Fluency and Complex Text
Day 2 ELA I
Grades 9-12
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# Reflection

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<th>Beginning of the Day Reflection: Think about your current practice as it applies to the question.</th>
<th>End of Sessions Reflection: Think about how your current practice may stay the same, and how it might change based on the day’s learning.</th>
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<td>How do I provide my students the time they need to ensure they can work with text at a complexity beyond their independent reading level?</td>
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<td>How do I scaffold instruction so that my struggling students can work with text at a complexity beyond their independent reading level?</td>
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<td>How do I address fluency and language in the texts I teach?</td>
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<td>When I preview texts that I am teaching with, what am I looking for and thinking about?</td>
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### Student Profile

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<th>Where does this student excel?</th>
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<th>Home language?</th>
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<td>Language minority?*</td>
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<th>Reading/literacy level and ability</th>
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<th>Concerns</th>
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*The subgroup of the language minority population does not speak, understand, read, or write the dominant language well enough to participate effectively in an English-only classroom. They are referred to as “minorities” not just because they are not a numerical majority in the population (although they may be locally) but because they often wield little influence or power within the country. American Indians, for example, are sometimes considered language minorities even if they speak only English because their history includes a non-English language and repressive language and cultural policies by the US federal government, so that their current use of English was impacted by that history.*
**Fluency Resources**

- **UnboundED Building Fluency Guides**
  [https://www.unbounded.org/enhance_instruction?subjects=ela](https://www.unbounded.org/enhance_instruction?subjects=ela)

- **5 Reasons to Implement Fluency Practice**
  [https://www.facebook.com/notes/unbounded/5-reasons-to-implement-fluency-practice-for-your-students-today/706183146195979](https://www.facebook.com/notes/unbounded/5-reasons-to-implement-fluency-practice-for-your-students-today/706183146195979)

- **Hasbrouck-Tindal Oral Reading Fluency Chart**
  [https://www.readnaturally.com/knowledgebase/how-to/9/59](https://www.readnaturally.com/knowledgebase/how-to/9/59)

- **Rasinski Multi-Dimensional Fluency Scale**

- **NAEP Oral Reading Fluency Scale**
  [https://nces.ed.gov/nationsreportcard/studies/ors/scale.aspx](https://nces.ed.gov/nationsreportcard/studies/ors/scale.aspx)

- **Achieve the Core Fluency Blog**
  [http://achievethecore.org/aligned/what-is-reading-fluency/](http://achievethecore.org/aligned/what-is-reading-fluency/)

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**FIVE MINUTES A DAY TO...**

**Improve Fluency for All Readers**

Fluency is an important link between decoding and comprehension. Comprehension is hindered without fluency.

The good news is that fluency is an element of reading that can be improved relatively quickly with some attention and practice. And fluency practice can be conducted using texts from the curriculum.

Carve out 5 minutes a day for students to read aloud with these strategies to foster fluency!
## Fluency Rubric

<table>
<thead>
<tr>
<th>MDFS</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
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<tbody>
<tr>
<td><strong>Expression and Volume</strong></td>
<td>Reads in a quiet voice as if to get words out. The reading does not sound natural like talking to a friend.</td>
<td>Reads in a quiet voice. The reading sounds natural in part of the text, but the reader does not always sound like they are talking to a friend.</td>
<td>Reads with volume and expression. However, sometimes the reader slips into expressionless reading and does not sound like they are talking to a friend.</td>
<td>Reads with varied volume and expression. The reader's voice matches the interpretation of the passage.</td>
</tr>
<tr>
<td><strong>Phrasing</strong></td>
<td>Reads word-by-word in a monotone voice.</td>
<td>Reads in two or three word phrases, not adhering to punctuation, stress and intonation.</td>
<td>Reads occasionally with a mixture of run-ons, rapid sentence pauses for breath, and/or some choppy sentence. There is reasonable stress and intonation.</td>
<td>Reads with very good phrasing, adhering to punctuation, stress and intonation to preserve the meaning of the text.</td>
</tr>
<tr>
<td><strong>Smoothness</strong></td>
<td>Frequently hesitates while reading, sounds out words, and repeats words or phrases. The reader makes multiple attempts to read the same passage.</td>
<td>Reads with extended pauses or hesitations. The reader has many “rough spots.”</td>
<td>Reads with occasional breaks in rhythm. Reader has difficulty with specific words and/or sentence structures.</td>
<td>Reads smoothly with very few breaks, but self-corrects with difficult words and/or sentence structures.</td>
</tr>
<tr>
<td><strong>Pace</strong></td>
<td>Reads slowly and laboriously.</td>
<td>Reads moderately slowly or excessively fast, not natural like speaking to a friend.</td>
<td>Occasionally breaks from a conversational pace.</td>
<td>Reads at a conversational pace throughout the reading.</td>
</tr>
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</table>

Score of 12 or more suggests well developed fluency.  
Scores of 10-11 suggest developing fluency.  
Scores ≤ 9 suggesting struggling fluency.

## Fluent Reading Strategies

### Fluency Practice
- Whole-Class Choral Reading
- Paired (Partner) Reading
- Repeated Reading
- Reader’s Theatre
- Phrased Text Lesson

### Fluency Support
- Read Aloud
- Juicy Sentences
- Shared Reading
- Text Sets

### Choral Reading Process

- The teacher models pronunciation, pace and expression while reading a passage to the class or group.
- Teacher and children then read the passage together, as the teacher rotates to monitor individual children’s reading. Initially, students may need practice reading in unison, but with a little practice starting and stopping together, students will acquire the routine.

*A note about purposeful text selection: Students benefit most when excerpts and text for choral reading are of grade-level complexity and do not take more than three minutes to read aloud. Matching the topics in choral reading to the topic being studied benefits students by building content knowledge and vocabulary.*
Something as Simple as the Comma – and Information Density

How about now...

The margin of the river, and of the many dazzling rivulets that glided through devious ways into its channel, as well as the spaces that extended from the margins away down into the depths of the streams until they reached the bed of pebbles at the bottom, these spots, not less than the whole surface of the valley, from the river to the mountains that girdled it in, were carpeted all by a soft green grass, thick, short, perfectly even, and vanilla perfumed, but so besprinkled throughout with the yellow buttercup, the white daisy, the purple violet, and the ruby red asphodel, that its exceeding beauty spoke to our hearts in loud tones, of the love and of the glory of God.

Where do the commas:

- separate independent clauses?
- occur after an introductory clause or phrase?
- separate items in a series?
- set off appositives?
- indicate direct address?
- set off non-restrictive clauses?
Grammatical and Rhetorical Features of Complex Text

- Information density
  - Dependent clauses
  - Phrases within sentences
- The use of subjective pronouns
- Passive voice
- A combination of complex and simple sentences
- The use of adverbial clauses and phrases to situate events
- Ellipses
- The use of abstract nouns
- The use of devices for backgrounding and foregrounding information

A subjective pronoun example: She, he, they, it

Adverbial Clause: Group of words which plays the role of an adverb (as in all clauses, an adverbial clause contains a subject and a verb. For Example:
- Keep hitting the gong hourly. (normal adverb)
- Keep hitting the gong until I tell you to stop. (adverbial clause)

An abstract noun is a word which names something that you cannot see, hear, touch, smell or taste. For example:
- Consideration
- Parenthood
- belief
The Juicy Language of Complex Text

The “Juicy” Language of Complex Text

Watch the video and note:
• What challenges does complex text present for educators?
• What does she recommend to address the challenges?
• What resonates most with you about her message?

Dr. Lily Wong Fillmore, Professor of Education, UC Berkeley
What Characteristics of Text Complexity do These Sentences Share?  *(annotate for complex features)*

<table>
<thead>
<tr>
<th>Sentence</th>
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<tr>
<td>All that most maddens and torments; all that stirs up the lees of things; all truth with malice in it; all that cracks the sinews and cakes the brain; all the subtle demonisms of life and thought; all evil, all to crazy Ahab, were visibly personified, and made practically assailable in Moby Dick.</td>
<td></td>
</tr>
<tr>
<td>We must, therefore, acquiesce in the necessity, which denounces our Separation, and hold them, as we hold the rest of mankind, Enemies in War, in Peace Friends.</td>
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<tr>
<td>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.</td>
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Syntax Definition (1818)

“Syntax is a word which comes from the Greek. It means, in that language, the joining of several things together; and, as used by grammarians, it means those principles and rules which teach us how to put words together so as to form sentences. It means, in short, sentence-making. Having been taught by the rules of Etymology what are the relationships of words, how words grow out of each other, how they are varied in their letters in order to correspond with the variation in the circumstances to which they apply. Syntax will teach you how to give all your words their proper situations or places, when you come to put them together into sentences.”

William Cobbett, A Grammar of the English Language in a Series of Letters: Intended for The Use of Schools and of Young Persons in General, but More Especially for the Use of Soldiers, Sailors, Apprentices, and Plough-Boys, 1818

My Definition:
Practice...

They are, he thought, the hardest in the world; the hardest, the cruelest, the most predatory and the most attractive and their men have softened or gone to pieces nervously as they have hardened. (*The Short Happy Life of Francis Macomber*)

1. Copy the sentence.

2. What do you think this sentence means?

3. Write other things that you notice.

4. Write a new sentence mimicking the author’s structure.
Selecting and Sharing Thinking about Juicy Sentences

**Sharing Thinking About Juicy Sentences**

**Juicy Sentence: Copy down Yours**

**Bullet:**
- Why did you choose this sentence?
- What language and/or language standard(s) does it lend itself to?
- What reading standard does it best address?
- What teaching opportunities could it provide?
Scaffolding Student Interpretation of Complex Text

Dr. Timothy Shanahan, retrieved from shanahanonliteracy.com, June 17, 2015

I’m a fourth grade special education teacher in NYC. Our school has acquired a new reading/writing program and has discontinued a grammar program we’ve used for several years. In the new program the grammar component is virtually non-existent. On a gut level I feel that students are struggling with test questions, even math ones, due to lack of practice/knowledge of grammar. They simply don’t understand what the questions are asking. I was wondering what your opinion/research shows as far as the relationship between grammar instruction and reading comprehension. Do you have any preference as far as grammar programs/teaching methodologies go?

Great question. There is a lot of evidence showing the importance of grammar in reading comprehension. Studies over the years have shown a clear relationship between syntactic or grammatical sophistication and reading comprehension; that is, as students learn to employ more complex sentences in their oral and written language, their ability to make sense of what they read increases, too.

Also, readability measures are able to predict how well students will comprehend particular texts on the basis of only two variables: vocabulary sophistication and grammatical complexity. At least for the Lexile formula, grammar is much more heavily weighted than vocabulary. This means that the text factor that is most predictive of comprehensibility is how complicated the sentences are grammatically.

There are also experimental studies that show that there are ways that grammar can be taught formally that improve reading comprehension. For example, teaching students to combine sentences seems to improve how well students understand what they read. Clearly, it makes sense to guide students to understand how sentences work.

Studies of metacognition and theories of reading comprehension suggest the importance of students having a language of grammar (knowing the difference between a noun and a verb for
example), and common sense would suggest that it makes sense to help students to unpack sentences that confuse them.

That doesn’t necessarily justify a lot of grammar worksheets and the like, but it does argue for teaching students about sentences as they meet them. For example, look at the following sentence from Nikki Giovanni:

“The women of Montgomery, both young and older, would come in with their fancy holiday dresses that needed adjustments or their Sunday suits and blouses that needed just a touch—a flower or some velvet trimming or something to make the ladies look festive.”

It is a long sentence (44 words), and it has lots of embedding (witness the author’s use of 2 commas and an em-dash). I surmise many students would struggle to make sense of this sentence primarily because of the complex grammar. How would you deal with this?

First, I would have the students read this page from Giovanni’s *Rosa* and one of the questions I would ask would be, “What did the women of Montgomery do?” Perhaps I’d find that the students weren’t as perplexed as I assumed in which case I’d move on. But let’s imagine that they couldn’t answer my question... then I’d show them how to break this sentence down.

For example, I would point out that the phrase between the commas, “both young and older,” adds an idea but that I want to set it aside for now. That would simplify the sentence a bit:

“The women of Montgomery would come in with their fancy holiday dresses that needed adjustments or their Sunday suits and blouses that needed just a touch—a flower or some velvet trimming or something to make the ladies look festive.”

Even with such a simple change, I bet more kids would understand it better, but maybe not. Let’s go further:

As with the commas, the word “that” (which shows up twice here) signals the inclusion of a separate or additional idea, and as a reader that is another point of attack that I can use in trying to interpret this sentence. And the word “or” is another good place to separate these additional ideas.

Let’s slice the sentence at the first “that” and the first “or:”

“The women of Montgomery would come in with their fancy holiday dresses”
“that needed adjustments”

"or their Sunday suits and blouses that needed just a touch—a flower or some velvet trimming or something to make the ladies look festive."

Obviously, we could keep breaking this one down, but again, many kids would get it at this point: The women were bringing in their fancy dresses... Which women? The young and the old. Which fancy dresses? The ones that needed adjustments. What other kinds of outfits did they bring in? Sunday suits and blouses. Which suits and blouses? The ones that needed just a touch—something that would make them look festive.

The point of this kind of exchange would not be to teach grammar per se, but to help students to untangle complex grammar so that they could independently make sense of what they read. Frankly, few of our children know what to do when they confront this kind of text complexity. Kids who know something about sentences and parts of speech will be at an advantage, but they still will not necessarily be able to interpret a sentence from that alone. This kind of scaffolded analysis is aimed at both untangling the meaning of this sentence and in giving students some tools for unpacking such sentences when they are on their own.

Your reading program should provide some instruction in grammar, and it should provide you with some support in providing students with instruction in parts of speech, sentence combining, and/or the kinds of scaffolding demonstrated here. It is pure romanticism that assumes that children will just figure this kind of thing out without any explicit instruction (and it is even more foolish to assume that English language learners will intuit these things without more direct support.
Making Evidence Based Claims: Core Proficiencies Literacy Unit Grade 9

MAKING EVIDENCE-BASED CLAIMS
DEVELOPING CORE PROFICIENCIES
ENGLISH LANGUAGE ARTS / LITERACY UNIT
GRADE 9

MAKING EBCs ABOUT LITERARY TECHNIQUE

"The Short Happy Life of Francis Macomber"
Ernest Hemingway
DEVELOPING CORE PROFICIENCIES SERIES

This unit is part of the Odell Education Literacy Instruction: Developing Core Proficiencies program, an integrated set of ELA units spanning grades 6-12. Funded by USNY Regents Research Fund, the program is comprised of a series of four units at each grade level that provide direct instruction on a set of literacy proficiencies at the heart of the CCSS.

Unit 1: Reading Closely for Textual Details
Unit 2: Making Evidence-Based Claims
Unit 3: Researching to Deepen Understanding
Unit 4: Building Evidence-Based Arguments

The Core Proficiencies units have been designed to be used in a variety of ways. They can be taught as short stand-alone units to introduce or develop key student proficiencies. Teachers can also integrate them into larger modules that build up to and around these proficiencies. Teachers can also apply the activity sequences and unit materials to different texts and topics. The materials have been intentionally designed for easy adaptation to new texts.

Unit materials available at www.odelleducation.com

MAKING EVIDENCE-BASED CLAIMS

Making evidence-based claims about texts is a core literacy and critical thinking proficiency that lies at the heart of the CCSS. The skill consists of two parts. The first part is the ability to extract detailed information from texts and grasp how it is conveyed. Education and personal growth require real exposure to new information from a variety of media. Instruction should push students beyond general thematic understanding of texts into deep engagement with textual content and authorial craft.

The second half of the skill is the ability to make valid claims about the new information thus gleaned. This involves developing the capacity to analyze texts, connecting information in literal, inferential, and sometimes novel ways. Instruction should lead students to do more than simply restate the information they take in through close reading. Students should come to see themselves as creators of meaning as they engage with texts.

It is essential that students understand the importance and purpose of making evidence-based claims, which are at the center of many fields of study and productive civic life. We must help students become invested in developing their ability to explore the meaning of texts. Part of instruction should focus on teaching students how to understand and talk about their skills.

It is also important that students view claims as their own. They should see their interaction with texts as a personal investment in their learning. They are not simply reading texts to report information expected by their teachers, but should approach texts with their own authority and confidence to support their analysis.

This unit is designed to cultivate in students the ability to make evidence-based claims in the realm of literary analysis.
HOW THIS UNIT IS STRUCTURED

The unit activities are organized into five parts, each associated with sequential portions of text. The parts build on each other and can each span a range of instructional time depending on scheduling and student ability.

The unit intentionally separates the development of critical reading skills from their full expression in writing. A sequence of tools isolates and supports the progressive development of the critical reading skills. Parts 1-2 focus on making evidence-based claims as readers. Part 3 focuses on preparing to express evidence-based claims by organizing evidence and thinking. Parts 4 and 5 focus on expressing evidence-based claims in writing.

This organization is designed to strengthen the precision of instruction and assessment, as well as to give teachers flexibility in their use of the unit.

The first activities of Parts 2-5 – which involve independently reading sections of the text – are designed as independent reading assignments. If scheduling and student ability do not support independent reading outside of class, these activities can be done in class at the beginning of each Part. Accordingly, they are listed both as an independent reading activity at the end of each part and as an activity beginning the sequence of the next part.

Alternate configurations of Part 5 are given in the detailed unit plan to provide multiple ways of structuring a summative assessment.

HOW THIS UNIT ALIGNS WITH CCSS FOR ELA/LITERACY

The primary CCSS alignment of the unit instruction is with RL.1 and W.9b (cite evidence to support analysis of explicit and inferential textual meaning).

The evidence-based analysis of the text, including the text-dependent questions and the focus of the claims, involve RL.3, RL.5 and RL.6 (analyze an author’s choices concerning the development of characters, structure and point of view over the course of a text).

The numerous paired activities and structured class discussions develop SL.1 (engage effectively in a range of collaborative discussions building on others’ ideas and expressing their own clearly).

The evidence-based writing pieces involve W.2 and W.4 (produce clear and coherent informative/explanatory texts in which the development, organization, and style are appropriate to task, purpose, and audience).
HOW THIS UNIT ASSESSES STUDENT LEARNING

The unit’s primary instructional focus is on making evidence-based claims as readers and writers. Parts 1-3 develop the reading skill. Activities are sequenced to build the skill from the ground up. A series of tools supports students in their progressive development of the skill. These tools structure and capture students’ critical thinking at each developmental stage and are the primary method of formative assessment. They are specifically designed to give teachers the ability to assess student development of the reading skill without the influence of their writing abilities.

From the first activity on, students are introduced to and then use a set of criteria that describes the characteristics of an evidence-based claim. In pair work and class discussions, students use the first five of these criteria to discuss and evaluate evidence-based claims made by the teacher and their peers. Teachers use these same criteria to assess student claims presented on the tools from Parts 1-3.

As the instructional focus shifts to writing in Parts 4 and 5, so does the nature of the assessment. In these parts, teachers assess the student writing pieces. Students continue using tools as well, giving teachers clear and distinct evidence of both their reading and writing skills for evaluation. In Parts 4-5, students learn about and use six additional criteria for writing claims. Teachers apply these criteria in the formative assessment of students’ written work, as well as the evaluation of their final evidence-based writing pieces.

In addition to reading and writing, the unit incorporates many structured collaborative activities to develop key speaking and listening proficiencies. Students and teachers use the Text-Centered Discussion Checklist to structure and evaluate participation in those discussions. Opportunities are also given for teachers to directly observe and evaluate student speaking and listening skills using the checklist.

Part 5 can be configured in multiple ways giving teachers the flexibility to structure a summative assessment suitable for their students.
This unit draws on several strategies for teaching academic and disciplinary vocabulary. The primary strategy is the way critical disciplinary vocabulary and concepts are built into the instruction. Students are taught words like “point of view,” “perspective,” “characterization,” “claim,” “evidence,” “reasoning,” and “inference” through their explicit use in the activities. Students come to understand and use these words as they think about and evaluate their textual analysis and that of their peers.

The EBC Checklist plays a key role in this process. By the end of the unit, students will have developed deep conceptual knowledge of key vocabulary that they can transfer to a variety of academic and public contexts.

The texts and activities also provide many opportunities for text-based academic vocabulary instruction. Many activities focus directly on analyzing the way authors use language and key words to develop ideas and achieve specific purposes. The process of developing and evaluating claims supports the acquisition of these words and content knowledge.

The unit is explicitly and intentionally framed as skills-based instruction. It is critical for students to understand that they are developing core literacy proficiencies that will enrich their academic and civic lives. The unit and activities should be framed for them as such. Nonetheless, the texts have been chosen, in part, for their rich content and cultural significance. They contain many important historical and contemporary ideas and themes. Teachers are encouraged to sequence the unit strategically within their curriculum and instructional plans, and to establish content connections that will be meaningful for students. This might involve connecting the unit to the study of topics or eras in social studies, related genres or voices in literature, or themes and guiding questions.

Teachers can also adapt the unit activities and materials to other fiction and non-fiction texts. The materials have been intentionally designed for easy adaptation to a variety of texts.

Whatever the curricular context established by the teacher, the central emphasis of the unit should, however, be on evidence-based, text-focused instruction.
HOW TO USE THESE MATERIALS

This unit is in the format of a Compressed File. Files are organized so you can easily browse through the materials and find everything you need to print or e-mail for each day.

The materials are organized into three folders:

- **UNIT PLAN**
  - Unit Plan
  - Model Tools

- **HANDOUTS**
  - Forming Evidence-Based Claims Handout
  - Writing Evidence-Based Claims Handout
  - Evidence-Based Claims Criteria
    - Checklists I and II
  - Evidence-Based Writing Rubric
  - Text-Centered Discussion Checklist

- **TOOLS**
  - Forming Evidence-Based Claims
  - Making Evidence-Based Claims
  - Organizing Evidence-Based Claims
  - Written Evidence-Based Claim

The model claims and tools are meant only to illustrate the process, NOT to shape textual analysis. It is essential that both teachers and students develop claims based on their own analysis and class discussion. Teachers are encouraged to develop their own claims in the blank tools to use with students when modeling the process.

TOOLS and CHECKLISTS have been created as editable PDF forms. With the free version of Adobe Reader, students and teachers are able to type in them and save their work for recording and e-mailing. This allows students and teachers to work either with paper and pencil or electronically according to their strengths and needs. It also allows teachers to collect and organize student work for evaluation and formative assessment.

If you decide to PRINT materials, please note that you can print them at actual size, without enabling the auto-fit function. All materials can be printed either in color or in black and white.
### UNIT OUTLINE

#### PART 1: UNDERSTANDING EVIDENCE-BASED CLAIMS
- The teacher presents the purpose of the unit and explains the skill of making EBCs.
- Students independently read part of the text with a text-dependent question to guide them.
- Students follow along as they listen to the text being read aloud and discuss a series of text-dependent questions.
- The teacher models a critical reading and thinking process for forming EBCs about texts.

#### PART 2: MAKING EVIDENCE-BASED CLAIMS
- Students independently read part of the text and look for evidence to support a claim made by the teacher.
- Students follow along as they listen to the text being read aloud and discuss a series of text-dependent questions.
- In pairs, students look for evidence to support claims made by the teacher.
- The class discusses evidence in support of claims found by student pairs.
- In pairs, students make an EBC of their own and present it to the class.

#### PART 3: ORGANIZING EVIDENCE-BASED CLAIMS
- Students independently read part of the text and make an EBC.
- Students follow along as they listen to the text being read aloud and discuss a series of text-dependent questions.
- The teacher models organizing evidence to develop and explain claims using student EBCs.
- In pairs, students develop a claim with multiple points and organize supporting evidence.
- The class discusses the EBCs developed by student pairs.

#### PART 4: WRITING EVIDENCE-BASED CLAIMS
- Students independently read the rest of the text and develop an EBC.
- The teacher introduces and models writing EBCs using a claim from Part 3.
- In pairs, students write EBCs using one of their claims from Part 3.
- The class discusses the written EBCs of volunteer student pairs.
- The class discusses their new EBCs and students read aloud portions of the text.
- Students independently write EBCs.

#### PART 5: DEVELOPING EVIDENCE-BASED WRITING
- Students review the entire text and make a new EBC.
- The teacher analyzes volunteer student evidence-based writing from Part 4 and discusses developing global EBCs.
- Students discuss their new claims in pairs and then with the class.
- Students independently write a final evidence-based writing piece.
- The class discusses final evidence-based writing pieces of student volunteers.
PART 1

UNDERSTANDING EVIDENCE-BASED CLAIMS

"I'll have a gimlet too. I need something."

OBJECTIVE: Students learn the importance and elements of making evidence-based claims through a close reading of part of the text.

ACTIVITIES

1- INTRODUCTION TO UNIT
The teacher presents the purpose of the unit and explains the proficiency of making EBCs.

2- INDEPENDENT READING
Students independently read part of the text with a text-dependent question to guide them.

3- READ ALOUD AND CLASS DISCUSSION
Students follow along as they listen to the text being read aloud, and the teacher leads a discussion guided by a series of text-dependent questions that are related to the original guiding question.

4- MODEL FORMING EBCs
The teacher models a critical reading and thinking process for forming EBCs about texts.

ALIGNMENT TO CCSS

TARGETED STANDARD(S): RL.9-10.1
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.

SUPPORTING STANDARD(S): RL.9-10.3  RL.9-10.5  RL.6  SL.9-10.1
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.
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.
RL.6: Assess how point of view or purpose shapes the content and style of a text.
SL.9-10.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.
ACTIVITY 1: INTRODUCTION TO UNIT

The teacher presents the purpose of the unit and explains the proficiency of making evidence-based claims, making reference to the first five criteria from the EBC Checklist I.

INSTRUCTIONAL NOTES

Introduce the central purpose of the unit and the idea of a “claim” someone might make. The following is a possible approach:

Introduce the first characteristic of an evidence-based claim: “States a conclusion you have come to… and that you want others to think about.” Pick a subject that is familiar to students, such as “school lunches” and ask them to brainstorm some claim statements they might make about the subject. Introduce the fourth characteristic: “All parts of the claim are supported by specific evidence you can point to” and distinguish claims that can be supported by evidence from those that are unsupported opinions, using the students’ brainstorm list as a reference.

Move from experience-based claims to claims in a field like science. Start with more familiar, fact-based claims (For example, the claim “It is cold outside” is supported by evidence like “The outside thermometer reads 13 degrees F” but is not supported with statements like “It feels that way to me”). Then discuss a claim such as “Smoking has been shown to be hazardous to your health” and talk about how this claim was once considered to be an opinion, until a weight of scientific evidence over time led us to accept this claim as fact. Introduce the third characteristic/criterion: “Demonstrates knowledge of and sound thinking about a topic” and with it the idea that a claim becomes stronger as we expand our knowledge about a subject and find more and better evidence to support the claim.

Discuss other fields and areas in which making claims supported by evidence is central to what practitioners do (e.g., lawyers, historians, movie critics, etc.). Then transition and focus discussion into the realm of claims made about literary works and the close reading skills of literary analysis - the domain of scholars and critics, but also that of active and skillful readers who intuitively sense and appreciate the multi-dimensional aspects of writing craft when they read a poem, short story, novel, play, or essay. Let students know that in this unit they will be focusing and applying their skills of reading closely for textual details and making evidence-based claims in the realm of literary analysis. Use an example text read recently by most students to suggest what it means to read a literary work for meaning while also attending to its craft.

Discuss with students that when reading and analyzing a literary work (as with any text), a reader attends to details that are related to comprehending the text, finding meaning, and understanding the author’s perspective. But a skillful reader of a literary work also pays attention to what authors do – the language, elements, devices, and techniques they use, and the choices they make that influence a reader’s experience with and understanding of the literary work – the craft of writing. Explain that literary scholars classify, name and discuss the elements, devices, and techniques characteristic of a literary genre to help us analyze and think about texts. Students should already be familiar with some of these techniques (i.e. plot, characterization, imagery, rhyme). Throughout this unit, they will discuss specific techniques, develop their ability to identify and analyze the use of those techniques, and make evidence-based claims about the effects of those techniques on textual meaning.

It is important for students to come to understand that in a great literary work, the many aspects of its craft are interdependent, creating what Cleanth Brooks and Robert Penn Warren have described as the “organic unity” of a work, where all aspects “are significant and have some bearing on the total significance” of the work. However, students will
also need to practice and develop the skills of examining specific aspects of a work, and the relationship of those aspects to other aspects – and to the overall meaning of the work. Thus, this unit will focus on specific elements, devices, or techniques that seem particularly relevant and students will initially make claims related to those targeted aspects of craft. The text notes and text-dependent questions are designed to emphasize these targeted techniques, but teachers and students are also encouraged to extend beyond or outside of the unit’s models, into the study of other literary techniques, themes, and meanings that transcend what is suggested here. No matter what approach is emphasized during reading, discussion, and analysis, the close reading process should be guided by these broad questions:

1. What specific aspect(s) of the author’s craft am I attending to? (Through what lense(s) will I focus my reading?)

2. What choices do I notice the author making, and what techniques do I see the author using? What textual details do I find as evidence of those choices and techniques?

3. How do the author’s choices and techniques influence my reading of the work and the meaning that emerges for me? How can I ground my claims about meaning in specific textual evidence?

In this unit, reading, discussion, and literary analysis will focus on the short story genre, using Ernest Hemingway’s “The Short Happy Life of Francis Macomber.” Students will read this text closely, search for evidence of techniques used by Hemingway, and develop claims about specific passages, eventually forming and writing more global claims about how the techniques and choices they have identified contribute to the story’s overall meaning and unity. Broad guiding questions, specific textual notes, and text-dependent questions will guide teachers and students as they examine how Hemingway has evidenced the following targeted elements and devices of the short story:

**Character development** (exposition, description, internal conflict, evolution):

Whose story is it? How do we come to know its characters (exposition)? What internal conflicts do they seem to face? What details suggest how/why they change (or don’t)? How does characterization influence our reading and understanding of the story?

**Focus of narration** (narrative point of view, narrator’s voice):

Who tells the story? What do details and language reveal about the point of view of its narrator? How might we characterize the narrator’s “voice”? How does the focus of the narration influence our reading and understanding of the narrative? How does narrative point of view shift in third person omniscient and what are the effects of those shifts?

**Narrative structure** (use of time, flashback, foreshadowing):

How is the narrative structured? How does it unfold in time – chronologically or not? What details stand out in the sequence of the plot? What effects do those details - and the order and ways in which they are presented - have on our reading and understanding of the narrative?
### ACTIVITY 2: INDEPENDENT READING

Students independently read part of the text with a text-dependent question to guide them.

**INSTRUCTIONAL NOTES**

Briefly introduce students to "The Short Happy Life of Francis Macomber" by Ernest Hemingway. The introduction should be kept to naming the author, the title, and the year it was published. While any unabridged version of the story can be used, the pagination referenced in these notes correspond to *The Short Stories of Ernest Hemingway*, Charles Scribner’s Sons.

Students independently read the first sentence of the story guided by the question: What information/ideas are presented at the beginning of the text?

Students should be allowed to approach the text freshly and to make their own inferences based on textual content. Students should also be encouraged to move from the more general guiding question to their own text-specific questions. The questions are intended to help orient students to the text and begin the focus on searching for textual evidence, rather than to be answered with a “right or wrong” response.

### ACTIVITY 3: READ ALOUD AND CLASS DISCUSSION

Students follow along as they listen to the text being read aloud, and the teacher leads a discussion guided by a series of text-dependent questions.

**INSTRUCTIONAL NOTES**

Students follow along as they listen the teacher read aloud the first sentence of "The Short Happy Life of Francis Macomber".

The teacher leads a discussion guided by the question: What information/ideas are presented at the beginning of the text?

The close reading serves three primary purposes: to ensure comprehension of an important part of the text, to orient students to the practice of close reading, and to guide students in using questions to search for textual evidence.

Use the discussions about both the guiding and text-specific questions to help students learn the essential skills of selecting interesting and significant textual details and connecting them inferentially. Also encourage students to develop and use their own text-specific questions related to the guiding and modeled questions. This process links directly to the close reading skills they may have practiced in the Reading Closely for Textual Details unit or a previous EBC unit, and to the forming of evidence-based claims they will do in Activity Four.
ACTIVITY 3: READ ALOUD AND CLASS DISCUSSION (CONT’D)

INSTRUCTIONAL NOTES

Have students discuss all the information they find in the first sentence. In your discussion, draw out what can already be learned from the various phrases:

"It was now lunch time" establishes the time and the organizing activity--lunch, while also indicating through "It was now" that the shared experience of those having lunch preceded this moment into the morning.

"they were all" establishes a group. The story seems to have a "they," and "they" are all present for lunch.

"sitting under the double green fly of the dining tent" establishes a physical setting.

A "dining tent" suggests at least an outdoor and possibly a camping or expedition context for the story. Students will probably need some help with the word "fly". Direct instruction on its meaning should be given if necessary, but first see if any students are familiar with this usage.

"pretending that nothing had happened" confirms that something has happened prior to lunchtime in which "they" were all involved. It also further brings the "they" together, as they are all involved in the same cognitive-physical activity of "pretending." This shared intention of "pretending" also suggests that they all wish that whatever happened before lunch hadn't happened.

Remind students of the focus on literary techniques, explain that one technique is called in medias res—when authors choose to start telling a story in the middle of the action instead of at the beginning. Point out that Hemingway uses this technique in this story.

Now have students follow along as you read from the beginning of the story to the end of paragraph 9 ("…very publicly, to be a coward.")

Tell students that another literary technique is called "characterization." Explain that "characterization" can be defined as the various ways authors develop characters. Throughout the unit, they will be learning strategies for analyzing those ways, but for now, a simple definition will suffice.

Ask students to annotate their texts in response to the questions:

Who does "they" refer to in the first sentence and what details from the text give clues about each of their personalities/dispositions/natures?

Students should be able to identify Francis Macomber, Mrs. Macomber and Robert Wilson as "they." Students will likely begin by pointing out traits directly provided by the narrator. Have them be specific and directly reference the details they pick. As the discussion progresses, push students to make a few basic inferences about the characters based on the traits provided by the author, as well as the things they say and what they do. For example, explore what the differences in the quite similar attire worn by Wilson and Macomber reveal about each man. Explore, too, what Wilson and Macomber’s stating/questioning/ and teaching/learning modes of communicating suggest about them and their relationship.
### ACTIVITY 4: MODEL FORMING EBCs

The teacher models a critical reading and thinking process for forming EBCs about texts.

**INSTRUCTIONAL NOTES**

Based on the class discussion of the text, the teacher models a critical reading and thinking process for forming EBCs: from comprehension of textual details that stand out, to an inference that arises from examining the details, to a basic EBC that is supported by specific references back to the text.

Once the class has reached an understanding of the text, use the Forming EBC Lit Handout to introduce a three-step process for making a claim that arises from the text.

Exemplify the process by making a claim with the Forming EBC Tool. The tool is organized so that students first take note of “interesting” details that they also see as “related” to each other. The second section asks them to think about and explain a connection they have made among those details. Such “text-to-text” connections should be distinguished from “text-to-self” connections readers make between what they have read and their own experiences. These “text-to-text” connections can then lead them to a “claim” they can make and record in the third section of the tool – a conclusion they have drawn about the text that can be referenced back to textual details and text-to-text connections. Have students follow along as you talk through the process with your claim.

To provide structured practice for the first two steps, you might give students a textual detail on a blank tool. In pairs, have students use the tool to find other details/quotations that could be related to the one you have provided, and then make/explain connections among those details. Use the EBC Checklist 1 to discuss the claim, asking students to explain how it meets (or doesn’t yet meet) the criteria.

(Note: Here and throughout the entire unit, you are encouraged to develop claims based on your own analysis and class discussion. The provided models are possibilities meant more to illustrate the process than to shape textual analysis. Instruction will be most effective if the claims used in modeling flow naturally from the textual ideas and details you and the students find significant and interesting. Also, while the tools have three or four places for supporting evidence, students should know that not all claims require three pieces of evidence. Places on the tools can be left blank.)

### INDEPENDENT READING ACTIVITY

Students read from pages 5 to the middle of page 11 (“Anyone could be upset by his first lion. That’s all over.”) and use the Making EBC Tool to find evidence to support the teacher-provided claim. This activity overlaps with the first activity of Part 2 and can be given as homework or done at the beginning of the next class.

### ASSESSMENT OPPORTUNITIES

The Forming EBC Tool should be evaluated to get an initial assessment of students’ grasp of the relationship between claims and textual evidence. Even though the work was done together with the class, filling in the tool helps them get a sense of the critical reading and thinking process and the relationships among the ideas. Also make sure that students are developing the habit of using quotation marks and recording the reference.
# FORMING EVIDENCE-BASED CLAIMS - LITERATURE

## FINDING DETAILS

<table>
<thead>
<tr>
<th>I find interesting details that are related and that stand out to me from reading the text closely.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Author's Facts and Ideas</td>
</tr>
<tr>
<td>- Examples</td>
</tr>
<tr>
<td>- Vivid Description</td>
</tr>
<tr>
<td>- Characters/Actors</td>
</tr>
<tr>
<td>- Events</td>
</tr>
<tr>
<td>Author's Words and Organization</td>
</tr>
<tr>
<td>- Repeated words</td>
</tr>
<tr>
<td>- Strong Language</td>
</tr>
<tr>
<td>- Figurative language</td>
</tr>
<tr>
<td>- Tone</td>
</tr>
<tr>
<td>- Organizational Structure/Phrases</td>
</tr>
<tr>
<td>Opinions and Point of View</td>
</tr>
<tr>
<td>- Interpretations</td>
</tr>
<tr>
<td>- Explanation of ideas or events</td>
</tr>
<tr>
<td>- Narration</td>
</tr>
<tr>
<td>- Dialogue</td>
</tr>
</tbody>
</table>

## CONNECTING THE DETAILS

<table>
<thead>
<tr>
<th>I re-read and think about the details, and explain the connections I find among them.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Authors follow and/or modify established genres.</td>
</tr>
<tr>
<td>Authors build and develop characters across the story.</td>
</tr>
<tr>
<td>Authors sequence events to express a plot.</td>
</tr>
<tr>
<td>Authors use description to establish a setting for the action.</td>
</tr>
<tr>
<td>Authors use description, dialogue and events to create foreshadowing and irony.</td>
</tr>
<tr>
<td>Authors use description, dialogue, and structures to establish a tone and mood.</td>
</tr>
<tr>
<td>Authors use figurative language to infer emotion and embellish meaning.</td>
</tr>
<tr>
<td>Authors organize lines, paragraphs, stanzas, and scenes to enhance a point or add meaning.</td>
</tr>
<tr>
<td>Authors use rhythm, meter, and rhyme to build and emphasize meaning.</td>
</tr>
<tr>
<td>Authors use words, objects, events and characters to build symbolism.</td>
</tr>
<tr>
<td>Authors use different types of point of view and narration to shape meaning.</td>
</tr>
<tr>
<td>Authors use explanation of ideas, events and characters to convey perspectives.</td>
</tr>
<tr>
<td>Authors use dialogue to develop characters and points of view.</td>
</tr>
<tr>
<td>Authors develop characters and events to express a perspective or feeling about a topic.</td>
</tr>
</tbody>
</table>

## MAKING A CLAIM

<table>
<thead>
<tr>
<th>I state a conclusion that I have come to and can support with evidence from the text after reading and thinking about it closely.</th>
</tr>
</thead>
<tbody>
<tr>
<td>As I group and connect my details, I can come to a conclusion and form a statement about the text.</td>
</tr>
</tbody>
</table>