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Common Core Teaching and Learning Strategies

English & Language Arts
Reading Literature
Grades 6-12

Draft
September, 2012

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Common Core Teaching and Learning Strategies
English & Language Arts
Reading Literature
Grades 6-12

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Introduction

When implementing Common Core Standards in English language arts educators must be mindful of literacy research and continue to use those evidence-based practices within the framework of Common Core. For example, a primary grade teacher would continue to focus on areas of phonics, phonemic awareness, comprehension, fluency, vocabulary, writing and motivation within the context of the standards.

The following strategies have been compiled to connect the Common Core State Standards to best practices. All efforts have been made to align with research outlined in Appendix A of the Common Core State Standards for English and Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects.

This document has placed special emphasis on student interaction with increasingly complex text. Emphasis has also been placed on developing the skill of close analytic reading and increasing competency in the comparison and synthesis of ideas. In addition, the templates that follow have been designed to help students grapple with more complex vocabulary in preparation for college and careers. Common Core Standards for Writing, Speaking and Listening, and Language are layered within strategy suggestions to model the use of standards as vehicles for enhancing and assessing reading comprehension.

These strategies have been constructed with a vision of student success on the upcoming PARCC assessments. Formative assessment suggestions have also been embedded within each template in an effort to continually move learning forward toward skill mastery.

The suggestions included in this document combine familiar methods and tools with ideas for enhancement aligned to the Common Core State Standards. What follows is a framework to use as guidance when preparing the students of Illinois for success in college and careers. The strategies contained within this document are not intended to be used as a model curriculum. Rather, the strategy suggestions were designed to be used as a framework for generating ideas and inspiring collaborative dialog when implementing the Common Core Standards. It should be noted that specific texts mentioned within this document are targeted based upon their inclusion as text exemplars within the Common Core State Standards. Their presence is designed to generate similar ideas and discussions of appropriately complex texts. This version is a product of many perspectives and will continue to evolve.

The Common Core Standards implementation works in tandem with other agency initiatives. The Statewide System of Support and Response to Intervention processes, for example, are to be infused into Common Core implementation. Throughout all agency communication we hope to use the same language and definitions so the transition to implementing Common Core Standards will be seamless.

Table of Contents

Strategy Templates

Sixth Grade

Key Ideas and Details (RL.6.1,2,3) 1

Craft and Structure (RL.6.4,5,6) 4

Integration of Knowledge and Ideas (RL.6.7,9) 7

Range of Reading and Level of Text Complexity (RL.6.10) 10

Seventh Grade

Key Ideas and Details (RL.7.1,2,3) 11

Craft and Structure (RL.7.4,5,6) 14

Integration of Knowledge and Ideas (RL.7.7,9) 17

Range of Reading and Level of Text Complexity (RL.7.10) 20

Eighth Grade

Key Ideas and Details (RL.8.1,2,3) 21

Craft and Structure (RL.8.4,5,6) 24

Integration of Knowledge and Ideas (RL.8.7,9) 27

Range of Reading and Level of Text Complexity (RL.8.10) 30

Ninth and Tenth Grade

Key Ideas and Details (RL.09-10.1,2,3) 31

Craft and Structure (RL.09-10.4,5,6) 34

Integration of Knowledge and Ideas (RL.09-10.7,9) 37

Range of Reading and Level of Text Complexity (RL.09-10.10) 40

Eleventh and Twelfth Grade

Key Ideas and Details (RL.11-12.1,2,3) 41

Craft and Structure (RL.11-12.4,5,6) 44

Integration of Knowledge and Ideas (RL.11-12.7,9) 47

Range of Reading and Level of Text Complexity (RL.11-12.10) 50

Appendix A – Graphic Organizers and Attachments

Answer/Cite Evidence/Expand (A.C.E) Graphic Organizer 47

Theme 48

Theme Chart 49

Conflict Dissection 50

Effect on Meaning & Tone Graphic Organizer 51

Point of View Chart 52

Fictional vs. Historical Table 53

Text Complexity Chart 54

Quantitative Measures for Text Complexity 55

Qualitative Measures for Text Complexity 56

Reader and Task Considerations 57

Evidence Graphic Organizer 58

Little Women: How do the Characters Change? 59

Somebody Wanted But So 60

Analogy Table, Carl Sandburg's "Chicago" 61

Allusion Table, "A Poem for My Librarian, Mrs. Long" 62

Lines from the Text Graphic Organizer 63

Element Change Graphic Organizer 64

Anticipation Guide 65

The Grapes of Wrath Anticipation Guide 66

Self-to-Text Table 67

Venn Diagram 68

Character Archetypes Worksheet 69

Character Archetypes Worksheet (Macbeth, Lord of the Rings, Star Wars) 70

Character Archetypes Worksheet (Xmen, Lost, Harry Potter) 71

Inference/Evidence/Analysis 72

Conflict Chart: The Great Gatsby 73

The Great Gatsby: How Can Theme and Character Change Over Time? 74

Gan's Feedback Model 75

Elements of Setting 76

The Story Arc 77

Character Table 78

A Guide to Creating Text Dependent Questions for Close Analytic Reading 79

Word Tracker: "Death" in Hamlet 81

Henry's Ironic Voice 82

Hamlet Graphic Organizer 83

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

Strategy/Lesson Suggestions

Anticipation/Reaction Guide. This strategy assesses prior knowledge and evaluates the acquisition of concepts and use of supporting evidence after reading.

1. Teacher identifies the important ideas and concepts students should focus on when reading.
2. Create 4-6 statements that support or challenge students' beliefs, experiences, and preexisting ideas about the topic.
3. Create a graphic organzier/table like the example below.

BEFORE READING **AFTER READING**

Agree	Disagree	Statement	Page(s) where evidence is found	Agree	Disagree

4. Before reading the text, have students react to each statement in the Before Reading column individually and be prepared to support their position.
5. In small groups or as a whole class, ask students to explain their initial responses to each statement.
6. Ask students to read the selection to find evidence that supports or rejects each statement.
7. After reading the text, ask students to react to each statement in the After Reading columns to determine if they have changed their minds about any of the statements. (Herber, 1978)

Inference Notes. This strategy uses a graphic organizer for organizing literal information in the inside wedges of the circle and inferences in the outer wedges of the circle. Click here for a sample. (Burke, 2000)

Assessment FOR Learning Suggestions

Progression Note. In coordination with this reading standard, a key progression in the *writing standards* is the need for students to show competency in supporting claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text (W.6.1b).

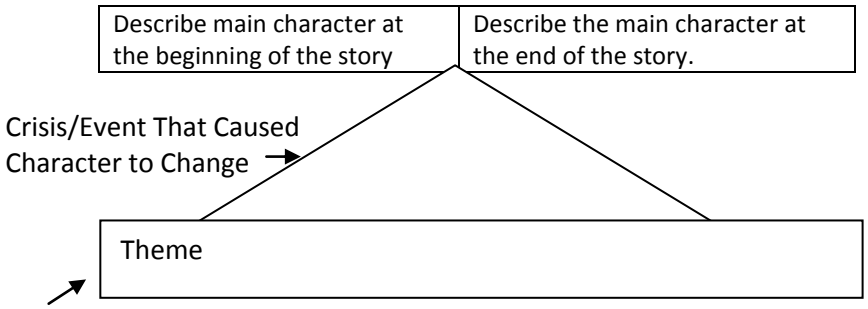
Write an Argumentative Text. After completing the "inference notes graphic organizer", students convert their work into an argumentative text. Students assemble an argument that matches the claims they made within their graphic organizer. Special emphasis is placed on their ability to support claim(s) with clear reasons and relevant evidence.

Graphic Organizers. Staff works collaboratively within the 9-12 grade band to establish a set of graphic organizer options for student use. Staff proceeds to collaboratively work with students to develop a rubric outlining success criteria with regards to graphic organizer usage. Note: a "distinguished" classroom environment is one in which, "Instructional outcomes, activities and assignments, and classroom interactions convey high expectations for all students. Students appear to have internalized these expectations" (Danielson, 2007).

References:

Danielson, C. (2007). *Enhancing professional practice: A framework for teaching*. (2nd ed., p. 69). Alexandria, VA: Association for Supervision and Curriculum Development.
Burke, Jim. (2000). *Reading reminders: Tools, tips, and techniques.* Portsmouth, NH: Heinemann.
Herber, H. (1978). *Teaching reading in content areas.* (2nd ed.). Englewood Cliffs, NJ: Prentice Hall.

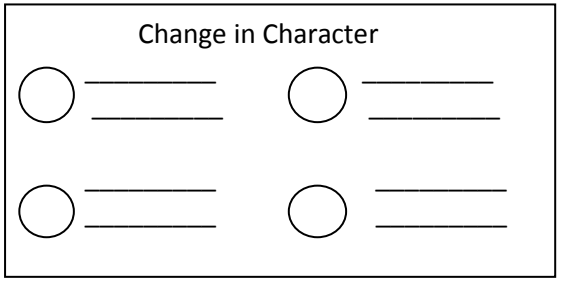
RL.6.2	Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
Theme Search. This is a strategy that helps students determine the theme of a narrative story by determining the changes that a main character goes through as a result of a crisis. In order to use this strategy, a text must be selected that describes how a character undergoes a change from the beginning to the end of the story. 1. In the beginning, it is advisable that this task be completed either in a whole or small group setting. As students become more familiar with the task, the graphic organizer can be completed individually. 2. The class shares its graphic organizers.  (Changes occurred during story that directly reflect what the main character learned by going through this event/experience). (Smith & Wilhelm, 2010) **Don't Look Back** **1.** Provide students with a reading selection. **2.** Ask students to take notes of important details as they read. They can make notations on the text with sticky notes or in their notebooks. **3.** When students have finished, direct them to turn over the paper or put aside the material and write what they remember. . .without looking back. **4.** After they have listed the details they recall, ask students to create a paragraph using just the information they remember. **5.** Have students share and compare their paragraphs. Click here for a sample of a graphic organizer that could be used to summarize.	**Formative Assessment Tip.** "An important technique for helping students understand learning intentions and success criteria is asking them to look at samples of other students' work and to engage in a discussion about the strengths and weaknesses of each" (Wiliam, 2011). **Identifying Point of View.** As an exit slip the day prior to the implementation of this strategy, students respond to various statements regarding literary devices as a way to measure competency. The teacher targets whole, group, and individual reviews the following day based upon the data collected via the exit slip. **Upgrade.** Selected response questions are created on a form within Google Docs. Each student completes the form as an exit slip. The teacher sorts the top misunderstood literary devices for review to begin the lesson the following day. Students struggling to show proficiency are grouped for additional targeted instruction prior to completing the "identifying point of view" strategy.

References:

Smith, M., & Wilhelm, J. (2010). *Fresh takes on teaching literary elements*. New York: Scholastic Inc.
Dylan, W. (2011). *Embedded formative assessment*. (p. 65). Bloomington, IN: Solution Tree Press.

RL.6.3	Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
Change in Character. As an author unfolds a story, the character's emotions may change. In this strategy, students can draw faces on the circles to reveal the emotions felt by the character. On the lines next to the faces, note the page number or text that provided evidence to the character's emotion.  Click here for another example of a character graphic organizer. **Storyboard.** This strategy is a graphic organizer that can help readers focus on the plot of the story or drama through a series of recorded episodes. Students will record a summary and draw a picture of each episode on the graphic organizer. 1. Teachers should introduce the text/story to be read and provide each student with a blank storyboard. 2. Teacher may want to provide students with stopping points to record their episodes in order to provide support for students who need this type of scaffolding. 3. After the students have completed their storyboard, they may discuss why each segment was recorded. (Reutzel, 1985) 4. Click here for a sample of a storyboard.	**Stop-N-Think.** Students convert their completed graphic organizer into a written summary or essay citing the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. Aligned assessment and feedback of writing products can move learning forward with regards to writing skill, language acquisition, and reading comprehension. Students give and receive timely objective feedback resulting in targeted learning opportunities based on assessment results. **Trailing the Text.** Students prepare a visual representation illustrating and citing the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences that may be drawn. **Small Group Discussions.** After students read the text, in small groups they create a list of the key ideas and supporting evidence from the text. As small group discussions ensue, the teacher listens intently to ensure explanations are supported by clear evidence. Informal assessment is continual and result in targeted learning opportunities for students. After the key ideas and supporting evidence are determined, students create a new introduction to the text in alignment with the authors meaning and tone.

References:

Danielson, C. (2007). *Enhancing professionalpPractice: A framework for teaching*. (2nd ed., p. 69). Alexandria, VA: Association for Supervision and Curriculum Development.

Reutzel, D.R. (1985). Story maps improve comprehension. *The Reading Teacher, 38*(4), 400-404.

RL.6.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
Word Map. A word map is a visual organizer that promotes vocabulary development. Using a graphic organizer, students will think about vocabulary terms in different ways. Have the students follow the steps below. (Teachers should model the steps first). 1. Write the vocabulary word and the page number on the organizer. 2. Copy the phrase or sentence in which the word appears, and predict its meaning. Indicate how the word is used in the sentence. Using a dictionary or Dictionary.com, employ a think-aloud to ask, "Does this make sense based on how the word is used in the text?" Write the correct definition on the organizer. 3. Use the dictionary entry to fill in a synonym for the word. 4. Use the dictionary to fill in an antonym non-example of the word. 5. Sketch an example or association on the back of the word maps. Encourage quick sketches and not works of art. 6. Have each student share his or her sketch with a partner and discuss the similarities and differences. 7. Create original sentences using context clues using the new word. Click here for a sample of a graphic organizer. (Rosenbaum, 2001) **Word Choice Impact.** This strategy will provide students opportunities to explore word choice and how specific choices impact meaning. 1. Define and demonstrate examples of connotations and denotations. 2. Demonstrate to students how word choice can impact meaning. Show students the sentence, "Jose walked into the room." Volunteers act out ways that the student in the sentence might enter the room and the teacher models revising the sample sentence's verb accordingly. Students then suggest other replacements for the verb in the sentence to increase the specificity of the word and explore connotation. 3. Students follow this demonstration by selecting words with powerful connotations for their own writing.	**Assessment Tip.** "Improvements in learning will depend on how well assessment, curriculum, and instruction are aligned and reinforce a common set of learning goals, and on whether instruction shifts in response to the information gained from assessments" (Pellegrino, Chudowsky, Glaser, 2001). The upcoming PARCC assessment will utilize assessment advances in an effort to check for understanding in this key area. For example, take a look at the PARCC prototype for measuring vocabulary within a 6th Grade Narrative Writing task. Notice the question contains two parts. Part A asks the student to match the correct meaning to the vocabulary word. Part B asks "which phrase from the passage best helps the reader understand the meaning" of the word. **Assessing Vocabulary in Context.** To assess student knowledge of academic vocabulary within your classroom, add a similar "Part B" to your vocabulary questions. In short, link vocabulary assessments directly to at-grade level text, ask students to define complex words and have them cite specific evidence from the text to support their answer. Doing so will build the ability to use context to determine meaning and simultaneously encourage students to supply evidence for reasoning.

References:

Marzano, R. and Pickering, D. (2005). *Building academic vocabulary*: *Teacher's manual*. Alexandria, VA: Association for Supervision and Curriculum Development. .

RL.6.5	Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.

Strategy/Lesson Suggestions

Paragraph Shrinking. The Paragraph Shrinking strategy allows each student to take turns reading, while pausing and connecting the main points of each paragraph to the rest of the text as a whole. Students provide each other with feedback as a way to monitor comprehension.

1. Each member of the teacher-assigned pair takes turns being "Coach" and "Player." These pairs are changed regularly. All students have the opportunity to be "coaches" and "players." **Note:** It is important for teachers to monitor and support students as they work together.
2. Each student reads aloud until the predetermined stopping point set by the teacher. After each paragraph in the text, students stop to summarize the main points of the reading and note how the particular passage fits into the overall structure of the text.
3. If a "Player" gives a wrong answer, the "Coach" asks the "Player" to skim the paragraph again and try again a second time. Students could be asked to state the main idea as well as noting how the passage connects to the passage before it.

(Adapted from Fuchs & Fuchs, 2000)

Episodic Notes. Students can use this strategy as a note-taking method for analyzing how a particular piece of text fits into the overall structure of a text. It asks them to identify distinct scenes or moments in the text and then explain how the scene fits into the overall structure and how it helps to develop the theme, setting or plot.

Visual of Piece of Text	Written Explanation for Visual	How It Fits Into the Overall Structure of the Text

(Adapted from Burke, 2002)

Assessment FOR Learning Suggestions

Progression Note. In coordination with this reading standard, a key progression in the *speaking and listening standards* is the need for students to show competency in "delineating a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not" (SL.6.3).

Adapted Paragraph Shrinking Presentation. Students organize into pairs. Partners are given *different* multi-paragraph texts of comparable length. They are given a pre-determined amount of time to read over their respective text. When time has expired, partner 1 gives oral paragraph summarizations of their text. The other partner prompts, asks guiding questions, and simultaneously takes notes on the summarization. After a pre-determined amount of time, roles are switched. At the conclusion of the activity time is allowed for students to organize their notes into a presentation to conclude the activity. During the activity and presentation, special emphasis is placed on the ability to show competency in "delineating a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not" (SL.6.3).

References:

Fuchs, D., Fuchs, L., & Burish, P. (2000). Peer-Assisted learning strategies: An evidence-based practice to promote reading achievement. *Learning Disabilities Research and Practice*, *15*(2), 85-91.

Burke, J. (2002). *Tools for thought: Graphic organizers for your classroom*. Portsmouth, NH: Heinemann.

RL.6.6	Explain how an author develops the point of view of the narrator or speaker in a text.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
Point of View. This strategy helps students understand that in order to recognize the point of view of the author, they have to become skilled at making inferences about the author's beliefs. While reading a text that contains multiple characters that experience the same event, assign different students to each of the characters in the story, and have them tell about the event from their point of view. **RAFT.** This is a strategy that helps students understand their role as a writer. By using this strategy, teachers encourage students to write creatively, to consider a topic from a different perspective, and to gain practice writing for different audiences. ***R**ole of the Writer:* Who or what are you as the writer? A pilgrim? A soldier? ***A**udience:* To whom are you writing? A friend? Your teacher? ***F**ormat:* In what format are you writing? A letter? A poem? A speech? ***T**opic and strong verb:* What are you writing about? Why? 1. Display a RAFT example. 2. Describe each of these using simple examples: role, audience, format, and topic. 3. Model how to write responses to the prompts, and discuss the key elements as a class. Teachers should keep this as simple and concise as possible for younger students. 4. Have students practice responding to prompts individually or in small groups. (Santa & Havens, 1995) Click here for a graphic organizer for RAFT.	**Formative Assessment Tip.** "In a classroom where a teacher uses questions and discussions to enhance learning, the teacher may pose a single, well-crafted question and then wait for a thoughtful response. Follow-up questions like "Does anyone see another possibility?" or "Who would like to comment on Jerry's idea?" may provide a focus for an entire class period. The teacher gradually moves from the center to the side of the discussion and encourages students to maintain the momentum" (Danielson, 2007). **Facilitating a Discussion.** When facilitating/assessing discussions at this grade-level, special emphasis is placed upon "Key Progressions" within the CCSS. For example, special emphasis is placed on a student's ability to "delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not" (SL.6.3). During a discussion or collaborative assignment which targets this particular reading standard, students are continually expected to support their analysis of how "an author develops the point of view of the narrator" by citing specific words, sentences, and sections of the text.

References:
Danielson, C. (2007). *Enhancing professional practice: A framework for teaching.* (2nd ed., p.69). Alexandria, VA: Association for Supervision and Curriculum Development.
Santa, C., & Havens, L. (1995). *Creating independence through student-owned strategies: Project CRISS.* Dubuque, IA: Kendall Hunt.

RL.6.7	Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.

Strategy/Lesson Suggestions

Graphic Comparison. Graphic organizers can provide an effective means for students to gather and organize information in order to compare written text with visual text.

Key Points	Reading the Text	Audio, Video or Live Version
1.		
2.		
3.		

(Allen, 2004)

Focused Reading and Viewing Guilde. This strategy helps students review the components in both the written and visual text. Students will complete a graphic organizer which prompts them to write down a comparison of the characters, plot and resolution. After filling out the chart, students present or write the similarities and differences of the two.
Click here for a sample of a Focused Reading and Viewing Guide

Thinking Critically About Movie Adaptations. This strategy has students critically analyze movie adaptations of a book. Students will choose elements of the book that were changed, the effects of the change and the reader's preferences. Click here for a sample of a Thinking Critically About Movie Adaptations organizer.

Cover to Cover. Examine the various covers of books and DVDs from recent releases. With a partner or small group, discuss how the DVD cover differs from the book cover. Determine how the DVD cover reveals the ways in which the film differs from the book. Click here for a copy of DVD and book covers.

Assessment FOR Learning Suggestions

Progression Note. In coordination with this reading standard, a key progression in the *writing standards* is the need for students to show competency in using appropriate transitions to clarify the relationships among ideas and concepts (W.6.2c).

Formative Assessment Tip. "Considerable research indicates that feedback is one of the most powerful factors influencing learning and achievement" (MOK, 2009, p.10).

Providing Feedback. As students engage in close reading and analysis of increasingly complex texts, students will require varying amounts of time to complete tasks. Students who complete tasks quickly will deepen their own learning by working as a "peer tutor" within the classroom. When doing so, the teacher listens intently to *how* the "peer tutor" moves learning forward and provides objective feedback to both parties using Gan's Feedback Model as a guide.

Formative Assessment Tip. "…under certain circumstances, peer tutoring can actually be more effective than one-on-one tutorial instruction from a teacher" (Wiliam, 2011, p.134).

References:

Allen, J. (2004). *Tools for teaching content literacy.* Portland, ME: Stenhouse.
MOK, Magdalena Mo Ching (2009). *Self-directed learning oriented assessment theory, strategy and impact*. The Hong Kong Institute of Education.
Wiliam, D. (2011). *Embedded formative assessment*.(p. 65). Bloomington, IN: Solution Tree Press.

RL.6.9	Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.

Strategy/Lesson Suggestions

Compare and Contrast Graphic Organizer. In order to analyze similar themes and topics in two or more texts, students can use the straetgy of comparison and contrast.
Click here for a graphic organizer.
Click here for a variety of compare/contrast organizers.

Compare Chart. This strategy helps students compare and contrast texts in different forms or genres, with specific reference to theme. Students are to note how the texts are alike and different, and then use evidence from the text to support their claims.
Comparing _____ and _____.

How Alike	Support from texts
How Different	Support from texts

(Marzano, Pickering & Pollock, 2001)

Comparison Notes. This strategy is an alternative to the traditional Venn Diagram that includes a space for summarizing the compared and contrasted ideas.

Differences	Similarities	Differences
Text		Text
Summary:		

Assessment FOR Learning Suggestions

Formative Assessment Tip. Utilize text dependent questions as a way to assess competency within this standard. "While there is no set process for generating a complete and coherent body of text dependent questions for a text, the following process is a good guide that can serve to generate a core series of questions for close reading of any given text.

Step One: *Identify the Core Understandings and Key Ideas of the Text*
Step Two: *Start Small to Build Confidence*
Step Three: *Target Vocabulary and Text Structure*
Step Four: *Tackle Tough Sections Head-on*
Step Five: *Create Coherent Sequences of Text Dependent Questions*
Step Six: *Identify the Standards That Are Being Addressed*
Take stock of what standards are being addressed in the series of questions and decide if any other standards are suited to being a focus for this text (forming additional questions that exercise those standards" (Student Achievement Partners, 2012).

Upgrade. A student process manager transfers graphic organizers into forms within Google Docs. Students record information into the form as a type of exit slip. The information collected is then used to develop "hinge questions" to start the lesson the following day.

References:

Marzano, R.J., Pickering, D., and Pollock, J. *Classroom instruction that works: Research-based strategies for increasing student achievement.* Alexandria, VA: Association for Supervision and Curriculum Development, 2001.

RL.6.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
DRTA. This strategy is a comprehension strategy that guides students in asking questions about a text, making predictions, and then reading to confirm or refute their predictions. Students should work toward completing this strategy independently to assess reading and comprehension abilities. Determine the text to be used and pre-select points for students to pause during the reading process. **D**IRECT – Teacher should have the student scan the title, and note chapter headings, illustrations, and other explanatory materials on a graphic organizer. **R**EADING - Teachers should have students read up to the first pre-selected stopping point in the text. The student answers questions about specific information and evaluates their predictions. **T**HINKING - At the end of the reading, students should go back through the text and think about their predictions. Students should verify or modify the accuracy of their predictions by finding supporting statements in the text. (Lenski, Wham & Johns, 1999) Click here for additional information about DRTA. **Q-Notes.** This strategy combines the best of SQ3R and Cornell Notes to offer an excellent way to take notes on what you are reading. This strategy also provides students a way to study for quizzes, tests or exams. Click here for a sample of a Q-Note template. (Burke, 2007) **Read, Rate, Reread.** This strategy helps students learn independently through self-questioning and careful close reading of difficult content. This process is as follows: 1. Assign text to be read in class. Ask students to rate their understanding on a scale of 1-10 and list any questions they have about text that was unclear. 2. Direct students to read the text again and rate their understanding.	**Formative Assessment Tip.** John Hattie outlines eight mind frames "that under pin our every action and decision in a school". The following are 5 key questions that underlining Mind frame 1 that relate directly to formative assessment practices. (Hattie, 2012) - 'How do I know that this is working?' - 'How can I compare "this" with "that"?' - 'What is the merit and worth of this influence on learning?' - 'What is the magnitude of the effect?' - 'What evidence would convince me that I was wrong in using these methods and resources?' For students to comprehend increasingly complex text, they must be able to derive meaning from the ***academic vocabulary*** the text contains. The progressive building of academic vocabulary is a key area of focus within the ELA/Literacy Common Core State Standards. The upcoming PARCC assessment will utilize assessment advances in an effort to check for understanding in this key area. For example, take a look at the PARCC prototype for measuring vocabulary within a 6th Grade Narrative Writing task. Notice the question contains two parts. Part A asks the student to match the correct meaning to the vocabulary word. Part B asks "which phrase from the passage best helps the reader understand the meaning" of the word. To assess student knowledge of academic vocabulary within your classroom, add a similar "Part B" to your vocabulary questions. In short, link vocabulary assessments directly to at-grade level text, ask students to define complex words and have them cite specific evidence from the text to support their answer. Doing so will build the ability to use context to determine meaning and simultaneously encourage students to supply evidence for reasoning. Asking ***text-dependent questions*** tied directly to the text is a great way to check for understanding of increasingly complex language.

References:

Hattie, J. (2012). *Visible learning for teachers: maximizing impact on learning*. (p. 161). New York, NY: Routledge.
Lenski, S. D., Wham, M.A., & Johns, J. L. (1999). *Reading and learning strategies for middle and high school students.* Dubuque, IA: Kendall/Hunt.
Burke, J. (2007). *50 essential lessons, tools and techniques for teaching english language arts, grades 9-12*. Portsmouth, NH: Heinemann.

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

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
Note: This standard asks students to cite "several pieces of evidence" to support their analysis of the text—this should prompt students to conduct deeper analyses, and make claims that require more evidentiary substance at the 7th grade reading level. **Answer/Cite Evidence/Expand, (A.C.E):** This strategy is designed to help students substantiate answers to advanced or open-ended questions. This strategy can be used to write assessments, generate discussion, or create graphic organizers. **Answer:** The instructor (or student) designs a set of questions that require the student to make a claim and justify it. For example, while reading *The Adventures of Tom Sawyer* a student may be asked the question: "How can you describe Tom's work ethic in this chapter?" This is a question which requires students to make an inferential claim about the main character. The students will need to cite specific details from the text that "hint" as to how Tom feels about hard work. **Cite Evidence:** The student will cite at least two pieces of evidence from the text in order to substantiate the answer given. (E.g. "Tom feels angry about having to work on this day. The text states: "the very thought of it burnt him like fire") **Expand:** The student will expand upon his/her answer, explaining how they connected the evidence with the claim made. E.g.-- "This clearly indicates that Tom is angry about having to work. Being burned causes a great deal of pain, and fire is often associated with anger, so it is clear that Tom not only wishes he were somewhere else, but that he is also angry about his circumstances. For these reasons, he reveals that he has a poor work ethic." **Writing to Expand:** This strategy should be integrated into the writing process and can act as a precursor to an extensive writing assignment. The student can use his/her work on these charts and assessments as tools to outline the structure of an essay, as well as provide evidence for any claims made in a piece of student writing.	**Progression Note (Research Writing).** In addition to citing specific evidence from the text itself, students at this grade-level are required to "gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation" (W.7.8). The key progressions from the previous grade level are *using search terms effectively* and *following a standard format for citation*. **Assessment Tip.** "Improvements in learning will depend on how well assessment, curriculum, and instruction are aligned and reinforce a common set of learning goals, and on whether instruction shifts in response to the information gained from assessments" (Pellegrino, Chudowsky, Glaser, 2001). **Assessing Research Skills (Comparison & Synthesis of Ideas).** Three passages from *The Adventures of Tom Sawyer* are selected as options for analysis and research. Students select or are strategically matched with one of the three passages. Online research is conducted for the purpose of "citing several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn" (RL.7.1). Special emphasis is placed on *using search terms effectively* and *following a pre-determined standard format for citation*. The following prompts can be utilized to move learning forward: 1. How was passage meaning determined? 2. What search terms were used corroborate the original analysis? 3. What was search effectiveness determined? 4. What types of resources were used to support the original analysis? 5. What process ensured the resources were correctly sited?

References:

Pelligrino, J., Chudowsky, N., & Glaser, R. (2001). Knowing what students know: The science and design of educational assessment. Washington D.C.: National Academies Press.

RL.7.2	Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
Analyzing Theme: To begin an analysis of literary theme, students may need to review the basic story elements, including plot, characterization, conflict, and resolution. **Anticipation Guides:** Anticipation Guides can help students to begin thinking about a text thematically before they begin reading. The following is one procedure for creating a thematic anticipation guide. 1. The instructor prereads the text, and creates a set of statements based on possible themes within a text. 2. The instructor compiles these statements and makes them available for the students (via overhead or handout). 3. The instructor has students agree or disagree with each thematic statement. 4. Students choose one or more statement from which to build a freewrite or journal assignment designed to activate the students interest and prior knowledge. **Thematic Questioning:** Students will need to continually ask and answer questions about the text while they read in order to accurately identify and track its theme. Tthe following are sample questions that a student can answer as they progress in their reading of a text. 1. With whom do you sympathize in the story? 2. What are the symbols presented in this novel? (or, what images or words appear again and again?) 3. What are the major turning points in the story (mood, plot, characterization)? 4. Does he narrator or main character learn anything through his/her experience? Do they change as a result? 5. Does the author's life have any connections with the story? 6. Are there ideas presented in the story the author might be criticizing or praising? 7. Consider the significance of the work's title? How does it relate to the events, conflicts, or characters of the novel? Does this clue us in as to the possible theme of the story? **Theme Chart.** Students will use the questions listed above to formulate ideas about a works theme. Students will track the development of the theme throughout the text, using a theme chart similar to the one shown here.	**Formative Assessment Tip.** Consider the following when applying formative assessment practices: **"**Modern advancement in assessment design, delivery, statistical models and reporting systems has enabled the assessed to be nearly fully in control of the process of assessment and to self-evaluate against objective criteria. The persons being assessed can, therefore, have full ownership of the assessment" (MOK, 2009). *The following assessment is designed to take one class period. Results from this assessment can be used to guide the text-dependent questioning, discussions, and writing assignments that follow.* **Assessing Anticipation Guides.** Students select one of the "statements based on possible theme" provided by the teacher. They quickly scan the text for language that supports or repudiates the statement as a possible theme. Written responses are collected and students clearly understand that special emphasis will be placed upon their ability to "support claim(s) with logical reasoning and relevant evidence" (W.7.1b). Written responses are utilized to fuel rich text-based discussions the following day. Prior to discussing, students clearly understand special emphasis will be placed upon their ability to "acknowledge new information expressed by others and, when warranted, modify their own views" (SL.7.1d).

References:
MOK, Magdalena Mo Ching (2009). *Self-directed learning oriented assessment theory, strategy and Impact*. The Hong Kong Institute of Education.

RL.7.3	Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
Story Elements: This standard is predicated on a student's understanding of the basic Story Elements, and a student's ability to engage in a comprehensive analysis of the author's choices regarding these elements. **Setting.** Students recognize how setting affects character and thematic developments. Students complete a graphic organizer to prompt thinking/writing. **Plot.** Students comprehend how plot elements (Exposition, Rising Action, Climax, Falling Action, and Resolution) and their sequence affect meaning. Students create visual representations of the story arc as they read. **Character.** Students understand Direct vs. Indirect Characterization, and use a graphic organizer to show how these devices affect the emergence of character and theme. **Conflict.** Students recognize the central conflicts within a text, including internal vs. external conflicts. Students can use a "conflict dissection" graphic organizer to help them analyze each conflict. **Point of View.** Students recognize the point of view from which the story is told, and apply this to a greater understanding of the text. Students should also analyze the text in terms of the author or character's perspective. **Theme.** Students who meet this standard distinguish between and appraise each of these story elements for its relation to theme. Students draw on their understanding of these elements in an effort to think critically, and craft an argument regarding the given text. **CSI—Comparison and Synthesis of Ideas:** Students will conduct an analysis of these story elements within the classroom text. Particular emphasis can be placed upon recognizing how one or more of these story elements interact with one another (i.e. How does the setting affect the characters? How do the characters carry out the conflict? How does setting affect conflict in this way? Does setting intensify conflct in this case?)	**Progression Note.** In coordination with this reading standard, a key progression in the *writing standards* is the need for students to show competency in introducing a topic clearly, previewing what is to follow; organizing ideas, concepts, and information, using strategies such as definition, classification, comparison/ contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension (W.7.2a). **Formative Assessment Tip.** "In a classroom where a teacher uses questions and discussions to enhance learning, the teacher may pose a single, well-crafted question and then wait for a thoughtful response. Follow-up questions like "Does anyone see another possibility?" or "Who would like to comment on Jerry's idea?" may provide a focus for an entire class period. The teacher gradually moves from the center to the side of the discussion and encourages students to maintain the momentum" (Danielson, 2007). **Statement Starters.** Statement starters can be utilized to initiate rich classroom discussions outlined within the tip above. As students enter the classroom, their attention is quickly drawn to 1-3 statements already on the board/screen. Their task is to find 1-3 pieces of evidence from the text to support or repudiate the statement(s). After a pre-determined amount of time, students present their finding within a rich classroom discussion facilitated in a manner consistent with the tip above. Students clearly understand that special emphasis will be placed on their ability to "present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation" (SL.7.4).

References:

Danielson, C. (2007). *Enhancing professional practice: A framework for teaching. (*2nd ed., p.69). Alexandria, VA: Association for Supervision and Curriculum Development.

RL.7.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
Note: This standard builds upon the skill areas outlined in previous grade level standards, particularly, figurative and connotative meanings. This strategy is designed to meet the added language that reads: "analyze the impact of rhymes and other repetition of sounds." For the foundational skills involved in this standard see previous grade level strategy suggestions. **Pre-Teaching: Rhyme Scheme, Meter, and Poetic Devices:** The instructor may need to take time to pre-teach or review the skill-related concepts listed above. Students should have some skill in recognizing rhyme scheme and meter. The following strategy outlines a technique in which students will engage with a poem in order to analyze it on the basis of its poetic devices (alliteration, assonance, consonance, and onomatopoeia, for example). **Close Read/Poetic Devices:** Students will conduct a close read of a poem and note the instances in which the poet uses the following devices (the instructor may add more to this list) ☐ **Alliteration**: repetition of consonant sounds at the beginnings of nearby works: "Silent Song," "Great Game," ☐ **Assonance:** repetition of vowel sounds in nearby stressed syllables as in "deep and dreamless. Meet and Greet. "Great State." ☐ **Consonance:** repetition of consonant sounds at the ends of nearby stressed syllables with different vowel sounds. E.g. "Heat of the night" "The dust replaced in hoisted roads" ☐ **Onomatopoeia:** use of words which imitate actual sounds from life such as: bark, fizz, slam, pow bang, screech, etc… **Close Read/Annotation:** The instructor provides a copy of a poem that makes use of the devices listed above, leaving ample room for students to mark the poem itself. Students proceed to highlight, mark, or underline specific words and syllables involved in the poet's use of Alliteration. Students may use a graphic organizer, or three column notes as an organizational aid. (Brown, 2007)	**Progression Note.** In coordination with this reading standard, a key progression in the *speaking and listening standards* is the need for students to show competency in delineating a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence (SL.7.3). **Poetic Device Presentation.** Students "present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation" (SL7.4). Emphasis can also be placed on the "inclusion of multimedia components and visual displays to clarify claims and findings and emphasize salient points" (SL.7.5). **Close Reading/Annotation Written Summary.** Students author an argumentative text that justifies their annotation of the poem. Special emphasis is placed on how well they "establish and maintain a formal style" (W.7.1d) and the inclusion of "a concluding statement or section that follows from and supports the argument presented" (W.7.1e).

References:
Brown, M. (2007). I'll have mine annotated, please: Helping students make connections with text. *English Journal*. *96* (4), pp. 73-78.

RL.7.5	Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
Poetic Forms: The instructor may need to take time to pre-teach or review the skill-related concepts listed below. Students should demonstrate proficiency in recognizing a poem's structure as they read. The following strategies engage students in a close reading of a poem in order to analyze it on the basis of its structure. ☐ **Poetic Form:** a defined structure. This form uses a **meter** and a pattern of **rhymes** ☐ **Sonnet:** a fourteen line form with a specific line count, rhyme scheme, and rhythmic pattern ☐ **Shakespearean Sonnet** the lines are grouped into three **quatrains** (groups of four lines) and a **couplet** (group of two lines) ☐ **Villanelle:** a nineteen line poem, grouped into five, **three line stanzas** and **one four line stanza**; makes use of repetition ☐ **Soliloquy:** a poetic form that reveals the unspoken thoughts of the character who recites it. Often these are structured as mini-dramas of their own, with a beginning, middle, and end. Other applicable Skill/Content Areas: Drama, Monologue, Chorus, Iambic Pentameter, Rhyme Scheme, Meter, Stanza, Quatrain, Couplet, Dialogue, Haiku, Tanka. **Close Reading/Structure:** Students will close read a poem and analyze it according to its structure. Particular emphasis can be placed on one or more of the poetic forms according to the text being read. **Structural Outline:** Students may outline the structure of a poem in a visual or graphic format by identifying its parts, including line count, stanza type (couplet, quatrain, or other) and tone of each successive part. See examples here. Students may use a worksheet, or their own graphic organizers to complete the activity. (Somers, 1999)	**Narrative Text.** After closely reading and conducting an analysis of a drama, students author a narrative text to mirror the form used by the author. Special emphasis is placed on the ability to "use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events" (W.7.3d). **Comparison and Synthesis of Ideas Presentation.** Students closely read two separate poems with contrasting form or structure. Students then complete a graphic or visual analysis of the form or structure used by each author. Additional research on each author/poem is conducted to shape and support analysis. While conducting research, special emphasis is placed on displaying the ability to "gather relevant information from multiple print and digital sources, use search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation" (W.7.8). The activity concludes with small-group presentations.

References:

Somers, A. B. (1999). *Teaching poetry in high school*. Urbana, Illinois: National Council of Teachers of English.

RL.7.6	Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
*Note: The instructor may need to pre-teach or review the distinction between **point-of-view**, as it is commonly known (First, Second, Third person, limited, omniscient) and **perspective,** which refers to the broader thoughts, feelings, and worldview of the character.* **Point-of-View and Perspective:** This standard asks students to be able to identify and contrast the perspectives of one or more characters from a text. The instructor may benefit the most from using a text that makes use of multiple perspectives, however, this strategy can be effective for any text that features multiple characters involved in key conflicts or events (an excellent filmic depiction of multiple perspectives can be seen in the Japanese classic, *Rashomon* by Akira Kurosawa). 1. Students will read a text in which multiple characters are involved one or more pivotal events or conflicts of some significance. 2. Students will track one character's invovlement and relation to pivotal events in the novel, attempting to understand that character's inner thoughts, feelings, and emotional reactions to each event. 3. Students will note these interactions, make inferences about the character's perspective, and note them in a graphic organizer similar to the one shown here. **Creating Perspective in Writing:** Students will choose at least one pivotal event in the novel, and use their graphic organizers to re-write the event according to the perspective of their assigned character, in the first-person point of view. This requires students to make inferences about a character's perspective, and then personify the character through the first person voice. **Dramatic Readings:** The instructor can modify this activity to include in class readings or skits in which the students are involved in an alternate portrayal of a chosen event from the perspectives of each character involved.	**Formative Assessment Tip.** "An important technique for helping students understand learning intentions and success criteria is asking them to look at samples of other students' work and to engage in a discussion about the strengths and weaknesses of each" (Wiliam, 2011). **Progression Note.** During production and distribution of writing at this grade-level, students are expected to "use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources" (W7.6). **Point-of-View and perspective digital upgrade.** Students are assigned 1-3 characters to "follow" throughout a section of text. A page is established for each character within the class blog. New topics are posted daily by the designated forum facilitator (the teacher can designate a different student forum facilitator each week, the teacher then works closely with that student to ensure posts are timely and class blog guidelines are followed by all members). The three examples outlined within the "Point-of-View and Perspective" teaching strategy to the right can be used for generating post ideas related to this particular standard. Student posts within the forum can be utilized as either entrance or exit slips (formative assessments) that guide future classroom discussions. Protocol are established so students clearly understand that emphasis is being placed on their ability to use technology to "interact and collaborate with others, including linking to and citing sources" (W7.6).

References:

Wiliam, D. (2011). *Embedded formative assessment*. (p.65). Bloomington, IN: Solution Tree Press.

RL.7.7	Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
Note: *The instructor may need to pre-teach or review story elements and literary devices (i.e. plot, setting, conflict, characterization, exposition, action, climax, and resolution) in order to compare the way that these elements are dealt with in both text and film formats.* **Focused Reading/Viewing:** This activity can be completed either during the reading of a classroom text, or after it is finished. Students will critically view a filmic adaptation of a classroom text, either independently or in groups, and note what the filmic adaptation has added, changed, or left out of the story. Students can create a graphic organizer, or complete one that is created by the instructor prior to viewing. If necessary, the teacher may take some instruction time to provide some basic film terminology for the students. (Hobbs, 2001) **Compare/Contrast Guide for Film and Text:** Students will use a graphic organizer similar to the one linked above, while focusing specifically on the differences between the text in both media. This can be used to help students formulate analyses of filmic narrative and directorial choice. Students should begin asking questions regarding the motivation for why a director might change specific elements of a story, and then evaluate whether these changes added to or detracted from the effectiveness of the text. **Applying Filmic Narrative: In small groups,** students will create their own filmic adaptations of key scenes from the text, choosing a key scene, or defining moment from the text itself. This project can be assigned either before or after the students view a filmic adaptation of a text.	**Progression Note.** In coordination with this reading standard, a key progression in the *writing standards* is the need for students to show competency in using precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events (W.7.3d). **Formative Assessment Tip.** In order for a classroom to be considered "Distinguished" within Component 3d of Danielson's Framework For Teaching, "students are fully aware of the criteria and performance standards by which their work will be evaluated and have contributed to the development of the criteria." (Danielson, 2007) **Writing a Narrative.** After having read and discussed "Jabberwocky" by Lewis Carrol and watching The Muppets interpretation of the poem, students work to author their own creative non-sense poem. Consider including an option for students to infuse "normal language" into their non-sense poem similar to The Muppets interpretation. Prior to beginning the assignment, students are fully aware that special emphasis is being placed upon their ability to "relevant descriptive details and sensory language to capture the action and convey experiences and events" (W.7.3d).

References:

Hobbs, R. (2001). Improving reading comprehension by using media literacy activities. *Voices from the Middle*. *8* (4), pp. 44-50.
Danielson, C. (2007). *Enhancing professional practice: A framework for teaching,*(2nd ed., p.69). Alexandria, VA: Association for Supervision and Curriculum Development.

RL.7.9	Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
Compare/Contrast Guide: Students will use a graphic organizer similar to the one linked above, in order to compare the time, place and characters of a fictional account and a historical account of the same time period. Organizing the information and completing the template can function as a prewriting activity as well, should the teacher decide to extend the task into a writing assignment.	**Progression Note.** In coordination with this reading standard, a key progression in the *speaking and listening standards* is the need for students to show competency in acknowledging new information expressed by others and, when warranted, modify their own views (SL.7.1d).
Save the Last Word for Me. Students are given a specific amount of time to read through a fictional account to compare it to a historical account of the same time period. While reading through the fictional text, students highlight statements describing the time, place and characters. They then compare these statements to statements found in the historical account of the same time period and record those comparisons. As this task is completed, students organize into predetermined small groups and discuss their recorded claims. (Vaughan & Estes, 1986).	**Save the Last Word for Me Discussion.** A discussion rubric places special emphasis on "posing questions that elicit elaboration and responding to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed" (SL.7.1c). The ability to "acknowledge new information expressed by others and, when warranted, modify their own views" (SL.7.1d) can also be assessed during the small group discussion.
Change Frame. Students read a fictional text as well as a historical account of the same time period and then organize the information into a template which provides for comparisons to be made. Students work collaboratively with the teacher to create headings for each column, depending upon the information they have chosen to compare. When the template is complete students use the information to write an objective summary of their comparison and synthesis of ideas. (Buehl, 1992).	**Change Frame Written Summary.** Upon completion of the template, students transform their "change frame" into a written summary. A written rubric is created placing special emphasis on how well the summary "supports claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text" (W.7.1b). Emphasis is also placed on how well the summary "uses words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence" (W.7.1c).

References:

Buehl, D. (1992). *Classroom strategies for interactive learning, (*2nd Ed.). Newark: International Reading Association.
Vaughan, J. & Estes, T. (1986*). Reading and reasoning beyond the primary grades.* Boston: Alllyn & Bacon

RL.7.10	By the end of the year, read and comprehend literature [informational texts, history/social studies texts, science/technical texts] at the high end of the grades 6–8 text complexity band with scaffolding as needed.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
Note: Standard ten asks that teachers continue to align their instruction and materials to the corresponding grade level text complexity band. This standard reminds educators to gradually increase the level of text complexity as students move upward by grade level. In this respect, each grade level teacher has a different responsibility with regard to either introducing a new level of text complexity (as indicated by the words "with scaffolding as needed"), or promoting proficiency at the end of that grade band (as indicated by the words "proficiently and independently." **Text Exemplars:** The common core offers a list of text exemplars in Appendix B, which may help to generate a better understanding of what kinds of texts are considered appropriate for each grade level. It should be noted however, that Appendix B provides these only as *examples of what an appropriate text might look like at each grade band*. **Annotating Text:** Annotation is a powerful reading tool. Annotating means writing your ideas, thoughts and questions as you read. Students can annotate a text to leave tracks of their thinking so they can learn, understand and remember what they read. During the reading process, the reader marks the text at appropriate points, using symbols and/or words that serve as visual cues and help keep the reader focused on the text. Students can be encouraged to write questions, comments or to integrate "text codes". Some codes could include: ?=question, *=important information, ??= confusion, L=new learning, R=this reminds me, etc… Students are encouraged to reread their annotated versions to add additional insights from the 1st read. If students are reading a text from a book, sticky notes could be used to record their thinking. Larger sticky notes can be cut down to tabs for codes as noted above. For a sample lesson plan click here. (Brown, 2007) **Measuring Text Complexity according to grade-bands.** The Text Complexity Grade Bands are organized in a progressive fashion, and as such, teachers from different grade levels will need to coordinate and discuss whether their standard ten asks them to introduce a new level of text complexity via scaffolding, or promote proficiency and independence within the same grade band. The following chart shows the progressions for standard ten at each grade level. **Three Measures for Text Complexity:** When deciding which grade band a text aligns to, the teacher should consider all three measures for text complexity, and make a decision based the textual factors that correspond to each. Those measures include Quantitative Measures, Qualitative Measures, and Reader and Task Considerations.	For students to comprehend increasingly complex text, they must be able to derive meaning from the ***academic vocabulary*** the text contains. The progressive building of academic vocabulary is a key area of focus within the ELA/Literacy Common Core State Standards. The upcoming PARCC assessment will utilize assessment advances in an effort to check for understanding in this key area. For example, take a look at the PARCC prototype for measuring vocabulary within a 6th Grade Narrative Writing task. Notice the question contains two parts. Part A asks the student to match the correct meaning to the vocabulary word. Part B asks "which phrase from the passage best helps the reader understand the meaning" of the word. To assess student knowledge of academic vocabulary within your classroom, add a similar "Part B" to your vocabulary questions. In short, link vocabulary assessments directly to at-grade level text, ask students to define complex words and have them cite specific evidence from the text to support their answer. Doing so will build the ability to use context to determine meaning and simultaneously encourage students to supply evidence for reasoning. Asking ***text-dependent questions*** tied directly to the text is also a great way to check for understanding of increasingly complex text.

References:

Brown, M. (2007). I'll have mine annotated, please: Helping students make connections with text. *English Journal*. *96* (4), pp. 73-78.

ELA and Literacy Resources for the Kansas Common Core Standards. Kansas Common Core Standards.

National Governor's Association Center for Best Practices (NGA Center) and Council of Chief State School Officers (CCSSO). (2010). Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects. *Appendix A: Research Supporting Key Elements of the Standards.* Washington, DC: NGA Center and CCSSO.

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

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
The key distinction in this standard to cite evidence *that most strongly supports* a student's analysis of a text. This strategy suggestion aligns most strongly with that expectation **Three Column Notes:** This reading strategy is designed to help students distinguish between details and evidence that support their claims and those that do not. Students can use the organizer for this strategy during the reading process. 1) The instructor gives students sets of open ended questions in which a claim or argument must be made. 2) Students note possible answers in the second column of the organizer 3) Students list details that they feel support those answers or specific claims in the third column. 4) Students assess whether each piece of evidence cited in the third column closely supports the claim in the first, and then answer in **Pairs Check** (Eggen & Kauchak, 2006)**:** Students can exchange their notes after they are completed. Each student will then discuss one another's answers, agreeing, disagreeing, adding to, or changing their answers according to the discussion. Each pair must decide upon one set of answers and evidence to be submitted to the instructor. **Writing to Comprehend:** Students may use their question/answer/evidence sheets to compose longer pieces of writing as the textual unit continues.	*The following excerpt is from Student Achievement Partners and can be found online here. A strong line of text dependent questioning is an excellent way to check for understanding and keep learning moving forward.* **Text dependent questions.** As a first step in implementing the Common Core Standards for ELA/Literacy, focus on identifying, evaluating, and creating text dependent questions. The standards focus on students' ability to read closely to determine what a text says explicitly and to make logical inferences from it. Rather than asking students questions about their prior knowledge or experience, the standards expect students to wrestle with text dependent questions: *"questions that can only be answered by referring explicitly back to the text in front of them."* In a shift away from today's emphasis on narrative writing in response to decontextualized prompts, students are expected to speak and write to sources – to use evidence from texts to present careful analyses, well-defended claims, and clear information. Educators can start by learning how to distinguish between text dependent and non-text dependent, between quality and trivial questions, and by crafting their own text dependent questions. A lightweight way to begin implementing the ELA/literacy standards is to review existing ELA/literacy materials for text dependent questions and to in turn write new text dependent questions in response to texts used in ELA, science, and social studies classrooms. To learn more about text dependent questions, consider using the Guide to Creating Text Dependent Questions for Close Analytic Reading and reviewing our library of Close Reading Exemplars.

References

Eggen, P., & Kauchak, D. (2006) Strategies and models for teachers. (5th ed.). Boston, MA: Pearson Education
Student Achievement Partners (2012). Retrieved from www.achievethecore.org on 9/1/201.

RL.8.2	Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
The following strategy utilizes a CCSS text exemplar from the 6th-8th grade band. This strategy can be adapted to fit a variety of texts with an aligned level of complexity. **Note**: This standard builds upon RL.7.2 by adding "including its (theme or central idea) relationship to the characters, setting, and plot." This strategy speaks specifically to that addendum. For more ideas on determining theme and its development, see strategy suggestions for RL.7.2. **Elements of a Story:** The instructor may need to pre-teach concepts related to the basic story elements (plot, setting, character, conflict, exposition, climax, and resolution) in order for students to be able to connect these elements with a text's theme. The following are strategies designed to help the students create these connections **Synthesizing (Robb, 2010):** Students can begin synthesizing theme and story elements by noting how each develops over the course of a text. Students can chart elemental changes by noting the differences that occur throughout the course of the text. See an example here. **Summarizing Fiction: Somebody/Wanted/But/So—SWBS: (MacOn, Bewell, & Vogt, 1991)** This is a reading strategy that encourages students not to simply retell every part of a story in a summary, but to carefully select the most significant parts. There are four columns in this chart, click here for more information. 1) Somebody (the name of the character) 2) Wanted—(students must make an inference about motivation) 3) But—(usually this is a conflict or pivotal event in the story) 4) So—(the resolution of the conflict, or change in the character as a result)	**Progression Note.** In coordination with this reading standard, a key progression in the *speaking and listening standards* is the need for students to show competency in presenting claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; using appropriate eye contact, adequate volume, and clear pronunciation (SL.8.4). **Synthesizing Presentation.** Students present a digital version of their chart as a culmination of the Synthesizing activity. Students clearly understand that emphasis is placed upon their ability to "present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; using appropriate eye contact, adequate volume, and clear pronunciation" (SL.8.4). These assessment characteristics are used throughout production to keep learning continually moving forward. **Formative Assessment Tip.** "Considerable research indicates that feedback is one of the most powerful factors influencing learning and achievement" (MOK, 2009). **Identifying uncertain matters.** As students engage in close reading and analysis of increasingly complex texts, students will require varying amounts of time to complete tasks. Students who complete tasks quickly will deepen their own learning by working as a "peer tutor" within the classroom. When doing so, the teacher listens intently to *how* the "peer tutor" moves learning forward and provides objective feedback to both parties using Gan's Feedback Model as a guide. **Formative Assessment Tip.** "…under certain circumstances, peer tutoring can actually be more effective than one-on-one tutorial instruction from a teacher" (Wiliam, 2011).

References:

MOK, Magdalena Mo Ching (2009). Self-directed learning oriented assessment theory, strategy and impact. The Hong Kong Institute of Education.
Wiliam, D. (2011). *Embedded formative assessment*. (p.65). Bloomington, IN: Solution Tree Press
MacOn, J., Bewell, D., & Vogt, M. (1991) *Responses to literature*. Newark, DE: International Reading Association.
Robb, L. (2010). *Teaching reading in middle school*. (pp. 198-199). New York, NY: Scholastic.

RL.8.3	Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
The following strategy utilizes a CCSS text exemplar from the 6th-8th grade band. This strategy can be adapted to fit a variety of texts with an aligned level of complexity. **Defining Moments (In dialogue):** Students will read a text with the intention of isolating several "Defining Moments" in a novel or story in which dialogue or pivotal incidences are involved in propelling the action forward or revealing deeper characteristics of the main characters. 1. Students conduct a close read of the chapter or section of text, annotating and highlighting scenes in which the dialogue is particularly rich or the incidences portrayed are symbolic or revealing. 2. Students conduct an analysis of these key scenes, and how they relate to other story elements (i.e. plot, conflict, character, setting, or theme) 3. Students may note these interactions by writing, discussing, or creating a graphic organizer like the one shown here. 4. Students will explain these connections and interactions in writing. Students may choose these "defining moments" and then creatively present their analyses to the class. Students may also use their work in this activity to prompt more formal paper topics for. **Writing to Comprehend** Students will choose several of their own "defining moments" and then write about them only through the use of dialogue, conflict, or symbolic imagery, for example. This can be accompanied by a pre-teaching activity which highlights the difference between "showing vs. telling" in writing. When students practice the skill of writing without "telling," they can bring a greater level of understanding and experience to their own close reading processes.	**Formative Assessment Tip.** Utilize text dependent questions as a way to assess competency within this standard. "While there is no set process for generating a complete and coherent body of text dependent questions for a text, the following process is a good guide that can serve to generate a core series of questions for close reading of any given text. ***Step One:*** *Identify the Core Understandings and Key Ideas of the Text* ***Step Two:*** *Start Small to Build Confidence* ***Step Three:*** *Target Vocabulary and Text Structure* ***Step Four:*** *Tackle Tough Sections Head-on* ***Step Five:*** *Create Coherent Sequences of Text Dependent Questions* ***Step Six:*** *Identify the Standards That Are Being Addressed* Take stock of what standards are being addressed in the series of questions and decide if any other standards are suited to being a focus for this text (forming additional questions that exercise those standards" (Student Achievement Partners, 2012). **Upgrade.** A student process manager transfers graphic organizers into forms within Google Docs. Students record information into the form as a type of exit slip. The information collected is then used to develop "hinge questions" to start the lesson the following day.

References:

Student Achievement Partners (2012). *Text-Dependent Questions*. Retrieved from http://www.achievethecore.org/steal-these-tools/text-dependent-questions

Abel, P. (n.d.). *Defining moments: Charting character evolution in lord of the flies*. Retrieved from http://www.readwritethink.org/classroom-resources/lesson-plans/defining-moments-charting-character-30867.html?tab=4

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

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
The following strategy utilizes a CCSS text exemplar from the 6th-8th grade band. This strategy can be adapted to fit a variety of texts with an aligned level of complexity. *Note: This standard builds upon the skill areas outlined in previous grade level standards, particularly, figurative and connotative meanings. This strategy is designed to meet the added language that reads: "analyze the impact of specific word choices on meaning and tone…" For the foundational skills involved in this standard see previous grade level strategy suggestions.* **Analogies Organizer:** Students should understand that analogies are more complex ways of describing the characteristics of a person, place, thing, or idea. Analogies relate to metaphor and simile in this regard, but can take on a larger role as the central image of a poem or story. For example, In Carl Sandburg's "Chicago" the speaker establishes these analogies from the beginning: "Hog Butcher for the World, / Tool Maker, Stacker of Wheat…" Students will use two column notes to identify and then describe the analogies in a poem or story. **Allusion Group Investigation:** Students should be able to recognize when an author uses allusion to enrich an image by juxtaposing it with another text. In this activity, students will identify the allusions for a poem and then research them briefly to provide a greater context for understanding the poem itself. Students will note the different allusions in a poem (e.g. "A Poem for My Librarian, Mrs. Long.") and then conduct brief, group based research on each of these allusions. Students can use what they learn to further their understanding of the text.	**Progression Note.** In coordination with this reading standard, a key progression in the *writing standards* is the need for students to show competency in using narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters (W.8.3b). Students must also effectively use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events (W.8.3c). **Vocabulary.** When checking for understanding of words and phrases, please pay special attention to advances in vocabulary assessment. For example, in PARCC's Grade 6 vocabulary assessment item prototype students are asked a 2-part question to display an understand of the selected word. Part A is the traditional "What does this mean?" but Part B asks the student "**Which of the phrases from the passage best helps the reader understand the meaning of "regal?**" To further advance the skill of determining meaning from context, embed 2-part vocabulary questions within your curriculum which are extracted directly from appropriately complex texts. Check for understanding by having students respond to these questions while grappling with the text itself. Utilize objective prompting and feedback to keep learning moving forward.

References:
Eggen, P.,& Kauchak D. (1996) *Strategies and models for teachers*.(pp.11-113). Boston: MA, Pearson.
Partnership for Assessment of Readiness for College and Careers (2012). retrieved from http://www.parcconline.org/samples/english-language-artsliteracy/grade-6-ebsr-narrative-writing-task-vocabulary on 9/1/2012.

RL.8.5	Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
Thematic Curriculum Mapping/UBD (Wiggins & McTighe, 1998): This standard asks students to draw connections and make distinctions between the structural elements of two or more texts in a unit. When planning a literature unit, and instructor can base the text selection on one or more unifying macro "themes" (i.e. slavery, Modern Economic Structures, technology, WWI, Disillusionment, etc…), this can aid students in the process of synthesizing and differentiating, particularly with regard to elements such as structure or sequence. Click here for a sample UBD. **Central Question:** The development of a central question is elemental in the process of designing a thematic literature unit. Once students understand that there is an umbrella question that unifies the texts within the unit, they can more readily compare the structural elements of each text to one another, as well as understand the relationship of structure to a macro theme. For example, if a unit is based around the central question: "Is history truly written by the winners?" the teacher in an American Literature class can include texts that include multiple depictions of the same historical event, written from the perspective of both the colonists and the colonized peoples. **Comparison and Synthesis (Structure):** For this particular standard, students can draw comparisons between the structure of two works within a thematic unit, and then analyze their relation to a common theme. **Graphic Organizers (Structure):** Graphic Organizers can assist students in recognizing structural and thematic elements, while also encouraging them to make inter-textual connections.	**Progression Note.** In coordination with this reading standard, a key progression in the *writing standards* is the need for students to show competency in introducing claim(s), acknowledging and distinguishing the claim(s) from alternate or opposing claims, and organizing the reasons and evidence logically (W.8.1a). Students must also display competency in using words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence (W.8.1c). **Write an Argumentative Text.** When assessing argumentative essays which compare and contrast two or more texts, pay special attention to advancements made in next generation assessment. For example, in PARCC's Grade 10 Prose Constructed Response task prototype, students are asked to "consider what is emphasized, absent, or different in the two texts", but are also instructed to "feel free to develop your own focus for analysis". Structuring writing prompts in a similar style will develop the skills needed for success in college and career. In addition, prompts, feedback, and questioning focused on the "key progressions" (outlined within the PARCC Model Content Frameworks) provide terrific guidance for keeping learning moving forward. For example, as students author argumentative texts from a synthesis of multiple texts, place special emphasis on their ability to "acknowledge and distinguish the claim(s) from alternate or opposing claims" (W.8.1a) and "use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence" (W.8.1c). Aligning instructional targets, assessments, prompts and feedback in this manner will help students achieve optimal levels of growth.

References:

Wiggins, G and McTighe, J. (2011). *Understanding by design guide to creating high quality units.* Alexandria, VA: Association for Supervision and Curriculum Development.

RL.8.6	Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
Note: *The instructor may need to pre-teach or review the distinction between point-of-view, as it is commonly known (First, Second, Third person, limited, omniscient) and perspective, which refers to the broader thoughts, feelings, and worldview of the character.* **Point of View, preteaching activity:** Students will understand narrative point of view by using an inductive strategy and connecting the lesson content to their prior knowledge. 1. The instructor uses a hypothetical scenario that is relevant to the students in the class. (i.e. a fight in the hallway, an altercation with a teacher, or a report of the football game over the weekend) The instructor outlines the main points of the scenario first 2. The instructor gives the stduents options for re-telling the story from different perspectives (i.e. "tell the story of the fight from the perspective of a teacher braking it up, tell it from the perspective of the aggressor, tell it from the perspective of the passersby, tell it from the perspective of someone who wishes to make it seem humorous, or intense) 3. The instructor has students re-write the scenario in their own words, choosing to write it from one of the points of view chosen by the class previously 4. Have students read their writings, use their work as examples of how narrative voice can change depeding upon the narrators intention for the audience or reader. **Applying Understanding:** Direct students to read the classroom text with an eye toward recognizing the narrator's perspective, then have them create and complete a graphic organizer in which they will quote lines of text and analyze them on the basis of narrative perspective, asking the questions: What is the narrators intended response from the reader? How does the narrator feel about the topic? What is the narrators motivation for creating this narrative voice here?	**Formative Assessment Tip.** In order for a classroom to be considered "Distinguished" within Component 3d of Danielson's Framework For Teaching, "students are fully aware of the criteria and performance standards by which their work will be evaluated and have contributed to the development of the criteria" (Danielson, 2007, p.89). **Applying Understanding Upgrade**. Students enter responses to prompts within a Google Docs form. For example, after reading a section of text students are asked to respond to the following prompt: "What reader response did the author intend to elicit from this section of text?" During the last 15 minutes of class, students enter responses into a Google Doc form. These responses are submitted as exit slips. As the bell rings, the teacher quickly pastes the text from the compiled responses into a word cloud application (like Wordle). As students enter the room the following day, the word cloud is displayed on the board and used as a discussion starter for the first 15-20m of class. The *Applying Understanding Upgrade* is an excellent opportunity for students to "use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others" (W.8.6). To take it a step farther, at the conclusion of the 15-20m discussion the following day, have students attach comments to anonymous responses within the spreadsheet populated by the Google form.

References:

Danielson, C. (2007). *Enhancing professional practice: A framework for teaching*. (2nd ed., p.69). Alexandria, VA: Association for Supervision and Curriculum Development.

RI.8.7	Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
Note: The instructor may need to pre-teach or review story elements and literary devices (i.e. plot, setting, conflict, characterization, exposition, action, climax, and resolution) in order to compare the way that these elements are dealt with in both text and film formats. **Thinking Critically about Adaptation (Roth,2012):** In this activity, students will recognize they key departures that a filmic adaptation of a text makes, and then evaluate whether those departures were well chosen, or poorly chosen by the director. Students will prioritize the key deptartures from the text, in order to evaluate with greater clarity whether the director's creative choices were beneficial or detrimental to the original text. The instructor will distribute a change table and have the students follow these steps: • Students will highlight at least one change from the text to the film that played a povital role the formulation of their opionion. Students will discuss this in the first row • Students will choose two changes of moderate importance, discussing them and noting them in the middle rows. • Students will choose three changes of minor importance, noting them in the third row. **Movie Adaptation DVD Cover Project:** Students will creatively display their understanding of filmic narrative choice by creating a visual representation of text and film version of a source novel. Students may choose between two options for a prompt. • Option One: Students will create a movie poster/DVD cover that best match a film *that is completely loyal to the text.* • Option Two: Students will create a move poster/DVD cover that best exemplifies the changes that *they would make* to the text as a director of a filmic adaptation.	**Progression Note.** In coordination with this reading standard, a key progression in the *writing standards* is the need for students to show competency in conducting short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration (W.8.7). **Writing a Research Text (Comparison and Synthesis of Ideas).** Students conduct a close read of "The Tale of the Mandarin Ducks" by Katherine Paterson. Upon completion they watch a video interpretation of the text (a YouTube version can be viewed here). Standard RL.8.7 is then used as a guiding question for conducting a short research project. While conducting the research, students clearly understand the task emphasis of "answering a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration" (W.8.7). **Formative Assessment Tip.** John Hattie outlines eight mind frames "that under pin our every action and decision in a school". The following are 5 key questions that underlining Mind frame 1 that relate directly to formative assessment practices (Hattie, 2012, p.161): • 'How do I know that this is working?' • 'How can I compare "this" with "that"?' • 'What is the merit and worth of this influence on learning?' • 'What is the magnitude of the effect?' • 'What evidence would convince me that I was wrong in using these methods and resources?'

References:

Roth, S. (2012). *Cover to cover: Comparing books to movies*. Retrieved from http://www.readwritethink.org/classroom-resources/lesson-plans/cover-cover-comparing-books-1098.html?tab=4
Hattie, J. (2012). *Visible learning for teachers: Maximizing impact on learning.* (p.161). New York, NY, Routledge

RL.8.9	Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
This strategy outlines how a set of works can be taught by introducing a common literary theme. This strategy outlines one way in which source materials can be related to texts; it is designed to provide only one example of how students can draw similarities and distinctions between multiple works, thereby recognizing how authors draw thematic content from source material. **Synthesizing Text and Source Material.** Students should frame their reading of a text by comparing and synthesizing common themes in both the text and the source material from which it is drawn (e.g. *Romeo and Juliet and The Tragical History of Romeus and Juliet)* Students should return to the source material throughout a reading of the text to draw on common themes. Students can use an organizer to compare/contrast/synthesize the characteristics of the main character or characters. **Archetypes/Archetypal Heroes in Literature.** This strategy/lesson suggestion can be applied to any work of literature that draws on universal themes seen in previous works. The activity begins with a review of basic Hero Archetypes such as Hero, Anti-Hero, Code Hero, Byronic Hero, Villain, Trickster, Comic Stand-in, etc. Source materials from Carl Jung (who coined the term "Archetype"), Joseph Campbell's *The Power of Myth*, and other World Literature texts discussing the emergence of archetypes are integrated into the activity. **Comparison and Synthesis of Ideas:** After the review, students may use a graphic organizer to compare and contrast the major characters in both the primary and source texts. This type of comparison and synthesis may form the basis for a more comprehensive written analysis for more than one work of literature that draws upon source material.	**Formative Assessment Tip.** Consider the following when applying formative assessment practices: **"**Modern advancement in assessment design, delivery, statistical models and reporting systems has enabled the assessed to be nearly fully in control of the process of assessment and to self-evaluate against objective criteria. The persons being assessed can, therefore, have full ownership of the assessment" (MOK, 2009, p.2) **Language Assessment within student writing.** As students complete writing products throughout the year, strategically embed language standards into writing assessment rubrics. The following list contains the grammar, usage, and spelling portion of the language progressions within this grade: • Explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences. (L.8.1a) • Form and use verbs in the active and passive voice. (L.8.1b) • Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood. (L.8.1c) • Recognize and correct inappropriate shifts in verb voice and mood. (L.8.1d) • Use punctuation (comma, ellipsis, dash) to indicate a pause or break. (L.8.2a) • Use an ellipsis to indicate an omission. (L.8.2b) • Spell correctly. (L.8.2c)

References:

MOK, Magdalena Mo Ching (2009). *Self-directed learning oriented assessment theory, strategy and impact*. The Hong Kong Institute of Education.

Malburg, S. (n.d.). *Archetypal characters lesson plan*. Retrieved from http://www.brighthubeducation.com/special-ed-inclusion-strategies/9822-archetypical-characters-lesson-plan/

RL.8.10	By the end of the year, read and comprehend literature [informational texts, history/social studies texts, science/technical texts] at the high end of the grades 6–8 text complexity band independently and proficiently.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
Note: Standard ten asks that teachers continue to align their instruction and materials to the corresponding grade level text complexity band. This standard reminds educators to gradually increase the level of text complexity as students move upward by grade level. In this respect, each grade level teacher has a different responsibility with regard to either introducing a new level of text complexity (as indicated by the words "with scaffolding as needed"), or promoting proficiency at the end of that grade band (as indicated by the words "proficiently and independently." **Text Exemplars:** The common core offers a list of text exemplars in appendix B, which may help to generate a better understanding of what kinds of texts are considered appropriate for each grade level. It should be noted however, that appendix B provides these only as *examples of what an appropriate text might look like at each grade band*. **Measuring Text Complexity according to grade-bands:** The Text Complexity Grade Bands are organized in a progressive fashion, and as such, teachers from different grade levels will need to coordinate and discuss whether their standard ten asks them to introduce a new level of text complexity via scaffolding, or promote proficiency and independence within the same grade band. The following chart shows the progressions for standard ten at each grade level. **Three Measures for Text Complexity:** When deciding which grade band a text aligns to, the teacher should consider all three measures for text complexity, and make a decision based the textual factors that correspond to each. 1) Quantitative Measures 2) Qualitative Measures 3) Reader and Task Considerations	For students to comprehend increasingly complex text, they must be able to derive meaning from the ***academic vocabulary*** the text contains. The progressive building of academic vocabulary is a key area of focus within the ELA/Literacy Common Core State Standards. The upcoming PARCC assessment will utilize assessment advances in an effort to check for understanding in this key area. For example, take a look at the PARCC prototype for measuring vocabulary within a 6th Grade Narrative Writing task. Notice the question contains two parts. Part A asks the student to match the correct meaning to the vocabulary word. Part B asks "which phrase from the passage best helps the reader understand the meaning" of the word. To assess student knowledge of academic vocabulary within your classroom, add a similar "Part B" to your vocabulary questions. In short, link vocabulary assessments directly to at-grade level text, ask students to define complex words and have them cite specific evidence from the text to support their answer. Doing so will build the ability to use context to determine meaning and simultaneously encourage students to supply evidence for reasoning. Asking ***text-dependent questions*** tied directly to the text is also a great way to check for understanding of increasingly complex text.

References:

ELA and Literacy Resources for the Kansas Common Core Standards. Kansas Common Core Standards. Retrieved from, http://www.ksde.org/Default.aspx?tabid=4778

National Governor's Association Center for Best Practices (NGA Center) and Council of Chief State School Officers (CCSSO). (2010). Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects. *Appendix A: Research Supporting Key Elements of the Standards.* Washington, DC: NGA Center and CCSSO.

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

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
Progression Note. In coordination with this reading standard, a key progression in the *speaking and listening* standards is the need for students to show competency in their ability to work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.	**Formative Assessment Tip.** Consider the following when applying formative assessment practices: **"**Modern advancement in assessment design, delivery, statistical models and reporting systems has enabled the assessed to be nearly fully in control of the process of assessment and to self-evaluate against objective criteria. The persons being assessed can, therefore, have full ownership of the assessment" (MOK, 2009: 2)
Discussion Web. Students read through an assigned text with varying levels of independence and support. Expectations are such that 9th grade students receive more support as they stretch their literacy levels toward independent reading and analysis of complex texts within this grade band by the completion of 10th grade. Before the students begin reading, they are introduced to a focus question related to a text. Students closely analyze the text, develop their viewpoints as to how the text explicitly responds to the focus question as well as inferences which may be drawn. Students then discuss their views in small groups. Each group draws a conclusion about what the text says explicitly, what inferences can be made and what particular sentences, paragraphs, or larger portions of text support their conclusion. (Alvermann, 1991)	**Discussion Web**. The teacher listens intently so as to support and enhance a discussion environment in which "new connections" are continually made. At the conclusion of the discussion web, students show comprehension competency by writing a summary in response to the focus question in which they cite specific portions of the text to support their conclusion. The classroom environment fosters quality self and peer-to-peer feedback continually inspiring students to "produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience" (W.9-10.4).
Online Discussion Forum. Students utilize an online discussion forum to engage in the discussion web. For example, a pair of students could create a Tumblr blog for the text that has been assigned. The student "blog facilitators" would post specific sentences, paragraphs, or larger portions of text within the blog and the remaining students add comments to each post as a way to engage in an online analysis of the text.	**Online Discussion Forum.** Prior to using an online discussion forum, students and staff work collaboratively within the 9-12 grade band to develop a rubric that clearly outlines expectations and success criteria. **These suggestions are also designed to diagnose competency in the following standards;** (W.9-10.4,9,10) (SL.9-10.1-6) (L.9-10.1-5)

References:

Alvermann, D. (1991). The discussion web: A graphic aid for learning across the curriculum. *The Reading Teacher*, *45*, 92-99.

MOK, Magdalena Mo Ching (2009). *Self-directed learning oriented assessment theory, strategy and impact*. The Hong Kong Institute of Education.

RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
The following Reading strategy is applicable to lower as well as higher grade levels; it can be adapted to texts at multiple levels of complexity. **Thematic Journaling/Anticipation Guides.** Before beginning a text such as John Steinbeck's The Grapes of Wrath, students are prompted to answer a set of statements with which they either agree or disagree. The statements chosen should reflect one or more of the themes within the content of the novel. After students complete the anticipation guide, they choose one of the statements and use it as a prompt from which to free write for 20 minutes, highlighting thoughts, feelings, memories, and experiences associated with their chosen statement. This exercise prompts students to begin contemplating the emergent themes in the novel before reading, and consider their implications more broadly. (Herber, 1978) **Tracking Theme:** Students return to these statements in the anticipation guide at various times throughout the novel in order to track how the theme develops and is refined by details from the text. When writing, students update their responses by citing evidence from the text that may have changed their view of the theme since the beginning of the novel. Click here to view an **example** of an anticipation guide for John Steinbeck's The Grapes of Wrath. **Theme Chart.** As students continue to track the development of theme throughout the text, they can organize its emergence and its development visually with a theme chart similar to the one shown here.	**Progression Note.** In coordination with this reading standard, a key progression in the *writing* standards is the need for students to show competency in writing narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences. The narrative includes the use of a variety of techniques to sequence events so that they build on one another to create a coherent whole (W.9-10.3c). **Formative Assessment Tip.** Objective feedback is continous. The teacher fosters an environment in which "students demonstrate attention to detail and take obvious pride in their work, initiating improvement in it by, for example, revisiting drafts on their own or helping peers." (Danielson, 2007) **Dialogue Line.** The teacher utilizes a statement starter to begin the exercise (e.g., "Money is the root of all evil!"). Students form a straight line in relation to how strongly they agree or disagree with the statement. (Strongly disagree to the far right, strongly disagree to the far left.) The line is then folded in half so that each student is facing a partner. Each partner has 20 seconds to state their case while the other actively listens. After each partner speaks, the other is given 30 seconds to record a quote from their partner which helped to advance their perspective. The dialogue line rotates clockwise 2 places and the activity repeats. The teacher actively listens and supports behaviors that enrich an atmosphere of open dialogue. **These suggestions are also designed to diagnose competency in the following standards;** (W.9-10.3-5,9,10) (SL.9-10.1,3,4,6) (L.9-10.1,2,4-6)

References:

Danielson, C. (2007). *Enhancing professional practice: A framework for teaching*. (2nd ed., p.69). Alexandria: Association for Supervision and Curriculum Development.

Herber, H. (1978). *Teaching reading in content areas.* (2nd ed.). Englewood Cliffs: Prentice-Hall.

RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
Follow the Characters. During the course of a novel/literature unit, students will begin a deep analysis of a character by putting themselves "into the character's shoes." This activity is designed to allow the students to consider the internal lives of the characters in the novel, and based on this perspective, interact with the other characters in accordance with what they know. Each student is randomly assigned a character to "follow" throughout the text. Other corresponding activities may include: **Letter Writing.** Students write letters to other characters (students) in which they describe their (the character's) thoughts/feelings about key events and conflicts as they unfold in the novel. **Fishbowl Discussions.** Have table discussions in which each "character" is given an opportunity to respond to a question or issue raised by a mediator. This helps the student think meta-cognitively about the personality of the character and connect it to an applicable issue or theme. For more information on Fishbowl Discussions, click here. **Socratic Seminar.** "The Socratic Seminar is a formal discussion, based on a text, in which the leader asks open-ended questions. Within the context of the discussion, students listen closely to the comments of others, thinking critically for themselves, and articulate their own thoughts and their responses to the thoughts of others. They learn to work cooperatively and to question intelligently and civilly." (Israel, 2002) Click here for a demonstration. **Write the missing scene.** The student writes a scene that was "left out" of the novel (i.e. a scene that the student feels *should* be in story) that reflects the personality of the character as a student understands him/her to be, citing textual evidence (specific words the author used) as they write.	**Formative Assessment Tip.** John Hattie outlines eight mind frames "that underpin our every action and decision in a school." Here are 5 key questions that underline Mind Frame #1: ☐ 'How do I know that this is working?' ☐ 'How can I compare "this" with "that"?' ☐ 'What is the merit and worth of this influence on learning?' ☐ 'What is the magnitude of the effect?' ☐ 'What evidence would convince me that I was wrong in using these methods and resources?' (Hattie, 2012) **In My Shoes.** Repeat the activities at different points of development within the novel (How would your character feel about ____ knowing what you know at this point? How has the character changed since _____?). During these activities, students provide evidence from the text to support their conclusions. At the 9th grade level, the teacher models this strategy with the expectation that by the end of 10th grade students will display independence and proficiency in completing the required tasks. **These suggestions are also designed to diagnose competency in the following standards;** (W.9-10.3-5,9,10) (SL.9-10.1.3.4.6) (L.9-10.1,2,4-6)

References:
Hattie, J. (2012). *Visible learning for teachers: Maximizing impact on learning.* New York, NY: Routledge.
Israel, E. (2002). Examining multiple perspectives in literature. *Inquiry and the literary text: Constructing Discussions in the English Classroom*. Urbana, IL: NCTE.

RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
This standard builds upon the foundational skill areas of figurative and connotative meanings. The following can be used as a strategy to supplement lessons dealing with meaning and tone. **Diction/Dialect.** Students begin the activity by sharing and discussing examples of different types of dialect from varying regions, countries or time periods. The discussion is guided toward readings or writings written in dialect (e.g., John Steinbeck's *The Grapes of Wrath*). The discussion is driven by guiding questions such as; • What can you tell about the narrator by the way he or she speaks? • Where is the narrator from? • Is the narrator educated or uneducated? • How old is the narrator? • What is the narrator's race? How can you tell what his/her race is? Students continue to elaborate on what led them to their conclusions. **Literature Circles:** Students are grouped into small literature circles. Each circle selects a writer and a speaker to present the main points of their discussion to the class. The groups are given 5 minutes to construct a definition for the term "Dialect". After group definitions are shared orally with the class, a timed literature circle discussion begins using guiding questions such as: • Why did the author choose to include lines in dialect? • In what type of dialect is it written? • How does dialect help/hinder your understanding of the characters? • What, if anything, does dialect (or lack thereof) reveal about the characters? (Morretta & Ambrosini, 2000)	*The texts listed within these suggestions are of the grades 9-10 complexity level within the CCSS text exemplars. These strategies can be adapted to fit a variety of texts with an aligned level of complexity.* **Diction/Dialect.** Intent listening should be prevalent throughout the classroom during discussion. Discussion questioning techniques are continually used to check for proficiency. When the allotted discussion time has expired, students complete a written summary regarding the use of dialect in literature including the citing of specific examples from familiar texts. **Success Criteria .** Success criteria are clear indications about what is required to meet a specified learning goal. They are clear indications of what the learner, peers, parents and the teacher are looking for. (Heritage, 2010) **Writing to Analyze:** Students show competency in analyzing by writing an argument, using valid reasoning and relevant and sufficient evidence that discusses the thematic content of a novel as it relates/ is informed by dialect. At various points throughout the writing process, students could color code their drafts providing diagnostic feedback to the teacher with regards to their self-perceived level of competency. The teacher moves learning forward via individual or small group conferences as it related to the feedback received. **These suggestions are also designed to diagnose competency in the following standards;** (W.9-10.1,4,5,9,10) (SL.9-10.1,3,4) (L.9-10.1-6)

References:
Heritage, M. (2010). *Formative assessment – Making it happen in the classroom*. (p.47). Thousand Oaks, CA: Corwin.
Morretta, T.M., & Ambrosini, M. (2000). *Experiencing and responding to literature. Practical approaches for teaching reading and writing in middle schools.* (pp. 18–39). Newark, DE: International Reading Association.

RL.9-10.5	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
The following strategies utilize a CCSS text exemplar from the 9-10 grade band. This strategy can be adapted to fit a variety of texts with an aligned level of complexity. **Story Arc/ Elements of the Story.** Students read a set of short fiction texts and then create a visual representation of the story arc, placing an emphasis on the different story elements, such as exposition, rising action, climax and resolution. **Sequencing the Text.** This strategy encourages readers to recognize the author's choices regarding sequence and literary devices (i.e. suspense, convolution, irony). In this example, students have already conducted a close read of O Henry's, *The Gift of the Magi* and have received a set of ten key story events pertaining to the text. Students proceed to organize into predetermined small groups where they engage in the following activities: ☐ Students construct the events in several different ways to create mystery, tension, or surprise. ☐ Students sequence the major events in a way that reflects an understanding of story arc, the major elements of a story, and how these can be manipulated. ☐ Students discuss the sequence they chose and the rationale for doing so (i.e. because it would create more suspense, it would be more ironic, etc…) ☐ A representative from each group explains their work to the class at large. (Dickson, Simmons & Kameenui, 1995) **Upgrade.** Student groups enter the ten key story events into a powerpoint/prezi platform. They proceed to manipulate the placement of events to create sequences that produce different effects. Students insert multi-media audio/visual effects to emphasize desired results.	**Formative Assessment Tip.** "An important technique for helping students understand learning intentions and success criteria is asking them to look at samples of other students' work and to engage in a discussion about the strengths and weaknesses of each". (Wiliam, 2011) **Success Criteria - Unscrambling the story.** Students display an understanding of a variety of sequential manipulations authors use to generate specific literary or cinematic effects. This competency is displayed trough verbal and well as written products. Objective feedback is continually provided to move student learning forward. Competency is displayed through a student's ability to recognize and re-construct events in a story to create mystery, tension, or surprise. **Writing to Analyze.** Students write an analysis of the author's story sequence, highlighting key events and their relationship to one another as evidence for their claims. Students cite specific language used within the text. **These suggestions are also designed to diagnose competency in the following standards;** (W.9-10.1,2,4,5,9,10) (SL.9-10.1-6) (L.9-10.1,2,4,5,6)

References:

Dickson, S. V., Simmons, D. C., Kameenui, E. J., & Educational Resources Information Center (U.S.). (1995). *Text organization and its relation to reading comprehension: A synthesis of the research*. Eugene, OR : [Washington, DC]: National Center to Improve the Tools of Educators, College of Education, University of Oregon.

Wiliam, D. (2011). *Embedded formative assessment*. (p. 65). Bloomington, IN : Solution Tree Press.

RL.9-10.6	Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of World Literature.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
The following strategy utilizes a CCSS text exemplar from the 9-10 grade band. This strategy can be adapted to fit a variety of texts with an aligned level of complexity. **Making Connections to Global Literature.** The following strategy represents a three-fold approach to making connections with literature from outside of the United States: (Keene & Zimmerman, 1997) **Self-to-Text.** This approach requires students to relate their own experiences, ideas, and background knowledge to the text at hand. Students compare their own cultural and individual background with that of one or more of the characters in the text. Students can use a self-to-text table to compare/contrast their experiences to those of the character. Learning scaffolds can be utilized by posing questions that lie at the heart of the text (e.g., the question "Who am I?" is a common thematic question in many coming-of-age tales). Students reflect on their own responses to these questions as characters in the text do the same. **Text-to-Text.** Students conduct a comparison and synthesis of ideas between texts carrying similar or antagonistic themes, questions, or issues (e.g., students synthesize the varying approach to indigenous peoples as "primitive" through the text "Things Fall Apart," by Chinua Achebe and Joseph Conrad's *Heart of Darkness).* **Text-to-World.** Students connect the text to world/current issues. In the example of *Things Fall Apart* students draw on historical or current issues that relate to the European Colonization of much of Africa's indigenous regions. Students incorporate issues of how globalization is increasingly re-defining what it means to be a member of an "indigenous" culture. Students will connect the text to a contemporary issue such as this, and reflect on its broader implications by written and artistic expression.	**Progression Note.** In coordination with this reading standard, a key progression in the *writing* standards is the need for students to show competency in using precise words and phrases, telling details and sensory language to convey a vivid picture of the experiences, events, setting and/or characters (W.9-10.3d). **Formative Assessment Tip.** In order for a classroom to be considered "Distinguished" within Component 3d of Danielson's Framework For Teaching, "students are fully aware of the criteria and performance standards by which their work will be evaluated and have contributed to the development of the criteria." (Danielson, 2007) **Language Lesson.** Students convert their self-to-text table into a written summary to display competency. Special emphasis is placed upon proper use of parallel structure. Students utilize the parallel structure handout to provide themselves and peers objective feedback with regards to proper usage. Teachers listen intently and target individual and small group language lessons based upon continual classroom observation. **These suggestions are also designed to diagnose competency in the following standards;** (W.9-10.3-5,7-10) (SL.9-10.1-6) (L.9-10.1,2,4,5,6)

References:
Keene, E. O., & Zimmerman, S. (1997). *Mosaic of thought teaching comprehension in a reader's workshop.* Portsmouth, NH : Heinemann.
Danielson, C. (2007). *Enhancing professional practice: A framework for teaching*. (2nd ed., p.69) . Alexandria, VA: Association for Supervision and Curriculum Development.
Wiliam, D. (2011). *Embedded formative assessment*. (p.65). Bloomington, IN: Solution Tree Press.

RL.9-10.7	Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus).

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
Comparison and Synthesis of Ideas. Students conduct a comparison and synthesis of ideas of two different mediums of a subject matter (i.e. text vs. film). Findings are recorded on a Venn Diagram. Students engage in a discussion regarding what aspects of the film added meaning or significance to the text and which parts did not. (Harvey & Goudavis, 2005) **Venn Diagram.** After reading the text and viewing the film, students utilize a Venn Diagram to record characteristics that both media share within the overlapped portion of the circles, and characteristics specific to the text/film in the appropriate circle specific to that medium. **Screenwriting, Dialogue**. Students organize into predetermined small groups and use their Venn Diagrams to select a scene from the film that inaccurately or insufficiently depicts a corresponding scene or chapter in the text. Each group authors a mini-screenplay of the chosen scene and performs the "improved" scene during class. For more information on screenwriting formats and teaching ideas, click here. Guiding Questions. 1. What did the film leave out completely? 2. What scene do you think the film inaccurately or insufficiently depicted? **Related Topics for consideration:** Point-of-View, Screenwriting, Perspective, Dialogue, Mise-en-scene, Characterization, Symbolism, Film Style, Literary Devices	**Progression Note.** In coordination with this reading standard, a key progression in the *speaking and listening* standards is the need for students to show competency propelling conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions (SL.9-10.1c). **Comparison and Synthesis of Ideas/Venn Diagram**. During the comparison and synthesis of ideas, the completion of the Venn Diagram and the writing of the screenplay, objective feedback are continually shared ensuring a focus on specific evidence from the text/film. **Screenwriting, Dialogue.** Each group acts as a "review committee" for another group's screenplay. Rough drafts are submitted for review, recommendations are made and final versions are produced. The final version is submitted to the teacher after the in-class performance. **Upgrade.** Each group selects a different portion of the story around which they develop their screenplay (no duplicated sections). Performances are recorded either in or outside of class and edited as a digital reproduction of the story. Peer-to-peer feedback is on-going and attention is continually drawn back to the original text. **These suggestions are also designed to diagnose competency in the following standards;** (W.9-10.3,4,5,10) (SL.9-10.1-6) (L.9-10.1-6)

References:
Harvey, Stephanie, & Goudvis, Anne. (2005). *The comprehension toolkit: Strategy cluster 6—Summarize & synthesize.* Portsmouth, NH: Heinemann.

RL.9-10.9	Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
This strategy outlines how a set of works can be taught by introducing a common literary theme. This strategy outlines one way in which source materials can be related to texts; it is designed to provide only one example of how students can draw similarities and distinctions between multiple works, thereby recognizing how authors draw thematic content from source material. **Synthesizing Text and Source Material.** Students should frame their reading of a text by comparing and synthesizing common themes in both the text and the source material from which it is drawn (e.g. *MacBeth and Holinshead's Chronicles)* Students should return to the source material throughout a reading of the text to draw on common themes. Students can use an organizer to compare/contrast/synthesize the characteristics of the main character or characters. **Archetypes/Archetypal Heroes in Literature.** This strategy/lesson suggestion can be applied to any work of literature that draws on universal themes seen in previous works. The activity begins with a review of basic Hero Archetypes such as Hero, Anti-Hero, Code Hero, Byronic Hero, Villain, Trickster, Comic Stand-in, etc. Source materials from Carl Jung (who coined the term "Archetype"), Joseph Campbell's *The Power of Myth*, and other World Literature texts discussing the emergence of archetypes are integrated into the activity. **Characterization/Archetypes worksheet**. After the review, students utilize a character archetypes worksheet as a graphic organizer to compare and contrast the major players in the assigned text. In the case of the Bible and Paradise Lost, students recognize Lucifer as an example of an Anti-Hero, who also embodies characteristics of many other anti –heroes throughout literature and pop-culture (e.g., Hades, Darth Vader, etc.). This type comparison and synthesis may form the basis for a more comprehensive written analysis for more than one work of literature that draws upon source material.	**Progression Note.** In coordination with this reading standard, a key progression in the *writing* standards is the need for students to show competency in drawing evidence from literary or informational texts to support analysis, reflection and research (W.9-10.9). **Archetypes/Archetypal Heroes in Literature.** After reading the text and subsequently completing the character archetypes worksheet, students construct an informative/explanatory text that examines and conveys the author's usage of Archetype within the chosen text. Feedback is objective and ongoing to ensure specific language is cited to support the students' explanation. Style guides are utilized and individual or small group language lessons are provided in accordance with an objective analysis of student need. **Upgrade.** Students record and submit drafts via Google Docs. At pre-determined intervals, drafts are randomly shared for online review wherein students insert comments onto the draft of a classmate. This process could be repeated and groupings could be constructed strategically by strengths and weaknesses rather than a purely random exchange. **These suggestions are also designed to diagnose competency in the following standards;** (W.9-10.2,4,5,7-10) (L.9-10.1-6)

References:
Malburg, S. (n.d.). *Archetypal characters lesson plan*. Retrieved from http://www.brighthubeducation.com/special-ed-inclusion-strategies/9822-archetypical-characters-lesson-plan/

RL.09-10.10	By the end of grade 9, read and comprehend literature [informational texts, history/social studies texts, science/technical texts] in the grades 9 10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 10, read and comprehend literature [informational texts, history/social studies texts, science/technical texts] at the high end of the grades 9–10 text complexity band independently and proficiently.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
Note: Standard ten asks that teachers continue to align their instruction and materials to the corresponding grade level text complexity band. This standard reminds educators to gradually increase the level of text complexity as students move upward by grade level. In this respect, each grade level teacher has a different responsibility with regard to either introducing a new level of text complexity (as indicated by the words "with scaffolding as needed"), or promoting proficiency at the end of that grade band (as indicated by the words "proficiently and independently." **Text Exemplars:** The common core offers a list of text exemplars in appendix B, which may help to generate a better understanding of what kinds of texts are considered appropriate for each grade level. It should be noted however, that appendix B provides these only as *examples of what an appropriate text might look like at each grade band*. **Measuring Text Complexity according to grade-bands:** The Text Complexity Grade Bands are organized in a progressive fashion, and as such, teachers from different grade levels will need to coordinate and discuss whether their standard ten asks them to introduce a new level of text complexity via scaffolding, or promote proficiency and independence within the same grade band. The following chart shows the progressions for standard ten at each grade level. **Three Measures for Text Complexity:** When deciding which grade band a text aligns to, the teacher should consider all three measures for text complexity, and make a decision based the textual factors that correspond to each. 1) Quantitative Measures 2) Qualitative Measures 3) Reader and Task Considerations	For students to comprehend increasingly complex text, they must be able to derive meaning from the ***academic vocabulary*** the text contains. The progressive building of academic vocabulary is a key area of focus within the ELA/Literacy Common Core State Standards. The upcoming PARCC assessment will utilize assessment advances in an effort to check for understanding in this key area. For example, take a look at the PARCC prototype for measuring vocabulary within a 6th Grade Narrative Writing task. Notice the question contains two parts. Part A asks the student to match the correct meaning to the vocabulary word. Part B asks "which phrase from the passage best helps the reader understand the meaning" of the word. To assess student knowledge of academic vocabulary within your classroom, add a similar "Part B" to your vocabulary questions. In short, link vocabulary assessments directly to at-grade level text, ask students to define complex words *and* have them cite specific evidence from the text to support their answer. Doing so will build the ability to use context to determine meaning and simultaneously encourage students to supply evidence for reasoning. Asking ***text-dependent questions*** tied directly to the text is also a great way to check for understanding of increasingly complex text.

References:

ELA and Literacy Resources for the Kansas Common Core Standards. Kansas Common Core Standards. Retrieved from, http://www.ksde.org/Default.aspx?tabid=4778

National Governor's Association Center for Best Practices (NGA Center) and Council of Chief State School Officers (CCSSO). (2010). Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects. *Appendix A: Research Supporting Key Elements of the Standards.* Washington, DC: NGA Center and CCSSO.

RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
Progression Note. A key progression in this reading standard is the need for students to show competency in *determining where the text leaves matters uncertain*. This strategy is designed to meet that addendum. **Inference/Evidence/Analysis:** Students will make inferences and draw conclusions as they read through a text and use a graphic organizer to link their analysis of what the text says to evidence from the text itself. Students use this visual in order to generate critical thinking and promote the use of evidence. See attached document for a sample. (Burke, 2000) **Identifying Uncertain Matters.** Students conduct a close read of an appropriately complex text (11th graders with support as needed to advance them toward independence and proficiency by the end of 12th grade). After reading, they further analyze the text and identify when and where a theme or conflict has been left unclear or unresolved. Students utilize a graphic organizer to document areas of the story left unresolved. To display proficiency, students complete the task by citing specific evidence from the text to construct a valid argument as to why the author left certain matters unresolved. **Imitate the Author/Write the Missing Chapter.** Students add a key scene to the text in an area they have shown to be unresolved; echoing the voice of the author or narrator of a story. This requires students not only to recognize the author's purpose in writing, but to emulate his/her tone, and all the elements of writing that are involved in it.	**Formative Assessment Tip.** "Considerable research indicates that feedback is one of the most powerful factors influencing learning and achievement". (MOK, 2009) **Identifying uncertain matters.** As students engage in close reading and analysis of increasingly complex texts, students will require varying amounts of time to complete tasks. Students who complete tasks quickly will deepen their own learning by working as a "peer tutor" within the classroom. When doing so, the teacher listens intently to *how* the "peer tutor" moves learning forward and provides objective feedback to both parties. **Formative Assessment Tip.** "…under certain circumstances, peer tutoring can actually be more effective than one-on-one tutorial instruction from a teacher". (William, 2011) **Imitate the Author/Write the Missing Chapter.** Objective feedback inspires students to reflect and successfully articulate how their "Addition" to the text changed it substantively as well as thematically. Attention is continually placed on specific words used by the author within the original text as well as those used by the student to construct their "Addition". **These suggestions are also designed to diagnose competency in the following standards;** (W.9-10.1,3-5,9,10) (L.9-10.1-6)

References:
Burke, Jim. (2000). *Reading reminders: Tools, tips, and techniques.* Portsmouth, NH: Heinemann.
MOK, Magdalena Mo Ching (2009). Self-directed Learning Oriented Assessment Theory, Strategy and Impact. The Hong Kong Institute of Education.
Wiliam, Dylan (2011). Embedded Formative Assessment. Bloomington, IN: Solution Tree Press, p.65.

RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
The materials included reflect only one example of how a student may organize his/her thoughts on theme in The Great Gatsby, an 11-12 grade appropriate text. This concept mapping strategy may be used for any text, including more complex works of literature that may be associated with Am. Lit, Brit. Lit, Shakespeare, or Humanities courses. **Thematic Interactions.** Students use a graphic organizer to track the development of themes throughout a text by noting how each successive chapter adds complexity or details. Students use these materials to bolster theses regarding the thematic content of the text. These materials may also be used to produce a variety of summaries, essays and presentations. (Lesesne, 2000) **Multiple Theme Chart.** In addition to tracking changes and developments in each single theme within a work, students note the interactions between themes, and how these interactions create a complex web of meaning. Students organize their thinking by juxtaposing multiple themes using visual and written aids. As students formulate theses, they use their theme schematics as a framework for written summaries, essays, and oral/digital presentations. **Thematic Summaries.** Students use graphic organizers and journal free-writes to fashion a summary of the major events in a text, as well as how these events shape multiple themes, their emergence, and their interactions. This can be assessed formally or informally, and can be used to build a thesis for statement the production of a written essay	**Progression Note.** In coordination with this reading standard, a key progression in the *writing* standards is the need for students to show competency in writing arguments to support claims by introducing precise, knowledgeable claims, establishing the significance of the claims, distinguishing the claims from alternate or opposing claims, and create an organization that logically sequences claims, counterclaims, reasons, and evidence. **Formative Assessment Tip.** "So often feedback is dished out in a long screed, encompassing so many different ideas and prompts, and thus allowing the receiver to be selective or to miss the priorities, and possibly leading him or her to become more confused. Feedback needs to be focused, specific, and clear". (Hattie, 2012) GAN'S 3-LEVEL FEEDBACK MODEL (Hattie, 2012: 133) **These suggestions are also designed to diagnose competency in the following standards;** (W.9-10.1,2,4,5,9,10) (SL.9-10.1-6) (L.9-10.1-6)

References:
Lesesne, Teri. Finding the Thread: Character, Setting, and Theme. *Voices from the Middle* 8.1 (September 2000):78-84.
Gan, M. (2011). *The effects of prompts and explicit coaching on peer feedback quality.* Unpublished doctoral dissertation, University of Auckland, available online at https://researchspace.auckland.ac.nz/handle/2292/6630.
Hattie, John. (2012). Visible Learning for Teachers: Maximizing Impact on Learning. New York, NY: Routledge

RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
Story Elements: This standard is predicated on a student's understanding of the basic Story Elements, and a student's ability to engage in a comprehensive analysis of the author's choices regarding these elements. This standard highlights the independence that a student is expected to display at these grade levels. A student who meets the standard can determine which story elements are the most integral to its development and theme. The following strategies can work as supplements to a student's analysis of the text. **Setting.** Students recognize how setting affects character and thematic developments. Students complete a graphic organizer to prompt thinking/writing. **Plot.** Students comprehend how plot elements (Exposition, Rising Action, Climax, Falling Action, and Resolution) and their sequence affect meaning. Students create visual representations of the story arc as they read. **Character.** Students understand Direct vs. Indirect Characterization, and use a graphic organizer to show how these devices affect the emergence of character and theme. **Conflict.** Students recognize the central conflicts within a text, including internal vs. external conflicts **Point of View.** Students recognize the point of view from which the story is told, and apply this to gain a greater understanding of the text. **Theme.** Students who meet this standard distinguish between and appraise each of these story elements for its relation to theme. Students draw on their understanding of these elements in an effort to think critically, and craft an argument regarding the given text. **Questioning the Author.** When looking at each element, have students answer the following questions at specific stopping points in the text: • What is the author trying to say? • Why do you think the author used the following phrase? • Does this make sense to you? (Beck, McKeown & Kugan, 1997)	**Formative Assessment Tip.** Utilize text dependent questions as a way to assess competency within this standard. "While there is no set process for generating a complete and coherent body of text dependent questions for a text, the following process is a good guide that can serve to generate a core series of questions for close reading of any given text. ***Step One:*** *Identify the Core Understandings and Key Ideas of the Text* ***Step Two:*** *Start Small to Build Confidence* ***Step Three:*** *Target Vocabulary and Text Structure* ***Step Four:*** *Tackle Tough Sections Head-on* ***Step Five:*** *Create Coherent Sequences of Text Dependent Questions* ***Step Six:*** *Identify the Standards That Are Being Addressed* ***Step Seven:*** *Create the Culminating Assessment* Take stock of what standards are being addressed in the series of questions and decide if any other standards are suited to being a focus for this text (forming additional questions that exercise those standards)". (Student Achievement Partners, 2012) **Upgrade.** A student process manager transfers graphic organizers into forms within Google Docs. Students record information into the form as a type of exit slip. The information collected is then used to develop "hinge questions" to start the lesson the following day. **These suggestions are also designed to diagnose competency in the following standards;** (W.9-10.1,2,4,5,9,10) (SL.9-10.1-6) (L.9-10.1,2,4,5,6)

References:

Beck, I.L., & McKeown, M.G., Hamilton, R.L., & Kugan, L. (1997). *Questioning the author: An approach for enhancing student engagement with text*. Newark, DE: International Reading Association.

Student Achievement Partners (2012). http:// chievethecore.org/steal-these-tools/text-dependent-questionswww.a

RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors).

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
One of the following strategies utilizes a CCSS text exemplar from the 11-12 grade band. These strategies can be adapted to fit a variety of texts with an aligned level of complexity. **Word Choice/Word Charts.** Students choose a set of words that appear with frequency in any text, and then track the changes in the connotative/denotative meanings of the words as well as any changes in the associations or thematic implications of the words. The strategy below uses Shakespeare's *Hamlet* to describe a process that uses "powerful" words as its basis. **Powerful Words.** After reading the first act of *Hamlet*, students will isolate a set of "powerful" words that are repeated and/or given special emphasis in Act I. Students are organized into small groups and then come to a consensus on the "four most powerful words" that appear in the first act. Students look for word frequency and word repetition (e.g., In *Hamlet* the words "blood," "death," and "love," among many others, would be relevant to this activity. How do the connotations of the word "death" change depending on *Hamlet's* circumstances?). See graphic organizer. Students review their word charts and add more words as they appear. **Guiding Questions**. 1. Which words have deepened in meaning? 2. Which words have lost their importance? 3. Which words have disappeared completely? 4. How does this change/develop the themes of the text? ("Folger shakespeare library," 2005) **Upgrade.** Students utilize a form within Google Docs to record and track the development of words throughout a text. Students also utilize a spreadsheet within Google Docs to properly cite and sort notations as they navigate the text.	**Progression Note.** In coordination with this reading standard, a key progression in the *speaking and listening* standards is the need for students to show competency initiating and participating effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11–12 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively. Students respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task. **Word Choice/Word Charts.** After the "four most powerful words" are established, groups are randomly assigned one of the four words and given the task to develop and present a convincing argument as to why *their* word is the most powerful of them all! Students cite specific language from within the text to support their claim. Objective feedback is continually provide to place the focus upon language the author used within the text as well as speaking and listening practices associated with the progression note referenced above. **These suggestions are also designed to diagnose competency in the following standards;** (W.9-10.4,5,9,10) (SL.9-10.1-6) (L.9-10.1-6)

References:

Folger shakespeare library. (2005). Retrieved from http://www.folger.edu/eduLesPlanDtl.cfm?lpid=866

RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
The following strategies utilize a CCSS text exemplar from the 11-12 grade band. This strategy can be adapted to fit a variety of texts with an aligned level of complexity. Students will analyze the elements of a story, paying close attention to the resolution, and the comedic nature of it. (In this case, they will analyze an example of comedic drama). **Chain of Causality**. In this strategy, students delineate the chain of events in Miguel de Cervantes *Don Quixote,* and their causes. Students are organized into small groups or work independently to choose the most impactful events in the play. Students track the causes, effects, and the choices that Don Quixote makes which lead to the final outcome of the story. **Character Mapping.** Students will analyze the development of the main character, and how his/her decisions ultimately reveal his/her characteristics Students create their own graphic organizer, or use a similar template to the one shown here. Once the students have isolated the specific decisions which lead to the events which arise for Don Quixote, they begin to develop a greater understanding of his character, his motives, and how they ultimately determine the resolution of the text. (Reutzel, 1985) **Change the Resolution** Students create new endings by isolating key "defining moments" and re-writing them, changing Don Quixote's decisions, actions, and ultimately fashioning a new resolution for the play. Students use this activity to write a informative/explanatory essay detailing how their re-written version of the story alters the thematic content, story arc, and comedic resolution of the original text.	**Language Lesson.** Students utilize a style guide as they author an informative/explanatory essay about their re-written version of the original text. Additionally students engage in targeting language lessons to progress their writing so as to show competency in using precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic" (W.11-12.2d). **Chain of Causality.** Student templates are analyzed against clear success criteria present in a pre-determined graphic organizer rubric. Objective self-feedback, peer-to-peer feedback and teacher-student feedback is continually provided to ensure students demonstrate an understanding of how resolution can be the best indicator of a textual theme. **Formative Assessment Tip.** "In a classroom where a teacher uses questions and discussions to enhance learning, the teacher may pose a single, well-crafted question and then wait for a thoughtful response. Follow-up questions like "Does anyone see another possibility?" or "Who would like to comment on Jerry's idea?" may provide a focus for an entire class period. The teacher gradually moves from the center to the side of the discussion and encourages students to maintain the momentum". (Danielson, 2007) **These suggestions are also designed to diagnose competency in the following standards;** (W.9-10.1-5,9,10) (SL.9-10.1,3,4,6) (L.9-10.1,2,4,5,6)

References:

Reutzel, D.R. (1985). Story maps improve comprehension. *Reading Teacher*, *38*(4), 400-404.

Danielson, C. (2007). *Enhancing professional practice: A framework for teaching*. (2nd ed., p.69). Alexandria, VA: Association for Supervision and Curriculum Development.

RL.11-12.6	Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
The following strategies utilize a CCSS text exemplar from the 11-12 grade band. This strategy can be adapted to fit a variety of texts with an aligned level of complexity. The following strategies will use Hemingway's *A Farewell to Arms* as a prototype to explain how the strategies can be used during a teaching unit that focuses on point of view, subtext, and the Iceberg Theory. **Identifying Point of View**. As students finish reading chapter one; (e.g. *A Farewell to Arms*) statements made by the narrator are displayed which exemplify the narrator's use of sarcasm, hyperbole, understatement, and/or unreliable narrator. The teacher can help students draw the distinction between what the narrator states and what the narrator actually means, or feels. Students proceed to find examples of each of the above devices and create the same distinctions on their own or in groups with a graphic organizer. **Subtext.** Students will use their findings about what the character "really means" to create a summary of the subtext of the novel. Students must ask themselves and their peers critical questions to determine what is really meant in the text. For example, create a summary of Henry's "true feelings" from the beginning to the end of the novel. In the example of *A Farewell to Arms*, students begin "seeing past" Henry's calloused demeanor to see "what he actually means" and they create a representation of the text which lies "under the surface." (Simpson, 1996) **Iceberg Theory.** This is a theory of analysis which suggests that Hemingway's characters display only a small portion of their overall personality. In other words, they only show "the tip of the iceberg" while, in fact, most of their substance is "under the water." Students can use the Iceberg Theory Model, (also known as the "Theory of Omission") to frame their writings on subtext.	**Graphic Organizers.** Staff works collaboratively within the 9-12 grade band to establish a set of graphic organizer options for student use. Staff proceeds to work collaboratively with students to develop a rubric outlining success criteria with regards to their usage. Note: a "distinguished" classroom environment is one in which, "Instructional outcomes, activities and assignments, and classroom interactions convey high expectations for all students. Students appear to have internalized these expectations". (Danielson, 2007) **Identifying Point of View.** As an exit slip the day prior to the implementation of this strategy, students respond to various statements regarding literary devices as a way to measure competency. The teacher targets whole, group, and individual reviews the following day based upon the data collected via the exit slip. **Upgrade.** Create 10 selected response questions on a form within Google Docs. Each student completes the form as an exit slip. The teacher sorts the top 2 misunderstood literary devices for review to begin the lesson the following day. Students struggling to show proficiency are grouped for additional targeted instruction prior to completing the "identifying point of view" strategy. **These suggestions are also designed to diagnose competency in the following standards;** (SL.9-10.1-6)

References:
Simpson, A. (1996). Critical questions: Whose questions? *The Reading Teacher*, *50*, 118-127.
Danielson, C. (2007). *Enhancing professional practice: A framework for teaching*. (2nd ed., p.69). Alexandria, VA: Association for Supervision and Curriculum Development.

RL.11-12.7	Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
The following strategies utilize a CCSS text exemplar from the 11-12 grade band. This strategy can be adapted to fit a variety of texts with an aligned level of complexity. The first strategy builds upon a foundational knowledge of Film Style, Literary Devices, and Dramatic Staging. Students utilize an illustrated film terms glossary (e.g. mise en scene, framing, symbolic imagery, establishing shots) to check for understanding and stretch their existing dramatic and filmic discourse vocabulary. Additional examples can be found here. **A Three-Dimensional Approach to Teaching Shakespeare** Students separate into three groups. Each group takes responsibility for mastering a different filmic version of Shakespeare's play *The Tragedy of Hamlet*. Groups are randomly assigned a filmic adaptation of the play (e.g., Kenneth Branagh, Michael Almereyda, or Mel Gibson's directorial representations). Each group conducts a comparison and synthesis of ideas with regard to their respective filmic adaptation of the original text. Students utilize a graphic organizer to note what each film adds, leaves out, and/or develops more thoroughly as compared to the original text. Group members are designated specific tasks (e.g., compare the portrayal of the characters in each work, focus on the elements of film style that added another layer of meaning to the original text). (Harrison, 2011) **Student Performances.** Assign key scenes or lines of text to multiple students in the classroom. Have students break into groups to practice their lines. Next have multiple students perform the same set of lines, while the other students in the classroom take note of the differences in inflection, tone, and physical expression of each performance. Students can vote on their favorite performances within each group.	**Progression Note.** In coordination with this reading standard, a key progression in the *speaking and listening* standards is the need for students to show competency in their ability to propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives (SL.11-12.1c). **A Three-Dimensional Approach to teaching Shakespeare.** Students provide one another objective peer-to-peer feedback as they analyze filmic versions in comparison with the text. Upon completion of their tasks, students present their findings to the class, in which they use multimedia, written, or other formats to enrich their presentations. (Hattie, 2012) **These suggestions are also designed to diagnose competency in the following standards;** (W.9-10.1,4,5,9,10) (SL.9-10.1-6) (L.9-10.1-6)

References:
Harrison, Robert L. (2011). *Macbeth: A three dimensional approach*. Retrieved from http://www.folger.edu/eduLesPlanDtl.cfm?lpid=894
Hattie, John. (2012). *Visible Learning for Teachers: Maximizing Impact on Learning*. (p.161). New York, NY: Routledge

RL.11-12.9	Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American Literature, including how two or more texts from the same period treat similar themes or topics.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
The following strategies utilize CCSS text exemplars from the 11-12 grade bands. These strategies can be adapted to fit a variety of texts with an aligned level of complexity. **Comparative Analysis of Literary Texts.** Similar to other standards, scaffolding is targeted to move learning forward so that students are able to independently draw cross textual connections among multiple texts with proficiency by the end of grade twelve. The following guiding questions can be used as scaffolding as students build competency within this standard; • How do the major story elements of one text (story arc, setting, character, conflict, resolution) compare/contrast with another from a different era? • What archetypes/symbols/or images appear frequently in one or more texts? (for example, the color red in *Hamlet*, or the color green in *The Great Gatsby*) • How does each author view an important historical/cultural issue differently or in the same way? (for example, societal crime and guilt in *The Scarlet Letter vs. Crime and Punishment*) • How does each work use a particular literary device (dialect, paradox, irony, tragedy) to illustrate a common theme? (dialect in *As I Lay Dying* and *The Namesake*) • How does a philosophical reading of each text develop/refine its meaning? (for example, a Freudian Reading of *A Farewell to Arms*) • How does the historical context of each work influence its meaning? • How does a specific literary movement influence each work? (Modernism in Hemingway and F. Scott Fitzgerald, Transcendentalism in Thoreau and Emerson) (Harvey & Goudvis, 2005)	**Progression Note.** In coordination with this reading standard, a key progression in the *writing* standards is the need for students to show competency in writing informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. Students are able to introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole (W.11-12.2a). **Comparative Analysis of Literary Text.** Students draw on what they have learned about comparative thematic analysis (see RL.9-10.9) as the base for building independence and proficiency within this standard. Displaying competency requires students to combine and refine multiple skills and content knowledge. To do so, students engage in activities aligned to the standards of writing and language within this grade band. For example, summaries, presentations (digital/oral), and essays are a great way to continually move learning forward. In addition, style guides allow student to independently analyze and provide self-feedback as skills continue to progress. **These suggestions are also designed to diagnose competency in the following standards;** (W.9-10.1-10) (SL.9-10.1-6) (L.9-10.1-6)

References:

Harvey, Stephanie, & Goudvis, Anne. (2005). *The comprehension toolkit: Strategy cluster 6—Summarize & synthesize.* Portsmouth, NH: Heinemann.

RL.11-12.10	By the end of grade 11, read and comprehend literature [informational texts, history/social studies texts, science/technical texts] in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature [informational texts, history/social studies texts, science/technical texts] at the high end of the grades 11-CCR text complexity band independently and proficiently.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
Note: Standard ten asks that teachers continue to align their instruction and materials to the corresponding grade level text complexity band. This standard reminds educators to gradually increase the level of text complexity as students move upward by grade level. In this respect, each grade level teacher has a different responsibility with regard to either introducing a new level of text complexity (as indicated by the words "with scaffolding as needed"), or promoting proficiency at the end of that grade band (as indicated by the words "proficiently and independently." **Text Exemplars:** The common core offers a list of text exemplars in appendix B, which may help to generate a better understanding of what kinds of texts are considered appropriate for each grade level. It should be noted however, that appendix B provides these only as *examples of what an appropriate text might look like at each grade band*. (National Governors Association Center for Best Practices, Council of Chief State School Officers, 2010) **Measuring Text Complexity according to grade-bands:** The Text Complexity Grade Bands are organized in a progressive fashion, and as such, teachers from different grade levels will need to coordinate and discuss whether their standard ten asks them to introduce a new level of text complexity via scaffolding, or promote proficiency and independence within the same grade band. The following chart shows the progressions for standard ten at each grade level. **Three Measures for Text Complexity:** When deciding which grade band a text aligns to, the teacher should consider all three measures for text complexity, and make a decision based the textual factors that correspond to each. 1) Quantitative Measures 2) Qualitative Measures 3) Reader and Task Considerations (Kansas Department of Education, 2011)	For students to comprehend increasingly complex text, they must be able to derive meaning from the ***academic vocabulary*** the text contains. The progressive building of academic vocabulary is a key area of focus within the ELA/Literacy Common Core State Standards. The upcoming PARCC assessment will utilize assessment advances in an effort to check for understanding in this key area. For example, take a look at the PARCC prototype for measuring vocabulary within a 6th Grade Narrative Writing task. Notice the question contains two parts. Part A asks the student to match the correct meaning to the vocabulary word. Part B asks "which phrase from the passage best helps the reader understand the meaning" of the word. To assess student knowledge of academic vocabulary within your classroom, add a similar "Part B" to your vocabulary questions. In short, link vocabulary assessments directly to at-grade level text, ask students to define complex words *and* have them cite specific evidence from the text to support their answer. Doing so will build the ability to use context to determine meaning and simultaneously encourage students to supply evidence for reasoning. Asking ***text-dependent questions*** tied directly to the text is a great way to check for understanding of increasingly complex text.

References:
ELA and Literacy Resources for the Kansas Common Core Standards. Kansas Common Core Standards. Retrieved from, http://www.ksde.org/Default.aspx?tabid=4778
National Governor's Association Center for Best Practices (NGA Center) and Council of Chief State School Officers (CCSSO). (2010). Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects. *Appendix A: Research Supporting Key Elements of the Standards.* Washington, DC: NGA Center and CCSSO.
Beers, G. K. (2003). *When kids can't read, what teachers can do, a guide for teachers, 6-12*. (1st ed.). Portsmouth, NH: Boynton/Cook.

APPENDIX A – GRAPHIC ORGANIZERS AND ATTACHMENTS

Question	Answer	Cite Evidence from the text	Expand the Answer
1)			
2)			
3)			
4)			
5)			

Theme

What exactly is this elusive thing called theme?

The theme of a fable is its moral. The theme of a parable is its teaching. The theme of a piece of fiction is its view about life and how people behave.

In fiction, the theme is not intended to teach or preach. In fact, it is not presented directly at all. You extract it from the characters, action, and setting that make up the story. In other words, you must figure out the theme yourself.

The writer's task is to communicate on a common ground with the reader. Although the particulars of your experience may be different from the details of the story, the general underlying truths behind the story may be just the connection that both you and the writer are seeking.

Source: http://www.learner.org/interactives/literature/read/theme1.html

Theme_____

What key details support this theme in each chapter?

How does the theme change over time?

Theme _____	**Chapter 1**	**Chapter 2**	**Chapter 3**	**Chapter 4**
Supporting Details from the text				
Quotation from text				
Symbols/Allusions				

Conflict Dissection:

Character Who is involved in this conflict?	**Setting** *Where does this take place? Is it internal or external?*
Problem *What is the nature of the conflict? What is the problem?*	**Solution** *What can the character do to overcome this conflict? How can they do it?*

Adapted from: http://www.teachervision.fen.com/tv/printables/ConflictDissection.pdf

Longfellow's "Paul Revere's Ride." (1861) *Example only*

Poetic Device	Lines	Explanation/Effect on meaning, tone
Alliteration	"And a huge black hulk, that was magnified"	The "h" sound is repeated here. It emphasizes the surprise in the poet's voice.
Assonance	"Listen, my children, and you shall hear" "Of the midnight ride of Paul Revere,"	The "ea" sound is repeated here. It makes the poem seem more like a song that I can remember after I read.
Consonance	"On the eighteenth of April, in Seventy-five; Hardly a man is now alive"	The "v" sound is repeated here, this time it is a consonant in the middle or end of a word that is repeated, so I know this is not alliteration, but consonance.
Onomatopoeia		

Point-of View/Perspective Chart

Character:_____

Pivotal event or conflict	Character's thoughts or feelings about this event (what do you think this character is thinking or feeling?)	Evidence from the text (What leads you to believe these are his/her feelings?)

	Question 1	Question 2	Question 3
Fictional Text			
Historical Account			

The following chart shows the progressions for standard 10 at each grade level. Not that the highlighted portions of the standard will indicate will indicate whether a teacher will introduce or conclude a text complexity grade band. Each color represents a grade band.

Grade Level	Standard 10 for each Grade Level (note the italics)
K	Actively engage in group reading activities with purpose and understanding
1	With prompting and support, read prose and poetry [informational texts] of appropriate complexity for grade 1.
2	By the end of the year, read and comprehend literature [informational texts] in the grades 2-3 text complexity band proficiently, with scaffolding as needed at the high end of the range.
3	By the end of the year, read and comprehend literature [informational texts] at the high end of the grades 2-3 text complexity band independently and proficiently.
4	By the end of the year, read and comprehend literature [informational texts] in the grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range.
5	By the end of the year, read and comprehend literature [informational texts] at the high end of the grades 4-5 text complexity band independently and proficiently.
6	By the end of the year, read and comprehend literature [informational texts, history/social studies texts, science/technical texts] in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.
7	By the end of the year, read and comprehend literature [informational texts, history/social studies texts, science/technical texts] in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.
8	By the end of the year, read and comprehend literature [informational texts, history/social studies texts, science/technical texts] at the high end of the grades 6-8 text complexity band independently and proficiently.
9-10	By the end of grade 9, read and comprehend literature [informational texts, history/social studies texts, science/technical texts] in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 10, read and comprehend literature [informational texts, history/social studies texts, science/technical texts] at the high end of the grades 9-10 text complexity band independently and proficiently.
11-12	By the end of grade 11, read and comprehend literature [informational texts, history/social studies texts, science/technical texts] in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature [informational texts, history/social studies texts, science/technical texts] at the high end of the grades 11-CCR text complexity band independently and proficiently.

Quantitative Measures for Text Complexity

Quantitative dimensions of text complexity. The terms *quantitative dimensions* and *quantitative factors* refer to those aspects of text complexity, such as word length or frequency, sentence length, and text cohesion, that are difficult if not impossible for a human reader to evaluate efficiently, especially in long texts, and are thus today typically measured by computer software These links will provide more detailed information on some of the most common qualitative systems of measurement.

A number of quantitative tools exist to help educators assess aspects of text complexity that are better measured by algorithm than by a human reader. The discussion is not exhaustive, nor is it intended as an endorsement of one method or program over another. Indeed, because of the limits of each of the tools, new or improved ones are needed quickly if text complexity is to be used effectively in the classroom and curriculum.

Lexile Framework for Reading: This is a widely used measurement that considers word frequency and sentence length, while also placing the reader and task into the measurement
Dale-Chall Readability Formula: uses word frequency and sentence length.

Flesch-Kincaid Grade Level Test: uses word length and sentence length as indicators of complexity

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.

(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.)

(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.

(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.

The following link provides a resource created by the Kansas Dept. of Education:

Qualitative Measures Rubric for Informational Text: (Kansas Dept. of Education)

Qualitative Measures Rubric for Literary Text

Reader and task considerations.

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

The use of qualitative and quantitative measures to assess text complexity is balanced in the Standards' model by the expectation that educators will employ professional judgment to match texts to particular students and tasks. Numerous considerations go into such matching. For example, harder texts may be appropriate for highly knowledgeable or skilled readers, and easier texts may be suitable as an expedient for building struggling readers' knowledge or reading skill up to the level required by the Standards. Highly motivated readers are often willing to put in the extra effort required to read harder texts that tell a story or contain information in which they are deeply interested. Complex tasks may require the kind of information contained only in similarly complex texts.

Click the link below to retrieve a reader and task questionnaire created by the Kansas Dept. of Education:

Reader and Task Questionnaire

Question	Conclusions/Inferences	Evidence from the text	Is the evidence provided support the conclusion?
1)			
2)			
3)			
4)			
5)			

Little Women: How do the characters change?

Early Character Traits	Causes for Change	Later Character Traits
Amy is ungrateful and somewhat selfish	Amy's experiences overseas:_____,_____,_____	Amy strives to become generous and grateful.
How do these story element changes relate to possible themes?:		

Somebody	Wanted	But	So

Carl Sandburg's "Chicago." *Example Only*

Analogy (line from the poem)	Description (How does this characterize the subject of the analogy?)
Hog Butcher for the World,	This characterizes Chicago as a hog butcher, and makes me think of a large man who is willing to do a dirty job because someone needs to do it. This furthers the characterization of Chicago is a city full of people who have a very strong work ethic, and are unafraid to do the jobs that nobody else wants to do.
Tool Maker, Stacker of Wheat,	This analogy refers to Chicago's creative nature, and its people's ability to create things that are useful to society; it also reinforces the characteristic of hard work.
City of the Big Shoulders:	To be completed by students
Player with Railroads and the Nation's Freight Handler	To be completed by students

Allusions: Group Investigation Strategy: Group investigation is "a cooperative learning strategy that places students in groups to investigate an identified topic." (Eggen, Kauchak, 1996) Students can be put into groups of three or more and decide amongst themselves who will be assigned an "expert" on each of the allusions extracted from the text. Students can conduct an online or library investigation of their topics and then report out their findings to the group or to the class at large. Students use the information they research to understand the poem more deeply.

"A Poem for My Librarian, Mrs. Long" (2007) *Example Only*

Allusions from the text	What I investigated	How does this knowledge change/add to the poems meaning?
"Easy listening or smooth jazz"		
Nat King Cole, Ella Fitzgerald, Sarah Vaughn		
Carnegie Library; bookstore on Vine stree		
"Leaves of Grass" by Whitman		

Lines from the text	How does the narrator feel about this topic/event?	How does the narrator intent for his/her audience to react? (humor, suspense, dread?)	What is the author's motivation for portraying this event/topic in this way?

Element that was changed or stayed the same	Effect of this decision on the story	Did this change add or take away from your previous understanding/appreciation for the story?
Most important		
Important		
Somewhat Important		
Not Very Important		

What is an Anticipation Guide?

Anticipation guides, according to Frank Smith (1978) allow the reader to make predictions about text that will be read by eliminating possibilities that are unlikely.

What is its purpose?

Also called reaction or prediction guides, the anticipation guide is a way to prepare a reader prior to a reading assignment by asking them to react to a series of statements related to the content of the material.

Reasons for using anticipation guides include:

1. relating prior knowledge to new information to enhance comprehension,
2. creating interest which stimulates discussion on the topic, and
3. creating possibilities for integrating reading and writing instruction.

How can I do it?

- Read the passage or story
  - Read and analyze the text to identify the major concepts (both explicit and implicit).
- Decide on major concepts
  - Decide which concepts are most important. Use these to create student interest and to agitate or stimulate reflection on prior knowledge and beliefs.
- Write statements on major concepts
  - Write short, declarative statements about the major concepts. There can be as few as 3-5 statements or up to about 15. The statements should be thought-provoking and reflect the students' backgrounds. General statements are better than abstract or overly specific ones. Famous quotations and idioms work well. The statements should be written in a format that will elicit students to predict and anticipate.
- Display the guide
  - To allow students time to react to each statement, display the guide either on the blackboard or on an overhead, or distribute individual worksheets. Give clear directions for what the students are to do with the guide, such as writing an "A" for agreeing or a "D" for disagreeing in the left-hand column for each statement. Make sure to leave space for responses on the sheet. Students can complete the guides individually, in pairs or small groups, or as a whole class.
- Discuss
  - Conduct a class discussion about the concepts before the students read the text. Students are expected to support their answers with more than a "yes" or "no" response. Students are to give examples from past experience and explain the decision-making process by which they arrive at their answers.
- Read
  - Have students read the selected text, evaluating the statements from the anticipation guide in light of the author's intent and purpose.
- Revisit the guide
  - Revisit the guide after you have read the passage to allow students to compare and contrast their original responses with current ones. The objective is to see what information the reading of the passage has allowed them to assimilate or learn.

Source: Saskatoon Public Schools

The Grapes of Wrath Anticipation Guide

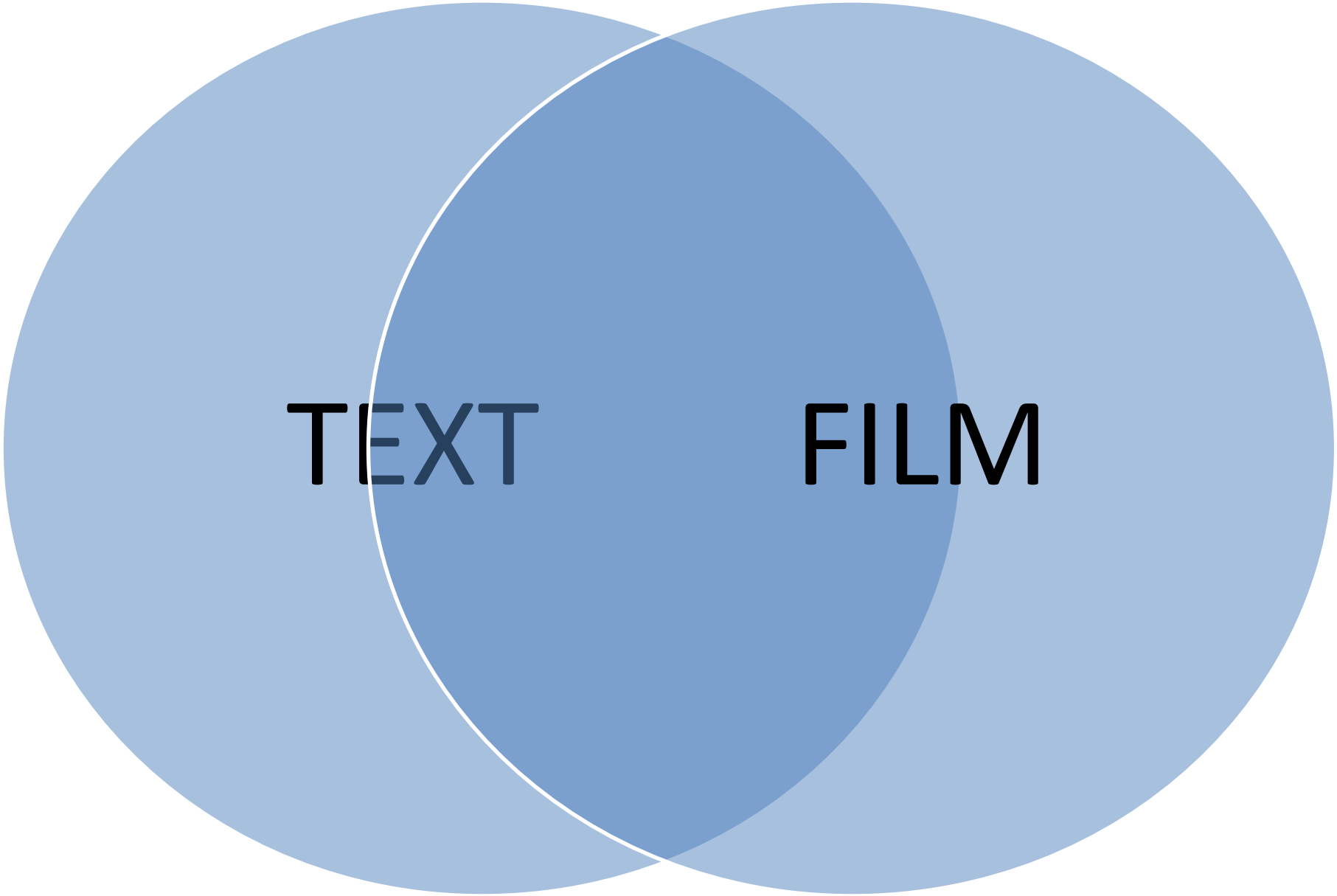
Directions: Prior to reading, mark in the left column whether you agree or disagree with each of the following statements. Choose only one; the one that you feel most strongly about. While you read, look for evidence in *The Grapes of Wrath* that either supports (agree) or show each statement to be false (disagree). Mark the "after reading" column appropriately and record page numbers of evidence the column to the far right.

before reading	STATEMENT	after reading	Textual Evidence
	Money is the most important thing in life.		
	In times of crisis, you need to take care of yourself before others.		
	The only people you can truly trust in life are your family.		
	You cannot buy happiness		
	The American Dream is unattainable for most Americans		
	If you work hard in life, you we be rewarded for it eventually.		

Follow-up: What words did the author specifically use that led you to your conclusion?

Self-to-Text Table

CHARACTER	ME
1.	
2.	
3.	
4.	
5.	


TEXT
FILM

Story Element	*Shakespeare's MacBeth*	Holinshead's Chronicles
Character		
Conflict		
Plot		
Theme		
Setting		

Write the character names for each story against the archetype(s) they fulfill. Remember a person may be a combination of two or more archetypes.

	Macbeth	Lord of the Rings	Star Wars
Young Man/hero			
Old Man/Wizard			
Young Woman Hero			
Young Woman Damsel/Sexual			
Young Woman/Mother			
Old Woman/Witch			
The Destroyer			
Comic Sidekick			
The Trickster			
The Child/Innocent			
The Dark Hero			

Macbeth: Macbeth, Lady Macbeth, Duncan, Macduff, The Witches, Lady Macduff.

Lord of the Rings: Frodo, Aragorn, Saruman, Pippin, Boramir, Galadriel, Legolas, Gandalf, Sauron.

Star Wars: Luke Skywalker, Han Solo, C-3PO, Darth Vader, Princess Leia, Obi-Wan Kenobi.

	X-Men	Lost	Harry Potter
Young Man/hero			
Old Man/Wizard			
Young Woman Hero			
Young Woman Damsel/Sexual			
Young Woman/Mother			
Old Woman/Witch			
The Destroyer			
Comic Sidekick			
The Trickster			
The Child/Innocent			
The Dark Hero			

X-Men: Wolverine, Cyclops, Professor Xavier, Storm, Jean Gray, Magneto, Mystique, Rogue.

Lost: Jack, Sayid, Claire, Sawyer, Kate, Hurley, Locke, Walt, The Others.

Harry Potter: Harry Potter, Hermione Granger, Ron Weasley, Mrs Weasley, Voldermort, Severus Snape, Minerva McGonagall, Fred and George Weasley, Rubeus Hagrid, Neville Longbottom.

Inferences *What conclusions can I draw?*	**Evidence** *How can I prove it with evidence from the text?*	**Analysis** *How does it relate to theme, character, conflict, or meaning?*

Conflict Chart: The Great Gatsby

What are the opposing forces at work within this novel?

___American Dream__ vs. __Modernity__

American Dream (old world values)	Modernity (corruption of old world values)
East Egg	West Egg
Old Money	New Money
Tom and Daisy's marriage	Tom's affair
Eyeglasses	Green Light
Pre WWI	Post WWI

Now describe the words, emotions, or images that are associated with each of the items in the chart above. When finished, freewrite for 20 minutes, using your time to formulate ideas about the major themes in the novel and how they interact.

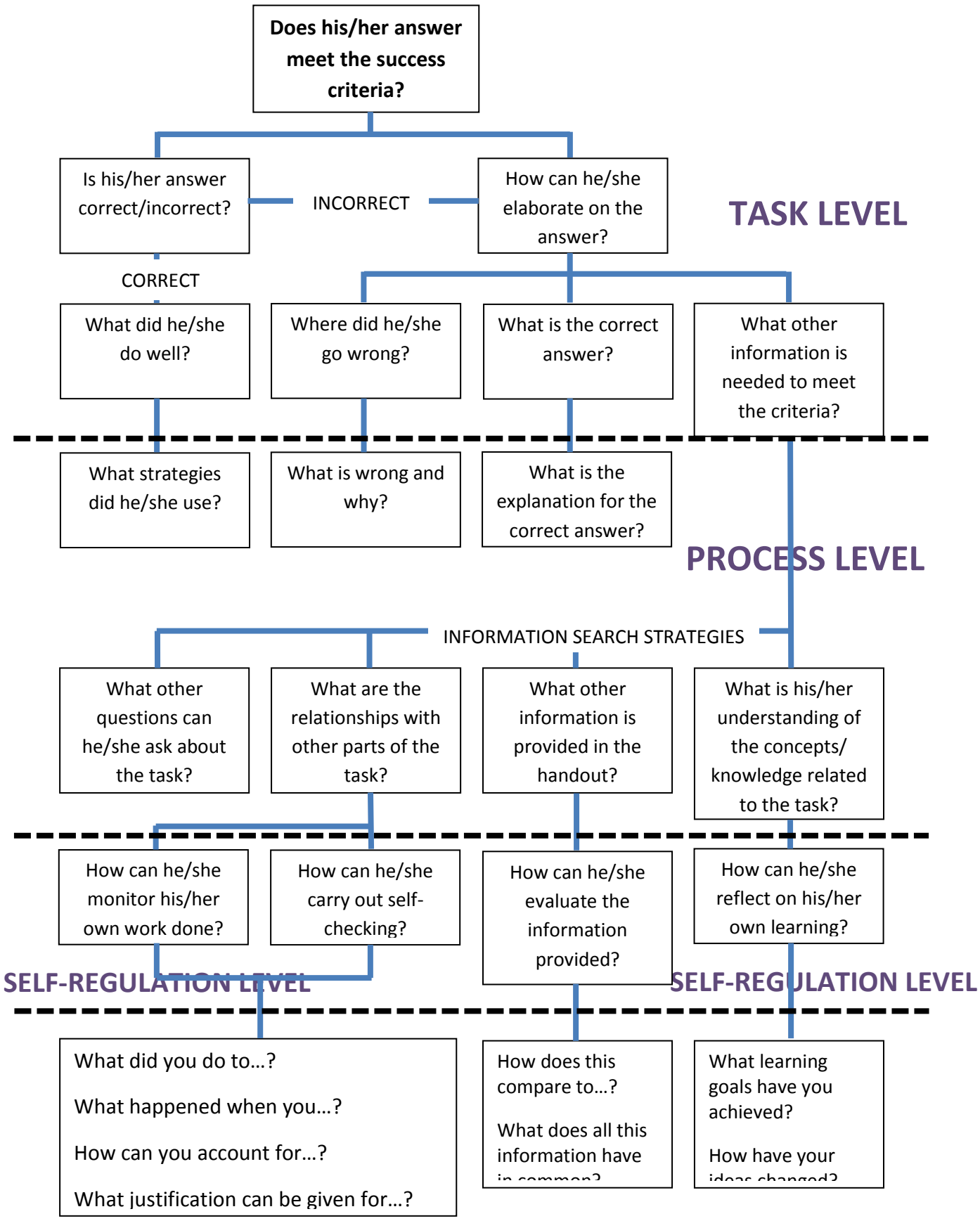
The Great Gatsby: How Can Theme and Character Change Over Time?

Theme: The corrosion of the American Dream	Text Citation	Analysis of Theme/Response
Chapter One		
Chapter Two		
Chapter Three		
Chapter Four		
Chapter Five		
Chapter Six		

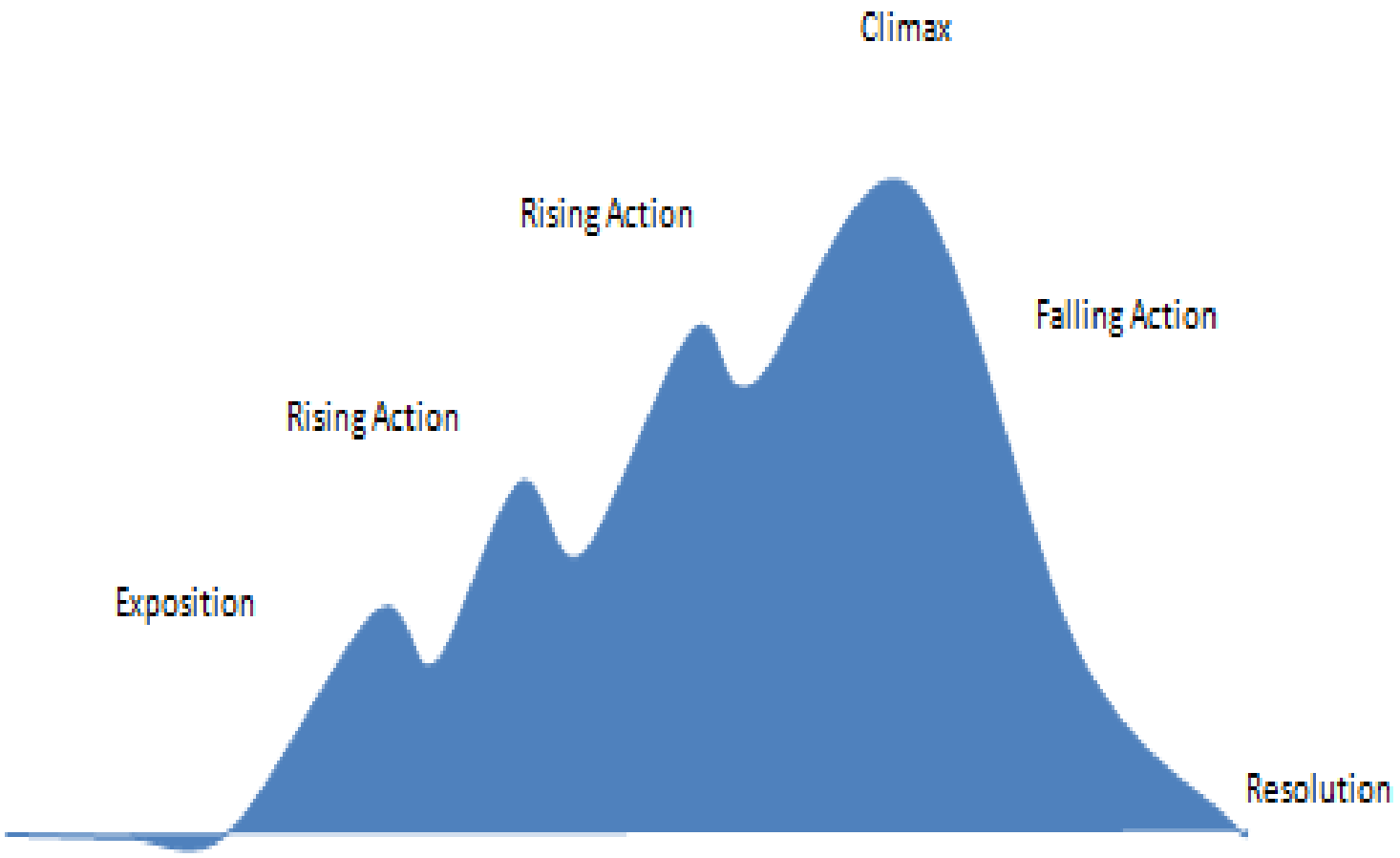
GAN'S 3-LEVEL FEEDBACK MODEL

SOURCE: Visible Learning for Teachers, John Hattie (2012).

PRIMARY SOURCE: The effects of prompts and explicit coaching on peer feedback quality, Mark Gan (2011).



Elements of Setting	Details from the text	How does this affect meaning/theme?
Place		
Time		
Conditions (climate and social)		
Atmosphere (what is the mood of the setting?)		


Climax
Rising Action
Falling Action
Rising Action
Exposition
Resolution

Character	How would you describe his/her personality?	Evidence from the text:
Character:_____	Characteristics: Direct or Indirect Characterization?	
Character:_____	Characteristics: Direct or Indirect Characterization?	
Character:_____	Characteristics: Direct or Indirect Characterization?	

A Guide to Creating Text Dependent Questions for Close Analytic Reading

Text Dependent Questions: What Are They?

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

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

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

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

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

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

- Analyze paragraphs on a sentence by sentence basis and sentences on a word by word basis to determine the role played by individual paragraphs, sentences, phrases, or words
- Investigate how meaning can be altered by changing key words and why an author may have chosen one word over another
- Probe each argument in persuasive text, each idea in informational text, each key detail in literary text, and observe how these build to a whole
- Examine how shifts in the direction of an argument or explanation are achieved and the impact of those shifts
- Question why authors choose to begin and end when they do
- Note and assess patterns of writing and what they achieve
- Consider what the text leaves uncertain or unstated

Creating Text-Dependent Questions for Close Analytic Reading of Texts

An effective set of text dependent questions delves systematically into a text to guide students in extracting the key meanings or ideas found there. They typically begin by exploring specific words, details, and arguments and

then moves on to examine the impact of those specifics on the text as a whole. Along the way they target academic vocabulary and specific sentence structures as critical focus points for gaining comprehension.

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

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

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

Step Two: Start Small to Build Confidence

The opening questions should be ones that help orientate students to the text and be sufficiently specific enough for them to answer so that they gain confidence to tackle more difficult questions later on.

Step Three: Target Vocabulary and Text Structure

Locate key text structures and the most powerful academic words in the text that are connected to the key ideas and understandings, and craft questions that illuminate these connections.

Step Four: Tackle Tough Sections Head-on

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

Step Five: Create Coherent Sequences of Text Dependent Questions

The sequence of questions should not be random but should build toward more coherent understanding and analysis to ensure that students learn to stay focused on the text to bring them to a gradual understanding of its meaning.

Step Six: Identify the Standards That Are Being Addressed

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

Step Seven: Create the Culminating Assessment

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

SOURCE: Student Achievement Partners, http://www.achievethecore.org/steal-these-tools/text-dependent-questions

Word Tracker: "Death" in Hamlet

"Death"	Context in which the word is used	Connotative Meanings	How does this predict/foreshadow/add meaning to events in the play?
Act 1			
Act 2			
Act 3			
Act 4			
Act 5			

Device (Henry's Ironic Voice)	*What Henry Says*	*What Henry Really Means*	*What does this reveal about his character?*
1. Understatement	1.	1. 2.	1. 2.
2. Hyperbole	1.	1. 2.	1. 2.
3. Unreliable Narrator	1.	1.	1.
4. Sarcasm	1.	1.	1.

	Shakespeare's *Hamlet*	Film Adaptation:	
		Director:	
Storyline: Plot, Climax, Resolution			
Characters and their portrayal			
Staging, film style, directorial choices			