

The Foundation for Success:

Understanding the ELA/Literacy Standards and Shifts in Instruction

ELA I

Grades P-3

Day 1

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Objectives and Self-Assessment

| Day 1 Objectives Self-Assessment | Pre-Day 1 Session <i>1 – not capable at this time</i> <i>2 – unsure</i> <i>3 – I think so, with practice</i> <i>4 – Absolutely, YES!</i> | Post-Day 1 Session <i>1 – not capable at this time</i> <i>2 – unsure</i> <i>3 – I think so, with practice</i> <i>4 – Absolutely, YES!</i> |
|--|---|--|
| I can describe educationally equitable environments. | | |
| I understand the nuances of how the standards create a trajectory of learning that move students toward grade-level reading proficiency. | | |
| I understand how to operationalize the shifts to support equity and standards implementation. | | |
| I can tell the difference between academic and conversational language in the classroom. | | |
| I can conduct a comprehensive text-complexity analysis. | | |
| I can identify instruction that demonstrates the first two instructional shifts in ELA. | | |
| I can explain the connection between building knowledge and accessing complex text. | | |

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.

Educationally Equitable Environments

For all educators, it is important to have a clear vision of what educationally equitable environments. Gorksi and Salwell provide five principles to guide you. Using these principles and the principles we have shared about our beliefs at Unbounded.org, do reflect personally on what the article suggests, reflect on your environment, and share and discuss with colleagues. Prepare to share with larger community.

| Looks Like | Sounds Like | Feels Like |
|------------|-------------|------------|
| | | |

Additional Notes:

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 or sections.

Consider what explicit instruction students must receive and what practice they must engage in to be able to meet this standard.

Shift 1: Regular Practice with Complex Text and Academic Language

Read your section, annotate or note the following, then discuss:

| |
|--|
| What is the key idea or emphasis of your section? |
| |
| What is new information for you? |
| |
| What are the implications for you in your role as an educator? |
| |
| What are the implications for all students? |
| |

Additional Notes:

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.

1. 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.
2. 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.
3. 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.

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

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.

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 upper- most. 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** . . .).

The Day the Mona Lisa was Stolen

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 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.

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 Conventionality 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.nciea.org/publications/TextComplexity_KH05.pdf

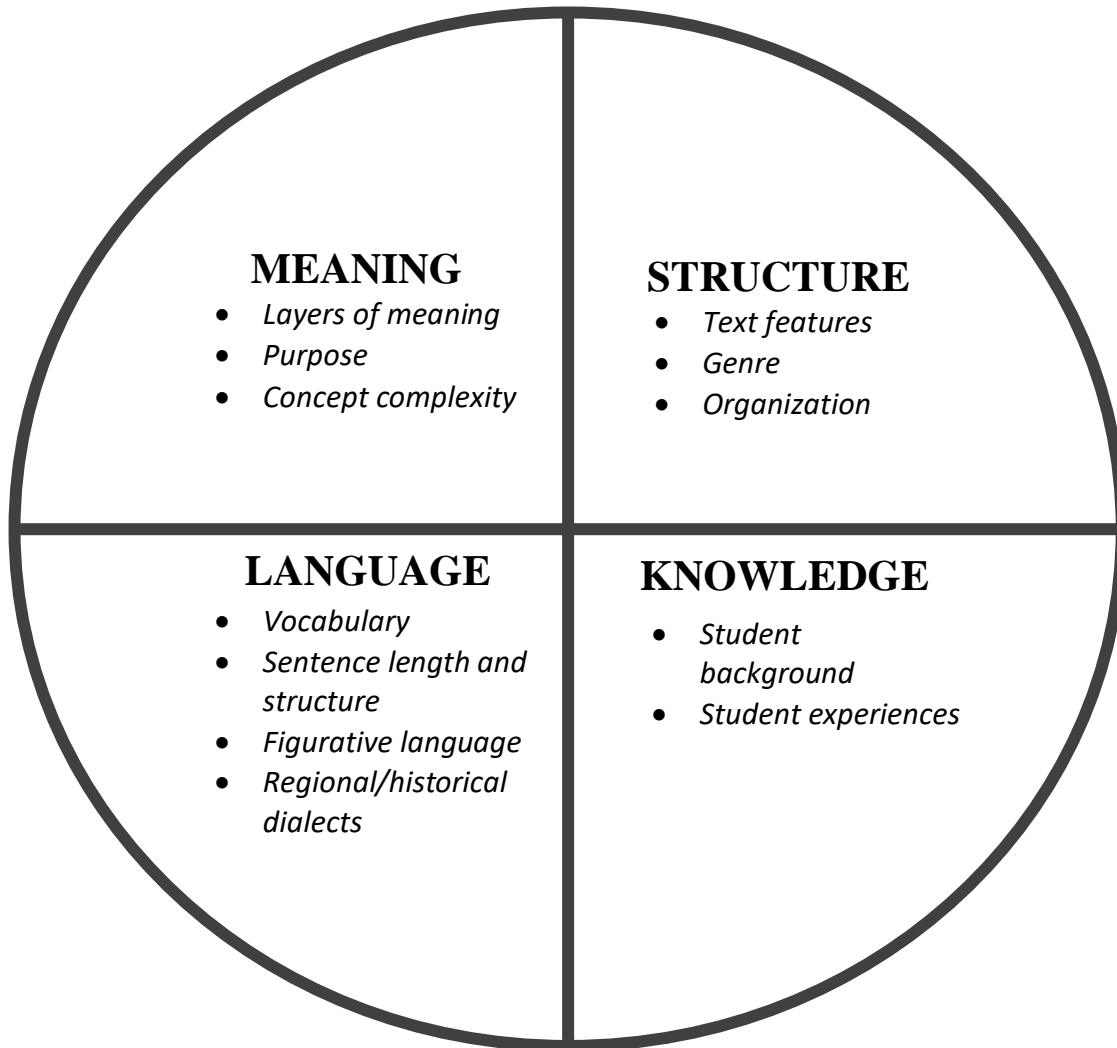
Qualitative Text Complexity

Recording and Brainstorming

| Text Complexity Grade Band in the Standards | Old Lexile Ranges | New Lexile Ranges (Standards-Aligned) |
|---|-------------------|---------------------------------------|
| K-1 | NA | NA |
| 2-3 | 450-725 | 450-790 |
| 4-5 | 645-845 | 770-980 |
| 6-8 | 860-1010 | 955-1155 |
| 9-10 | 960-1115 | 1080-1355 |
| 11-CCR | 1070-1220 | 1215-1355 |

Text Title:

Lexile:



Text Complexity: Qualitative Measures Rubric: *Informational Text*

| | <i>Exceedingly Complex</i> | <i>Very Complex</i> | <i>Moderately Complex</i> | <i>Slightly Complex</i> |
|--------------------------|---|---|---|--|
| <i>TEXT STRUCTURE</i> | <p>Organization: Connections between an extensive range of ideas, processes or events are deep, intricate and often ambiguous; organization is intricate or discipline-specific</p> <p>Text Features: If used, are essential in understanding content</p> <p>Use of Graphics: If used, intricate, extensive graphics, tables, charts, etc., are extensive are integral to making meaning of the text; may provide information not otherwise conveyed in the text</p> | <p>Organization: Connections between an expanded range of ideas, processes or events are often implicit or subtle; organization may contain multiple pathways or exhibit some discipline specific traits</p> <p>Text Features: If used, directly enhance the reader’s understanding of content</p> <p>Use of Graphics: If used, graphics, tables, charts, etc. support or are integral to understanding the text</p> | <p>Organization: Connections between some ideas or events are implicit or subtle; organization is evident and generally sequential or chronological</p> <p>Text Features: If used, enhance the reader’s understanding of content</p> <p>Use of Graphics: If used, graphic, pictures, tables, and charts, etc. are mostly supplementary to understanding the text</p> | <p>Organization: Connections between ideas, processes or events are explicit and clear; organization of text is chronological, sequential or easy to predict</p> <p>Text Features: If used, help the reader navigate and understand content but are not essential to understanding content.</p> <p>Use of Graphics: If used, graphic, pictures, tables, and charts, etc. are simple and unnecessary to understanding the text but they may support and assist readers in understanding the written text</p> |
| <i>LANGUAGE FEATURES</i> | <p>Conventionality: Dense and complex; contains considerable abstract, ironic, and/or figurative language</p> <p>Vocabulary: Complex, generally unfamiliar, archaic, subject-specific, or overly academic language; may be ambiguous or purposefully misleading</p> <p>Sentence Structure: Mainly complex sentences with several subordinate clauses or phrases and transition words; sentences often contain multiple concepts</p> | <p>Conventionality: Fairly complex; contains some abstract, ironic, and/or figurative language</p> <p>Vocabulary: Fairly complex language that is sometimes unfamiliar, archaic, subject-specific, or overly academic</p> <p>Sentence Structure: Many complex sentences with several subordinate phrases or clauses and transition words</p> | <p>Conventionality: Largely explicit and easy to understand with some occasions for more complex meaning</p> <p>Vocabulary: Mostly contemporary, familiar, conversational; rarely overly academic</p> <p>Sentence Structure: Primarily simple and compound sentences, with some complex constructions</p> | <p>Conventionality: Explicit, literal, straightforward, easy to understand</p> <p>Vocabulary: Contemporary, familiar, conversational language</p> <p>Sentence Structure: Mainly simple sentences</p> |
| <i>PURPOSE</i> | <p>Purpose: Subtle and intricate, difficult to determine; includes many theoretical or abstract elements</p> | <p>Purpose: Implicit or subtle but fairly easy to infer; more theoretical or abstract than concrete</p> | <p>Purpose: Implied but easy to identify based upon context or source</p> | <p>Purpose: Explicitly stated, clear, concrete, narrowly focused</p> |
| <i>KNOWLEDGE DEMANDS</i> | <p>Subject Matter Knowledge: Relies on extensive levels of discipline-specific or theoretical knowledge; includes a range of challenging abstract concepts</p> <p>Intertextuality: Many references or allusions to other texts or outside ideas, theories, etc.</p> | <p>Subject Matter Knowledge: Relies on moderate levels of discipline-specific or theoretical knowledge; includes a mix of recognizable ideas and challenging abstract concepts</p> <p>Intertextuality: Some references or allusions to other texts or outside ideas, theories, etc.</p> | <p>Subject Matter Knowledge: Relies on common practical knowledge and some discipline-specific content knowledge; includes a mix of simple and more complicated, abstract ideas</p> <p>Intertextuality: Few references or allusions to other texts or outside ideas, theories, etc.</p> | <p>Subject Matter Knowledge: Relies on everyday, practical knowledge; includes simple, concrete ideas</p> <p>Intertextuality: No references or allusions to other texts, or outside ideas, theories, etc.</p> |

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).

Day 1 Video Observation

Take low inference notes on the questions below as you watch the video.

| Questions | Video Notes |
|---|-------------|
| What standards are at the center of this lesson? | |
| Is a majority of the lesson spent listening to, reading, writing about, or speaking about the text? Cite evidence. | |
| Is the text at or above the complexity level for this grade and time of year? | |
| In what ways do the questions and tasks address the text's structure, concepts, ideas, events, and details? Cite evidence. | |
| In what ways do the questions and tasks require students to use evidence from the text to demonstrate understanding and support their ideas about the text? | |
| What kinds of opportunities do students have to write and express ideas orally? | |
| Do questions and tasks attend to the words (academic vocabulary), phrases, and sentences within the text? | |
| How is the teacher living – or not living – the 5 Charges? | |

Additional notes:

Write First: Focus on Equity