Participant Packet

Connecting the ELA Standards and Instructional Shifts with the LDOE Guidebooks

Do Now: With a neighbor, discuss the following questions

- In 2-3 sentences, how would you describe your ideal literacy classroom?

- What steps have you/your teachers already taken to make the transition to College and Career Ready standards in ELA?

Objectives	**Agenda**
• Review and further understand the 3 key ELA Shifts/Standards and the rationale for each shift with a deep dive into Shift #1 • Become familiar with the LDOE guidebooks and how they reflect the ELA Shifts/Standards • Experience a planning approach using the LDOE ELA guidebooks that can be used in leveraging the LDOE guidebooks as a resources to engage all students with high quality, complex texts	1. Overview of the ELA Shifts/Standards 2. Deep Dive into Shift #1: Text Complexity 3. Lunch 4. Planning Protocol using the Guidebooks 5. Connections between Guidebooks and ELA Shifts/Standards

The Standards require 3 shifts in ELA	
Shift 1: Regular practice with complex text and its academic language	Self-assessment: □ Red □ Yellow □ Green
Shift 2: Reading, writing and speaking grounded in evidence from text	Self-assessment: □ Red □ Yellow □ Green
Shift 3: Building knowledge through content-rich nonfiction	Self-assessment: □ Red □ Yellow □ Green

WHY? Regular practice with complex text and its academic language

Problem:

- Demands on readers have increased; K-12 reading texts have decreased in difficulty
- The gap between complexity of college and high school texts is huge.
- We have too many students are reading at too low a level.

In action: Regular practice with complex text and its academic language

- Scaffolds are key!
- Close reading (including text dependent questions that ask students to make meaning of difficult portions of the text) is one effective approach.

Shift 1: example Video: Ms. Makuro leads her 2nd grade students through a close read of "Twinkle, Twinkle, Little Star." ● How does this lesson demonstrate evidence of shift 1? ● How does it compare to what you've seen at your own school?

WHY? Reading, writing and speaking grounded in evidence from text

- Most college and workplace writing requires evidence.
- Being able to locate and deploy evidence are hallmarks of strong readers and writers.

In action: Reading, writing and speaking grounded in evidence from text

Which prompt is text dependent?	
People's character traits define who they are and can help them throughout their lives. These character traits could include honesty, bravery, loyalty, compassion, determination, or creativity. In a well-developed composition, select one character trait you believe is very important in life and explain why that trait is so important.	You are going to read three texts about the Great Depression: a memoir called Digging In by Robert Hastings, a poem, "Debts" by Karen Hesse, and a short text about the programs of the New Deal of President Roosevelt. Using these texts, you will write an essay, explaining your thinking on the following question: according to these texts, what effect did the Great Depression have on people who lived through it? Be sure to use evidence from the texts to support and develop your thinking.

Shift 2: Video Example
Video: Ms. Emily Hoefling leads her 3rd students in a close reading of "The Fisherman and His Wife."

- How does this lesson demonstrate evidence of shift 2?
- How does it connect with shift 1?
- How does it compare to what you've seen at your own school?

WHY? Building knowledge through content-rich nonfiction

- Students are required to read very little informational text in elementary and middle school.
- Non-fiction makes up the vast majority of required reading in college/workplace.
- There is a connection between knowledge and comprehension.

Why World Knowledge?

"At a curricular or instructional level, texts—within and across grade levels—need to be selected around topics or themes that **systematically develop the knowledge base of students**. Within a grade level, there should be an adequate number of titles on a single topic that would allow children to study that topic for a sustained period. The knowledge children have learned about particular topics in early grade levels should then be expanded and developed in subsequent grade levels to ensure an increasingly deeper understanding of these topics."

CCSS p.33

Shift 3: example

- How does this text set demonstrate evidence of shift 3? How does it relate to shifts 1 and 2?
- How does this approach compare to what you've seen at your own school?

Reflection: With a neighbor, discuss the following questions:

- How do you determine if a text is grade level appropriate?

- How do you determine makes a text "good" or "bad"?

Key Messages

a. We cannot continue to use the texts we have always used without first determining if they are at the right level of complexity.

b. Having a process for determining text complexity will lay the foundation for planning strong literacy instruction.

c. Teachers need support in order to (a) select grade level complex texts, (b) deeply understand what makes texts complex, and (c) use text complexity to inform their planning.

Activity: Listen to the four statements read at your table. Then, share your answers to these questions.

- What is a big takeaway for you after hearing these statements?

- What implications do these statements have for your students?

Reading anchor standard 10:

Read and comprehend complex literary and informational texts independently and proficiently.

Excerpt from Grapes of Wrath

By John Steinbeck

To the red country and part of the gray country of Oklahoma, the last rains came gently, and they did not cut the scarred earth. The plows crossed and recrossed the rivulet marks. The last rains lifted the corn quickly and scattered weed colonies and grass along the sides of the roads so that the gray country and the dark red country began to disappear under a green cover.

In the last part of May the sky grew pale and the clouds that had hung in high puffs for so long in the spring were dissipated. The sun flared down on the growing corn day after day until a line of brown spread along the edge of each green bayonet.

The clouds appeared, and went away, and in a while they did not try any more. The weeds grew darker green to protect themselves, and they did not spread any more.

The surface of the earth crusted, a thin hard crust, and as the sky became pale, so the earth became pale, pink in the red country and white in the gray country. In the water-cut gullies the earth dusted down in dry little streams. Gophers and ant lions started small avalanches.

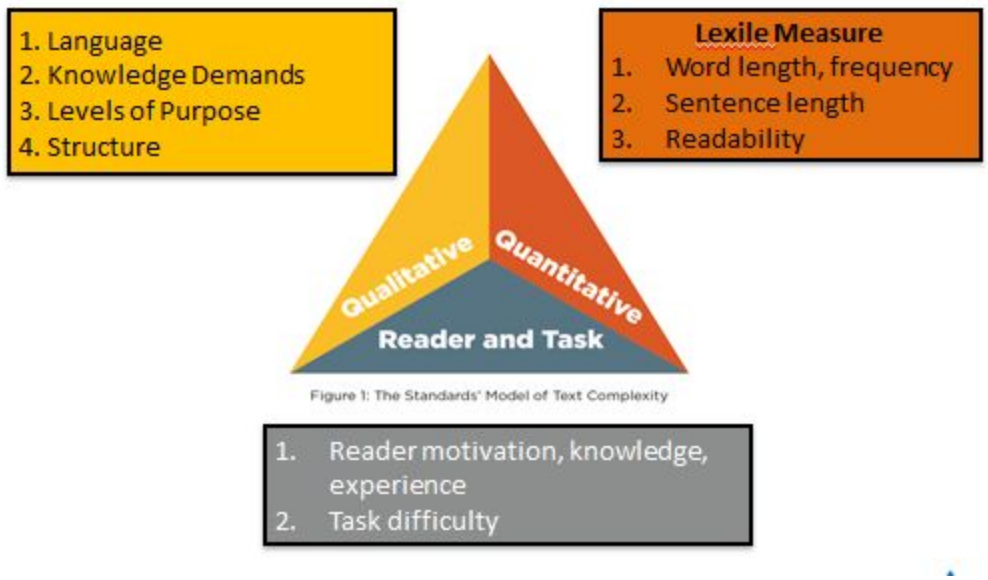
And as the sharp sun struck day after day, the leaves of the young corn became less stiff and erect; they bent in a curve at first, and then, as the central ribs of strength grew weak, each leaf tilted downward.

Then it was June, and the sun shone more fiercely. The brown lines on the corn leaves widened and moved in on the central ribs. The weeds frayed and edged back toward their roots.

The air was thin and the sky more pale; and every day the earth paled.

GRADE BAND	LEXILE RANGES
K–1	N/A
2–3	420–820
4–5	740–1010
6–8	925–1185
9–10	1050–1335
11–CCR	1185–1385

What is text complexity?



How to Determine Text Complexity?

Options:

- Appendix B
- "Do it Yourself" to Determine Text Complexity

Process:

1. Determine the **quantitative** measures of the text

2. Analyze the **qualitative** elements of the text

Quantitative: What is the Lexile Measure?

What is it?

- A formula that determines a text's complexity based on its *word frequency*, *text cohesion*, *and sentence length.*

Why do we use it?

- "Quantitative tools exist to help educators assess aspects of text complexity that are better measured by algorithm than by a human reader." – Appendix A, CCSS for Literacy

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Directions: Please read this excerpt and annotate.

Qualitative Measures of Text Complexity:

Using qualitative measures of text complexity involves making an informed decision about the difficulty of a text in terms of one or more factors discernible to a human reader applying trained judgment to the task. In the Standards, qualitative measures, along with professional judgment in matching a text to reader and task, serve as a necessary complement and sometimes as a corrective to quantitative measures, which, as discussed below, cannot (at least at present) capture all of the elements that make a text easy or challenging to read and are not equally successful in rating the complexity of all categories of text.

Built on prior research, the four qualitative factors described below are offered here as a first step in the development of robust tools for the qualitative analysis of text complexity. These factors are presented as continua of difficulty rather than as a succession of discrete "stages" in text complexity. Additional development and validation would be needed to translate these or other dimensions into, for example, grade-level- or grade-band-specific rubrics. The qualitative factors run from easy (left-hand side) to difficult (right-hand side). Few, if any, authentic texts will be low or high on all of these measures, and some elements of the dimensions are better suited to literary or to informational texts.

(1) **Levels of Meaning (literary texts) or Purpose (informational texts)**. Literary texts with a single level of meaning tend to be easier to read than literary texts with multiple levels of meaning (such as satires, in which the author's literal message is intentionally at odds with his or her underlying message). Similarly, informational texts with an explicitly stated purpose are generally easier to comprehend than informational texts with an implicit, hidden, or obscure purpose.

In your own words...

(2) **Structure.** Texts of low complexity tend to have simple, well-marked, and conventional structures, whereas texts of high complexity tend to have complex, implicit, and (particularly in literary texts) unconventional structures. Simple literary texts tend to relate events in chronological order, while complex literary texts make more frequent use of flashbacks, flash-forwards, and other manipulations of time and sequence. Simple informational texts are likely not to deviate from the conventions of common genres and subgenres, while complex informational texts are more likely to conform to the norms and conventions of a specific discipline. Graphics tend to be simple and either unnecessary or merely supplementary to the meaning of texts of low complexity, whereas texts of high complexity tend to have similarly complex graphics, graphics whose interpretation is essential to understanding the text, and graphics that provide an independent source of information within a text. (Note that many books for the youngest students rely heavily on graphics to convey meaning and are an exception to the above generalization.)

In your own words...

(3) **Language Conventionality and Clarity**. Texts that rely on literal, clear, contemporary, and conversational language tend to be easier to read than texts that rely on figurative, ironic, ambiguous, purposefully misleading, archaic or otherwise unfamiliar language or on general academic and domain-specific vocabulary.

In your own words...

(4) **Knowledge Demands**. Texts that make few assumptions about the extent of readers' life experiences and the depth of their cultural/literary and content/discipline knowledge are generally less complex than are texts that make many assumptions in one or more of those areas.

In your own words...

Source: Appendix A of the Common Core Standards

Fill in each part of the text complexity wheel below with the relevant dimension of qualitative complexity (knowledge, meaning, language, structure).

The Grapes of Wrath: Qualitative Measures

- **Level of Meaning-** very complex: several levels of meaning; theme is implicit/subtle
- **Text Structure-** moderately complex: more than one story line, plot is occasionally difficult to predict
- **Language Features-** largely explicit and easy to understand- some occasions for more complex meaning; mostly conversational vocabulary, simple sentences
- **Knowledge Demands- e**xplores complex/sophisticated themes

Stop and Jot:

- How might this type of analysis inform how a teacher teaches this text in their classroom?

Video: Erin Oliver, Academy Director at Success Preparatory in New Orleans, discusses the value of deep text analysis in literacy planning.

Turn and Talk :
According to Erin, how does deep text analysis impact instruction?

Video: Sarah Fakhoury, 6th Grade Literacy Teacher at Alain Locke Middle School in Illinois, teaches a 4 day close reading of *The Great Fire* by Jim Murphy.

Turn and Talk:
What evidence do we see of text complexity informing Sarah's instruction? Get specific.

The New Colossus
by Emma Lazarus

Not like the brazen giant of Greek fame,

With conquering limbs astride from land to land;

Here at our sea-washed, sunset gates shall stand

A mighty woman with a torch, whose flame

Is the imprisoned lightning, and her name

Mother of Exiles. From her beacon-hand

Glows world-wide welcome; her mild eyes command

The air-bridged harbor that twin cities frame.

"Keep, ancient lands, your storied pomp!" cries she

With silent lips. "Give me your tired, your poor,

Your huddled masses yearning to breathe free,

The wretched refuse of your teeming shore.

Send these, the homeless, tempest-tost to me,

I lift my lamp beside the golden door!"

1. **Select a text.**

2. **Read closely and conduct a qualitative analysis of the text**
   - What are the key understandings of the text that students should take away?

   - What qualitative aspects would make comprehending these key understandings challenging?

     - Specifically, what about the 1) purpose, 2) structure, 3) language, and 4) knowledge will students potentially struggle with?

Meaning/Purpose
Structure
Language
Knowledge

Instructional Implications:

How might this type of qualitative analysis inform and improve the quality instruction?

Reflections:

- How does this approach compare to how you select and analyze texts you will be teaching?

Key Messages Revisited

1. We cannot continue to use the texts we have always used without first determining if they are at the right level of complexity.
2. Having a process for determining text complexity will lay the foundation for planning strong literacy instruction.
3. Teachers need support in order to (a) select grade level complex texts, (b) deeply understand what makes texts complex, and (c) use text complexity to inform their planning.

Unit Planning Protocol

Get Clear on the "What" So you Can Focus on the "How"

Purpose:

- To (a) understand the purpose of the unit, (b) internalize the culminating task in the unit, (c) articulate the role of each section in driving towards the unit's purpose, and (d) draft a calendar of instruction.
- Concretely, teachers should leave with a clear understanding of "what" reading/writing skills and content knowledge students will obtain within the unit.
- This protocol is intended to be complemented with a facilitated weekly planning protocol to ensure teachers are using the "big" purpose of the module to drive their daily lessons.

Objectives:

- Understand the design and purpose of an upcoming unit
- Discuss and align on the key understandings of one of the text(s) within the unit
- Determine the reading /writing skills, content knowledge, and central texts of each section and how they drive towards the overarching unit purpose
- Draft a calendar of instruction.

Required Pre-Work

- Teachers and leaders **must come prepared having read one of the key texts** within the unit order to make more meaning of the unit and to make appropriate instructional adaptations. *It is not possible to effectively teach the guidebooks at the lesson level without deeply reading and understanding the texts.*

Agenda Overview

(1) UNIT LEVEL: Orient to the Unit
   a. Review Unit Overview, Assessment Overview, Text Access, and Standards Overview
   b. Analyze for the 4 T's: What is the topic? What are the texts? What are the targets? What is the task?

(2) CULMINATING TASK: Determine Final Products
   a. What final product will students produce to demonstrate their learning?
   b. What knowledge and skills will they need?

(3) SECTION LEVEL: Determine the "Arc" of Sections
   a. Review each section and determine the reading, writing, content goals

(4) TEXT LEVEL: Engage in a "Text Talk" about a Key Text in the Unit
   a. What is the text about? What did you learn about it?
   b. What is surprising, intriguing, or puzzling about the information in the text?
   c. As an adult reader, what did you notice and/or appreciate about this author's craft?
   d. What do you think will engage students about this text? Where might they struggle?

(5) CALENDAR LEVEL: Draft a Backwards Plan
   a. Plot out lessons on a calendar starting with the culminating task

Our protocol for our session today

Prepare for Planning:
Unit Materials: • Please go to www.learnzillion.com and click on **English Language Arts** in the blue banner • Scroll down and click on **English Language Arts Guidebook Units** • Click on **4th Grade ELA Guidebook Units** • Click on **American Revolution** • **or simply click on: American Revolution Unit**

Time	Agenda Item	Note Catcher
	1.Unit Level: Orient to the Unit a. Review Unit Overview, Assessment Overview, Text Access, and Standards Overview b. Analyze for the 4 T's: What is the topic? What are the texts? What are the targets? What is the task?	
	2.CULMINATING TASK LEVEL: Determine Final Products a. What final product will students produce to demonstrate their learning? b. What knowledge and skills will they need?	

	Reflection #1 **1. What are the potential consequences of NOT doing steps 1 and 2?** **2. Reflect on your current curriculum; how can you adapt steps 1 and 2 to fit your curriculum?**	
	3. Section Level: Determine the "Arc" of Sections: a. Review each section and determine the reading, writing, content goals	
	Reflection #2 **1. What might be challenging about step #3?** **2. Why is" determining the arc "of sections important?** **3. How frequently are you doing this at your school?**	

	4. TEXT LEVEL: Engage in a "Text Talk" about a Key Text a. What is the text about? What did you learn about it? b. What is surprising, intriguing, or puzzling about the information in the text? c. As an adult reader, what did you notice and/or appreciate about this author's craft? d. What do you think will engage students about this text? Where might they struggle?	
	Reflection #3 **1. What's the purpose of reading the text first and engaging in a text talk?** **2. What impact will engaging in a text talk have on instruction?**	
	5. CALENDAR LEVEL: Draft a Backwards Plan ***Complete the following steps using the calendar below.*** *1) Block out non-instructional days* *2) Determine how many instructional days can be dedicated to the Unit* *3) Calendar culminating writing, extension task, and cold read.* *4) Plot which lessons and learning targets will be taught each day.*	

Connections between Guidebooks and the ELA Shifts/Standards

1. Define Strengths

2. Where do you see the shifts in this unit?

3. Where do you see the use of complex text?

4. What will teachers and students like about engaging with texts and writing in this way?

5. What challenges do you anticipate?

Final Reflection

1. How can you make use of the ELA planning protocol back at your school?

2. What part of the guidebooks are you excited to bring back to your school?