

# Day 1 ELA I Session

*The Foundation for Success*

Grades 4–5

Summer Institute 2018

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# Objectives Self-Assessment

<b>DAY 1 OBJECTIVES SELF-ASSESSMENT</b>	<b>Pre-Day 1 Session</b>	<b>Post-Day 1 Session</b>
	<b>1 = Not Capable</b> <b>2 = Unsure</b> <b>3 = I Believe So, with Some Practice</b> <b>4 = Absolutely, Yes</b>	<b>1 = Not Capable</b> <b>2 = Unsure</b> <b>3 = I Believe So, with Some Practice</b> <b>4 = Absolutely, Yes</b>
I can describe educationally equitable environments.		
I understand the nuances of how the standards create a trajectory of learning that moves students toward reading proficiency.		
I understand how to implement the shifts to support equity and standards implementation.		
I can tell the difference between academic and conversational language in the classroom.		
I can recognize the components of text complexity and how to guide instruction as a result of an analysis.		
I can identify instruction that incorporates the first two shifts and standards.		

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# Unpacking Equity

**Equity exists** when the biases derived from dominant cultural norms and values no longer predict or influence how one fares in society.

**Equity systematically promotes** fair and impartial access to rights and opportunities.

**Equity may look like** adding supports and scaffolds that result in fair access to opportunities, or creating opportunities for all voices to be heard.

**Educational Equity** ensures that all children—regardless of circumstances—are receiving high-quality, grade-level, and standards-aligned instruction with access to high-quality materials and resources.

**We become change agents** for educational equity when we acknowledge that we are part of an educational system that holds policies and practices that are inherently racist and that we have participated in this system. We now commit to ensuring that all students, regardless of how we think they come to us, leave us having grown against grade-level standards and confident in their value and abilities.

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# Literacy

Take three minutes to answer the following questions:

Nations are political and military units, but they are not necessarily the most important units in economic life, nor are they very much alike in any economic sense. All that nations really have in common is the political fact of their sovereignty. Indeed, the failure of national governments to control economic forces suggests that nations are irrelevant to promoting economic success.

***According to the paragraph, the economic power of nations is:***

- A. Controlled by political and military success
- B. The basis of their political success
- C. Limited to a few powerful nations
- D. Relatively unimportant

You can't receive more need-based **aid** than the amount of your **financial** need. For instance, if your COA is \$16,000 and your EFC is 12000, your **financial** need is \$4,000, so you aren't eligible for more than \$4,000 in need-based **aid**. The following are the need-based federal student **aid** programs: Federal Pell Grant.

**What is COA?**

**If I make \$400/week, how much financial aid do I need if tuition is \$6000 a semester?**

If you purchase a used vehicle from a dealer registered outside New York State, the proof of ownership is the title certificate or transferable registration signed over to the dealer by the previous owner, plus the bill of sale or invoice from the dealer and other proofs from the dealer.

**Explain what I need to do if I am a NYS resident and purchased a used vehicle from a dealership in Ohio.**

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# Reading Standard 1

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

What must a student be able to do in order to address this standard comprehensively? Annotate the standard as necessary; break it down into steps. Consider what explicit instruction they must have, and what practice they must have, in order to accomplish this.

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## Advancing Language and Literacy

**Read Independently**, note on your handout, then discuss with table.

1. What is the key idea or primary emphasis of your section?
2. What was new information for you?
3. What are the implications for you as an educator?
4. What are the implications for all students?

# Three Tiers of Words

## Three Tiers of Words

Isabel L. Beck, Margaret G. McKeown, and Linda Kucan (2002, 2008) have outlined a useful model for conceptualizing categories of words readers encounter in texts and for understanding the instructional and learning challenges that words in each category present. They describe three levels, or *tiers*, of words in terms of the words' commonality (more to less frequently occurring) and applicability (broader to narrower).

While the term *tier* may connote a hierarchy, a ranking of words from least to most important, the reality is that all three tiers of words are vital to comprehension and vocabulary development, although learning tier two and three words typically requires more deliberate effort (at least for students whose first language is English) than does learning tier one words.

- **Tier One words** are the words of everyday speech usually learned in the early grades, albeit not at the same rate by all children. They are not considered a challenge to the average native speaker, though English language learners of any age will have to attend carefully to them. While Tier One words are important, they are not the focus of this discussion.
- **Tier Two words** (what the Standards refer to as *general academic* words) are far more likely to appear in written texts than in speech. They appear in all sorts of texts: informational texts (words such as *relative, vary, formulate, specificity, and accumulate*), technical texts (*calibrate, itemize, periphery*), and literary texts (*misfortune, dignified, faltered, unabashedly*). Tier Two words often represent subtle or precise ways to say relatively simple things—*saunter* instead of *walk*, for example. Because Tier Two words are found across many types of texts, they are highly generalizable.
- **Tier Three words** (what the Standards refer to as *domain-specific* words) are specific to a domain or field of study (*lava, carburetor, legislature, circumference, aorta*) and key to understanding a new concept within a text. Because of their specificity and close ties to content knowledge, Tier Three words are far more common in informational texts than in literature. Recognized as new and “hard” words for most readers (particularly student readers), they are often explicitly defined by the author of a text, repeatedly used, and otherwise heavily scaffolded (e.g., made a part of a glossary).

## Tier Two Words and Access to Complex Texts

Because Tier Three words are obviously unfamiliar to most students, contain the ideas necessary to a new topic, and are recognized as both important and specific to the subject area in which they are instructing students, teachers often define Tier Three words prior to students encountering them in a text and then reinforce their acquisition throughout a lesson. Unfortunately, this is not typically the case with Tier Two words, which by definition are not unique to a particular discipline and as a result are not the clear responsibility of a particular content area teacher. What is more, many Tier Two words are far less well defined by contextual clues in the texts in which they appear and are far less likely to be defined explicitly within a text than are Tier Three words. Yet Tier Two words are frequently encountered in complex written texts and are particularly powerful because of their wide applicability to many sorts of reading. Teachers thus need to be alert to the presence of Tier Two words and determine which ones need careful attention.

## Tier Three Words and Content Learning

This normal process of word acquisition occurs up to four times faster for Tier Three words when students have become familiar with the domain of the discourse and encounter the word in different contexts (Landauer & Dumais, 1997). Hence, vocabulary development for these words occurs most effectively through a coherent course of study in which subject matters are integrated and coordinated across the curriculum and domains become familiar to the student over several days or weeks.

## Examples of Tier Two and Tier Three Words in Context

The following annotated samples call attention to **Tier Two** and **Tier Three** words in particular texts and, by singling them out, foreground the importance of these words to the meaning of the texts in which they appear. Both samples appear without annotations in Appendix B.

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Example 1: *Volcanoes* (Grades 4–5 Text Complexity Band)

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*Excerpt*

In **early times**, no one knew how **volcanoes formed** or why they **spouted red-hot molten** rock. In **modern times**, scientists began to study **volcanoes**. They still don't know all the answers, but they know much about how a **volcano** works.



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Our planet made up of many **layers** of rock. The top **layers** of **solid** rock are called the **crust**. Deep beneath the **crust** is the **mantle**, where it is so hot that some rock melts. The melted, or **molten**, rock is called **magma**.

**Volcanoes** are **formed** when **magma** pushes its way up through the crack in Earth's **crust**. This is called a **volcanic eruption**. When **magma pours forth** on the **surface**, it is called **lava**.

Simon, Seymour. *Volcanoes*. New York: HarperCollins, 2006. (2006)

Of the Tier Two words, among the most important to the overall meaning of the excerpt is **layers**. An understanding of the word **layers** is necessary both to visualize the structure of the crust (“the top **layers** of **solid** rock are called the **crust**”) and to grasp the notion of the planet being composed of **layers**, of which the **crust** and the **mantle** are uppermost. Perhaps equally important are the word **spouted** and the phrase **pours forth**; an understanding of each of these is needed to visualize the action of a volcano. The same could be said of the word **surface**. Both **layers** and **surface** are likely to reappear in middle and high school academic texts in both literal and figurative contexts (“this would seem plausible on the surface”; “this story has layers of meaning”), which would justify more intensive instruction in them in grades 4–5.

Tier Three words often repeat; in this excerpt, all of the Tier Three words except **mantle** and **lava** appear at least twice. **Volcano(es)** appears four times—five if **volcanic** is counted. As is also typical with Tier Three words, the text provides the reader with generous support in determining meaning, including explicit definitions (e.g., “the melted, or **molten**, rock is called **magma**”) and repetition and overlapping sentences (e.g., . . . called the **crust**. Deep beneath the **crust** . . .).

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# Excerpt from “Who Stole the *Mona Lisa*?”

On Monday, August 21, 1911, the world’s most famous work of art—Leonardo da Vinci’s *Mona Lisa*—was stolen from the Louvre museum in Paris. That morning, many museum employees noticed that the painting was not hanging in its usual place. But, they assumed the museum photographer took the painting off the wall and was shooting pictures of it up in his studio. By Tuesday morning, when the painting hadn’t been returned and it was not in the photographer’s studio, museum officials were notified. The painting was gone!

The police were contacted immediately and they set up headquarters in the museum curator’s office. The entire museum was searched from top to bottom. This took a week because of the size of the Louvre: it’s a 49-acre building that runs along the Seine river for 2,200 feet. The only thing a detective found was the heavy frame that once held the *Mona Lisa*. It was discovered in a staircase leading to a cloakroom.

Once the news became public, French newspapers made several claims as to the nature of the theft. One newspaper proclaimed that an American collector stole the work and would have an exact copy made which would be returned to the museum. This “collector” would then keep the original. Another newspaper said that the entire incident was a hoax to show how easy it was to steal from the Louvre.

Many people were questioned about the theft—from museum employees to people who worked or lived nearby. Perhaps somebody might have seen someone acting “suspiciously?” The police even questioned Pablo Picasso. Picasso had previously bought two stone sculptures from a friend named Pieret. Pieret had actually stolen these pieces from the Louvre months before the *Mona Lisa* was stolen. Picasso thought that perhaps his friend might have also stolen the *Mona Lisa*.

Fearful of the implications and bad publicity, Picasso had the sculptures given to a local newspaper in order for their return to the museum. Picasso wished to remain anonymous, but someone gave his name to the police. After an interrogation the police concluded that Picasso knew nothing about the theft of the *Mona Lisa*.

Luckily, the painting was recovered 27 months after it was stolen. An Italian man named Vincenzo Perugia tried to sell the work to the Uffizi Gallery in Florence, Italy for \$100,000. Perugia claimed he stole the work out of patriotism. He didn’t think such a work by a famous Italian should be kept in France. What Perugia didn’t realize was that while the *Mona Lisa* was probably painted in Italy, Leonardo took it with him to France and sold it to King Francis I for

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4,000 gold coins.

How did Perugia steal the *Mona Lisa*? He had spent Sunday night in the Louvre, hiding in an obscure little room. Monday morning, while the museum was closed, he entered the room where the painting was kept and unhooked it from the wall. In a staircase, he cut the painting from its frame. While trying to leave the building, he came to a locked door. He unscrewed the doorknob and put it in his pocket. He then walked out of the Louvre and into the pages of history.

Interestingly enough, ten months before the painting was stolen, the Louvre decided to have all masterpieces put under glass. Perugia was one of four men assigned to the job. Police questioned Perugia after the theft, but his easy-going, calm demeanor settled any doubts of his involvement.

The source of this story is *The Art Stealers* by Milton Esterow, New York: Macmillan Company, 1966. Pp 100–152.

# Dimensions of Text Complexity

Figure 2: Qualitative Dimensions of Text Complexity

## Levels of Meaning (literary texts) or Purpose (informational texts)

- Single level of meaning → Multiple levels of meaning
- Explicitly stated purpose → Implicit purpose, may be hidden or obscure

## Structure

- Simple → Complex
- Explicit → Implicit
- Conventional → Unconventional (chiefly literary texts)
- Events related in chronological order → Events related out of chronological order (chiefly literary texts)
- Traits of a common genre or subgenre → Traits specific to a particular discipline (chiefly informational texts)
- Simple graphics → Sophisticated graphics
- Graphics unnecessary or merely supplementary to understanding the text → Graphics essential to understanding the text and may provide information not otherwise conveyed in the text

## Language Conventionalty and Clarity

- Literal → Figurative or ironic
- Clear → Ambiguous or purposefully misleading
- Contemporary, familiar → Archaic or otherwise unfamiliar
- Conversational → General academic and domain-specific

## Knowledge Demands: Life Experiences (literary texts)

- Simple theme → Complex or sophisticated themes
- Single themes → Multiple themes
- Common, everyday experiences or clearly fantastical situations → Experiences distinctly different from one's own
- Single perspective → Multiple perspectives
- Perspective(s) like one's own → Perspective(s) unlike or in opposition to one's own

## Knowledge Demands: Cultural/Literary Knowledge (chiefly literary texts)

- Everyday knowledge and familiarity with genre conventions required → Cultural and literary knowledge useful
- Low intertextuality (few if any references/allusions to other texts) → High intertextuality (many references/allusions to other texts)

## Knowledge Demands: Content/Discipline Knowledge (chiefly informational texts)

- Everyday knowledge and familiarity with genre conventions required → Extensive, perhaps specialized discipline-specific content knowledge required
- Low intertextuality (few if any references to/citations of other texts) → High intertextuality (many references to/citations of other texts)

Adapted from ACT, Inc. (2006). *Reading between the lines: What the ACT reveals about college readiness in reading*. Iowa City, IA: Author; Carnegie Council on Advancing Adolescent Literacy. (2010). *Time to act: An agenda for advancing adolescent literacy for college and career success*. New York: Carnegie Corporation of New York; Chall, J. S., Bissett, G. L., Conrad, S. S., & Harris-Sharples, S. (1996). *Qualitative assessment of text difficulty: A practical guide for teachers and writers*. Cambridge, UK: Brookline Books; Hess, K., & Biggam, S. (2004). A discussion of "increasing text complexity." Published by the New Hampshire, Rhode Island, and Vermont departments of education as part of the New England Common Assessment Program (NECAP). Retrieved from [www.ncies.org/publications/TextComplexity\\_KH05.pdf](http://www.ncies.org/publications/TextComplexity_KH05.pdf)

# Text Complexity: Qualitative Measures Rubric: Literature Texts

## Text Complexity: Qualitative Measures Rubric<sup>1</sup>

### LITERATURE

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

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# Reader and Task Considerations

*Students' ability to read complex text does not always develop in a linear fashion.* Although the progression of Reading standard 10 (see below) defines required grade-by-grade growth in students' ability to read complex text, the development of this ability in individual students is unlikely to occur at an unbroken pace. Students need opportunities to stretch their reading abilities but also to experience the satisfaction and pleasure of easy, fluent reading within them, both of which the Standards allow for. As noted above, such factors as students' motivation, knowledge, and experiences must also come into play in text selection. Students deeply interested in a given topic, for example, may engage with texts on that subject across a range of complexity. Particular tasks may also require students to read harder texts than they would normally be required to. Conversely, teachers who have had success using particular texts that are easier than those required for a given grade band should feel free to continue to use them so long as the general movement during a given school year is toward texts of higher levels of complexity.

*Students reading well above and well below grade-band level need additional support.* Students for whom texts within their text complexity grade band (or even from the next higher band) present insufficient challenge must be given the attention and resources necessary to develop their reading ability at an appropriately advanced pace. On the other hand, students who struggle greatly to read texts within (or even below) their text complexity grade band must be given the support needed to enable them to read at a grade-appropriate level of complexity.

*Even many students on course for college and career readiness are likely to need scaffolding as they master higher levels of text complexity.* As they enter each new grade band, many students are likely to need at least some extra help as they work to comprehend texts at the high end of the range of difficulty appropriate to the band. For example, many students just entering grade 2 will need some support as they read texts that are advanced for the grades 2–3 text complexity band. Although such support is educationally necessary and desirable, instruction must move generally toward *decreasing scaffolding* and *increasing independence*, with the goal of students reading independently and proficiently within a given grade band by the end of the band's final year (continuing the previous example, the end of grade 3).

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# Day 1: Video Observation Worksheet

**Directions: View the video, and answer the questions to identify low-inference evidence.**

QUESTIONS	VIDEO
What standards are at the center of this lesson?	
Is a majority of the lesson spent listening to, reading, writing about, or speaking about text(s)? Identify evidence.	
Are the text(s) at or above the complexity level expected for the grade and time in the school year?	
Do the questions and tasks address the text by attending to its particular structure, concepts, ideas, events, and details? What evidence supports this?	
Do the questions and tasks require students to use evidence from the text to demonstrate understanding and to support their ideas about the text?	
Do students express their ideas through both written and oral responses?	
Do questions and tasks attend to the words (academic vocabulary), phrases, and sentences within the text?	

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## Write First: Focus on Equity

- What did equity look like in this class?
- What questions do I have about Equitable Instruction in this class?