ELA Guidebooks 9-12 (2020)

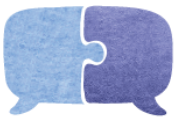
Module 5 Note Catcher

Name: _____

Introduction

Discussion Appointments

Make appointments with 2 people at your table and 2 who you don't know or don't work with often.

READ **This partner should be at your table.** _____	WRITE **This partner should be at your table.** _____
 DISCUSS _____	PRESENT _____

Objectives

- Revisit the process and purpose of the Inquiry Cycle
- Reflect on successes and challenges of the Inquiry Cycle
- Learn and apply a process for analyzing students' responses
- Deepen understanding of the range of supports included in the ELA Guidebooks 9-12 to support diverse learners
- Using an upcoming section of lessons and the data you have collected, identify opportunities and plan to support diverse learners

Agenda

Morning	• Welcome & Opening • Reflection & Preparing to Analyze Student Responses • Break • Analyzing Student Responses: Determining Strengths & Needs
	LUNCH
Afternoon	• Deeper Dive: Guidebooks Strategies for Supporting ***All*** Students with Reading & Understanding Complex Texts • Break • Planning to Meet the Needs of Diverse Learners • Closing & Survey

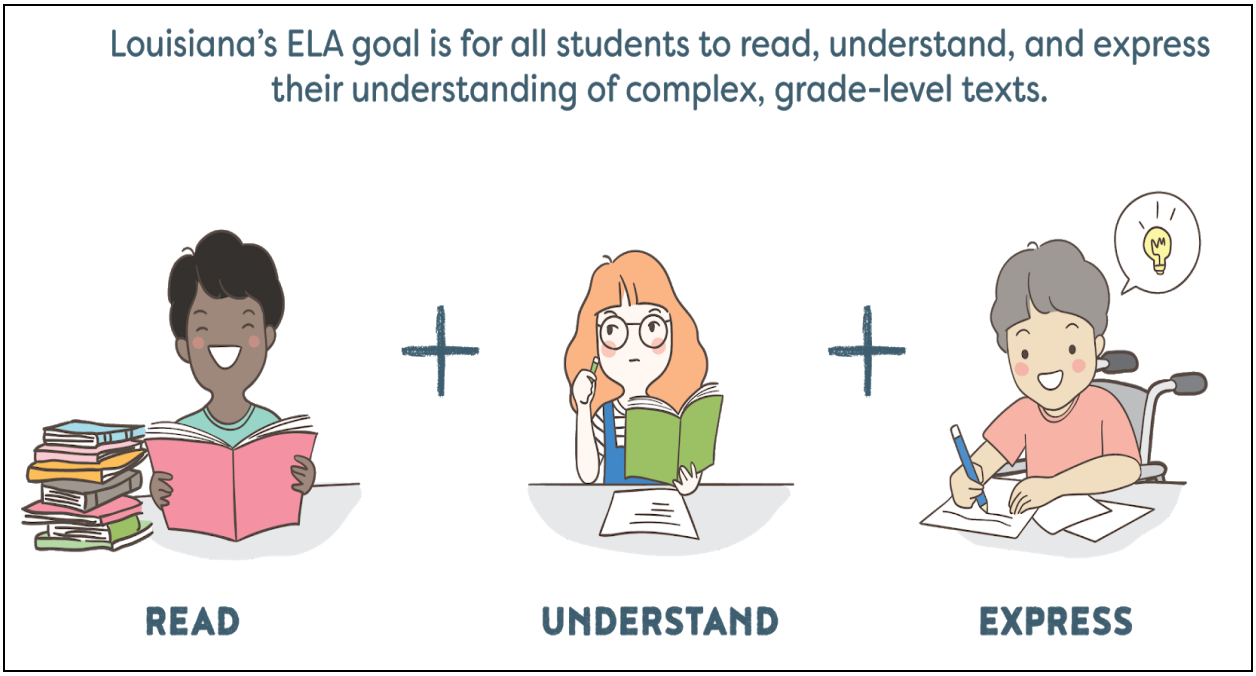
Agreements

- Ask questions.
- Be present and engage fully.
- Consider differing perspectives.
- Create and maintain a safe space for professional learning.
- Monitor tech use.

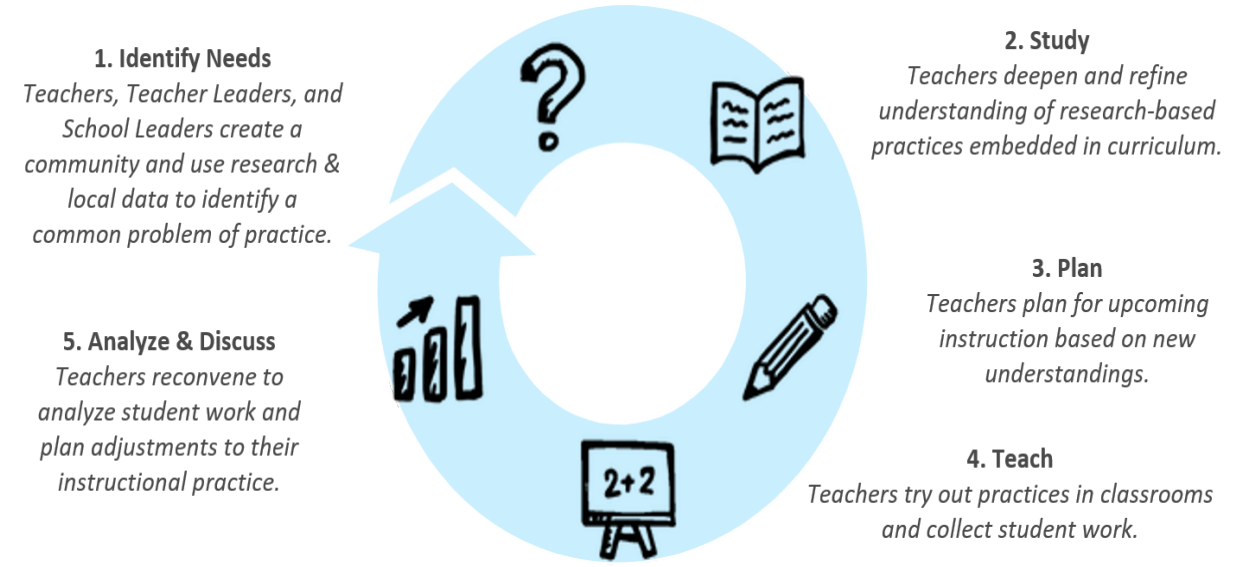
Opening Circle

If you're planning for a year, sow rice; if you're planning for a decade, plant trees; if you're planning for a lifetime, educate people."

~ Chinese proverb



How well can my students read and understand complex text?



Reflect

What successes did you experience when teaching the section of lessons you planned and collected student responses for?	
What struggles did you experience?	
Reflect on your choices for scaffolds. Did students need more or less scaffolding? What makes you think this?	
Reflect on this Cycle of Inquiry thus far. What are your takeaways from this process?	

Our Process
1. Review Section Diagnostic Checklist
2. Revisit or Refine Exemplar Response
3. Read and Evaluate Individual Student Responses
4. Analyze Data for Trends
5. Plan to Meet Student Needs

Section Diagnostic Checklist
11D1_S1_L4_A7_DX

Name Date

Section 1 Lesson 4
Students write a response to the prompt: What is the narrative structure of *The Great Gatsby*? How could that narrative structure influence the way the story is told? Use details from the first four pages of the novel to support your claim

Reading Look-Fors	✓+ (3)	✓ (2)	✓- (1)	IE (0)
How well does the student understand the factors that could influence perception?				
How well can a student identify the narrative structure of a text and determine how it may affect the way the story is told?				
Reading Score: _____ /6 Comments:				

Score	Performance Descriptors
✓+ (3)	**Meets Criteria**: Student has successfully built the knowledge, skill, or habit indicated by the look-for.
✓ (2)	**Continue Practice**: Student should continue building the knowledge, skill, or habit indicated by the look-for.
✓- (1)	**Needs Support**: Student would benefit from additional instruction to build the knowledge, skill, or habit indicated by the look-for.
IE (0)	**Insufficient Evidence**: Student did not respond to the prompt and/or did not provide enough of a response to evaluate.

Writing Look-Fors		✓+ (3)	✓ (2)	✓- (1)	IE (0)
Form Claims: Analytical; Develop ideas: integrate quotations; Use Conventions to Produce Clear Writing: Usage	How well can students develop and clearly communicate meaningful and defensible claims that represent valid, evidence-based analysis.				
	How well can students integrate quotations while maintaining the flow of ideas to develop and support arguments, analyses, and explanations?				
	How well can students use words and phrases correctly to clearly communicate ideas.				
Writing Score: _____ /9 Comments:					

Score	Performance Descriptors
✓+ (3)	**Meets Criteria**: Student has successfully built the knowledge, skill, or habit indicated by the look-for.
✓ (2)	**Continue Practice**: Student should continue building the knowledge, skill, or habit indicated by the look-for.
✓- (1)	**Needs Support**: Student would benefit from additional instruction to build the knowledge, skill, or habit indicated by the look-for.
IE (0)	**Insufficient Evidence**: Student did not respond to the prompt and/or did not provide enough of a response to evaluate.

Section 1 Diagnostic Exemplar

Section Diagnostic	Teacher Created Exemplar
 DIAGNOSE What is the narrative structure of *The Great Gatsby*? How could that narrative structure influence the way the story is told? Use details from the first four pages of the novel to support your claim	The first-person narrator of The Great Gatsby may not be an accurate source because his perception could be influenced by his nonjudgmental nature and his feelings toward the other characters. When talking about himself, the narrator states that he is "inclined to reserve all judgments,"(Fitzgerald 1) meaning that he is not a judgmental person. This part of his nature may cause him to perceive events in a more balanced way and not to blame people who may deserve blame. He also states that there is "something gorgeous"(2) about Gatsby, proving that he has a special affection toward him. Because he feels this way about Gatsby, he may perceive his actions as more honorable than they actually are. These two details that the narrator provides about himself should cause the audience to think twice about the events he is describing in the novel.

Access the ELA Guidebooks 9-12 Digital Section Diagnostic Data Collection Tool here (explore the first four tabs):

https://tinyurl.com/HSGBDigitalDataTool

A sample completed tool is available.

Section Diagnostic	Teacher Created Exemplar
<insert task from section diagnostic>	

KNOWLEDGE

Reading Look-Fors				
Score	✓+	✓	✓-	IE
Performance Descriptor	Student has successfully built the knowledge, skill, or habit indicated by the look-for.	Student should continue building the knowledge, skill, or habit indicated by the look-for.	Student would benefit from additional instruction to build the knowledge, skill, or habit indicated by the look-for.	Student did not respond to the prompt and/or did not provide enough of a response to evaluate.
<insert language of reading look-for 1>				
<insert language of reading look-for 2>				
<insert language of reading look-for 3>				

SKILL

Writing/Discussion Look-Fors				
Score	✓+	✓	✓-	IE
Performance Descriptor	Student has successfully built the knowledge, skill, or habit indicated by the look-for.	Student should continue building the knowledge, skill, or habit indicated by the look-for.	Student would benefit from additional instruction to build the knowledge, skill, or habit indicated by the look-for.	Student did not respond to the prompt and/or did not provide enough of a response to evaluate.
<insert language of skill look-for 1>				
<insert language of skill look-for 2>				
<insert language of skill look-for 3>				

DATA SUMMARY

Evidence of Student Learning	
What are common areas of strength across student work?	What are common areas of weakness across student work?
How do you plan to address these needs? Be sure to annotate upcoming lessons to reflect these plans.	

KNOWLEDGE

Reading Look-Fors				
Score	✓+	✓	✓-	IE
Performance Descriptor	Student has successfully built the knowledge, skill, or habit indicated by the look-for.	Student should continue building the knowledge, skill, or habit indicated by the look-for.	Student would benefit from additional instruction to build the knowledge, skill, or habit indicated by the look-for.	Student did not respond to the prompt and/or did not provide enough of a response to evaluate.
How well can a student identify the narrative structure of a text and determine how it may affect the way the story is told?	AK, RA	EK, JC, AW, SL, HJ	TL, HF, SJ, VJ, AF, CK, SR, MS, CF, LR	EF, BJ
How well does the student understand the factors that could influence perception?	AK, EK, AW, RA	TL, JC, AF, SL, LR, SR, HJ, CF, MS	HF, SJ, VJ, BJ	EF, CK

Sample Student Response: Maria

The story of The Great Gatsby is a story told by Nick, the narrator. Nick tells the story of meeting the man named Gatsby. The story is written many years ago during a time when people had money. Nick comes from a family with money and he tells of his adventures. The money Nick has impacts the way he sees things and his perception of life. He lives a life that many people don't have. This is supported by the text when the author says that, "in college i was unjustly accused of being a politician." The notion that he went to college supports that he had money in the 1920s. His perception of gatsby is jaded because he is perceiving him as another man with money.

KNOWLEDGE

Reading Look-Fors				
Score	✓+	✓	✓-	IE
Performance Descriptor	Student has successfully built the knowledge, skill, or habit indicated by the look-for.	Student should continue building the knowledge, skill, or habit indicated by the look-for.	Student would benefit from additional instruction to build the knowledge, skill, or habit indicated by the look-for.	Student did not respond to the prompt and/or did not provide enough of a response to evaluate.
<insert language of reading look-for 1>				
<insert language of reading look-for 2>				
<insert language of reading look-for 3>				

Capture Your Learning

- What resonated most with you in this process?
- How does this compare to the process you typically use when analyzing student work?

_____

_____

_____

_____

_____

_____

_____

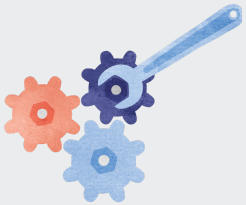
Access the ELA Guidebooks 9-12 Paper-Based Section Diagnostic Data Collection Tool here (make a copy to edit):

https://tinyurl.com/HSGBPaperDataTool

Access the ELA Guidebooks 9-12 Digital Section Diagnostic Data Collection Tool here (make a copy to edit):

https://tinyurl.com/HSGBDigitalDataTool

A sample completed tool is available.

Section Diagnostic	Teacher Created Exemplar
 <insert task from section diagnostic>	

KNOWLEDGE

Reading Look-Fors				
Score	✓+	✓	✓-	IE
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<insert language of reading look-for 1>				
<insert language of reading look-for 2>				
<insert language of reading look-for 3>				

SKILL

Writing/Discussion Look-Fors				
Score	✓+	✓	✓-	IE
Performance Descriptor	Student has successfully built the knowledge, skill, or habit indicated by the look-for.	Student should continue building the knowledge, skill, or habit indicated by the look-for.	Student would benefit from additional instruction to build the knowledge, skill, or habit indicated by the look-for.	Student did not respond to the prompt and/or did not provide enough of a response to evaluate.
<insert language of skill look-for 1>				
<insert language of skill look-for 2>				
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DATA SUMMARY

Evidence of Student Learning	
What are common areas of strength across student work?	What are common areas of weakness across student work?
How do you plan to address these needs? Be sure to annotate upcoming lessons to reflect these plans.	

Analyzing Student Work: Identifying Trends

Trend		Reason
	I think this is because...	

Session 3 Do Now

- How do you currently provide supports to meet student needs?
- How does your current schedule allow time for working with students in small groups?

_____

_____

_____

_____

_____

_____

The Reading Rope

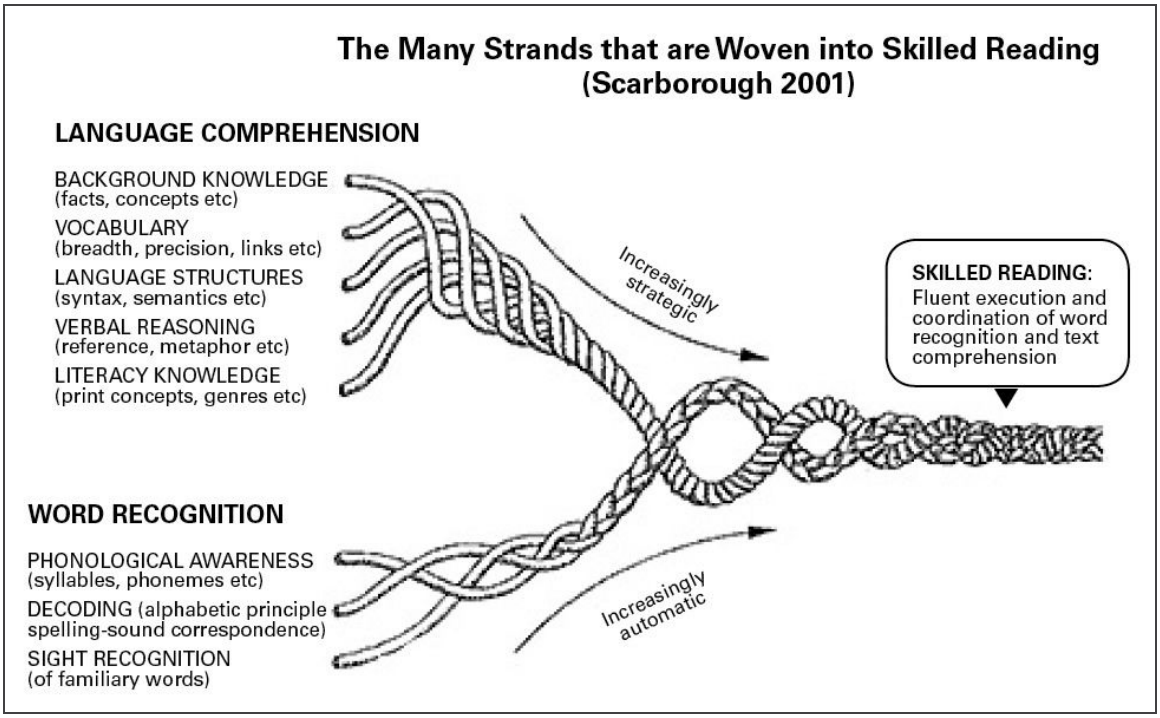


Image source: Public Domain

Diverse Learner Guide

The goal of ELA is for all students to read, understand, and express their understanding of complex, grade-level texts. To ensure that all students, including those who struggle, are able to reach this goal, a teacher must support students throughout the instructional process.

Support is central to the design of ELA Guidebooks and is made explicit through the inclusion of optional activities. This theory of diverse learner support was employed to develop many of the optional activities. Student-friendly directions create a consistent structure across all grades and lessons, which help students stay on track and understand what they need to know and be able to do at the end of each unit. Lesson look-fors and the culminating task exemplars set the bar for quality student work. The teaching Notes provide in-the-moment supports to break down the ideas and concepts in the activity and give suggestions for how to help students who need more support in achieving the lesson look-fors.

The ELA Guidebook Approach to Support[12]

The guiding principles of the ELA Guidebooks emphasize the need for flexibility and support during ELA instruction. Therefore, the optional activities and materials are designed to ensure support for all learners, including those diverse learners who learn in a different way and at a different pace than their peers.

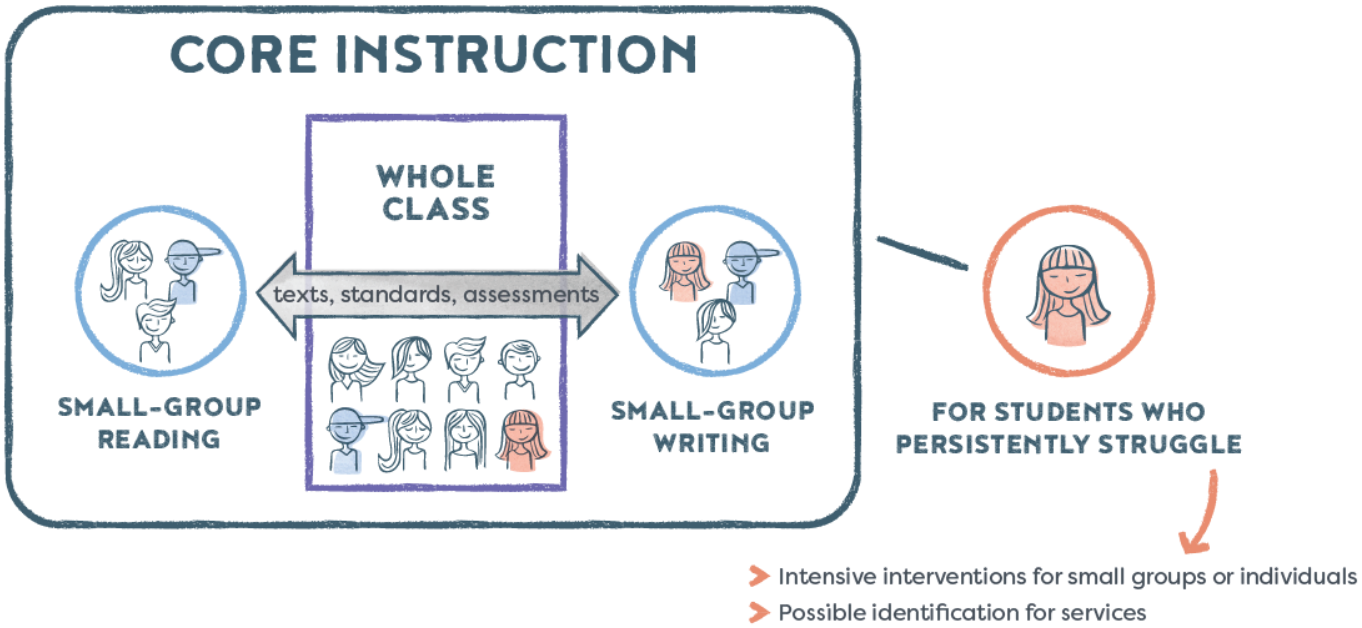
Based on this definition, all students can be classified as "diverse learners" at some point in the instructional process. Thus, when teaching ELA Guidebook lessons, teachers must understand the grade-level standards and and their students' current ability to make instructional decisions that will ensure all students read, understand, and express their understanding of complex, grade-level texts

Guiding Principles for Diverse Learners

1. All students should regularly engage with rich, authentic grade-appropriate, complex texts.
2. All students should have full access to grade-level instruction and engage in academic discourse and meaningful interactions with others around content, even with "imperfect" developing language.
3. Rather than having different expectations for students based on their abilities, all students should have opportunities to meet the grade-level standards through appropriate scaffolds and supports.
4. Instructional supports should not supplant or compromise rigor or content.
5. Specialized instruction should build on and enhance what occurs during regular instruction.
6. The instructional design and language should not get in students' way of accessing lesson content.
7. Students' knowledge of another language should be seen as an ability and called upon as a way to support students as they develop and express their understanding in a new language.
8. Language instruction should be integrated with reading and writing instruction and focused on understanding and communication.

[12] From Pimentel, S. (2016, July 13). Keynote Address: Realizing Opportunities for English Language Learners. In Standards Institute. Retrieved August 28, 2016, from http://www.standardsinstitutes.org/sites/default/files/realizing_opportunites_for_ells.7.14.16.pptx

ELA Classroom Structure to Support Diverse Learners



Whole-Class Instruction: All students should participate in whole-class instruction daily with lessons core activities. Review possible supports to use during whole-class instruction.

Small-Group Instruction: Across a year, all students may experience targeted small-group instruction. Small-group instruction should be used flexibly to ensure that all students get their needs met, whether to support them in meeting the standards or extending their learning beyond the standards. The content of small-group instruction should be connected to the unit being taught during whole-class instruction, and it sometimes may include support for skills below the grade level to fill in gaps so students meet the grade-level standards. The section diagnostics provide teachers with relevant data based on student work to determine next steps for support. Review the process for identifying students who need small-group instruction and the possible supports to use during small-group instruction.

Intensive interventions: Reserved for students who continue to struggle to meet grade-level standards after they have received the full gamut of possible supports during whole-class and small-group instruction, intensive interventions should be used in addition to, not as a substitute for whole-class and small-group instruction. The content of intensive interventions should target students' specific needs based on assessments given to determine specific skill deficits. Interventions should support the approaches used during whole-class and small-group instruction, but the curriculum used during intervention might be different from the curriculum used during whole-class and small-group instruction.

Supports During Whole-Class Instruction

ELA Guidebook units include multiple layers of support. The following lists identify supports for reading, writing and language, and speaking and listening for all students during whole-class instruction.

Reading

- Texts for guidebook units are purposefully selected to support knowledge building. Each unit includes an evaluation plan which identifies the knowledge building connections among the unit texts.
- The organization of the units supports vocabulary development. Students read a series of texts on the same topic using common vocabulary.
- Optional activities are included as students prepare to read to build quick background knowledge on topics and ideas needed to understand the unit texts. These knowledge building activities do not pre-teach unit content, but rather focus on knowledge that the author of the text assumes the reader has.
- Teachers are often directed to read aloud complex texts on the first readings to model fluent reading and can choose to engage students in choral reading and echo reading to build fluency, self-confidence, and motivation. Optional activities are included as students prepare to read to support fluency practice using grade-level texts.
- Students engage in multiple readings of complex texts with teacher support for different purposes and the multiple readings are organized to make explicit the thinking process strong readers engage in to determine the meaning or purpose of a text. The close reading tool is included in many lessons and can be used to help students navigate this process.
- Students are prompted to discuss the language of complex texts through deciphering words and analyzing mentor sentences.
- Teachers are directed to monitor student understanding throughout each lesson via the lesson look-fors.

Writing and Language

- Writing is used both as a way to understand and as a formal way to express understanding of texts in the section diagnostics and culminating tasks.
- Units are organized so that the writing process begins with building knowledge and understanding of texts to ensure students have something meaningful to write about.
- Units are divided into sections, and sections are divided into lessons, and the lessons are divided into activities. The activities in each lesson and section build toward the section diagnostics and the culminating task in which students express their understanding of complex texts. This structure supports students as they generate and organize their ideas for writing and research in the application unit.
- Tools included throughout the unit help students make sense of content; often the understanding tools are used throughout the entire unit.
- Before students write, they often engage in a formal discussion (e.g., Socratic seminar) in which students develop and refine their ideas and supporting evidence orally in collaboration with others before composing written work.
- The tools in the ELA Guidebook units (e.g., the forming claims tool, organizational frame tool, model essay tool).
- Culminating task exemplars illustrate grade-level language use and organization.
- Sentence stems and answer frames are often included throughout the unit to support students in organizing their thoughts.
- Lesson activities engage students in exploring sentence-level meaning and the structures of the English language in the context of the unit texts.

Speaking and Listening

- Diverse formats of texts are included in each unit (e.g.,, songs, videos, radio broadcasts), so students practice their listening skills.
- Various types of discussions (e.g., pairs, small groups, whole class) are included in each unit.
- Teachers are prompted to purposefully pair students in various groupings (e.g., homogenous and heterogenous) based on the purpose of the activity and possible supports.
- Many conversations begin as a pair, move to groups, and then the whole class to give students the opportunity to understand and practice expressing understanding before sharing their ideas in front of the whole class.
- Conversation stems and teacher talk moves probe student thinking by asking students to restate their ideas and/or say more and prompt students to engage in more thoughtful oral exchanges.
- Optional activities are included as students prepare to discuss to practice discussion norms as needed.

Supports During Small-Group Instruction

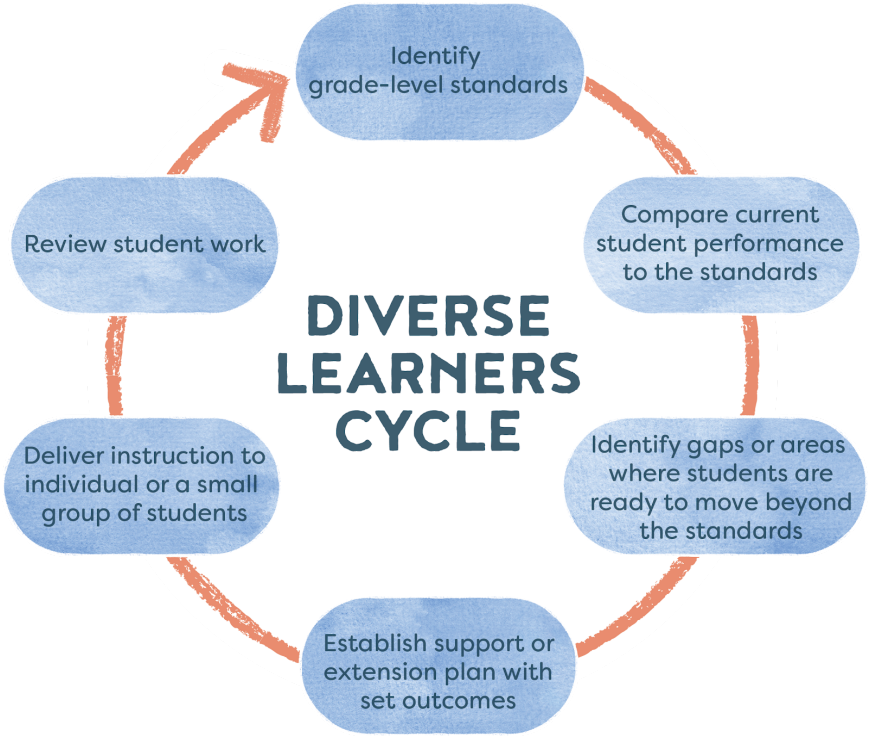
Despite the supports provided for whole-class instruction, diverse learners will likely need regular additional support either as individuals or in small groups. Additionally, students who are academically advanced should be given opportunities to extend their learning during small-group instruction. This type of differentiated support is made explicit through the optional activities included in each lesson.

Additional Supports for Diverse Learners:

To support diverse learners, teachers must know who, why, what, when, and how:

- Who needs support?
- Why do they need that support?
- What support do they need?
- When will they need that support?
- How will they get that support?

In general, the diagram to the right describes a decision-making process to answer these questions. Selecting the best supports (step four) depends on an understanding of the grade-level standards (step one) and students' current ability (steps two and three). The guidebook lessons include optional activities. Understanding this process will help teachers understand which optional activities to include and whether or not the optional activity should be done whole-class, small-group, or independently to support students' needs.



Supports Flow Chart: This document provides links to information, guidance, and supports that are general and help students read, understand, and express their understanding of complex texts.

The cycle for providing support for diverse learners is complicated and dynamic, so while the diagram provides a process teachers can generally follow, there will always be situations where teachers may need to deviate. Small groups should be flexible and change size and composition often based on students' needs. Form small groups based on a wide variety of data obtained from monitoring and diagnosing student performance during lessons and section diagnostics to make these decisions. Monitor student work often to determine where support is working or not working and where more support is needed.

The following example illustrates how the diverse learners cycle of support could work for a grade 10 teacher.

- **STEP ONE**: The teacher identifies that when grade 10 students write an essay they must introduce precise, knowledgeable claims that analyze substantive texts.
- **STEP TWO:** When teaching a grade 10 unit, *Things Fall Apart*, the teacher compares multiple samples of students' claims from section 1, lesson 5, activity 2 to the teacher-created exemplar to identify which students have met the standard and which students have not.
- **STEP THREE**: The teacher identifies which students have not met the standard of forming claims and determines what knowledge and skills those students might be missing. For example, the teacher concludes that almost all students were not able to demonstrate an understanding of the relationship between Okonkwo and Unoka and how that relationship impacts the characters, and some students did not understand how to structure a claim statement to clearly show the relationship of complex ideas.
- **STEP FOUR**: Next, the teacher establishes an instructional plan with set outcomes for each group of students who need more support. For example, for students who did not understand the relationship between the characters, the teacher establishes the desired outcome: Students will understand how character relationships and interactions impact the characters. The teacher then selects the optional activities in lesson 7 that support meaning making to use whole-class to reach the desired outcome since almost all students needed this support.
- **STEP FIVE**: While other students are writing independently to form claims during lesson 9, the teacher pulls together the students who were not previously able to structure effective claim statements. The teacher provides some students with teacher-created sentence stems and directs other students to utilize the claims reference guide as they compose their claim statements.
- **STEP SIX**: The teacher reviews those students' newly completed claims to determine how well the supports helped the students meet the grade-level standard. If some of those students still have not met the desired outcome of the support, the teacher continues to provide support using the same or different supports.[13] If other students have met the grade-level standard, the teacher reduces the supports but continues to check the students' work to ensure they continue to meet the expectations of the grade-level standard.

[13] The optional activities and the supports flow chart provide a starting place for supporting students. However, neither document is exclusive or inclusive of all possible supports to help students read, understand, and express their understanding of complex, grade-level texts.

Other types of instructional tasks that might be conducted during small-group instruction to meet varied student needs:

- Students engage in activities to build required background knowledge for the unit.
- Students read texts at their reading level (not a leveled version of a whole-class text) or in their home language to build additional background knowledge for the unit.
- Students read above-grade-level texts connected to the unit content to challenge them and extend learning.
- Students receive targeted reading and writing instruction based on gaps in knowledge or skills (e.g., additional vocabulary instruction or grammar instruction).
- Students receive time to practice their reading fluency using grade-level texts.
- Students receive individualized oral feedback on their writing.

Scavenger Hunt

	Whole Group Instruction	Small Group Instruction	Intensive Intervention
What? What is this support?			
How? How is it implemented?			
When? When is it provided?			

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TONE

The Basics

What? The attitude or viewpoint the author has toward the characters, subject/theme, and/or audience of a text; tone is generally conveyed through the words the author uses

When? While reading a text, after reading a text

Why? To understand the meaning the author is trying to convey

Digging Deeper - The Process

1. Identify a set of words and phrases the author uses to describe a character, setting, or event or explain an idea.
2. Analyze the set of words and phrases.
    a. Identify synonyms and/or antonyms for the identified words and phrases.
    b. Note of any trends within the set of words and phrases. For example, are the words generally positive or negative? Are the words casual, technical, informal, formal?
    c. Identify the effects of the words on you, the reader: What emotions do you feel when you read the set of words and phrases? How does the text affect you (e.g., Do you laugh? Do you become anxious? Do you get angry?)? If you were to replace the words with their synonyms or antonyms, how does the passage change? Does it affect you in a different way?
3. Name the tone.

Additional Information

- Tone is related to but different from mood. Tone is something the author sets through the words the author chooses. Mood is the effect of tone and setting on the reader. The reader determines the mood. For example, the tone might be suspenseful and the setting might be at night during a storm in the 1800s; the mood then is how the reader is affected by those two elements. So, the mood might be scary, dark, or ominous.

- Tone is not what a character is feeling or what a character want to have happen--it is how the author portrays the character's desires and motivations. For example, a character badly wants to win a school competition. He wants to win so badly that he practices for hours and focuses only on the competition, neglecting his friend who needs his help. The author uses words such as "foolhardy," "arrogant," and "insensitive" to describe the character's actions. As such, the tone would be critical (the author's attitude toward the character) rather than passionate (the character's feelings).

Resources

- Tone Words

Tone Words

Tone is the speaker's attitude toward the subject of a text and is revealed through the author's word choice, organization, choice of detail, and sentence structure. The tone of a text affects the meaning. Your understanding of the text, how you feel about the text (e.g., the characters, the events, the ideas), and how the text affects you are all related to the tone.

The following are sample tone words, which can be used to describe the tone of a text.

Positive Tone	Neutral Tone	Negative Tone
Eager, zealous	Conversational, informal	Accusatory, pointed
Imaginative, fanciful, whimsical	Matter-of-fact	Cynical, bitter, biting, sharp
Humorous, playful, comical	Reflective	Satirical, critical
Respectful, admiring, approving	Impartial, objective, indifferent	Condescending, arrogant, haughty
Sincere	Scholarly, instructive	Contemptuous, scornful
Powerful, confident	Practical, pragmatic	Sarcastic, ironic, mocking, wry
Complimentary, proud	Subdued, restrained, low-key	Silly, childish
Calm, tranquil, peaceful	Serious, formal, solemn	Sad, depressed, melancholy
Sentimental, nostalgic, wistful	Uncertain	Angry, indignant, harsh
Excited, exuberant, exhilarated	Straightforward, direct, candid	Fearful, panicked, anxious
Happy, joyful, giddy, contented		Demanding, insistent, urgent
		Skeptical, dubious, questioning
		Pretentious, pompous

Reference Guide Jigsaw

Symbolism and Motifs	
Style	
Annotation	
Theme	

SYMBOLISM AND MOTIFS

The Basics

What? A symbol is an person, object, or idea that represents a more abstract idea (e.g., a flag represents a country, an arrow represents "go this way," or Abraham Lincoln represents honesty and emancipation). Symbolism is the use of symbols. Interpreting symbols is key to understanding the implied meaning or theme of a text. A motif is a recurring symbol that develops and communicates a theme of a literary text. Motifs which are universally recognized are often referred to as "archetypes." An archetype is a typical example that represents something else across different cultures and types of texts.

When? While reading a text, after reading a text

Why? Literary texts can have meaning on multiple levels. Identifying and interpreting symbols is often a key to unlocking the meaning of a text. Recognizing motifs and archetypes, or recurring symbols, helps you understand the implied meaning of a text or what an author is trying to communicate about the focus or topic of the text, which is also known as a theme.

Digging Deeper - The Process

Symbols

1. Look for images, characters, events, objects, or places that may have multiple levels of meaning--both what it actually is as well as an implied, symbolic meaning. See the common literary symbols and motifs page for possible symbols.
2. In literary texts, symbolism is based on the specific work and its meaning or themes. So, a symbol in one text may not be a symbol in another text. For this reason, you may have to understand the themes of a text before you are able to recognize the symbols used to communicate those themes. This may mean that you won't be able to recognize symbols until after you've read and determined a theme of a text.

Motifs

3. Locate symbols which repeat or recur throughout the text. This is a motif.
4. Determine what the motif might be communicating about the characters, setting, and/or events of the text.
5. Identify a focus or topic of the text. Review the theme reference guide for thematic ideas.
6. Determine what the motif might be communicating about a thematic idea of the text.

Additional Information

- Readers interpret the symbolism in a text. While an author may attempt to create symbolism through the use of particular characters, objects, or images, the readers are ultimately the ones who apply meaning to those and consider them symbolic. Interpreting symbols is also based on a person's cultural and individual experiences and beliefs. So, listening to others' interpretations of potential symbols and comparing them to your own can be helpful.

- When an entire literary work and the elements within it are symbolic, it is considered an allegory or parable. Readers are intended to apply their understanding of the story and the lessons learned or messages conveyed to a similar real-life situation. Allegories and parables are often used to teach with the goal of changing the behavior of the reader. For example, Aesop's Fables are stories that are symbolic of real-life situations. Readers are meant to learn from the character's experiences.

Resources

- Common Literary Symbols and Motifs

Common Literary Symbols and Motifs

Symbols such as the American flag, the cross, or a red stop light are often referred to as conventional symbols. They are generally understood by most people within a culture to have a specific and shared symbolic meaning.

Symbolism in texts can also be conventional, but is more often specific to the context of the text. Thus, a rose may conventionally be symbolic of love, but it may also represent another idea based on how it is presented and used in a text.

The chart describes the many different ways that authors can use symbols and what they could mean.

Element	Description	Examples
Characters	Symbolic characters are typically archetypes because they are used and have the same symbolic meaning across cultures and texts. Symbolic characters act similarly no matter the context (e.g., the characteristics and behavior of the "hero" are the same across many different texts with different settings and events). Fairy tales contain symbolic characters (e.g., the hero, the villain, the damsel in distress). Other characters might be symbolic based on their occupation (e.g., a minister is expected to be spiritual and honest and a teacher is expected to be wise and caring). When an author uses a symbolic character in a different way than typically expected (e.g., Prince Charming is the villain rather than the hero), it creates irony and helps to communicate a theme.	**Hero:** Often the main character; resolves the conflict and restores order after overcoming challenges; typically honest and moral--someone others want to copy **Villain:** Works against the hero and is the opposite--dishonest and evil; tries to trick the hero or convince the hero to make a decision which will result in the hero's failure and the villain's success **Sidekick:** Helps and protects the hero; loyal and sometimes funny **The novice:** Young, uneducated, and untrained, but has natural ability, talent, and good instincts; the hero is sometimes a novice to start **The mentor:** Teachers, counselors, and role models that educate and train the novices; similar to a mother or father **The reformed:** This character either starts as the villain or is works with the villain, but is reformed or changed for the better based on interactions with the hero **The sacrifice:** This character dies and the death motivates the hero **Baby:** Represents new life, new beginnings, and innocence

Element	Description	Examples
Color	Authors use color when describing characters, places, and objects. Using the same color or shades of a color to describe a particular character, setting, or event over the course of a text creates a motif (e.g., white: snow, hair, buildings, a dove; black: character wearing black, events happen at night). Nathaniel Hawthorne commonly used color symbolism and motifs in his texts; for example, the use of the color black in "The Minister's Black Veil" or the red "A" in *The Scarlet Letter*.	**White (light):** Purity, innocence, peace, religion, cleanliness **Black (darkness):** Mystery, power, death, evil, deceit **Red:** Passion, love, anger/rage, blood, war, fire, heat, extreme/intense emotion **Blue:** Peace, calmness, water, sky, spirituality, healing, depth, intelligence **Green:** Nature, growth, fertility, freshness, healing, greed, jealousy, money **Orange:** Stimulation, enthusiasm, creativity, heat, fire **Gold:** Wisdom, wealth, luxury **Yellow:** Joy, sunshine, cheer, cowardice **Purple:** Royalty, power, pride, ambition, luxury, mystery, magic
Contrasts	Authors juxtapose symbols or use contrasting symbols over the course of a text to reveal meaning about both sets of symbols based on their contrast. Using contrasting symbols over the course of a texts creates a motif, which suggests a theme of the text. Shakespeare's plays often use motifs based on contrasts; for example, in *Romeo and Juliet*, Romeo says Juliet "teaches the torches to burn bright" and is a "snowy dove" among crows but because their love is forbidden, they must keep it hidden and meet at night. As such, their love is the light in the darkness of their situation.	**Light versus dark:** Light represents hope, knowledge, and awareness while dark represents despair, ignorance, and the unknown **Heaven versus hell:** Heaven represents peace and righteousness and is often viewed as being above the earth, while hell represents discord, chaos, and a lack of morality and is often viewed as being below the earth **Country versus city:** The country represents slowing down, simplicity, safety, and renewal while the city represents speeding up, complexity, danger, excitement, and progress **Tradition versus progress:** Tradition represents the past, ease, simplicity, safety, and security and doing things in a particular way that characters want to get back to, while progress represents the future, challenge, complexity, risk, innovation, and technology

Element	Description	Examples
Objects	Authors use objects which can be symbolic. A particular type of object that is often used symbolically is natural elements. Using the same object over the course of a text creates a motif. For example: The hatchet in *Hatchet* represents survival. Fire in *Fahrenheit 451* destroys physical books and represents the destruction of civilization; Granger's group attempts to restore civilization from the ashes of the burned books.	**Mask:** Hiding **Bridge:** Changes, connections **Heart:** Love, life **Flowers:** Various meanings based on the flower, e.g., a rose often means love **Clocks:** Passage of time **Key:** Gain access to answers or knowledge (good or bad), freedom **Lock:** Secrets, privacy, protection, being trapped **Air:** Creativity, freedom, lightness, breath **Water:** Life, renewal, rebirth **River:** Direction, life **Rain:** Renewal **Fire:** Passion, destruction with chance for regeneration, intensity **Sun:** Life, knowledge, fire, resurrection **Stars:** Direction, guidance **Tree:** Knowledge **Forests/woods/wilderness:** Mystery, evil, fear, privacy **Storms:** Fear, danger

Element	Description	Examples
Situations/event sequences	Symbolic situations are typically archetypes because they are used and have the same symbolic meaning across cultures and texts. Symbolic situations and event sequences follow the same general structure and order no matter the context.	**Quest:** A type of journey a character or set of characters goes on to accomplish a particular goal; throughout the quest, the hero will have to accomplish tasks to demonstrate knowledge and ability **Death and Rebirth:** Reflecting the cycle of life, something or someone is destroyed or dies and is followed by a sign of birth or renewal **Good versus evil:** Forces of good fight forces of evil and good is ultimately victorious **Unhealable wound:** A character has a physical or mental "wound" that represents sin or immorality and despite the character's best efforts, the wound is never able to be healed fully **Parent/child conflict:** Through the process of growing up, the child feels unheard and misunderstood by a parent, and thus seeks independence and separation from the parent, resulting in the child experiencing challenges; reconciliation often happens as part of the resolution of the text **Wisdom versus education:** A character, typically younger, possesses wisdom and strong instincts which prove more successful than another character, typically older, who is educated and should presumably have more knowledge and experience

STYLE

The Basics

What? Style refers to the way an author/speaker uses language, sentence structure, and literary devices and techniques to establish tone, mood, images, and meaning in a text.

When? While reading a text, when composing

Why? Recognizing and analyzing an author's/speaker's style as you read helps you determine the purpose and meaning of a text. Establishing and maintaining an effective style when writing or speaking can create reader interest and more effectively communicate your ideas.

Digging Deeper - The Components of Style

- **Word choice/diction:** An author/speaker uses words and phrases in a text to develop the tone and reveal the author's/narrator's/speaker's perspective and/or attitude toward the subject being described or explained.

- **Sentence structure/syntax:** An author/speaker uses the structure of individual sentences as well as a variety, rhythm, or flow of sentences across an entire work to create a style. The structure of a sentence can emphasize a particular idea or create a particular effect. Including a variety of sentence structures within work can create reader interest. Using repetition of sentence types or a series of shorter sentences can alter the pacing of the work, creating emphasis and reader interest.

- **Devices and techniques:** An author/speaker draws on different established ways of using and structuring words, phrases, and sentences to create an effect and/or develop the aesthetics of work.

- **Voice:** In narrative writing particularly, voice is determined by the author's style and narrative point of view. It is the "personality" of the writing, and it is typically distinct or different from the author's perspective and point of view. In arguments and analyses, an author's/speaker's "voice" and style are reflective of the author's/speaker's perspective and point of view.

Additional Information

Sentence Structures

Sentence Structure	Description/Use	Example
Loose/Cumulative	This sentence structure communicates an idea and builds details about that idea. The main clause/sentence is first and is followed by phrases and dependent clauses.	I lived with this secret boiling inside of me like a volcano about to erupt at any second.
Periodic	This sentence structure is often used for emphasis or persuasion. It can also create suspense. The main clause/sentence is at the end.	Boiling inside of me like a volcano about to erupt, the secret was my burden.
Balanced	This sentence structure is made up of similar parts. For example, two main clauses equal in length and importance joined by a conjunction.	The secret was too embarrassing to be told, but my shame was too burdensome to remain quiet.

Syntax Techniques

Syntax Technique	Purpose	Example
Longer sentences (compound, complex, or compound-complex)	To slow down the pacing of your work and zoom in on an idea you want your readers to think about, or to describe a character, setting, or event you want your readers to visualize	"Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her" (Austen 1).
Shorter sentences (simple or fragments)	To speed up the pacing of your work; useful when describing an action-packed event.	"Almighty God! --no, no! They heard! --they suspected! --they knew! --they were making a mockery of my horror!" (Poe).

Syntax Technique	Purpose	Example
Sentences with repeated structures, sentence beginnings or endings, words, or images	To emphasize an idea and create a rhythm or cadence, almost like a song	“Some of you have come fresh from narrow jail cells. Some of you have come from areas where your quest for freedom left you battered” (King 4). I was angry at my mother, angry at the situation, angry at my horrible luck. "I was too good for this war. Too smart, too compassionate, too everything" (O'Brien 41).
Inverted sentences	To create variety and interest; the normal sentence structure is reversed	Seldom was she aware of the danger around her. Little did he know, the beginning was actually the end.
Sentences with interruptions	To create personality; a phrase is inserted in the middle of a sentence and is typically set off from the rest of the sentence with a pair of commas or em dashes	That situation, believe me, is a complete mess. Playing with fire will--shockingly--often get you burned.
Sentences which use juxtaposition	To draw attention to and create greater clarity about an idea	"Better to get hurt by the truth than comforted with a lie" (Hosseini 58).

Literary Devices and Techniques

Device/Technique	Definition	Example
Allusion	A brief, indirect reference to something of historical, literary, or cultural importance. Can be used in arguments, analyses, informative works, and narratives.	At first glance, she realized he was the Romeo to her Juliet and their relationship was doomed before it even began.

Device/Technique	Definition	Example
Alliteration	Repetition of a consonant sound for effect. Can be used in arguments, analyses, informative works, and narratives.	The sarcastic slurs that spilled from her mouth broke my heart.
Analogy	Comparing a lesser known idea or concept to a well-known idea or concept so that the reader/listener can better understand the lesser known idea or concept. Can be used in arguments, analyses, informative works, and narratives.	Allowing John Smith to remain in office would be tantamount to leaving a wolf in a hen house.
Anecdote	A short story used to illustrate a point or an idea. Can be used in arguments and informative works.	
Euphemism	Using more pleasing terms to describe something unpleasant or unappealing. Can be used in arguments, analyses, informative works, and narratives.	“pre-owned” instead of “used”
Flashback	A scene or event that takes place earlier than the events of the story. Can be used in narratives.	As I walked in my grandmother’s house the day before the sale, I thought back to the last summer I spent there as a child. I was seven and my grandmother, while already elderly, greeted me in the driveway with youthful glee.
Foreshadowing	A hint within the beginning of the story about events that will happen later. Can be used in narratives.	Walking out of the house on that fateful Halloween night, I heard the thunder in the distance and saw a flash of lightning.

Device/Technique	Definition	Example
Hyperbole	A statement of exaggeration. Can be used in arguments, analyses, informative works, and narratives.	"I have told you one hundred times today to clean up your room!" yelled Mom. To continue to ignore this national crisis will result in millions of children suffering.
Imagery	Creating an image through the use of vivid details. Can be used in arguments, analyses, informative works, and narratives.	"It was a large, handsome stone building, standing well on rising ground, and backed by a ridge of high woody hills" (Austen). "The spice of hot soapsuds is added to the air already tainted with the smell of boiling cabbage, of rags and uncleanliness all about. It makes an overpowering compound" (Riis).
Juxtaposition	Placing two images, words, or phrases near each other for contrasting effect. Can be used in arguments, analyses, informative works, and narratives.	The fresh, sweet fragrance of the delicate, baby-pink roses assaulted me as I entered the funeral home. "Tonight while we sleep, several thousand little girls will be working in textile mills, all the night through, in the deafening noise of the spindles and the looms spinning and weaving cotton and wool, silks and ribbons for us to buy" (Kelley).
Paradox	A statement that seems to contradict itself, but is actually true. Can be used in arguments, analyses, and informative works, and narratives.	"I must be cruel only to be kind" (Hamlet, III.IV.181).

Device/Technique	Definition	Example
Stream of consciousness	The presentation of a character's thoughts as they are thought in a natural flow with minimal structure. Can be used in narratives.	"It was a special pleasure to see things eaten, to see things blackened and *changed*. With the brass nozzle in his fists, with this great python spitting its venomous kerosene upon the world, the blood pounded in his head, and his hands were the hands of some amazing conductor playing all the symphonies of blazing and burning to bring down the tatters and charcoal ruins of history" (Bradbury 1).
Understatement	Making a situation seem less important than it actually is. Can be used in arguments, analyses, informative works, and narratives.	Flunking out of college after accruing $30,000 in debt was pretty inconvenient for me.

Resources

- Analyzing Style
- Creating Style

Analyzing Style

Recognizing and analyzing an author's/speaker's style helps you determine the purpose and meaning of a text. Analyzing an author's/speaker's style involves determining the cumulative effects of the word choice/diction, the sentence structures, the devices and techniques used, and the voice.

After reviewing each of the components below, consider how they work together to create a style. Develop a claim that describes the author's/speaker's style and its effects. For example: "The author's consistent use of informal words, short sentences, vivid descriptions and humorous anecdotes creates a familiar and friendly style that engages the reader and sustains interest."

Word Choice/Diction

1. Pay attention to and mark the words and phrases that stand out or are repeated.
2. Identify a set of words and phrases the author uses to describe a character, setting, or event or explain an idea.
3. Analyze the words and phrases and determine the tone. Review the tone reference guide to learn how to identify tone.
4. Determine the effects of the tone and how that is achieved through the author's/speaker's word choice or diction.
5. How would you describe the author's/speaker's overall word choice or diction?
6. Explain how the author's/speaker's word choice or diction contributes to the style of the work.

Sentence Structure/Syntax

1. Locate one or more sentences which stand out to you--maybe they have an interesting structure, unique punctuation, or are meaningful.
2. Highlight the different sentence types in a text.
    a. Simple: One subject and verb
    b. Compound: Contains two or more independent clauses joined by a conjunction or semicolon
    c. Complex: Contains one independent clause and one or more dependent clause(s)
    d. Compound-Complex: Contains two or more independent and one or more dependent clauses
3. Note the sentence structures used (e.g., loose, periodic, balanced).
4. Determine whether there is a variety of sentence types and structures and whether there are any patterns. What is the effect of the sentence patterns? Does it create emphasis? Does it affect pacing?
5. Pay attention to the verb voice or mood of the sentences. Look for sentences in which the action of the sentence is receiving the action of the verb rather than doing the action of the verb: "The question was answered by the boy" rather than "The boy answered the question." Passive voice typically minimizes the responsibility of the subject and is often used in scientific writing.

6. Determine the effects of the sentence structure and syntax.
7. How would you describe the author's/speaker's overall sentence structure or syntax?
8. Explain how the author's/speaker's sentence structure or syntax contributes to the style of the work.

Devices and Techniques

1. Identify any devices or techniques the author/speaker uses in the work.
2. Are certain techniques repeated or used consistently throughout the work? For example, does the author/speaker use repeated imagery or symbols? Does the author/speaker use a lot of anecdotes?
3. Interpret the meaning of central or repeated techniques. How do the techniques develop the work's overall meaning?
4. Determine the effects of the devices and techniques.
5. Explain how the author's/speaker's use of devices and techniques contributes to the style of the work.

Creating Style

Creating a consistent and engaging style helps you strongly convey your purpose and meaning in a text.

Word Choice/Diction

1. Decide upon a general tone for your work. Start with "negative" or "positive," and then narrow it down to a more specific tone. For example, a "negative tone" is general while an "accusatory tone" is more specific. See the tone reference guide for a list of tone words.
2. As you compose your work, use words that convey that tone. For example, if the tone is accusatory, the words "guilty," "negligent," and "monster" would convey the tone.
3. Decide on how formal or informal you want your work. Use words that convey your level of formality.
4. During the revision process, replace non-specific words with words that more clearly convey the tone and formality of the work.

Sentence Structure/Syntax

1. As you compose your work, pay attention to the sentence structures you use, and structure your sentences to create a rhythm or flow across your work. Vary sentence structures to create reader interest and effect and to emphasize particular ideas or moments.
2. Expand or combine sentences, break sentences apart, and use different syntax techniques to create variety and different effects. Use the transitions reference guide and conventions reference guide to help you craft various sentences.

Devices and techniques
Incorporate specific techniques into your writing to strengthen your expression and build interest. For example, you might use vivid description and imagery to describe settings and characters. You might use a personal anecdote as an example in developing an argument. In a narrative, you might sequence your events using flashback in order to emphasize certain parts of the plot or to create suspense.

Voice
Creating your voice involves combining all your stylistic elements into a clear "personality." In narrative writing, that includes establishing a distinct narrative point of view and ensuring the tone matches the narrative point of view. This may include establishing a dialect for your narrator and characters (if necessary) when you craft dialogue. Dialogue can also be used to create dramatic or comedic interest.

ANNOTATION

The Basics

What? Annotation is a method of marking a text to identify elements within that text and to analyze the way those elements relate to one another and to the meaning of the text.

When? While reading a text.

Why? Annotating the text helps deepen your understanding of text, as you take note of the details, relationships, effects and information, and meaning, purpose, and perspective within and across texts.

Digging Deeper - The Process

1. Determine your purpose for annotating the text.
2. Review the annotation key in this guide or the annotation key provided by your teacher and identify the annotation marks you will use.
3. As you read the text, annotate the text for your specific purpose, using the annotation marks from the annotation key.

Additional Information

- Do not annotate for everything in the key every time you annotate. Your annotations should relate to your purpose for reading the text.

Resources

- Annotation Key

Annotation Key

Use the appropriate annotation marks to annotate the text as you read.

	Annotation Key
___	Underline unknown words or phrases.
○	Circle words and phrases that stick out to you. Write a synonym or antonym above each word.
▯	Box sentences with similar structure.
!	Put an exclamation point next to details that surprise you.
?	Put a question mark next to details that confuse you.
↷	Draw an arrow when you see a connection among the details/events/ideas.
1	Number (1. 2. 3. . .) arguments or key details.
M	Mark words, phrases, and details that have an effect and convey a mood with "M".
I	Write an "I" next to places in the text that reflect irony.
S	Mark words or phrases that reflect symbolism with an "S."
M t	Locate any motifs that you see in the text. Mark with an "Mt."
R	Mark any use of rhetorical devices or appeals with an "R."
Th	Mark any part of the text that develops the theme with a Th.
	In the margin, note the tone created by the author's word choice or diction.
	In the margin, note any effects created by the details and elements used in the text.

	Annotation Key
	In the margin, identify the author's/speaker's perspective and the point of view expressed.
	In the margin, note the central idea, theme, or purpose being developed by the details and elements used in the text.

THEME

The Basics

What? A theme in a literary text is the implied meaning. It is the underlying message or "big idea" about life and the human experience. A theme is what a text communicates about the focus or topic of the text. Themes are usually not directly stated; rather, they are developed and suggested through the language, details, elements, structure, and effects of a text. Themes are often universal in that many texts across many cultures and experiences share common themes.

When? While reading a text, after reading a text

Why? Understanding the themes of a text helps you understand the text's meaning or significance. Comparing themes can also help you see relationships among various works, authors, and artistic forms.

Digging Deeper - The Process

1. Review the text to deepen your understanding of the text's implied meaning.
    a. How has the main characters changed or not? What are the outcomes of either? Are those outcomes positive or negative? Did the main characters learn any lessons as a result?
    b. What is the main conflict in the text? What are the key events in the text?
    c. What does the author focus on or emphasize? Are ideas, elements, or devices repeated?
2. Determine a general focus or topic of a text. See the thematic ideas list.
3. Review the text with this thematic idea in mind. Think about the relationships among the language, details, elements, structure, and effects of the text.
    a. What events in the text are connected to the thematic idea?
    b. How do the characters relate to or what do they think about the thematic idea? What are the narrator's views on the thematic idea?
    c. How does the structure of the text connect to the thematic idea?
    d. Do the events and/or the characters in the text convey a positive or negative view of the thematic idea?
    e. What does the text or author seem to be saying about the thematic idea?
    f. Is this thematic idea fully supported by evidence from the text?
4. Write a thematic statement based on your answers to these questions: What theme is being communicated through the text?
5. Determine how the author uses language (e.g., word choice, tone), details, elements (e.g., characters, setting), structure, and creates effects (e.g., mood, motifs, symbolism, irony) to develop the theme.

Resources

- Thematic Ideas
- Thematic Statements

Thematic Ideas

This is a list of abstract nouns and ideas, which can name the general focus or topic of a literary text. This list does not include every possible focus or topic.

- Love
- Anger or hate
- Indifference, apathy, or disconnectedness
- Friendship
- Acceptance, tolerance, empathy
- Belonging
- Not fitting in, alienation, or loneliness
- Conflict
- Growing up or stages of life
- Power or corruption
- Control, oppression, or subjection
- Pride or hubris
- Jealousy
- Conformity and the lack of individuality
- Search for self
- Self-awareness or self-respect
- Individuality
- Freedom
- Rebellion or subversion
- Fairness or justice
- Learning, knowledge, or understanding
- Intelligence or wisdom
- Courage or bravery
- Beginnings or endings
- Death
- Sadness or grief
- Hope
- Kindness
- Perseverance or overcoming failure
- Success or talent

- Failure
- Honesty
- Good versus evil
- Appearance versus reality
- Man's relationship with nature

Thematic Statements

A thematic statement is the same as a "theme" of a text. Thematic statements are claims.

To write a thematic statement, you need the thematic idea of a text along with what the text communicates about that thematic idea. Like a claim, write a thematic statement as a strong, direct statement, using active and powerful verbs that precisely describe the action and communicate your understanding.

A thematic statement can also be a thesis statement in a literary analysis if it contains the response (theme) along with a supporting claim (how the theme is developed) that guides the organization of the essay.

Thematic Statement Non-Examples	Thematic Statement Examples
The theme is love.	A theme of the text is that unconditional love will persevere through the toughest of situations.
I see hope in the text.	The author suggests that hope is the main state of mind a person must have to overcome a tragic situation.
Good versus evil is the theme.	Ultimately Devon is successful while Brianna is exposed as a fraud, which reveals the theme that those who seek to treat others with kindness are able to triumph over those who seek to deceive others. *(Note: This can be the thesis statement in a literary analysis.)*
Growing up is hard to do.	While Mariella is able to make it through her adolescence relatively successfully, her experiences with school, friends, and her parents illustrate that growing up is hard to do. *(Note: This can be the thesis statement in a literary analysis.)*

Possible Active, Powerful Verbs for Thematic Statements

- accentuates, adds, affirms, amplifies, elevates, emphasizes, exemplifies, expands, extends, fosters, magnifies, provides, reinforces, supports
- comments, considers, declares, indicates, maintains, notes, observes, outlines, presents, refers, relates, suggests

- characterizes, conveys, demonstrates, describes, defines, details, develops, discusses, displays, evokes, exhibits, explains, expresses, identifies, illuminates, illustrates, portrays, reveals
- determines, establishes, generalizes, interprets, introduces, understands
- alludes, hints, implies, infers, postulates, presumes, reasons
- compares, differentiates, distinguishes

Why is this student struggling with this concept?

Fluency	Vocabulary	Knowledge
Fluency does not guarantee comprehension… …but lack of fluency guarantees lack of comprehension.	"Vocabulary is the feature of complex text that likely causes greatest difficulty" *-Nelson et al 2012*	"Knowledge of the topic had a MUCH bigger impact on comprehension than generalized reading ability did." *-Recht & Leslie, The Baseball Study*

Video Reflection: The Importance of Fluency

What resonates with you? What surprises you? What questions do you have?

_____

_____

_____

_____

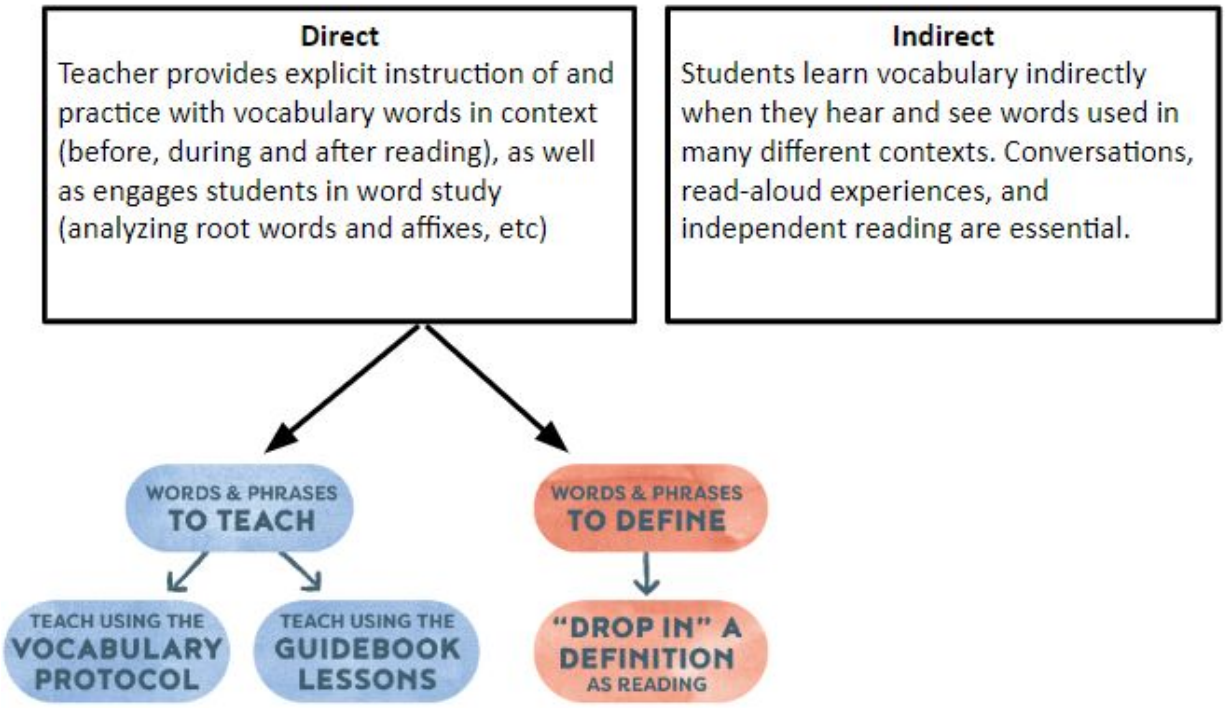
_____

_____

_____

_____

Vocabulary Instruction in the Guidebooks



> The problem is that, as cognitive scientists have known for decades, the most important factor in reading comprehension is not generally applicable skills like finding the main idea—it's how much knowledge and vocabulary the reader has relating to the topic. So if we really want to boost reading comprehension, we should be doing the opposite of what we're doing—especially in schools where test scores are low—which is cutting subjects like social studies and science that could actually increase students' knowledge of the world and instead spending more time on these reading comprehension skills.
>
> -Natalie Wexler, *The Knowledge Gap*

Student Case Study #1: Brian

Brian is an 11th grade student. His class has just begun *The Great Gatsby* Unit. In lesson 3 activity 2, students are rereading the excerpt of *The Great Gatsby* with a partner. The teacher, Ms. Smith, is circulating to listen in as students read and discuss the text with a partner. She is using a tracker to record notes on individual students. Ms. Smith stops to listen to Brian reading aloud the following passage to his partner.

"My family have been prominent, well-to-do people in this middle-western city for three generations. The Carraways are something of a clan and we have a tradition that we're descended from the Dukes of Buccleuch, but the actual founder of my line was my grandfather's brother who came here in fifty-one, sent a substitute to the Civil War and started the wholesale hardware business that my father carries on today."

Ms. Smith noted that Brian's reading was very slow and choppy—he was not reading with appropriate rate or expression and was reading one word at a time. She also took note of several words that Brian struggled to read accurately.

*My family have been **prominent**, well-to-do people in this middle-western city for three **gen-er-ations**. The **Carr~~a~~ways** are something*

*of a clan and we have a tradition that we're **de-sc-ended** from the Dukes*

*of **(Buckle)~~Buccleuch~~**, but the actual founder of my line was my grandfather's brother who came here in fifty-one,*

*sent a **substitute** to the Civil War and started the wholesale **hard~~ware~~wire** business that my father carries on today.*

Student Case Study #1: Brian

Observations	
Possible Issues	
Potential Supports (Use the Supports Flow Chart!)	

Student Case Study #2: Maria

Maria is in Ms. Smith's 11th grade class. In lesson 3 activity 2, students are rereading the excerpt of *The Great Gatsby* with a partner. First, they reread the text with a partner. While reading, they are to annotate the text for details that may influence how the narrator perceives the story in order to gain a deeper understanding of the text. Ms. Smith monitors students' partner reading and notes that Maria read her entire portion with appropriate rate, accuracy, and expression. This observation matched her other data on Maria, suggesting that she is able to read grade-level texts with fluency. The students annotate as they read.

Ms. Smith overhears Maria and her partner discussing and decides to gather more information.

Ms. Smith: Maria, I heard you say that the narrator reveals that he is new in town and that this impacts his perception of people and events. Is that correct?

Maria nods.

Ms. Smith: What in the text makes you think so?

Maria: Umm...here, the narrator describes leaving a country. It says, "so when a young man at the office suggested that we take a house together in a commuting town it sounded like a great idea." So it tells of how they found somewhere new to live.

Ms. Smith: Interesting—can you say more about that? What are you thinking is happening in this part of the story?

Maria: I think that because he is new in town he doesn't have any friends and is trying to make friends. I think this gives him a different perspective as he is telling the story. He doesn't know anyone so his perception is different.

Student Case Study #2: Maria

Observations	
Possible Issues	
Potential Supports (Use the Supports Flow Chart!)	

Step 1:

- Revisit your class evidence collection tool, and select a small group of students who seem to have a common need.

Step 2:

- Preview an upcoming Section and determine supports included in the curriculum.
    - What supports are already included through Core and Optional Activities?
    - What specific needs will these supports address?

Step 3:

- Identify additional supports students might need.
    - What specific need(s) might students still have?
    - Which tools and/or resources might help address the need(s) you have identified?

Step 4:

- Use the Optional Activities, Reference Guides, and Supports Flow Chart to identify potential supports.
    - Which tools and/or resources might help address the need(s) you have identified?

Step 5:

- Make an action plan to support students.
    - How will you address your students' need(s) using the tool or resource you selected?
    - When and where will you insert these supports?
    - How will you continue to monitor students' progress and provide on ongoing support around this need?
    - What additional resources/supports do you need in order to implement your plan?

Case Study

Analyzing students' work, Determining strengths and needs, and Planning additional supports strategically

Ms. Smith gathers her students' work from class today and begins to reflect on the day's lesson. She taught Lesson 4 of the Grade 11 *Great Gatsby* unit, where students completed their Section 1 Diagnostic by responding to the prompt: *What is the narrative structure of The Great Gatsby? How could that narrative structure influence the way the story is told? Use details from the first four pages of the novel to support your claim.* Ms. Smith reflects that students' understanding of the story's narrative structure and how it influences the way the story is told (specifically, how the first-person narrator conveys his perceptions) is critical. They must have an understanding of these look-fors in order to deeply understand *The Great Gatsby* and in order to complete the unit's later sections and Culminating Task. For this reason, she knows that analyzing her students' work and identifying trends (strengths and needs) to inform future instructional decisions is an important next step in her planning.

Ms. Smith sits down to review and analyze her students' work and to reflect on her observations of students' progress in Section 1. Her goal is to determine which students understood the look fors related to the narrative structure and perceptions (as measured by the Section Diagnostic) and which may need additional support before they develop a full understanding. She gathers her materials first, including:

- Her students' written Section Diagnostics
- The exemplar response for this Section 1 Diagnostic that she created during Unit Study
- The Section Diagnostic Checklist
- A copy of the blank Section Diagnostic Data Collection Tool (she chose to use paper-based)

She inserts the Section Diagnostic Checklist look fors into the blank Data Collection Tool and completes Steps 1-4 of this process, recording student initials on her updated Data Collection Tool:

Our Process
1. Review Section Diagnostic Checklist
2. Revisit or Refine Exemplar Response
3. Read and Evaluate Individual Student Responses
4. Analyze Data for Trends
5. Plan to Meet Student Needs

After reading and evaluating the individual student responses, Ms. Smith is ready to analyze the data and identify trends. Here is the Reading Look-Fors page of her completed Section Diagnostic Data Collection Tool:

ELA Guidebooks 9-12 (2020)
Section Diagnostic Data Collection Tool

Reading Look-Fors				
Score	✓+	✓	✓-	IE
Performance Descriptor	Student has successfully built the knowledge, skill, or habit indicated by the look-for.	Student should continue building the knowledge, skill, or habit indicated by the look-for.	Student would benefit from additional instruction to build the knowledge, skill, or habit indicated by the look-for.	Student did not respond to the prompt and/or did not provide enough of a response to evaluate.
How well does the student understand the factors that could influence perception?	AK, EK, AW, RA	TL, JC, AF, SL, LR, SR, HJ, CF, MS	HF, SJ, VJ, BJ	EF, CK
How well can a student identify the narrative structure of a text and determine how it may affect the way the story is told?	AK, RA	EK, JC, AW, SL, HJ	TL, HF, SJ, VJ, AF, CK, SR, MS, CF, LR	EF, BJ

Immediately, she notices the following trends specifically in the reading look fors:

- The majority of students successfully identified and named the narrative structure of the text, but many more students were not able to successfully analyze its impact on the way the story was told.
- 7 students demonstrated proficiency in meeting both of the look fors.
- 6 students partially met expectations and may need some additional support.
- 6 students did not meet expectations and will need significant support.

She then zooms in on students whose data indicated they partially met or did not meet expectations. She knows that a very likely reason for this is that they struggled during the lessons to make meaning of the text, and that her next step is to analyze their writing again to determine where and why understanding may have broken down.

She rereads Maria's section diagnostic first:

The story of the Great Gatsby is a story told by Nick, the narrator. Nick tells the story of meeting the man named Gatsby. The story is written many years ago during a time when people had money. Nick comes from a family with money and he tells of his adventures. The money Nick has impacts the way he sees things and his perception of life. He lives a life that many people don't have. This is supported by the text when the author says that, "in college i was unjustly accused of being a politician." The notion that he went to college supports that he

had money in the 1920s. His perception of gatsby is jaded because he is perceiving him as another man with money.

She notices that Maria identified that the text was told by a first-person narrator, but her analysis of the impact on the story revealed some significant misunderstandings about the literal meaning of the text. Specifically, her writing indicates that she did not understand that the narrator was recounting memories and anecdotes from earlier in his life. Since this is a misunderstanding about something that is central to the meaning of the text (Nick as the narrator who is retelling the story's events from memory, through the lens of his perceptions), Ms. Smith decides Maria would benefit from a guided rereading of an excerpt from this text, along with additional scaffolded text-dependent questions. She looks back at her annotated text and identifies a section that is most critical to reread to graph the meaning.

Then, she rereads Brian's section diagnostic:

Nick is the main character in The Great Gatsby. He moves to a new town and has to meet new people. He is lonely and tries to make friedns with a man named Gatsby. This is where the title of the book comes from. He tells Gatsby that he is afraid of missing something, but Gatsby does not react. Nick likes Gatsby and his perception of him is that Gatsby is gorgeous.

She determines that his response did not adequately address or answer the question. Instead of identifying the narrative structure and analyzing its impact on the way the story is told, Brian partially summarized the part of the text where the narrator travels to a new place to live and is lonely. While Brian's written work definitely suggests limited comprehension and a need for support, she doesn't feel she has enough information from this one writing sample to figure out exactly what Brian needs support with. So, she reviews her notes and written observations from collaborative discussion/work time, and she realizes that she noticed a lack of fluency when Brian read aloud a passage during class. Specifically, he was reading the words on the page extremely quickly and his expression sounded robotic and did not indicate he was understanding what he read. Ms. Smith thinks that fluency may be one thing that could have prevented Brian from comprehending.

So, she decides to meet briefly with Brian 1:1 so he can read aloud another passage tomorrow—this way, she can better assess his fluency needs. If it turns out he does need support reading grade-level texts fluently, she plans to apply one of the fluency interventions from the Guidebooks by having Brian partner read sections of text ahead of reading those as a part of whole class instruction.

Ms. Smith repeats this process for her other students whose data indicates they struggled to understand the text and meet the Section Diagnostic look fors. As she works, she begins to identify trends. For example, 5 students all were able to successfully identify the narrative structure, but they did not sufficiently identify or explain factors that influenced the narrator's perception of events. Since this is a unique need and since this understanding of perception is critical for student success in the unit and on the Culminating Task, she decides she will pull these students for targeted small group instruction to address this need.

She repeats this process of planning follow-up support for other groups of students (and in some cases, for the whole class) as she develops her plans for small group instruction for these few days. She looks first to curriculum-embedded supports like the optional activities coming up in Section 2. She notes that one activity includes an opportunity for students to revise their Section 1 Diagnostics. She makes a note to use this activity with several of her students. She also sees in Section 2 Lesson 2 an optional language activity that could support Brian and Maria so she makes a note to include this as small group instruction. Next, Ms. Smith looks at the Reference Guide(s) and other tools that are included that can act as supports in Section 2. One potential support Ms. Smith notices is the Perception Understanding Tool. She makes a note to use this tool in a small group with several students who could benefit from identifying misconceptions from their reading. Finally, she turns to the Supports Flow Chart to find an additional support for Brian since he had a potential need for fluency support, which is not included in any upcoming sections.

Capture Your Learning

- How can analyzing your students' work for patterns be useful for planning next instructional steps?
- How might the Supports Flow chart be useful to you, considering the sorts of needs that you observed from your student work?

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DATA SUMMARY

Evidence of Student Learning	
What are common areas of strength across student work?	What are common areas of weakness across student work?
How do you plan to address these needs? Be sure to annotate upcoming lessons to reflect these plans.	

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