts as "seminal": a letter from a soldier from the Civil War describing his new mess kit paired with an article describing the evolution of the "spork" would not qualify. Just because a text is historical—regardless of how interesting and compelling it may be—does not mean it qualifies as seminal.

RI.11-12.8: Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses).

The intent of this standard is similar to RI.9-10.9, though it shifts the focus from “related themes and concepts” to “reasoning” within seminal texts. To put it simply, the seminal texts described in the grades 9-10 standard are the same as those described in the 11-12 standards. The other addition in the grades 11-12 standard is to also include texts that apply constitutional principles as well as works of public advocacy. Seminal texts here include (but are not limited to) documents that emphasize “application of constitutional principles and use of legal reasoning” and “public advocacy.” This means that US Supreme Court cases should figure prominently as well as advocacy that shaped (or is shaping) national public opinion and/or attitudes of decision-makers regarding political, economic, and social issues, causes, and policy.

RI.11-12.9: Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln’s Second Inaugural Address) for their themes, purposes, and rhetorical features.

This standard is closely connected to the two standards above, as it covers much of the same content as the other two. Much like its counterpart in Grades 9-10, the focus in this standard is on the themes, purposes, and rhetorical features of these texts. The term “foundational U.S. documents,” however, suggests a stricter interpretation, as the texts listed in the standard are required reading. They include the Preamble to the US Constitution, the Bill of Rights, and the Declaration of Independence—documents that go directly to the founding of the nation. The standard uses the word "including," which means that while the named documents must be read, the notion of a “foundational document” is not limited to them. For shorthand, the texts that articulate the principles of liberty and equality and exhort us to live up to those principles throughout the nation’s history can be referred to as the Great Conversation.

Unlike the other two standards, this standard places time limits on that Conversation—only going up through the nineteenth century. In addition to the named texts, documents that have contributed to the Great Conversation include the Federalist Papers, debates from the Constitutional Convention, and writings from Jefferson, Madison and Washington; the Gettysburg Address (for how it re-invigorates the Declaration), the Emancipation Proclamation, and of course

Lincoln’s Second Inaugural (named explicitly in the standard); documents relating to women's rights in the 19th century as well as speeches given by Native American leaders; and writings from eminent civil rights leaders and early Supreme Court cases addressing equal rights.

Paired Passages

Pairings of multiple passages should contain features that allow assessment of standards that require more than one text. This may include:

- Literary passages with related themes, settings, plots, or other literary elements that allow significant points of comparison between texts
- Informational passages with related focused ideas about topics, allowing significant comparisons between the text in terms of point of view and focus, use of evidence, differences in emphasis, etc.
- Passages that contain ideas or events that have been reused and changed from an original text to a derivative text, allowing meaningful analysis of how the ideas have been transformed
- Informational passages (including visual and quantitative representations of information) that lend themselves to synthesis of ideas, allowing students to develop an understanding of a topic using multiple sources
- Passages that contain different text structures, allowing students to compare and contrast text structures between texts

Within each grade, several standards call for students to use more than one text in order to demonstrate achievement of the standard.

The standards clearly delineate when and how text genres should be paired. A common misconception is that in order to test all of the standards, passages must generally be presented with a companion piece. However, there are actually only a few standards that specifically ask students to read across passages or other stimuli—usually standards 7 and 9, but also a few additional standards at various grades.

The standard codes for the paired or multiple stimuli standards are listed by grade in the table below. The table shows that the numbers of these standards vary not only by grade level but also by domain [Reading Literary Text (RL), Reading Informational Text (RI), Reading History/Social Studies Text (RH), and Reading Scientific and Technical Text (RST).] The table also gives the percentage of these standards in each grade, illustrating that the preponderance of standards focuses on single rather than multiple texts.

Standards Requiring More Than One Stimulus

Grade	Number of RL, RI, RH, and RST standards requiring more than one stimulus (stimulus may be text, art, graphic, quantitative info, multimedia)	Standard Codes
3	4	RL.7*, 9; RI.7*, 9
4	7	RL.5, 6, 7, 9; RI.6, 7*, 9
5	6	RL.7*, 9; RI.5, 6, 7, 9
6	8	RL.7,9; RI.7,9; RH.7,9; RST.7,9
7	8	RL.7,9; RI.7,9; RH.7,9; RST.7,9
8	9	RL.5, 7,9; RI.7,9; RH.7,9; RST.7,9
9-10	9	RL.7,9; RI.7,9; RH.6,7,9; RST.7,9
11	8	RL.7,9; RI.7; RH.6,7,9; RST.7,9

***** *These standards require a text with a supplemental component rather than two or more texts.*

The following section of this document extends and amplifies the information in the table above with an analysis of what the standards say about the various purposes for using paired or multiple texts. The standards calling for paired or multiple texts can be sorted into several general categories based on purpose. Listed below are seven general purposes and additional information that should govern text selection for each.

1. ***Compare literary elements, including theme [literary texts]***

Seven standards ask students to compare the elements in literary texts, including themes:

RL.3.9
RL.4.5
RL.4.6
RL.4.9
RL.5.9
RL.6.9
RL.11-12.9

When two or more literary texts are selected to assess comparison and analysis of literary elements, they should contain literary elements that:

- Are readily discernible to students (e.g., identifiable themes supported by textual evidence, clearly delineated points of view)
- Are meaningful (e.g., a setting that contributes to the plot or theme)
- Have significant points of comparison (e.g., themes that have a recognizable relationship to each other, similar settings that have differing but related impacts in the literary texts, plots with similar elements).

2. ***Compare central ideas, topics (including same event and point of view) [informational texts]***

Nine standards focus on the comparison of central ideas, same events, or same topics in informational texts:

RI.3.9
RI.4.6
RI.5.6
RI.7.9
RI.8.9
RI.9-10.9
RH.9-10.6
RH.11-12.6
RST.9-10.9

When two or more informational texts are selected to assess standards that call for comparison and analysis of central ideas, topics, or events, these texts must:

- Not only treat the same general topic but also contain more focused ideas related to the broader topic (e.g., not two texts simply about bees but texts that treat ideas like beneficial effects of bees or signals among bees).
- Have discernible points of comparison in terms of such aspects as author's point of view or focus, amount and quality of evidence, differences in emphasis, significant omissions and/or inclusions of ideas.
- Have points of comparison that invite questions beyond superficial observations (e.g., "which text has more detail about [idea]?" or "which text mentions [topic]?)"

3. ***Compare and/or analyze different versions of the same text [literary or informational texts]***

Six standards call for students to compare and/or analyze texts that represent alternate versions of each other:

RL.4.7
RL.6.7
RL.7.7
RI.7.7
RL.8.7
RL.11-12.7

Items assessing the standards in this category are based on a text and a second version of that text, with the second version either an audio or a video presentation. When selecting stimuli for this category of standards, developers should ensure that:

- A copy of the written text accompanies an audio or video rendition of the text so that the aspects affected by delivery in a different medium can be readily discerned.
- A transcript of the media version should be provided when there are variations in words between the written version and the audio or video version.

4. *Analyze how ideas are transformed from one stimulus to another [literary or informational texts]*

Standards in this category require more than the comparison of literary elements (purpose 1) or the comparison of ideas, topics, events, or points of view in informational texts (purpose 2). They also are different from comparisons between a written text and another version of that same text (purpose 3). Standards in the purpose 4 category require an analysis of how ideas or events have been transformed from one text to another. The transformation can be from one genre to another or from one work to another.

Twelve standards require an analysis of a transformation:

RI.6.9
RI.8.7
RL.8.9
RL.7.9
RL.9-10.7
RI.9-10.7
RL9-10.9
RH.6-8.9
RH.9-10.9
RST.6-8.7
RST.6-8.9
RST.9-10.7

Because the focus is transformation of ideas, texts selected in this category:

- Must contain ideas or events that have been reused and changed in discernible ways from an original text to a derivative text; the stimuli must include the original text and the derivative text.
- May be primary and secondary sources—historical or scientific/technical—for the same topics or events may be used.
- May be classic works (e.g., mythology, Shakespeare) may be used with newer texts that incorporate material from the classic texts.
- Must be selected with care so that meaningful analyses can be made.

5. *Integrate information for a purpose [informational texts]*

The standards in this category are less focused on comparison of texts and more focused on synthesis of ideas from texts, usually for a specific purpose. Eleven standards require students to integrate information:

RI.4.9	RH.6-8.7
RI.5.7	RH.9-10.7
RI.5.9	RH.11-12.7
RI.6.7	RH.11-12.9
RI.11-12.7	RST.11-12.7
	RST.11-12.9

Because the focus is not comparison but synthesis, the texts selected to assess these standards must therefore:

- Lend themselves to synthesis of ideas so that students can develop a coherent understanding of the topic (e.g., sufficient information about the Emancipation Proclamation that students gain an understanding of most of the key ideas and details on this topic).
- Represent a range of different kinds of stimuli, including visual and quantitative representations of information.

6. *Compare structures of texts [literary or informational texts]*

Two standards specifically ask students to compare the structure of two texts.

RI.5.5
RL.8.5

Although this category contains only two standards, it has been kept separate in this document because the textual requirements are very specific.

Texts selected for comparing structure must:

- Have clearly discernible structures that are used consistently throughout most of the texts (e.g., a comparison structure used as the basis for an entire article rather than in a single paragraph).
- Rarely have structures that are simply chronological; a comparison of chronology-based texts usually is not fruitful. When two or more texts with a chronological structure are to be compared, there should be specific similarities and/or differences that lend themselves to meaningful analysis in terms of the authors' purposes, use of evidence, or viewpoints.

7. *Analyze supplemental elements [literary or informational texts]*

The final category contains standards that call for supplemental elements. Two separate stimuli are not required, but a second element—visual, oral, multimedia, or quantitative—must be attached to the text to be assessed. Students therefore are not asked for comparison or synthesis of stimuli, as in the categories of standards discussed earlier, but they are asked to analyze the contribution of the supplemental element or the means of presentation of the element. Four standards call for analysis of supplemental elements:

RL.3.7
RI.3.7
RI.4.7
RL.5.7

Guidelines for selection of the supplemental element include:

- The additional visual, oral, multimedia, or quantitative element should provide information that is essential for understanding the text and not appear to be artificially "tacked on."

Guidelines for Selecting Paired Texts

In general, care must be taken to select pairs or multiple texts that not only meet the requirements of the standards, as described above, but also have a clear and meaningful relationship to each other. The testable points must arise from significant points of comparison or integration of ideas, not from superficial or obscure connections. Texts should not be paired without specific standards-based justification.

For tasks that simulate research, one text should be clearly appropriate to serve as an "anchor" text, providing foundational knowledge and leading naturally to additional reading and exploration. See the of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

Using Texts to Assess More Than One Purpose

The preceding discussion of purposes for paired or multiple texts shows that for many of the standards the requirements for text selection can be specific and stringent. Consequently, when selecting paired or multiple texts, it is important first to determine which category of standards the texts will be measuring and then to determine which other standards in that grade level need to be measured with the same texts. There may be instances when the requirements for one standard preclude or challenge the requirements for another. For example, in grades 9-10, paired informational texts that will be assessing RI.9-10.9 ("Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's 'Letter from Birmingham Jail,' including how they address related themes and concepts") may not be useful for also assessing RI.9-10.8 ("Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify

false statements and fallacious reasoning”). In general, taking care to understand the focus of the standards during the text selection process will make item development go more smoothly and will result in higher quality items.

Purpose-Setting Statements

TNReady passages may be excerpts from longer works. Both complete and excerpted passages may need introductions. The purpose of the written introduction is to provide necessary background context for students before they read the passage. Each introduction should provide only the information necessary for the student to understand the stimulus and be able to respond to the items/tasks. Care must be taken that the introduction does not give the student information that he or she should glean from careful reading of the passage.

The introduction should include a date or year of publication if understanding is dependent on knowledge of the date.

Guidelines for the Use of Images

Graphics may be included in ELA/Literacy stimuli for clarity, student engagement, or other purposes. All images should be provided in formats that will be accessible to students with varying abilities, including students who are visually impaired. Graphics should only contain information that will help students understand or process information.

Passage Sources

Previously published passages are readily available on the Web and in the public domain. Care should be taken to avoid archaic language and to verify the passage formatting and accuracy of content. Be sure to carefully evaluate the reliability of the source before using any text from the Internet.

Day 2 Final Reflection

1. What are you thinking now about the connection between reading and the writing process?

2. So, what about it? Why is what you're thinking relevant to student achievement?

3. Now, what are you going to do?

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