



Teacher Training Revised ELA and Math Standards

ELA 6–8

Tennessee Department of Education | 2017 Summer Teacher Training

Welcome, Teachers!

We are excited to welcome you to this summer's teacher training on the revised ELA standards. We appreciate your dedication to the students in your classroom and your growth as an educator. As you interact with the ELA standards over the next two days, we hope you are able to find ways to connect this new content to your own classroom. Teachers perform outstanding work every school year, and our hope is that the knowledge you gain this week will enhance the high-quality instruction you provide Tennessee's children every day.

We are honored that the content of this training was developed by and with Tennessee educators *for* Tennessee educators. We believe it is important for professional development to be informed by current educators, who work every day to cultivate every student's potential.

We'd like to thank the following educators for their contribution to the creation and review of this content:

Terri Bradshaw, Blount County Schools
Tequila Cornelious, Franklin Special Schools
Beth Dutton, Loudon County Schools
Susan Groenke, University of Tennessee
Elaine Hoffert, Clarksville-Montgomery County Schools
Tammy Marlow, Macon County Schools
Dr. Rachel Peay Cornett, Rutherford County Schools
Kim Raybon, Rutherford County Schools



Part 1: The Standards

Module 1: Standards Review Process

Module 2: Tennessee Academic Standards

Module 3: ELA Strand Design

Part 2: Developing a Deeper Understanding of the Standards

Module 4: Diving into the Standards (KUD)

Part 3: Instructional Shifts

Module 5: Role of Text

Module 6: Text Complexity

Part 4: Aligned Materials and Assessments

Module 7: Assessing Student Understanding

Module 8: Evaluating Instructional Materials

Part 5: Putting it All Together

Module 9: Instructional Planning

Appendix

Agenda: Day 1

Time	Content
8–11:15 (includes break)	Part 1: The Standards <ul style="list-style-type: none"> • M1: Standards Review Process • M2: TN Academic Standards • M3: ELA Strand Design
11:15–12:30	Lunch (on your own)
12:30–4 (includes break)	Part 2: Developing a Deeper Understanding <ul style="list-style-type: none"> • M4: Diving into the Standards (KUD) Part 3: Instructional Shifts <ul style="list-style-type: none"> • M5: Role of Text • M6: Text Complexity

Goals: Day 1

- Learn about the standards review process.
- Review overarching revisions to the ELA standards.
- Discuss and reflect on how the 5 ELA strands work together to support literacy development.
- Analyze standards and determine what students need to know, understand, and do.
- Discuss the role of text and text complexity in the ELA classroom.

Agenda: Day 2

Time	Content
8-11:15 (includes break)	Part 4: Aligned Materials and Assessments <ul style="list-style-type: none"> • M7: Assessing Student Understanding
11:15-12:30	Lunch (on your own)
12:30-4 (includes break)	<ul style="list-style-type: none"> • M8: Evaluating Instructional Materials Part 5: Putting it All Together <ul style="list-style-type: none"> • M9: Instructional Planning

Goals: Day 2

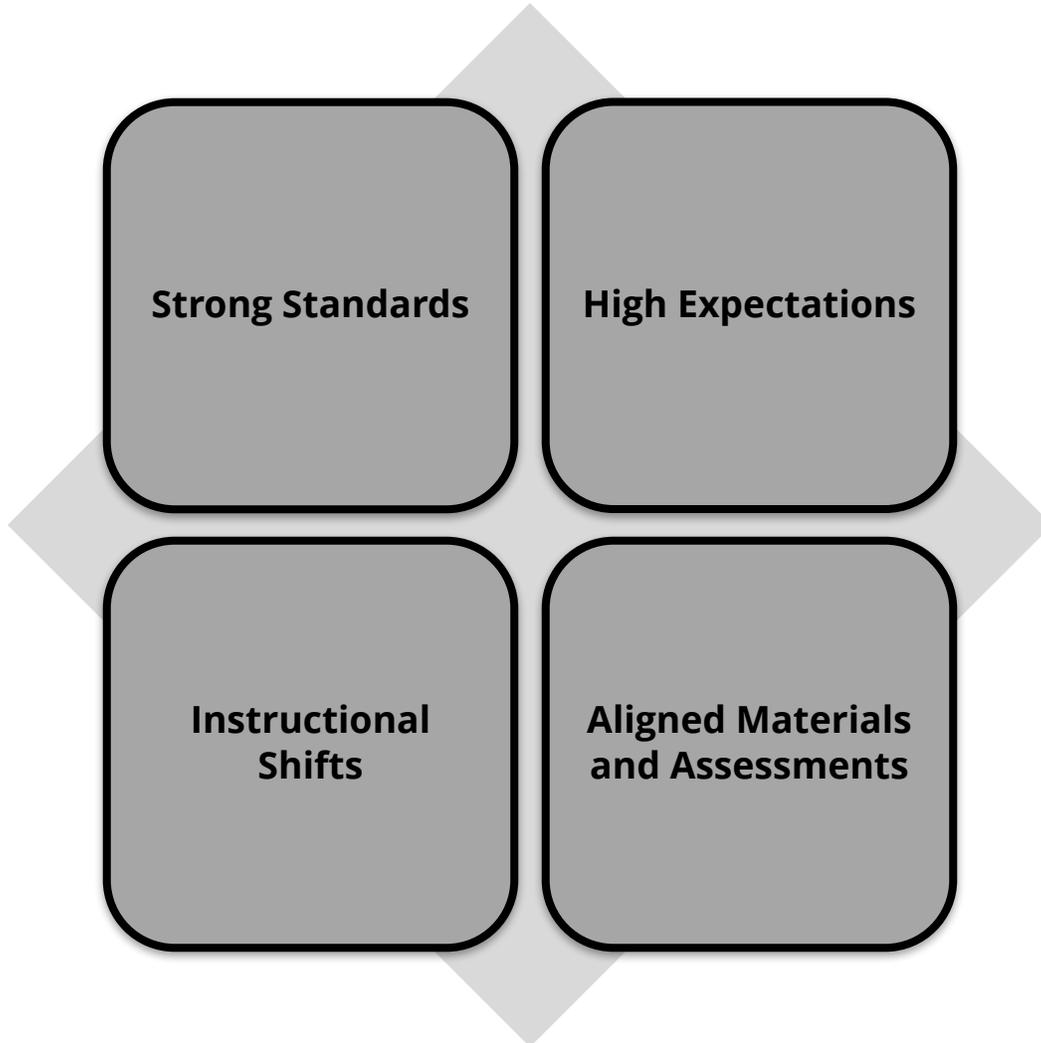
- Examine best practices for assessing student learning.
- Evaluate instructional materials for alignment to the standards.
- Connect standards and assessment through instructional planning.

Appointment Time

Make four appointments to meet with fellow participants throughout the training to discuss the content. Record participants' names in the form below and bookmark this page for your reference.

The form consists of four large, rounded rectangular boxes arranged in a 2x2 grid. Each box is numbered: 1 (top-left), 2 (top-right), 3 (bottom-left), and 4 (bottom-right). A vertical double-headed arrow is positioned between boxes 1 and 2, and between boxes 3 and 4. A horizontal double-headed arrow is positioned between boxes 1 and 3, and between boxes 2 and 4.

Key Ideas for Teacher Training



We know that Tennessee educators are working hard and striving to get better. This summer's teacher training is an exciting opportunity to learn about our state's newly adopted math and ELA standards and ways to develop a deeper understanding of the standards to improve classroom instructional practices. The content of this training is aligned to the standards and is designed to address the needs of educators across our state.

Throughout this training, you will find a series of key ideas that are designed to focus our work on what is truly important. These key ideas align to the training objectives and represent the most important concepts of this course.



Strong Standards

Standards are the bricks that should be masterfully laid through quality instruction to ensure that all students reach the expectation of the standards.



High Expectations

We have a continued goal to prepare students to be college and career ready.



Instructional Shifts

The instructional shifts are an essential component of the standards and provide guidance for how the standards should be taught and implemented.

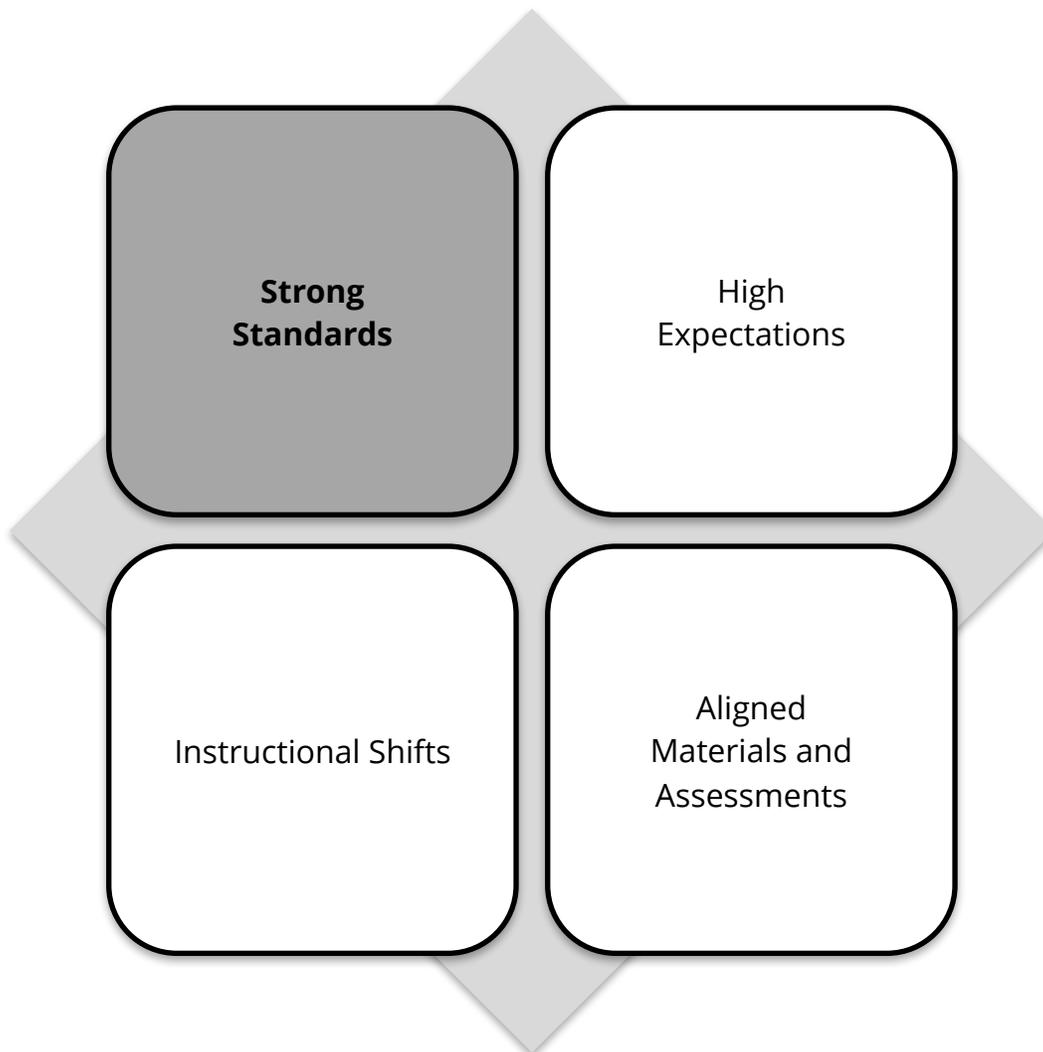


Aligned Materials and Assessments

Educators play a key role in ensuring that our standards, classroom instructional materials, and assessments are aligned.

Part 1: The Standards

Module 1: The Standards Review Process



Standards Review Process

The graphic below illustrates Tennessee's standards review process. Here you can see the various stakeholders involved throughout the process.



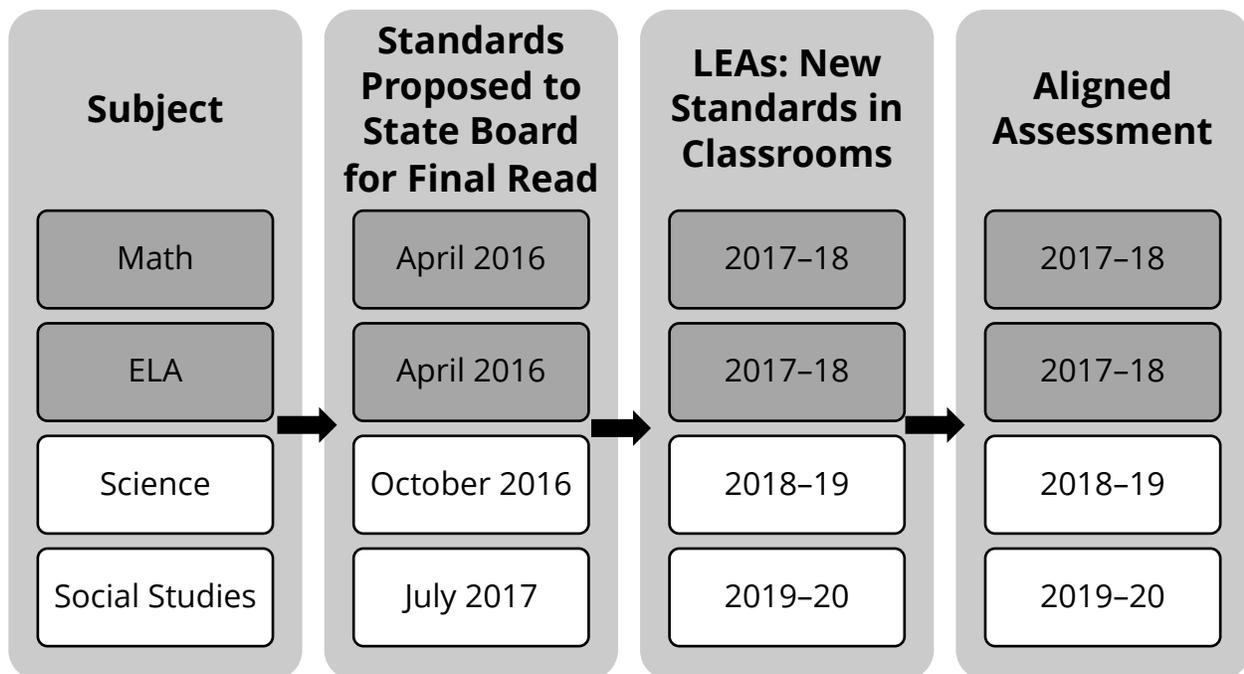
- The process begins with a website for public feedback.
- Tennessee educators who are experts in their content area and grade band serve on the advisory panels. These educators review all the public feedback and the current standards, then use their content expertise and knowledge of Tennessee students to draft a revised set of standards.
- The revised standards are posted for a second feedback collection from Tennessee's stakeholders.
- The Standards Recommendation Committee (SRC) consists of 10 members appointed by legislators. This group looks at all the feedback from the website, the current standards, and revised drafts. Recommendations are then made for additional revisions if needed.
- The SRC recommends the final draft to the State Board of Education for approval.

Educator Advisory Team Members

Every part of the state was represented with multiple voices.

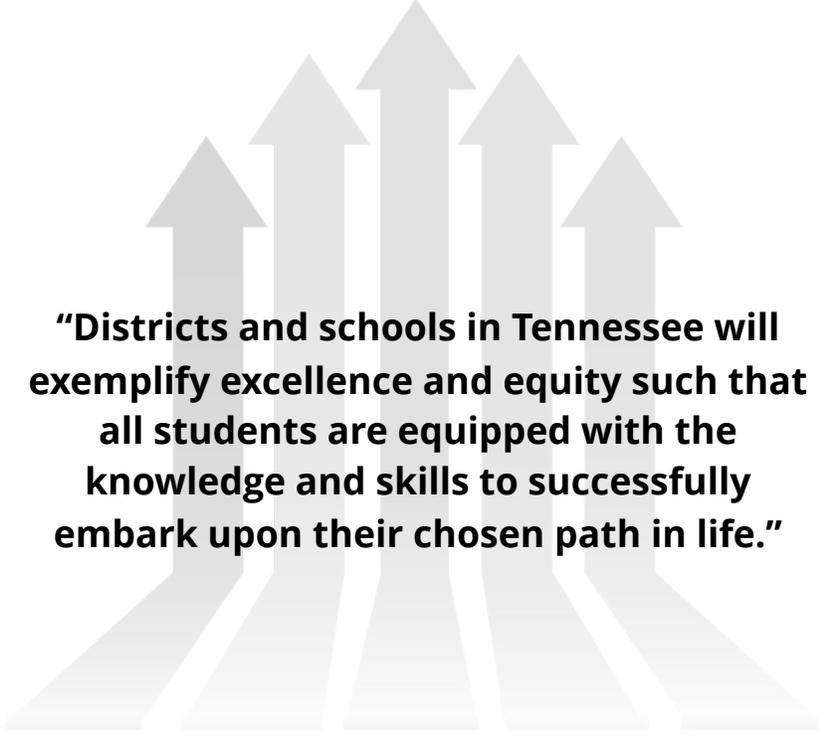


Timeline of Standards Adoptions and Aligned Assessments Implementation



Standards Revision Key Points

- The instructional shifts remain the same and are still the focus of the standards.
- The revised standards represent a stronger foundation that will support the progression of rigorous standards throughout the grade levels.
- The revised standards improve connections:
 - within a single grade level, and
 - between multiple grade levels.



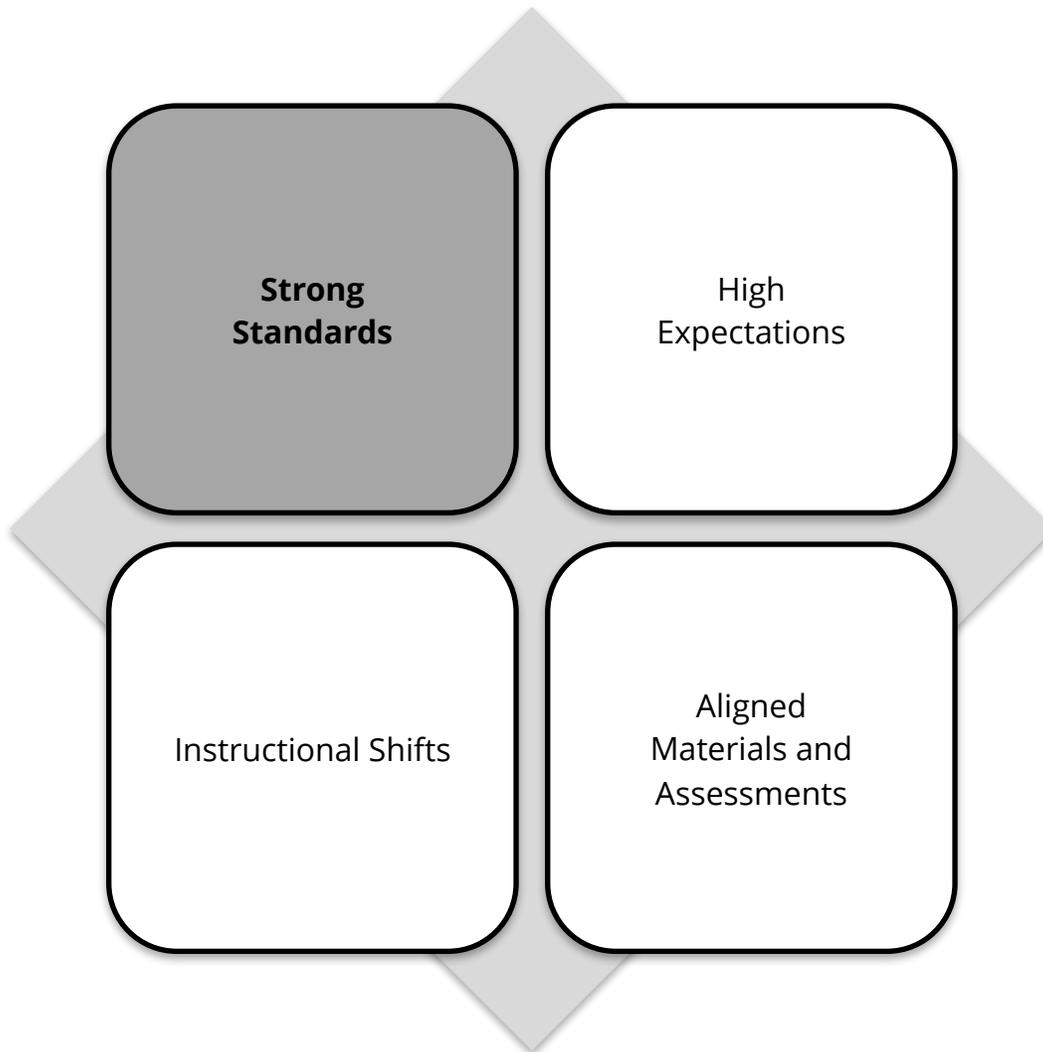
“Districts and schools in Tennessee will exemplify excellence and equity such that all students are equipped with the knowledge and skills to successfully embark upon their chosen path in life.”



What is your role in ensuring that all students are college and career ready?

Part 1: The Standards

Module 2: The Tennessee English Language Arts Academic Standards



Goals

- Reinforce the continued expectations of the Tennessee English Language Arts Academic Standards.
- Revisit the three instructional shifts and their continued and connected role in the revised standards.
- Review the overarching changes of the revised Tennessee English Language Arts Academic Standards.



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Aligned Materials and Assessments

Educators play a key role in ensuring that our standards, classroom instructional materials, and assessments are aligned.

Exploring the Standards

Quickly glance through the complete standards document. Remember that you will explore each strand of the standards in-depth later. Be prepared to share your general reflections with the group.



What are your initial observations?

Notes:

Setting the Stage

Directions:

1. Read and annotate the *General Introduction* to the TN ELA Standards (pages 2–3).
2. After reading and annotating the two parts, write the sentence or phrase you felt was the most important in the box below and your rationale for choosing it.
3. Be prepared to share this with your colleagues.

Most Important Idea:

Rationale:

Key Ideas from Discussion:

What Has Not Changed

- Students **prepared** for college and career
- **Cornerstone** standards
- **Instructional shifts**
- **Progressions** of skill building

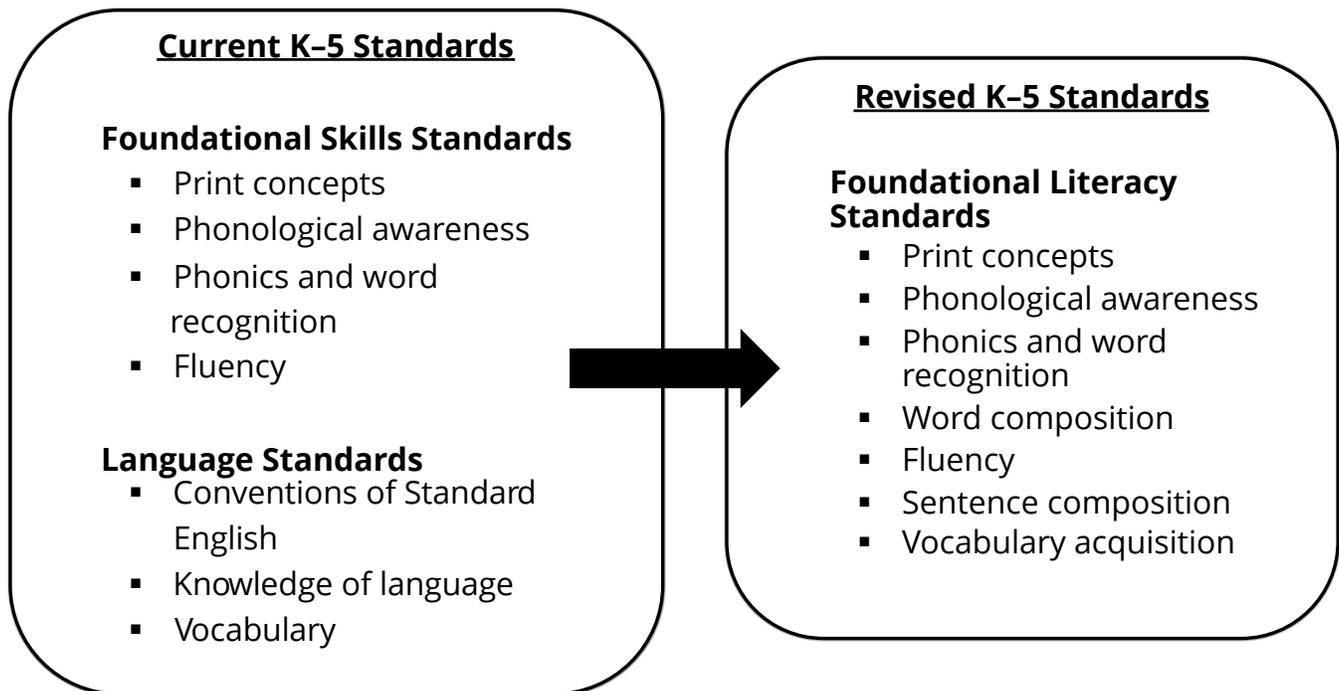
Notes:

What Has Changed

Specific to K–5

- New foundational literacy strand in which the foundational standards are embedded
- New heightened emphasis on _____

Foundational Literacy



The standards should be taught in _____, not isolation.

Revisions to the ELA Standards

- Revised for _____ and _____

Former Standard

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).

Current Standard

7.RI.KID.3 Analyze the relationships and interactions among individuals, events, and/or ideas in a text.

- Designed to more clearly articulate a _____

WRITING STANDARDS: Production and Distribution of Writing – Standard #4 W.PDW.4	
Cornerstone: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.	
GRADE SPAN	STANDARDS
11-12	11-12.W.PDW.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
9-10	9-10.W.PDW.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
8	8.W.PDW.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
7	7.W.PDW.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
6	6.W.PDW.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
5	5.W.PDW.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
4	4.W.PDW.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
3	3.W.PDW.4 With guidance and support, produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
2	2.W.PDW.4 With guidance and support, produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
1	1.W.PDW.4 With guidance and support, produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
K	K.W.PDW.4 With guidance and support, produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

- Organized with the **Cornerstone Standard** at the top then progresses down the page through each grade level
- Makes it easy to see how each standard **builds** throughout the grade levels
- Uses consistent **language and terminology** throughout grade levels

Revisions to the ELA Standards

9-10	9-10.RL.KID.2 Determine a theme or central idea of a text and analyze its development; provide an objective or critical summary.	9-10.RI.KID.2 Determine a central idea of a text and analyze its development; provide an objective or critical summary.
8	8.RL.KID.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.	8.RI.KID.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.
7	7.RL.KID.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary.	7.RI.KID.2 Determine a central idea of a text and analyze its development over the course of the text; provide an objective summary.
6	6.RL.KID.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary.	6.RI.KID.2 Determine a central idea of a text and how it is conveyed through details; provide an objective summary.
5	5.RL.KID.2 Determine a theme or central idea of a story, drama, or poem from details in the text; summarize the text.	5.RI.KID.2 Determine the main idea of a text and explain how it is supported by key details; summarize the text.

Notes:

Revisions to the ELA Standards

- Connected and grouped to emphasize _____

READING STANDARDS: Key Ideas and Details – Standard #1 R.KID.1		
Cornerstone: Read closely to determine what a text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.		
GRADE SPAN	LITERATURE	INFORMATIONAL TEXT
11-12	11-12.RL.KID.1 Analyze what a text says explicitly and draw inferences; support an interpretation of a text by citing and synthesizing relevant textual evidence from multiple sources.	11-12.RI.KID.1 Analyze what a text says explicitly and draw inferences; support an interpretation of a text by citing and synthesizing relevant textual evidence from multiple sources.
9-10	9-10.RL.KID.1 Analyze what a text says explicitly and draw inferences; cite the strongest, most compelling textual evidence to support conclusions.	9-10.RI.KID.1 Analyze what a text says explicitly and draw inferences; cite the strongest, most compelling textual evidence to support conclusions.
8	8.RL.KID.1 Analyze what a text says explicitly and draw logical inferences; support an interpretation of a text by citing relevant textual evidence.	8.RI.KID.1 Analyze what a text says explicitly and draw logical inferences; support an interpretation of a text by citing relevant textual evidence.
7	7.RL.KID.1 Analyze what a text says explicitly and draw logical inferences; cite several pieces of textual evidence to support conclusions.	7.RI.KID.1 Analyze what a text says explicitly and draw logical inferences; cite several pieces of textual evidence to support conclusions.
6	6.RL.KID.1 Analyze what a text says explicitly and draw logical inferences; cite textual evidence to support conclusions.	6.RI.KID.1 Analyze what a text says explicitly and draw logical inferences; cite textual evidence to support conclusions.
5	5.RL.KID.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.	5.RI.KID.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
4	4.RL.KID.1 Refer to details and examples in a text when explaining what the text says explicitly; refer to details and examples in a text when drawing inferences from the text.	4.RI.KID.1 Refer to details and examples in a text when explaining what the text says explicitly; refer to details and examples in the text when drawing inferences from the text.
3	3.RL.KID.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for the answers.	3.RI.KID.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for the answers.
2	2.RL.KID.1 Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.	2.RI.KID.1 Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.
1	1.RL.KID.1 Ask and answer questions about key details in a text.	1.RI.KID.1 Ask and answer questions about key details in a text.
K	K.RL.KID.1 With prompting and support, ask and answer questions about key details in a text.	K.RI.KID.1 With prompting and support, ask and answer questions about key details in a text.

- The **Reading Standards** for both literature and informational text are now organized to appear **side-by-side**.
- Educators can **make connections** when selecting literary and informational text for instruction.

Revisions to the ELA Standards

- Connected and grouped to emphasize integration

SPEAKING AND LISTENING STANDARDS: Comprehension and Collaboration – Standard #1 SL.CC.1		
Cornerstone: Prepare for and participate effectively in a range of conversations and collaborations with varied partners, building on others' ideas and expressing their own clearly and persuasively.		
GRADE SPAN	STANDARDS	LINKING STANDARDS
11-12	11-12.SL.CC.1 Initiate and participate effectively with varied partners in a range of collaborative discussions on appropriate 11 th - 12 th grade topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.	RL.1-7, 9, 10 RI.1-10 W.6
9-10	9-10.SL.CC.1 Initiate and participate effectively with varied partners in a range of collaborative discussions on appropriate 9 th - 10 th grade topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.	RL.1-7, 9, 10 RI.1-10 W.6
8	8.SL.CC.1 Prepare for collaborative discussions on 8 th grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing their own ideas clearly.	RL.1-7, 9, 10 RI.1-10 W.5-6
7	7.SL.CC.1 Prepare for collaborative discussions on 7 th grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing their own ideas clearly.	RL.1-7, 9, 10 RI.1-10 W.5-6
6	6.SL.CC.1 Prepare for collaborative discussions on 6 th grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing their own ideas clearly.	RL.1-7, 9, 10 RI.1-10 W.5-6
5	5.SL.CC.1 Prepare for collaborative discussions on 5 th grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing their own ideas clearly.	FL.F.5 RL.1-7, 9, 10 RI.1-10 W.5-6
4	4.SL.CC.1 Prepare for collaborative discussions on 4 th grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing their own ideas clearly.	FL.F.5 RL.1-7, 9, 10 RI.1-10 W.5-6
3	3.SL.CC.1 Prepare for collaborative discussions on 3 rd grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing their own ideas clearly.	FL.F.5 RL.1-7, 9, 10 RI.1-10 W.4-6
2	2.SL.CC.1 Participate with varied peers and adults in collaborative conversations in small or large groups about appropriate 2 nd grade topics and texts.	FL.F.5 RL.1-7, 9, 10 RI.1-10 W.5-8
1	1.SL.CC.1 Participate with varied peers and adults in collaborative conversations in small or large groups about appropriate 1 st grade topics and texts.	FL.F.5 RL.1-7, 9, 10 RI.1-10 W.1-3, 5-8
K	K.SL.CC.1 Participate with varied peers and adults in collaborative conversations in small or large groups about appropriate Kindergarten topics.	FL.F.5 RL.1-7, 9, 10 RI.1-10 W.1-3, 5-8

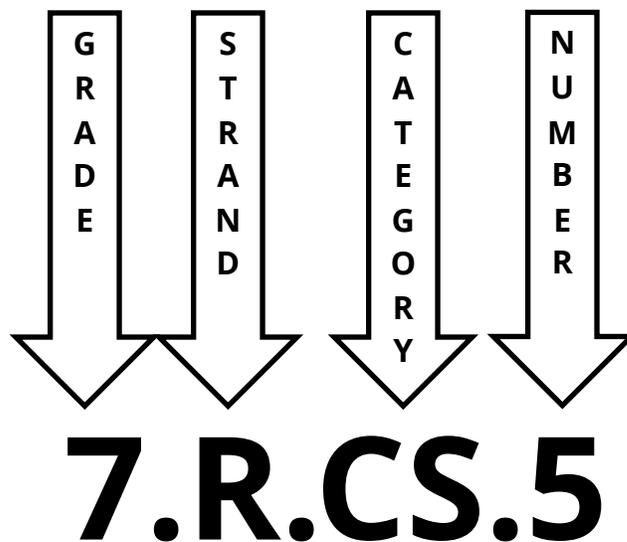
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- The **Speaking and Listening Standards** emphasize integration and include a separate column linking standards from the four other strands for planning purposes.

Revisions to the ELA Standards

- New nomenclature and coding

Grade level of the standard
Strand <ul style="list-style-type: none"> – Foundational Literacy (K-5) – Language (6-12) – Reading (Literature or Informational Text) – Speaking and Listening – Writing
Category within the strand
Number of the standard within the strand



Revisions to the ELA Standards

- New nomenclature and coding

Practice

Read the standards below and practice listing the appropriate labels. Reference the standards document at needed.

6.SL.CC.3

Explain a speaker’s argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.

Grade:

Strand:

Category:

Number:

8.RI.KID.3

Analyze the techniques used to distinguish between and to make connections among individuals, events, or ideas in a text.

Grade:

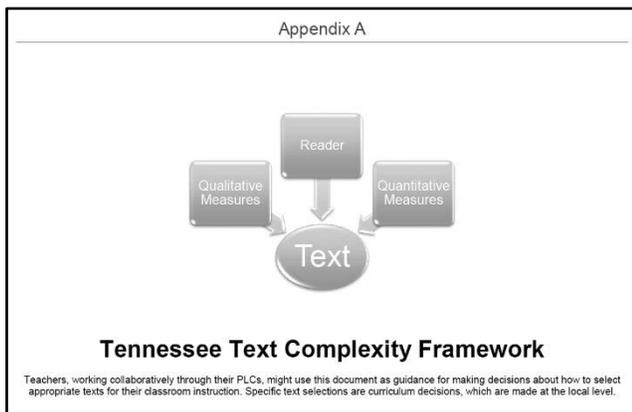
Strand:

Category:

Number:

Revisions to the ELA Standards

- Supporting Documents (TN Academic Standards for ELA pages 67–88)



Questions to Guide PLC Discussions

1. What did you learn about this text in PLC with your colleagues?
2. What standards are being taught with this text?
3. What does understanding of the standards look like with this text?
4. What about this text will be engaging to students?
5. How are students being asked to reflect on this text?
6. What will the sequence of text-dependent questions look like for this text?
7. Why did you choose this text?
8. What makes this text quantitatively/qualitatively complex?
9. What reader and task considerations did you think of when choosing this text?
10. What important details do you want students to glean from this text?
11. How does this text help students build background knowledge?
12. What strategies will you use for textual analysis/ writing and why?
13. What experiences will students have with vocabulary with this text?
14. What will class discussions with this text sound like?
15. What connections to other texts can students make with this text?

Glossary

The purpose of this glossary is to provide clarification on terms embedded in the ELA content standards.

Active Voice: in *active voice*, the subject performs the action expressed by the verb: "The student wrote an essay" (contrast with *passive voice*: "The essay was written by the student").

Adage/Proverb: an old or well-known saying that expresses a truth.

Aesthetic Impact: pertaining to an author's intentional decisions to use words or images that directly impact the artistic appeal.

Affix: a *morpheme* or meaningful part of a word attached before or after a *root* to modify its meaning; a category that subsumes *prefixes*, *suffixes*, and *infixes*.

Allegory: a literary work that portrays abstract ideas concretely.

Allusion: a textual reference to another literary, political, mythological, or religious contemporary work, text, or event.

Alphabetic Code: specifies that letters, singly and in combination, represent single speech sounds.

Alphabetic Principle: the principle that letters are used to represent individual *phonemes* in spoken words.

Alphabetic Writing System: a system of symbols that represents each consonant and vowel sound in a language.

Analogy: a comparison between two things to help explain or illustrate one or both of them.

Anglo-Saxon: Old English; a Germanic language spoken in Britain before the invasion of the Norman French in 1066.

Archetype, Literary: a typical character, action, or situation that seems to represent such universal patterns of human nature; also known as universal symbol, may be a character, a theme, a symbol, or even a setting.

Argumentation:

- **Aristotelian:** writer uses logic to state his/her *claim*, appeal to the reader's rationale with *factual evidence*, anticipate *counterclaims*, offer a *rebuttal*, and offer an effective conclusion persuading the audience to accept the *writer's point of view*.

Notes:

Module 2 Review

- The student is the keystone.
- The standards are the cornerstones.
- Preparing students to be postsecondary and workforce ready is the ultimate goal.
- In grades K–5, the standards signal the importance of laying a solid foundation for reading and writing.
- In grades 6–8, the standards solidify the foundation while increasing the complexity of text selection and tasks.
- In grades 9–12, the standards focus on sophistication and style.



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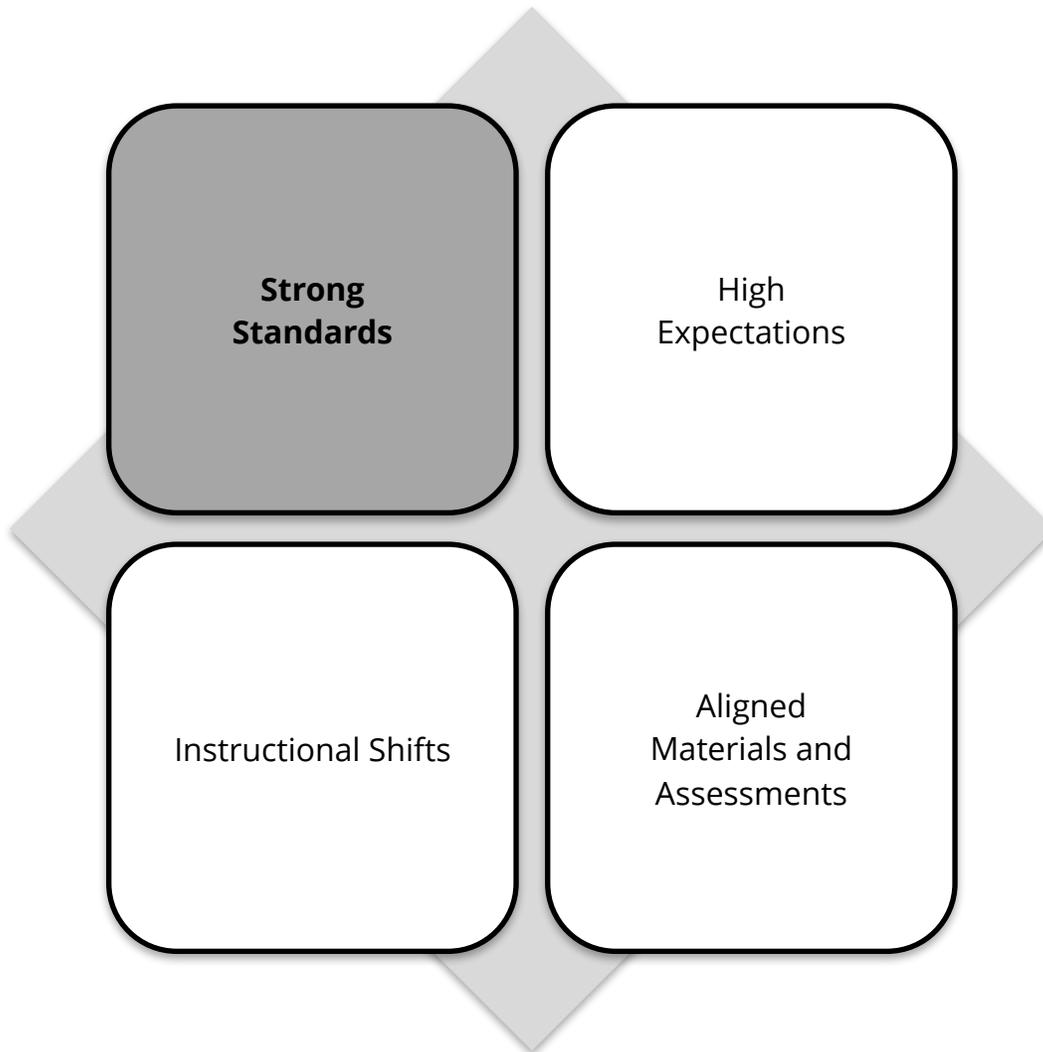
“To begin with the end in mind means to start with a clear understanding of your destination.

It means to know where you’re going so that you better understand where you are now so that the steps you take are always in the right direction.”

—Stephen R. Covey, 1989

Part 1: The Standards

Module 3: ELA Strand Design



Goals

- Understand the overall organizational structure of the ELA academic standards by analyzing the five strands and categories within them.
- Discuss and reflect on how the standards work together to support literacy development.



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Instructional Shifts

The instructional shifts are an essential component of the standards and provide guidance for how the standards should be taught and implemented.



Aligned Materials and Assessments

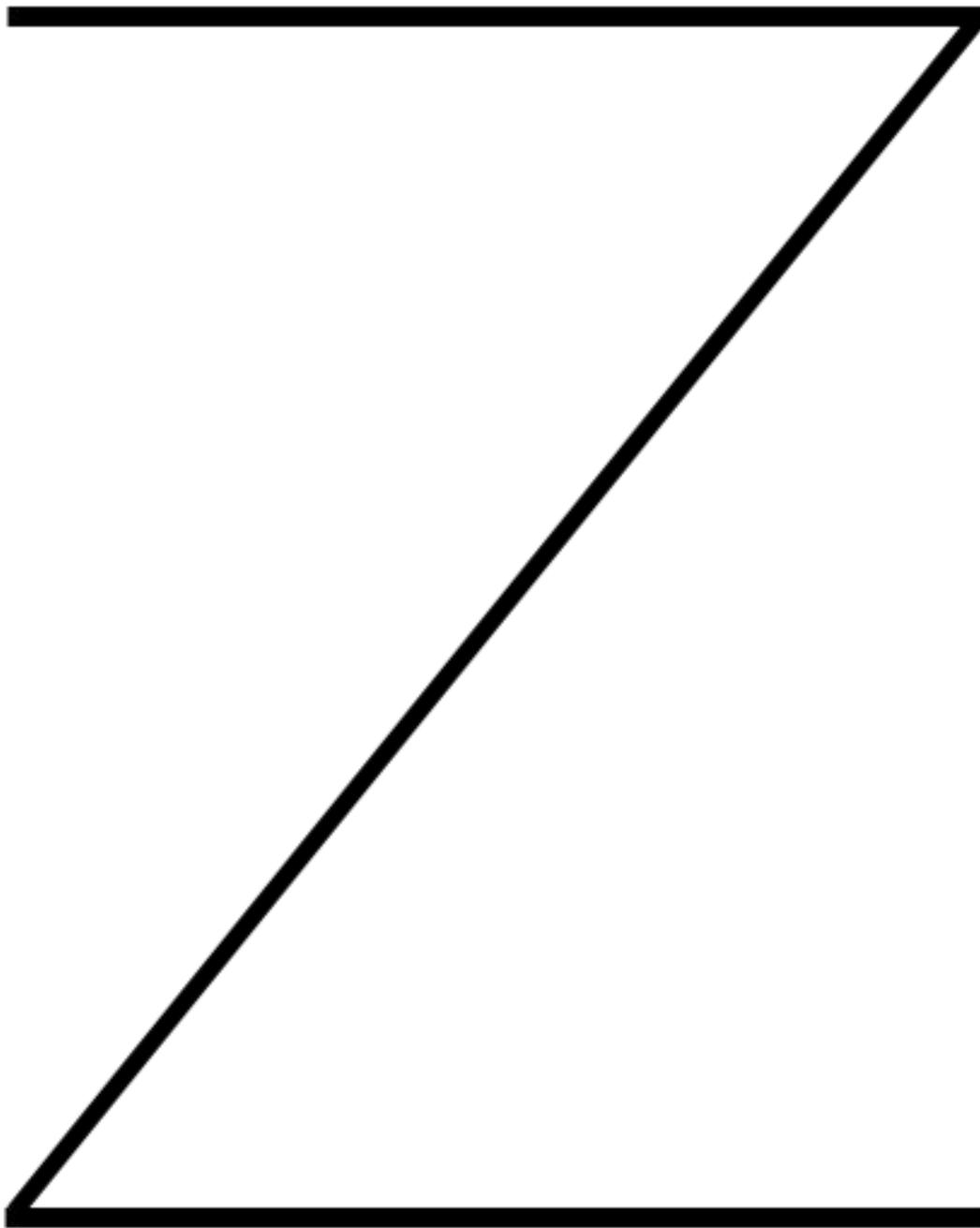
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TN ELA Academic Standards: Five Strands

1	
2	
3	
4	
5	



**TN ELA Academic Standards: Five Strands
Z Chart Activity**



**TN ELA Academic Standards: Five Strands
Z Chart Notes**

Strand	Notes
1	
2	
3	
4	
5	

TN ELA Academic Standards: Five Strands Key Takeaways

Foundational Literacy

- Our former standards separately list the **foundational skills** and **language**. This leads to instructional practices that isolate these skills instead of **integrating** them.
- The most noticeable revision in the revised standards occurs with the **compilation** of foundational skills and language into the **Foundational Literacy Standards**.

Language

- The revised Language 6–12 standards **build directly on the foundational literacy** standards while **expanding** on vocabulary, syntax, conventions, and command of the English language.
- In the middle grades, the standards **solidify the foundation** and give students the space to think flexibly about communication.
- In high school, students focus on **understanding the nuances** of language while building sophistication and style needed for post-secondary readiness.

Notes:

TN ELA Academic Standards: Five Strands Key Takeaways

Reading

- In the **elementary** grades, **reading** is embedded in the **foundational skills**.
- In the **middle** grades, the focus is on solidifying the reading foundation while **building stamina** with increasingly **complex text**.
- In **high school**, the focus is on the ability to recognize and analyze **archetypal patterns, nuances of language, and inter-textual connections**.

Speaking and Listening

- The Speaking and Listening standards **serve as a bridge** between reading and writing skills.
- Speaking and listening skills **aid in reading comprehension** and encourage engagement with texts and ideas.
- Effective **speaking and listening skills are necessary** in today's job market.

Writing

- Students understand better what they read **when they write** about it.
- **Writing is an avenue** students can use to explore who they are and to influence others.
- Effective **written communication skills are necessary** in today's job market.

Appointment with Peers

Please meet with your first partner to discuss the following:

- How will these changes impact your classroom?
- What are your takeaways from modules 1–3?
- How does this align to your evaluation rubric?

Notes:

Module 3 Review

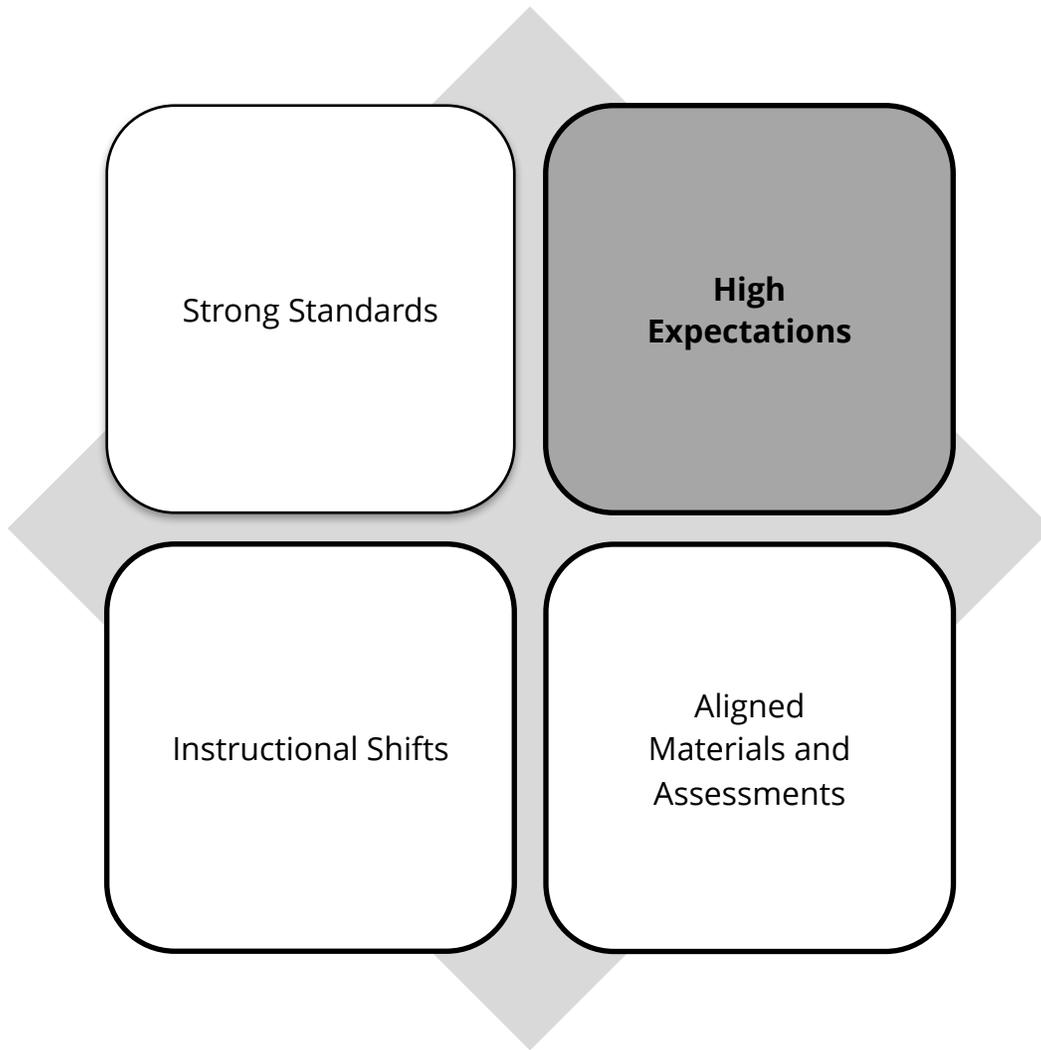
- The overall organizational structure of the ELA Academic Standards remains the same.
- All standards are organized under one of five strands: K–5 Foundational Literacy, 6–12 Language, K–12 Reading for both literature and information text, K–12 Speaking and Listening, and K–12 Writing.
- Each strand is broken down into categories to assist in clarity and the ease of integration within and among standards.



Strong Standards

Standards are the bricks that should be masterfully laid through quality instruction to ensure that all students reach the expectation of the standards.

Part 2: Developing a Deeper Understanding
Module 4: Diving Into 3–5 ELA



Goals

- Determine the English language arts and literacy emphasis that is embedded within the standards.
- Develop a means for deconstructing standards to help guide planning, assessment and instruction.
- Determine what students need to know, understand, and do within the standards.



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We have a continued goal to prepare students to be college and career ready.



Instructional Shifts

The instructional shifts are an essential component of the standards and provide guidance for how the standards should be taught and implemented.



Aligned Materials and Assessments

Educators play a key role in ensuring that our standards, classroom instructional materials, and assessments are aligned.

Mr. Reed's Class Assignment

Before we get started, we are going to do a quick activity that will help frame our work in this module.

Notes:



Decision: The Expected Results

Now we are going to dive into the academic expectations for a few specific standards. To get the expected results, please consider the following:

- What standards are we teaching?
- What do students need to know, understand, and do (KUD)?
- What are the essential questions?
- What should instruction and assessment look like?

We are going to look closely at Reading Standard #2.

6.RL.KID.2 and 7.R.KID.2

Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary.

8.RL.KID.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.



We are going to look closely at Reading Standard #2.

Know (facts, vocabulary)	Understand (concepts, generalizations)	Do (verbs, skills)
Essential Questions:		
Instruction and Assessment:		

You try one.

Know (facts, vocabulary)	Understand (concepts, generalizations)	Do (verbs, skills)
Essential Questions:		
Instruction and Assessment:		

Module 4 Review

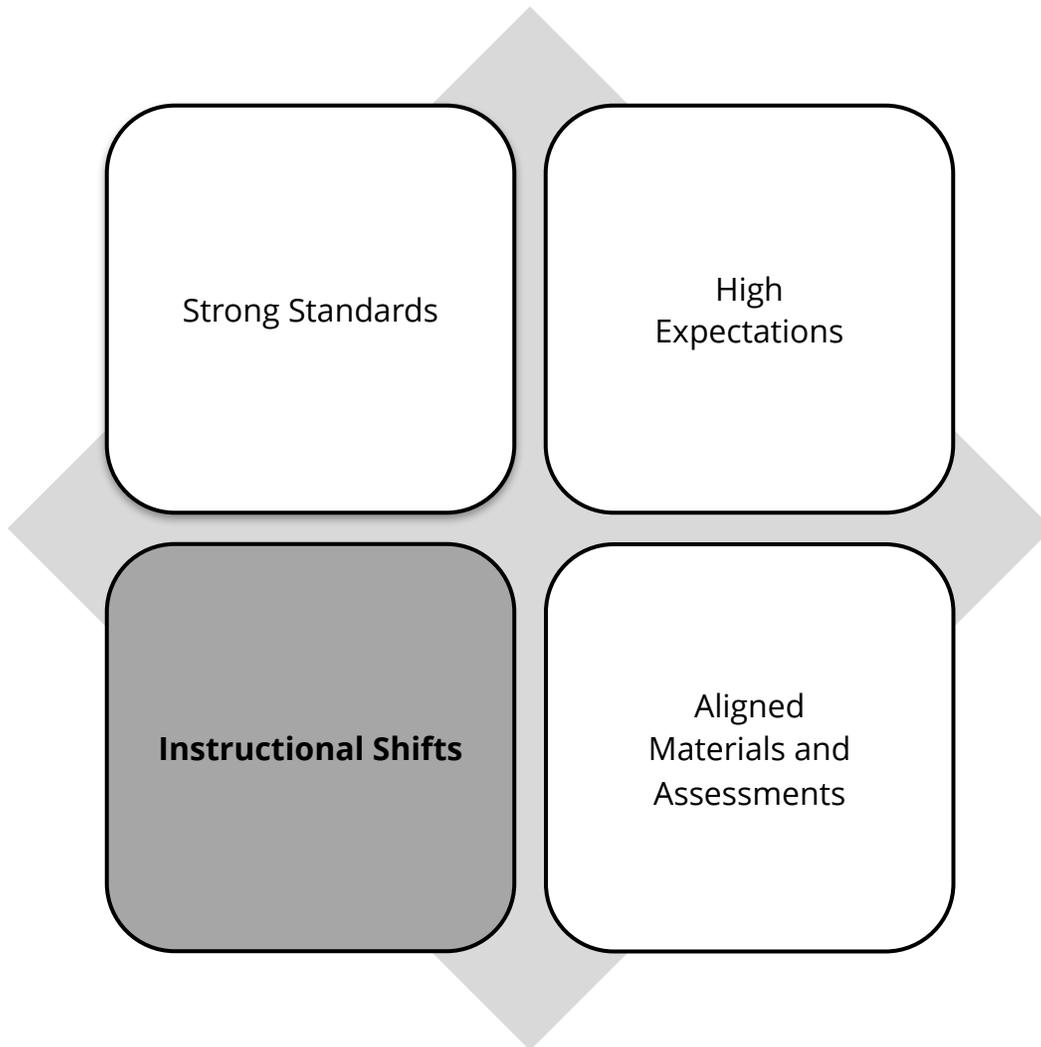
- It is important to determine what students need to know, understand, and do.
- Analyzing the standards can guide and inform planning, assessment, and instruction.



High Expectations

We have a continued goal to prepare students to be college and career ready.

Part 3: Instructional Shifts
Module 5: Role of Text



Goals

- Examine how multiple texts on one topic build knowledge, vocabulary, and fluency for all students.
- Model how to intentionally sequence texts based on complexity and other factors.



Strong Standards

Standards are the bricks that should be masterfully laid through quality instruction to ensure that all students reach the expectation of the standards.



High Expectations

We have a continued goal to prepare students to be college and career ready.



Instructional Shifts

The instructional shifts are an essential component of the standards and provide guidance for how the standards should be taught and implemented.



Aligned Materials and Assessments

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A Simulation

"Just giving students complex texts doesn't mean they will read and understand them."

—Doug Fisher and Nancy Frey, 2013

Anostraca

- See if you can “make sense” of this text.
- Pay attention to what you’re doing to try and comprehend this text.
- What if you read it more closely?
- What makes this text so complex?
- What if it was essential for students to read this text? What strategies would you use to teach it?

Notes:

Anostraca
Phylum Arthropoda
Subphylum Crustacea
Class Branchiopoda
Number of families 8

Thumbnail description: Lower crustaceans with elongated bodies and paired eyes on stalks; the body lacks a carapace (hard or bony shell)

On the basis of evidence from the fossil order Lipostraca, and the Upper Cambrian species *Rehbachella kinnekullensis*, the anostracan line apparently split off at a very early stage from the rest of the Branchiopoda, about 500 million years ago. The organisms are widely considered the most primitive living crustaceans. Currently, scientists count eight families in two suborders within the Anostraca.

The organisms are medium-sized branchiopods, usually 0.39-1.18 in (1-3 cm) long; but a few raptorial species, such as *Branchinecta gigas*, may grow as long as 3.9 in (10 cm). The organism's thoracic limbs are flattened and leaflike, without true joints; the body lacks a carapace. Typical anostracans have 11 pairs of limbs, but some atypical species may have as many as 10, 17, or 19 pairs. One peculiar feature of all anostracan species is that they swim upside down. Some are largely translucent and hard to spot in the water; others, however, may develop bands or zones of bright color. The ovisac of females is often deep orange, red, or blue, and the rays in the branches of the tail may also have a distinctive color. The entire animal may develop a bright red or orange color. The eggs or cysts of anostracans are noteworthy because they are surrounded by a thick wall that allows them to resist drought and high temperatures. They develop into a gastrula containing about 4,000 cells, and then stop developing in order to survive adverse conditions. This stage of latency may continue for long periods of time, possibly more than a century.

There are no extant marine organisms, but some species may occur in mountain lakes with almost pure water, while others—mainly *Artemia*—occur in saturated brine. In the Artemiina, the distribution of *Artemia* and *Parartemia* species used to be complementary. *Artemia* occurred in bodies of salt water on all continents except Australia, and *Parartemia* only in Australia. In the twentieth century, however, several species of *Artemia* were successfully introduced in various parts of Australia. Most families of anostracans are found on three or four continents, but their ranges are often restricted to parts of a continent at the subfamily or genus level. At the species (and sometimes genus) level, ranges may be extremely small, often restricted to the type locality. Such is the case with several species of Californian *Branchinecta*. Anostracan species with wide geographic ranges are usually under little or no threat. In densely inhabited areas, however, where there is intense competition between urban and agricultural development on the one hand and conservation efforts on the other, many habitats have either been or are threatened by obliteration. Such Florida endemics as *Dexteria floridana* may already be extinct.

Let's Try Another Idea...

Ephemeral Ponds

Read "Ephemeral Ponds."

- First, read for the central ideas.
- Then, we will review the text together.

Text-dependent Questions

- How long do ephemeral ponds in Florida usually last?

- What lives in ephemeral ponds? What happens to those species when the pond dries up?

- Why are ephemeral ponds important to the species that live there?

- What are some other names for ephemeral ponds? What then, do you think "ephemeral" means?



What are Ephemeral Ponds?

Ephemeral ponds are small, isolated wetlands that dry periodically. These ponds can be deep, sand-bottomed depressions with vegetation along the edge, tiny depressions covered with leaves that only fill during large rain events, or large, shallow ponds with cypress or tupelo trees growing throughout. Hydroperiod is the duration a pond holds water. Pond hydroperiod in Florida can vary from year to year and from pond to pond. Some ponds hold water only for a few weeks and some can hold water for a year or more.

Other common names for ephemeral ponds include: ephemeral wetlands, isolated wetlands, Carolina bays, seasonal ponds, cypress domes, sinkhole wetlands, seasonal marshes, intermittent ponds, pineland depressions, depression wetlands, and vernal pools.

What are Pond-Breeding Amphibians?



Pond-breeding amphibians are frogs and salamanders that breed in temporary wetlands. In Florida, 28 amphibian species breed in ephemeral ponds either exclusively or opportunistically. Both common (southern leopard frog, oak toad) and rare (striped newt, tiger salamander) species utilize these wetlands.

These animals spend most of their lives in the uplands and use ponds only for short periods to breed. The terrestrial habitat surrounding ephemeral ponds is as important for their survival as the wetland habitat. Pond-breeding amphibians frequently are found over 200 m (approx. 0.1 miles) from the nearest breeding pond and some individuals have been documented as far as 2 km (1.2 miles).



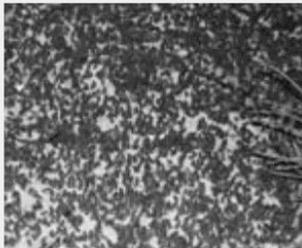
How uplands are utilized by amphibians depends on the species, habitat quality, and other factors. Most are fossorial and bury themselves in friable soils, down logs, leaf litter, and stump holes. Many also utilize the burrows of gopher tortoises, pocket gophers, and other species.



Why are Ephemeral Ponds Important?

Ephemeral ponds are essential to the survival of many amphibians any other species. Because the ponds dry periodically, predacious fish usually are not present. Some amphibian species lack the defenses to co-exist with predatory fish and require fishless ponds for breeding habitat. Therefore, ephemeral ponds support different species than do lakes and rivers.

These ponds are a source of high diversity and biomass and support far more species and individuals than their size would suggest. It is common to find 15-20 amphibian species utilizing a single wetland and even a small wetland can produce 1000s of juvenile individuals in a single year, as shown in the above photo. These individuals travel widely into the surrounding uplands, transferring biomass from the nutrient-rich ponds into the uplands.



Ephemeral ponds are important to many other species as well. The ponds, and the plants that grow in and around them, provide important habitat to many invertebrates, reptiles, mammals, and birds.



Landscape Management

From a management perspective, ephemeral wetlands must be viewed within the context of the surrounding uplands. Amphibians spend the majority of their life cycle in the uplands; therefore, these uplands are as vital to the survival of pond-breeding amphibian populations as the aquatic breeding habitat. As a starting point, land managers should incorporate 500 m (0.3 miles) of uplands surrounding an ephemeral pond into their management plans as core terrestrial habitat. Once this radius is delineated, other factors should be considered to determine the size and shape of this core terrestrial habitat.

If a limited number of ponds can be incorporated into a management plan, prioritize:

- Pond clusters
- Ponds with known populations of specialized or target species
- Ponds with varying hydroperiods
- Ponds within 1 km (approx. 0.6 miles) of other ponds
- Ponds surrounded by native or restorable habitat



Keep Building...

Shrimpy Shrimp

Read "Shrimpy Shrimp."

- First, read for the central ideas.
- Then, we will review the text together.

Text Dependent Questions

- Where do fairy shrimp live?

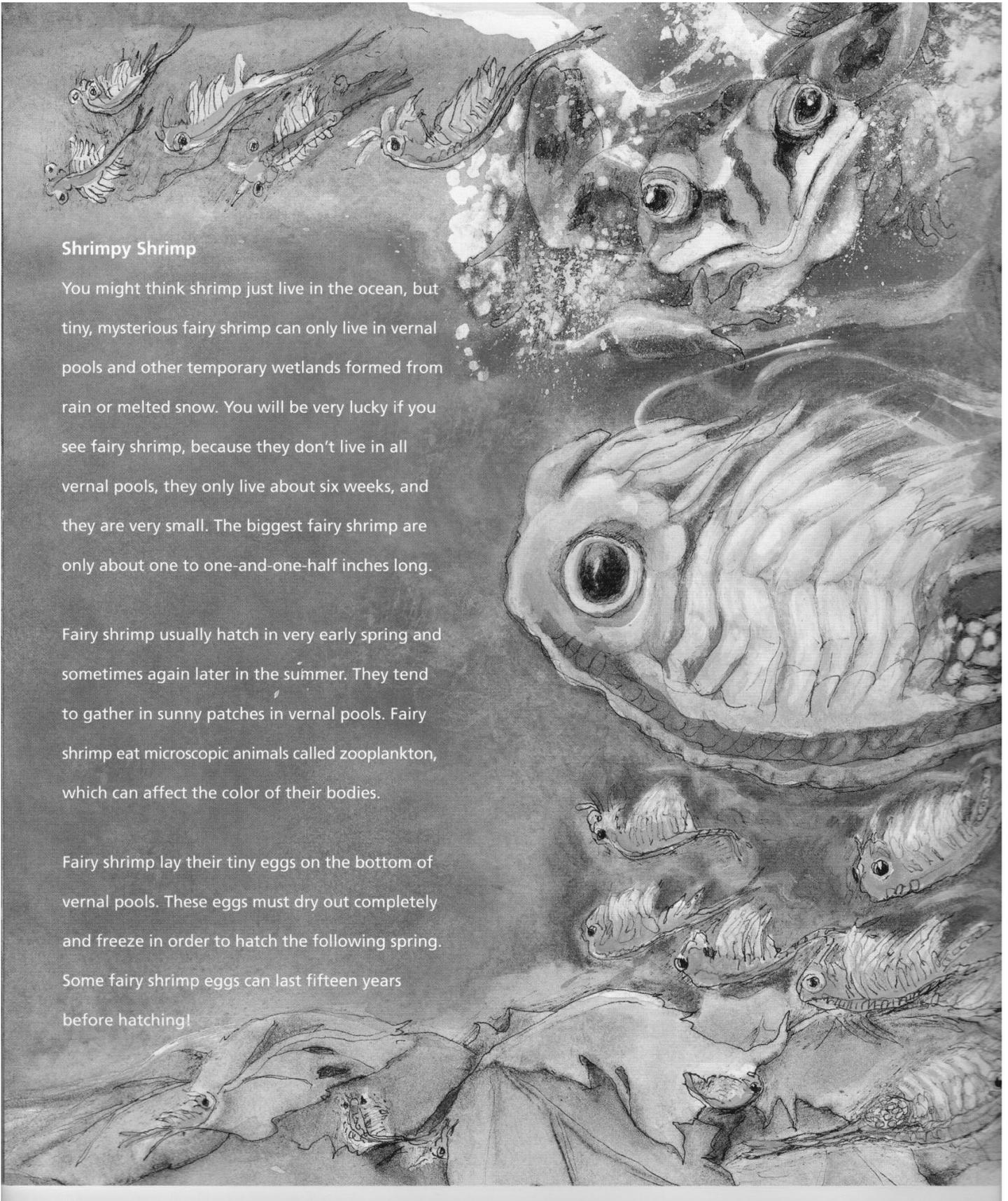
- What happens to fairy shrimp when vernal pools dry?

Shrimpy Shrimp

You might think shrimp just live in the ocean, but tiny, mysterious fairy shrimp can only live in vernal pools and other temporary wetlands formed from rain or melted snow. You will be very lucky if you see fairy shrimp, because they don't live in all vernal pools, they only live about six weeks, and they are very small. The biggest fairy shrimp are only about one to one-and-one-half inches long.

Fairy shrimp usually hatch in very early spring and sometimes again later in the summer. They tend to gather in sunny patches in vernal pools. Fairy shrimp eat microscopic animals called zooplankton, which can affect the color of their bodies.

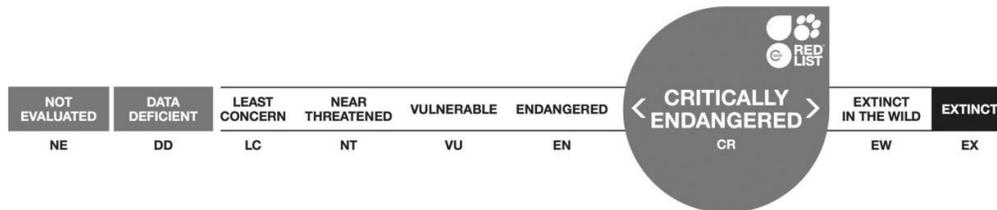
Fairy shrimp lay their tiny eggs on the bottom of vernal pools. These eggs must dry out completely and freeze in order to hatch the following spring. Some fairy shrimp eggs can last fifteen years before hatching!





Dexteria floridana, Florida Fairy Shrimp

Assessment by: Inland Water Crustacean Specialist Group



View on www.iucnredlist.org

Citation: Inland Water Crustacean Specialist Group. 1996. *Dexteria floridana*. *The IUCN Red List of Threatened Species 1996*: e.T6519A12786928.

<http://dx.doi.org/10.2305/IUCN.UK.1996.RLTS.T6519A12786928.en>

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If you see any errors or have any questions or suggestions on what is shown in this document, please provide us with [feedback](#) so that we can correct or extend the information provided.

Taxonomy

Kingdom	Phylum	Class	Order	Family
Animalia	Arthropoda	Branchiopoda	Anostraca	Chirocephalidae

Taxon Name: *Dexteria floridana* (Dexter, 1953)

Synonym(s):

- *Eubranchipus floridana*

Common Name(s):

- English: Florida Fairy Shrimp

Assessment Information

Red List Category & Criteria: Critically Endangered B1+2c [ver 2.3](#)

Year Published: 1996

Date Assessed: August 1, 1996

Annotations: Needs Updating

Geographic Range

Range Description:

known only from a single pool near Gainesville, Florida, USA; not recollected for more than 50 years; (K. Crandall. pers comm. 1995)

Country Occurrence:

Native: United States (Florida)

But...Really?!

Two Florida Species Declared Extinct

Read the text "Two Florida Species Declared Extinct."

- First, read for the central ideas.
- Then, we will review the text together.

Text Dependent Questions

- What has likely happened to *dexteria floridana*?



For Immediate Release, October 5, 2011

Contact: Tierra Curry, (928) 522-3681

Two Florida Species Declared Extinct

Endangered Species Review Too Late to Save South Florida Rainbow Snake, Florida Fairy Shrimp

JACKSONVILLE, *Fla.*— The U.S. Fish and Wildlife Service announced today that two Florida species, the South Florida rainbow snake and the Florida fairy shrimp, have been determined to be extinct. The finding came in response to a petition filed by the Center for Biological Diversity in 2010 seeking Endangered Species Act protection for the rainbow snake, fairy shrimp and more than 400 aquatic species in the southeastern United States. Last week the Service announced that [374](#) other freshwater species in the petition, including 114 in Florida, may warrant protection under Act. All of those species will now get an in-depth review.

"It's heart-wrenching to learn that these two unique Florida species have been lost forever. Like most species that go extinct, these two were not protected under the Endangered Species Act, which is the most powerful tool we have for saving our nation's plants and animals from disappearing," said Tierra Curry, a conservation biologist with the Center.

The South Florida rainbow snake was known only from Fish Eating Creek, which flows into the west side of Lake Okeechobee. The beautiful snake was iridescent bluish-black with red stripes on its back and sides, red and yellow patches on its belly and throat, and a yellow chin. Adults were more than four feet long. It was last seen in 1952.

The Florida fairy shrimp was known from a single pond just south of Gainesville. The pond was destroyed by development, and the species hasn't been detected elsewhere.

"The government has to determine quickly whether the 114 other Florida species it's reviewing will get protection so that more of Florida's heritage isn't erased by extinction," said Curry. "The wellbeing of human society is deeply linked to the health of the natural systems we need to sustain life. In the end, saving species will help save us."

The [southeastern](#) United States is home to more unique species of freshwater animals than anywhere else in the world, including mussels, snails and crayfish. Tragically, many of the region's animals have already been lost to extinction.

Earlier this year the Center reached a landmark legal settlement with the Fish and Wildlife Service to expedite protection decisions for [757](#) imperiled species across the country.

Alaska · Arizona · California · Florida · Minnesota · Nevada · New Mexico · New York · Oregon · Vermont · Washington, DC
P.O. Box 710 · Tucson, AZ 85702-0710 tel: (520) 623.5252 fax: (520) 623.9797 www.BiologicalDiversity.org

[Go back](#)

Back to Anostraca

Read this text again, highlighting areas where you now have clarity.

Text-dependent Questions

- Describe how the eggs of these organisms are adapted specifically to the habitat in which they are laid. Use specific details from the text to support your claim.
- What is threatening these organisms?

Make an Inference

- Why is it important to know about the destruction of vernal pools?



Debrief

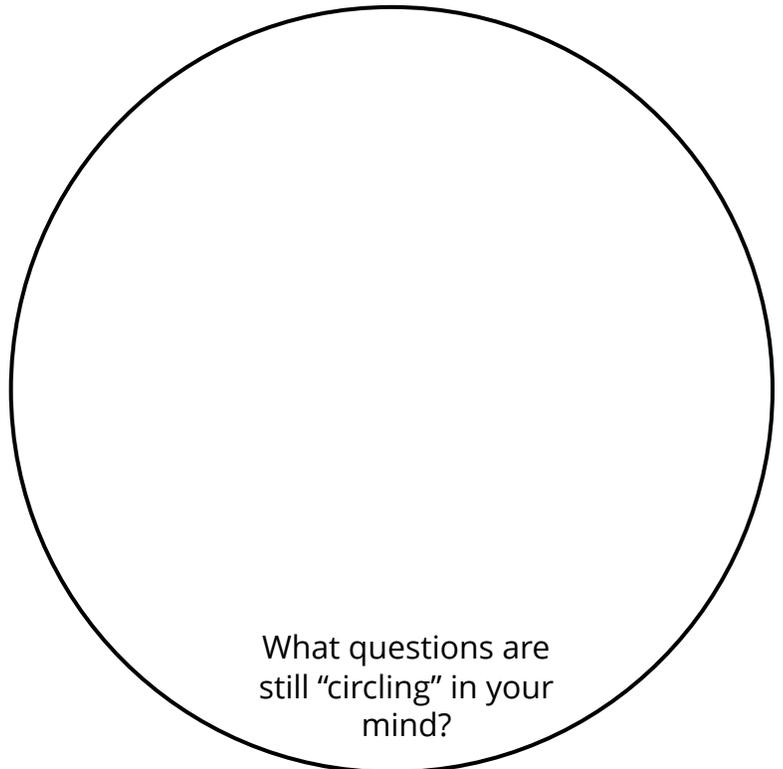
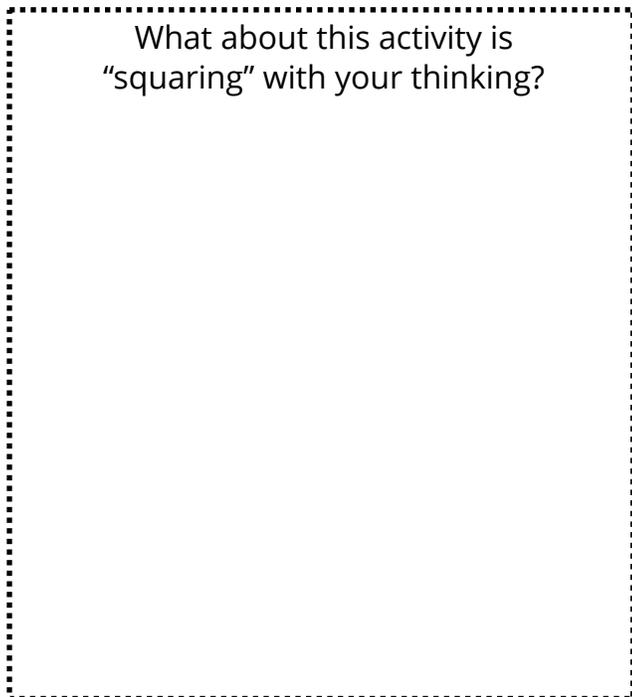
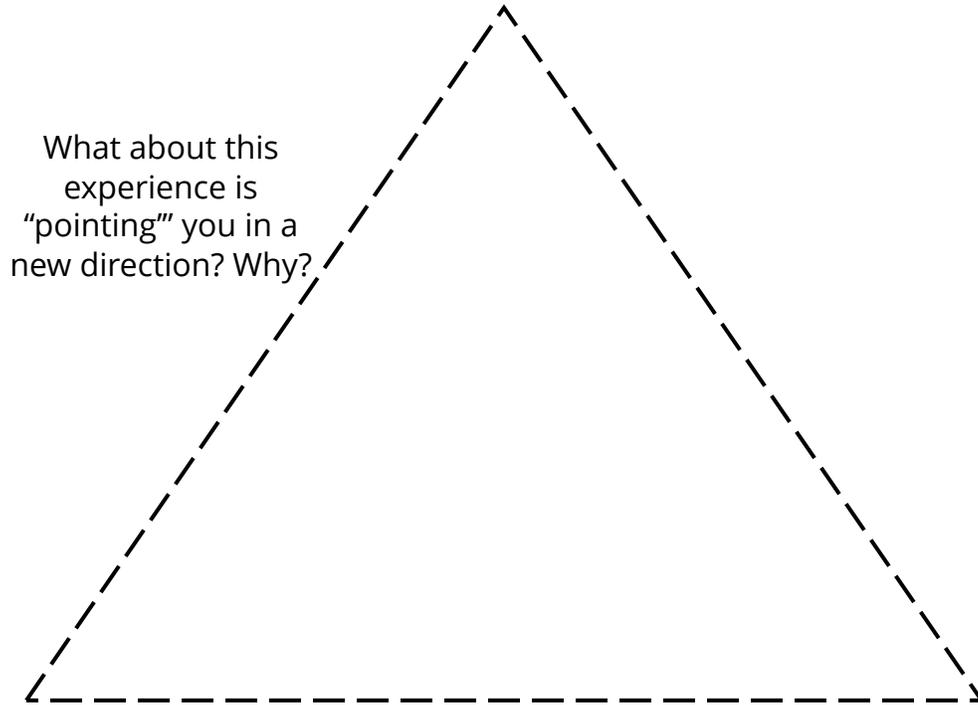
- What did you notice about the rate of your reading of the report the second time? Why did this happen?

- What enabled you to make an inference about the way other nations fish for Pacific cod?

- What “teacher moves” enabled you to make such rapid progress in your comprehension of the most challenging text?

- What did you notice about the texts and text-dependent questions?

Role of Text Graphic Organizer



Module 5 Review

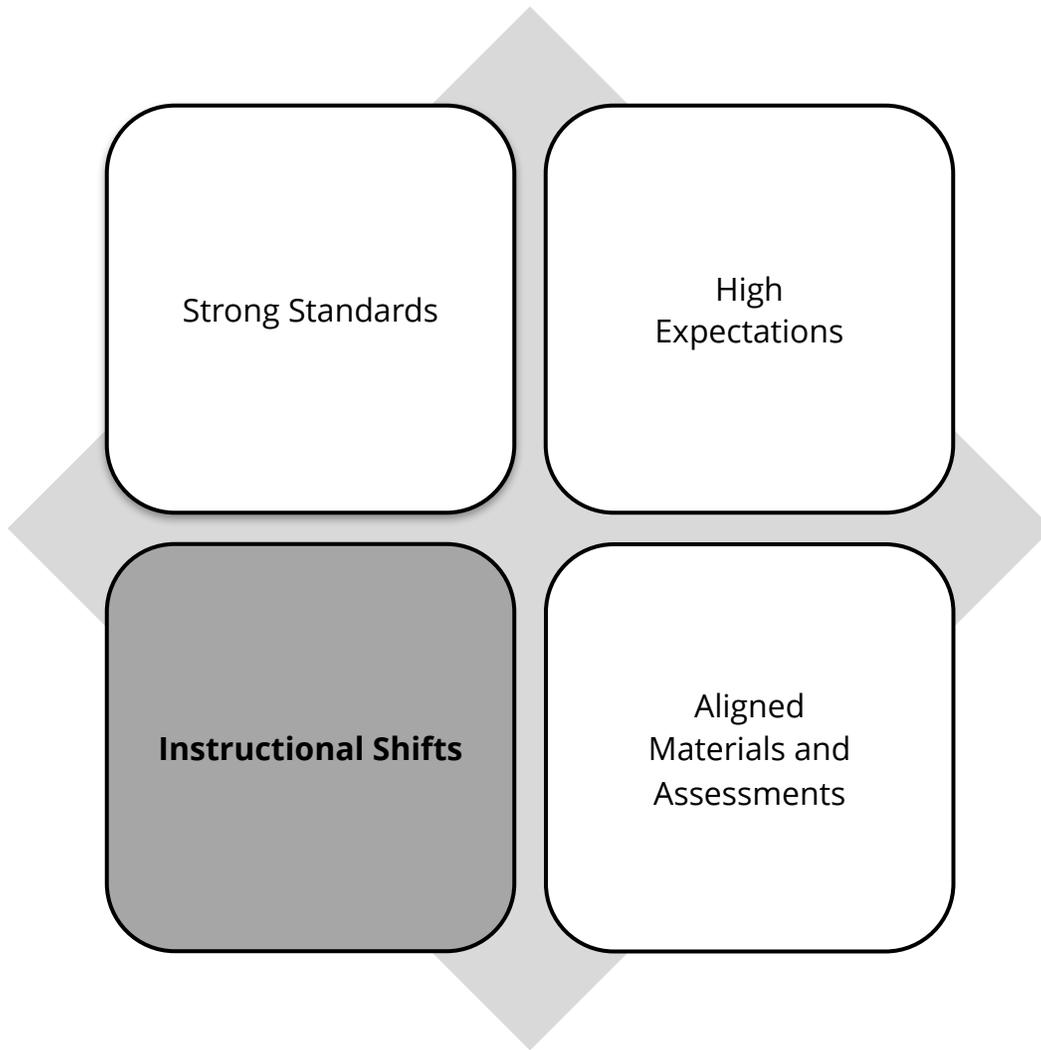
- Sets of texts, arranged in a careful sequence and supported by strategic text-dependent questions, can rapidly build the knowledge students need to more independently experience success with a more complex text.
- Building knowledge impacts comprehension and fluency.



Instructional Shifts

The instructional shifts are an essential component of the standards and provide guidance for how the standards should be taught and implemented.

Part 3: Instructional Shifts
Module 6: Text Complexity



Goals

- Identify the areas of text complexity and describe what makes text complex.
- Evaluate the qualitative factors of a text using a text complexity rubric.
- Synthesize the benefits and importance of providing complex text.



Strong Standards

Standards are the bricks that should be masterfully laid through quality instruction to ensure that all students reach the expectation of the standards.



High Expectations

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Instructional Shifts

The instructional shifts are an essential component of the standards and provide guidance for how the standards should be taught and implemented.



Aligned Materials and Assessments

Educators play a key role in ensuring that our standards, classroom instructional materials, and assessments are aligned.

From “Why Complex Text Matters” by David Leiben, 2010

- There is a **gap** between complexity of college and high school texts.
- ACT (2006) shows student facility with text complexity is a **strong predictor of college success** .
- Too many students are not reading proficiently.
- <50 percent of graduates can read sufficiently complex texts.
- 37 percent of the nation’s twelfth graders met the NAEP proficiency level (2013).

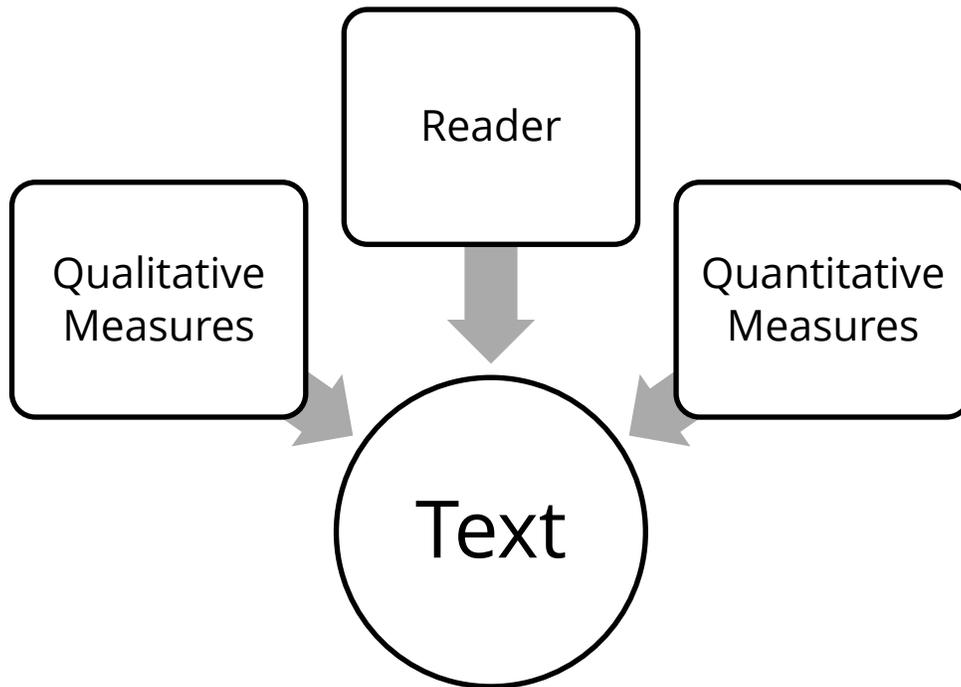
“Students arriving at school from less-educated families are disproportionately represented in many of these statistics. The stakes are high regarding complex text for everyone, but they are even higher for students who are largely disenfranchised from text prior to arriving at the schoolhouse door.”

—David Leiben, 2010

English Language Arts Instructional Shifts:

1. Text Complexity:
2. Knowledge:
3. Evidence:

Analyzing Text Complexity



Notes:

Analyzing Text Complexity Quantitative Measure

Lexile Measures by Grade Band

Grade 1	190L–530L
2–3 band	420L–820L
4–5 band	740L–1010L
6–8 band	925L–1185L
9–10 band	1050L–1335L
11–12 band	1185L–1385L

Notes:

Analyzing Text Complexity
Quantitative Measure

Book	Lexile Level
<i>Charlotte's Web</i> by E.B. White	
<i>The Grapes of Wrath</i> by John Steinbeck	
<i>The Book Thief</i> by Markus Zusak	
<i>The Outsiders</i> by S.E. Hinton	

Notes:

Analyzing Text Complexity Qualitative Measures

Levels of Meaning and Purpose	
Structures	
Knowledge Demands	
Language Convention and Clarity	

Text Complexity: Qualitative Measures Rubric¹

LITERATURE

Text Title _____ Text Author _____

	Exceedingly Complex	Very Complex	Moderately Complex	Slightly Complex
TEXT STRUCTURE	<ul style="list-style-type: none"> Organization: Is intricate with regard to such elements as point of view, time shifts, multiple characters, storylines and detail Use of Graphics: If used, illustrations or graphics are essential for understanding the meaning of the text 	<ul style="list-style-type: none"> Organization: May include subplots, time shifts and more complex characters Use of Graphics: If used, illustrations or graphics support or extend the meaning of the text 	<ul style="list-style-type: none"> Organization: May have two or more storylines and occasionally be difficult to predict Use of Graphics: If used, a range of illustrations or graphics support selected parts of the text 	<ul style="list-style-type: none"> Organization: Is clear, chronological or easy to predict Use of Graphics: If used, either illustrations directly support and assist in interpreting the text or are not necessary to understanding the meaning of the text
LANGUAGE FEATURES	<ul style="list-style-type: none"> Conventionality: Dense and complex; contains abstract, ironic, and/or figurative language Vocabulary: Complex, generally unfamiliar, archaic, subject-specific, or overly academic language; may be ambiguous or purposefully misleading Sentence Structure: Mainly complex sentences with several subordinate clauses or phrases; sentences often contain multiple concepts 	<ul style="list-style-type: none"> Conventionality: Fairly complex; contains some abstract, ironic, and/or figurative language Vocabulary: Fairly complex language that is sometimes unfamiliar, archaic, subject-specific, or overly academic Sentence Structure: Many complex sentences with several subordinate phrases or clauses and transition words 	<ul style="list-style-type: none"> Conventionality: Largely explicit and easy to understand with some occasions for more complex meaning Vocabulary: Mostly contemporary, familiar, conversational; rarely unfamiliar or overly academic Sentence Structure: Primarily simple and compound sentences, with some complex constructions 	<ul style="list-style-type: none"> Conventionality: Explicit, literal, straightforward, easy to understand Vocabulary: Contemporary, familiar, conversational language Sentence Structure: Mainly simple sentences
MEANING	<ul style="list-style-type: none"> Meaning: Multiple competing levels of meaning that are difficult to identify, separate, and interpret; theme is implicit or subtle, often ambiguous and revealed over the entirety of the text 	<ul style="list-style-type: none"> Meaning: Multiple levels of meaning that may be difficult to identify or separate; theme is implicit or subtle and may be revealed over the entirety of the text 	<ul style="list-style-type: none"> Meaning: Multiple levels of meaning clearly distinguished from each other; theme is clear but may be conveyed with some subtlety 	<ul style="list-style-type: none"> Meaning: One level of meaning; theme is obvious and revealed early in the text.
KNOWLEDGE DEMANDS	<ul style="list-style-type: none"> Life Experiences: Explores complex, sophisticated or abstract themes; experiences portrayed are distinctly different from the common reader Intertextuality and Cultural Knowledge: Many references or allusions to other texts or cultural elements 	<ul style="list-style-type: none"> Life Experiences: Explores themes of varying levels of complexity or abstraction; experiences portrayed are uncommon to most readers Intertextuality and Cultural Knowledge: Some references or allusions to other texts or cultural elements 	<ul style="list-style-type: none"> Life Experiences: Explores several themes; experiences portrayed are common to many readers Intertextuality and Cultural Knowledge: Few references or allusions to other texts or cultural elements 	<ul style="list-style-type: none"> Life Experiences: Explores a single theme; experiences portrayed are everyday and common to most readers Intertextuality and Cultural Knowledge: No references or allusions to other texts or cultural elements

Text Complexity: Qualitative Measures Rubric INFORMATIONAL TEXTS

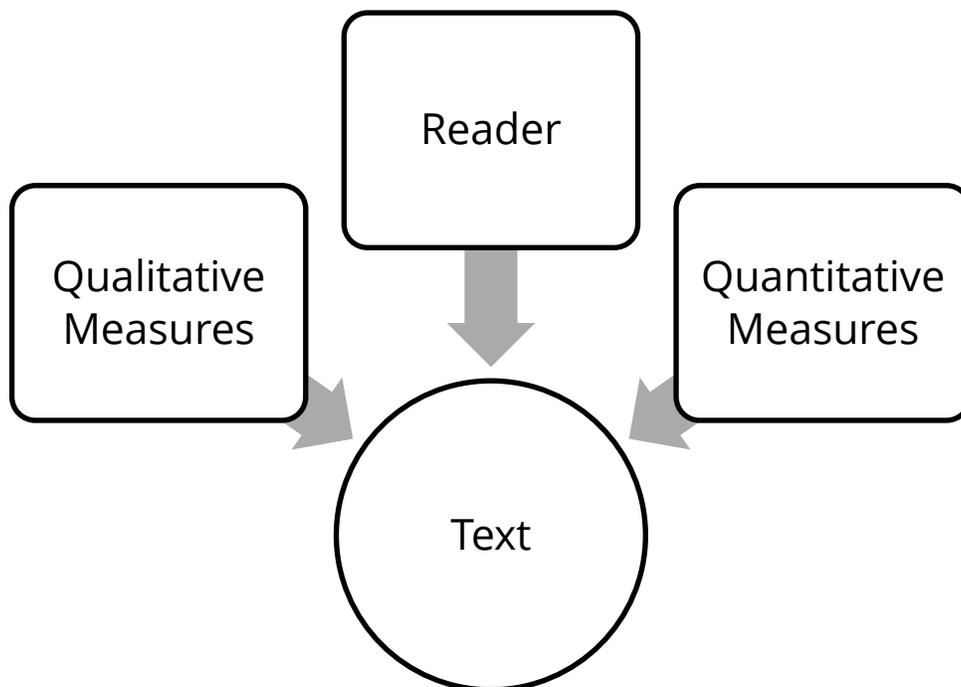
Text Title _____

Text Author _____

	Exceedingly Complex	Very Complex	Moderately Complex	Slightly Complex
TEXT STRUCTURE	<ul style="list-style-type: none"> <input type="radio"/> Organization: Connections between an extensive range of ideas, processes or events are deep, intricate and often ambiguous; organization is intricate or discipline-specific <input type="radio"/> Text Features: If used, are essential in understanding content <input type="radio"/> Use of Graphics: If used, intricate, extensive graphics, tables, charts, etc., are extensive and integral to making meaning of the text; may provide information not otherwise conveyed in the text 	<ul style="list-style-type: none"> <input type="radio"/> Organization: Connections between an expanded range of ideas, processes or events are often implicit or subtle; organization may contain multiple pathways or exhibit some discipline-specific traits <input type="radio"/> Text Features: If used, directly enhance the reader's understanding of content <input type="radio"/> Use of Graphics: If used, graphics, tables, charts, etc. support or are integral to understanding the text 	<ul style="list-style-type: none"> <input type="radio"/> Organization: Connections between some ideas or events are implicit or subtle; organization is evident and generally sequential or chronological <input type="radio"/> Text Features: If used, enhance the reader's understanding of content <input type="radio"/> Use of Graphics: If used, graphic, pictures, tables, and charts, etc. are mostly supplementary to understanding the text 	<ul style="list-style-type: none"> <input type="radio"/> Organization: Connections between ideas, processes or events are explicit and clear; organization of text is chronological, sequential or easy to predict <input type="radio"/> Text Features: If used, help the reader navigate and understand content but are not essential to understanding content. <input type="radio"/> Use of Graphics: If used, graphic, pictures, tables, and charts, etc. are simple and unnecessary to understanding the text but they may support and assist readers in understanding the written text
LANGUAGE FEATURES	<ul style="list-style-type: none"> <input type="radio"/> Conventionality: Dense and complex; contains considerable abstract, ironic, and/or figurative language <input type="radio"/> Vocabulary: Complex, generally unfamiliar, archaic, subject-specific, or overly academic language; may be ambiguous or purposefully misleading <input type="radio"/> Sentence Structure: Mainly complex sentences with several subordinate clauses or phrases and transition words; sentences often contains multiple concepts 	<ul style="list-style-type: none"> <input type="radio"/> Conventionality: Fairly complex; contains some abstract, ironic, and/or figurative language <input type="radio"/> Vocabulary: Fairly complex language that is sometimes unfamiliar, archaic, subject-specific, or overly academic <input type="radio"/> Sentence Structure: Many complex sentences with several subordinate phrases or clauses and transition words 	<ul style="list-style-type: none"> <input type="radio"/> Conventionality: Largely explicit and easy to understand with some occasions for more complex meaning <input type="radio"/> Vocabulary: Mostly contemporary, familiar, conversational; rarely overly academic <input type="radio"/> Sentence Structure: Primarily simple and compound sentences, with some complex constructions 	<ul style="list-style-type: none"> <input type="radio"/> Conventionality: Explicit, literal, straightforward, easy to understand <input type="radio"/> Vocabulary: Contemporary, familiar, conversational language <input type="radio"/> Sentence Structure: Mainly simple sentences
PURPOSE	<ul style="list-style-type: none"> <input type="radio"/> Purpose: Subtle and intricate, difficult to determine; includes many theoretical or abstract elements 	<ul style="list-style-type: none"> <input type="radio"/> Purpose: Implicit or subtle but fairly easy to infer; more theoretical or abstract than concrete 	<ul style="list-style-type: none"> <input type="radio"/> Purpose: Implied but easy to identify based upon context or source 	<ul style="list-style-type: none"> <input type="radio"/> Purpose: Explicitly stated, clear, concrete, narrowly focused
KNOWLEDGE DEMANDS	<ul style="list-style-type: none"> <input type="radio"/> Subject Matter Knowledge: Relies on extensive levels of discipline-specific or theoretical knowledge; includes a range of challenging abstract concepts <input type="radio"/> Intertextuality: Many references or allusions to other texts or outside ideas, theories, etc. 	<ul style="list-style-type: none"> <input type="radio"/> Subject Matter Knowledge: Relies on moderate levels of discipline-specific or theoretical knowledge; includes a mix of recognizable ideas and challenging abstract concepts <input type="radio"/> Intertextuality: Some references or allusions to other texts or outside ideas, theories, etc. 	<ul style="list-style-type: none"> <input type="radio"/> Subject Matter Knowledge: Relies on common practical knowledge and some discipline-specific content knowledge; includes a mix of simple and more complicated, abstract ideas <input type="radio"/> Intertextuality: Few references or allusions to other texts or outside ideas, theories, etc. 	<ul style="list-style-type: none"> <input type="radio"/> Subject Matter Knowledge: Relies on everyday, practical knowledge; includes simple, concrete ideas <input type="radio"/> Intertextuality: No references or allusions to other texts, or outside ideas, theories, etc.

Analyzing Text Complexity

1. Familiarize yourself with the rubric.
2. Read the text carefully.
3. Notice and record the qualitative complexity features.
4. Place the text within the appropriate grade band.
5. Identify standards that could be the focus of your instruction.
6. Chart your discoveries in your manual and discuss with a partner.



“Thank You, M’am” by Langston Hughes

She was a large woman with a large purse that had everything in it but hammer and nails. It had a long strap, and she carried it slung across her shoulder. It was about eleven o'clock at night, and she was walking alone, when a boy ran up behind her and tried to snatch her purse. The strap broke with the single tug the boy gave it from behind. But the boy's weight and the weight of the purse combined caused him to lose his balance so, instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk, and his legs flew up. The large woman simply turned around and kicked him right square in his blue-jeaned sitter. Then she reached down, picked the boy up by his shirt front, and shook him until his teeth rattled.

After that the woman said, "Pick up my pocketbook, boy, and give it here." She still held him. But she bent down enough to permit him to stoop and pick up her purse. Then she said, "Now ain't you ashamed of yourself?"

Firmly gripped by his shirt front, the boy said, "Yes'm." The woman said, "What did you want to do it for?" The boy said, "I didn't aim to."

She said, "You a lie!"

By that time two or three people passed, stopped, turned to look, and some stood watching. "If I turn you loose, will you run?" asked the woman.

"Yes'm," said the boy.

"Then I won't turn you loose," said the woman. She did not release him.

"I'm very sorry, lady, I'm sorry," whispered the boy.

"Um-hum! And your face is dirty. I got a great mind to wash your face for you. Ain't you got nobody home to tell you to wash your face?"

"No'm," said the boy.

"Then it will get washed this evening," said the large woman starting up the street, dragging the frightened boy behind her.

He looked as if he were fourteen or fifteen, frail and willow-wild, in tennis shoes and blue jeans.

The woman said, "You ought to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?"

"No'm," said the being dragged boy. "I just want you to turn me loose." "Was I bothering you when I turned that corner?" asked the woman. "No'm."

"No'm," said the being dragged boy. "I just want you to turn me loose."

“Was I bothering you when I turned that corner?” asked the woman.

“No’m.”

“But you put yourself in contact with me,” said the woman. “If you think that that contact is not going to last awhile, you got another thought coming. When I get through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones.”

Sweat popped out on the boy’s face and he began to struggle. Mrs. Jones stopped, jerked him around in front of her, put a half-nelson about his neck, and continued to drag him up the street. When she got to her door, she dragged the boy inside, down a hall, and into a large kitchenette- furnished room at the rear of the house. She switched on the light and left the door open. The boy could hear other roomers laughing and talking in the large house. Some of their doors were open, too, so he knew he and the woman were not alone. The woman still had him by the neck in the middle of her room.

She said, “What is your name?”

“Roger,” answered the boy.

“Then, Roger, you go to that sink and wash your face,” said the woman, whereupon she turned him loose—at last. Roger looked at the door—looked at the woman—looked at the door—and went to the sink.

Let the water run until it gets warm,” she said. “Here’s a clean towel.”

“You gonna take me to jail?” asked the boy, bending over the sink.

“Not with that face, I would not take you nowhere,” said the woman. “Here I am trying to get home to cook me a bite to eat and you snatch my pocketbook! Maybe, you ain’t been to your supper either, late as it be. Have you?”

“There’s nobody home at my house,” said the boy.

“Then we’ll eat,” said the woman, “I believe you’re hungry—or been hungry—to try to snatch my pockekbook.”

“I wanted a pair of blue suede shoes,” said the boy.

“Well, you didn’t have to snatch my pocketbook to get some suede shoes,” said Mrs. Luella Bates Washington Jones. “You could of asked me.”

“M’am?”

The water dripping from his face, the boy looked at her. There was a long pause. A very long pause. After he had dried his face and not knowing what else to do dried it again, the boy turned around, wondering what next. The door was open. He could make a dash for it down the hall. He could run, run, run, run, run!

The woman was sitting on the day-bed. After a while she said, "I were young once and I wanted things I could not get."

There was another long pause. The boy's mouth opened. Then he frowned, but not knowing he frowned.

The woman said, "Um-hum! You thought I was going to say but, didn't you? You thought I was going to say, but I didn't snatch people's pocketbooks. Well, I wasn't going to say that." Pause. Silence. "I have done things, too, which I would not tell you, son—neither tell God, if he didn't already know. So you set down while I fix us something to eat. You might run that comb through your hair so you will look presentable."

In another corner of the room behind a screen was a gas plate and an icebox. Mrs. Jones got up and went behind the screen. The woman did not watch the boy to see if he was going to run now, nor did she watch her purse which she left behind her on the day-bed. But the boy took care to sit on the far side of the room where he thought she could easily see him out of the corner of her eye, if she wanted to. He did not trust the woman not to trust him. And he did not want to be mistrusted now.

"Do you need somebody to go to the store," asked the boy, "maybe to get some milk or something?"

"Don't believe I do," said the woman, "unless you just want sweet milk yourself. I was going to make cocoa out of this canned milk I got here."

"That will be fine," said the boy.

She heated some lima beans and ham she had in the icebox, made the cocoa, and set the table. The woman did not ask the boy anything about where he lived, or his folks, or anything else that would embarrass him. Instead, as they ate, she told him about her job in a hotel beauty-shop that stayed open late, what the work was like, and how all kinds of women came in and out, blondes, red-heads, and Spanish. Then she cut him a half of her ten-cent cake.

"Eat some more, son," she said.

When they were finished eating she got up and said, "Now, here, take this ten dollars and buy yourself some blue suede shoes. And next time, do not make the mistake of latching onto my pocketbook nor nobody else's—because shoes come by devilish like that will burn your feet. I got to get my rest now. But I wish you would behave yourself, son, from here on in."

She led him down the hall to the front door and opened it. "Good-night! Behave yourself, boy!" she said, looking out into the street.

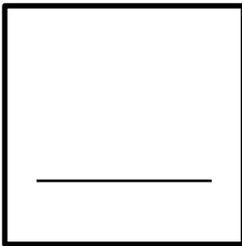
The boy wanted to say something else other than "Thank you, m'am" to Mrs. Luella Bates Washington Jones, but he couldn't do so as he turned at the barren stoop and looked back at the large woman in the door. He barely managed to say "Thank you" before she shut the door. And he never saw her again.

Text Complexity Analysis

What Makes This Text Complex?

Quantitative Measure

Go to <http://www.lexile.com/> and enter the title of your text in the Quick Book Search in the upper right of home page. Most texts will have a Lexile, measure in this database.



Grade 1	190L–530L
2–3 band	420L–820L
4–5 band	740L–1010L
6–8 band	925L–1185L
9–10 band	1050L–1335L
11–12 band	1185L–1385L

Qualitative Features

Consider the four dimensions of text complexity below. For each dimension, note some examples from the text that make it more or less complex.

Dimension	Example from Text
Meaning/Purpose	
Structure	
Language	
Knowledge Demands	

Reader and Task Considerations

What will challenge my students most in this text? What supports can I provide?
How will this text help my students build knowledge about the world?

Recommended Overall Placement

Based on your analysis, what grade level would you place text?

Early-Mid 6	End 6- Early 7	Mid -End 7	Early-Mid 8	End 8	Not suited to band
------------------------	---------------------------	-----------------------	------------------------	--------------	-----------------------------------

Recommended Focus Standards

What standards would you recommend be taught with this text? Why?

Strand	Standard	Rationale

Connections to Standard

Cornerstone Standard: **R.KID.2**

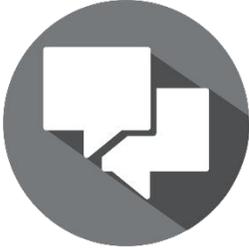
Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

Central Idea/Theme:

Key Details:

Summary:

Analyzing Text Complexity



After Analyzing:

What are some things you want to keep in mind as you engage in the same process other texts?

Notes:

Module 6 Review

- Using complex text matters because it is shown to be a strong predictor of success in college.
- Text complexity involves both quantitative and qualitative features of a text, and both measures must be considered when choosing a text.
- Evaluating a text for its qualitative features gives teachers an opportunity to analyze its inner workings and to use the text to meet the demands of the standards.
- Complex text is an instructional shift.
- Complex text is the cornerstone standard R.RRTC.10.



Instructional Shifts

The instructional shifts are an essential component of the standards and provide guidance for how the standards should be taught and implemented.

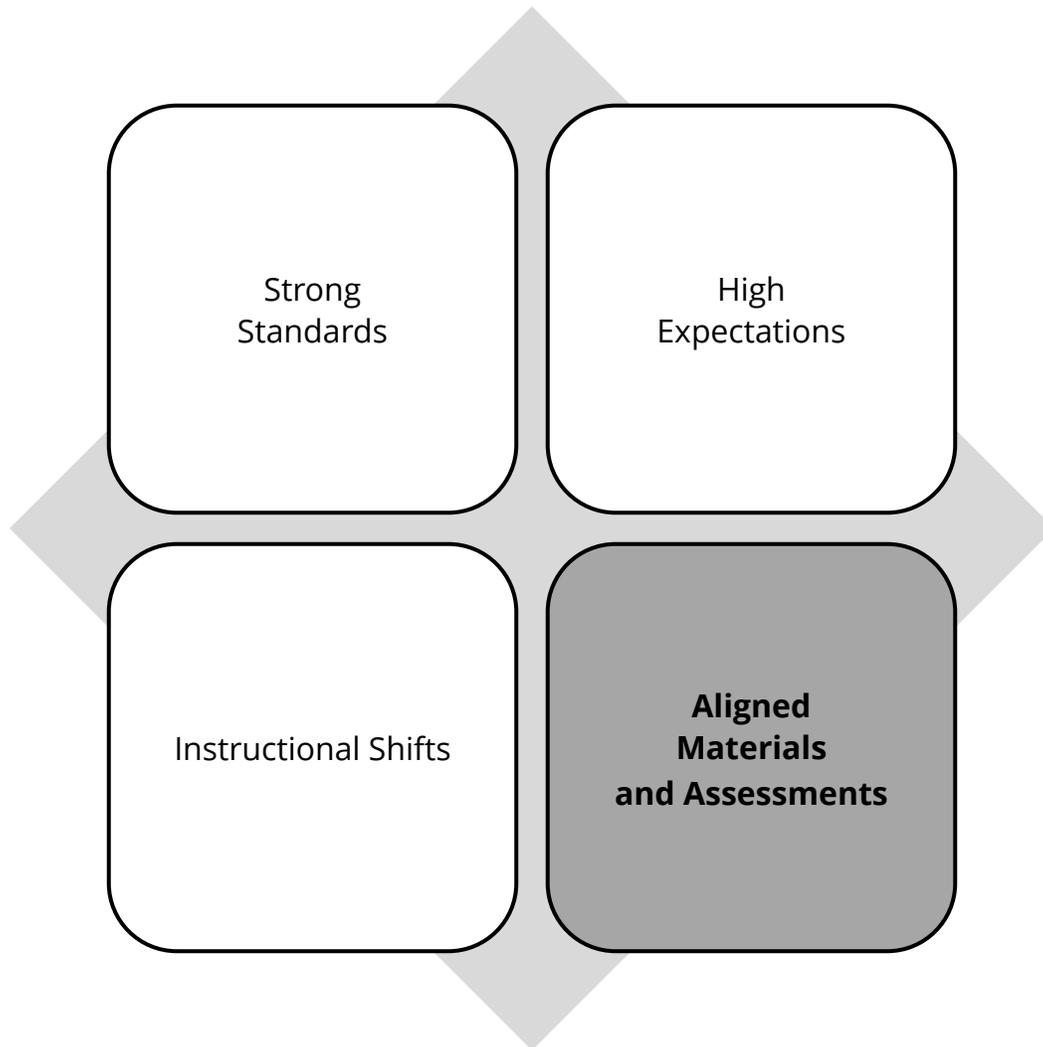
Appointment with Peers

Please meet with your second partner to discuss the following:

- What are the classroom implications of modules 5 and 6?
- What do you understand now about the instructional shifts that you didn't before?
- How will you plan differently next school year?
- How does this align to your observation rubric?

Notes:

Part 4: Assessment and Materials
Module 7: Assessing Student Understanding



Goals

- Discuss the role assessment plays in the integrated system of learning.
- Discuss the cycle of assessment.
- Discuss the areas of focus for standards-aligned assessments.
- Review and create ELA assessment items.



Strong Standards

Standards are the bricks that should be masterfully laid through quality instruction to ensure that all students reach the expectation of the standards.



High Expectations

We have a continued goal to prepare students to be college and career ready.



Instructional Shifts

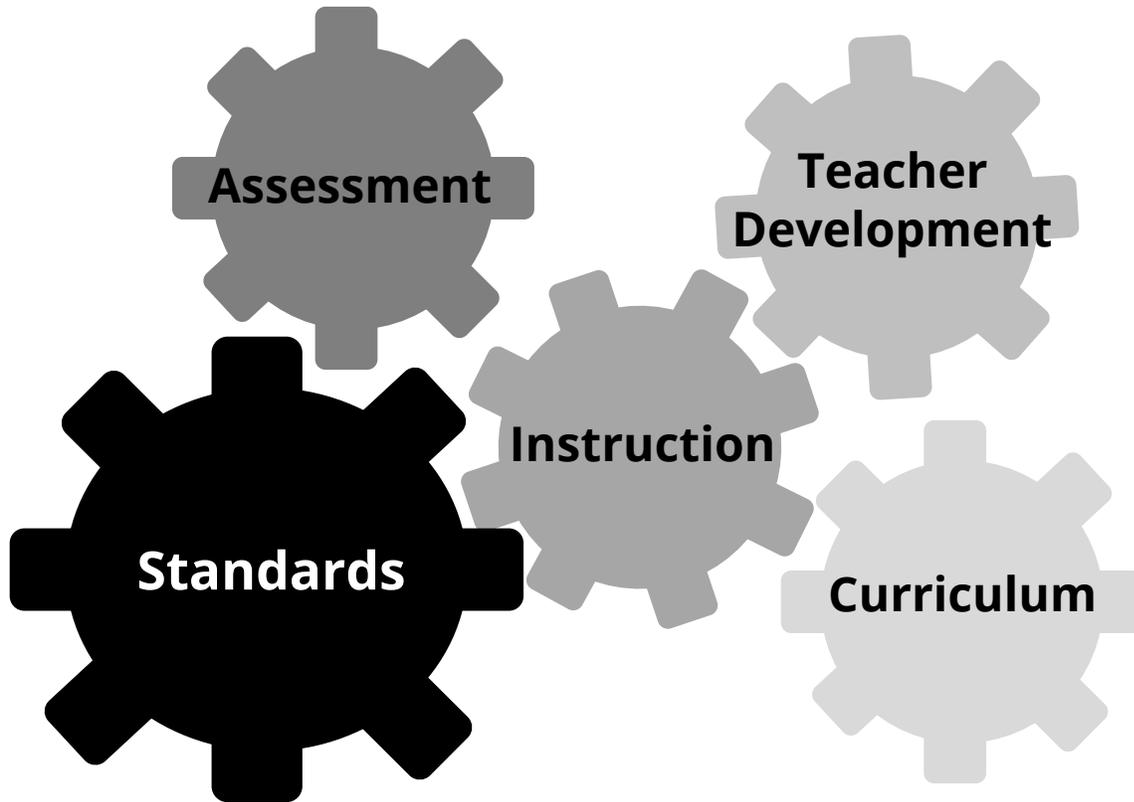
The instructional shifts are an essential component of the standards and provide guidance for how the standards should be taught and implemented.



Aligned Materials and Assessments

Educators play a key role in ensuring that our standards, classroom instructional materials, and assessments are aligned.

Connecting Standards and Assessment



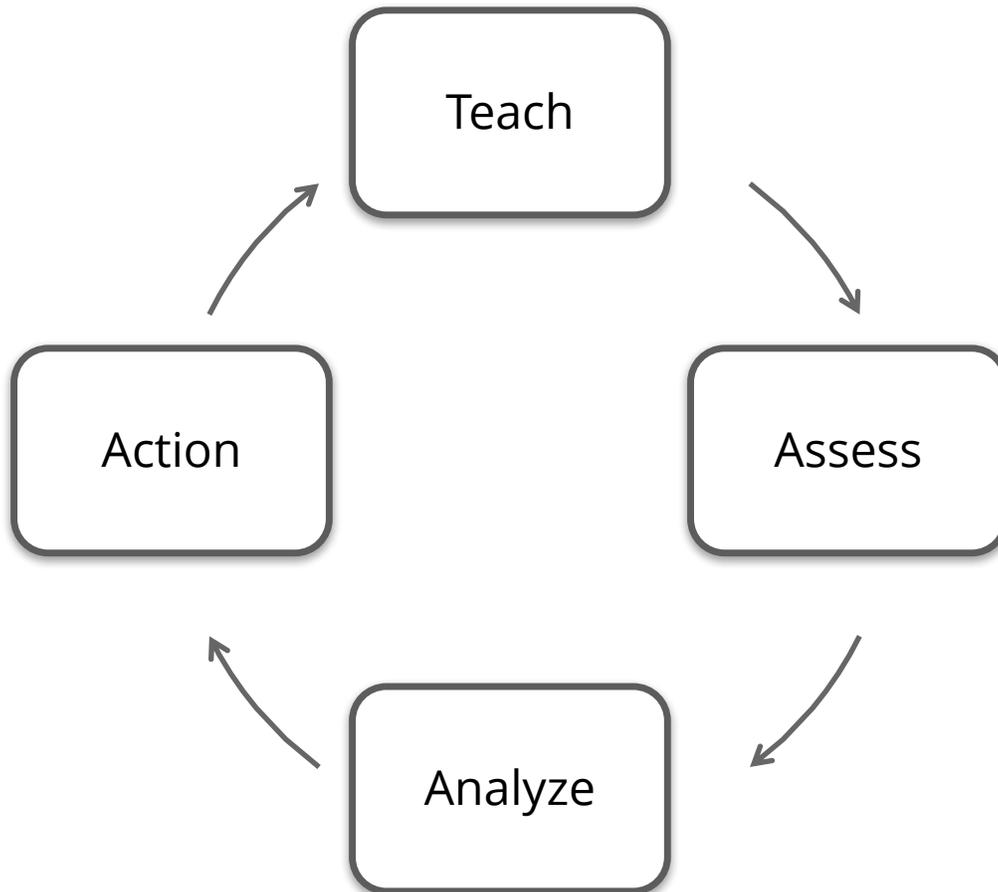
Assessment is _____.



Considering this definition of assessment, what are educators “making a judgement about” when assessing students?

Notes:

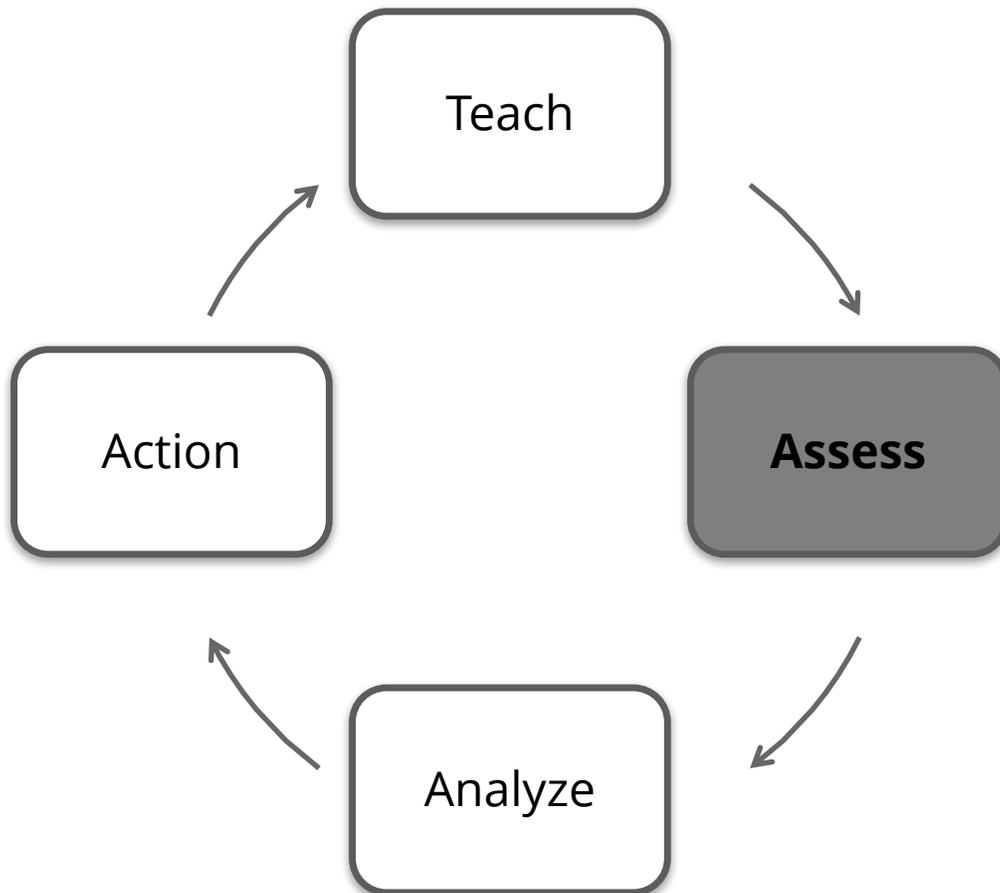
The Cycle of Assessment



“The good news is that research has shown for years that consistently applying principles of assessment for learning has yielded remarkable, if not unprecedented, gains in student achievement, especially for low achievers.”

—Black & Wiliam, 1998

The Cycle of Assessment



Standards Aligned Assessment

Areas of Focus

1. Intent of the Assessment
 - Summative
 - Formative
2. Content and Structure of Assessments
3. Analysis of Assessments

Intent of Assessments

Areas of Focus

1. Intent of the Assessment

- **Summative**
- **Formative**

2. Content and Structure of Assessments

3. Analysis of Assessments

How are the results used?

Formative	Summative

“Benchmark assessments, either purchased by the district or from commercial vendors or developed locally, are generally meant to measure progress toward state or district content standards and to predict performance on large-scale summative tests. A common misconception is that this level of assessment is automatically formative.”

—Stephen and Jan Chappuis, 2012

Intent of Assessments

Areas of Focus

1. Intent of the Assessment
 - Summative
 - Formative
- 2. Content and Structure of Assessments**
3. Analysis of Assessments

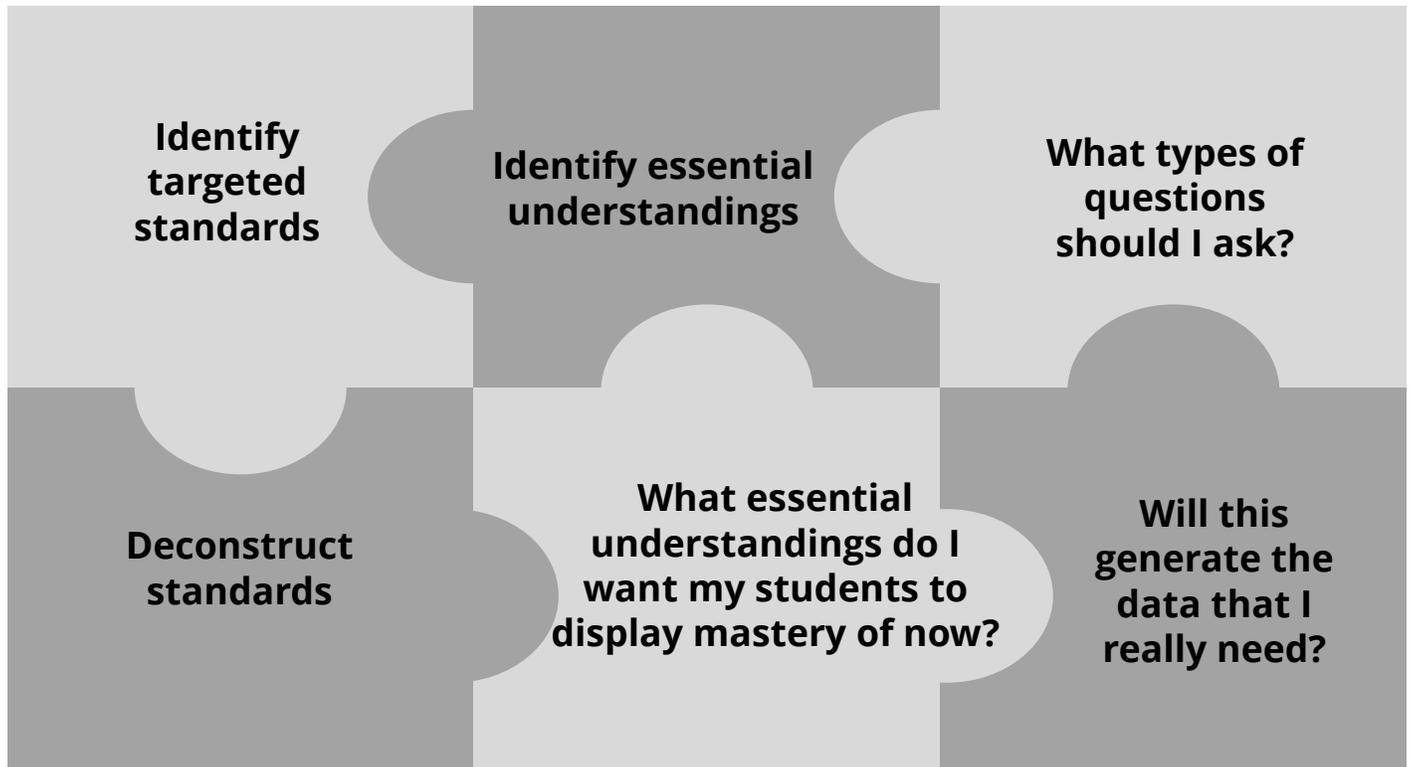
Things to think about...

Universal Design Principles:

- No barriers
- Accessible for all students
- Upholds the expectations of our state standards

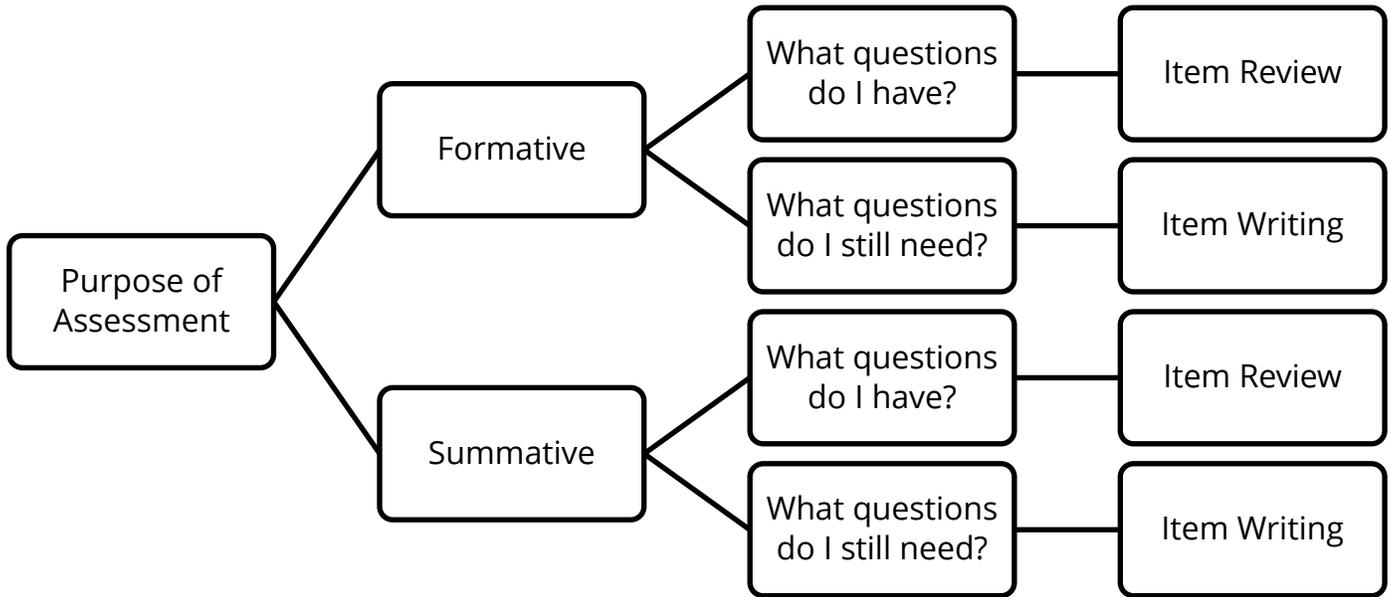
Notes:

Developing a Classroom Assessment



Notes:

Inventory for a Classroom Assessment



Notes:

Assessment Item Activity

7.RI.KID.2 Determine a central idea of a text and analyze its development over the course of the text; provide an objective summary.

Which item provides a better lens into student understanding?

Item 1: Which sentence best supports the central idea that teenagers could be more successful in school if they got more sleep?

- A. "Almost all teenagers, as they approach puberty, become walking zombies because they are getting far too little sleep,' Maas says."
- B. "The research revealed that kids who received C, D, and F grades in school usually slept 25 minutes less and went to bed 40 minutes later than kids who received A's and B's."
- C. "When you go to bed late and wake up early, there just isn't enough time for sleep."
- D. "Those extra two hours of sleep on Saturday and Sunday mornings can really help."

Item 2: What is a central idea of the passage?

- A. School should start later in the day to give teenagers more time to sleep.
- B. Teenagers get two hours less than the recommended 9 hours of sleep.
- C. Sleep deprivation can cause behavior problems at home and school.
- D. Increasing amounts of homework keep teenagers up late at night.

Notes:

Item Review Assessment Terminology

Item Type

Selected response	
Open response	
Verbal	
Extended writing	

Item Components

Stimulus	
Stem	
Key	
Distractor	
Rationale	

Examining Items: Formative vs. Summative

- What is the question actually asking?
- Is the question aligned to the depth of the standard?
- Are the answers precise?
- Is the wording grade appropriate?
- Is the question aligned to the standard?
- Do the distractors give insight into student thinking?
- Is the entire standard assessed?
- Is the question precise?
- Is there a better way to assess the standard?

Fun 101 (aka How to Escape Boredom) by Aaron Miller

Confession Time: I once had a class that was so boring I fell asleep—head flat on desk—completely out! I'm not proud of it and I'm sure it didn't help my grade, but it's not too uncommon. After all, there's nothing more thumb-twiddle tedious than being stuck in a boring class. Every second takes an eternity to tick by. You begin to wish you had your cell phone and could at least send off a few texts.

Boredom is the enemy of fun. If fun is pulling a 360 air on your mountain bike, boredom is a flat tire. If fun is the big drop of a roller coaster, boredom is waiting in line. If we want to figure out the future of fun, we have to first figure out how to end boredom. Imagine that: a world where each second is interesting and nothing is dull. That sounds like science fiction, but new psychological research hints that being bored—even in class—may one day be a thing of the past.

Boredom in society

The next time your parents complain when you say you're bored, you might remind them that you're not alone. A recent survey of American kids revealed that 91 percent experience boredom. In fact, adolescence is considered a peak period for the malady. One study showed that while roughly one in three teenagers were bored at school, less than one in 20 adults were bored at work. That's more serious than it sounds for teens. Chronic boredom is associated with a range of mental and social problems, including drug and alcohol abuse . . . definitely not fun!

Unfortunately, the problem seems to be getting worse. Peter Stromberg, professor of anthropology at the University of Tulsa and author of *Caught in Play: How Entertainment Works on You*, believes that the way we have fun in modern society sets us up to become bored. "If you're driving fast on the highway and you suddenly have to slow down to 30 miles per hour, it feels like you're going about two. That's because our brains adapt really quickly to certain levels of stimulation—in this case, speed. But entertainment systems do the same thing: We get used to the media providing levels of highly emotional stimulation, and when we're not getting them we feel bored." As our society develops increasingly sophisticated ways of keeping us entertained, we may discover that rather than eliminating boredom, we're amplifying it. Luckily, new research is hinting at a way that we can combat the trend.

So What is Boredom?

There's no doubting it when you feel it, but defining what boredom is and how it's caused has proven tricky for scientists to pin down. A longing for something but not knowing what it is or how to get it; feeling like there's no point in doing anything; a sense of frustration, laziness, and maybe even depression are all aspects of being bored. They don't, however, describe what's going on in our brains to cause the feelings. Professor John D. Eastwood of the University of York in Ontario decided to do something about that. Pooling all existing research on the subject, he and his team developed a new theory of boredom, which links it to the brain's attention system—literally the part of the brain that we use to focus.

Here's how it works: Imagine your brain is a spaceship. You have a high-tech control panel and each touch command controls a specific system on the ship. The attention system is very important because it's like the starship Enterprise's "tractor beam"—the ray of energy that extends outward from the ship pulling objects toward it like a magnet. Just like that tractor beam, anything the attention system in your brain locks onto will be automatically sucked up into your conscious awareness—it might be a bird outside the window, the smell of lunch drifting down from the cafeteria, or even someone sleeping in the back of the class (Not me!).

The problem is that your attention system doesn't like being told what to do. It wants to focus on stuff that you find fun and interesting. For the parts of school that you enjoy, this isn't a problem: Your tractor beam naturally and effortlessly will suck up all the information you need. But for those classes that don't interest you, or present too much (or too little) challenge, the story is very different. In those situations, you're going to have to spend a lot of effort constantly redirecting that tractor beam to focus on things it would rather ignore. And the effort is going to wear you out. Eastwood describes it as "wanting, but being unable, to engage in a satisfying activity." It's like a block in the system. And it's the awareness of that block (your mind won't stop wandering; you can't concentrate) coupled with a sense that the environment is to blame (math is pointless; this teacher is so boring) that leads to feelings of boredom.

The End of Boredom

When we're bored we blame the world around us, but Eastwood's theory challenges this assumption: Boredom doesn't exist out there; it exists in here—inside your brain. What that means is—hard as it may be to hear—boring lessons aren't only the fault of your teacher or the subject, they're your fault too. Each of us has the ability to make every situation interesting; all we need to do is change the way we look at it, and our attention system—our tractor beam—will do the rest.

Stromberg says, "We live in a society where there is a constant ratcheting-up of the level of entertainment, and boredom is a consequence of that." In this view the harder we try to constantly entertain ourselves, the more bored we're likely to become. But Eastwood's theory gives us a way out. The future of fun is not only to be found in the latest games, gadgets, and gizmos; it's found inside of us too. I just wish I knew that before I fell asleep in class . . .

Assessment Item Activity

You will read a passage and look at four assessment items connected to that passage. For each provided item, think about the things we just discussed. Decide if you would keep the item, revise the item in some way, or choose to exclude it when building a classroom assessment.

Look first at the items independently. Then you may work with a partner to complete the activity.

Item 1: Keep, Revise, or Exclude?

7.W.TTP.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

Prompt: Write an informational essay that explains the ways one can combat boredom. Be sure to use information from the passage to support your ideas.

Item 2: Keep, Revise, or Exclude?

7.RI.IKI.8 Trace and evaluate the argument and specific claims in a text, assessing whether the evidence is relevant and sufficient to support the claims.

Read this sentence from paragraph two.

That sounds like science fiction, but new psychological research hints that being bored—even in class—may one day be a thing of the past.

Which quotation provides the best evidence to support the claim.

- A. "...less than one in 20 adults were bored at work." (paragraph 3)
- B. "...our brains adapt really quickly to certain levels of stimulation..." (paragraph 4)
- C. "...anything the attention system in your brain locks onto will be automatically sucked up into your conscious awareness..." (paragraph 7)
- D. "Each of us has the ability to make every situation interesting; all we need to do is change the way we look at it..." (paragraph 8)

Assessment Item Activity

Item 3: Keep, Revise, or Exclude?

7.RI.CS.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 allusions to other texts and repetition of words and phrases.

What does chronic mean as it is used in paragraph three?

- A. frequent
- B. extreme
- C. persistent
- D. weak

Item 4: Keep, Revise, or Exclude?

7.RI.KID.3 Analyze the relationships and interactions among individuals, events, and/or ideas in a text.

Paragraph four connects modern entertainment to boredom by suggesting that it causes us to:

- A. want more challenging games to play
- B. misunderstand the role of fun in our lives
- C. develop expectation for instant excitement
- D. avoid adapting to new technological innovations



Share one or two “ah-ha” moments from this activity with your neighbor.

Creating Formative Items

7.RI.CS.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 allusion to other texts and repetition of words and phrases.

Verbal Response:

In paragraph one, what does the word tedious mean? Which words or phrases from the passage help you know determine the meaning?

Selected Response:

In paragraph six, what impact does the allusion “starship Enterprise’s ‘tractor beam’” have on the meaning of the passage?

- A. The allusion creates humor in the scientific passage.
- B. The allusion helps the reader better understand how the brain works.
- C. The allusion illustrates the negative effect of media on the brain.
- D. The allusion emphasizes the need for more research on boredom.

Open Response

How does the author’s word choice in paragraphs one and two impact the tone of the passage?

Recap: Big Ideas

- Formative Assessments *may* need items that scaffold in order for the teacher to diagnose what a student does/does not understand.
- Effectively writing “I can” or “Essential Questions” helps target assessment items specifically to standards.
- It is very difficult to formatively assess student understanding through a single item.
- It’s important to ask yourself the 9 essential questions during item review or item writing.

Item Writing: Your Turn

You will be provided a set of standards and two options for item writing.

In both options, you will be writing standards-based items for the passage you analyzed yesterday, *Thank You, M’am*.

Once you have finished writing items, you will post them for a gallery walk. Please post the coding for the standard(s) to which your items are written. You do not have to post the rationales.

You may work with a partner.

Option 1	Option 2
<ol style="list-style-type: none"> 1. Choose three reading standards. 2. Write an item to assess each standard that you would use on a formative assessment. 3. Try to write at least one multiple choice or multiple select item. Focus on writing distractors that provide instructional information. 	<ol style="list-style-type: none"> 1. Choose one standard. 2. Write three formative assessment items to the single standard that you select. Make sure that each item requires students to demonstrate a different level of understanding of the standard. 3. Try to write at least one multiple choice or multiple select item. Focus on writing distractors that provide instructional information.

Item Writing: Your Turn

Use this space to write out your standard(s) and assessment item(s).

Gallery Walk

As you review your colleagues' items, look for similarities and differences in the items created.

Reflection

Reflect on your experience evaluating and creating assessment items and discuss the following:



- What was challenging about this experience?
- What did you learn from this experience?
- What supports do you need to better understand the relationship between standards and assessments in this way?

Notes:

Analyzing Assessments

Areas of Focus

1. Intent of the Assessment
 - Summative
 - Formative
2. Content and Structure of Assessments
- 3. Analysis of Assessments**

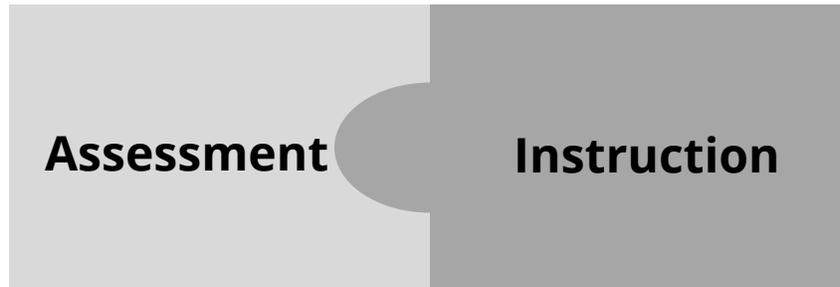
Analysis of Assessment

- Is the data _____ ?
- How is it analyzed?
- On which questions _____ ? Why?
- On which questions _____ ? Why?
- Were there issues with...

_____ ?



Taking Action



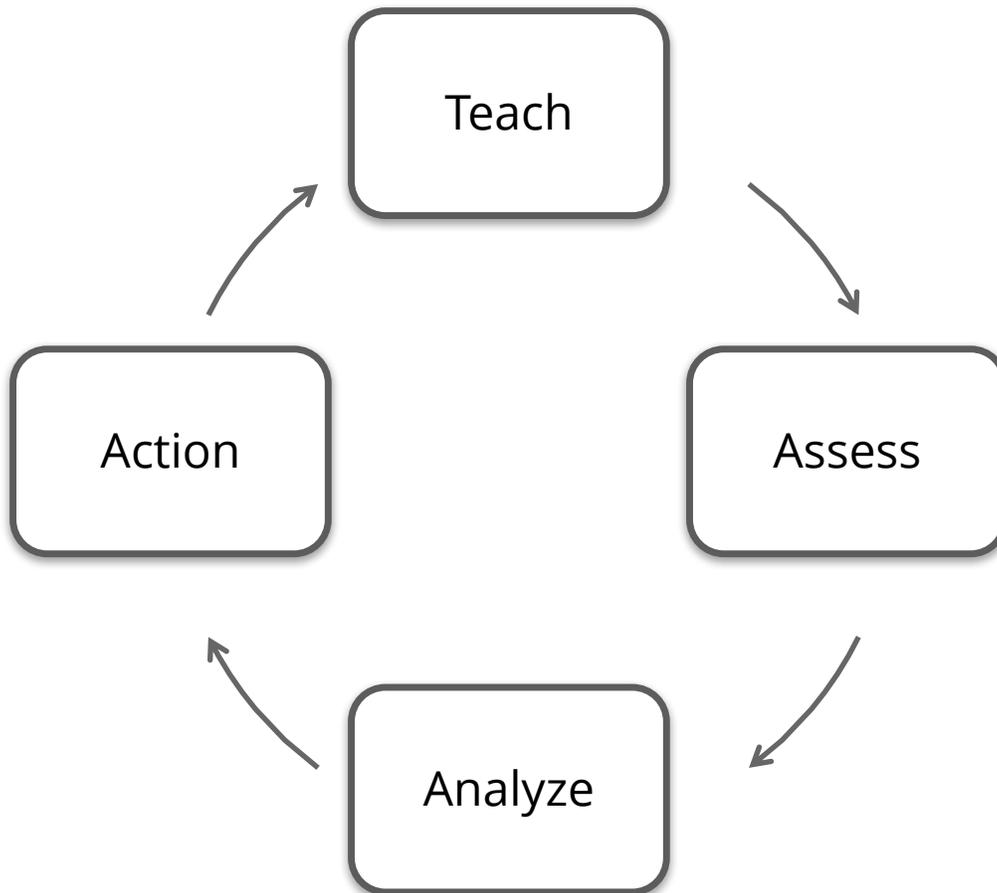
- How is instruction changing/adapting as a result of student data?
- Are results shared with all stakeholders (including students)?
- Are assessments adapted to address weaknesses found?

“The assessments will produce no formative benefit if teachers administer them, report the results, and then continue with instruction as previously planned.”

— Stephen and Jan Chappuis, 2012

Notes:

Summary
The Cycle of Assessment



Aligned Materials and Assessments

Educators play a key role in ensuring that our standards, classroom instructional materials, and assessments are aligned.

Appointment with Peers

Please meet with your third partner to discuss:

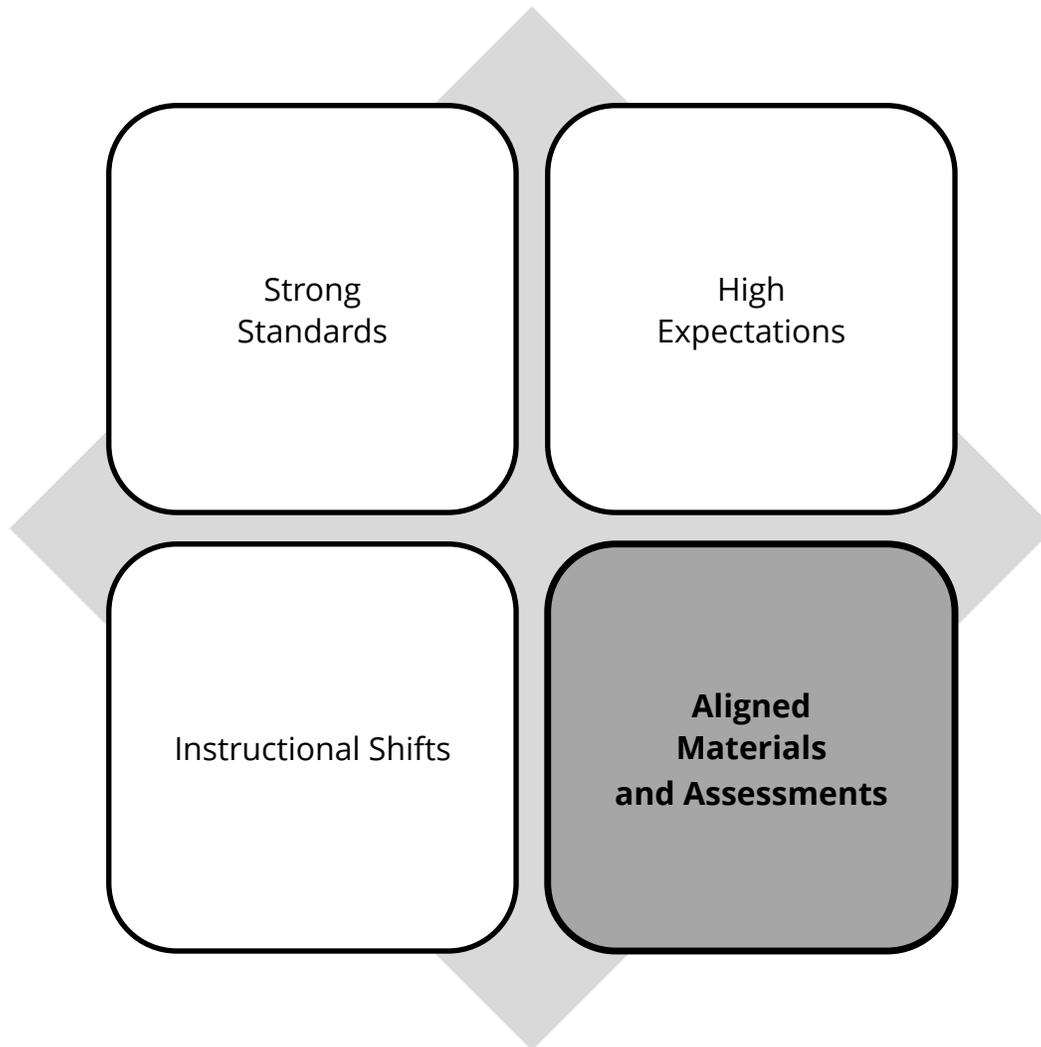
- What are your takeaways from module 7?
- How does this align to your observation rubric?

Notes:

Part 4: Assessment and Materials

Module 8: Evaluating Instructional Materials

Key Ideas for Teacher Training



Goals

- Define what is meant by quality instructional materials.
- Know which key criteria to use for reviewing materials, lessons, and/or units for alignment and quality.
- Evaluate instructional materials using the materials review instrument.



Strong Standards

Standards are the bricks that should be masterfully laid through quality instruction to ensure that all students reach the expectation of the standards.



High Expectations

We have a continued goal to prepare students to be college and career ready.



Instructional Shifts

The instructional shifts are an essential component of the standards and provide guidance for how the standards should be taught and implemented.



Aligned Materials and Assessments

Educators play a key role in ensuring that our standards, classroom instructional materials, and assessments are aligned.

Key Question

How do we know that our instructional materials address the depth of the content and the instructional shifts of text complexity, evidence, and knowledge of the TN State Standards?

“There is strong evidence that the choice of instructional materials has large effects on student learning – effects that rival in size those that are associated with differences in teacher effectiveness.”

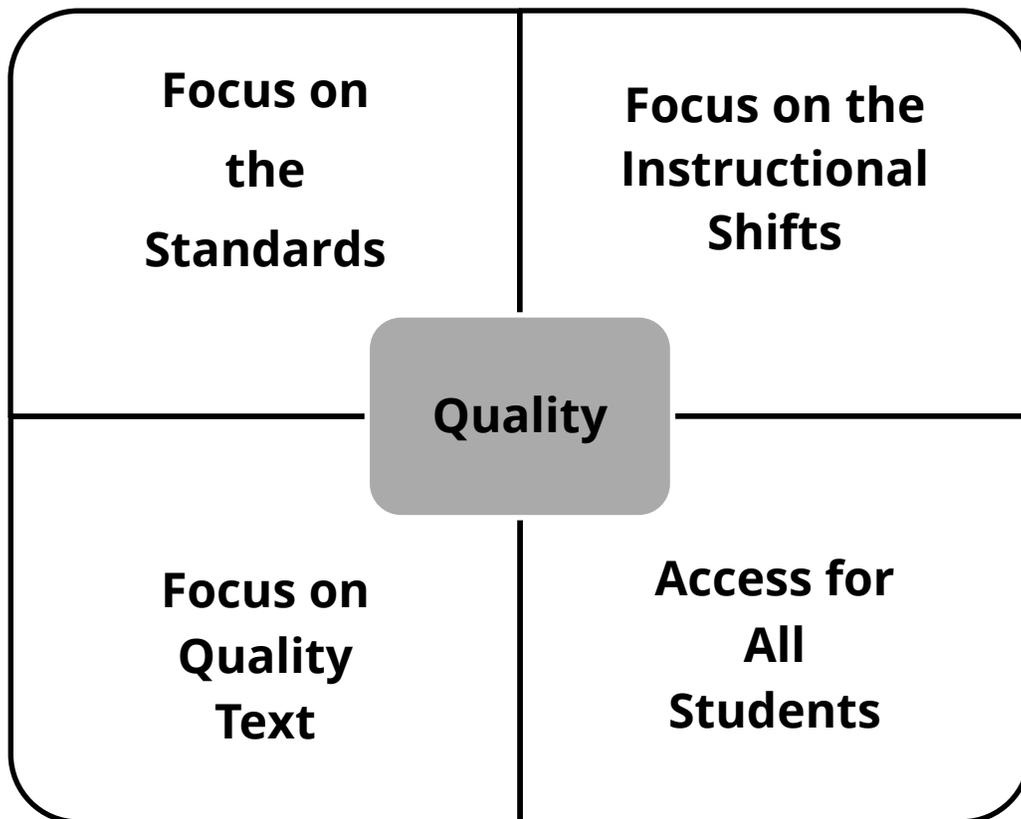
—Matthew Chingos and Grover Whitehurst, 2012



When choosing instructional materials, what should a teacher consider?

Notes:

Key Criteria for Instructional Materials



Notes:

ELA Materials Review Instrument

SECTION I: NON-NEGOTIABLE ALIGNMENT CRITERIA	SECTION II: ADDITIONAL ALIGNMENT CRITERIA AND INDICATORS OF QUALITY			
Part A. Course Standards	Part B. Shifts in Instruction	Part A. Key Areas of Focus	Part B. Student Engagement and Instructional Supports	Part C. Monitoring Student Progress
<p>Yes: Move to Part B No: Do not use or modify</p> <p>The instructional materials represent 100 percent alignment with the Tennessee English Language Arts Standards and explicitly focus teaching and learning on the course standards, at the rigor necessary for students to reach mastery.</p>	<p>Yes: Move to Section II No: Do not use or modify</p> <ol style="list-style-type: none"> 1. Text Complexity 2. Evidence 3. Knowledge 	<p>Yes: Move to Section II:B No: Do not use or modify</p> <p>Learning experiences provide opportunities for thought, discourse, and practice in an interconnected and social context.</p> <p>Units and instructional sequences are coherent and organized in a logical manner that builds upon knowledge and skills learned in prior grade-levels or earlier in the grade.</p> <p>Materials support student communication within an ELA focus by providing consistent opportunities for students to utilize literacy skills for proficiency in reading, writing, vocabulary, speaking and listening.</p>	<p>Yes: Move to Section II:C No: Do not use or modify</p> <p>Provides high-quality texts from diverse and varied backgrounds.</p> <p>Ensures access to text for all learners through close reading and strategically scaffolded text-dependent questions</p> <p>Focuses on the three modes of writing (argumentative, informational, and narrative) through frequent and varied opportunities.</p> <p>Includes differentiated materials that provide support for students approaching mastery as well as extensions for students already meeting mastery or with high interest.</p> <p>Integrates appropriate supports for students who are ELL, have disabilities, or perform below grade level.</p> <p>Includes frequent opportunities for collaborative discussions.</p> <p>Includes explicit instruction of grammar and conventions.</p>	<p>Yes: Use materials No: Do not use or modify</p> <p>Assessments provide data on the content standards.</p> <p>Assesses student mastery using methods that are unbiased and accessible to all students.</p> <p>Includes aligned rubrics or scoring guidelines that provide sufficient guidance for interpreting student performance.</p> <p>Uses varied modes of curriculum embedded assessments that may include pre-, formative-, summative-, and self-assessment measures.</p> <p>Assessments are embedded throughout instructional materials as tools for students' learning and teachers' monitoring of instruction.</p> <p>Assessments provide teachers with a range of data to inform instruction.</p>

Key Criteria for Instructional Materials

Section One:

Non-negotiable: Alignment to the depth and rigor of the standard

- Are *current* Tennessee standards for the grade level addressed?
- Are standards integrated within the instructional material?
- Are the materials built on the progression of the skills, tasks, and texts based on grade-level standards?

Section Two:

Non-negotiable: Text Complexity

Regular practice with *complex text* and its academic vocabulary

- Materials include grade-level texts as determined by _____.
- Text plays a _____ in each lesson.
- Text selection shows an emphasis on literature with an integrated examination of themes across genres. Literary nonfiction is used as a means of exploration on matters of science, social studies, and other specialized disciplines. Informational text is used to research and support an argument.

Non-negotiable: Evidence

Reading and writing grounded in *evidence* from both literary and informational text

The materials provide opportunities for rich and rigorous evidence-based focused on building strong literacy skills:

- Text-dependent questions: _____ of all questions and tasks require students to draw on textual evidence to support inferences and conclusions, building a deep understanding of the central ideas of the text.
- Writing to sources: The majority of writing tasks require students to respond to texts and/or include _____ in their writing.
- Evidence-based discussions: Materials provide students the opportunity to engage in collaborative discussions that are grounded in text.

Key Criteria for Instructional Materials

Section Two, Continued

Non-negotiable: Knowledge

Building *knowledge* through content rich literary and informational text

- Text sets: Materials provide a _____ of texts organized around a variety of topics or concepts. Students build knowledge systematically through interacting with the texts.
- Vocabulary: Materials provide intentional and contextual instruction for tier II and tier III vocabulary.
- Culminating tasks: Materials provide students with multiple opportunities to conduct short- and long-term _____ and to demonstrate their knowledge of a topic or concept.

Step Three:

Additional Criteria

- Key Areas of Focus
- Student Engagement and Instructional Supports
- Monitoring Student Progress

Instructional Materials Review Evaluation Summary

Use the materials review instrument to evaluate the provided lesson plan/unit.

1. Title of submission: _____

2. Do the materials meet the non-negotiables and focus on the relevant alignment criteria? What is the evidence to support your decision?

3. What are the areas of strength?

4. What are the areas of weakness?

Unit: 2**Title: A Day's Wait****Suggested Time: 2-3 days (45 minutes per day)****Teacher Instructions****Preparing for Teaching**

1. Read the Big Ideas and Key Understandings and the Synopsis. Please do **not** read this to the students. This is a description for teachers about the big ideas and key understanding that students should take away **after** completing this task.

Big Ideas and Key Understandings

While a person's being strong for others is noble, it sometimes causes that person more problems.

Synopsis

The story's narrator notices one morning that his nine-year-old son is ill. A doctor visits the home and notes that the boy's temperature is 102. After the doctor leaves, the boy seems strangely detached and refuses to go to sleep. The dad leaves the house with a carefree attitude, which contrasts sharply with the boy's serious demeanor. Eventually he asks his father, "About what time do you think I'm going to die?" Questioned by his father, the boy reveals that while at school in France he heard that a person cannot live with a temperature over 44. The father explains the difference between the Fahrenheit and Celsius scales and tells Schatz (the son) that he is not going to die. The boy, having faced his ordeal with dignity and courage, gradually relaxes and goes back to worrying about ordinary little things.

2. Read the entire selection, keeping in mind the Big Ideas and Key Understandings.
3. Re-read the text while noting the stopping points for the Text Dependent Questions and teaching Tier II/academic vocabulary.

During Teaching

1. Students read the entire selection independently.

2. Teacher reads the text aloud while students follow along or students take turns reading aloud to each other. Depending on the text length and student need, the teacher may choose to read the full text or a passage aloud. For a particularly complex text, the teacher may choose to reverse the order of steps 1 and 2.
3. Students and teacher re-read the text while stopping to respond to and discuss the questions, continually returning to the text. A variety of methods can be used to structure the reading and discussion (i.e., whole class discussion, think-pair-share, independent written response, group work, etc.)

Text-dependent Questions

Text-dependent Questions	Evidence-based Answers
Reread page 193. What does the boy say that shows he is concerned about his father?	On page 193, the boy says, "You don't have to stay in here with me, Papa, if it bothers you." His father responds that he isn't bothered, and the boy repeats his line. The son says this because he is under the impression that he is going to die, and he does not want to put his father through the anguish of being too close to a dying son.
On page 191, what does the boy say and do that reveal his character? Describe his character at this point in the story.	When asked to go to bed, the boy says, "No. I'm all right." When his father tells him that he is sick, the boy again says, "I'm all right." This tells the reader that the boy is showing a desire to not appear weak or vulnerable.
What text on page 193 demonstrates that the father is not worried about his son's illness?	On pg. 193 the father gives the boy some medicine and then goes outside. "...and after giving him the prescribed capsules at eleven o'clock I went out for a while." He takes the dog for a walk. "I took the young Irish setter for a little walk up the road and along a frozen creek." He hunts birds as well. "We flushed a covey of quail under a high clay bank with overhanging brush and I killed two." All these activities indicate that the father is not concerned about his son beyond the fact that he has the flu.

<p>Reread page 193. Why does Hemingway dedicate so much of his story to the details of his activities outside after giving Schatz his capsules?</p>	<p>Possible answer: Hemingway is trying to convey that the father (himself) is not concerned at all about his son's illness. So much so that he would rather be outside on a cold day when the ground is covered in sleet (p. 193) than sit inside, fussing over Schatz.</p>
<p>How does Schatz's behavior at the end of the story differ from his behavior at the beginning? Use text evidence to support your answer. (Pages 191, 193-194)</p>	<p>At the beginning Schatz (the son) puts on a mask of toughness, as evidenced by his comments that he is "all right" (pg. 191) when his father tells him he should go to bed because he is sick. He continues to act tough, even telling his father, "You don't have to stay in here with me, Papa, if it bothers you" (pg. 193) when he assumes that he is going to die from his illness. At the end, when his father informs him that he has mistaken his temperature as fatal because he misunderstood the conversion between Celsius and Fahrenheit, he lets his guard down. The line, "the hold over himself relaxed too...he cried very easily at little things that were of no importance" (pg. 194) shows that Schatz is no longer trying to appear tough. He is now allowing his emotions to express themselves.</p>
<p>On page 193 and in the first part of 194, Schatz is detached from his father's reading. What information on page 192 explains why Schatz is distracted by his thoughts? How does the information on page 194 help the reader interpret the information from page 192?</p>	<p>The boy hears his doctor say that his temperature is 102 degrees (pg. 192) which leads the boy to think that he is going to die because he does not understand that there is a difference between Celsius and Fahrenheit, which the reader later learns at the bottom of pg. 194.</p>
<p>On page 193, the boy says, "I mean you don't have to stay if it's going to bother you." What does the boy mean by "it"? What text evidence supports your answer?</p>	<p>On pg. 193, "it" refers to the boy's dying. He is trying to be brave for his father and also excuse his father from watching him die. The reader knows that the son is referring to his own death when the son asks his father, "about how long will it be before I die?" (p. 194)</p>
<p>Reread the last sentence on page 194. What is the author revealing in this sentence? Use text evidence to support your answer.</p>	<p>In this sentence, the author reveals the dramatic change that his son quickly experiences. The "hold," refers to the thought that he is going to die. This has lifted and the boy no longer feels like he has to be</p>

	<p>strong for his father. The boy went from thinking he had to be brave and emotionless to allowing his emotions to show; "...it was slack and he cried easily at little things that were of no importance."</p>
<p>How does the boy as described throughout the story differ from the boy as described in the last sentence? Use text evidence to support your answer. (Pages 191 and 193-194.)</p>	<p>The theme or "big idea" is maintaining "grace under pressure." The last sentence in the story brings that idea to the forefront for the reader. The reader sees that the son's desire to appear tough, "I'm all right" (p. 191), "You don't have to stay in here with me, Papa, if it bothers you." (p. 193), "I don't worry", (p. 194) has been all for nothing and he can relax and let down his guard.</p>

Tier II/Academic Vocabulary

	<p>These words require less time to learn (They are concrete or describe an object/event/process/characteristic that is familiar to students)</p>	<p>These words require more time to learn (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts)</p>
<p>Meaning can be learned from context</p>	<p>Page 192 - capsules Page 193 - sleet Page 193 - brush Page 193 - varnished Page 193 - glassy Page 193 - mounds Page 193 - bank Page 194- commenced Page 194 - evidently</p>	<p>Page 192- detached</p>

Meaning needs to be provided	Page 192 - epidemic Page 192 - pneumonia Page 193 - bare	Page 193 - poised Page 194 - slack
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Culminating Writing Task

- Prompt
 - *In a well-developed essay, describe how Schatz handles his illness. Explain how this approach is both good and bad. Cite specific evidence from the text to support your answer.*
- Teacher Instructions
 1. Students identify their writing task from the prompt provided.
 2. Students complete an evidence chart as a pre-writing activity. Teachers should remind students to use any relevant notes they compiled while reading and answering the text-dependent questions.

<i>Evidence Quote or paraphrase</i>	<i>Page number</i>	<i>Elaboration / explanation of how this evidence supports ideas or argument</i>
"When I put my hand on his forehead I knew he had a fever. 'You go up to bed...you're sick.' 'I'm all right.'"	191	Right away the reader sees Schatz put up a brave front. Even though his father can see undoubtedly that his son (Schatz) is sick, Schatz plays it off like it's no big deal.
"He lay still in the bed and seemed very detached from what was going on."	192	Schatz is removing himself from his world to make it easier for him to appear brave and maintain a level of grace and strength.
"'You don't have to stay in here with me, Papa, if it bothers you.'"	193	Again, the reader sees Schatz is determined to remain brave and maintain the idea of "grace under

		pressure". He tells his father twice that he doesn't have to stay here if <i>it</i> bothers him, meaning watching his son die. Schatz is offering his father the chance to avoid witnessing this tragic event and that he is strong enough to go through it on his own.
The father goes out hunting while his son is sick in bed.	193	The father is unconcerned with Schatz's illness.
"You can't come in...you mustn't get what I have."	193	Evidence again supporting the idea that Schatz is protecting his family and being the stronger person.
"Take this with water.' 'Do you think it will do any good?"	194	This is a pivotal part in understanding Schatz's character. Here the reader sees that Schatz feels that his symptoms are incurable and his actions have been driven by that idea.
"About what time do you think I'm going to die...At school in France the boys told me you can't live with forty-four degrees."	194	The reader discovers what Schatz has been thinking all day long and what has been motivating him from the start. The thought that he is going to die has driven Schatz to act the way he has.
"...You aren't going to die. That's a different thermometer. On that thermometer thirty-seven is normal. On this kind it's ninety-eight'...The hold over himself relaxed too, finally, and the next day it was very slack and he cried easily at little things that were of no importance."	194	The moment Schatz realizes his mistake and that he is not going to die, his demeanor changes and he lets his guard down. The "hold" over him is gone and his body and mind become overtaken by emotion. Schatz goes from being the strong one to being the weakest.

- Once students have completed the evidence chart, they should look back at the writing prompt in order to remind themselves what kind of response they are writing (i.e. expository, analytical, argumentative) and think about the evidence they found. (Depending on the grade level, teachers may want to review students' evidence charts in some way to ensure accuracy.) From here, students should develop a specific thesis statement. This could be done independently, with a partner, small group, or the entire class. Consider directing students to the following

conversions. Schatz explains, "At school in France the boys told me you can't live with forty-four degrees. I've got a hundred and two." His father replies, "...You aren't going to die. That's a different thermometer. On that thermometer thirty-seven is normal. On this kind it's ninety-eight." (p. 194) Upon realizing his mistake, Schatz's whole demeanor changes and he let's go of the idea of *grace under pressure*, "The hold over himself relaxed too, finally, and the next day it was very slack and he cried easily at little things that were of no importance." (p. 194)

Schatz's approach to his illness - acting brave and strong, as if nothing is wrong, keeps his father unaware that Schatz really is worried that he will die. Had Schatz shared his concern with his father earlier, his father might have clarified the thermometer scale sooner. Schatz's worries could have been alleviated and he might have relaxed much sooner.

Additional Tasks

- *Craft a narrative with a main character that hides his or her true feelings to mask what is bothering them. Your narrative may be based on your own experiences.*

- Sample Narrative:

"Is it cancer, dad?"

Jon's father stared at him for a second too long, then glanced downward at his feet. That said it all.

"But she's not even 50! It's not fair!" His father continued to stare towards the ground. He curled his upper lip downward and bit it with his lower teeth. A long sigh escaped his lungs as he sat back up.

"Jon, look. Your mother.... Ah, you know she has suspected this for awhile – ever since the doctor first had her take the tests." Jon opened his mouth to say something but then couldn't find the words. His father continued. "This is going to be a tough time for all of us. Your mother needs us to be strong for her. But Jon, it's ok to let out the emotions too." Jon sat back in his

chair. He and his father put his face in his hands as he leaned over. The two said nothing more for a long time.

The next day at school, Jon met up with his two best friends at his locker. “Dude, what’s up? You don’t look too good,” said Matt. He was a thin boy and short for his age. He tended to avoid confrontation and conflict, but was an empathetic friend.

“Oh, it’s nothing,” Jon said hastily. He looked at Nate, who preferred to talk about sports and girls than difficult stuff like feelings. Instinctively, Nate changed the subject.

“Hey, you guys see the game last night?”

Matt, not buying Jon’s answer that everything was fine, looked to him to see how he would answer. He gave Nate a quick nod but focused on Jon. “Naw, I uh, I was busy last night. My parents and I—”

“Oh yeah, how’s your mom, man?” Nate said.

“Fine,” Jon said a bit too quickly. “She um, she just had something the doctor couldn’t figure out, but it turns out it’s just some illness that will go away after she takes some medicine. Come on, let’s get to class. We’re going to be late.”

“Yeah, you’re right. Good to hear, Jon. About your mom, I mean,” said Nate cheerily. Matt hadn’t said anything, but his observations of Jon’s body language told him there was more to it than Jon let on. He decided to confront Jon later.

At lunch, the two talked. “Jon, I can tell something is bothering you. It’s your mom, right?”

Jon let out a sigh. He decided to come clean. Matt was always understanding. He also was too intuitive to hide things from. "Yeah. You see.... My mom has cancer...." Matt stared back, unable to speak. He didn't know what to say and figured silence was best. He let Jon continue. "So, yeah. Um, anyway, I just couldn't talk about it with Nate. He and I are the starting guards on the basketball team, and you know.... I just—" Tears started to roll down his cheek. Nate patted him on the shoulder.

"It's alright, man. It's alright. I'm here for you, buddy."

- *Pretend Schatz, or a character of your own creation, is 10 years older and in college. Create a scenario where the character is getting poor grades, but again wants to put on a tough face. The character does not want to admit this struggle to his/her parent. Create the dialogue between the two of them.*

- Sample Task:

Sarah: Hey mom, how are you?

Mom: Hi honey. I'm doing well. This is so cool, being able to have a video chat with you.

Sarah: Yeah, Skype is cool. Glad we got you set up with an account over Thanksgiving.

Mom: So, you said when you were home that things were going well at school. It's hard to believe that your first semester of college is almost over.

Sarah: Yep. (She glances down as she says this)

Mom: What is it, dear?

Sarah: Oh, nothing, Mom.

Mom: Is it finals? Are you ready? Have you been studying for them?

Sarah: Definitely. They are a big part of our grade.

Mom: Good. I am sending you a care package this week. There are some goodies for you and your friends to share when you are up late studying.

Sarah: Thanks!

Mom: So, are you looking forward to volleyball after break? Have you talked to the coaches? You were hanging out with that sophomore on the team who showed you around last summer. What's her name, again? Is she helping you get ready?

Sarah: Um, yeah, she's showed me some things. Mom, I've got to go. I have a study group in 15 minutes. Love you!

Mom: I'm glad things are going well. I love you.

Next week....

Mom: Hi, Sarah.

Sarah: Hi Mom. Let me adjust the screen camera. There we go.

Mom: So, you're heading home tomorrow. How were finals?

Sarah: Good. I did well on them, I think.

Mom: Sarah – we got a letter in the mail yesterday. It's from your volleyball coach. It says you won't be eligible?

Sarah: Oh, yeah, that. Um, I was hoping to talk to you about it over break.

Mom: What's going on? I thought you said things were fine and you did well on your finals. Are you failing your classes?

Sarah: I DID do well on my finals. It's just that, well, my Calculus class...I had an F and...

Mom: What?! Why didn't you say anything? We could have paid for a tutor, or your father could have helped you out over Thanksgiving break. We...

Sarah: Mom – look, I thought if I did well on my final that I could pull out a D. Then I was going to ask you guys for some help when I got home. I didn't want you to worry about me. I thought I'd be ok.

Mom: But now you can't play volleyball this year. Are you going to be able to be on the team? The coach didn't say in the letter.

Sarah: She says I can practice and if I get my grades up this semester then I can play next year...

Note to Teacher

- Make sure that students read the "Before You Read" section at the beginning on p. 191. This section helps the reader orient themselves with narrator's son and builds their understanding as to why the boy was confused.
- The words "strangely," "unsteadily," "glassy," and "springy" on page 193 are a good opportunity to highlight prefixes and suffixes and how they help us to know what words mean.
- The words "flushed," "brush," "bank," and "bare" on page 193 are a good opportunity to discuss multiple meaning words.
- For the first additional task, realize that the depth/length of student narratives is dependent on your time frame for this story.
- For the second additional task (the college dialogue), students could be encouraged to create a Skype-like video chat.

Instructional Materials Review Evaluation Summary

Use the materials review instrument to evaluate the provided lesson plan/unit.

1. Title of submission: _____

2. Do the materials meet the non-negotiables and focus on the relevant alignment criteria? What is the evidence to support your decision?

3. What are the areas of strength?

4. What are the areas of weakness?

Lesson Plan: Adjectives Using Poetry

Topic:	Adjectives Poetry: lyrical
Content:	Language Arts NM Standards: Strand I: Reading Process, 1: Interpret text by exploring elements of mood and style; 5: Vocabulary development. Strand II: Reading Analysis, 8: Identify and explain main idea, setting in poetry. Strand III: Expressive Writing, 4: Proficiency with writing conventions, grammar, spelling, capitalization and punctuation. 5. Students compose their own written work to express their individual perspectives.
Goals:	Students will identify adjectives: What is an adjective? Will be able to correctly identify adjectives in sentences; will correctly use and identify adjectives in lyric poetry. Students will follow directions to make book to display original poem.
Objectives:	Students will write an original lyrical poem using adjectives and descriptive language. The poem will be displayed in original book.
Materials:	Overhead. Construction paper, scissors.
Introduction:	Distribute note cards to students. Ask them to write down 5 adjectives. Ask for examples to write on board. Ask them what is an adjective? "Snow Angels" poem on overhead. Underline the adjectives.
Development:	Discuss meaning of adjective. What were the adjectives in the poem. Read "Snow Toward Evening" aloud. Ask students what poem is about. What descriptive words did poet use? What was the poem about?
Practice:	Write own poem. Use form poem (on overhead) about the bear. Read the poem and identify all the adjectives. Brainstorm another poem together using the form. Try making a poem using adjectives starting with same letter.
Accommodations:	Circulate helping slow starting students. Give directions for making "POOF" book. Have students do one step at time. IF not enough time, poems can be copied into their "Circle" books and illustrated.

Checking For Understanding:	Ask for volunteers to read aloud their poems. Ask students to identify the adjectives. What is it describing?
Closure:	What is an adjective?
Evaluation:	Were they able to write a lyrical poem? Was their use of adjectives correct? Did they use the form poem or one of their own?

Retrieved from: http://www.teach-nology.com/teachers/lesson_plans/language_arts/68/

Instructional Materials Review Evaluation Summary

Use the materials review instrument to evaluate the provided lesson plan/unit.

1. Title of submission: _____

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Appointment with Peers

Please meet with your fourth partner to discuss the following:

- How does this evaluation process for instructional materials align with your current process?
- Reflecting on the Key Criteria for evaluating instructional materials, what are your key takeaways?
- What is at least one area you are committed to strengthening when evaluating materials?
- How can this process help you increase student achievement?
- How does this align to your observation rubric?

Notes:

Module 8 Review

Key Criteria for instructional materials *must* include:

- A strong focus on the standards.
- An evident focus on the instructional shifts: the use of complex text and its vocabulary, reading and writing grounded in evidence from literature and informational text and building knowledge through high quality and content rich texts.
- Additional criteria: Key areas of focus, student engagement and instructional supports, and monitoring student progress.

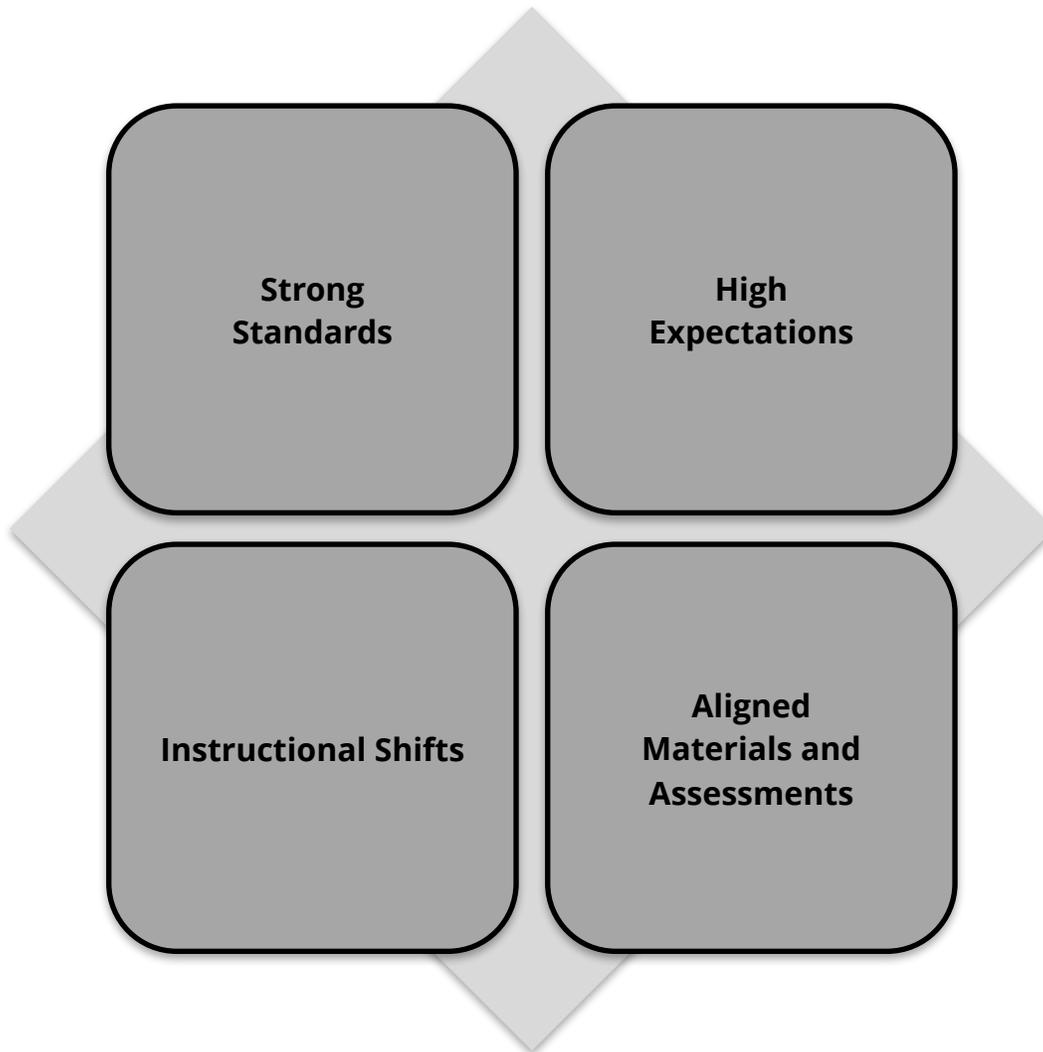


Aligned Materials and Assessments

Educators play a key role in ensuring that our standards, classroom instructional materials, and assessments are aligned.

Part 5: Putting It All Together

Module 9: Instructional Planning



Goals

- Create a standards based lesson that sets high expectations, demonstrates the instructional shifts, and uses aligned instructional materials and assessments.
- Understand intentional instruction as a bridge between strong standards and assessment.
- Understand formative and summative assessment informs intentional instruction.



Strong Standards

Standards are the bricks that should be masterfully laid through quality instruction to ensure that all students reach the expectation of the standards.



High Expectations

We have a continued goal to prepare students to be college and career ready.



Instructional Shifts

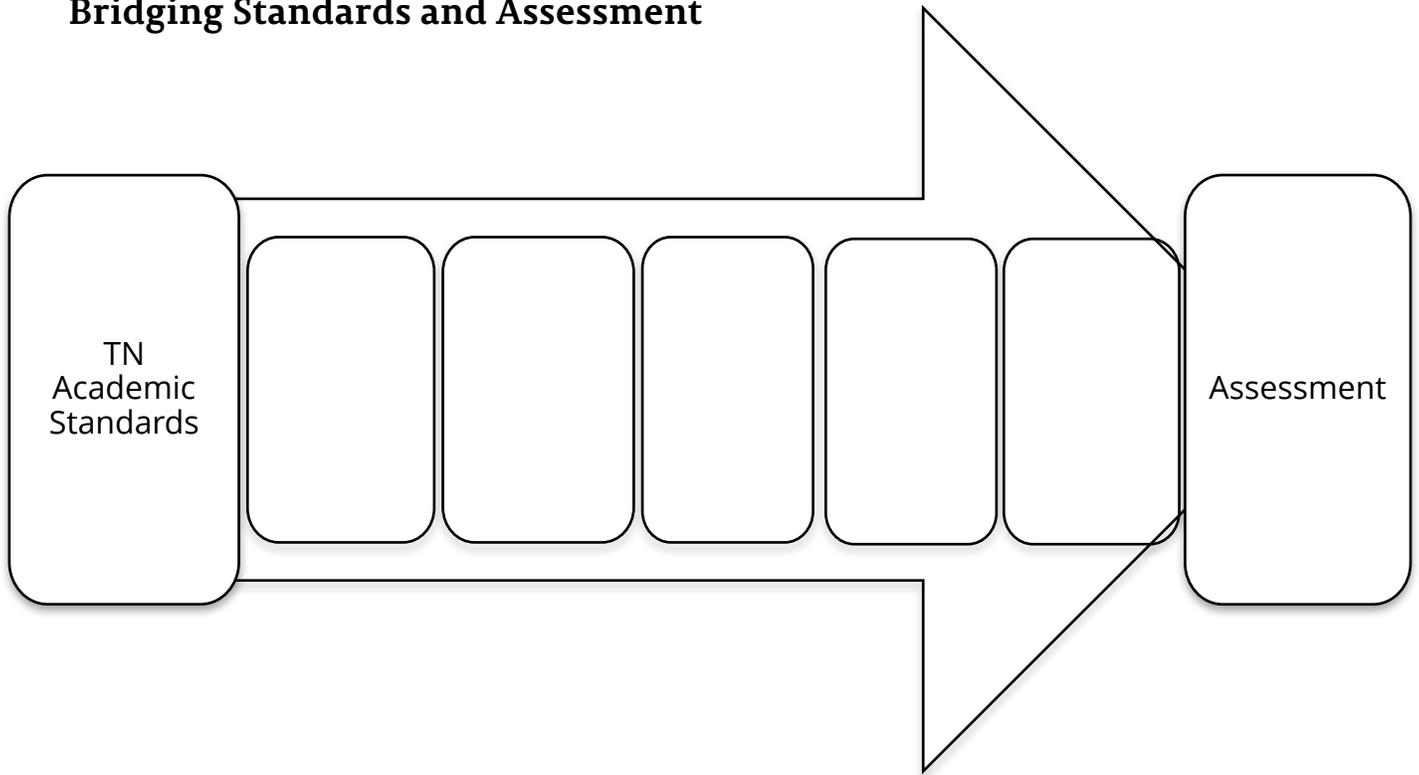
The instructional shifts are an essential component of the standards and provide guidance for how the standards should be taught and implemented.



Aligned Materials and Assessments

Educators play a key role in ensuring that our standards, classroom instructional materials, and assessments are aligned.

Bridging Standards and Assessment



Planning Instruction Essential Questions

- How do I think about content as introduced in the standards?
- How do I plan instruction on that content?
- How do I deliver instruction on that content?
- How do I engage students in the learning?
- How do I assess learning?



Planning Instruction Every Lesson

- The lesson should be built on _____ and stay focused on the “end” assessment.
- Every part of the lesson should focus on students working “in” _____ .
- Students should be engaged in their learning.
 - _____ about it
 - _____ about it
 - _____ about it

Planning Instruction Read About It

How do students “attack” the text?

- Set a _____ for reading.
- Engage in the text _____ .
- Ask _____ .



“The questions teachers and students ask about a text serve not only as a scaffold for student learning but also as a main driver of close reading itself. These questions frame the extended discussion of a text and invite students to construct knowledge in the company of their teacher. These questions advance students through a process of more deeply understanding a text.”

—Fisher, Frey, Text-dependent Questions Grades 6–12

Planning Instruction
Read About It: Text-dependent Questions

Text-dependent Questions

ARE	ARE NOT

Type of TDQ	Description	Example	Depth of Knowledge
Comprehension			
Significance			
Interpretative			
Analytic			

Planning Instruction

Read About It: Text-dependent Questions

Summary Definitions of Depth of Knowledge (DOK) English Language Arts			
Level 1 (Recall)	Level 2 (Skill/Concept)	Level 3 (Strategic Thinking)	Level 4 (Extended Thinking)
Requires students to recall, observe, question, or represent facts, simple skills, or abilities. Requires only surface understanding of text, often verbatim.	Requires processing beyond recall and observation. Requires both comprehension and subsequent processing of text or portions of text. Involves ordering, classifying text as well as identifying patterns, relationships, and main points.	Requires students to go beyond text. Requires students to explain, generalize, and connect ideas. Involves deep inferencing, prediction, elaboration, and summary. Requires students to support positions using prior knowledge and evidence and to manipulate themes across passages.	Requires complexity at least at the level of DOK 3 but also an extended time to complete the task, such as conducting a research project over many weeks. A project that requires extended time but repetitive or lower-DOK tasks is not at Level 4. May require generating hypotheses and performing complex analyses and connections among texts.
Examples: <ul style="list-style-type: none"> • Support ideas by reference to verbatim (or only slightly paraphrased) details in text • Use a dictionary to find meanings of words • Recognize figurative language in a passage • Identify correct spelling or meaning of words 	Examples: <ul style="list-style-type: none"> • Use context to identify unfamiliar words • Predict a logical outcome • Identify and summarize main points • Apply knowledge of conventions of standard American English • Compose accurate summaries of the major events in a narrative 	Examples: <ul style="list-style-type: none"> • Determine effect of author’s purpose on text elements • Summarize information from multiple sources • Critically analyze literature • Compose focused, organized, coherent, purposeful prose • Evaluate the internal logic or credibility of a message 	Examples: <ul style="list-style-type: none"> • Analyze and synthesize information from multiple sources • Examine and explain alternative perspectives across sources • Describe and illustrate common themes across a variety of texts • Create compositions that synthesize, analyze, and evaluate
Verbs: Identify, list, label, use, tell, arrange, draw, illustrate, name, define, match, recite	Verbs: Infer, organize, predict, graph, classify, compare, interpret, modify, cause/effect	Verbs: Revise, critique, cite evidence, construct, assess, develop an argument, compare	Verbs: Design, critique, analyze, prove, connect, apply concepts

Planning Instruction

Read About It: Text-dependent Questions

✓ If yes	Criteria	Comments, Questions, Fixes (refer to specific question)
Section A: Text-dependent: These things must be true. Discard all questions that receive a “no” in Section A.		
	1. Does the student have to read the text to answer each question?	
	2. Is it always clear to students that answering each question requires that they must use evidence from the text to support their claims, not based on personal knowledge?	
	3. Is it open-ended, not leading or asking for recall?	
	4. Is the question focused on sorting out the text, not minor details?	
	5. Does the question aim toward ideas and methods of the overarching question, not disconnected from unit’s goals?	
Section B: Important Considerations: These are design factors to keep in mind for the entire set of questions and the task set.		
	1. Are questions worded so that all students can access them?	
	2. Does the mix of questions match the complexity of the text?	
	3. Do the questions call for multiple readings over a period of 3 to 4 days?	

Planning Instruction

Read About It: Text-dependent Questions

✓ If yes	Criteria	Comments, Questions, Fixes (refer to specific question)
Section C: Text-specific		
	1. Are the questions specific enough so they can only be answered by reference to this text?	
	2. Can the questions be answered with careful reading rather than background knowledge?	
Section D: Organization of the Questions		
	1. Do the early questions in the sequence focus on comprehension of the text and develop student confidence before moving on to more challenging tasks?	
	2. Are the questions coherently sequenced? Do they build toward gradual understanding of the text's meaning?	
	3. Do the questions stay focused on the text and only go beyond it to make other connections in extension activities after the text has been explored?	

Write a 10-word summary defining TDQ's.

Planning Instruction

Read About It: Text-dependent Questions

Questions for “Thank You, M’am” by Langston Hughes

1. What was the woman’s initial reaction when the boy tried to snatch her purse?
2. On page 122, Mrs. Jones says, ‘Um-hum! And your face is dirty. I got a great mind to wash your face for you. Ain’t you got nobody home to tell you to wash your face?’ What clues does the author give us about *why* Mrs. Jones decided to bring Roger home with her?
3. The woman finally turns Roger loose, “Roger looked at the door-looked at the woman-looked at the door-*and went to the sink.*” Why did the author choose to italicize this part of the text?
4. What do we know about Roger? How do we know?
5. Mrs. Jones begins to tell Roger about when she was young. Mrs. Jones shares, “I have done things, too, which I would not tell you, son.” What effect does this admission have on Roger? How did it influence his actions?
6. As you read identify a moment in the story that strikes you as most compelling. Do a quick write to explain why you consider the moment compelling.
7. The narrator states, “The woman did not ask the boy anything about where he lived or his folk.” What did she do instead? Why?
8. Mrs. Jones states, “Shoes come by devilish like that will burn your feet.” State in your own words what Mrs. Jones meant.
9. On page 124, Mrs. Jones gives Roger money. What motivates Mrs. Jones? What does she expect from him in the future?
10. How do the characters impact one another? How do you know?
11. Identify the theme. How does Hughes develop that theme?

Planning Instruction
Talk About It: What is “talk?”

Teacher Modeling	
Guided Instruction	
Collaborative Tasks	
Independent Work	

Planning Instruction
Talk About It: What is “talk?”

Through close reading and text-dependent questions, we will experience a few “productive talk” strategies.

Planning Instruction

Talk About It: What is “talk?”

Read for Significance

Read “Thank You, Ma’am” a third time. As you read, identify a moment in the story that strikes you as significant or most compelling.

Write the moment you select in the left column of the chart. Then, in the right column, do a quick write to explain why you consider the moment significant. Be sure to cite the evidence.

Significant Moment	Explanation: Why is this a significant moment?

Planning Instruction

Talk About It: What is “talk?”

Snowball “Talk” Strategy

- Students begin in pairs, responding to a discussion question only with a single partner.
- After each person has had a chance to share their ideas, the pair joins another pair, creating a group of four. Pairs share their ideas with the pair they just joined.
- Next, groups of four join together to form groups of eight, and so on, until the whole class is joined up in one large discussion.



Share with your table group other “Talk” strategies that have been successful.

Notes:

Planning Instruction

Write About It

- Informal writing opportunities
- Utilize graphic organizer as a bridge
- Formal writing connected to task

Writing to Learn (Informal)	Public Writing (Formal)



“Instead of “drill and kill,” instead of the mindless workbook pages, instead of the vapid test preparation materials, use powerful literature and student writing to teach the rules of language. One principle that undergirds my thinking about grammar and mechanics is that they are inherently linked to craft, and by making this link, we alter students’ perceptions of what mechanics and grammar do. Instead of separating these into different craft and mechanics lessons, they should be merged whenever possible.”

—Jeff Anderson, 2005

Planning Instruction

Write About It

Sentence Unscramble

Unscramble the following sentence parts to create one logical sentence:

so, instead of taking off full blast

and the weight of the purse

as he had hoped

and his legs flew up

but the boy's weight

the boy fell on his back on the sidewalk

combined caused him to lose his balance

Sentence Imitation

Write a sentence that imitates the following sentence:

Sweat popped out on the boy's face and he began to struggle.

Planning Instruction

Essential Questions

- What is the academic content as introduced in the standards?
- How do I plan instruction on that content?
- How do I deliver instruction on that content?
- How do I engage students in the learning?
- How do I assess learning?



Unit: Choices and Decisions (Nine-week unit)

Overarching Questions:

1. How do individuals make decisions?
2. How do our choices affect the challenges in our lives?
3. What is the value in recognizing and confronting the challenges in our lives?
4. How does reading from different texts about the choices we face build our understanding of decisions we make?
5. How do we use what the text says explicitly as evidence to support conclusions?
6. How do we draw inferences from the text to support conclusions?
7. How do we determine the central idea/theme of a text?
8. How do writers convey theme and central idea?

Standards for unit focus:

7.RL.KID.1 Analyze what a text says explicitly and draw logical inferences; cite several pieces of textual evidence to support conclusions.

7.RL.KID.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary.

7.RI.KID.1 Analyze what a text says explicitly and draw logical inferences; cite several pieces of textual evidence to support conclusions.

7.RI.KID.2 Determine a central idea of a text and analyze its development over the course of the text; provide an objective summary.

7.W.TTP.1 Write arguments to support claims with clear reasons and relevant evidence.

7.W.TTP.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

7.W.TTP.3 Write narratives (fiction and nonfiction) to develop real or imagined experiences or events using effective techniques, relevant descriptive details, and well-structured event sequences.

7.SL.CC.1 Prepare for collaborative discussions on 7th grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing their own ideas clearly.

Know:

- Definition of theme
- Definition of central idea
- Techniques authors use to convey theme

- Techniques writers use to convey central idea

Understand:

- Writers convey their themes through the thoughts, conversations, and feelings of the characters, through what the main character learns, and through specific actions or events in the story.
- Writers use a variety of techniques to convey central idea: supporting ideas, relevant support, facts, and visuals.

Do:

- Apply close reading and comprehension strategies to the texts
- Make inferences to determine the theme
- Make inferences to determine the central idea
- Analyze the techniques used by writers to convey theme/central idea
- Develop a thesis, make points, and cite evidence to provide information
- Develop a thesis and support an argument with logical reasoning and evidence

Essential Questions:

- What inferences can be made from the actions of the characters about the choices characters make?
- How do choices and the outcome of those choices change the characters?
- How do writers introduce, illustrate, and elaborate on the idea of choice?
- How do poets convey the impact of choice and decisions?

Task #1 Informataional/Explanatory essay: You have read two short stories on choices and the influences on decisions. Write an informational essay in which you analyze the each author’s attitude toward choices and decisions. How does each author convey his/her theme? Be sure to cite evidence from both texts to support your points.

Focus Standards:

- 7.RL.KID.1 Analyze what a text says explicitly and draw logical inferences; cite several pieces of textual evidence to support conclusions
- 7.RL.KID.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary.

- 7.W.TTP.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- 7.SL.CC.1 Prepare for collaborative discussions on 7th grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing their own ideas clearly.

Text sets:

- *Thank You, M'am* by Langston Hughes
- *All Summer in a Day* by Ray Bradbury

Task #2 Argumentative essay: You have read two poems focusing on choices and the influences on decisions. Write an essay in which you argue which poet best present the choices and the influences. Support your reasons with evidence from both poems.

Focus Standards:

- 7.RL.KID.1 Analyze what a text says explicitly and draw logical inferences; cite several pieces of textual evidence to support conclusions
- 7.RL.KID.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary.
- 7.W.TTP.1 Write arguments to support claims with clear reasons and relevant evidence.
- 7.SL.CC.1 Prepare for collaborative discussions on 7th grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing their own ideas clearly.

Text sets:

- *The Road Not Taken* by Robert Frost
- *Choices* by Nikki Giovanni

Task #3 Informational/Explanatory essay: Compare and contrast how the writers of three literary nonfiction pieces illustrate, introduce, and elaborate on the idea of choices and the influences on decisions. Consider the central idea presented by each writer. Write an essay in which you argue which writer best introduces and conveys his/her central idea.

Focus Standards:

- 7.RI.KID.1 Analyze what a text says explicitly and draw logical inferences; cite several pieces of textual evidence to support conclusions.
- 7.RI.KID.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary.
- 7.W.TTP.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- 7.SL.CC.1 Prepare for collaborative discussions on 7th grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing their own ideas clearly.

Text sets:

- *New Directions* by Maya Angelou
- *Rosa Parks with Jim Haskins* from *Rosa Parks: My Story*
- *Commencement Address at Stanford, June 12, 2005*, delivered by Steve Jobs

Lesson Template

Grade: 7 ELA

Unit Topic: Choices

Focus Standards for Test Set #1

- 7.RL.KID.1 Analyze what a text says explicitly and draw logical inferences; cite several pieces of textual evidence to support conclusions
- 7.RL.KID.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary.
- 7.W.TTP.2 Write informative/explanatory essays to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- 7.SL.CC.1 Prepare for collaborative discussions on 7th grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing their own ideas clearly.

Assessment Prompt #1

Informataional/Explanatory essay: You have read two short stories on choices and the influences on decisions. Write an informational essay in which you analyze the each author's attitude toward choices and decisions. How does each author convey his/her theme? Be sure to cite evidence from both texts to support your points.

Text Set #1

- *Thank You, M'am* by Langston Hughes
- *All Summer in a Day* by Ray Bradbury

Launch

Ask students to journal about a choice they have faced recently:

- What were the choices?
- How did you make the choice?
- What was the impact of the choice?

Explore

Learning Task #1

1. Read "Thank You, M'am"
2. Respond ("alone" time) the comprehension level questions
3. Talk About It: Speed Dating

Summarizing strategy:

Journal entry: What do we know about the characters and how do we know it?

Explore

Learning Task #2

1. Read "Thank You, M'am" for second reading
2. Respond ("alone" time) the significance level questions
3. Talk About It: Snowball

Summarizing strategy

Journal entry: The Important Thing

Explore

Learning Task #3

1. Read "Thank You, M'am" for third reading
2. Respond ("alone" time) to the interpretative level questions
3. Talk About It: Tap Out

Summarizing strategy

Journal entry: Write a letter to an absent student explaining how the characters in the story impact one another and how you know?

Explore

Learning Task #4

1. Determine the theme of "Thank You, M'am" ("alone" time)
 - a. Summarize the plot by writing a one-sentence description for the exposition, the conflict, the rising action, the climax, the falling action, and the resolution.
 - b. Identify the subject of the work.
 - c. Write a sentence stating the insight or truth that was learned about the subject.
2. How does the author develop the theme?
 - a. Complete the Theme Graphic Organizer for "Thank You, M'am" ("alone" time)

- b. Form jigsaw expert groups based on the four methods from the graphic organizer
- c. Expert groups discuss the examples, evidence, and explanations.
- d. Table groups - share information from expert groups

Summarizing strategy: Journal entry

Summarize how you determined the theme of "Thank You, M'am" and what methods of developing theme were used by Hughes.

Resources for "Thank You, M'am" Lesson

Text Dependent Questions for "Thank You, M'am"

Comprehension

What do you know about Roger? How do you know?

What do you know about Mrs. Jones? How do you know?

Significance

What was the most significant or most compelling moment? Why?

Interpretative

As you read think about this question, how do the characters impact one another? How do you know?

Theme Graphic Organizer for "Thank You, M'am"

Task #1 Informataional/Explanatory essay: You have read two short stories on choices and the influences on decisions. Write an informational essay in which you analyze the each author's attitude toward choices and decisions. How does each author convey his/her theme? Be sure to cite evidence from both texts to support your points.

Theme Graphic Organizer

Text: _____

Method	Example/ Evidence	Explanation
Feelings of the main character		
Thoughts and conversations of the characters		

Method	Example/ Evidence	Explanation
Actions and events		
What main character learns		

What is the theme of _____?

Planning Instruction

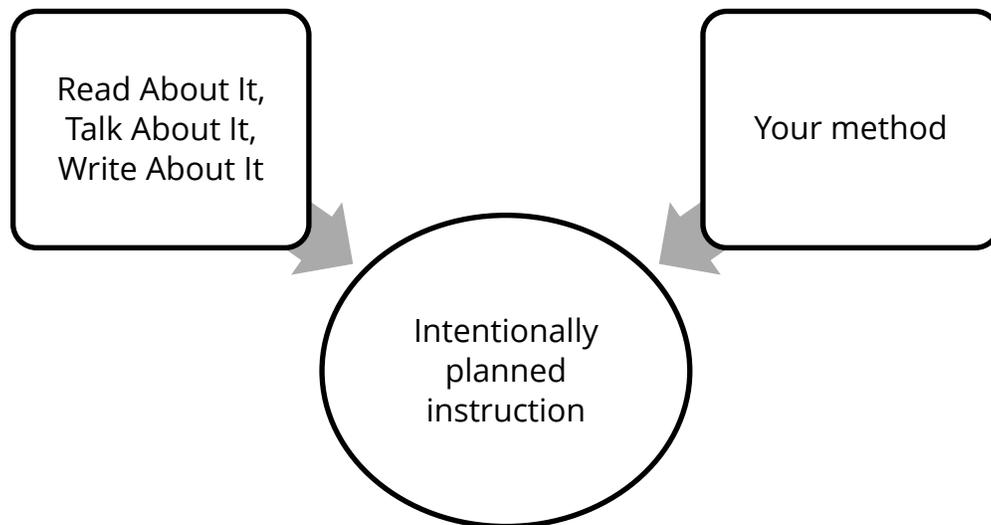
Your Lesson Plan

- What are the focus standards for the lesson or unit?
- How will students be assessed to demonstrate mastery?
- How can you integrate Read About It, Talk About It, Write About It strategies to help you achieve your lesson goals?
- Are the instructional materials used in the lesson aligned to the focus standards you have chosen and the instructional shifts?



Module 9 Reflection

- What is intentional instruction? How is it a bridge between good standards and assessment?
- How should formative and summative assessments inform intentional instruction?
- How can you integrate “Read About It, Talk About It, Write About It” strategies to help you achieve your lesson goals?



“Read About It, Talk About it, Write About It” is only one method you can use to intentionally plan instruction.

Module 9 Review



Strong Standards

Standards are the bricks that should be masterfully laid through quality instruction to ensure that all students reach the expectation of the standards.



High Expectations

We have a continued goal to prepare students to be college and career ready.



Instructional Shifts

The instructional shifts are an essential component of the standards and provide guidance for how the standards should be taught and implemented.



Aligned Materials and Assessments

Educators play a key role in ensuring that our standards, classroom instructional materials, and assessments are aligned.

TAB PAGE

Appendix

Aspects of Text Complexity Project

David Liben

January 28, 2010

Why Complex Text Matters

The American College Testing Service, in its influential study “Reading Between the Lines” (ACT 2006), determined a benchmark score on their reading test; 51% of students scored above this benchmark. These students were more likely to:

- Enroll in college.
- Earn a grade of B or higher in first-year U.S. history and psychology classes.
- Earn a GPA of 3.0 or higher.
- Return for a second year at the same institution.

It was also found that 47% of students who met the reading test benchmark met the science test benchmark as well, whereas *only 5%* of students who did not meet the reading benchmark met the science test benchmark. This is a particularly interesting finding in light of recent efforts to boost K-12 science learning. The 51% figure of test takers meeting the benchmark was the lowest in over a decade.

Student responses were analyzed with the goal of determining what patterns might distinguish students scoring above the benchmark from those below. The major findings follow:

1. Literal vs. inferential question type failed to differentiate students scoring above the benchmark from those scoring below (p. 13).
2. Questions focusing on textual elements—main idea/author’s purpose, supporting details, relationships, meaning of words, and generalizations and conclusions—also failed to differentiate students scoring above from those scoring below (p. 14).
3. The clearest difference of performance between the two groups was *degree of text complexity*, in the passages that acted as “sorters” within the ACT. This finding held true for both males and females, all racial groups and was steady regardless of family income levels (p. 16).

This is a stunning finding. The textual elements described above and inferential questions in general constitute many of the essential elements of what we usually think of as “critical thinking.” Developing these skills in students has been a major focus of educational efforts in all disciplines for decades. Yet the ACT study shows that, at least for this group of nearly a half million high school students, critical thinking does not distinguish those who are college and career ready from those who are not; facility with reading complex text does.

Text complexity on ACT's Reading tests (the ACT, PLAN, and EXPLORE, covering grades 12, 10 and 8 respectively) was divided into three levels of complexity: uncomplicated, more challenging, and complex (p. 14). In looking at scores based on this complexity gradient the following was found:

1. Students scoring below the benchmark (49% of the 568,000 taking the test) scored no better than chance on multiple-choice items associated with complex text, the most challenging of the three levels.
2. Only students who obtained nearly perfect scores (35 out of 36) did as well on complex text as they did on the less challenging text, indicating that a significant number of students who met the benchmark still scored relatively poorly on complex text.

Four hundred and sixty eight thousand students took the 2006 ACT exam. All were applying or considering applying to some form of post secondary education and therefore were likely to engage seriously with this test. Despite this, 49% , nearly a quarter of a million students, performed no better on the more complex reading passages than if these passages were written in Sanskrit.

How did we arrive at a situation where so many of our students fail to understand complex text? We will address this question, as well as the consequences this problem has generated, both those already present and those likely to emerge or become more widespread over time. We begin with the causes.

1. SCHOOL BOOKS AND READING DEMANDS K-12 HAVE BECOME EASIER.

- Chall et al. (1977) found a 13-year decrease from 1963–1975 in the difficulty of 11th-grade textbooks in all subjects; this corresponded with concurrent declines in SAT scores. She found a similar pattern for 6th-grade texts but not as clear-cut as for older students. Similarly, declines in first-grade basal readers corresponded with declining SAT scores 10 years later.
- Hayes, Wolfer, and Wolfe (1996) found more: between 1963–1991, average length of sentences in reading textbooks K–8 (basals) was shorter than in books published between 1946–62; in 7th and 8th grade readers (usually anthologies, very widely used), the mean length of sentences decreased from 20 to 14 words. Vocabulary also declined: the vocabulary level of 8th-grade basal readers after 1963 was equivalent to 5th-grade readers before 1963; 12th-grade literary anthologies after 1963 were equivalent to 7th-grade readers before 1963.
- Hayes also found that though the vocabulary level of words in basal readers for grades 1–7 increased each year, high school literature books did not increase in vocabulary difficulty for each year and did not differ greatly from grades 7–8 literature books.

- Hayes also found that though science books were more difficult than literature books, only books in AP classes had vocabulary levels comparable to even newspapers of the time.
- The span of years Hayes' work covers corresponded with SAT declines in the same period. Hayes addresses the question of whether declining SAT scores reflected demographic changes in students taking the test. He points out that the years for the decline do not match up with the years for the demographic shift; more pointedly he notes that the number of students scoring in the highest ranges (600-800) decreased both relatively and absolutely.
- Data since 1962 (Williamson, 2004) show a 305L (Lexile) gap between end of high school and college texts, equivalent to 1.5 standard deviations, or more than the lexile difference between the 4th grade NAEP and the 8th grade NAEP.
- Although data after 1992 are not as thorough, it should be noted that the SAT was re-centered in the mid-90s, thus essentially adding about 80 points to the verbal scores (Adams, in press).

These data do not include analysis of elements of text cohesion, which might give a different picture (McNamara, in press). That being said, while no measure of text difficulty is perfect, what is relevant in these numbers is the steady decline over time, across grades, in sophistication and difficulty of text, and the resulting correspondence with dropping SAT scores.

So the texts students read, or certainly many of the texts students read K-12, became easier after 1962. What about texts students were asked to read in college over that period and into our current period?

2. COLLEGE BOOKS AND COLLEGE READING HAVE NOT GOTTEN EASIER.

- Lexile scores of college textbooks have not decreased in any block of time since 1962 and in fact have increased (Stenner, in press).
- Hayes (1996) found that vocabulary difficulty of newspapers had remained stable over the period of his study.
- Hayes (1992) found that word difficulty of every scientific journal and magazine he examined between 1930-1990 had increased.
- Related to the above, a College Board research report (2005) shows that college professors assign more reading from periodicals than do high school teachers.

3. CURRICULUM AND PEDAGOGY MAY HAVE EXACERBATED THE PROBLEM OF DECLINING K-12 TEXT COMPLEXITY RELATIVE TO COLLEGE DEMANDS.

- Students in high school are not only reading texts significantly less demanding than students in college, but instruction with any texts they do read is heavily scaffolded compared to college, where students are routinely expected to read more independently (National Governors Association & Council of Chief State School Officers, 2009).
- Students in college are held more accountable for what they read than students in high school. 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 are rarely held accountable for what they have read independently (Heller & Greenleaf, 2007). The jarring exception is when college-bound students sit for the college entrance exams.

Note: We are not recommending here that teachers stop supporting students in their reading, only that this support taper off and that on regular occasions students be held accountable and assessed on texts they have not seen before and for which they have had no direct preparation from teachers prior to reading. As pointed out above, for most students, the only time in their K-12 experience this takes place is on standardized tests.

- Students have more difficulty reading expository texts than narrative (Bowen, 1999; Duke, 1998; Heller & Greenleaf, 2007; Shanahan & Shanahan, 2008; Snow, 2002), yet this material currently constitutes only 7% to 15% of instructional text in elementary and middle school (Hoffman et al., 1994; Moss & Newton, 2002; Yopp & Yopp, 2006). In college, most, and for many students nearly all, reading is expository (Achieve, 2007).
- The above data take on greater relevance with recent findings from McNamara and Graesser (personal communication – Active Ingredients work) that narrativity is “the most prominent component of reading ease.” In other words, the greater the portion of a student’s total reading is narrative, the greater the ease. Given the time constraints inevitably encountered in school, the more narrative text read, the less opportunity there is of encountering text that is complex.
- Expository text from social studies and science presents students with a different mix of rhetorical and semantic challenges relative to narrative (McNamara, Graesser & Louwrese, 2004). If students only engage in even successful reading of narrative, they will be denied the opportunity to develop the abilities to overcome the challenges presented by expository texts. These genre challenges however, are related to each other (McNamara, in press), thus each genre’s set of challenges will overlap to some degree, and failure to learn from one genre will likely weaken the ability to learn from the others.

- Successful learning from text and the consequent development of comprehension skills require the employment of both strategies and knowledge to build a mental or situation model from the given textbase. A high standard for coherence (a demand for the text to make sense) then drives comprehension monitoring. This recruits many of the same strategies that are called upon when comprehension breaks down (Perfetti, Landi, & Oakhill, 2004; Van den Broek, Ridsen, & Husebye-Hartman, 1995; Van den Broek et al., 2001). If students engage in this process frequently, the use of strategies becomes more automatic and habitual, and the strategies become skills (Afflerbach, Pearson, & Paris, 2008). If students do not employ this process when reading expository text then the resultant learning is superficial and short lived (Kintsch, 1998; Kintsch, in Tobias and Duffy, 2009).
- Shallow reading from complex expository texts—skimming for answers, focusing only on details, and failing to make inferences in order to integrate different parts of the text, to connect to background knowledge, and therefore form a rich situation model—will do more than impede students' ability to read complex text. It will likely cause reading ability to deteriorate. Years of reading expository text in this superficial way gives students the message that expository text itself is shallow, thus reading it is an inevitably shallow and unrewarding exercise. The messenger, in this case, has been slain.

In sum, the texts students are provided in school to read K-12 are not of sufficient complexity to prepare them for college or career readiness. In addition, expository text, the overwhelmingly dominant form of career and college reading, constitutes a minute portion of what students are asked to read in pre-collegiate education. When it is read, it is over scaffolded by teachers, and taught superficially (read these pages, and find the answers). Far too many students are not only ill prepared cognitively for the demands this type of text presents; but are unaware there is even a problem, aside from how boring their informational texts seem to be. Those quarter million students who scored at levels no better than chance on the ACT likely had no idea how poorly they did. About to leave high school, they were blind-sided by tasks they could not perform on text passages they had never been equipped to encounter.

Given all of this, it is not surprising that Heller and Greenleaf (2007), in findings that paralleled the ACT Between the Lines study, found that advanced literacy across content areas (reading of expository, subject focused text), is the best available predictor of students' ability to succeed in introductory college courses. Nor surprising that in a synthesis of national and international reports on adolescent literacy prepared for the Vermont Principals Association (Liben unpublished Power Point, 2007), we found that all nine called for enhancements in content area reading.

WHAT ARE SOME CONSEQUENCES OF SO MANY STUDENTS LEAVING HIGH SCHOOL UNABLE TO READ COMPLEX TEXT?

In addition to the findings noted in the ACT study:

- 20% of college freshman required remedial reading courses (NCES, 2004b). This is especially significant in light of the fact that 11 states have already passed laws “preventing or discouraging” enrollment in these classes in public four-year institutions (Jenkins & Boswell, 2002). In fact, students who enroll in these courses are 41% more likely to drop out than other students (NCES, 2004A).
- Only 30% of students enrolled in any remedial reading course went on to receive a degree or certificate (NCES, 2004).
- Differences between students in top brackets and all others, on measures such as NAEP test scores and AP courses successfully completed, have increased, (National Pipeline Data, 2005).
- Over 75% of surveyed students who dropped out indicated that difficulty with reading was a major contributing factor (Lyon, 2001).
- According to the National Assessment of Adult Literacy (2003), 15% of adults scored as proficient in 1992 and only 13% in 2003, a statistically significant difference in a decade.

The National Endowment for the Arts, in *Reading at Risk* (NEA, 2004), reports the following:

- The percentage of U.S. adults reading literature dropped from 54.0 in 1992 to 46.7 in 2002, a decrease of 7.3 percent in a decade.
- The percentage of adults reading any book likewise dropped by 7 percent in the same period.
- The rate of decline was in all demographic groups—women and men; whites, African Americans, and Hispanics; all education levels; and all age groups.
- Though all age groups are reading less, the steepest decline by far is in the 18–24 and 25–34 age groups: 28% and 23%, respectively. In other words, the problem is not only getting worse but doing so at an accelerating rate.

The NEA study cites declines in reading beginning in 1982 with 18- to 24-year-olds. Hayes cites a decline in difficulty of text beginning in 1962. It is tempting to link these findings, as 18- to 24-year-olds in 1982 began school from 1969–1975 and the Hayes study cites text difficulty decreasing beginning in 1962.

CONCLUSION

Being able to read complex text critically with understanding and insight is essential for high achievement in college and the workplace (Achieve, 2007, ACT, 2006). Moreover, if students cannot read challenging texts with understanding, they will read less in general, extending the societal effects the Reading at Risk report already documented. If students cannot read complex expository text, they will likely turn to sources such as tweets, videos, podcasts, and similar media for information. These sources, while not without value, cannot capture the nuances, subtlety, depth, or breadth of ideas developed through complex text. Consequently, these practices are likely to lead to a general impoverishment of knowledge, which in turn will accelerate the decline in ability to comprehend challenging texts, leading to still further declines. This pattern has additional serious implications for the ability of our citizens to meet the demands of participating wisely in a functional democracy within an increasingly complex world.

The ACT findings in relation to performance on the science test bear repeating. The need for scientific and technical literacy increases yearly. Numerous “STEM” (Science Technology Engineering Math) programs are beginning to dot the educational map. Yet only 5% of students who did not meet the ACT reading benchmark met the science benchmark. Science is a process, but it is also a body of knowledge. This body of knowledge is most efficiently accessed through its texts. This cannot be done without the ability to comprehend complex expository text.

A final thought: the problems noted here are not “equal opportunity” in their impact. Students arriving at school from less-educated families are disproportionately represented in many of these statistics. The stakes are high regarding complex text for everyone, but they are even higher for students who are largely disenfranchised from text prior to arriving at the schoolhouse door.

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SUMMARIZING STRATEGIES

Summarizing strategies are used to assess and determine re-teaching needs:

- Recall, Reflect and Write or Tell
 - KWL
 - Ticket Out the Door
 - 3-2-1
 - Key word
- Journaling
 - Learning Logs
- Show Me
 - Draw Picture
 - Physically Demonstrate
 - Create Organizer
- Reflections
 - Reflection Questions
 - The Important Thing
 - Inner/Outer Circles

STRATEGY	DEFINITION
Ticket Out the Door	1. "Ones" tell "twos" 3 major points from today's lesson. "Twos write it down. 2. Answer the essential question. Write your answer
3-2-1	1. "3" heading- write 3 ideas 2. "2" heading- write 2 ideas 3. "1" heading- write 1 idea Example: 3 different types of rock 2 ways people mine for minerals 1 question you have
Reflection Questions	1. What were you expected to do? 2. What did you do well? 3. What would you do differently? 4. What help do you need?

Summarizing Strategies (continued)

STRATEGY	DEFINITION
Plus/Minus/Intriguing	Plus row – describe/list what you think are the positive things about the lesson Minus row – describe/list what you think are some of the negative things about the lesson Intriguing row – describe/list some of the things you think are different or some things you don't understand
The Important Thing	The important thing about ____ is ____. Detail sentence Detail sentence Detail sentence But, the most important thing about ____ is ____
Learning Logs	Respond to prompt about the lesson: <ul style="list-style-type: none"> • I would like to learn more about... • Something I learned today is... • Three things I wonder about...
The Absent Student	Write letter to absent student explaining what we learned today.

ASSESSMENT PROMPTS

Assessment prompts can be many formats:

- Written
 - Think-Ink Share
 - Quick Write
 - Journal response
 - Carousel brainstorm
 - R.A.F.T
- Oral
 - Think-Pair-Share
 - Numbered Heads
- Visual
 - Draw a diagram or sketch
 - Create a visual symbol
 - Complete graphic organizer
- Show Me
 - Word sort
 - Classify items
 - Demonstrate

COLLABORATIVE PAIRS

An organizational tool where two students are grouped together for the purpose of actively engaging their thinking about the new learning.

STRATEGY	DEFINITION
Numbered Heads	Students are in pairs; each student has a number
Pairs Checking	<ol style="list-style-type: none"> 1. Teacher circles certain questions (i.e. every 3rd question) 2. Each student does own work 3. When they complete a circled numbered question, check answers with partner.

Collaborative Pairs (continued)

STRATEGY	DEFINITION
Think-Pair-Share	<ol style="list-style-type: none"> 1. Teacher asks question 2. Students think of response 3. Students share response with partner
Think-Ink-Share	<ol style="list-style-type: none"> 1. Write your answer individually 2. Discuss your answer with your partner 3. Share your answer when called upon
Think-Sketch-Share	<ol style="list-style-type: none"> 1. Draw diagram or picture of topic 2. Share with your partner
Pause Procedure	<ol style="list-style-type: none"> 1. During lecture, students take notes 2. Pause lecture and have students share notes with partner

MNEMONIC STRATEGIES

STRATEGY	DEFINITION
Mind Maps	Organize mental maps from known information; then fill in missing information: main ideas, details, categories/parts, diagrams
Visual Chains	A visual cycle of pictures or a graphic of words
Acrostics	Make up a sentence using the first letter of each word, sequencing, lists
Physical Movement	Use physical motion to represent key words to remember or go through physical motions to remember the order of a process

Acronyms	Let the first letter of each word represent the first letter of the word(s) you wish to memorize
Hook-ups	Using one word or series of letters, "hook-up" information beginning with the same letter: details, parts, lists
Rhythm and Rhyme	Frame key ideas using a rhythm and rhyme. Write a song, poem limerick, rap that contains the pertinent information for remembering.
Picture Objects	Using a familiar object (stick person, car) associate information around it.

ACTIVATING STRATEGIES

Good activating strategies "hook 'n link" students:

- Recall
- Make Predictions
- Games
- Humor or mystery
- Exploration or experience
- Role play
- Video clip, Music, Literature, Art

STRATEGY	DEFINITION
KWL	<p>The KWL has three columns:</p> <ul style="list-style-type: none"> • "K" is first column for "I know" or "I think I know" • "W" is second column for "Want to know" or "Want to learn" • "L" is third column for "I learned" <p>Teacher introduces topic. Students brainstorm for each column</p>

Wordsplash	<ol style="list-style-type: none"> 1. Choose vocabulary words for a new topic 2. Display selected words to student all at once in random order 3. Brainstorm and generate a possible relationship between a vocabulary word and topic. 4. Write prediction of what specific meaning the word will have in relation to the topic
Anticipation Guide/Prediction Guide	<ol style="list-style-type: none"> 1. Create 3-6 misconceptions, controversial ideas related to the selection 2. Have students respond to statements 3. After reading the selection, have students respond to statements again.

Activating Strategies (continued)

STRATEGY	DEFINITION
Brainstorming "Flexibility Style" Web	<ol style="list-style-type: none"> 1. Students list brainstorming ideas on new topic 2. Students categorize ideas 3. Using categories/ideas each student develop a web that starts with topic in the center, branches off in categories, each category branches into ideas
Brainstorm and Categorize	<ol style="list-style-type: none"> 1. Students list brainstorming ideas on new topic 2. Students categorize ideas 3. Diagram ideas/categories on chart paper

Draw a Picture or Diagram	Students draw or create a diagram of the topic (i.e. draw China as you think it exists or diagram checks and balances of America)
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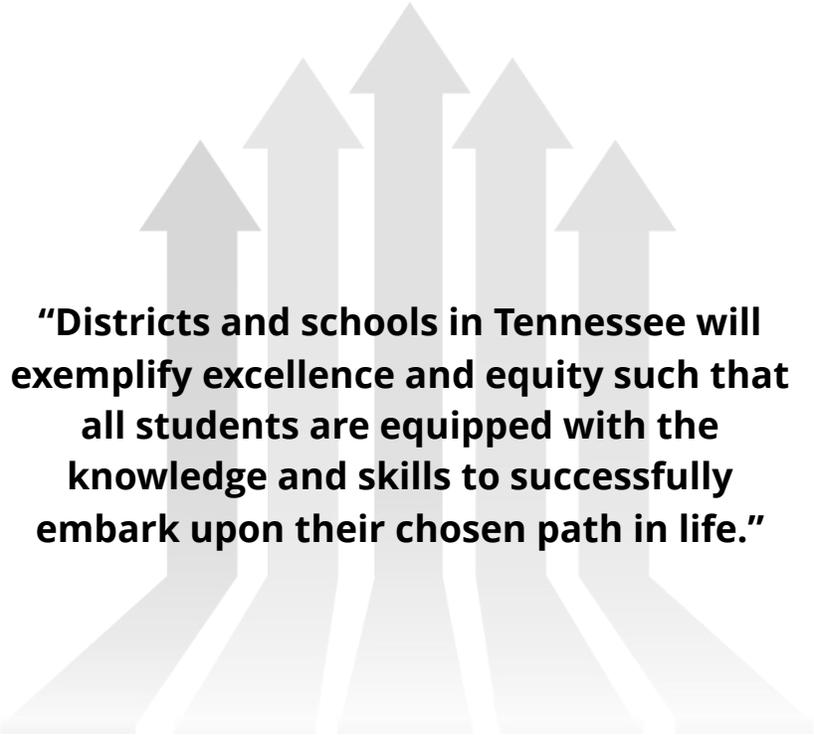


Requirements for Serving English Learners (ELs)

- All students who are ELs must have core instruction in an English as a second language (ESL) class for English language arts (ELA) until the student can access the content of the grade-appropriate ELA course.
- No EL can be retained or kept from educational services solely due to language proficiency.
- All ELs must be placed and served in the age-appropriate grade level.
- Content standards, instruction, and assessment must be modified and accommodated so that the EL can experience meaningful participation.
- Parents must have information provided to them in a manner and language they can understand (translation and/or interpretation).
- There is no set time limit for assessment for a suspected EL student with disabilities (SWD), but if tested during the silent period or at a time when language acquisition is limited, the diagnosis may be considered suspect, especially if the student is tested in English.

Five Strategies for Success with ELs

1. Focus on Discourse.
 - a. Target the four modalities: listening, speaking, reading, and writing in lessons. (Consider all modalities when lesson planning.)
 - b. Use purposefully designed collaborative learning groups (small group instruction) and a peer support system (peer buddy).
2. Work for total engagement in the class.
 - a. Develop an environment for participation and access (i.e., labeling, thinking maps, sentence starters and stems, structured accountable talk, etc.).
3. All work must be standards based.
 - a. Provide multi-sensory opportunities for engagement (i.e., visuals, technology, podcasts, PowerPoints, audiobooks, etc.).
 - b. Spiral (i.e., repeating and revisiting concepts to help with mastery)
4. Respect the silent period, but give the EL a way to participate.
 - a. Use wait time and frontloading.
5. Allow time for metacognitive analysis of the students' cultural learning style.
 - a. Help the ELs see connections with the first language (L1).



“Districts and schools in Tennessee will exemplify excellence and equity such that all students are equipped with the knowledge and skills to successfully embark upon their chosen path in life.”