

Common Core in the English Language Arts Classroom

Fall 2013: COSA CCSS Regional Series

- Welcome and Overview of the Day
- Introductions
- Overview of the Smarter Balanced Assessment: Identify Skills for Student Success
- Instructional Strategies Aligned to the Common Core
 - + Close Reading
 - + Text-Dependent Questions
 - + Academic Conversations / Text-Based Discussion
- Classroom Instruction and Assessment for the Common Core Reading Literature Standards
- Facilitated Work Time to Create Common Core Aligned Lesson Plan
- Review Resources for Instruction and Assessment

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SBAC Claims (What will be tested?)

Claim 1 Reading

- Students can read closely and analytically to comprehend a range of increasingly complex literary and informational texts.

Claim 2 Writing

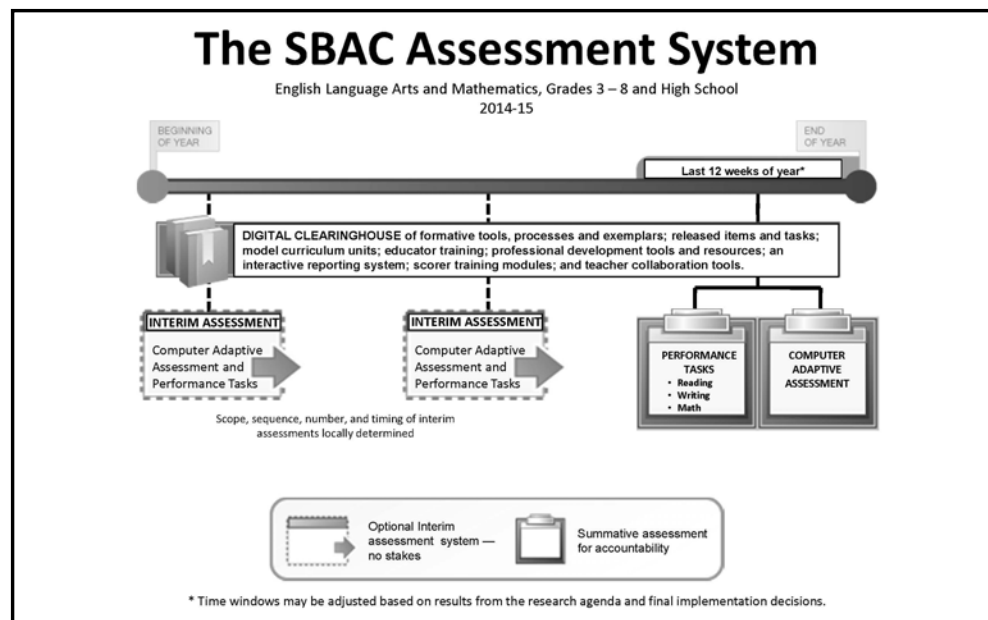
- Students can produce effective and well-grounded writing for a range of purposes and audiences.

Claim 3 Speaking & Listening

- Students can employ effective speaking and listening skills for a range of purposes and audiences.

Claim 4 Research

- Students can engage in research/inquiry to investigate topics, and to analyze, integrate, and present information.



Item Types

Selected Response

- Multiple Choice
- Assess a broad range of content.
- Scoring is objective, fast, and generates immediate results.
- Difficult to understand a student's reasoning process and to assess higher-order thinking skills.

Constructed Response

- Require the student to generate a response as opposed to selecting a response.
- Include both short and extended responses.
- Allow students to demonstrate their use of complex thinking skills consistent with the expectations for college and career readiness.

Technology Enhanced

- Students manipulate information (example: drag and drop)
- May have digital media for stimulus: video, animation, sound.

Performance Tasks

- Measure multiple claims.
- Require students to demonstrate ability to think and reason, and produce fully developed products.
- Provide evidence of college and career readiness.

Estimated testing times for Smarter Balanced Summative Assessments

| Test Type | Grades | Computer Adaptive | Performance Task Only | Total | In-Class Activity | Total |
|--------------------------------|--------|-------------------|-----------------------|-------|-------------------|-------|
| English Language Arts/Literacy | 3-5 | 1:30 | 2:00 | 3:30 | :30 | 4:00 |
| | 6-8 | 1:30 | 2:00 | 3:30 | :30 | 4:00 |
| | 11 | 2:00 | 2:00 | 4:00 | :30 | 4:30 |

Times are estimates of test length for most students.



Information from: www.smarterbalanced.org

Napping

7th Grade Argumentative Performance Task

Issue:

There has been much debate about the role of sleep and the role of napping. How many hours of sleep is enough? What is too much sleep? What is too little sleep? How do naps fit into sleep cycles?

The issue of “napping” will be one of the topics for an upcoming school debate club. To prepare for this debate, and to decide which side of “napping” you are on, you have been conducting research on the topic. As part of your research, you have found two articles and a newspaper column about sleep.

After you have reviewed these sources, you will answer some questions about them. Briefly scan the sources and the three questions that follow. Then, go back and read the sources carefully to gain the information you will need to answer the questions and finalize your debate stance.

In Part 2, you will write an argumentative essay on a topic related to the sources.

Student Directions for Part 1: 35 min.

You will now examine several sources. You can re-examine any of the sources as often as you like.

After examining the sources, use the remaining time in Part 1 to answer three questions about them. Your answers to these questions will be scored. Also, your answers will help you think about the research sources you have read and viewed, which should help you write your argumentative essay.

You may refer to the sources when you think it would be helpful. You may also refer to your notes. Answer the questions in the spaces provided below them.



Practice Test, May 2013

How Much Sleep is Enough?

The amount of sleep you need each day will change over the course of your life. Although sleep needs vary from person to person, the chart below shows general recommendations for different age groups.

| Age | Recommended Amount of Sleep |
|--------------------------------|-----------------------------|
| Newborns | 16-18 hours a day |
| Preschool-aged children | 11-12 hours a day |
| School-aged children | At least 10 hours a day |
| Teens | 9-10 hours a day |
| Adults (including the elderly) | 7-8 hours a day |

If you routinely lose sleep or choose to sleep less than needed, the sleep loss adds up. The total sleep lost is called your “sleep debt.” For example, if you lose 2 hours of sleep each night, you’ll have a sleep debt of 14 hours after a week.

Some people nap as a way to deal with sleepiness. Naps may provide a short-term boost in alertness and performance. However, napping doesn’t provide all of the other benefits of night-time sleep. Thus, you can’t really make up for lost sleep; you just keep your sleep deficiency. “People accumulate sleep debt surreptitiously,¹” says psychiatrist William C. Dement, founder of the Stanford University Sleep Clinic. Studies show that such short-term sleep deprivation leads to a foggy brain, worsened vision, impaired driving, and trouble remembering. Long-term effects include obesity, insulin resistance, and heart disease.

Some people sleep more on their days off than on work days. They also may go to bed later and get up later on days off. Sleeping more on days off might be a sign that you aren’t getting enough sleep. Although extra sleep on days off might help you feel better, it can upset your body’s sleep-wake rhythm.

If you’re worried about whether you’re getting enough sleep, try using a sleep diary for a couple of weeks. Write down how much you sleep each night, how alert and rested you feel in the morning, and how sleepy you feel during the day.

Sleeping when your body is ready to sleep also is very important. Sleep deficiency can affect people even when they sleep the total number of hours recommended for their age group.

For example, people whose sleep is out of sync with their body clocks (such as shift workers) or routinely interrupted (such as caregivers or emergency responders) might need to pay special attention to their sleep needs.

¹*surreptitiously: in an unnoticed manner*

The Secret Truth about Napping

Napping: Only for Kids?

In general, Americans regard napping as an unproductive habit. They think that only little children should take naps. However, there is evidence that napping can benefit people of all ages.

Famous Nappers

Many famous historical figures have been nappers. American presidents John F. Kennedy, Ronald Reagan and Bill Clinton all took frequent naps to help them deal with the pressures of leading a powerful nation. Napoleon Bonaparte, a French emperor, often gave rousing speeches at a moment's notice. Perhaps this was due to his habit of taking frequent naps. Winston Churchill, who helped lead the Allied Powers to victory during World War II, slept for at least one hour every afternoon. He stated that a nap could renew a person's energy.

Other famous historical nappers include the brilliant scientist Albert Einstein and the world-changing inventor Thomas Edison. The amazing artist Leonardo Da Vinci also took naps. They all had unusual sleep patterns that allowed them to work in a focused and creative way. Maybe if Edison had skipped his naps, he would have never have invented the light bulb. Maybe Leonardo would have been too sleepy to paint the Mona Lisa.

Naps for Certain Careers

Scientific studies show the benefits that naps can provide for individuals with unusual work schedules. Examples include astronauts and certain medical personnel. The human body operates according to an internal clock. This clock operates in relation to the Earth's pattern of darkness at night and bright light during the day. When a person's internal clock is in sync with her or his habits, the person can most likely sleep well at night and remain awake and alert all day. But if the person's job makes for interrupted sleep—or sleep at odd hours—the internal clock can become confused. Then the person has trouble getting enough sleep.

Astronauts traveling in space are not exposed to regular patterns of light and darkness. As a result, astronauts average two hours less sleep than usual during every night they spend in space. They often have trouble concentrating. They also become grumpy. NASA decided to study whether astronauts should take naps. They did research with volunteers. The researchers found that napping improved memory, but not alertness. NASA researchers also concluded that longer naps worked better than shorter ones.

Doctors in training, known as residents, work very long hours. As a result, they are often sleep-deprived. Emergency-room doctors working at night also have problems sleeping. Sleep experts recommend that these health workers take short naps on the job. A team of researchers led by David F. Dinges, a professor at the University of Pennsylvania, found that letting subjects nap for as little as 24 minutes improved their cognitive performance. So even short naps can reduce the number of mistakes a tired person makes.

The main take away seems to be that a deep sleep, whether it is nighttime sleep or a day-time nap, primes the brain to function at a higher level, allowing us to come up with better ideas, find solutions to puzzles more quickly, identify patterns faster and recall information more accurately.

Siesta Tradition

There is a word in the Spanish language to describe the habit of taking a nap in the mid-afternoon: siesta. However, taking a midday nap is not only common in Spain. In Greece, for example, people have traditionally taken a break in the middle of the day. They have eaten a large meal and then taken a nap.

It is not the big noontime meal that makes Greeks sleep. Evidence suggests that most people become drowsy between 2:00 p.m. and 4:00 p.m. In fast-paced America, workers and students usually fight to stay awake during this so-called “nap zone.”

After a nap, people tend to be happier and more alert. They do better work and avoid mistakes. Nappers may even have better long-term health than non-nappers.

Finding Time to Sleep

But finding time to sleep—or to nap—can be challenging. Students involved in sports or other extracurricular activities after school aren’t often able to find time to nap before evening sleep time. And finding places to nap during the day at school is challenging. However, Anton Anderson, an English teacher at Greenwich (Connecticut) High School, decided to do something to help the waves of weary teens he was seeing every day. In 1998, he founded the Power Napping Club, which allows students to nap for about 20 minutes at the end of the day before going on to extracurricular activities. Its motto: *Veni, Vedi, Dormici* (Latin for *I came, I saw, I slept*).

The Power Napping Club co-president emphasizes the boost that naps provide. “Obviously, it’s no substitute for sleep, but I definitely feel more relaxed afterward,” she says.

Ask the Sleep Doctor

Dear Dr. Vessler,

I’m a 12-year-old middle school student who usually gets about eight hours of sleep a night. I often feel tired when I get home from school at 3:30, and I want to be alert and energetic in the evening so I can focus on all of my homework. However, when I tried taking a nap, I slept for two or three hours. Then I woke up groggy. What can I do so I will have more energy in the evening?

Sincerely,

Too Sleepy

Dear Too Sleepy,

Good for you for thinking of ways to increase your productivity for schoolwork. The first thing I would like to point out is that you are not getting enough sleep at night for someone your age. I recommend that you go to bed earlier. The most important thing you can do is to sleep more at night.

On nights when you don’t get enough sleep, napping can help to recharge your body and increase your mental alertness. Did you know that 85% of animals sleep in short periods

throughout the day? Humans are one of the few species that do most of their sleeping at night. Introducing a catnap into your day may be very helpful. In fact, studies show that taking a short nap after learning new information may help you remember that information better!

I do not recommend a two-or-three hour nap, however. Napping for several hours during the day can make it hard for you to fall asleep at night. It can also be difficult to wake up after a long nap. Naps with lengths between 10 and 20 minutes have been shown to increase productivity, decrease fatigue, and improve mood. They also don't cause the post-nap weariness that accompanies longer naps.

Another important issue to consider is when to take your nap. You don't want to nap too late in the day. Why? Doing so can make it harder for you to fall asleep at night.

I recommend that if you decide to take a nap, you should do so right after you get home from school. Set a timer for 10 to 20 minutes so that you don't oversleep. You will most likely wake up refreshed and have more energy to focus on your homework in the evening.

Sleep Well!

Dr. Daniel Vessler, M.D.

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Student Directions for Part 2: 70 min.

You will now look at your sources, take notes and plan, draft, revise and edit your essay. You may use your notes and go back to the sources. Now read your assignment and the information about how your essay will be scored; then begin your work.

Your assignment:

Imagine you are part of a debate club at school, in which teams argue for and against different positions on interesting topics. To practice for an upcoming debate about napping, you will write a formal essay arguing whether or not naps are generally good for people. Use evidence from the sources to support your argument and address the opposite point of view.

Argumentative Scoring

Your essay will be scored using the following:

1. **Statement of claim and organization:** How well did you state your claim, address opposing claims, and maintain your claim with a logical progression of ideas from beginning to end? How well did your ideas thoughtfully flow from beginning to end using effective transitions? How effective was your introduction and conclusion?
2. **Elaboration and Evidence:** How well did you integrate relevant and specific information from the sources? How well did you elaborate your ideas? How well did you clearly state ideas using language that is appropriate for your audience and purpose?
3. **Conventions:** How well did you follow the rules of grammar usage, punctuation, capitalization and spelling?

Now begin your work on your argumentative essay. Manage your time carefully so that you can:

1. plan your essay.
2. write your essay.
3. revise and edit the final draft of your essay.

For Part 2, you are being asked to write a multi-paragraph essay, so please be as thorough as possible.

Public Art

Argumentative Performance Task (11th Grade)

Issue:

There has been much debate about the role of government-funded public art. Your local city council is holding a meeting to decide if city funds should be used to finance public art in your town.

Before you attend the meeting, you do some initial research on this topic and uncover four sources (two articles, a website and an editorial) that provide information about government-funded public art.

After you have reviewed these sources, you will answer some questions about them. Briefly scan the sources and the three questions that follow. Then, go back and read the sources carefully to gain the information you will need to answer the questions and write an argumentative letter.

In part 2, you will write an argumentative letter on a topic related to the sources.

Directions for beginning:

You will now examine several sources. You can re-examine any of the sources as often as you like.

Research Questions:

After examining the research sources, use the remaining time in Part 1 to answer three questions about them. Your answers to these questions will be scored. Also, your answers will help you think about the research sources you have read and viewed, which should help you write your argumentative letter.



Practice Test, May 2013

Experiencing the world of art can sometimes seem out of reach for the average person viewing such iconic paintings as Leonardo de Vinci's "The Mona Lisa," Vincent Van Gogh's "Starry Night," or Grant Wood's "American Gothic" requires a visit to the Louvre in Paris, the Museum of Modern Art in New York, and the Art Institute of Chicago, respectively.



American Gothic

Michelangelo's sculpture "The Pieta" is in St. Peter's Basilica in Vatican City; his sculpture of David resides at the Academy of Fine Arts in Florence. Clearly, for most people, seeing these masterpieces takes some effort, and for many it is a once-in-a-lifetime experience. Does this mean that the enriching beauty of art is meant for only certain people? Fortunately, the answer is no.

Public art is artwork that is displayed in a public or open space and can be viewed by the general population free of charge. Just as the masterpieces found in the world's most famous museums have a long and interesting history, so does the public art that we enjoy on a daily basis.



Statue of Augustus

The ancient Greeks designed beautiful temples and statues to grace their magnificent metropolises, and the ancient Romans built larger-than-life statues to honor the mighty leaders of the empire. These monumental structures helped unite the citizens of the communities in which they stood by providing a concrete focus for national identity and pride.



The Parthenon in Greece

Through the years, countries around the world have used public art to reflect national pride. In France, the Arc de Triomphe monument is a national symbol of French patriotism, and in England the Queen Victoria Memorial honors the queen who ruled England from 1837-1901. Monuments such as these are generally sources of great pride. Unfortunately, sometimes such monuments also have had their difficulties.

In 1832, to commemorate the centennial of George Washington's birth, the United States Congress commissioned a statue by the sculptor Horatio Greenough. Greenough's depiction of Washington was based on an ancient Greek sculpture. The statue, despite its exquisite attention to detail and imitation of life, was immediately scorned by the public for portraying the father of the nation draped in a toga¹, with his bare chest exposed. An embarrassed Congress quickly removed Greenough's statue from its prominent place in the Capitol's rotunda. Today it resides on the second floor of the Smithsonian's National Museum of American History in Washington, DC.



Horatio Greenough's statue of George Washington



Mural in Philadelphia

Today, public art is as varied as the communities in which it is situated. In many urban areas, murals have been used to revitalize inner-city communities. Philadelphia, for example, has so embraced the concept of murals to combat graffiti that the city has been dubbed, "The City of Murals." Artists and community members have painted over 3,000 murals on the sides of buildings in neighborhoods throughout Philadelphia since the program was initiated by city officials in the 1980's. Hailed as a successful public/private venture, the program has also turned lives around by enabling graffiti writers to use and develop their talents for constructive rather than destructive purposes.

¹toga: a loose one-piece outer garment worn in public by male citizens in ancient Rome

Other communities have used public art to raise funds for worthy causes. For example, in North Carolina, artists decorated the famous “winged horses” to commemorate the historic flight of Orville and Wilbur Wright. Many of the horses were auctioned off with the proceeds going to a number of local charities. Others have become tourist attractions.



Winged horse sculpture

Ranging from monumental structures to manipulations of the Earth to temporary installations in well-known places, public art has continued its important role in community identity and enrichment. The role of the artist continues to change as the community identifies its needs and desires for the art that graces its open spaces.

Source #2: page from public art website

Create For All: A Foundation for the support and growth of public art www.createforall.com

OUR MISSION

Create for All is dedicated to cultivating opportunities, awareness and funding for public art. As a collection of artists, engineers, designers, and social activists, we strive to empower the community and artists by providing space and opportunities for cultural interaction. We are dedicated to the advancement of public art as a platform for creative dialogue and a reflection of the community’s cultural values, history and environment. Public art makes art available to many people who might not typically have the time or money to visit museums or art galleries. Public art can also transform dull or rundown public spaces and inspire the people who live and work there. We believe that art is educational and belongs to all people. We endeavor to produce creative projects that engage citizens, beautify public spaces, and challenge expectations.

Chicago's Picasso Sculpture

By Alan G. Artner

Mayor Richard J. Daley (closest to the sculpture) unveils the Picasso "with the belief that what is strange to us today will be familiar tomorrow." The sculpture celebrated art rather than civic achievement.



Source #3:
article from *Chicago Tribune* newspaper,
1967

Just after noon, Mayor Richard J. Daley pulled a cord attached to 1,200 square feet of blue-green fabric, unwrapping a gift "to the people of Chicago" from an artist who had never visited--and had shown no previous interest in--the city. The artist was Pablo Picasso, who at age 85 had dominated Western art for more than half a century.

He had been approached by William E. Hartmann, senior partner of Skidmore, Owings and Merrill, one of the architectural firms collaborating on Chicago's new Civic Center; Hartmann wanted a sculpture for the plaza bordered by Washington, Randolph, Dearborn and Clark Streets. The architect visited Picasso at his home in southern France, presenting several gifts (including a Sioux war bonnet and a White Sox blazer) plus a check for \$100,000 from the Chicago Public Building Commission. Picasso responded not with an original design but one from the early 1960s that he modified, combining motifs from as far back as the start of the century. The result was a forty-two-inch maquette, or model, for a sculpture made of Cor-Ten steel, the same material used on the Civic Center building. The American Bridge division of U.S. Steel in Gary, Indiana, translated the maquette into a piece that weighed 162 tons and rose to a height of 50 feet. It was the first monumental outdoor Picasso in North America. Daley said at the unveiling: "We dedicate this celebrated work this morning with the belief that what is strange to us today will be familiar tomorrow."

The process of familiarization brought trouble. Picasso's untitled sculpture proclaimed metamorphosis¹ the chief business of an artist by crossing images of an Afghan dog and a woman. However, the effort at first did not count for much, in part because Chicago's earlier monuments--statues of past leaders--commemorated a different idea: civic achievement. Col. Jack Reilly, the mayor's director of special events, immediately urged removal of the sculpture. Ald.² John J. Hoellen went further, recommending that the City Council "deport" the piece and construct in its place a statue of "Mr. Cub . . . Ernie Banks³."

In 1970, a federal judge ruled that since the full-size sculpture was technically a copy of the maquette, it could not be copyrighted. This opened the way to countless reproductions that bred familiarity, the first step toward love. The name-brand quality of the sculpture inspired other commissions--from Alexander Calder, Marc Chagall, Joan Miro, Claes Oldenburg, Henry Moore⁴--that found easier acceptance among Chicagoans. As much as the Water Tower⁵, the Picasso became a symbol of the city.

¹ metamorphosis: a dramatic transformation of one thing into another

² alderman: member of a city council

³ Mr. Cub.... Ernie Banks: professional baseball player for the Chicago Cubs from 1953 through 1971

⁴ Alexander Calder, Marc Chagall, Joan Miro, Claes Oldenburg, Henry Moore: renowned 20th-century artists

⁵ Water Tower: a castle-like tower built in Chicago in 1869 for pumping water from Lake Michigan; now an art gallery

**Art for Art's Sake:
The case against government funding for public art**

As the fiscal year comes to a close, it's well worth our time to take a close look at the way local governments are budgeting tax dollars. With high unemployment and rising rents and food costs across the nation, every one of those dollars matters immensely—and none of them should be wasted on funding for public art.

I'll be the first to admit that, even during difficult economic times, people need the arts to offer commentary, philosophy, and amusement. I am, in fact a great supporter of the arts, and I regularly donate to arts organizations. The arts need money; they just don't need government money.

Cutting government funding for public art frees up tax dollars for indispensable government necessities that protect the safety and well-being of citizens, such as road building and maintenance, healthcare, housing and education. Directing would-be arts funding into other programs is not only beneficial for those areas in need of more crucial government support; it is also good for artists and the art itself.

Art is, by its very nature, expressive and controversial. The best art represents an individual point of view that is critical, imaginative, and eye-opening. This kind of ingenuity requires freedom and independence on the part of the artist. When the government provides funding for public art projects, the artist loses freedom. When using public funds, the artist is constrained by the need to represent the point view of the government and to gratify the general public. There are countless stories of public art pieces being altered, censored, or even destroyed when the public exerted its authority over the work. Naturally, this situation results in a loss of personal freedom for the artist and an abundance of mediocre public artwork.

The financial solution to producing high-quality, provocative art is private funding. If we allow the market to drive the production of art, artists and art-lovers will have a greater influence on the art being created and show to the public. Already, private funding accounts for most art being created in America. In 2008, a record-breaking 858 million public dollars was spent on the arts by local governments in the United States. This sum pales in comparison to the 12.79 billion private dollars donated to the arts in the same year. And the high number of private dollars donated to artists is of course supplemented by the money that collectors spend on buying art in auction houses and galleries. Statistics show us that art can and does flourish without public funding. In fact, for centuries great masterpieces have been created without government money. Masters such as Shakespeare and Leonardo da Vinci had private funders, and their masterpieces continue to influence generations around the world.

In light of this evidence, I offer a strong suggestion for the coming fiscal year: Let's stop the move towards government-funded public art projects and encourage private donors to invest in the creation of high-quality, uncensored art. We don't need public art pieces that incite controversy, upset some of the taxpayers who helped pay for them, and give the government the power of censorship. We need public funding to provide the necessities of health, safety, and education to our nation's citizens. We also need a thriving private art market that allows artists financial independence and freedom of expression.

1. As a mission statement, Source #2 makes some general claims about public art. One of these claims states:

“Through government partnerships, public art can also transform dull or run-down public spaces and inspire the people who live and work there.”

Identify another source that addresses this claim and explain **two** ways in which that source supports the claim.

2. According to what you have learned from your review of the sources, what are some potential challenges artists might face when creating public art pieces that are government-funded? Provide **three** challenges from at least two sources.

3. The sources you reviewed provide conflicting information about the benefits of government funding for public art.

Using information from two different sources, provide **two** pieces of evidence that support the claim that public art should be government-funded.

4. Using information from two different sources, provide **two** pieces of evidence that support the claim that public art should be privately funded.

Student Directions for Part 2

You will now look at your sources, take notes and plan, draft, revise and edit your letter. You may use your notes and go back to the sources. Now read your assignment and the information about how your informational letter will be scored; then begin your work.

Your assignment:

Your local city council is voting whether to use city funds to pay for a sculpture to be created and placed in the town center. Today you will write a multi-paragraph argumentative letter that will be presented to the city council that argues either in support or in opposition to the city government-funded sculpture. Make sure to address potential counterarguments in your letter and support your view with information from the sources you examined.

Argumentative Scoring

Your letter will be scored using the following:

1. **Statement of claim and organization:** How well did you state your claim, address opposing claims, and maintain your claim with a logical progression of ideas from beginning to end? How well did your ideas thoughtfully flow from beginning to end using effective transitions? How effective was your introduction and conclusion?
2. **Elaboration and Evidence:** How well did you integrate relevant and specific information from the sources? How well did you elaborate your ideas? How well did you clearly state ideas using language that is appropriate for your audience and purpose?
3. **Conventions:** How well did you follow the rules of grammar usage, punctuation, capitalization and spelling?

Now begin your work on your argumentative letter. Manage your time carefully so that you can

1. Plan your letter
2. Write your letter
3. Revise and edit the final draft of your letter

For Part 2, you are being asked to write a multi-paragraph letter, so please be as thorough as possible.

Argumentative Performance Task Writing Rubric (Grades 6-11)

| Score | Purpose/Organization | Evidence/Elaboration | | Conventions |
|-------|--|---|----|---|
| 4 | <p>The response has a clear and effective organizational structure, creating a sense of unity and completeness. The response is fully sustained and consistently and purposefully focused:</p> <ul style="list-style-type: none"> claim is introduced, clearly communicated, and the focus is strongly maintained for the purpose, audience, and task consistent use of a variety of transitional strategies to clarify the relationships between and among ideas effective introduction and conclusion logical progression of ideas from beginning to end; strong connections between and among ideas with some syntactic variety alternate and opposing argument(s) are clearly acknowledged or addressed* | <p>The response provides thorough and convincing support/evidence for the argument(s) and claim that includes the effective use of sources (facts and details). The response clearly and effectively expresses ideas, using precise language:</p> <ul style="list-style-type: none"> comprehensive evidence from sources is integrated; references are relevant and specific effective use of a variety of elaborative techniques** vocabulary is clearly appropriate for the audience and purpose effective, appropriate style enhances content | 2 | <p>The response demonstrates an adequate command of conventions:</p> <ul style="list-style-type: none"> adequate use of correct sentence formation, punctuation, capitalization, grammar usage, and spelling |
| 3 | <p>The response has an evident organizational structure and a sense of completeness, though there may be minor flaws and some ideas may be loosely connected. The response is adequately sustained and generally focused:</p> <ul style="list-style-type: none"> claim is clear, and the focus is mostly maintained for the purpose, audience, and task adequate use of transitional strategies with some variety to clarify relationships between and among ideas adequate introduction and conclusion adequate progression of ideas from beginning to end; adequate connections between and among ideas alternate and opposing argument(s) are adequately acknowledged or addressed* | <p>The response provides adequate support/evidence for the argument(s) and claim that includes the use of sources (facts and details). The response adequately expresses ideas, employing a mix of precise with more general language:</p> <ul style="list-style-type: none"> adequate evidence from sources is integrated; some references may be general adequate use of some elaborative techniques vocabulary is generally appropriate for the audience and purpose generally appropriate style is evident | 1 | <p>The response demonstrates a partial command of conventions:</p> <ul style="list-style-type: none"> limited use of correct sentence formation, punctuation, capitalization, grammar usage, and spelling |
| 2 | <p>The response has an inconsistent organizational structure, and flaws are evident. The response is somewhat sustained and may have a minor drift in focus:</p> <ul style="list-style-type: none"> claim may be somewhat unclear, or the focus may be insufficiently sustained for the purpose, audience, and task inconsistent use of transitional strategies and/or little variety introduction or conclusion, if present, may be weak uneven progression of ideas from beginning to end; and/or formulaic; inconsistent or unclear connections among ideas alternate and opposing argument(s) may be confusing or not acknowledged* | <p>The response provides uneven, cursory support/evidence for the argument(s) and claim that includes partial or uneven use of sources (facts and details). The response expresses ideas unevenly, using simplistic language:</p> <ul style="list-style-type: none"> some evidence from sources may be weakly integrated, imprecise, or repetitive; references may be vague weak or uneven use of elaborative techniques; development may consist primarily of source summary or may rely on emotional appeal vocabulary use is uneven or somewhat ineffective for the audience and purpose inconsistent or weak attempt to create appropriate style | 0 | <p>The response demonstrates little or no command of conventions:</p> <ul style="list-style-type: none"> infrequent use of correct sentence formation, punctuation, capitalization, grammar usage, and spelling |
| 1 | <p>The response has little or no discernible organizational structure. The response may be related to the claim but may provide little or no focus:</p> <ul style="list-style-type: none"> claim may be confusing or ambiguous; response may be too brief or the focus may drift from the purpose, audience, or task few or no transitional strategies are evident introduction and/or conclusion may be missing frequent extraneous ideas may be evident; ideas may be randomly ordered or have an unclear progression alternate and opposing argument(s) may not be acknowledged* | <p>The response provides minimal support/evidence for the argument(s) and claim that includes little or no use of sources (facts and details). The response's expression of ideas is vague, lacks clarity, or is confusing:</p> <ul style="list-style-type: none"> evidence from the source material is minimal or irrelevant; references may be absent or incorrectly used minimal, if any, use of elaborative techniques; emotional appeal may dominate vocabulary is limited or ineffective for the audience and purpose little or no evidence of appropriate style | NS | <ul style="list-style-type: none"> Unintelligible In a language other than English Off-topic Copied text (Off-purpose responses will still receive a score in Conventions.) |
| NS | <ul style="list-style-type: none"> Unintelligible In a language other than English Off-topic Copied text Off-purpose | <ul style="list-style-type: none"> Unintelligible In a language other than English Off-topic Copied text Off-purpose | | |

* Begins in 7th grade

**Elaborative techniques may include the use of personal experiences that support the argument(s).

Informative-Explanatory Performance Task Writing Rubric (Grades 6-11)

| Score | Purpose/Organization | Evidence/Elaboration | | Conventions |
|-------|--|--|----|---|
| 4 | <p>The response has a clear and effective organizational structure, creating a sense of unity and completeness. The response is fully sustained, and consistently and purposefully focused:</p> <ul style="list-style-type: none"> controlling or main idea of a topic is clearly communicated, and the focus is strongly maintained for the purpose, audience, and task consistent use of a variety of transitional strategies to clarify the relationships between and among ideas effective introduction and conclusion logical progression of ideas from beginning to end; strong connections between and among ideas with some syntactic variety | <p>The response provides thorough and convincing support/evidence for the controlling idea and supporting idea(s) that includes the effective use of sources, facts, and details. The response clearly and effectively elaborates ideas, using precise language:</p> <ul style="list-style-type: none"> comprehensive evidence from sources is integrated; references are relevant and specific effective use of a variety of elaborative techniques* vocabulary is clearly appropriate for the audience and purpose effective, appropriate style enhances content | 2 | <p>The response demonstrates an adequate command of conventions:</p> <ul style="list-style-type: none"> adequate use of correct sentence formation, punctuation, capitalization, grammar usage, and spelling |
| 3 | <p>The response has an evident organizational structure and a sense of completeness, though there may be minor flaws and some ideas may be loosely connected. The response is adequately sustained and generally focused:</p> <ul style="list-style-type: none"> controlling or main idea of a topic is clear, and the focus is mostly maintained for the purpose, audience, and task adequate use of transitional strategies with some variety to clarify the relationships between and among ideas adequate introduction and conclusion adequate progression of ideas from beginning to end; adequate connections between and among ideas | <p>The response provides adequate support/evidence for the controlling idea and supporting idea(s) that includes the use of sources, facts, and details. The response adequately elaborates ideas, employing a mix of precise and more general language:</p> <ul style="list-style-type: none"> adequate evidence from sources is integrated; some references may be general adequate use of some elaborative techniques vocabulary is generally appropriate for the audience and purpose generally appropriate style is evident | 1 | <p>The response demonstrates a partial command of conventions:</p> <ul style="list-style-type: none"> limited use of correct sentence formation, punctuation, capitalization, grammar usage, and spelling |
| 2 | <p>The response has an inconsistent organizational structure, and flaws are evident. The response is somewhat sustained and may have a minor drift in focus:</p> <ul style="list-style-type: none"> controlling or main idea of a topic may be somewhat unclear, or the focus may be insufficiently sustained for the purpose, audience, and task inconsistent use of transitional strategies and/or little variety introduction or conclusion, if present, may be weak uneven progression of ideas from beginning to end; and/or formulaic; inconsistent or unclear connections between and among ideas | <p>The response provides uneven, cursory support/evidence for the controlling idea and supporting idea(s) that includes uneven or limited use of sources, facts, and details. The response elaborates ideas unevenly, using simplistic language:</p> <ul style="list-style-type: none"> some evidence from sources may be weakly integrated, imprecise, or repetitive; references may be vague weak or uneven use of elaborative techniques; development may consist primarily of source summary vocabulary use is uneven or somewhat ineffective for the audience and purpose inconsistent or weak attempt to create appropriate style | 0 | <p>The response demonstrates little or no command of conventions:</p> <ul style="list-style-type: none"> infrequent use of correct sentence formation, punctuation, capitalization, grammar usage, and spelling |
| 1 | <p>The response has little or no discernible organizational structure. The response may be related to the topic but may provide little or no focus:</p> <ul style="list-style-type: none"> controlling or main idea may be confusing or ambiguous; response may be too brief or the focus may drift from the purpose, audience, or task few or no transitional strategies are evident introduction and/or conclusion may be missing frequent extraneous ideas may be evident; ideas may be randomly ordered or have an unclear progression | <p>The response provides minimal support/evidence for the controlling idea and supporting idea(s) that includes little or no use of sources, facts, and details. The response is vague, lacks clarity, or is confusing:</p> <ul style="list-style-type: none"> evidence from the source material is minimal or irrelevant; references may be absent or incorrectly used minimal, if any, use of elaborative techniques vocabulary is limited or ineffective for the audience and purpose little or no evidence of appropriate style | NS | <ul style="list-style-type: none"> Unintelligible In a language other than English Off-topic Copied text (Off-purpose responses will still receive a score in Conventions.) |
| NS | <ul style="list-style-type: none"> Unintelligible In a language other than English Off-topic Copied text Off-purpose | <ul style="list-style-type: none"> Unintelligible In a language other than English Off-topic Copied text Off-purpose | | |

*Elaborative techniques may include the use of personal experiences that support the controlling idea.

| Narrative Performance Task Writing Rubric (Grades 3-8) | | | | | |
|--|---|--|----|--|--|
| Score | Purpose/Organization | Evidence/Elaboration | | | Conventions |
| 4 | The organization of the narrative, real or imagined, is fully sustained and the focus is clear and maintained throughout: <ul style="list-style-type: none"> an effective plot helps to create a sense of unity and completeness effectively establishes and maintains setting, develops narrator/characters, and maintains point of view* consistent use of a variety of transitional strategies to clarify the relationships between and among ideas; strong connection between and among ideas natural, logical sequence of events from beginning to end effective opening and closure for audience and purpose | The narrative, real or imagined, provides thorough, effective elaboration using relevant details, dialogue, and description: <ul style="list-style-type: none"> experiences, characters, setting and events are clearly developed connections to source materials may enhance the narrative effective use of a variety of narrative techniques that advance the story or illustrate the experience effective use of sensory, concrete, and figurative language that clearly advances the purpose effective, appropriate style enhances the narration | 2 | | The response demonstrates an adequate command of conventions: <ul style="list-style-type: none"> adequate use of correct sentence formation, punctuation, capitalization, grammar usage, and spelling |
| 3 | The organization of the narrative, real or imagined, is adequately sustained, and the focus is adequate and generally maintained: <ul style="list-style-type: none"> an evident plot helps to create a sense of unity and completeness, though there may be minor flaws and some ideas may be loosely connected adequately maintains a setting, develops narrator/characters, and/or maintains point of view* adequate use of a variety of transitional strategies to clarify the relationships between and among ideas adequate sequence of events from beginning to end adequate opening and closure for audience and purpose | The narrative, real or imagined, provides adequate elaboration using details, dialogue, and description: <ul style="list-style-type: none"> experiences, characters, setting, and events are adequately developed connections to source materials may contribute to the narrative adequate use of a variety of narrative techniques that generally advance the story or illustrate the experience adequate use of sensory, concrete, and figurative language that generally advances the purpose generally appropriate style is evident | 1 | | The response demonstrates a partial command of conventions: <ul style="list-style-type: none"> limited use of correct sentence formation, punctuation, capitalization, grammar usage, and spelling |
| 2 | The organization of the narrative, real or imagined, is somewhat sustained and may have an uneven focus: <ul style="list-style-type: none"> there may be an inconsistent plot, and/or flaws may be evident unevenly or minimally maintains a setting, develops narrator and/or characters, and/or maintains point of view* uneven use of appropriate transitional strategies and/or little variety weak or uneven sequence of events opening and closure, if present, are weak | The narrative, real or imagined, provides uneven, cursory elaboration using partial and uneven details, dialogue, and description: <ul style="list-style-type: none"> experiences, characters, setting, and events are unevenly developed connections to source materials may be ineffective, awkward or vague but do not interfere with the narrative narrative techniques are uneven and inconsistent partial or weak use of sensory, concrete, and figurative language that may not advance the purpose inconsistent or weak attempt to create appropriate style | 0 | | The response demonstrates little or no command of conventions: <ul style="list-style-type: none"> infrequent use of correct sentence formation, punctuation, capitalization, grammar usage, and spelling |
| 1 | The organization of the narrative, real or imagined, may be maintained but may provide little or no focus: <ul style="list-style-type: none"> there is little or no discernible plot or there may just be a series of events may be brief or there is little to no attempt to establish a setting, narrator and/or characters, and/or point of view* few or no appropriate transitional strategies may be evident little or no organization of an event sequence; frequent extraneous ideas and/or a major drift may be evident opening and/or closure may be missing | The narrative, real or imagined, provides minimal elaboration using few or no details, dialogue, and/or description: <ul style="list-style-type: none"> experiences, characters, setting, and events may be vague, lack clarity, or confusing connections to source materials, if evident, may detract from the narrative use of narrative techniques may be minimal, absent, incorrect, or irrelevant may have little or no use of sensory, concrete, or figurative language; language does not advance and may interfere with the purpose little or no evidence of appropriate style | NS | | <ul style="list-style-type: none"> Unintelligible In a language other than English Off-topic Copied text (Off-purpose responses will still receive a score in Conventions.) |
| NS | <ul style="list-style-type: none"> Unintelligible In a language other than English Off-topic Copied text Off-purpose | <ul style="list-style-type: none"> Unintelligible In a language other than English Off-topic Copied text Off-purpose | | | |

*Point of view begins at grade 7.

Common Core Solutions

bit.ly/CommonCoreSolutions

Background on the Standards and Communication Tools

- FAQ's
- ODE Fact Sheet
- Parent & Teacher Guides

The English Language Arts Standards

- Side-by-Side and Grade Level
- "Priority" Standards
- Instructional Shifts
- Appendix A, B and C

Smarter Balanced Assessment

- FAQ's
- Resources
- Writing Rubrics
- Summative Assessments

Professional Development

- Warm Up Activities
- Penny's Power Points

CCSS Video Clips

- Key Concepts
- Q & A with CCSS Authors
- Classroom Strategies

CCSS Webinars

- Key Webinar Providers

Units of Study & Curriculum Maps

- Lesson Plans
- K-12 Curriculum Maps

ODE Implementation Toolkit

- Administrator Resources
- Teacher Resources
- Parent Resources

CCSS Initiative Official Website

- FAQ's
- Key Points in Standards
- Resources

The Father

Raymond Carver

The baby lay in a basket beside the bed, dressed in a white bonnet and sleeper. The basket had been newly painted and tied with ice-blue ribbons and padded with blue quilts. The three little sisters and the mother, who had just gotten out of bed and was still not herself, and the grandmother all stood around the baby, watching it stare and sometimes raise its fists to its mouth. He did not smile or laugh, but now and then he blinked his eyes and flicked his tongue back and forth through his lips when one of the girls rubbed his chin.

The father was in the kitchen and could hear them playing with the baby.

"Who do you love, baby?" Phyllis said and tickled his chin.

"He loves us all," Phyllis said, "but he really loves Daddy because Daddy's a boy too!"

The grandmother sat down on the edge of the bed and said, "Look at its little arm. So fat. And those little fingers! Just like its mother."

"Isn't he sweet?" the mother said. "So healthy, my little baby." And bending over, she kissed the baby on its forehead and touched the cover over its arm. "We love him too."

"But who does he look like, who does he look like?" Alice cried, and they all moved up closer around the basket to see who the baby looked like.

"He has pretty eyes," Carol said.

"All babies have pretty eyes," Phyllis said.

"He has his grandfather's lips," the grandmother said. "Look at those lips."

"I don't know . . ." the mother said. "I wouldn't say."

"The nose! The nose!" Alice cried.

"What about the nose?" the mother asked

"It looks like somebody's nose," the girl answered.

"No, I don't know," the mother said. "I don't think so."

"Those lips . . ." the grandmother murmured. "Those little fingers . . ." she said, uncovering the baby's hand and spreading out its fingers.

"Who does the baby look like?"

"He doesn't look like anybody," Phyllis said. And they moved even closer.

"I know! I know!" Carol said. "He looks like Daddy!" Then they looked closer at the baby.

"But who does Daddy look like?" Phyllis asked.

"Who does Daddy look like?" Alice repeated, and they all at once looked through to the kitchen where the father was sitting at the table with his back to them.

"Why, nobody!" Phyllis said and began to cry a little.

"Hush," the grandmother said and looked away and then back at the baby.

"Daddy doesn't look like anybody!" Alice said.

"But he has to look like somebody," Phyllis said, wiping her eyes with one of the ribbons. And all of them except the grandmother looked at the father, sitting at the table.

He had turned around in his chair and his face was white and without expression.

Five Practices of Close Reading

1. *Select Short, Worthy Passages*

- Three to nine paragraphs in length
- Deeply understood by the teacher in order to know where complex parts may inhibit student understanding
- Do not need to be stand-alone texts; could be part of a longer story or novel

2. *Limited Frontloading*

- Limited pre-teaching or frontloading by the teacher (“heavy lifting”)
- Too much frontloading limits students’ opportunities for inquiry and discovery; these are essential for becoming critical, independent readers.
- Let the students do the work: Inquiry through rereading and discussion often results in the discovery of the author’s meaning and helps further comprehension.

3. *Student Rereading*

- With a clear purpose, i.e. to locate evidence for a particular question, to annotate thinking for a follow-up discussion, to gather evidence for a summary, etc.
- Accomplished independently, with peers, with teacher think alouds, or a combination
- Improves fluency and comprehension

4. *Annotation*

- Students play an active role in growing their knowledge and understanding as they read
- Slows readers down for deeper understanding, so it becomes a habit of mind
- May use an annotation protocol with specific directions and purpose
- No wrong answers in annotating
- Can be completed with each rereading guided by text-dependent questions
- Used as formative assessments; students “show what they know”

5. *Text-Dependent Questions*

- Provide expanded purposes for rereading and guide student thinking
- Various question types ask students to focus on author’s craft or purpose, specific details, vocabulary, etc. Students analyze, synthesize, and evaluate.
- Allow students to provide evidence from the text to support their answers, not only from their own experiences (“Stay within the four corners of the text.”)
- Scaffolds understanding from explicit to implicit
- Used as a formative assessment

Adapted from ***Rigorous Reading: 5 Access Points for Comprehending Complex Texts***
by Nancy Frey and Doug Fisher (2013 Corwin)



This table provides six strategies that help readers understand texts. While making connections, clarifying information or doing some other work defined on this page, write down your thoughts in the margins of the text, on sticky notes, or in your Cornell notes.

| | |
|--|---|
| <p><u>Visualize</u> Visualize what the author is saying and draw an illustration in the margin. Visualizing what authors say will help you clarify complex concepts and ideas.</p> <p>When visualizing ask,</p> <ul style="list-style-type: none">• What does this look like?• How can I draw this concept/ idea?• What visual and/ or symbol best represents this idea? | <p><u>Summarize</u> Briefly summarize paragraphs or sections of a text. Summarizing is a good way to keep track of essential information while condensing lengthier passages.</p> <p>Summaries will...</p> <ul style="list-style-type: none">• state what the paragraph is about• describe what the author is <i>doing</i>• account for key terms and/or ideas. |
| <p><u>Clarify</u> Clarify complex ideas presented in the text. Readers clarify ideas through a process of analysis, synthesis and evaluation. Pausing to clarify ideas will increase your understanding of the ideas in the text.</p> <p>In order to clarify information you might...</p> <ul style="list-style-type: none">• define key terms.• reread sections of the text.• analyze or connect ideas in the text.• paraphrase or summarize ideas. | <p><u>Connect</u> Make connections within the text, to your own life, and to the world. Making connections will improve your comprehension of the text.</p> <p>While reading you might ask,</p> <ul style="list-style-type: none">• How does this relate to me?• How does this idea relate to other ideas in the text?• How does this relate to the world? |
| <p><u>Respond</u> Respond to ideas in the text as you read. Your responses can be personal or analytical in nature. Thoughtful responses will increase engagement and comprehension.</p> <p>Readers will often respond to...</p> <ul style="list-style-type: none">• interesting ideas.• emotional arguments.• provocative statements.• author's claims.• facts, data, and other support. | <p><u>Question</u> Question both the ideas in the text and your own understanding of the text. Asking good questions while reading will help you become a more critical reader.</p> <p>While reading you might ask...</p> <ul style="list-style-type: none">• What is the author saying here?• What is the author doing?• What do I understand so far?• What is the purpose of this section?• What do I agree/disagree with? |

The Text: Orwell, George. 1984

| Exemplar Text | Vocabulary |
|---|--|
| <p>It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.</p> <p>The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a <u>metre</u> wide: the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features. Winston made for the stairs. It was no use trying the lift. Even at the best of times it was seldom working, and at present the electric current was cut off during daytime hours. It was part of the <u>economy</u> drive in preparation for Hate Week. The flat was seven flights up, and Winston, who was thirty-nine and had a <u>varicose ulcer</u> above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so <u>contrived</u> that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran.</p> <p>Inside the flat a fruity voice was reading out a list of figures which had something to do with the production of <u>pig-iron</u>. The voice came from an <u>oblong</u> metal plaque like a dulled mirror which formed part of the surface of the right-hand wall. Winston turned a switch and the voice sank somewhat, though the words were still distinguishable. The instrument (the telescreen, it was called) could be dimmed, but there was no way of shutting it off completely. He moved over to the window: a smallish, frail figure, the meagerness of his body merely emphasized by the blue overalls which were the uniform of the Party. His hair was very fair, his face naturally <u>sanguine</u>, his skin roughened by coarse soap and blunt razor blades and the cold of the winter that had just ended.</p> <p>Outside, even through the shut window-pane, the world looked cold. Down in the street little eddies of wind were whirling dust and torn paper into spirals, and</p> | <p><i>unit of measure, equal to about 3 feet</i></p> <p><i>limited or careful use of something; swollen vein</i></p> <p><i>obviously planned or calculated</i></p> <p><i>metal used to make steel; oval shape longer in one direction than the other</i></p> <p><i>a reddish color</i></p> |

though the sun was shining and the sky a harsh blue, there seemed to be no colour in anything, except the posters that were plastered everywhere. The black-mustachio'd face gazed down from every commanding corner. There was one on the house-front immediately opposite. BIG BROTHER IS WATCHING YOU, the caption said, while the dark eyes looked deep into Winston's own. Down at street level another poster, torn at one corner, flapped fitfully in the wind, alternately covering and uncovering the single word INGSOC. In the far distance a helicopter skimmed down beneath the roofs, hovered for an instant like a bluebottle, and darted away again with a curving flight. It was the police patrol, snooping into people's windows. The patrols did not matter, however. Only the Thought Police mattered.

Behind Winston's back the voice from the telescreen was still babbling away about pig-iron and the overfulfillment of the Ninth Three-Year Plan. The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it; moreover, so long as he remained within the field of vision which the metal plaque commanded, he could be seen as well as heard. There was of course no way of knowing whether you were being watched at any given moment. How often, or on what system, the Thought Police plugged in on any individual wire was guesswork. It was even conceivable that they watched everybody all the time. But at any rate they could plug in your wire whenever they wanted to. You had to live—did live, from habit that became instinct—in the assumption that every sound you made was overheard, and, except in darkness, every movement scrutinized.

moving in bursts

*fly which makes a
loud buzzing noise*

*not a real word but an
idea created by putting
two words together*

Framework for Text Dependent Questions

□ Type 1 – FIND IT

- Most literal: requires reader to find explicitly stated facts and details in text **that relate to the main idea.**

□ Type 2 – LOOK CLOSER

- Literal: but requires searching in more than one place.

□ Type 3 – PROVE IT

- Inferential: readers search for clues/evidence to support their answers.

□ Type 4 – TAKE IT APART

- Analyze text structure and organization

Exemplar Questions – “The Transcontinental Railroad”

In 1838, Congress was asked for money to help build a railroad. The transcontinental railroad would link the eastern and western United States.

It would be like “trying to build a railroad to the moon,” Congress said.

Thirty-one years later, a spike made of gold was hammered into a track laid at Promontory Point, Utah. Two great railroads, the Union Pacific and the Central Pacific, had done what seemed impossible.

Workers had laid 1700 miles of track over mountains, across deserts and plains to link the eastern and western United States. Now cattle, gold and food from the West could be shipped to the East; clothing, machines, and manufactured goods could flow west. What had taken months by covered wagon or ship would now take only days.

The country celebrated from coast to coast. But like all great events, it meant change.

More people began moving west. Towns rose where there had been only prairie before.

Native Americans, who had depended on the buffalo for their way of life, could no longer follow the great herds across the plains. With the railroad, their way of life ended forever.

Still, the railroad meant progress. Without it, products, services, and ideas could never have spread throughout the country as rapidly as they did.

□ TYPE 1 QUESTIONS: FIND IT

- What was the purpose of building the railroad?
- Based on the reading, what does the word *transcontinental* mean?

□ TYPE 2 QUESTIONS: LOOK CLOSER

- In what year was the transcontinental railroad completed?
- Compare and contrast how the transcontinental railroad impacted the Native Americans and the pioneers.

□ TYPE 3 QUESTIONS: PROVE IT

- The author states, “like all great events, it meant change.” Choose one of the changes and write a paragraph that summarizes the changes and explains whether it was a positive or negative change.

□ TYPE 4 QUESTIONS: TAKE IT APART

- What two text structures does the author use in the second paragraph and what does it tell you about the author’s point of view?

Prompts for Text Dependent Questions



FICTION – CHARACTER ANALYSIS

- What do you know about (character)? What words does the author use to show you?
- What are (character's) strengths? Weaknesses? What words and phrases does the author use for each?
- How does the main character treat other characters? What evidence does the author include?
- How does the main character change throughout the story? What evidence does the author include?
- How does the author show each character's feelings?

FICTION ELEMENTS AND STRUCTURES

- How does the author help you learn about the setting (time, place, season)? What do you learn from the text? From the illustrations?
- How does the character react to the setting? Provide evidence from the text.
- How does the setting change through the story? Provide evidence from the text.
- How does the dialogue help you understand the interaction between characters?

FICTION ELEMENTS AND STRUCTURES

- An author usually does some research to help him/her write the text. What evidence of research do you find in this text?
- Can you tell if the story describes a particular culture? How do you know?
- How does the sequence of events develop the story?
- What techniques (figurative language, imagery, point of view, symbolism, etc.) does the author use to add interest or meaning to the story?

AUTHOR'S WORD CHOICE

- What words (color, size, shape, material, proper names) help the author be specific?
- What strong verbs do you notice? How do they help you visualize the author's meaning?
- How do the author's words help develop sensory images?

GENERAL QUESTION PROMPTS

- What does the author want us to know about ____?
- What is the author's message to his/her readers?
- What ideas in the text support/validate ____?
- What do you learn from the illustrations?
- What do we know from the title and cover?
- What context clues tell you what (word) means?
- What does ____ mean? How do you know?

NONFICTION TEXT FEATURES

- What new information did you learn from the captions?
- Why did the author use (specific text feature) on this page?
- How does the author use ____ (table of contents, index, glossary, labeled diagram, heading, bold/underlined/italicized words) to help you gain information?
- What text structure(s) does this author use (question/answer, problem/solution, description, cause/effect, sequence, compare/contrast)? Why was this a good choice?

NONFICTION

- What did you learn after reading this ____ (sentence, paragraph, passage, page)?
- What is the most important point in this ____ (paragraph, passage, page, piece)? How do you know?
- What supporting details does the author include to help you learn about ____?
- What does the author think about ____?

AUTHOR'S WORD CHOICE

- How does the author use transition words (such as *first*, *last*, *suddenly*, *later*) to help you transition from sentence to sentence, paragraph to paragraph, and section to section?
- What comparisons (simile, metaphor, personification) do you notice in the text? How do they help you understand the text?
- What onomatopoeia, interjections, and alliteration does the author use? How does it support you as a reader?

Common Core Lesson Plan

Title: Reading with Questions in Mind

*adapted from *Texts and Lessons for Teaching Literature* by Harvey Daniels and Nancy Steineke

Grade Level: 8-12

Time Frame: 50 min.

Overview: Students read a short story, jotting down questions they have along the way to use in a partner discussion.

Common Core State Anchor Standards

- R.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 text.
- R.3 • Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
- R.4 • Analyze how specific word choices shape meaning or tone.
- SL.1 • Participate effectively in a range of conversations and collaborations.

Objectives

- Students can read closely.
- Students can ask questions while they read.
- Students can discuss questions with a partner.
- Students can begin analyzing and selecting questions that will generate rich discussions.

Materials/Equipment Needed

- Handout: "The Father" by Raymond Carver
- Document camera or Smart Board

Agenda

1. Project a copy of the story to share notes/annotations/questions as I think aloud.
2. Hand out the story and introduce the strategy: Reading with Questions in Mind.
3. Read the title and first paragraph aloud. Think aloud and annotate on the story. Have students copy my examples.
4. Analyze the questions. Notice how they are open-ended, ask for details, etc.
5. Give directions for individual work: "Finish this story on your own. As you read, stop and write questions that are coming up for you. When you are finished, you should have at least five new questions spread throughout the rest of the story."
6. Have students review their questions. Cross out any that can be easily answered – or was answered later in the story.
7. Have students rank their three most interesting questions they want to discuss with their partner. Put 1, 2 ,3 next to the questions.
8. Students meet with their partner to discuss the questions.
9. Ask partners to review questions and identify one that created the best discussion. Have partners share their question with the class.

Assessment

- Students independently read another selection, writing down their open-ended questions and making annotations to show their comprehension.
- Students to write 5-6 questions depending on the length of the reading passage.
- Students are assessed on their ability to create open-ended questions and annotate the text to show evidence of comprehension.

Notes

After implementing the lesson, reflect on what worked and what you would change the next time.

Common Core Lesson Plan

Topic/Title: _____

Grade Level:

Time Frame:

Overview:

Common Core State Standards

-
-
-
-

Objectives

-
-
-
-

Background Knowledge Required

Materials Needed

-
-
-
-

Agenda

1.

2.

3.

4.

5.

Extend the Lesson

-

-

Differentiation

For students who need extra support

-

-

For advanced students

-

-

Assessment

-
-
-
-

Additional Resources

-
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Notes

After implementing the lesson, reflect on what worked and what you would change the next time.
