



# Teacher Training Revised ELA and Math Standards

---

## ELA 9–12

Tennessee Department of Education | 2017 Summer Teacher Training



## Welcome, Teachers!

We are excited to welcome you to this summer's teacher training on the revised ELA standards. We appreciate your dedication to the students in your classroom and your growth as an educator. As you interact with the ELA standards over the next two days, we hope you are able to find ways to connect this new content to your own classroom. Teachers perform outstanding work every school year, and our hope is that the knowledge you gain this week will enhance the high-quality instruction you provide Tennessee's children every day.

We are honored that the content of this training was developed by and with Tennessee educators *for* Tennessee educators. We believe it is important for professional development to be informed by current educators, who work every day to cultivate every student's potential.

We'd like to thank the following educators for their contribution to the creation and review of this content:

Terri Bradshaw, Blount County Schools  
Tequila Cornelious, Franklin Special Schools  
Beth Dutton, Loudon County Schools  
Susan Groenke, University of Tennessee  
Elaine Hoffert, Clarksville-Montgomery County Schools  
Tammy Marlow, Macon County Schools  
Dr. Rachel Peay Cornett, Rutherford County Schools  
Kim Raybon, Rutherford County Schools





## **Part 1: The Standards**

Module 1: Standards Review Process

Module 2: Tennessee Academic Standards

Module 3: ELA Strand Design

## **Part 2: Developing a Deeper Understanding of the Standards**

Module 4: Diving into the Standards (KUD)

## **Part 3: Instructional Shifts**

Module 5: Role of Text

Module 6: Text Complexity

## **Part 4: Aligned Materials and Assessments**

Module 7: Assessing Student Understanding

Module 8: Evaluating Instructional Materials

## **Part 5: Putting it All Together**

Module 9: Instructional Planning

## **Appendix**



## Agenda: Day 1

Time	Content
8–11:15 (includes break)	<b>Part 1: The Standards</b> <ul style="list-style-type: none"> <li>• M1: Standards Review Process</li> <li>• M2: TN Academic Standards</li> <li>• M3: ELA Strand Design</li> </ul>
11:15–12:30	<b>Lunch (on your own)</b>
12:30–4 (includes break)	<b>Part 2: Developing a Deeper Understanding</b> <ul style="list-style-type: none"> <li>• M4: Diving into the Standards (KUD)</li> </ul> <b>Part 3: Instructional Shifts</b> <ul style="list-style-type: none"> <li>• M5: Role of Text</li> <li>• M6: Text Complexity</li> </ul>

## Goals: Day 1

- Learn about the standards review process.
- Review overarching revisions to the ELA standards.
- Discuss and reflect on how the 5 ELA strands work together to support literacy development.
- Analyze standards and determine what students need to know, understand, and do.
- Discuss the role of text and text complexity in the ELA classroom.





## Agenda: Day 2

Time	Content
8-11:15 (includes break)	<b>Part 4: Aligned Materials and Assessments</b> <ul style="list-style-type: none"> <li>• M7: Assessing Student Understanding</li> </ul>
11:15-12:30	<b>Lunch (on your own)</b>
12:30-4 (includes break)	<ul style="list-style-type: none"> <li>• M8: Evaluating Instructional Materials</li> </ul> <b>Part 5: Putting it All Together</b> <ul style="list-style-type: none"> <li>• M9: Instructional Planning</li> </ul>

## Goals: Day 2

- Examine best practices for assessing student learning.
- Evaluate instructional materials for alignment to the standards.
- Connect standards and assessment through instructional planning.



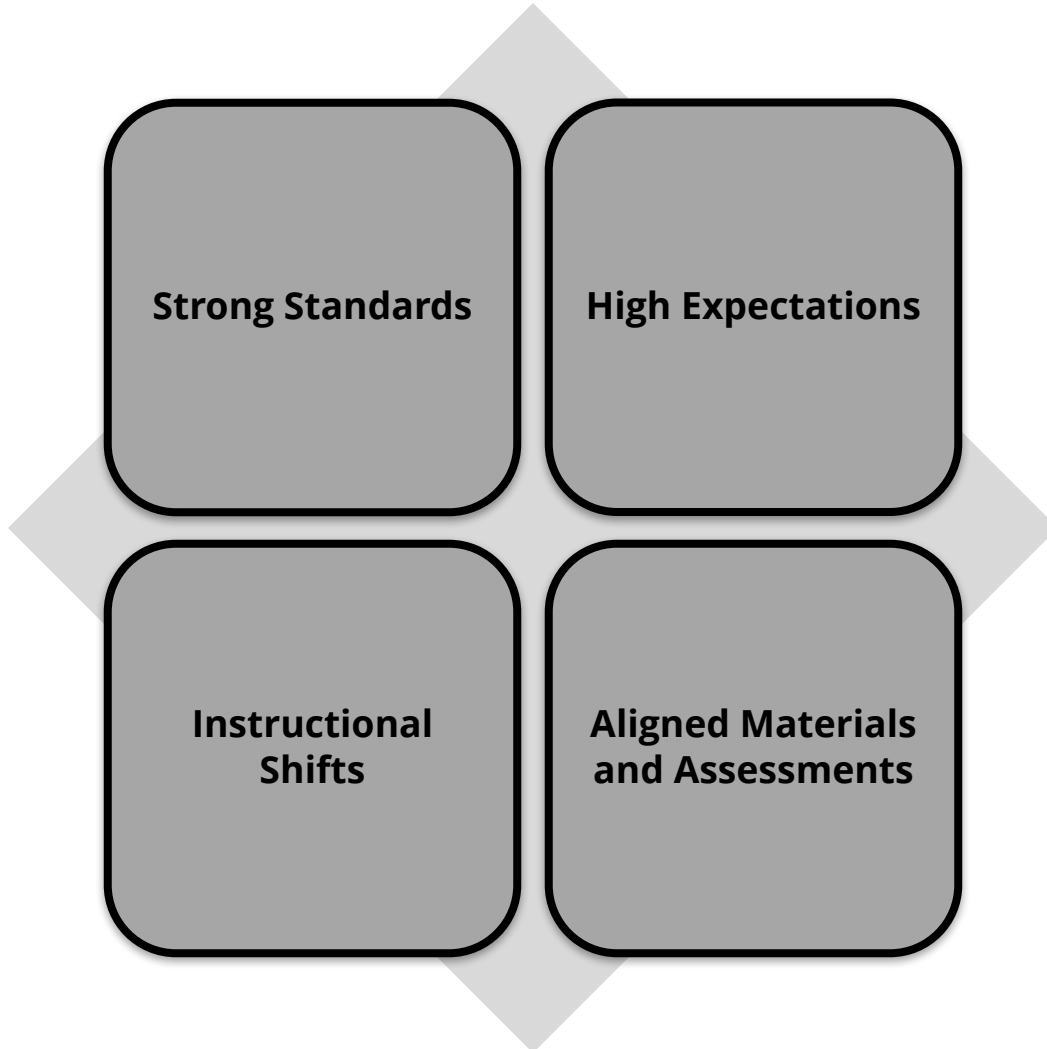
### **Appointment Time**

Make four appointments to meet with fellow participants throughout the training to discuss the content. Record participants' names in the form below and bookmark this page for your reference.

The form consists of four large, rounded rectangular boxes arranged in a 2x2 grid. Each box is labeled with a number: 1 (top-left), 2 (top-right), 3 (bottom-left), and 4 (bottom-right). A vertical arrow points upwards from the center of the grid, and a horizontal arrow points to the right from the center of the grid. The arrows intersect at the center of the grid.



## Key Ideas for Teacher Training





We know that Tennessee educators are working hard and striving to get better. This summer's teacher training is an exciting opportunity to learn about our state's newly adopted math and ELA standards and ways to develop a deeper understanding of the standards to improve classroom instructional practices. The content of this training is aligned to the standards and is designed to address the needs of educators across our state.

Throughout this training, you will find a series of key ideas that are designed to focus our work on what is truly important. These key ideas align to the training objectives and represent the most important concepts of this course.



### **Strong Standards**

Standards are the bricks that should be masterfully laid through quality instruction to ensure that all students reach the expectation of the standards.



### **High Expectations**

We have a continued goal to prepare students to be college and career ready.



### **Instructional Shifts**

The instructional shifts are an essential component of the standards and provide guidance for how the standards should be taught and implemented.

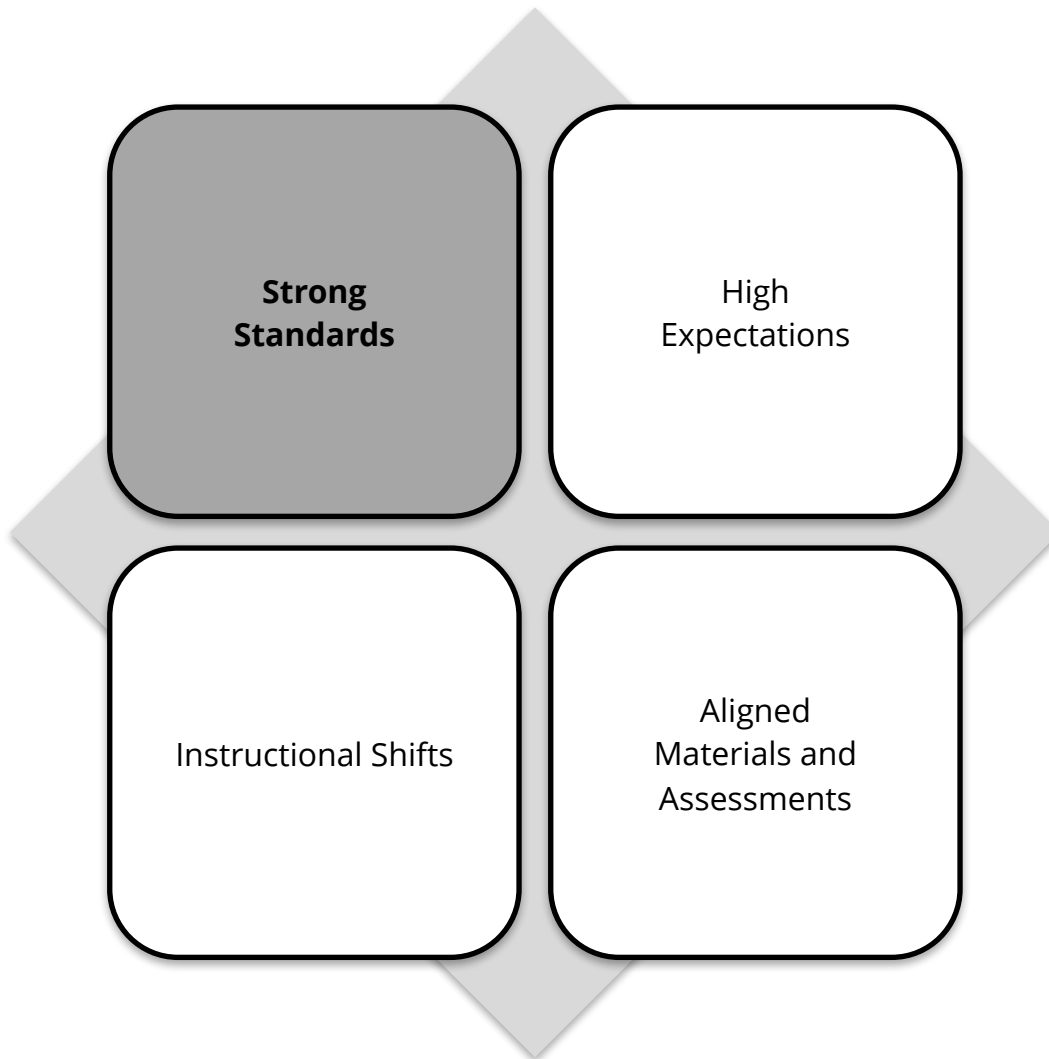


### **Aligned Materials and Assessments**

Educators play a key role in ensuring that our standards, classroom instructional materials, and assessments are aligned.

## Part 1: The Standards

### Module 1: The Standards Review Process





## Standards Review Process

The graphic below illustrates Tennessee's standards review process. Here you can see the various stakeholders involved throughout the process.



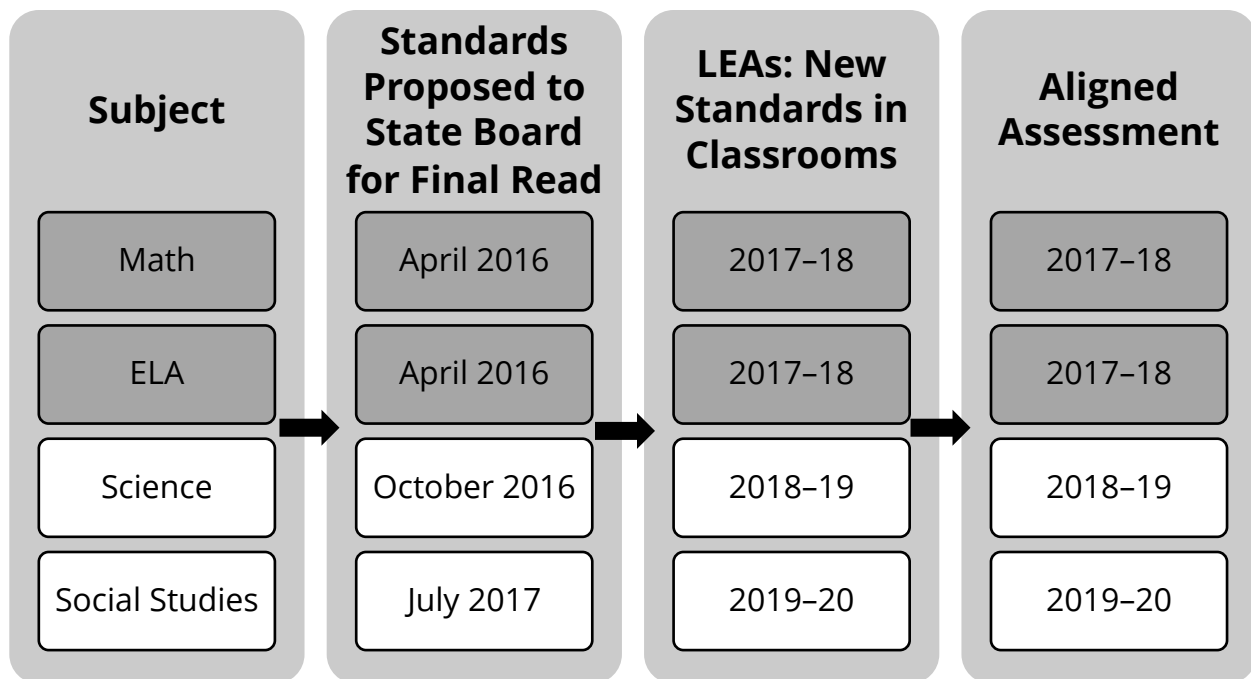
- The process begins with a website for public feedback.
- Tennessee educators who are experts in their content area and grade band serve on the advisory panels. These educators review all the public feedback and the current standards, then use their content expertise and knowledge of Tennessee students to draft a revised set of standards.
- The revised standards are posted for a second feedback collection from Tennessee's stakeholders.
- The Standards Recommendation Committee (SRC) consists of 10 members appointed by legislators. This group looks at all the feedback from the website, the current standards, and revised drafts. Recommendations are then made for additional revisions if needed.
- The SRC recommends the final draft to the State Board of Education for approval.

## Educator Advisory Team Members

Every part of the state was represented with multiple voices.

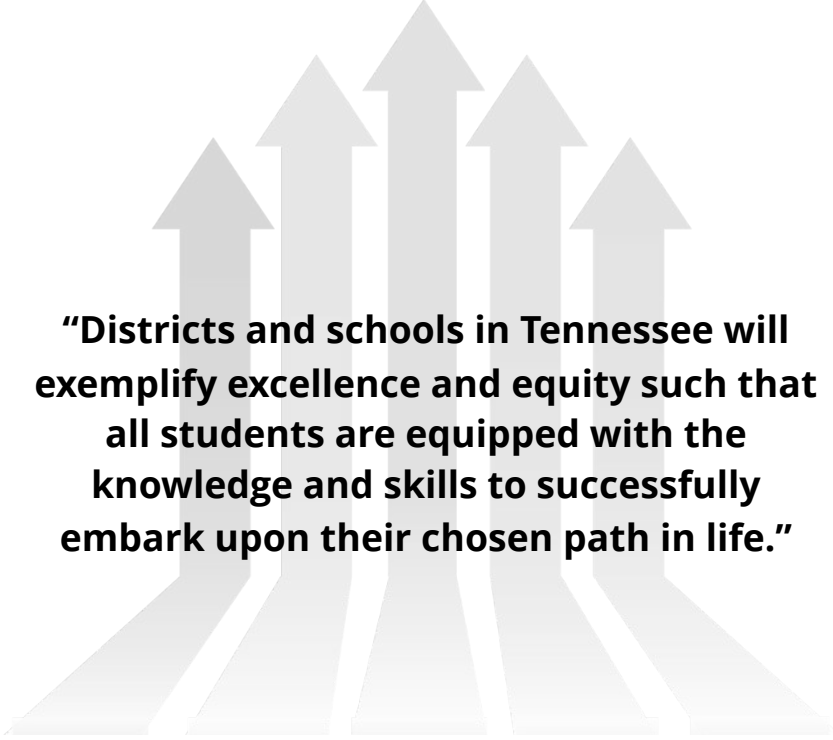


## Timeline of Standards Adoptions and Aligned Assessments Implementation



## Standards Revision Key Points

- The instructional shifts remain the same and are still the focus of the standards.
- The revised standards represent a stronger foundation that will support the progression of rigorous standards throughout the grade levels.
- The revised standards improve connections:
  - within a single grade level, and
  - between multiple grade levels.



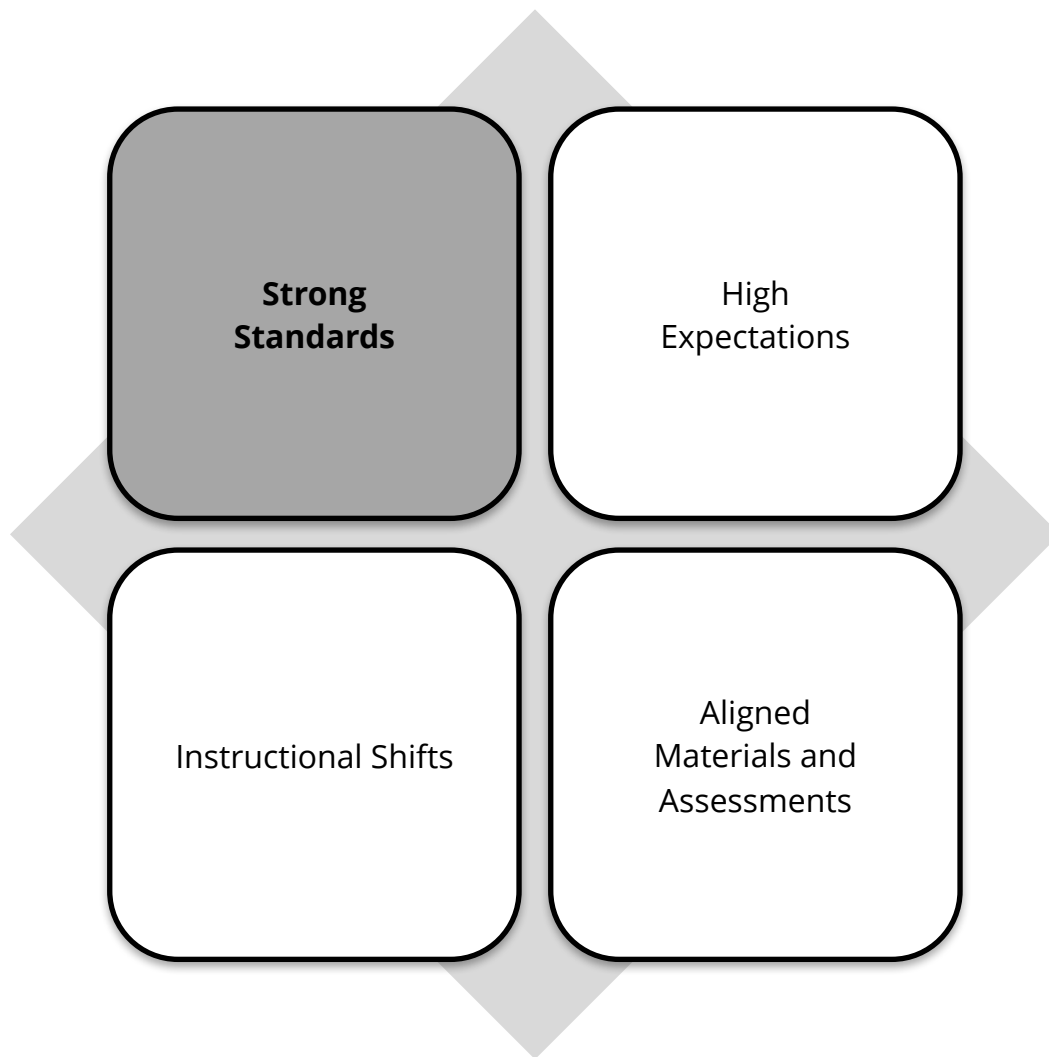
**“Districts and schools in Tennessee will exemplify excellence and equity such that all students are equipped with the knowledge and skills to successfully embark upon their chosen path in life.”**



What is your role in ensuring that all students are college and career ready?

## **Part 1: The Standards**

### **Module 2: The Tennessee English Language Arts Academic Standards**



## Goals

- Reinforce the continued expectations of the Tennessee English Language Arts Academic Standards.
- Revisit the three instructional shifts and their continued and connected role in the revised standards.
- Review the overarching changes of the revised Tennessee English Language Arts Academic Standards.



### **Strong Standards**

Standards are the bricks that should be masterfully laid through quality instruction to ensure that all students reach the expectation of the standards.



### **High Expectations**

We have a continued goal to prepare students to be college and career ready.



### **Instructional Shifts**

The instructional shifts are an essential component of the standards and provide guidance for how the standards should be taught and implemented.



### **Aligned Materials and Assessments**

Educators play a key role in ensuring that our standards, classroom instructional materials, and assessments are aligned.

## Exploring the Standards

Quickly glance through the complete standards document. Remember that you will explore each strand of the standards in-depth later. Be prepared to share your general reflections with the group.



What are your initial observations?

Notes:

## Setting the Stage

Directions:

1. Read and annotate the *General Introduction* to the TN ELA Standards (pages 2–3).
2. After reading and annotating the two parts, write the sentence or phrase you felt was the most important in the box below and your rationale for choosing it.
3. Be prepared to share this with your colleagues.

Most Important Idea:

Rationale:

Key Ideas from Discussion:

## What Has Not Changed

- Students **prepared** for college and career
- **Cornerstone** standards
- **Instructional shifts**
- **Progressions** of skill building

Notes:

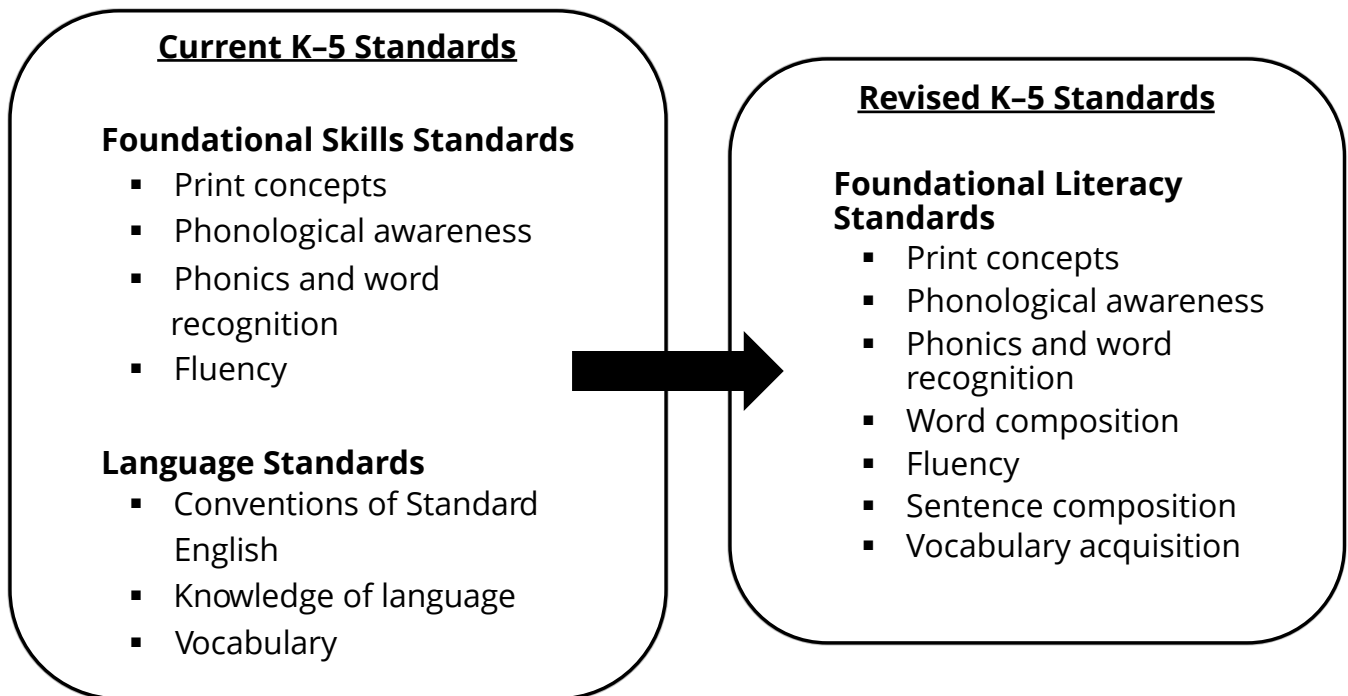


## What Has Changed

### Specific to K–5

- New foundational literacy strand in which the foundational standards are embedded
- New heightened emphasis on \_\_\_\_\_

## Foundational Literacy



The standards should be taught in \_\_\_\_\_, not isolation.

## Revisions to the ELA Standards

- Revised for \_\_\_\_\_ and \_\_\_\_\_

### Former Standard

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

### Current Standard

**9–10.RL.KID.3** Analyze how complex characters, events, and ideas develop and interact over the course of a text to impact meaning.

- Designed to more clearly articulate a \_\_\_\_\_

WRITING STANDARDS: Production and Distribution of Writing – Standard #4 W.PDW.4	
Cornerstone: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.	
GRADE SPAN	STANDARDS
11-12	<b>11-12.W.PDW.4</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
9-10	<b>9-10.W.PDW.4</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
8	<b>8.W.PDW.4</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
7	<b>7.W.PDW.4</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
6	<b>6.W.PDW.4</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
5	<b>5.W.PDW.4</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
4	<b>4.W.PDW.4</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
3	<b>3.W.PDW.4</b> With guidance and support, produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
2	<b>2.W.PDW.4</b> With guidance and support, produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
1	<b>1.W.PDW.4</b> With guidance and support, produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
K	<b>K.W.PDW.4</b> With guidance and support, produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

- Organized with the **Cornerstone Standard** at the top then progresses down the page through each grade level
- Makes it easy to see how each standard **builds** throughout the grade levels
- Uses consistent **language and terminology** throughout grade levels

## Revisions to the ELA Standards

GRADE SPAN	LITERATURE	INFORMATIONAL TEXT
11-12	<b>11-12.RL.KID.1</b> Analyze what a text says explicitly and draw inferences; support an interpretation of a text by citing and synthesizing relevant textual evidence from multiple sources.	<b>11-12.RI.KID.1</b> Analyze what a text says explicitly and draw inferences; support an interpretation of a text by citing and synthesizing relevant textual evidence from multiple sources.
9-10	<b>9-10.RL.KID.1</b> Analyze what a text says explicitly and draw inferences; cite the strongest, most compelling textual evidence to support conclusions.	<b>9-10.RI.KID.1</b> Analyze what a text says explicitly and draw inferences; cite the strongest, most compelling textual evidence to support conclusions.
8	<b>8.RL.KID.1</b> Analyze what a text says explicitly and draw logical inferences; support an interpretation of a text by citing relevant textual evidence.	<b>8.RI.KID.1</b> Analyze what a text says explicitly and draw logical inferences; support an interpretation of a text by citing relevant textual evidence.
7	<b>7.RL.KID.1</b> Analyze what a text says explicitly and draw logical inferences; cite several pieces of textual evidence to support conclusions.	<b>7.RI.KID.1</b> Analyze what a text says explicitly and draw logical inferences; cite several pieces of textual evidence to support conclusions.



Notes:

## Revisions to the ELA Standards

- Connected and grouped to emphasize \_\_\_\_\_

READING STANDARDS: Key Ideas and Details – Standard #1 RL.KID.1		
Cornerstone: Read closely to determine what a 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.		
GRADE SPAN	LITERATURE	INFORMATIONAL TEXT
11-12	11-12.RL.KID.1 Analyze what a text says explicitly and draw inferences; support an interpretation of a text by citing and synthesizing relevant textual evidence from multiple sources.	11-12.RI.KID.1 Analyze what a text says explicitly and draw inferences; support an interpretation of a text by citing and synthesizing relevant textual evidence from multiple sources.
9-10	9-10.RL.KID.1 Analyze what a text says explicitly and draw inferences; cite the strongest, most compelling textual evidence to support conclusions.	9-10.RI.KID.1 Analyze what a text says explicitly and draw inferences; cite the strongest, most compelling textual evidence to support conclusions.
8	8.RL.KID.1 Analyze what a text says explicitly and draw logical inferences; support an interpretation of a text by citing relevant textual evidence.	8.RI.KID.1 Analyze what a text says explicitly and draw logical inferences; support an interpretation of a text by citing relevant textual evidence.
7	7.RL.KID.1 Analyze what a text says explicitly and draw logical inferences; cite several pieces of textual evidence to support conclusions.	7.RI.KID.1 Analyze what a text says explicitly and draw logical inferences; cite several pieces of textual evidence to support conclusions.
6	6.RL.KID.1 Analyze what a text says explicitly and draw logical inferences; cite textual evidence to support conclusions.	6.RI.KID.1 Analyze what a text says explicitly and draw logical inferences; cite textual evidence to support conclusions.
5	5.RL.KID.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.	5.RI.KID.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
4	4.RL.KID.1 Refer to details and examples in a text when explaining what the text says explicitly; refer to details and examples in a text when drawing inferences from the text.	4.RI.KID.1 Refer to details and examples in a text when explaining what the text says explicitly; refer to details and examples in the text when drawing inferences from the text.
3	3.RL.KID.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for the answers.	3.RI.KID.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for the answers.
2	2.RL.KID.1 Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.	2.RI.KID.1 Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.
1	1.RL.KID.1 Ask and answer questions about key details in a text.	1.RI.KID.1 Ask and answer questions about key details in a text.
K	K.RL.KID.1 With prompting and support, ask and answer questions about key details in a text.	K.RI.KID.1 With prompting and support, ask and answer questions about key details in a text.

- The **Reading Standards** for both literature and informational text are now organized to appear **side-by-side**.
- Educators can **make connections** when selecting literary and informational text for instruction.

## Revisions to the ELA Standards

- Connected and grouped to emphasize integration

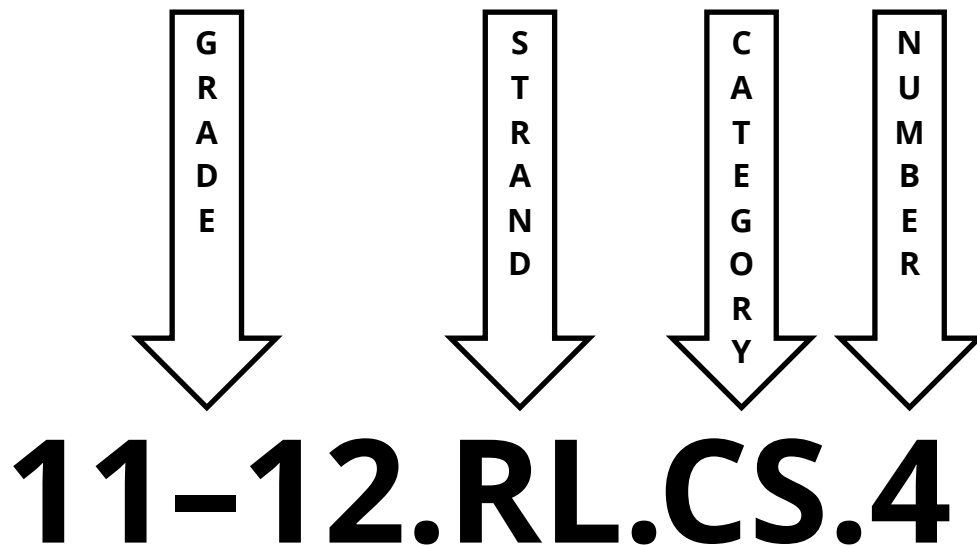
SPEAKING AND LISTENING STANDARDS: Comprehension and Collaboration – Standard #1 SL.CC.1		
Cornerstone: Prepare for and participate effectively in a range of conversations and collaborations with varied partners, building on others' ideas and expressing their own clearly and persuasively.		
GRADE SPAN	STANDARDS	LINKING STANDARDS
11-12	11-12.SL.CC.1 Initiate and participate effectively with varied partners in a range of collaborative discussions on appropriate 11 <sup>th</sup> - 12 <sup>th</sup> grade topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.	RL.1-7, 9, 10 RI.1-10 W.6
9-10	9-10.SL.CC.1 Initiate and participate effectively with varied partners in a range of collaborative discussions on appropriate 9 <sup>th</sup> - 10 <sup>th</sup> grade topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.	RL.1-7, 9, 10 RI.1-10, W.6
8	8.SL.CC.1 Prepare for collaborative discussions on 8 <sup>th</sup> grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing their own ideas clearly.	RL.1-7, 9, 10 RI.1-10 W.5-6
7	7.SL.CC.1 Prepare for collaborative discussions on 7 <sup>th</sup> grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing their own ideas clearly.	RL.1-7, 9, 10 RI.1-10 W.5-6
6	6.SL.CC.1 Prepare for collaborative discussions on 6 <sup>th</sup> grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing their own ideas clearly.	RL.1-7, 9, 10 RI.1-10 W.5-6
5	5.SL.CC.1 Prepare for collaborative discussions on 5 <sup>th</sup> grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing their own ideas clearly.	FL.F.5 RL.1-7, 9, 10 RI.1-10 W.5-6
4	4.SL.CC.1 Prepare for collaborative discussions on 4 <sup>th</sup> grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing their own ideas clearly.	FL.F.5 RL.1-7, 9, 10 RI.1-10 W.5-6
3	3.SL.CC.1 Prepare for collaborative discussions on 3 <sup>rd</sup> grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing their own ideas clearly.	FL.F.5 RL.1-7, 9, 10 RI.1-10 W.4-6
2	2.SL.CC.1 Participate with varied peers and adults in collaborative conversations in small or large groups about appropriate 2 <sup>nd</sup> grade topics and texts.	FL.F.5 RL.1-7, 9, 10 RI.1-10 W.5-8
1	1.SL.CC.1 Participate with varied peers and adults in collaborative conversations in small or large groups about appropriate 1 <sup>st</sup> grade topics and texts.	FL.F.5 RL.1-7, 9, 10 RI.1-10 W.1-3, 5-8
K	K.SL.CC.1 Participate with varied peers and adults in collaborative conversations in small or large groups about appropriate Kindergarten topics.	FL.F.5 RL.1-7, 9, 10 RI.1-10 W.1-3, 5-8

- The **Speaking and Listening Standards** emphasize integration and include a separate column linking standards from the four other strands for planning purposes.

## Revisions to the ELA Standards

- New **nomenclature and coding**

<b>Grade</b> level of the standard
<b>Strand</b> <ul style="list-style-type: none"> <li>– Foundational Literacy (K-5)</li> <li>– Language (6-12)</li> <li>– Reading (Literature or Informational Text)</li> <li>– Speaking and Listening</li> <li>– Writing</li> </ul>
<b>Category</b> within the strand
<b>Number</b> of the standard within the strand



## Revisions to the ELA Standards

- New **nomenclature and coding**

### **Practice**

Read the standards below and practice listing the appropriate labels. Reference the standards document at needed.

#### **9–10.W.PDW.6**

Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.

Grade:

Strand:

Category:

Number:

#### **11–12.SL.PKI.5**

Make strategic use of digital media and visual displays in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Grade:

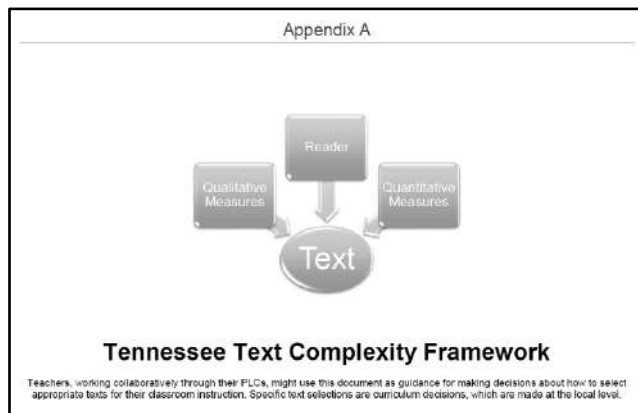
Strand:

Category:

Number:

## Revisions to the ELA Standards

- Supporting Documents (TN Academic Standards for ELA pages 67–88)



### Questions to Guide PLC Discussions

1. What did you learn about this text in PLC with your colleagues?
2. What standards are being taught with this text?
3. What does understanding of the standards look like with this text?
4. What about this text will be engaging to students?
5. How are students being asked to reflect on this text?
6. What will the sequence of text-dependent questions look like for this text?
7. Why did you choose this text?
8. What makes this text quantitatively/qualitatively complex?
9. What reader and task considerations did you think of when choosing this text?
10. What important details do you want students to glean from this text?
11. How does this text help students build background knowledge?
12. What strategies will you use for textual analysis/ writing and why?
13. What experiences will students have with vocabulary with this text?
14. What will class discussions with this text sound like?
15. What connections to other texts can students make with this text?

### Glossary

The purpose of this glossary is to provide clarification on terms embedded in the ELA content standards.

**Active Voice:** in *active voice*, the subject performs the action expressed by the verb: "The student wrote an essay" (contrast with *passive voice*: "The essay was written by the student").

**Adage/Proverb:** an old or well-known saying that expresses a truth.

**Aesthetic Impact:** pertaining to an author's intentional decisions to use words or images that directly impact the artistic appeal.

**Affix:** a *morpheme* or meaningful part of a word attached before or after a root to modify its meaning; a category that subsumes *prefixes*, *suffixes*, and *infixes*.

**Allegory:** a literary work that portrays abstract ideas concretely.

**Allusion:** a textual reference to another literary, political, mythological, or religious contemporary work, text, or event.

**Alphabetic Code:** specifies that letters, singly and in combination, represent single speech sounds.

**Alphabetic Principle:** the principle that letters are used to represent individual *phonemes* in spoken words.

**Alphabetic Writing System:** a system of symbols that represents each consonant and vowel sound in a language.

**Analogy:** a comparison between two things to help explain or illustrate one or both of them.

**Anglo-Saxon:** Old English; a Germanic language spoken in Britain before the invasion of the Norman French in 1066.

**Archetype, Literary:** a typical character, action, or situation that seems to represent such universal patterns of human nature; also known as universal symbol, may be a character, a theme, a symbol, or even a setting.

**Argumentation:**

- **Aristotelian:** writer uses logic to state his/her *claim*, appeal to the reader's rationale with *factual evidence*, anticipate *counterclaims*, offer a *rebuttal*, and offer an effective conclusion persuading the audience to accept the *writer's point of view*.

Notes:



## Module 2 Review

- The student is the keystone.
- The standards are the cornerstones.
- Preparing students to be postsecondary and workforce ready is the ultimate goal.
- In grades K–5, the standards signal the importance of laying a solid foundation for reading and writing.
- In grades 6–8, the standards solidify the foundation while increasing the complexity of text selection and tasks.
- In grades 9–12, the standards focus on sophistication and style.



### Strong Standards

Standards are the bricks that should be masterfully laid through quality instruction to ensure that all students reach the expectation of the standards.

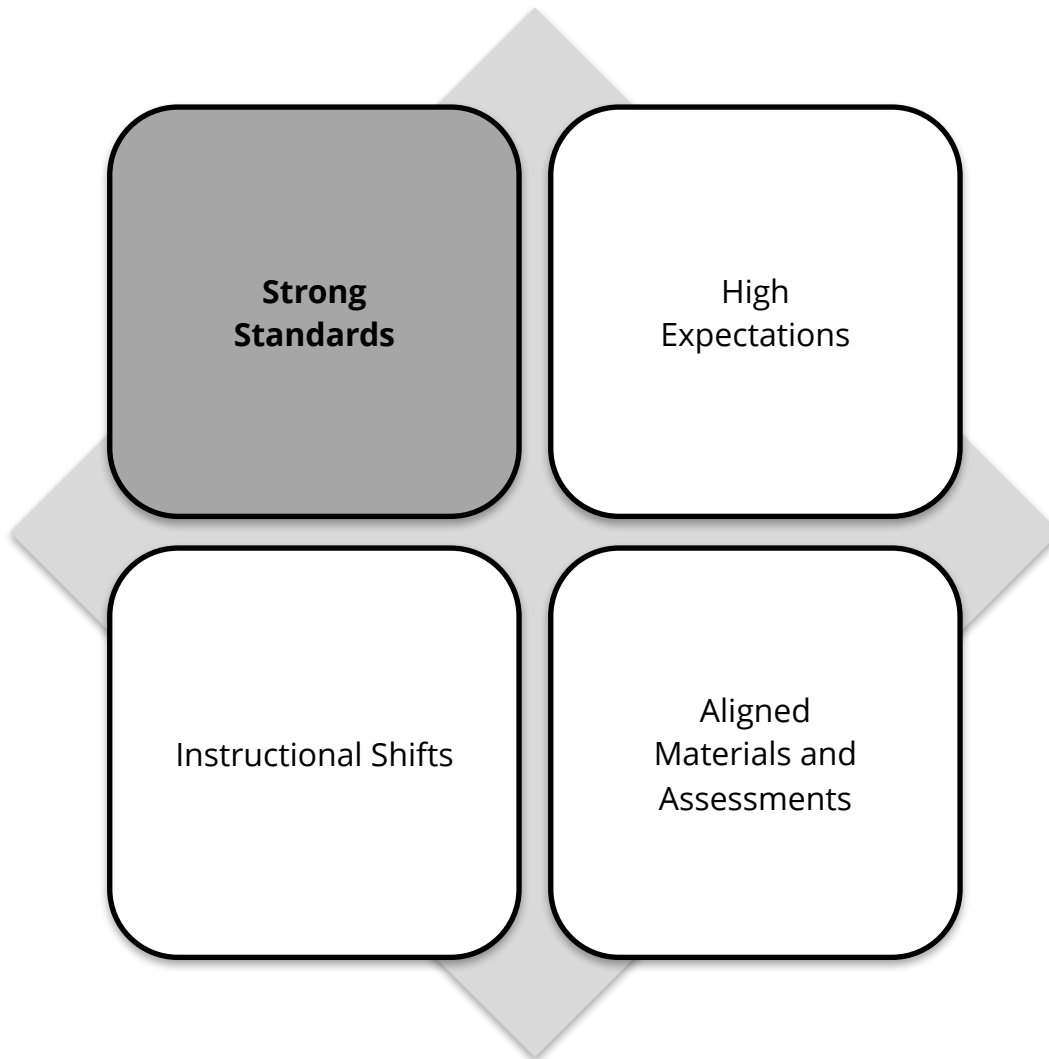
“To begin with the end in mind means to start with a clear understanding of your destination.

It means to know where you’re going so that you better understand where you are now so that the steps you take are always in the right direction.”

—Stephen R. Covey, 1989

## **Part 1: The Standards**

### **Module 3: ELA Strand Design**



## Goals

- Understand the overall organizational structure of the ELA academic standards by analyzing the five strands and categories within them.
- Discuss and reflect on how the standards work together to support literacy development.



### **Strong Standards**

Standards are the bricks that should be masterfully laid through quality instruction to ensure that all students reach the expectation of the standards.



### **High Expectations**

We have a continued goal to prepare students to be college and career ready.



### **Instructional Shifts**

The instructional shifts are an essential component of the standards and provide guidance for how the standards should be taught and implemented.



### **Aligned Materials and Assessments**

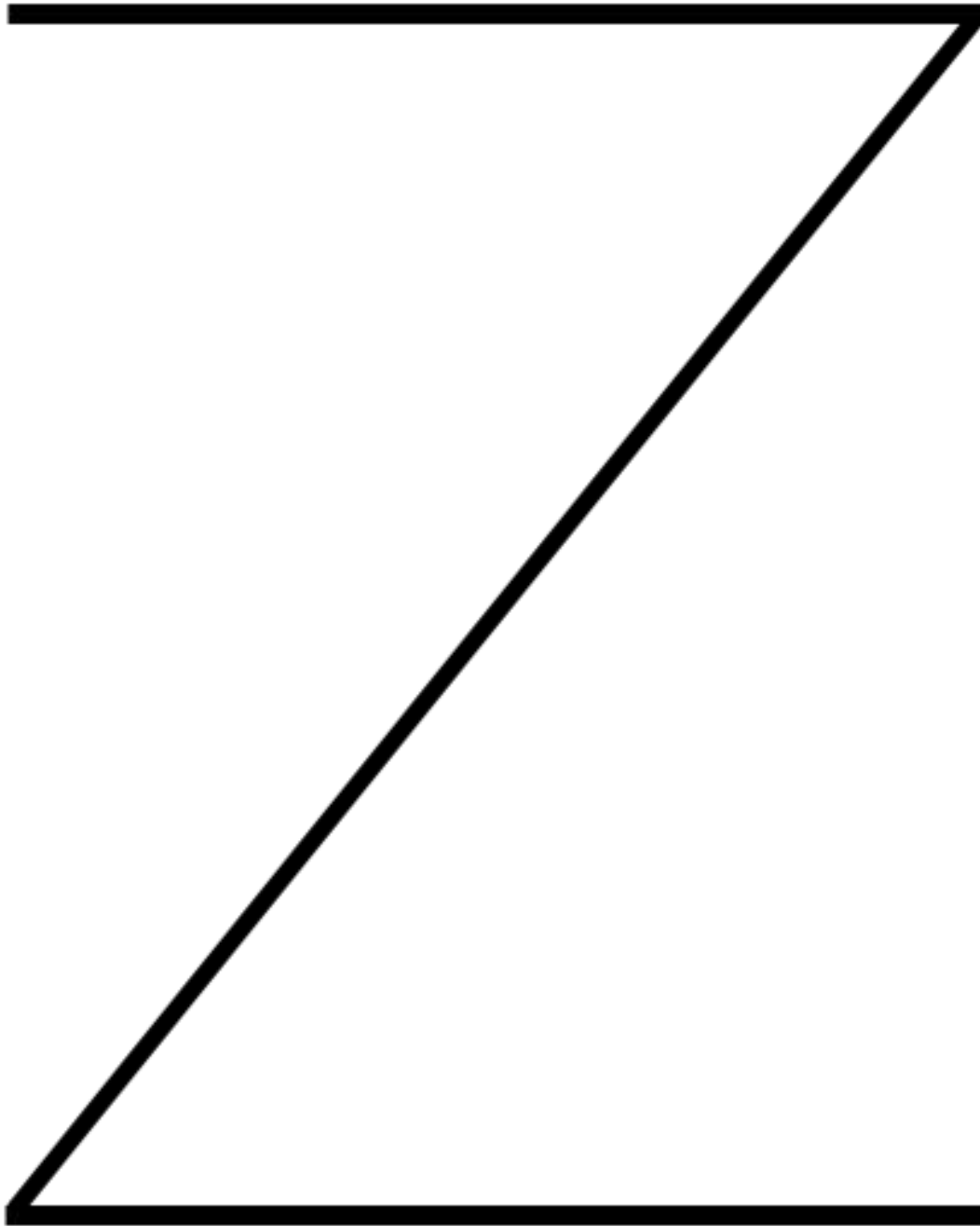
Educators play a key role in ensuring that our standards, classroom instructional materials, and assessments are aligned.

## TN ELA Academic Standards: Five Strands

<b>1</b>	
<b>2</b>	
<b>3</b>	
<b>4</b>	
<b>5</b>	



**TN ELA Academic Standards: Five Strands  
Z Chart Activity**



**TN ELA Academic Standards: Five Strands  
Z Chart Notes**

<b>Strand</b>	<b>Notes</b>
1	
2	
3	
4	
5	

## TN ELA Academic Standards: Five Strands Key Takeaways

### Foundational Literacy

- Our former standards separately list the **foundational skills** and **language**. This leads to instructional practices that isolate these skills instead of **integrating** them.
- The most noticeable revision in the revised standards occurs with the **compilation** of foundational skills and language into the **Foundational Literacy Standards**.

### Language

- The revised Language 6–12 standards **build directly on the foundational literacy** standards while **expanding** on vocabulary, syntax, conventions, and command of the English language.
- In the middle grades, the standards **solidify the foundation** and give students the space to think flexibly about communication.
- In high school, students focus on **understanding the nuances** of language while building sophistication and style needed for post-secondary readiness.

Notes:

## TN ELA Academic Standards: Five Strands Key Takeaways

### Reading

- In the **elementary** grades, **reading** is embedded in the **foundational skills**.
- In the **middle** grades, the focus is on solidifying the reading foundation while **building stamina** with increasingly **complex text**.
- In **high school**, the focus is on the ability to recognize and analyze **archetypal patterns, nuances of language, and inter-textual connections**.

### Speaking and Listening

- The Speaking and Listening standards **serve as a bridge** between reading and writing skills.
- Speaking and listening skills **aid in reading comprehension** and encourage engagement with texts and ideas.
- Effective **speaking and listening skills are necessary** in today's job market.

### Writing

- Students understand better what they read **when they write** about it.
- **Writing is an avenue** students can use to explore who they are and to influence others.
- Effective **written communication skills are necessary** in today's job market.



## **Appointment with Peers**

Please meet with your first partner to discuss the following:

- How will these changes impact your classroom?
- What are your takeaways from modules 1–3?
- How does this align to your observation rubric?

Notes:

## Module 3 Review

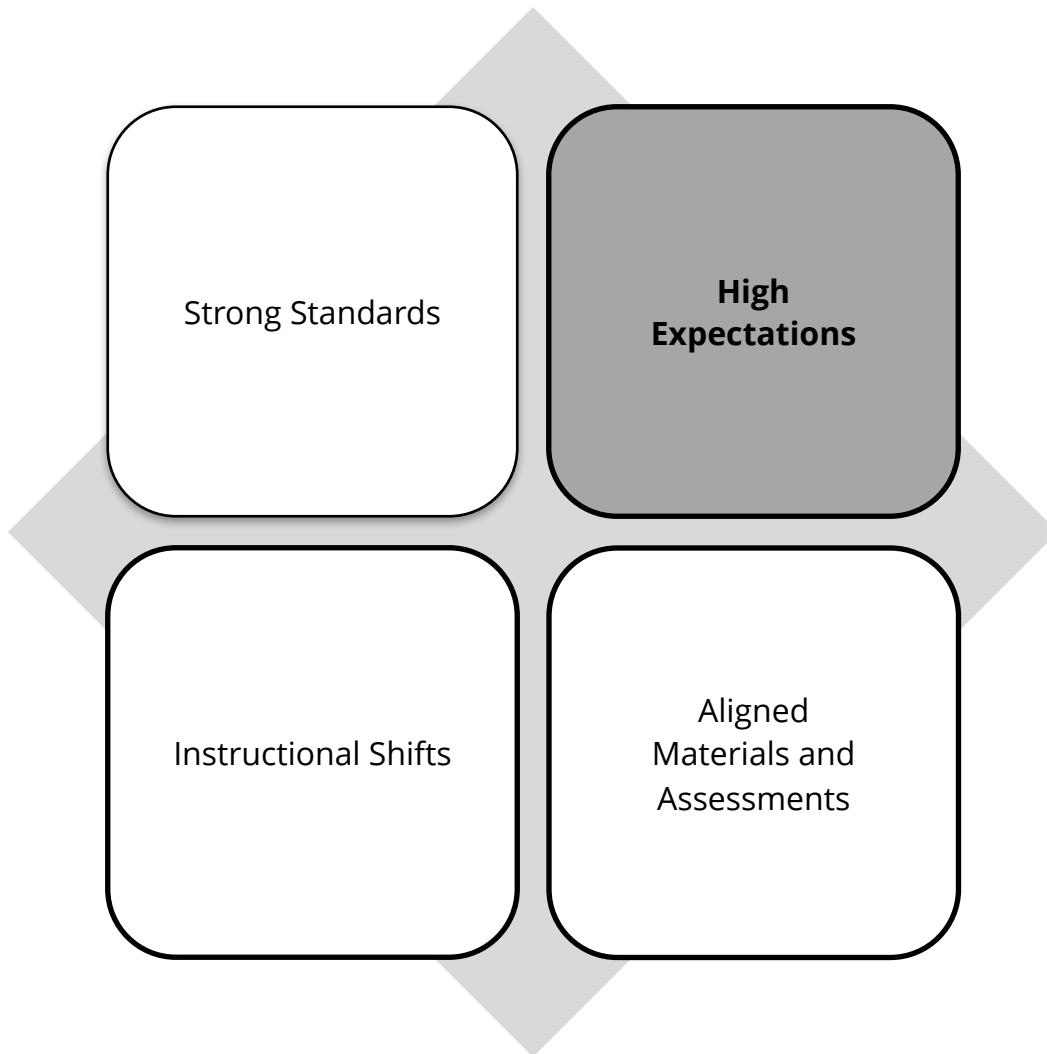
- The overall organizational structure of the ELA Academic Standards remains the same.
- All standards are organized under one of five strands: K-5 Foundational Literacy, 6-12 Language, K-12 Reading for both literature and informational text, K-12 Speaking and Listening, and K-12 Writing.
- Each strand is broken down into categories to assist in clarity and the ease of integration within and among standards.



### **Strong Standards**

Standards are the bricks that should be masterfully laid through quality instruction to ensure that all students reach the expectation of the standards.

**Part 2: Developing a Deeper Understanding**  
**Module 4: Diving Into 9–12 ELA**



## Goals

- Determine the English language arts and literacy emphasis that is embedded within the standards.
- Develop a means for deconstructing standards to help guide planning, assessment and instruction.
- Determine what students need to know, understand, and do within the standards.



### **Strong Standards**

Standards are the bricks that should be masterfully laid through quality instruction to ensure that all students reach the expectation of the standards.



### **High Expectations**

We have a continued goal to prepare students to be college and career ready.



### **Instructional Shifts**

The instructional shifts are an essential component of the standards and provide guidance for how the standards should be taught and implemented.



### **Aligned Materials and Assessments**

Educators play a key role in ensuring that our standards, classroom instructional materials, and assessments are aligned.

## Mr. Reed's Class Assignment

Before we get started, we are going to do a quick activity that will help frame our work in this module.

Notes:



## **Decision: The Expected Results**

Now we are going to dive into the academic expectations for a few specific standards. To get the expected results, please consider the following:

- What standards are we teaching?
- What do students need to know, understand, and do (KUD)?
- What are the essential questions?
- What should instruction and assessment look like?

## **We are going to look closely at Reading Standard #2.**

### **11-12.RL.KID.2**

Determine multiple themes or central ideas of a text or texts and analyze their development; provide a critical summary.

### **9-10.RL.KID.2**

Determine a theme or central idea of a text and analyze its development; provide an objective or critical summary.



**We are going to look closely at Reading Standard #2.**

Know (facts, vocabulary)	Understand (concepts, generalizations)	Do (verbs, skills)
Essential Questions:		
Instruction and Assessment:		

**You try one.**

Know (facts, vocabulary)	Understand (concepts, generalizations)	Do (verbs, skills)
Essential Questions:		
Instruction and Assessment:		



## Module 4 Review

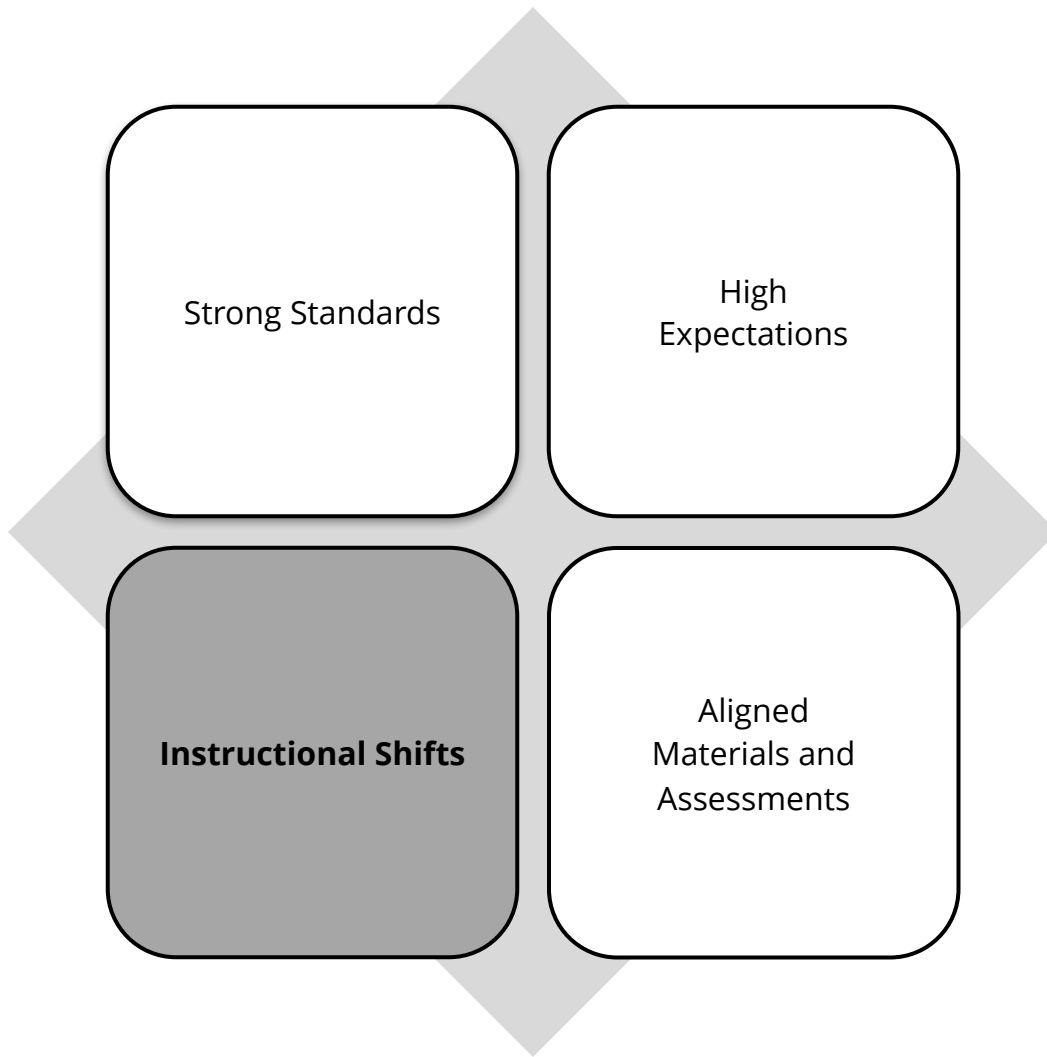
- It is important to determine what students need to know, understand, and do.
- Analyzing the standards can guide and inform planning, assessment, and instruction.



### **High Expectations**

We have a continued goal to prepare students to be college and career ready.

**Part 3: Instructional Shifts**  
**Module 5: Role of Text**



## Goals

- Examine how multiple texts on one topic build knowledge, vocabulary, and fluency for all students.
- Model how to intentionally sequence texts based on complexity and other factors.



### **Strong Standards**

Standards are the bricks that should be masterfully laid through quality instruction to ensure that all students reach the expectation of the standards.



### **High Expectations**

We have a continued goal to prepare students to be college and career ready.



### **Instructional Shifts**

The instructional shifts are an essential component of the standards and provide guidance for how the standards should be taught and implemented.



### **Aligned Materials and Assessments**

Educators play a key role in ensuring that our standards, classroom instructional materials, and assessments are aligned.

## Setting the Stage

- What do you believe is the role of text in literacy instruction?
  
  
  
  
  
  
  
  
  
  
- How do you *feel* about the idea of giving students more challenging texts to read and “struggle” through?
  
  
  
  
  
  
  
  
  
  
- How does this idea fit within your beliefs and philosophy as an English language arts teacher? As a reader?

## **A Simulation**

"Just giving students complex texts doesn't mean they will read and understand them."

—Doug Fisher and Nancy Frey, 2013

## **Pacific Cod Species Report**

- See if you can “make sense” of this text.
- Pay attention to what you’re doing to try and comprehend this text.
- What if you read it more closely?
- What makes this text so complex?
- What if it was essential for students to read this text? What strategies would you use to teach it?

Notes:

## PACIFIC COD

### Pacific Cod Species Report

<http://blueocean.org/documents/2012/03/cod-pacific-full-species-report.pdf>

*Gadus macrocephalus*



Sometimes known as Alaska Cod, Gray Cod


#### SUMMARY

Pacific Cod is a relatively fast growing fish that can produce several hundred thousand eggs per year. It is commercially fished in two regions, the Gulf of Alaska and the Bering Sea/Aleutian Islands, and both populations have good abundance. The main fishing methods for Pacific Cod are bottom trawl, pot, longline, and jig gear. Management in Alaska uses a series of catch limits, observer counts, closures, and permits to limit the overall ecosystem effects of the Pacific Cod fishery. Concerns regarding seabird bycatch and food availability for Steller's sea lions have been addressed by recent management that has changed gear requirements to reduce seabird catch, and implemented a series of closures to protect critical sea lion habitat. In January 2010, the Marine Stewardship Council certified all gear types in the Gulf of Alaska and the Bering Sea and Aleutian Islands as sustainable fisheries.

Criterion Points Final Score Color

Final Score 2.30 Color

Life History	1.75
Abundance	2.25
Habitat Quality and Fishing Gear Impacts	2.25
Management	3.75
Bycatch	1.50
2.40 - 4.00	
	

1.60 - 2.39	
0.00 - 1.59	



### LIFE HISTORY

Core Points (only one selection allowed)

If a value for intrinsic rate of increase ('r') is known, assign the score below based on this value. If no r-value is available, assign the score below for the correct age at 50% maturity for females if specified, or for the correct value of growth rate ('k'). If no estimates of r, age at 50% maturity, or k are available, assign the score below based on maximum age.

1.00 Intrinsic rate of increase  $<0.05$ ; OR age at 50% maturity  $>10$  years; OR growth rate  $<0.15$ ; OR maximum age  $>30$  years.

2.00 Intrinsic rate of increase =  $0.05-0.15$ ; OR age at 50% maturity = 5-10 years; OR a growth rate =  $0.16-0.30$ ; OR maximum age = 11-30 years.

Pacific Cod females reach 50% maturity in the Gulf of Alaska at 4.4 years, and in the eastern Bering Sea at 4.9 years (Stark 2007), however, the average age of recruitment to the fishery is seven years (Kruse et al. 2000). Sizes at 50% maturity are 50.3 cm for Gulf of Alaska Cod, and 58 cm for eastern Bering Sea Cod (Stark 2007; AFSC 2009). Growth rates vary depending on age, but on average  $k=0.22$  in the Bering Sea and  $k=0.18$  in the Gulf of Alaska (SAFE Reports, 2009) The maximum recorded age of Pacific Cod is 25 years (Munk, 2001), however in the Bering Sea/Aleutian Islands and Gulf of Alaska groundfish fisheries, the maximum age observed is 19 years.

3.00 Intrinsic rate of increase  $>0.16$ ; OR age at 50% maturity = 1-5 years; OR growth rate  $>0.30$ ; OR maximum age  $<11$  years.

Points of Adjustment (multiple selections allowed)

-0.25 Species has special behaviors that make it especially vulnerable to fishing pressure (e.g., spawning aggregations; site fidelity; segregation by sex; migratory bottlenecks; unusual attraction to gear; etc.).

Pacific Cod form dense spawning aggregations between 40-290 m deep that make large catches possible (NMFS 2004; Shimada and Kimura 1994). Major aggregations occur between Unalaska and Unimak Islands, southwest of the Pribilof Islands, and near the Shumagin group in the western GOA (NMFS, 2004).

-0.25 Species has a strategy for sexual development that makes it especially vulnerable to fishing

pressure (e.g., age at 50% maturity >20 years; sequential hermaphrodites; extremely low fecundity).

-0.25 Species has a small or restricted range (e.g., endemism; numerous evolutionarily significant units; restricted to one coastline; e.g., American lobster; striped bass; endemic reef fishes).

-0.25 Species exhibits high natural population variability driven by broad-scale environmental change (e.g. El Nino; decadal oscillations).

Changing environmental conditions in the Pacific Ocean can impact Cod populations in many different ways by altering ocean productivity, food chains and the availability of food; changing the distribution and migratory patterns of adult fish, the timing and location of spawning, and larval transport patterns; and disrupting the development of eggs and larvae (NMFS 2004).

+0.25 Species does not have special behaviors that increase ease or population consequences of capture OR has special behaviors that make it less vulnerable to fishing pressure (e.g., species is widely dispersed during spawning).

+0.25 Species has a strategy for sexual development that makes it especially resilient to fishing pressure (e.g., age at 50% maturity <1 year; extremely high fecundity).

Pacific Cod is a highly fecund species that utilize external fertilization. Pacific Cod reach 50% maturity at about 4.5 years of age (Stark, 2007). Some studies have shown that sexually mature females can produce anywhere from 225,000 and 5 million eggs per year (Klovach et al., 1995).

+0.25 Species is distributed over a very wide range (e.g., throughout an entire hemisphere or ocean basin; e.g., swordfish; tuna; Patagonian toothfish).

The Pacific Cod occurs in the north Pacific, from the Bering Sea south to Santa Monica, California in the east, and to the Sea of Japan in the west (NMFS, 2004; PSMFC 1998). This is considered a medium size range so no points were added.

+0.25 Species does not exhibit high natural population variability driven by broad-scale environmental change (e.g., El Nino; decadal oscillations).

1.75 Points for Life History

#### ABUNDANCE

Core Points (only one selection allowed)

Compared to natural or un-fished level, the species population is:

1.00 Low: Abundance or biomass is <75% of BMSY or similar proxy (e.g., spawning potential ratio).



2.00 Medium: Abundance or biomass is 75-125% of BMSY or similar proxy; OR population is approaching or recovering from an overfished condition; OR adequate information on abundance or biomass is not available.

Populations in both the Bering Sea/Aleutian Islands and Gulf of Alaska remain above the threshold biomass levels defined by the North Pacific Council and are generally considered to be at healthy levels of abundance (NMFS, 2004). Although for 2010, female spawning biomass in the Bering Sea is approximately 345,000 t, which is slightly below the BMSY (B35%) of 360,000 t (Thompson, personal communication). The projected overfishing limit for 2010 is 205,000 t, and total allowable catch (TAC) for 2010 will be 168,780 t (msc.org). In the Gulf of Alaska, Cod age 3+ biomass for 2010 is estimated to be 701,000 t, with the 2010 spawning stock biomass estimated to be 118,000 t and BMSY (B35%) for the region estimated to be 102,000 t (NPFMC, 2009). The overfishing limit for 2010 for the Gulf of Alaska population is 94,100 t, and the TAC is set at 59,563 t (MSC 2010).

3.00 High: Abundance or biomass is >125% of BMSY or similar proxy.

Points of Adjustment (multiple selections allowed)

-0.25 The population is declining over a generational time scale (as indicated by biomass estimates or standardized CPUE).

-0.25 Age, size or sex distribution is skewed relative to the natural condition (e.g., truncated size/age structure or anomalous sex distribution).

-0.25 Species is listed as "overfished" OR species is listed as "depleted", "endangered", or "threatened" by recognized national or international bodies.

Pacific Cod populations in both the Bering Sea/Aleutian Islands and Gulf of Alaska are listed as 'not overfished' with 'no overfishing occurring,' and no population of Cod is considered to be approaching an overfished condition (NPFMC, 2009). No points were subtracted, since overfishing is not occurring.

-0.25 Current levels of abundance are likely to jeopardize the availability of food for other species or cause substantial change in the structure of the associated food web.

In 2000, A Biological Opinion found that the North Pacific groundfish fisheries for pollock, Pacific Cod, and Atka mackerel are likely to jeopardize the continued existence of Steller sea lions (NMFS, 2004). As a result of this report, management measures creating large buffer zones around rookeries were enacted. The efforts to minimize impacts on Steller sea lions are sufficient, and no points were subtracted

+0.25 The population is increasing over a generational time scale (as indicated by biomass estimates or standardized CPUE).

Recruitment varies each year, but abundant spawning stock biomass suggests that if managers

keep relative catch low, the population will increase over a generational time scale. More research needs to be done to determine if these assumptions are correct (NPFMC, 2009, NMFS, 2004), so no points were added.

+0.25 Age, size or sex distribution is functionally normal.

Age, size and sex distributions are likely normal for Pacific Cod.

+0.25 Species is close to virgin biomass.

+0.25 Current level of abundance provide adequate food for other predators or are not known to affect the structure of the associated food web.

2.25 Points for Abundance

#### HABITAT QUALITY AND FISHING GEAR IMPACTS

Core Points (only one selection allowed)

Select the option that most accurately describes the effect of the fishing method upon the habitat that it affects

1.00 The fishing method causes great damage to physical and biogenic habitats (e.g., cyanide; blasting; bottom trawling; dredging).

2.00 The fishing method does moderate damage to physical and biogenic habitats (e.g., bottom gillnets; traps and pots; bottom longlines).

Most of the Pacific Cod catch is taken with bottom and pelagic trawls and longline gear (NMFS, 2004), but pot and jig gear are also used. In the Bering Sea/Aleutian Islands region, TAC (Total Allowable Catch) is allocated by gear type. Forty-seven percent is allocated to trawl fisheries, 51% is allocated to fixed gear fisheries (i.e., longline and pots), and 2% to jig fisheries. In the Gulf of Alaska region, there are no specific allocations by gear type (NMFS, 2004). Due to the presence of deep water corals, sponges, gorgonians and other organisms located in depths where fishing is occurring (~200m along continental shelf) a score of 2 was awarded for the potential damage caused to these sessile organisms.

3.00 The fishing method does little damage to physical or biogenic habitats (e.g., hand picking; hand raking; hook and line; pelagic long lines; mid-water trawl or gillnet; purse seines).

Points of Adjustment (multiple selections allowed)

-0.25 Habitat for this species is so compromised from non-fishery impacts that the ability of the habitat to support this species is substantially reduced (e.g., dams; pollution; coastal development).

-0.25 Critical habitat areas (e.g., spawning areas) for this species are not protected by

management using time/area closures, marine reserves, etc.

-0.25 No efforts are being made to minimize damage from existing gear types OR new or modified gear is increasing habitat damage (e.g., fitting trawls with roller rigs or rockhopping gear; more robust gear for deep-sea fisheries).

-0.25 If gear impacts are substantial, resilience of affected habitats is very slow (e.g., deep water corals; rocky bottoms).

The use of trawling equipment damages deep-water corals, which are important habitats for many demersal fish (Witherell and Coon, 2000). Some corals are hundreds of years old and grow very slowly (<1cm/yr), making the damage to these organisms often irreparable (Andrews, et al. 2009). Points were not subtracted since the NPFMC has implemented management measures and closures to preserve delicate habitats such as deep-water corals.

+0.25 Habitat for this species remains robust and viable and is capable of supporting this species.

+0.25 Critical habitat areas (e.g., spawning areas) for this species are protected by management using time/area closures, marine reserves, etc.

Rockhopper' trawl gear, which is known to severely impact rocky seafloor habitat, is used by many Cod vessels in the Gulf of Alaska (Alaska Marine Conservation Council, 2002). Fortunately, many deep water habitats are protected from bottom trawling because of their rocky or steep terrain. Areas where bottom trawling is used have reduced benthic diversity and damage to corals, sponges and gorgonians is widespread (Heifetz et al. 2009). Many areas containing known populations of sensitive organisms have been closed to specific gear types.

+0.25 Gear innovations are being implemented over a majority of the fishing gear to minimize damage from gear types OR no innovations necessary because gear effects are minimal.

+0.25 If gear impacts are substantial, resilience of affected habitats is fast (e.g., mud or sandy bottoms) OR gear effects are minimal.

## 2.25 Points for Habitat Quality and Fishing Gear Impacts

### MANAGEMENT

Core Points (only one selection allowed)

Select the option that most accurately describes the current management of the fisheries of this species.

1.00 Regulations are ineffective (e.g., illegal fishing or overfishing is occurring) OR the fishery is unregulated (i.e., no control rules are in effect).

2.00 Management measures are in place over a major portion over the species' range but

implementation has not met conservation goals OR management measures are in place but have not been in place long enough to determine if they are likely to achieve conservation and sustainability goals.

3.00 Substantial management measures are in place over a large portion of the species range and have demonstrated success in achieving conservation and sustainability goals.

Effective management is in place in Alaska, where the vast majority of Pacific Cod is caught (NPFMC 1999; PSMFC 1999; NMFS 2004). Management measures include limited entry, seasonal catch quotas, closed areas and bycatch limits. The Marine

Stewardship Council has certified both the Gulf of Alaska and the Bering Sea/Aleutian Islands fisheries as sustainable (MSC 2010).

Points of Adjustment (multiple selections allowed)

-0.25 There is inadequate scientific monitoring of stock status, catch or fishing effort.

-0.25 Management does not explicitly address fishery effects on habitat, food webs, and ecosystems.

-0.25 This species is overfished and no recovery plan or an ineffective recovery plan is in place.

-0.25 Management has failed to reduce excess capacity in this fishery or implements subsidies that result in excess capacity in this fishery.

+0.25 There is adequate scientific monitoring, analysis and interpretation of stock status, catch and fishing effort.

Catches are monitored through logbook reports and fish receipts, supplemented with data collected from shoreside sampling and observer coverage. In Alaska, vessels equal to or greater than 125 feet in length must carry at least one NMFS-certified observer on 100% of their sea days, vessels between 60 and 125 feet in length must carry a NMFS-certified observer during at least 30% of their fishing days, and vessels less than 60 feet in length overall are not required to carry observers.

+0.25 Management explicitly and effectively addresses fishery effects on habitat, food webs, and ecosystems.

Closures and management measures have been put in place to protect Steller sea lion habitat, feeding areas and haulouts, essential fish habitat and other habitats of concern (NMFS, 2004; DiCosimo, 1999).

+0.25 This species is overfished and there is a recovery plan (including benchmarks, timetables and methods to evaluate success) in place that is showing signs of success OR recovery plan is not needed.

No recovery plan is needed. Pacific Cod are not overfished and overfishing is not occurring in the Gulf of Alaska and the Bering Sea/Aleutian Islands. Marine Stewardship Council has certified the BSAI and GOA fisheries as sustainable (MSC 2010).

+0.25 Management has taken action to control excess capacity or reduce subsidies that result in excess capacity OR no measures are necessary because fishery is not overcapitalized.

### 3.75 Points for Management

#### BYCATCH

Core Points (only one selection allowed)

Select the option that most accurately describes the current level of bycatch and the consequences that result from fishing this species. The term, "bycatch" used in this document excludes incidental catch of a species for which an adequate management framework exists. The terms, "endangered, threatened, or protected," used in this document refer to species status that is determined by national legislation such as the U.S. Endangered Species Act, the U.S. Marine Mammal Protection Act (or another nation's equivalent), the IUCN Red List, or a credible scientific body such as the American Fisheries Society.

1.00 Bycatch in this fishery is high (>100% of targeted landings), OR regularly includes a "threatened, endangered or protected species."

Although less than 10% of the total Pacific Cod catch is discarded (NPFMC SAFE, 2009), the longline fishery is known for catching endangered or threatened seabirds. Roughly 15,000 seabirds per year are killed by fishing gear used in the Pacific Cod fishery (NMFS, 2008). The majority of longline-killed seabirds are fulmars, but also includes a large number of albatrosses, gulls, shearwaters, and other species (NMFS, 2004). The fishery kills Laysan, black-foot, and short-tailed albatrosses, which are all on the IUCN Red List of threatened species. The only seabird affected by the Pacific Cod fishery that is listed as endangered by the US is the short tailed albatross although population impacts are unlikely given current growth in this population (Zador et al. 2008).

2.00 Bycatch in this fishery is moderate (10-99% of targeted landings) AND does not regularly include "threatened, endangered or protected species" OR level of bycatch is unknown.

3.00 Bycatch in this fishery is low (<10% of targeted landings) and does not regularly include "threatened, endangered or protected species."

Points of Adjustment (multiple selections allowed)

-0.25 Bycatch in this fishery is a contributing factor to the decline of "threatened, endangered, or protected species" and no effective measures are being taken to reduce it.

-0.25 Bycatch of targeted or non-targeted species (e.g., undersize individuals) in this fishery is

high and no measures are being taken to reduce it.

-0.25 Bycatch of this species (e.g., undersize individuals) in other fisheries is high OR bycatch of this species in other fisheries inhibits its recovery, and no measures are being taken to reduce it.

-0.25 The continued removal of the bycatch species contributes to its decline.

+0.25 Measures taken over a major portion of the species range have been shown to reduce bycatch of "threatened, endangered, or protected species" or bycatch rates are no longer deemed to affect the abundance of the "protected" bycatch species OR no measures needed because fishery is highly selective (e.g., harpoon; spear).

As of 2004, revised seabird bycatch regulations have been in effect for the Alaska demersal longline fleet, requiring most vessels over 55 feet to use paired streamer lines, restricting offal discards, and requiring each vessel to have a seabird avoidance plan onboard. Smaller vessels [greater than 26 ft (7.9 m) LOA and less than or equal to 55 ft LOA] must use a single streamer line or, in limited instances, a buoy bag line (Seabird Avoidance Regulations, NOAA). Management efforts have been successful at reducing the amount of seabirds caught by this fishery.

+0.25 There is bycatch of targeted (e.g., undersize individuals) or non-targeted species in this fishery and measures (e.g., gear modifications) have been implemented that have been shown to reduce bycatch over a large portion of the species range OR no measures are needed because fishery is highly selective (e.g., harpoon; spear).

North Pacific fisheries have implemented measures such as conservative catch quotas, mesh size restrictions, no trawl zones, etc. to reduce bycatch (NPFMC, 1999). Other regulations, such as gear and area/season restrictions, are also used to reduce bycatch (NMFS 2004).

+0.25 Bycatch of this species in other fisheries is low OR bycatch of this species in other fisheries inhibits its recovery, but effective measures are being taken to reduce it over a large portion of the range.

+0.25 The continued removal of the bycatch species in the targeted fishery has had or will likely have little or no impact on populations of the bycatch species OR there are no significant bycatch concerns because the fishery is highly selective (e.g., harpoon; spear).

1.50 Points for Bycatch

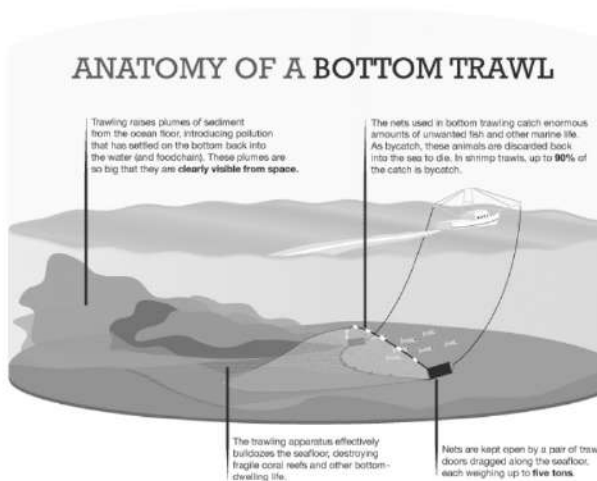


## Bycatch

<http://sawfish.saveourseas.com/threats/overfishing#bycatch>

Modern fishing vessels catch staggering amounts of unwanted fish and other marine life. It's estimated that anywhere from 8 to 25 percent of the total global catch is discarded, cast overboard either dead or dying.<sup>2</sup> That's up to 27 million tonnes of fish thrown out each year -- the equivalent of 600 fully-laden Titanics. And the victims aren't just fish. Every year, an estimated 300,000 whales, dolphins and porpoises die entangled in fishing nets, along with thousands of critically-endangered sea turtles. Long-line fisheries also kill huge numbers of seabirds. Over 100,000 Albatrosses die this way every year, and many species are endangered as a result of bycatch.

All modern forms of commercial fishing produce bycatch, but shrimp trawling is by far the most destructive: it is responsible for a third of the world's bycatch, while producing only 2% of all seafood.



“ Bottom trawling is the most destructive of any actions that humans conduct in the ocean.”

Shrimp (and many deep-sea fish) are caught using a fishing method called bottom trawling, which usually involves dragging a net between two trawl doors weighing several tons each across the ocean bed. This has a destructive impact on seabed communities, particularly on fragile deep water coral – a vital part of the marine ecosystem that scientists are just beginning to understand.<sup>3</sup> The effect of bottom trawling on the seafloor has been compared to forest clear-cutting, and the damage it causes can be seen from space. The UN Secretary General reported in 2006 that 95 percent of damage to seamount ecosystems worldwide is caused by deep sea bottom trawling.

### Remedies

What can be done? The next few years will be pivotal for the oceans. If strong measures



are implemented now, much of the damage can still be reversed. In terms of what needs to happen, preventing overfishing is fairly straightforward: first and foremost, scientifically-determined limits on the number of fish caught must be established for individual fisheries, and these limits must be enforced. Second, fishing methods responsible for most bycatch must either be modified to make them less harmful, or made illegal. And third, key parts of the ecosystem, such as vulnerable spawning grounds and coral reefs, must be fully protected.

In practical terms, this means:

- Putting pressure on governments to limit fishing subsidies, estimated at tens of billions of dollars per year. Eliminating subsidies of this scale lowers the financial incentives to continuously expand fishing fleets far beyond sustainability.
- Establishing and expanding Marine Protected Areas (MPAs), areas of the ocean where natural resources are protected and fishing is either restricted or banned altogether (no-take areas). Presently, 1% of the oceans are MPAs. This number needs to be bigger if they are to help reverse the damage done by overfishing. The Save Our Seas Foundation has been actively involved in supporting MPAs through our projects in the Cocos (Keeling) Islands and the Maldives.
- Better monitoring and policing of the fish trade. Pirate fishing continues to grow in scope, and though illegal, fish caught in such operations often end up on our plates.
- Consumers choosing to buy sustainably-sourced seafood and avoiding threatened species. Overfishing is driven by global demand — lowering the demand will lower the damage.



## THE PROBLEM

**Twenty-three species of seabird are in danger of extinction largely because of mortality from longline fishing ... yet the problem can be solved easily and inexpensively.**

The large, graceful albatross is perhaps the most venerated of seabirds. The inspiration behind Samuel Taylor Coleridge’s classic poem “The Rime of the Ancient Mariner,” albatrosses have some of the longest wingspans of any birds, and spend much of their lives flying thousands of miles over the open ocean in search of food. However, with demand for large ocean fish at an all-time high, hundreds of thousands of albatrosses and other seabirds are being killed each year by the fleets of longline fishing vessels which now crisscross the world’s oceans. The longliners set lines up to 60 miles long and may use up to 30,000 baited hooks on each set to catch tuna, swordfish, cod, halibut, Patagonian toothfish (Chilean sea bass), and other fish. While the longlines are being set behind the fishing boats, albatrosses and other seabirds grab the bait and become impaled on the barbed hooks, either caught by their bills, or hooked into their bodies or wings. Dragged under the surface, the birds are unable to free themselves and drown.

Data show that this mortality is having a significant impact on populations, with many species showing rapid recent declines. Scientists now fear that unless action is taken, many seabird species will become extinct.



Black-browed Albatross killed by a longline hook.

**Albatrosses are characterized by low reproductive rates, low natural annual mortality, long life spans, and delayed sexual maturity—traits that make populations extremely sensitive to changes in adult survival.**

*Longline fishing is considered the most recent and most serious global threat to albatrosses and other procellariiformes.*

*Seabird populations are being decimated by  
hundreds of millions of longline hooks...*

**For an albatross, finding a fishing boat in the open ocean is like finding a free buffet. With their large size, they quickly dominate the feeding frenzy, homing in on the largest morsels: often a squid or fish set on a longline hook. This “smash and grab” feeding ecology selects albatrosses as top victims of longline hooks.**

The killing of seabirds in longline fisheries is a global problem from which the U.S. is not immune. In the North Pacific, U.S.-based and other longliners kill tens of thousands of seabirds each year. There are more than 2,500 vessels in the Alaskan longline fleet landing \$300 million worth of fish annually and in excess of 140 vessels in Hawaii. In total, these fisheries set more than 210 million hooks each year in total.

Recent data, extrapolated from records kept by official fisheries observers aboard some vessels, show that on average, more than 20,000 seabirds die annually in the Alaskan longline fishery alone. From 1993 through 1999, at least 2,425 Black-footed Albatrosses, 6,721 Laysan Albatrosses, and 13 endangered Short-tailed Albatrosses were killed there. Thousands more fulmars, shearwaters, and other seabirds were also killed. The Alaskan halibut fishery of 1,800 vessels which sets more than 20 million hooks annually has no observers, so it is impossible to know how many more seabirds are killed by halibut vessels.

In the Hawaiian-based longline fishery, at least 8,325 Black-footed Albatrosses and 7,050 Laysan Albatrosses were killed from 1994 through 1999. These mortality figures do not include orphaned chicks that starve after their parents drown on a longline hook, or dead birds that fall into the sea as hooks are retrieved. Last year, the Black-footed Albatross was added to the IUCN-World Conservation Union list of species threatened with extinction: because of longline mortality.

The impact of longlines on seabirds is compounded by a range of other threats that are particular to birds that nest on isolated headlands and islands and forage across the open oceans. Introduced cats, rats, and other predators kill both chicks and adult seabirds at the nest, and may also eat eggs. Species that evolved in isolation have no defense against these ubiquitous predators.

The introduction of pigs, goats, cattle, and rabbits to some islands has also led to the destruction of habitat and seabird nesting burrows. Floating plastic is frequently mistaken for food by albatrosses, which can starve if their digestive tracts become blocked with used lighters, toothbrushes, and other flotsam. A recent study on Sand Island in the northwestern Hawaiian chain showed that 97% of Laysan Albatross chicks had ingested plastic, picked up by their parents and regurgitated as though it was food.

Seabirds also accidentally feed their chicks offal discarded by fishing vessels that still contains fishing hooks. Some species have been persecuted for food, and the Short-tailed Albatross came close to extinction as a result of large-scale slaughter for feathers. This combined onslaught has a cumulative effect that has been catastrophic for many species. The threat from longlining could be the final blow for some species unless action is taken now.



Black-footed Albatrosses killed on U.S. longlines in the North Pacific.

## THE PROBLEM



PHOTO: FABIO OLAMOS

*The albatross pictured above is already doomed, having snatched a bait attached to a weighted line that is beginning to sink. It will soon be pulled under the surface to drown.*

## Three albatross species occur regularly in the North Pacific. All are at serious risk from U.S.-based and other longliners.

### Black-footed Albatross

**T**his species has recently been classified as Threatened with extinction. This follows a 10% decrease in breeding pairs since 1992 on Midway and Laysan Islands and on French Frigate Shoals, where 77% of the species' world population nests. Estimates suggest that mortality of this species is at least 2,130 birds per year in U.S.-based fisheries alone. A recent study states that up to 10% of the species' breeding population is killed on longline hooks throughout the North Pacific each year. U.S. vessels represent a fraction of the total number of boats from many nations that fish in this species' range. Vessels from these other nations rarely if ever have observers aboard, so these mortality figures are just the tip of the iceberg.



PHOTO: DON BACUS



PHOTO: USFWS

### Short-tailed Albatross

**T**his is one of the world's most endangered seabird species with no more than 1,500 birds left of a population that once numbered in the millions. From 1887-1902, an estimated five million were slaughtered for the feather trade. In recent years, at least 13 have been killed in the U.S. Alaskan longline fishery. It is unknown how many have been killed by other fleets, but it is likely to be many more. Toroshima, the current major breeding island off the coast of Japan, is subject to volcanic activity presenting a further threat, although habitat enhancement at this key breeding site has led to a recent population increase. These birds wander the entire North Pacific where they are vulnerable to longline hooks. The species is Federally listed as Endangered.

### Laysan Albatross

**A**fter making a slow recovery from feather trade persecution at the turn of the century, the breeding population of this species has decreased by an alarming 30% since 1992 on Midway and Laysan Islands where more than 90% of the world population nests. Longline mortality is believed to be the primary threat. The species has a similar range to the Black-footed Albatross, but is generally more numerous. They are commonly caught on longlines in the North Pacific, with more than 2,280 killed there by U.S. vessels alone each year. Given the recently released population data on this species, it also clearly qualifies as Threatened with extinction under IUCN-World Conservation Union criteria, although it is yet to be officially listed.



PHOTO: USGS

# THE PROBLEM

Worldwide, at least 64 seabird species are known to have been killed in longline fisheries. The 23 Threatened\* species are shown in red.



PHOTO: KEVIN SCHAFER / WWW.KEVINSCHAFFER.COM

**Penguins, such as this Gentoo, are capable of diving deep enough to take longline bait even after the lines reach fishing depth. Fortunately, few have been affected so far.**

Macaroni Penguin  
Gentoo Penguin  
Unidentified loon species  
Wandering Albatross  
Tristan Albatross  
Antipodean Albatross  
Southern Royal Albatross  
Northern Royal Albatross  
Amsterdam Albatross  
Short-tailed Albatross  
Waved Albatross  
Laysan Albatross

Black-footed Albatross  
Campbell Albatross  
Black-browed Albatross  
Buller's Albatross  
Salvin's Albatross  
Shy Albatross  
Chatham Albatross  
Atlantic Yellow-nosed Albatross  
Indian Yellow-nosed Albatross  
Grey-headed Albatross  
Sooty Albatross  
Light-mantled Sooty Albatross  
Southern Giant Petrel  
Northern Giant Petrel  
Northern Fulmar  
Antarctic Fulmar  
Cape Petrel  
Great-winged Petrel  
Grey Petrel  
White-chinned Petrel  
Spectacled Petrel  
Black Petrel  
Westland Petrel  
Cory's Shearwater  
Flesh-footed Shearwater  
Greater Shearwater  
Sooty Shearwater  
Short-tailed Shearwater  
Balearic Shearwater  
Mediterranean Shearwater  
Manx Shearwater  
Wilson's Storm Petrel  
Great Cormorant  
European Shag  
Gannet  
Cape Gannet  
Australasian Gannet

Blue-footed Booby  
Brown Booby  
Great Skua  
Subantarctic Skua  
Audouin's Gull  
Yellow-legged Gull  
Black-headed Gull  
Mediterranean Gull  
Herring Gull  
Lesser Black-backed Gull  
Great Black-backed Gull  
Glaucous-winged Gull  
Black-legged Kittiwake  
Common Murre  
Thick-billed Murre



PHOTO: FABIO OLAMOS

**Even the once abundant White-chinned Petrel, which is killed in the tens of thousands in southern ocean longline fisheries, has now been classified as Threatened with extinction because of longline mortality. Will it be the next Passenger Pigeon?**

*Will longlining cause the  
extinction of albatrosses?*



PHOTO: TONY PALISER

Southern Royal Albatross, a Threatened species killed on longlines.

16 of the world's 21 albatross species are now considered Threatened with extinction under IUCN-World Conservation Union criteria. Longlines are the major continuing threat these species:

Wandering, Antipodean, Tristan, Amsterdam, Northern Royal, Southern Royal, Waved, Short-tailed, Black-footed, Laysan, Black-browed, Campbell, Buller's, Shy, Salvin's, Chatham, Indian Yellow-nosed, Atlantic Yellow-nosed, Grey-headed, Sooty, Light-mantled Sooty.

**The exact number of birds killed worldwide on longlines each year is unknown, but is certainly already in the hundreds of thousands. Yet, longline fishing is expanding rapidly around the world. For example, the Brazilian swordfish fleet which kills thousands of Threatened White-chinned, and also Spectacled Petrels, has increased five-fold in the past three years. Ninety percent of this swordfish is exported to the U.S.**

From 1997 to 2000, estimates suggest that as many as 333,000 seabirds, including 67,000 albatrosses, were killed in the unregulated "pirate" Patagonian toothfish fishery in the southern oceans. These seabirds include several species Threatened with extinction. Patagonian toothfish is marketed in the U.S. as Chilean sea bass. Out of concern for its population, Whole Food Markets has withdrawn the fish from sale in its stores, although it is still commonly available from other retailers and many restaurants. Both seabirds and toothfish are in decline as a result of this fishery.

**96% of the world population of the Black-footed Albatross breeds in the northwest Hawaiian Islands. The U.S. has a special responsibility for protecting this species, which was added to the international Threatened list in 2000 because of declines linked to longline mortality.**



OTO: KEVIN SCHAFER / WWW.KEVINSCHAFFER.COM



## THE PROBLEM

Worldwide, longline mortality is a major factor species. Some of the hardest hit victims from



### Indian Yellow-nosed Albatross

The species has undergone a decline of at least 36% since 1984 at its main breeding site on Amsterdam Island, where approximately 28,000 pairs nest. Scientists believe that longline mortality is responsible for this decline. Up to 600 are killed each year in the western Australian longline fishery. Birds are also killed in the Patagonian toothfish (Chilean sea bass) fishery, and they come into contact with tuna longliners in subtropical waters where they are also killed.



### Southern Giant Petrel (juvenile)

The world population has declined 18% from 38,000 pairs to 31,000 pairs over the last decade, probably due to longline mortality. A total of 2,000-4,000 were estimated as having been killed in the unregulated southern ocean Patagonian toothfish (Chilean sea bass) fishery between 1997 and 1998. Even at the lower estimate, the species cannot withstand this level of mortality for much longer.

*With his cruel bow he laid full low*

*The harmless Albatross*

SAMUEL TAYLOR COLERIDGE

in population declines for many threatened  
around the world include:



PHOTO: TONY PALLISER

### Antipodean Albatross (juvenile)

**T**his species has a small world population of less than 12,000 breeding pairs. A survey on one of its key breeding islands indicated a 63% decline between 1973 and 1997. The species has been caught in significant numbers in the tuna longline fishery in New Zealand waters.



PHOTO: FABIO OLMOS

### Wandering Albatross and Spectacled Petrels

**T**he Wandering Albatross is in decline across most of its range because of longlines. The southern bluefin tuna fishery alone may have accounted for an annual mortality of 2–3% of adults and 14–16% of immatures at South Georgia in the 1980s.

The Spectacled Petrel has a world population of a few thousand pairs at most. It is estimated that approximately 700 are being killed on longlines each year, principally in waters off Brazil where this picture was taken.

See ABC's website at [www.abcbirds.org](http://www.abcbirds.org) for more details on Threatened seabird populations and declines.

## THE SOLUTION

*Inexpensive bird-scaring lines can be used with additional line weighting to eliminate seabird mortality and save bait ... a win-win for fishermen and birds.*

Bird-scaring or “tori” lines (tori meaning bird in Japanese) have been shown to virtually eliminate seabird mortality caused by longlines. They were first developed by Japanese bluefin tuna fishermen who recognized that keeping birds off bait was in their own economic interest, as leaving more bait for fish increases the chances of success. The tori lines are mounted on poles at the stern of the boat, and are connected to a floating buoy that is dragged behind the vessel. Colored streamers are attached to the lines, and these flap erratically in the wind above the area where the bait enters the water. When the longlines are properly weighted, they sink immediately behind the boat and the flapping streamers scare the birds away. By the time the baited hooks are beyond the streamer zone, they have already sunk below the depth where they can be reached by most seabirds.

In Hawaii, where lines are set at shallower depths than in Alaska, regulations are in place that require thawing the bait so it sinks more quickly, dyeing bait blue so it is less visible to birds, adding weights so the lines sink more quickly, setting lines at night when fewer birds are feeding, and strategically discharging offal during line setting, so that birds are attracted away from the boat’s stern where the lines are set (or not discharging offal at all, so fewer birds are attracted to the boat). These measures also have been shown to be effective means of reducing seabird mortality.



PHOTO: © MICROSOFT

### **The use of bird-scaring lines and other avoid-**

**ance measures, ensures that we can still enjoy seafood, knowing that no albatrosses or other sea birds have had to die to bring the catch to table. Japanese southern ocean tuna longliners setting 481 million hooks, killed an estimated 44,000 albatrosses annually in the early 1980s.**

## New study shows streamer lines virtually eliminate seabird mortality.

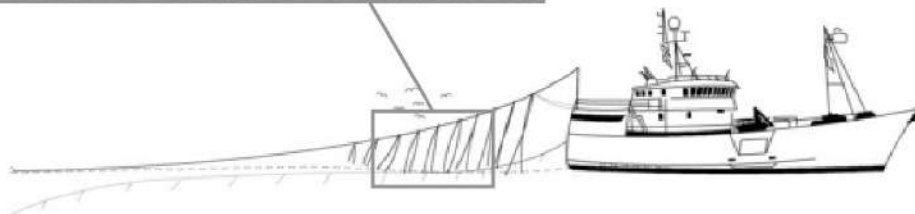
A rigorous two-year study by the University of Washington on various seabird avoidance measures aboard Alaskan longliners documented that paired streamer lines (costing \$260 delivered), virtually eliminate all albatross and Northern Fulmar mortality. Other seabird mortality also is nearly eliminated. One southern bluefin tuna recently brought \$173,600 at a Tokyo fish market—enough to provide bird-scaring lines for 667 vessels.

The study also finds that these bird-scaring lines, that form a flapping curtain over baited lines when they are set, have no effect on the catch of targeted fish, nor do they increase the catch of other non-target species. Neither do they pose a safety risk to fishermen. The study recommends that all Alaskan longliners be required to employ these paired streamer lines, and that all bottom fishing longliners around the globe also employ streamer lines when setting baited lines, as well as eliminate offal discharge over baited lines during setting. To view the full study, dated August 31, 2001, complete with details for the design of materials for paired streamer lines. See: <http://www.wsg.washington.edu/pubs/seabirds/execsummary.pdf>.

More than 500 paired streamer lines have been given to Alaskan longline vessels thanks to a grant program funded by the U.S. Fish and Wildlife Service. Additional grant funds are still available to outfit more vessels (see p. 13).



PHOTO: LIZ MITCHELL



**Bird-scaring or “tori” lines in use. Inset shows how birds are kept away from the stern by the line**

## BACKGROUND

### **Seabird deaths on longlines: an international environmental problem where the U.S. can lead in eliminating seabird mortality with no negative impact on commercial fisheries.**

In October 1996, spurred by increasing evidence of declines in albatross and other seabird populations, the IUCN-World Conservation Union (an inter-governmental organization of which the U.S. is a member), adopted a resolution urging nations to “adopt the goal of eliminating seabird by-catch within longline fisheries” and “implement seabird by-catch reduction measures immediately within longline fisheries.” The U.S. government supported this call for action. Previously, an international treaty, the Convention for the Conservation of Antarctic Marine Living Resources, required all longliners fishing below 300 degrees South to use a bird-scaring line, set lines at night, add greater line weights, and strategically discharge offal. Subsequently, the United Nations Food and Agriculture Organization (FAO) adopted an International Plan of Action for Reducing Incidental Catch of Seabirds. The U.S. fully supported and voted for this international protocol. Unfortunately the protocol is voluntary, and the deadline for each longline nation to assess its fisheries for seabird mortality, and to prepare plans to minimize seabird deaths passed in February 2001, with only two nations (U.S. and Japan) submitting Plans. Most longlining nations have still not even assessed the extent of seabird mortality in their fisheries, and have done little if anything to avoid killing seabirds.

Furthermore, the U.S. Plan of Action is weak, listing no specific avoidance measures, and providing an additional two years for an assessment of the problem that is already well documented in all but the Alaskan halibut fishery (where observers are not yet required). Because the plan does not require observers to monitor seabird mortality aboard vessels, there seems to be little chance that the halibut fishery assessment will take place unless further action is taken. In fact, existing fishery regulations already provide better protection for seabirds than the Plan suggests, especially in Hawaii where specific avoidance measures are now required.

Congress and the U.S. National Marine Fisheries Service should act now to improve regulations and require that effective avoidance measures are employed by all U.S. longline vessels to protect seabirds. The two-year National Marine Fisheries Service-funded Alaskan study recommended required use of paired streamer lines on all Alaskan and global bottomfish vessels. The Administration should also call on other fishing nations to adopt effective National Plans of Action to avoid seabird mortality.



PHOTO: LIZ MITCHELL

A young Short-tailed Albatross (left), Laysan Albatrosses.

**It is vital that the U.S. takes an active role in pressing for improved protection of albatrosses and other seabirds in the world's longline fisheries. The survival of the great albatrosses depends on it.**

## **Back to Pacific Cod Species Report**

### **Pacific Cod Species Report**

Read this text again highlighting areas where you now have clarity.

- Think about what you've learned about bycatch and longline fishing.

### **Text-dependent Questions**

- What do the numbers represent?
- What findings do the statements in bold indicate?
- What methods are used in Pacific cod fishing? Why?
- Is it a good idea to fish for Pacific cod?

## **One More**

### **Monterey Bay Aquarium: Seafood Watch**

Read “Monterey Bay Aquarium: Seafood Watch.”

- Read it once through for the central ideas, and locate Pacific Cod in each column.
- Then, we will go back in together to take on some key ideas.

### **Text-dependent Questions**

- Why might this pamphlet report that it is best to avoid Pacific cod caught by other nations?

## Monterey Bay Aquarium Seafood Watch

The Monterey Bay Aquarium Seafood Watch program creates science-based recommendations that help consumers and businesses make ocean-friendly seafood choices. Carry this guide with you and share it with others to help spread the word.

### BEST CHOICES

Abalone  
Arctic Char (farmed)  
Barramundi (US & Vietnam farmed)  
Bass (US hook and line, farmed)  
Catfish (US)  
Clams, Mussels & Oysters  
Cod: Pacific (AK)  
Crab: King, Snow & Tanner (AK)  
Lobster: Spiny (Mexico)  
Prawn: Freshwater (Canada & US)  
Prawn: Spot (AK & Canada)  
Rockfish (AK, CA, OR & WA)  
Sablefish/Black Cod (Canada farmed & AK)  
Salmon (AK & New Zealand)  
Sanddab (CA, OR & WA)  
Sardines: Pacific (Canada & US)  
Scallops (farmed)  
Shrimp (US farmed & AK)  
Tilapia (Canada, Ecuador & US)  
Trout: Rainbow (US farmed)  
Tuna: Albacore (Pacific troll, pole and line)  
Tuna: Skipjack (Pacific troll, pole and line)

### GOOD ALTERNATIVES

Branzino (Mediterranean farmed)  
Cod: Pacific (Canada & US)  
Crab: Blue & Dungeness (US)  
Grouper: Black & Red (US)  
Halibut: Atlantic (farmed)  
Lobster (Bahamas & US)  
Mahi Mahi (US troll & Ecuador)  
Monkfish (US)  
Octopus (Portugal & Spain pot, trap)  
Pollock (Canada longline, gillnet & US)  
Salmon (Canada, CA, OR & WA wild)  
Scallops: Sea (wild)  
Shrimp (Canada & US wild, Ecuador & Honduras farmed)  
Squid (Mexico & US)  
Swordfish (US)  
Tilapia (China, Indonesia, Mexico & Taiwan)  
Tuna: Albacore (US longline)  
Tuna: Skipjack (free school, imported troll, pole and line, and US longline)  
Tuna: Yellowfin (free school, HI longline, and Pacific & Indian Ocean troll, pole and line)

### AVOID

Abalone (China & Japan)  
Basa/Pangasius/Swai  
Cod: Atlantic (Canada, CA, OR & WA)  
Cod: Pacific (Japan & Russia)  
Crab (Russia)  
Halibut: Atlantic (wild)  
Lobster: Spiny (Belize, Brazil, Honduras & Nicaragua)  
Mahi Mahi (Costa Rica, Guatemala & Peru)  
Orange Roughy  
Pollock (Canada trawl)  
Salmon: Atlantic (farmed)  
Sardines: Atlantic (Mediterranean)  
Sharks  
Shrimp (imported)  
Squid (China, India & Thailand)  
Swordfish (imported longline)  
Tuna: Albacore (except US troll, pole and line, and longline)  
Tuna: Bluefin  
Tuna: Skipjack (imported purse seine)  
Tuna: Yellowfin (Atlantic troll, pole and line)

Start with Best Choices then check the other columns—your favorite seafood could be in more than one.

**Best Choices**  
Buy first, they're well managed and caught or farmed in ways that cause little harm to habitats or other wildlife.

**Good Alternatives**  
Buy, but be aware there are concerns with how they're caught or farmed.

**Avoid**  
Take a pass on these for now, they're overfished or caught or farmed in ways that harm other marine life or the environment.

Visit us online or download our app for a **comprehensive list** of our recommendations.

To use your guide: 1. Cut along outer black line  
2. Fold on grey lines

### Your Choices Matter

Many of the fish we enjoy are in trouble due to destructive fishing and farming practices.

Purchase seafood caught or farmed in ways that support a healthy ocean—now and for future generations.

### Take Action

Be part of the solution and make a difference for our ocean:

**ASK** "Do you sell sustainable seafood?" Let businesses know this is important to you.

**BUY** Best Choices. If unavailable, look for Good Alternatives or the eco-certified options found on our app and website.

**CHOOSE** Seafood Watch partners from our app or website when dining and shopping.

### Stay Connected

- Download our free app
- Join us on Facebook and Twitter
- Sign up for our e-news
- Visit [seafoodwatch.org](http://seafoodwatch.org)



Monterey Bay Aquarium

The seafood recommendations in this guide are credited to the Monterey Bay Aquarium Foundation ©2016. All rights reserved. Printed on recycled paper.



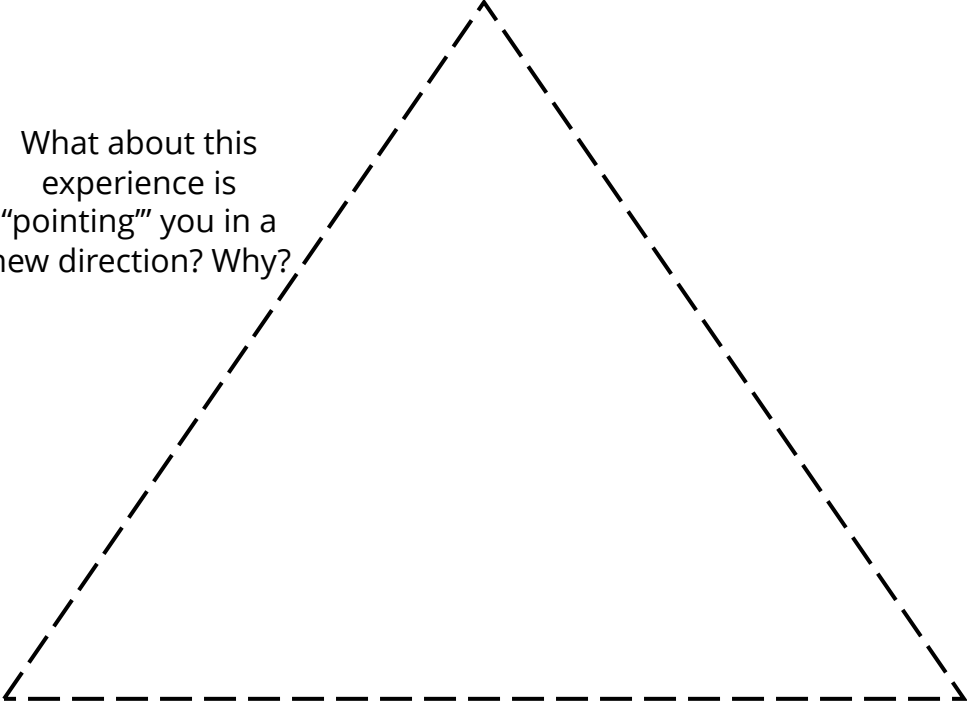
Monterey Bay Aquarium  
**Seafood WATCH**  
YELLOWFIN TUNA  
National Consumer Guide  
January – June 2016



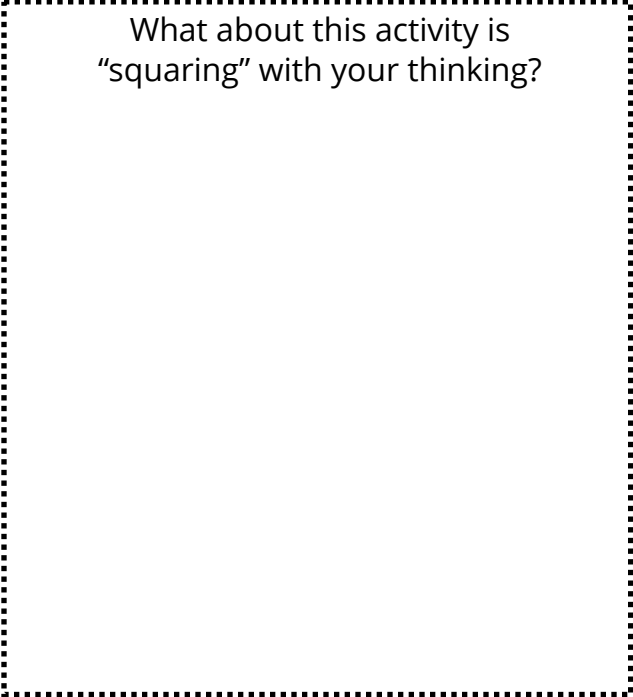
## Debrief

- What did you notice about the rate of your reading of the report the second time? Why did this happen?
  
- What enabled you to make an inference about the way other nations fish for Pacific cod?
  
- What “teacher moves” enabled you to make such rapid progress in your comprehension of the most challenging text?
  
- What did you notice about the texts and text-dependent questions?

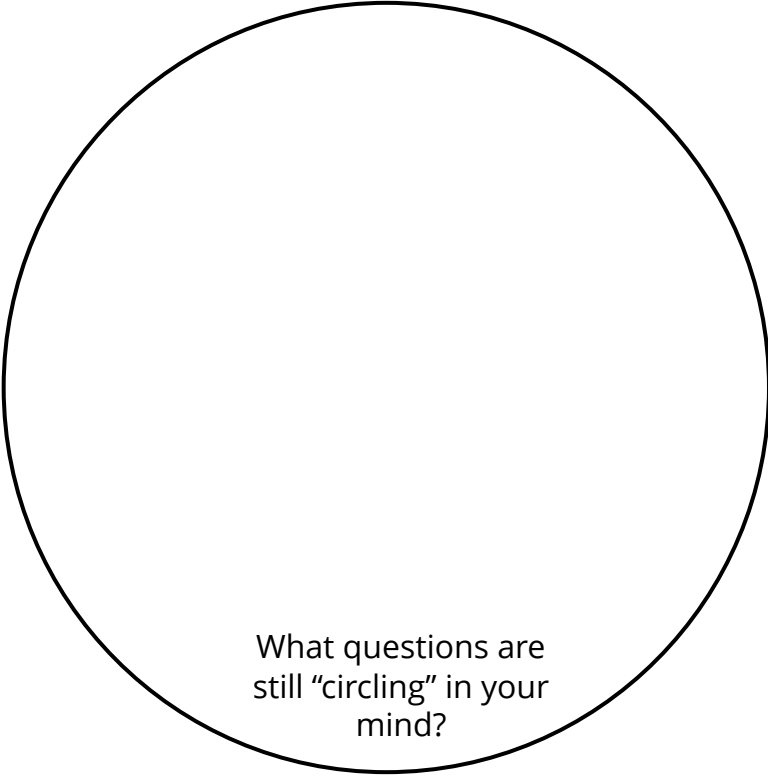
## Role of Text Graphic Organizer



What about this experience is “pointing” you in a new direction? Why?



What about this activity is “squaring” with your thinking?



What questions are still “circling” in your mind?

## Module 5 Review

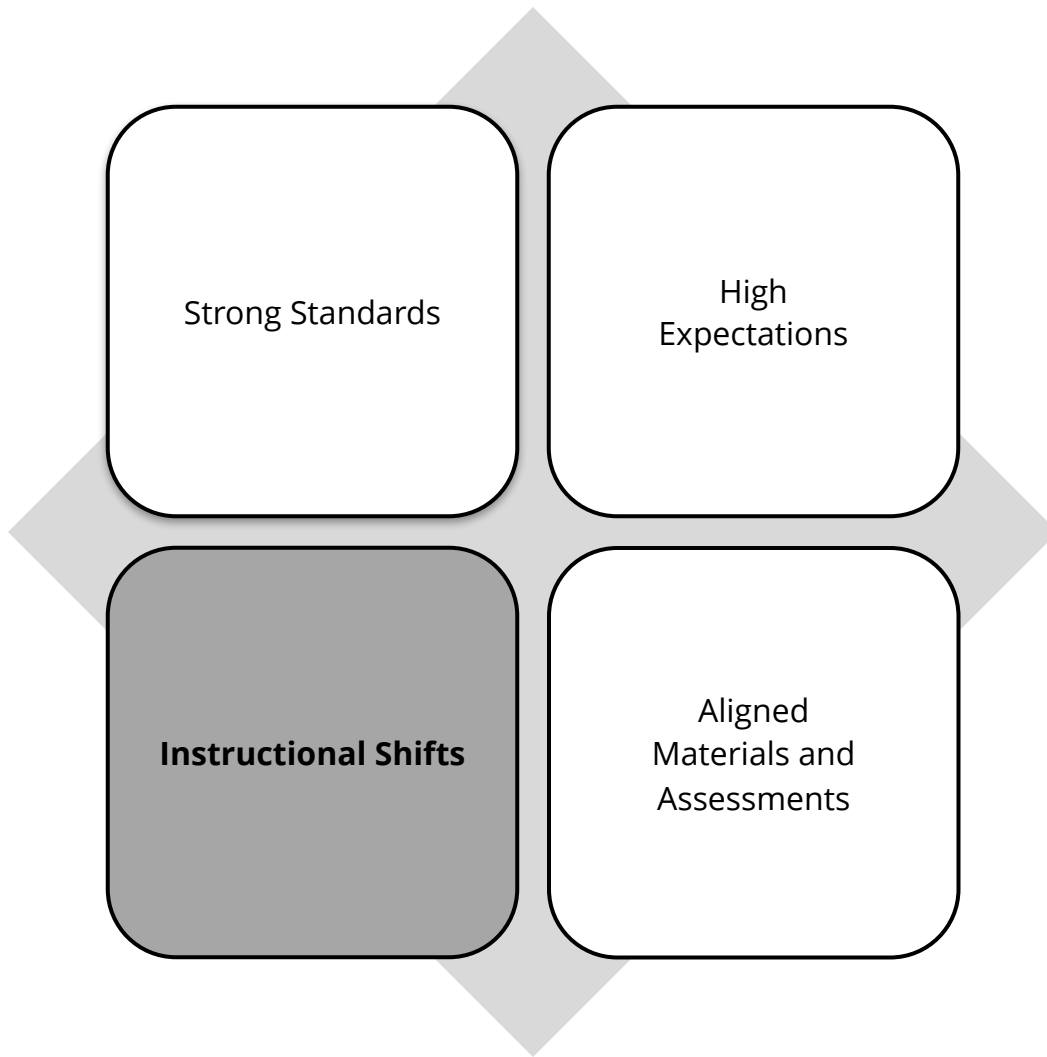
- Sets of texts, arranged in a careful sequence and supported by strategic text-dependent questions, can rapidly build the knowledge students need to more independently experience success with a more complex text.
- Building knowledge impacts comprehension and fluency.



### **Instructional Shifts**

The instructional shifts are an essential component of the standards and provide guidance for how the standards should be taught and implemented.

**Part 3: Instructional Shifts**  
**Module 6: Text Complexity**



## Goals

- Identify the areas of text complexity and describe what makes text complex.
- Evaluate the qualitative factors of a text using a text complexity rubric.
- Synthesize the benefits and importance of providing complex text.



### **Strong Standards**

Standards are the bricks that should be masterfully laid through quality instruction to ensure that all students reach the expectation of the standards.



### **High Expectations**

We have a continued goal to prepare students to be college and career ready.



### **Instructional Shifts**

The instructional shifts are an essential component of the standards and provide guidance for how the standards should be taught and implemented.



### **Aligned Materials and Assessments**

Educators play a key role in ensuring that our standards, classroom instructional materials, and assessments are aligned.

## From “Why Complex Text Matters” by David Leiben, 2010

- There is a **gap** between complexity of college and high school texts.
- ACT (2006) shows student facility with text complexity is a **strong predictor of college success** .
- Too many students are not reading proficiently.
- <50 percent of graduates can read sufficiently complex texts.
- 37 percent of the nation’s twelfth graders met the NAEP proficiency level (2013).

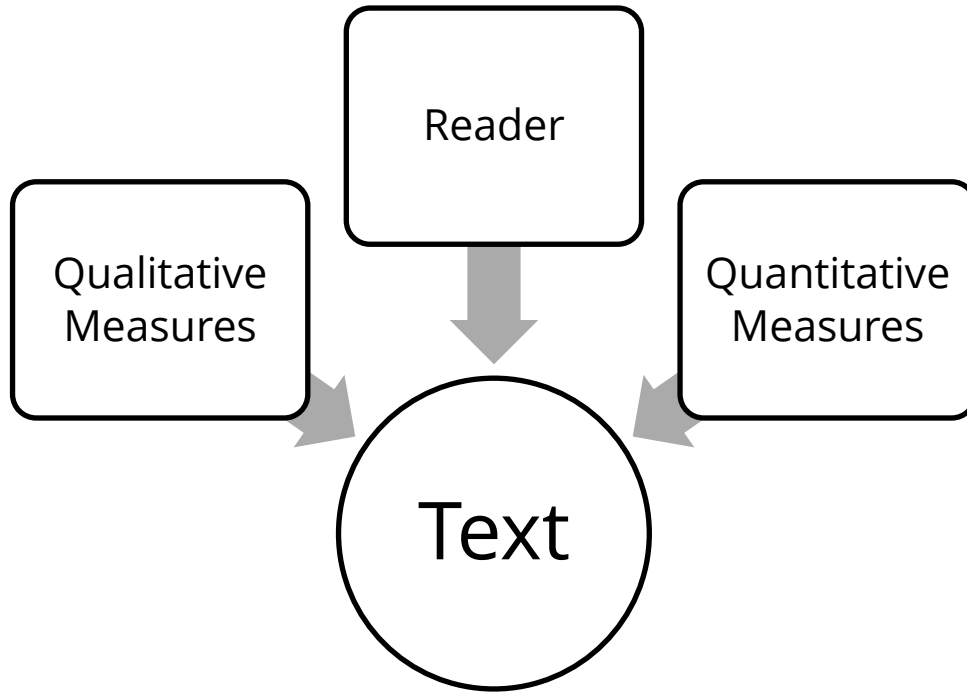
“Students arriving at school from less-educated families are disproportionately represented in many of these statistics. The stakes are high regarding complex text for everyone, but they are even higher for students who are largely disenfranchised from text prior to arriving at the schoolhouse door.”

—David Leiben, 2010

### English Language Arts Instructional Shifts:

1. Text Complexity:
2. Knowledge:
3. Evidence:

## Analyzing Text Complexity



Notes:

## Analyzing Text Complexity Quantitative Measure

### Lexile Measures by Grade Band

Grade 1	190L–530L
2–3 band	420L–820L
4–5 band	740L–1010L
6–8 band	925L–1185L
9–10 band	1050L–1335L
11–12 band	1185L–1385L

Notes:



**Analyzing Text Complexity  
Quantitative Measure**

<b>Book</b>	<b>Lexile Level</b>
<i>Charlotte's Web</i> by E.B. White	
<i>The Grapes of Wrath</i> by John Steinbeck	
<i>The Book Thief</i> by Markus Zusak	
<i>The Outsiders</i> by S.E. Hinton	

Notes:

## Analyzing Text Complexity Qualitative Measures

<b>Levels of Meaning and Purpose</b>	
<b>Structures</b>	
<b>Knowledge Demands</b>	
<b>Language Convention and Clarity</b>	

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

### LITERATURE

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

<sup>1</sup> Adapted from Appendix A: Research Supporting Key Elements of the Standards, Common Core State Standards for English Language Arts and Literacy in History/Social Studies and Science and Technical Subjects (2010).

## Text Complexity: Qualitative Measures Rubric INFORMATIONAL TEXTS

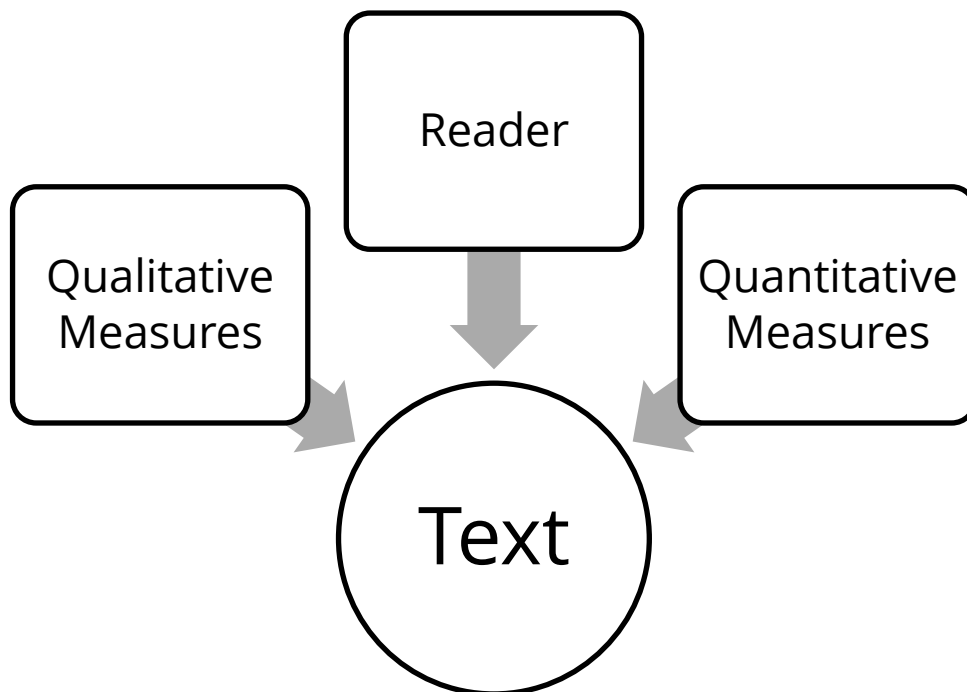
Text Title \_\_\_\_\_

Text Author \_\_\_\_\_

	Exceedingly Complex	Very Complex	Moderately Complex	Slightly Complex
<b>TEXT STRUCTURE</b>	<ul style="list-style-type: none"> <li>○ <b>Organization:</b> Connections between an extensive range of ideas, processes or events are deep, intricate and often ambiguous; organization is intricate or discipline-specific</li> <li>○ <b>Text Features:</b> If used, are essential in understanding content</li> <li>○ <b>Use of Graphics:</b> If used, intricate, extensive graphics, tables, charts, etc., are extensive and integral to making meaning of the text; may provide information not otherwise conveyed in the text</li> </ul>	<ul style="list-style-type: none"> <li>○ <b>Organization:</b> 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</li> <li>○ <b>Text Features:</b> If used, directly enhance the reader's understanding of content</li> <li>○ <b>Use of Graphics:</b> If used, graphics, tables, charts, etc. support or are integral to understanding the text</li> </ul>	<ul style="list-style-type: none"> <li>○ <b>Organization:</b> Connections between some ideas or events are implicit or subtle; organization is evident and generally sequential or chronological</li> <li>○ <b>Text Features:</b> If used, enhance the reader's understanding of content</li> <li>○ <b>Use of Graphics:</b> If used, graphic, pictures, tables, and charts, etc. are mostly supplementary to understanding the text</li> </ul>	<ul style="list-style-type: none"> <li>○ <b>Organization:</b> Connections between ideas, processes or events are explicit and clear; organization of text is chronological, sequential or easy to predict</li> <li>○ <b>Text Features:</b> If used, help the reader navigate and understand content but are not essential to understanding content.</li> <li>○ <b>Use of Graphics:</b> 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</li> </ul>
<b>LANGUAGE FEATURES</b>	<ul style="list-style-type: none"> <li>○ <b>Conventionality:</b> Dense and complex; contains considerable abstract, ironic, and/or figurative language</li> <li>○ <b>Vocabulary:</b> Complex, generally unfamiliar, archaic, subject-specific, or overly academic language; may be ambiguous or purposefully misleading</li> <li>○ <b>Sentence Structure:</b> Mainly complex sentences with several subordinate clauses or phrases and transition words; sentences often contains multiple concepts</li> </ul>	<ul style="list-style-type: none"> <li>○ <b>Conventionality:</b> Fairly complex; contains some abstract, ironic, and/or figurative language</li> <li>○ <b>Vocabulary:</b> Fairly complex language that is sometimes unfamiliar, archaic, subject-specific, or overly academic</li> <li>○ <b>Sentence Structure:</b> Many complex sentences with several subordinate phrases or clauses and transition words</li> </ul>	<ul style="list-style-type: none"> <li>○ <b>Conventionality:</b> Largely explicit and easy to understand with some occasions for more complex meaning</li> <li>○ <b>Vocabulary:</b> Mostly contemporary, familiar, conversational; rarely overly academic</li> <li>○ <b>Sentence Structure:</b> Primarily simple and compound sentences, with some complex constructions</li> </ul>	<ul style="list-style-type: none"> <li>○ <b>Conventionality:</b> Explicit, literal, straightforward, easy to understand</li> <li>○ <b>Vocabulary:</b> Contemporary, familiar, conversational language</li> <li>○ <b>Sentence Structure:</b> Mainly simple sentences</li> </ul>
<b>PURPOSE</b>	<ul style="list-style-type: none"> <li>○ <b>Purpose:</b> Subtle and intricate, difficult to determine; includes many theoretical or abstract elements</li> </ul>	<ul style="list-style-type: none"> <li>○ <b>Purpose:</b> Implicit or subtle but fairly easy to infer; more theoretical or abstract than concrete</li> </ul>	<ul style="list-style-type: none"> <li>○ <b>Purpose:</b> Implied but easy to identify based upon context or source</li> </ul>	<ul style="list-style-type: none"> <li>○ <b>Purpose:</b> Explicitly stated, clear, concrete, narrowly focused</li> </ul>
<b>KNOWLEDGE DEMANDS</b>	<ul style="list-style-type: none"> <li>○ <b>Subject Matter Knowledge:</b> Relies on extensive levels of discipline-specific or theoretical knowledge; includes a range of challenging abstract concepts</li> <li>○ <b>Intertextuality:</b> Many references or allusions to other texts or outside ideas, theories, etc.</li> </ul>	<ul style="list-style-type: none"> <li>○ <b>Subject Matter Knowledge:</b> Relies on moderate levels of discipline-specific or theoretical knowledge; includes a mix of recognizable ideas and challenging abstract concepts</li> <li>○ <b>Intertextuality:</b> Some references or allusions to other texts or outside ideas, theories, etc.</li> </ul>	<ul style="list-style-type: none"> <li>○ <b>Subject Matter Knowledge:</b> Relies on common practical knowledge and some discipline-specific content knowledge; includes a mix of simple and more complicated, abstract ideas</li> <li>○ <b>Intertextuality:</b> Few references or allusions to other texts or outside ideas, theories, etc.</li> </ul>	<ul style="list-style-type: none"> <li>○ <b>Subject Matter Knowledge:</b> Relies on everyday, practical knowledge; includes simple, concrete ideas</li> <li>○ <b>Intertextuality:</b> No references or allusions to other texts, or outside ideas, theories, etc.</li> </ul>

## Analyzing Text Complexity

1. Familiarize yourself with the rubric.
2. Read the text carefully.
3. Notice and record the qualitative complexity features.
4. Place text within the appropriate grade band.
5. Identify standards that could be the focus of your instruction.
6. Chart your discoveries in your manual and discuss with a partner.



## **“The Pedestrian” by Ray Bradbury**

To enter out into that silence that was the city at eight o'clock of a misty evening in November, to put your feet upon that buckling concrete walk, to step over grassy seams and make your way, hands in pockets, through the silences, that was what Mr Leonard Mead most dearly loved to do. He would stand upon the corner of an intersection and peer down long moonlit avenues of pavement in four directions, deciding which way to go, but it really made no difference; he was alone in this world of A.D., 2053 or as good as alone, and with a final decision made, a path selected, he would stride off, sending patterns of frosty air before him like the smoke of a cigar.

Sometimes he would walk for hours and miles and return only at midnight to his house. And on his way he would see the cottages and homes with their dark windows, and it was not unequal to walking through a graveyard where only the faintest glimmers of firefly light appeared in flickers behind the windows. Sudden grey phantoms seemed to manifest upon inner room walls where a curtain was still undrawn against the night, or there were whisperings and murmurs where a window in a tomb-like building was still open.

On this particular evening he began his journey in a westerly direction, towards the hidden sea. There was a good crystal frost in the air; it cut the nose and made the lungs blaze like a Christmas tree inside; you could feel the cold light going on and off, all the branches filled with invisible snow. He listened to the faint push of his soft shoes through autumn leaves with satisfaction, and whistled a cold quiet whistle between his teeth, occasionally picking up a leaf as he passed, examining its skeletal pattern in the infrequent lamplights as he went on, smelling its rusty smell.

'Hello, in there,' he whispered to every house on every side as he moved. 'What's up tonight on Channel 4, Channel 7, Channel 9? Where are the cowboys rushing, and do I see the United States Cavalry over the next hill to the rescue?'

The street was silent and long and empty, with only his shadow moving like the shadow of a hawk in mid-country. If he closed his eyes and stood very still, frozen, he could imagine himself upon the center of a plain, a wintry, windless Arizona desert with no house in a thousand miles, and only dry river beds, the streets, for company.

'What is it now?' he asked the houses, noticing his wrist watch. 'Eight-thirty p.m.? Time for a dozen assorted murders? A quiz? A revue? A comedian falling off the stage?'

Was that a murmur of laughter from within a moon-white house? He hesitated, but went on when nothing more happened. He stumbled over a particularly uneven section of pavement. The cement was vanishing under flowers and grass. In ten years of walking by night or day, for thousands of miles, he had never met another person walking, not one in all that time.

He came to a clover-leaf intersection which stood silent where two main highways crossed the town. During the day it was a thunderous surge of cars, the petrol stations open, a great insect rustling and a ceaseless jockeying for position as the scarab-beetles, a faint incense pattering from their exhausts, skimmed homeward to the far directions. But now these highways, too, were like streams in a dry season, all stone and bed and moon radiance.

He turned back on a side street, circling around towards his home. He was within a block of his destination when the lone car turned a corner quite suddenly and flashed a fierce white cone of light upon him. He stood entranced, not unlike a night moth, stunned by the illumination, and then drawn towards it.

A metallic voice called to him:

'Stand still. Stay where you are! Don't move!' He halted.

'Put up your hands!' 'But-' he said.

'Your hands up! Or we'll shoot!'

The police, of course, but what a rare, incredible thing; in a city of three million, there was only one police car left, wasn't that correct? Ever since a year ago, 2052, the election year, the force had been cut down from three cars to one. Crime was ebbing; there was no need now for the police, save for this one lone car wandering and wandering the empty streets.

'Your name?' said the police car in a metallic whisper. He couldn't see the men in it for the bright light in his eyes.

'Leonard Mead,' he said.

'Speak up!'

'Leonard Mead!'

'Business or profession?'

'I guess you'd call me a writer.'

"No profession," said the police car, as if talking to itself. The light held him fixed, like a museum specimen, needle thrust through chest.

'You might say that,' said Mr. Mead. He hadn't written in years. Magazines and books didn't sell any more. Everything went on in the tomb-like houses at night now, he thought, continuing his fancy. The tombs, ill-lit by television light, where the people sat like the dead, the grey or multi-coloured lights touching their faces, but never really touching them.

'No profession,' said the phonograph voice, hissing. 'What are you doing out?'

'Walking,' said Leonard Mead.

'Walking!'

'Just walking,' he said simply, but his face felt cold.

'Walking, just walking, walking?'

'Yes, sir.'

'Walking where? For what?'

'Walking for air. Walking to see.'

'Your address!'

'Eleven South Saint James Street.'

'And there is air in your house, you have an air conditioner, Mr. Mead?'

'Yes.'

'And you have a viewing screen in your house to see with?'

'No.'

'No?' There was a crackling quiet that in itself was an accusation.

'Are you married, Mr. Mead?'

'No.'

'Not married,' said the police voice behind the fiery beam. The moon was high and clear among the stars and the houses were grey and silent.

'Nobody wanted me,' said Leonard Mead with a smile.

'Don't speak unless you're spoken to!'  
Leonard Mead waited in the cold night.

'Just walking, Mr. Mead?'

'Yes.'

'But you haven't explained for what purpose.'

'I explained; for air, and to see, and just to walk.'

'Have you done this often?'

'Every night for years.'

The police car sat in the center of the street with its radio throat faintly humming.



'Well, Mr. Mead,' it said.

'Is that all?' he asked politely.

'Yes,' said the voice. 'Here.' There was a sigh, a pop. The back door of the police car sprang wide.

'Get in.'

'Wait a minute, I haven't done anything!'

'Get in.'

'I protest!'

'Mr. Mead.'

He walked like a man suddenly drunk. As he passed the front window of the car he looked in. As he had expected, there was no-one in the front seat, no-one in the car at all.

'Get in.'

He put his hand to the door and peered into the back seat, which was a little cell, a little black jail with bars. It smelled of riveted steel. It smelled of harsh antiseptic; it smelled too clean and hard and metallic. There was nothing soft there.

'Now if you had a wife to give you an alibi,' said the iron voice. 'But - '

'Where are you taking me?'

The car hesitated, or rather gave a faint whirring click, as if information, somewhere, was dropping card by punch-slotted card under electric eyes. 'To the Psychiatric Centre for Research on Regressive Tendencies. '

He got in. The door shut with a soft thud. The police car rolled through the night avenues, flashing its dim lights ahead.

They passed one house on one street a moment later, one house in an entire city of houses that were dark, but this one particular house had all of its electric lights brightly lit, every window a loud yellow illumination, square and warm in the cool darkness.

'That's my house,' said Leonard Mead.

No-one answered him.

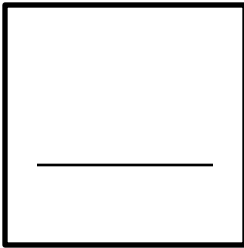
The car moved down the empty river-bed streets and off away, leaving the empty streets with the empty pavements, and no sound and no motion all the rest of the chill November night.

## Text Complexity Analysis

### What Makes This Text Complex?

#### Quantitative Measure

Go to <http://www.lexile.com/> and enter the title of your text in the Quick Book Search in the upper right corner of home page. Most texts will have a Lexile, measure in this database.



Grade 1	190L-530L
2-3 band	420L-820L
4-5 band	740L-1010L
6-8 band	925L-1185L
9-10 band	1050L-1335L
11-12 band	1185L-1385L

#### Qualitative Features

Consider the four dimensions of text complexity below. For each dimension, note some examples from the text that make it more or less complex.

Dimension	Example from Text
Meaning/Purpose	
Structure	
Language	
Knowledge Demands	

**Reader and Task Considerations**

What will challenge my students most in this text? What supports can I provide?  
How will this text help my students build knowledge about the world?

**Recommended Overall Placement**

Based on your analysis, in which grade level would you place the text?

<b>Early- Mid 9</b>	<b>End 9- Early 10</b>	<b>End 10- Early 11</b>	<b>End 11- Early 12</b>	<b>End 12</b>	<b>Not suited to band</b>
-------------------------	----------------------------	-----------------------------	-----------------------------	---------------	-----------------------------------

**Recommended Focus Standards**

What standards would you recommend be taught with this text? Why?

<b>Strand</b>	<b>Standard</b>	<b>Rationale</b>

## **Connections to Standard**

Cornerstone Standard: **R.KID.2**

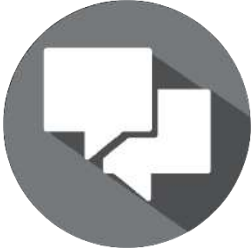
Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

Central Idea/Theme:

Key Details:

Summary:

## Analyzing Text Complexity



After Analyzing:

What are some things you want to keep in mind as you engage in the same process other texts?

Notes:

## Module 6 Review

- Using complex text matters because it is shown to be a strong predictor of success in college.
- Text complexity involves both quantitative and qualitative features of a text, and both measures must be considered when choosing a text.
- Evaluating a text for its qualitative features gives teachers an opportunity to analyze its inner workings and to use the text to meet the demands of the standards.
- Complex text is an instructional shift.
- Complex text is the cornerstone standard R.RRTC.10.



### **Instructional Shifts**

The instructional shifts are an essential component of the standards and provide guidance for how the standards should be taught and implemented.

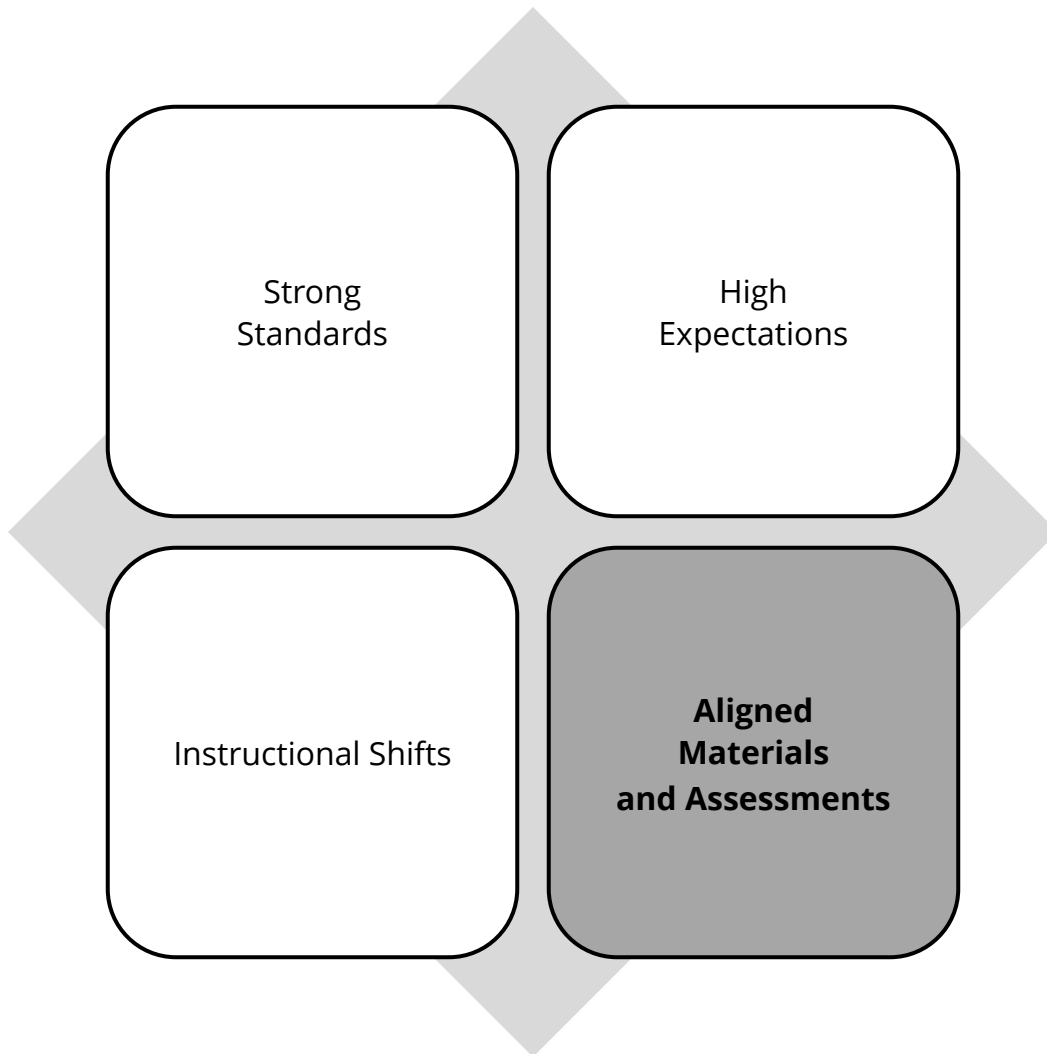
## **Appointment with Peers**

Please meet with your second partner to discuss the following:

- What are the classroom implications of modules 5 and 6?
- What do you understand now about the instructional shifts that you didn't before?
- How will you plan differently next school year?
- How does this align to your observation rubric?

Notes:

**Part 4: Assessment and Materials**  
**Module 7: Assessing Student Understanding**





## Goals

- Discuss the role assessment plays in the integrated system of learning.
- Discuss the cycle of assessment.
- Discuss the areas of focus for standards-aligned assessments.
- Review and create ELA assessment items.



### **Strong Standards**

Standards are the bricks that should be masterfully laid through quality instruction to ensure that all students reach the expectation of the standards.



### **High Expectations**

We have a continued goal to prepare students to be college and career ready.



### **Instructional Shifts**

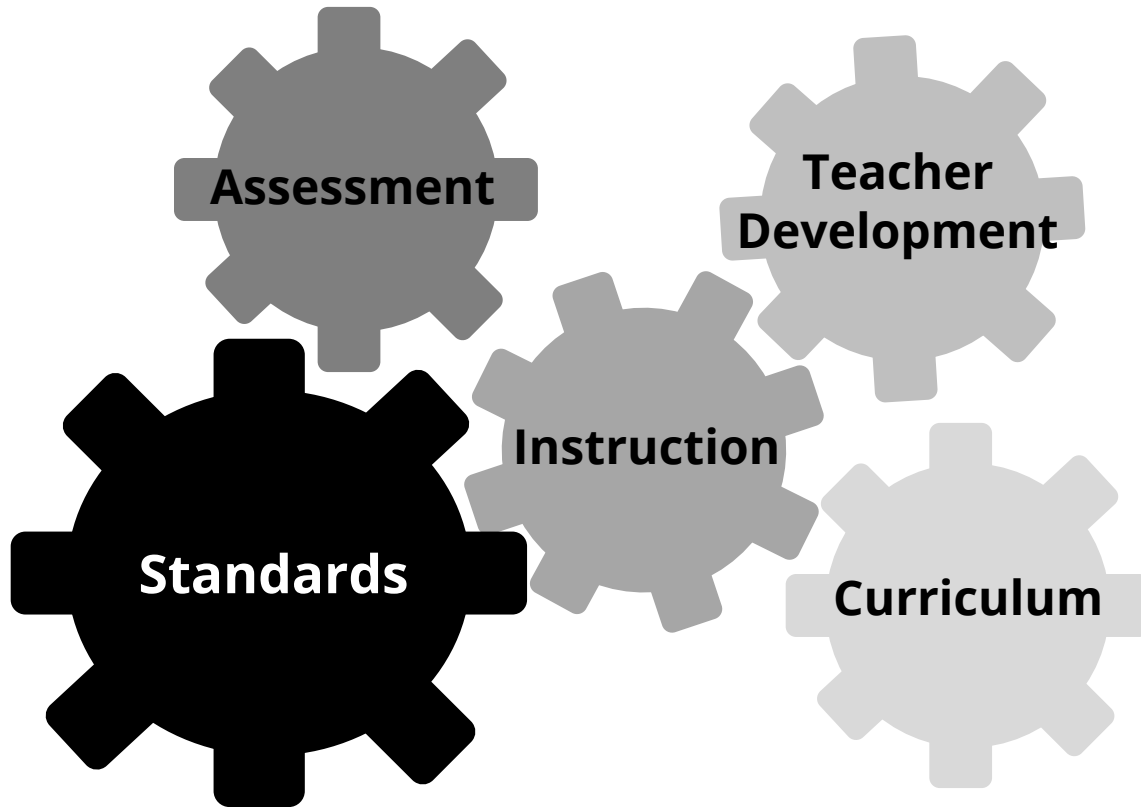
The instructional shifts are an essential component of the standards and provide guidance for how the standards should be taught and implemented.



### **Aligned Materials and Assessments**

Educators play a key role in ensuring that our standards, classroom instructional materials, and assessments are aligned.

## Connecting Standards and Assessment



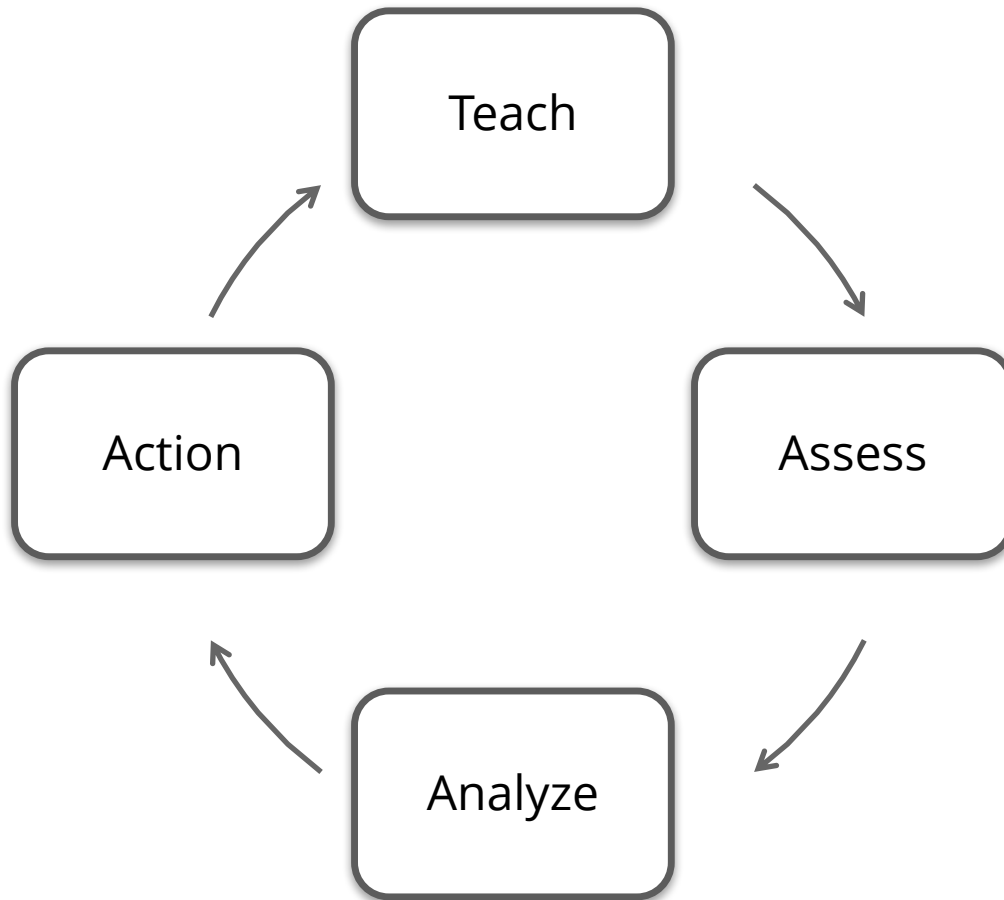
Assessment is \_\_\_\_\_.



Considering this definition of assessment, what are educators “making a judgement about” when assessing students?

Notes:

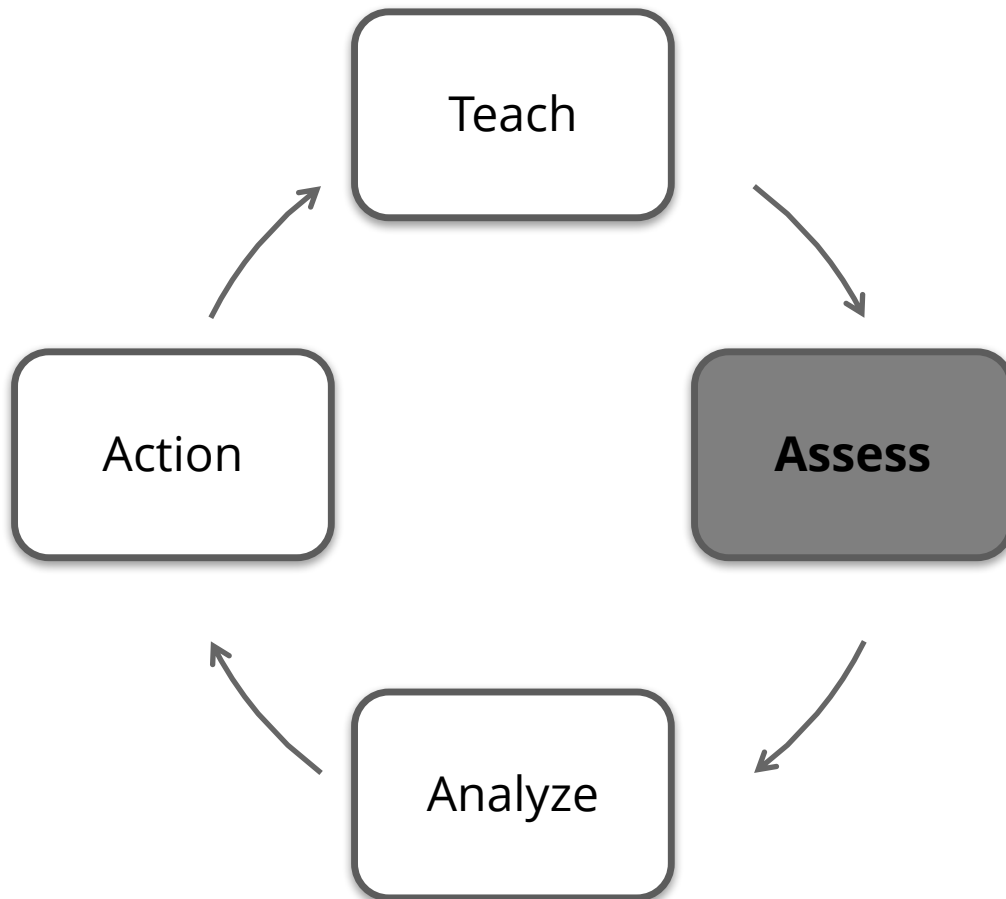
## The Cycle of Assessment



“The good news is that research has shown for years that consistently applying principles of assessment for learning has yielded remarkable, if not unprecedented, gains in student achievement, especially for low achievers.”

—Black & Wiliam, 1998

## The Cycle of Assessment



## Standards Aligned Assessment

### Areas of Focus

1. Intent of the Assessment
  - Summative
  - Formative
2. Content and Structure of Assessments
3. Analysis of Assessments

## Intent of Assessments

### Areas of Focus

#### 1. Intent of the Assessment

- **Summative**
- **Formative**

#### 2. Content and Structure of Assessments

#### 3. Analysis of Assessments

### How are the results used?

Formative	Summative

“Benchmark assessments, either purchased by the district or from commercial vendors or developed locally, are generally meant to measure progress toward state or district content standards and to predict performance on large-scale summative tests. A common misconception is that this level of assessment is automatically formative.”

—Stephen and Jan Chappuis, 2012

## **Intent of Assessments**

### **Areas of Focus**

1. Intent of the Assessment
  - Summative
  - Formative
- 2. Content and Structure of Assessments**
3. Analysis of Assessments

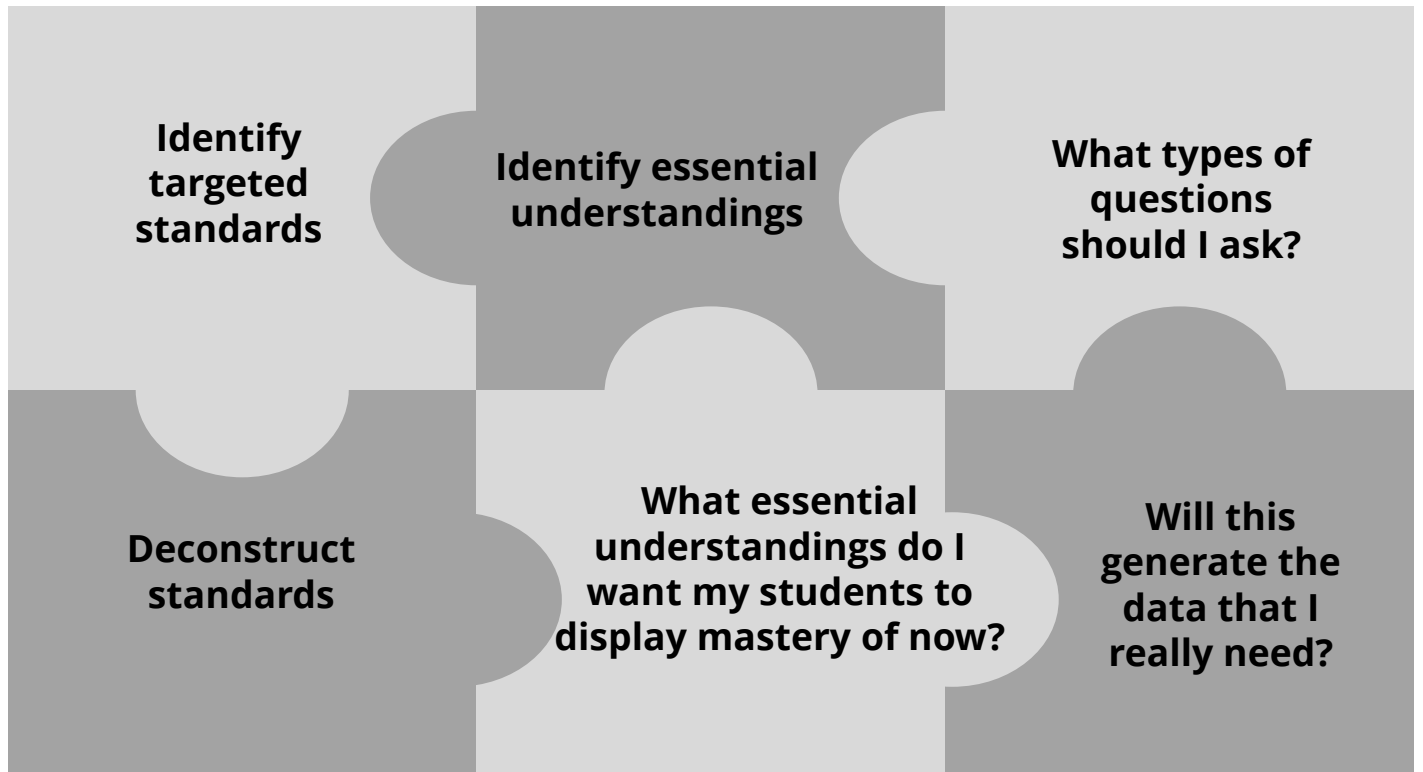
### **Things to think about...**

Universal Design Principles:

- No barriers
- Accessible for all students
- Upholds the expectations of our state standards

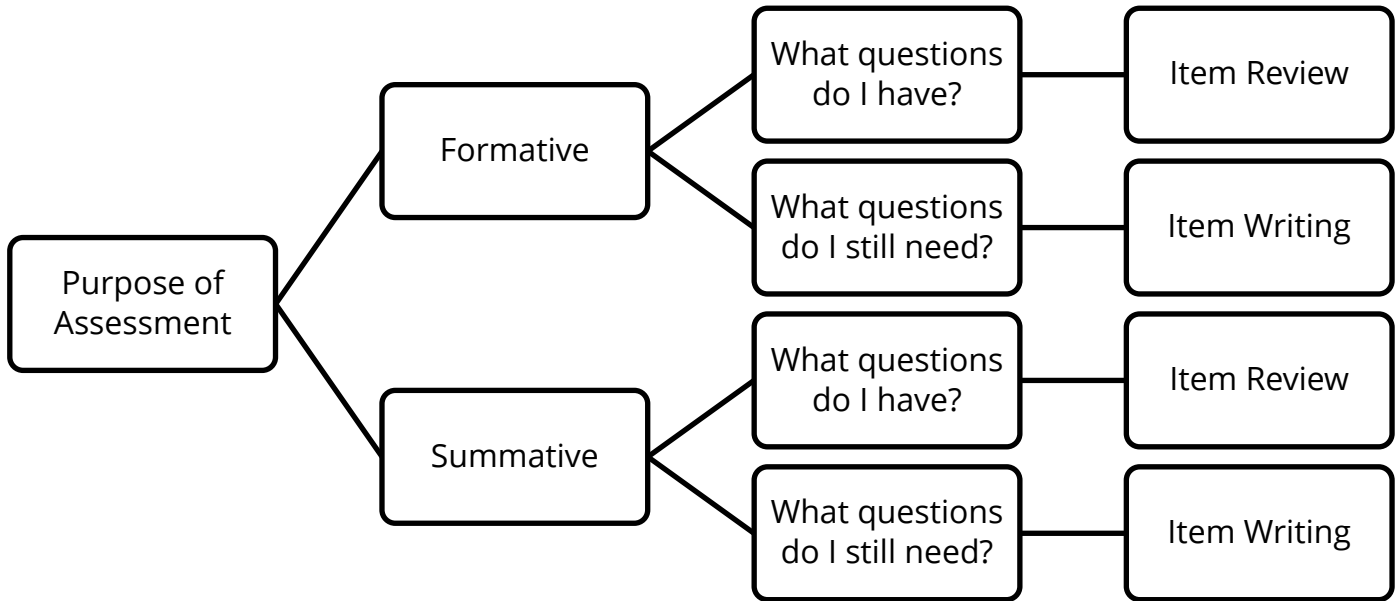
Notes:

## Developing a Classroom Assessment



Notes:

## Inventory for a Classroom Assessment



Notes:



### Assessment Item Activity

**9-10.RI.KID.2** Determine a central idea of a text and analyze its development; provide an objective or critical summary.

### Which item provides a better lens into student understanding?

<p><b>Item 1:</b> Which sentence best supports the central idea that teenagers could be more successful in school if they got more sleep?</p> <p>A. “Almost all teenagers, as they approach puberty, become walking zombies because they are getting far too little sleep,’ Maas says.”</p> <p>B. “The research revealed that kids who received C, D, and F grades in school usually slept 25 minutes less and went to bed 40 minutes later than kids who received A’s and B’s.</p> <p>C. “When you go to bed late and wake up early, there just isn’t enough time for sleep.”</p> <p>D. “Those extra two hours of sleep on Saturday and Sunday mornings can really help.”</p>	<p><b>Item 2:</b> What is a central idea of the passage?</p> <p>A. School should start later in the day to give teenagers more time to sleep.</p> <p>B. Teenagers get two hours less than the recommended 9 hours of sleep.</p> <p>C. Sleep deprivation can cause behavior problems at home and school.</p> <p>D. Increasing amounts of homework keep teenagers up late at night.</p>
--	---

Notes:

## Item Review Assessment Terminology

### Item Type

<b>Selected response</b>	
<b>Open response</b>	
<b>Verbal</b>	
<b>Extended writing</b>	

### Item Components

<b>Stimulus</b>	
<b>Stem</b>	
<b>Key</b>	
<b>Distractor</b>	
<b>Rationale</b>	

## **Examining Items: Formative vs. Summative**

- What is the question actually asking?
- Is the question aligned to the depth of the standard?
- Are the answers precise?
- Is the wording grade appropriate?
- Is the question aligned to the standard?
- Do the distractors give insight into student thinking?
- Is the entire standard assessed?
- Is the question precise?
- Is there a better way to assess the standard?

## Excerpt from *Pride and Prejudice* by Jane Austen

*This excerpt from Pride and Prejudice, a novel published in 1813, begins as Elizabeth Bennett receives a visit from Mr. Darcy. Darcy is a wealthy man who discouraged one of his friends from becoming romantically involved with Elizabeth's sister because the Bennett family is not rich.*

<sup>1</sup> . . . she was suddenly roused by the sound of the door-bell, and her spirits were a little fluttered by the idea of its being Colonel Fitzwilliam himself, who had once before called late in the evening, and might now come to inquire particularly after her. But this idea was soon banished, and her spirits were very differently affected, when, to her utter amazement, she saw Mr. Darcy walk into the room. In a hurried manner he immediately began an inquiry after her health, imputing his visit to a wish of hearing that she were better. She answered him with cold civility. He sat down for a few moments, and then getting up, walked about the room. Elizabeth was surprised, but said not a word. After a silence of several minutes, he came towards her in an agitated manner, and thus began,

<sup>2</sup> "In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you."

<sup>3</sup> Elizabeth's astonishment was beyond expression. She stared, coloured, doubted, and was silent. This he considered sufficient encouragement, and the avowal of all that he felt, and had long felt for her, immediately followed. He spoke well, but there were feelings besides those of the heart to be detailed, and he was not more eloquent on the subject of tenderness than of pride. His sense of her inferiority—of its being a degradation—of the family obstacles which judgment had always opposed to inclination, were dwelt on with a warmth which seemed due to the consequence he was wounding, but was very unlikely to recommend his suit.

<sup>4</sup> In spite of her deeply-rooted dislike, she could not be insensible to the compliment of such a man's affection, and though her intentions did not vary for an instant, she was at first sorry for the pain he was to receive; till, roused to resentment by his subsequent language, she lost all compassion in anger. She tried, however, to compose herself to answer him with patience, when he should have done. He concluded with representing to her the strength of that attachment which, in spite of all his endeavours, he had found impossible to conquer; and with expressing his hope that it would now be rewarded by her acceptance of his hand. As he said this, she could easily see that he had no doubt of a favourable answer. He spoke of apprehension and anxiety, but his countenance expressed real security. Such a circumstance could only exasperate farther, and when he ceased, the colour rose in her cheeks, and she said,

<sup>5</sup> "In such cases as this, it is, I believe, the established mode to express a sense of obligation for the sentiments avowed, however unequally they may be returned. It is natural that obligation should be felt, and if I could feel gratitude, I would now thank you. But I cannot—I have never desired your good opinion, and you have certainly bestowed it most unwillingly. I am sorry to have occasioned pain to any one. It has been most unconsciously done, however, and I hope will be of short duration. The feelings which, you tell me, have long prevented the acknowledgment of your regard, can have little difficulty in overcoming it after this explanation."

<sup>6</sup> Mr. Darcy, who was leaning against the mantle-piece with his eyes fixed on her face, seemed to catch her words with no less resentment than surprise. His complexion became pale with anger, and the disturbance of his mind was visible in every feature. He was struggling for the appearance of composure, and would not open his lips, till he believed himself to have attained it. The pause was to Elizabeth's feelings dreadful. At length, in a voice of forced calmness, he said,

<sup>7</sup> "And this is all the reply which I am to have the honour of expecting! I might, perhaps, wish to be informed why, with so little endeavour at civility, I am thus rejected. But it is of small importance."

<sup>8</sup> "I might as well inquire," replied she, "why with so evident a design of offending and insulting me, you chose to tell me that you liked me against your will, against your reason, and even against your character? Was not this some excuse for incivility, if I was uncivil? But I have other provocations. You know I have. Had not my own feelings decided against you, had they been indifferent, or had they even been favourable, do you think that any consideration would tempt me to accept the man, who has been the means of ruining, perhaps for ever, the happiness of a most beloved sister?"

<sup>9</sup> As she pronounced these words, Mr. Darcy, changed colour; but the emotion was short, and he listened without attempting to interrupt her while she continued.

<sup>10</sup> "I have every reason in the world to think ill of you. No motive can excuse the unjust and ungenerous part you acted there. You dare not, you cannot deny that you have been the principal, if not the only means of dividing them from each other, of exposing one to the censure of the world for caprice and instability, the other to its derision for the disappointment of hopes, and involving them both in misery of the acutest kind."

<sup>11</sup> She paused, and saw with no slight indignation that he was listening with an air which proved him wholly unmoved by any feeling of remorse. He even looked at her with a smile of affected incredulity.

<sup>12</sup> "Can you deny that you have done it?" she repeated.

<sup>13</sup> With assumed tranquility he then replied, "I have no wish of denying that I did every thing in my power to separate my friend from your sister, or that I rejoice in my success. Towards him I have been kinder than towards myself."

<sup>14</sup> Elizabeth disdained the appearance of noticing this civil reflection, but its meaning did not escape, nor was it likely to conciliate her . . .

## Assessment Item Activity

You will read a passage and look at four assessment items connected to that passage. For each provided item, think about the things we just discussed. Decide if you would keep the item, revise the item in some way, or choose to exclude it when building a classroom assessment.

Look first at the items independently. Then you may work with a partner to complete the activity.

### Item 1: Keep, revise, or exclude?

**11-12.RL.CS.4** Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings and language that is stylistically poignant and engaging.

What does the word “provocations” mean as it is used in paragraph eight?

- A. offenses
- B. justifications
- C. worries
- D. suspicions

### Item 2: Keep, revise, or exclude?

**11-12.RL.KID.3** Analyze how an author’s choices regarding the development and interaction of characters, events, and ideas over the course of a text impact meaning.

In paragraph seven, Mr. Darcy is distressed that Elizabeth has rejected him but is trying to conceal that fact from her.

Which two phrases from the excerpt best support this statement?

- A. “...leaning against the mantle-piece with his eyes fixed on her face...”
- B. “His complexion became pale with anger...”
- C. “He was struggling for the appearance of composure...”
- D. “At length, in a voice of forced calmness...”
- E. “...listened without attempting to interrupt her while she continued.”
- F. “He even looked at her with a smile...”

## Assessment Item Activity

### Item 3: Keep, revise, or exclude?

**11-12.RL.CS.5** Analyze how an author’s choices concerning the structure of specific parts of a text contribute to its overall structure, meaning, and aesthetic impact.

Which statement best describes how the author uses the emotions of the characters to help structure this excerpt?

- A. The author creates anxiety by showing how the initial surprise each character feels turns into anger and bitterness.
- B. The author reveals the characters’ underlying affection for each other by showing how quickly their empty politeness gives way to honesty.
- C. The author shows the effects of excessive emotion by describing a conflict that causes both characters to make false accusations.
- D. The author reveals one character’s emotions using dialogue and the other character’s emotions using description and explanation.

### Item 4: Keep, revise, or exclude?

**11-12.RL.KID.3** Analyze how an author’s choices regarding the development and interaction of characters, events, and ideas over the course of a text impact meaning.

How does paragraph one set the scene for a negative interaction between the two characters?

- A. It suggests that Mr. Darcy is uncertain of what he wants to say to Elizabeth.
- B. It suggests that Elizabeth knows that her parents are eavesdropping on the conversation.
- C. It suggests Elizabeth has been feeling unwell and may not be thinking clearly as a result.
- D. It suggests that Mr. Darcy’s visit is so unexpected that Elizabeth has no time to mentally prepare for it.



Share one or two “ah-ha” moments from this activity with your neighbor.

## Creating Formative Items

**11–12.RL.CS.4:** Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meaning and language that is stylistically poignant and engaging.

### Verbal Response:

In paragraph one, what does the phrase “spirits were a little fluttered” mean? What does this suggest about Elizabeth’s relationship with Colonel Fitzwilliam?

### Selected Response:

In paragraph three, what does the word suit mean?

- A. attire
- B. trial
- C. mood
- D. plea

Which phrase from the passage helps you to determine the meaning?

- A. “when, to her utter amazement, she saw Mr. Darcy walk into the room” (par. 1)
- B. “After a silence of several minutes, he came towards her in an agitated manner” (par. 1)
- C. “of the family obstacles which judgment had always opposed to inclination” (par. 3)
- D. “expressing his hope that it would now be rewarded by her acceptance of his hand” (par. 4)

### Open Response

In the excerpt, Darcy accuses Elizabeth of “incivility” and the author also uses this word to describe the characters’ behavior. Write an essay that analyzes what the repeated focus on civility tells the reader about these characters and the society in which they live.



## Recap: Big Ideas

- Formative assessments *may* need items that scaffold in order for the teacher to diagnose what a student does/does not understand.
- Effectively writing “I can” or “essential questions” helps target assessment items specifically to standards.
- It is very difficult to formatively assess student understanding through a single item.
- It’s important to ask yourself the nine essential questions during item review or item writing.

## Item Writing: Your Turn

You will be provided a set of standards and two options for item writing.

In both options, you will be writing standards-based items for the passage you analyzed yesterday, “The Pedestrian.”

Once you have finished writing items, you will post them for a gallery walk. Please post the coding for the standard(s) to which your items are written. You do not have to post the rationales.

You may work with a partner.

Option 1	Option 2
<ol style="list-style-type: none"> <li>1. Choose three reading standards.</li> <li>2. Write an item to assess each standard that you would use on a formative assessment.</li> <li>3. Try to write at least one multiple choice or multiple select item. Focus on writing distractors that provide instructional information.</li> </ol>	<ol style="list-style-type: none"> <li>1. Choose one standard.</li> <li>2. Write three formative assessment items to the single standard that you select. Make sure that each item requires students to demonstrate a different level of understanding of the standard.</li> <li>3. Try to write at least one multiple choice or multiple select item. Focus on writing distractors that provide instructional information.</li> </ol>

### **Item Writing: Your Turn**

Use this space to write out your standard(s) and assessment item(s).

## Gallery Walk

As you review your colleagues' items, look for similarities and differences in the items created.

## Reflection

Reflect on your experience evaluating and creating assessment items and discuss the following:



- What was challenging about this experience?
- What did you learn from this experience?
- What supports do you need to better understand the relationship between standards and assessments in this way?

Notes:

## Analyzing Assessments

### Areas of Focus

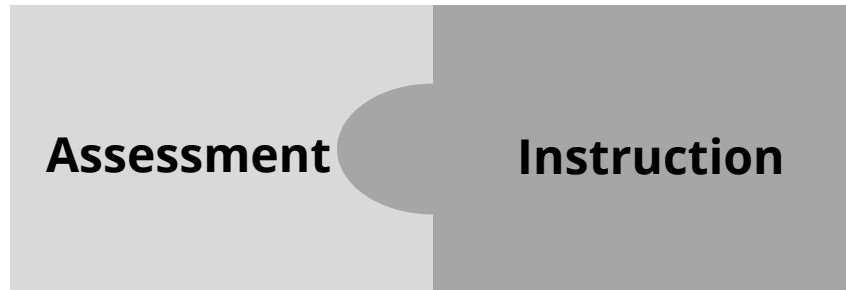
1. Intent of the Assessment
  - Summative
  - Formative
2. Content and Structure of Assessments
- 3. Analysis of Assessments**

### Analysis of Assessment

- Is the data \_\_\_\_\_ ?
- How is it analyzed?
- On which questions \_\_\_\_\_ ? Why?
- On which questions \_\_\_\_\_ ? Why?
- Were there issues with...  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ ?



## Taking Action



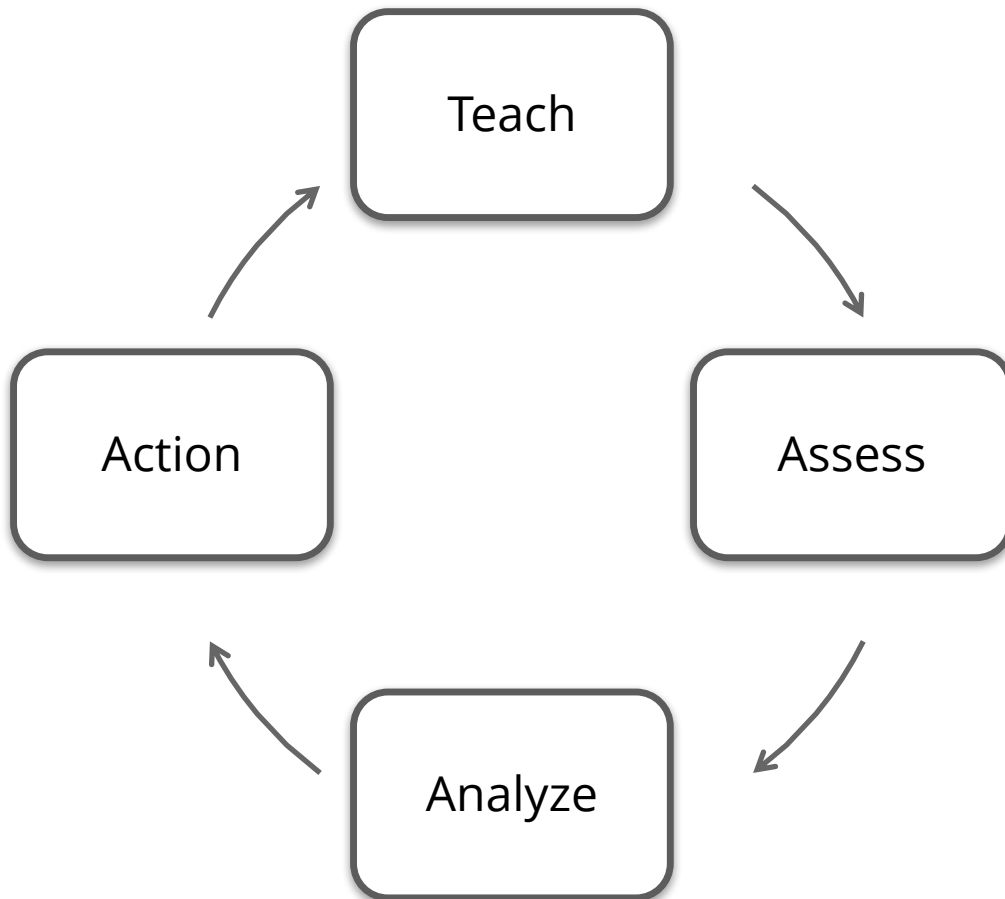
- How is instruction changing/adapting as a result of student data?
- Are results shared with all stakeholders (including students)?
- Are assessments adapted to address weaknesses found?

“The assessments will produce no formative benefit if teachers administer them, report the results, and then continue with instruction as previously planned.”

— Stephen and Jan Chappuis, 2012

Notes:

**Summary**  
**The Cycle of Assessment**



**Aligned Materials and Assessments**

Educators play a key role in ensuring that our standards, classroom instructional materials, and assessments are aligned.

## Appointment with Peers

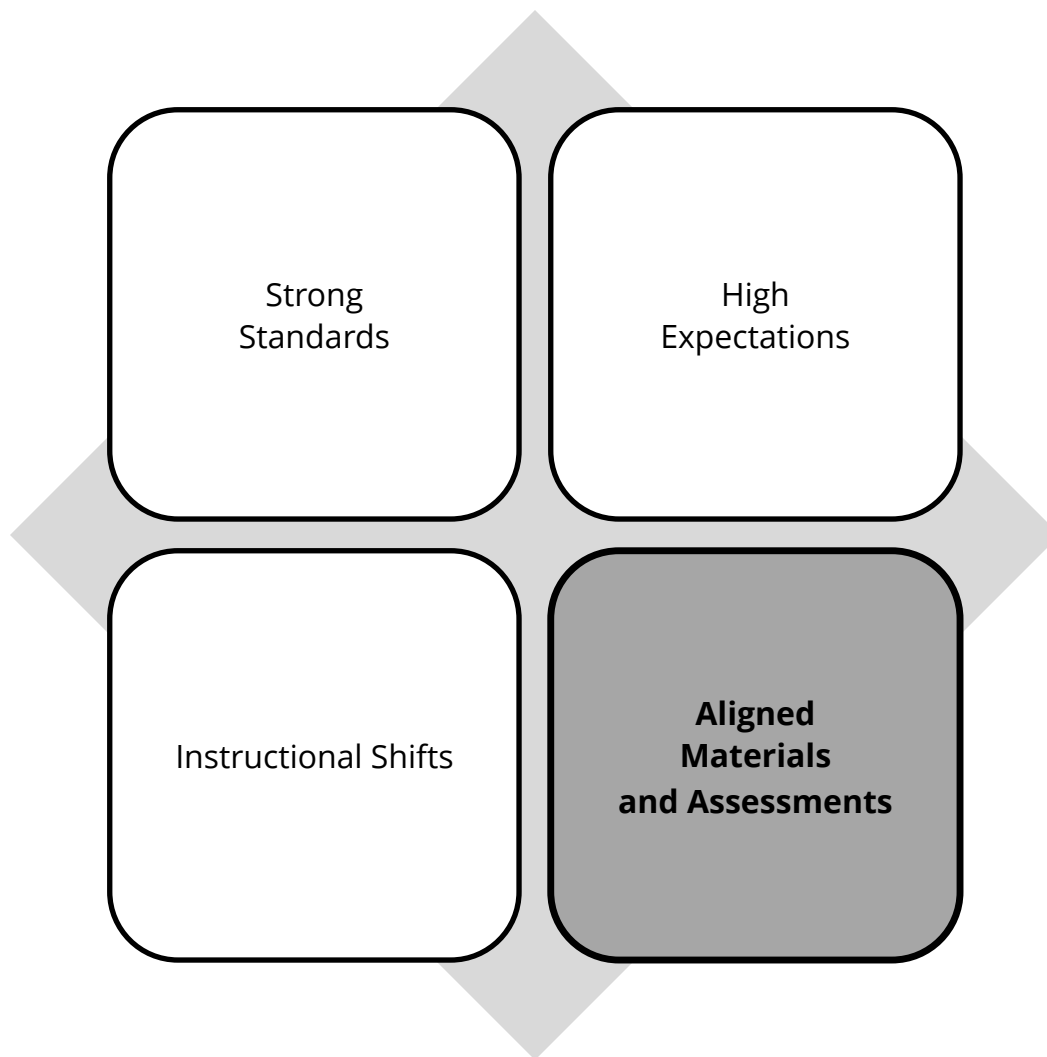
Please meet with your third partner to discuss:

- What are your takeaways from module 7?
- How does this align to your observation rubric?

Notes:

## **Part 4: Assessment and Materials**

### **Module 8: Evaluating Instructional Materials**





## Goals

- Define what is meant by quality instructional materials.
- Know which key criteria to use for reviewing materials, lessons, and/or units for alignment and quality.
- Evaluate instructional materials using the materials review instrument.



### **Strong Standards**

Standards are the bricks that should be masterfully laid through quality instruction to ensure that all students reach the expectation of the standards.



### **High Expectations**

We have a continued goal to prepare students to be college and career ready.



### **Instructional Shifts**

The instructional shifts are an essential component of the standards and provide guidance for how the standards should be taught and implemented.



### **Aligned Materials and Assessments**

Educators play a key role in ensuring that our standards, classroom instructional materials, and assessments are aligned.

## Key Question

How do we know that our instructional materials address the depth of the content and the instructional shifts of text complexity, evidence, and knowledge of the TN State Standards?

“There is strong evidence that the choice of instructional materials has large effects on student learning—effects that rival in size those that are associated with differences in teacher effectiveness.”

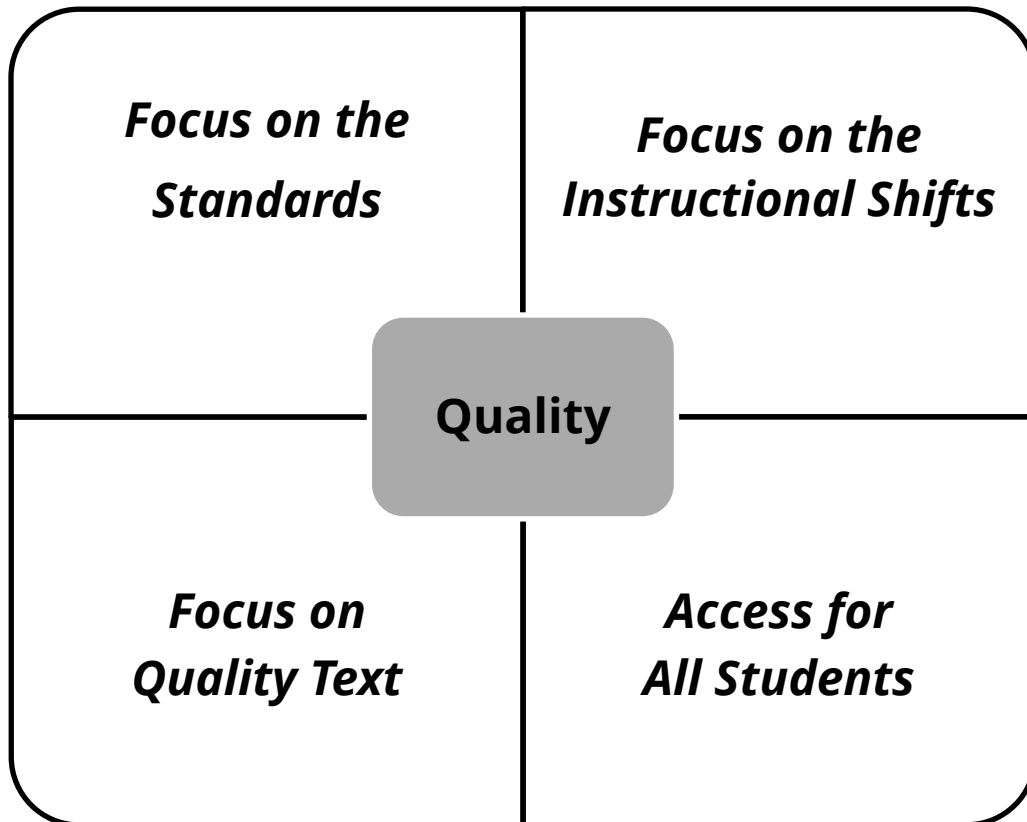
—Matthew Chingos and Grover Whitehurst, 2012



When choosing instructional materials, what should a teacher consider?

Notes:

## Key Criteria for Instructional Materials



Notes:

**ELA Materials Review Instrument**

SECTION I: NON-NEGOTIABLE ALIGNMENT CRITERIA	SECTION II: ADDITIONAL ALIGNMENT CRITERIA AND INDICATORS OF QUALITY			
Part A. Course Standards	Part B. Shifts in Instruction	Part A. Key Areas of Focus	Part B. Student Engagement and Instructional Supports	Part C. Monitoring Student Progress
<p>Yes: Move to Part B No: Do not use or modify</p> <p><b>The instructional materials represent 100 percent alignment with the Tennessee English Language Arts Standards and explicitly focus teaching and learning on the course standards, at the rigor necessary for students to reach mastery.</b></p>	<p>Yes: Move to Section II No: Do not use or modify</p> <ol style="list-style-type: none"> <li>1. Text Complexity</li> <li>2. Evidence</li> <li>3. Knowledge</li> </ol>	<p>Yes: Move to Section II:B No: Do not use or modify</p> <p>Learning experiences provide opportunities for thought, discourse, and practice in an interconnected and social context.</p> <p>Units and instructional sequences are coherent and organized in a logical manner that builds upon knowledge and skills learned in prior grade-levels or earlier in the grade.</p> <p>Materials support student communication within an ELA focus by providing consistent opportunities for students to utilize literacy skills for proficiency in reading, writing, vocabulary, speaking and listening.</p>	<p>Yes: Move to Section II:C No: Do not use or modify</p> <p>Provides high-quality texts from diverse and varied backgrounds.</p> <p>Ensures access to text for all learners through close reading and strategically scaffolded text-dependent questions</p> <p>Focuses on the three modes of writing (argumentative, informational, and narrative) through frequent and varied opportunities.</p> <p>Includes differentiated materials that provide support for students approaching mastery as well as extensions for students already meeting mastery or with high interest.</p> <p>Integrates appropriate supports for students who are ELL, have disabilities, or perform below grade level.</p> <p>Includes frequent opportunities for collaborative discussions.</p> <p>Includes explicit instruction of grammar and conventions.</p>	<p>Yes: Use materials No: Do not use or modify</p> <p>Assessments provide data on the content standards.</p> <p>Assesses student mastery using methods that are unbiased and accessible to all students.</p> <p>Includes aligned rubrics or scoring guidelines that provide sufficient guidance for interpreting student performance.</p> <p>Uses varied modes of curriculum embedded assessments that may include pre-, formative-, summative-, and self-assessment measures.</p> <p>Assessments are embedded throughout instructional materials as tools for students' learning and teachers' monitoring of instruction.</p> <p>Assessments provide teachers with a range of data to inform instruction.</p>

## Key Criteria for Instructional Materials

### Section One:

#### Non-negotiable: Alignment to the depth and rigor of the standard

- Are *current* Tennessee standards for the grade level addressed?
- Are standards integrated within the instructional material?
- Are the materials built on the progression of the skills, tasks, and texts based on grade-level standards?

### Section Two:

#### Non-negotiable: Text Complexity

#### Regular practice with *complex text* and its academic vocabulary

- Materials include grade-level texts as determined by \_\_\_\_\_.
- Text plays a \_\_\_\_\_ in each lesson.
- Text selection shows an emphasis on literature with an integrated examination of themes across genres. Literary nonfiction is used as a means of exploration on matters of science, social studies, and other specialized disciplines. Informational text is used to research and support an argument.

#### Non-negotiable: Evidence

#### Reading and writing grounded in *evidence* from both literary and informational text

The materials provide opportunities for rich and rigorous evidence-based focused on building strong literacy skills:

- Text-dependent questions: \_\_\_\_\_ of all questions and tasks require students to draw on textual evidence to support inferences and conclusions, building a deep understanding of the central ideas of the text.
- Writing to sources: The majority of writing tasks require students to respond to texts and/or include \_\_\_\_\_ in their writing.
- Evidence-based discussions: Materials provide students the opportunity to engage in collaborative discussions that are grounded in text.

## Key Criteria for Instructional Materials

### Section Two, Continued

#### Non-negotiable: Knowledge

#### Building *knowledge* through content rich literary and informational text

- Text sets: Materials provide a \_\_\_\_\_ of texts organized around a variety of topics or concepts. Students build knowledge systematically through interacting with the texts.
- Vocabulary: Materials provide intentional and contextual instruction for tier II and tier III vocabulary.
- Culminating tasks: Materials provide students with multiple opportunities to conduct short- and long-term \_\_\_\_\_ and to demonstrate their knowledge of a topic or concept.

### Step Three:

#### Additional Criteria

- Key Areas of Focus
- Student Engagement and Instructional Supports
- Monitoring Student Progress

## **Instructional Materials Review Evaluation Summary**

Use the materials review instrument to evaluate the provided lesson plan/unit.

1. Title of submission: \_\_\_\_\_

2. Do the materials meet the non-negotiables and focus on the relevant alignment criteria? What is the evidence to support your decision?

3. What are the areas of strength?

4. What are the areas of weakness?

## **Instructional Materials Review Evaluation Summary**

Use the materials review instrument to evaluate the provided lesson plan/unit.

1. Title of submission: \_\_\_\_\_

2. Do the materials meet the non-negotiables and focus on the relevant alignment criteria? What is the evidence to support your decision?

3. What are the areas of strength?

4. What are the areas of weakness?



While many standards could be applied to the two lessons provided for analysis, for maintaining a consistent evaluation focus on the following standards within the 9–10 grade band:

**9-10.L.VAU.4** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on 9th -10th grade-level text by choosing flexibly from a range of strategies.

**a.** Use context as a clue to the meaning of a word or a phrase.

**9-10.RI.KID.1** Analyze what a text says explicitly and draw inferences; cite the strongest, most compelling textual evidence to support conclusions.

**9-10.RI.IKI.8** Evaluate how reasoning and evidence affects the argument and specific claims in a text.

*Use the following chart to evaluate observations. Write your evaluation of how well each lesson meets the standards.*

Standards	Lesson 1	Lesson 2
<b>9-10.L.VAU.4.a.</b>		
<b>9-10.RI.KID.1</b>		
<b>9-10.RI.IKI.8</b>		



## ACTIVITY 2: EXPLORING THE ISSUE

Students read and analyze a background text to develop an initial understanding of an issue.

### INSTRUCTIONAL NOTES

#### READING

- Students read the text independently, annotating and making notes on how it relates to the unit's problem-based question.
- The teacher introduces one or more text-based questions to drive a closer reading of the text. Students then follow along as the text is presented to them.
- In reading teams, students discuss the text-based questions and search for relevant details, highlighting and annotating them in their text (and might use a *Forming EBC* tool to record their thinking).

#### WRITING CLAIMS

- The teacher models the development and writing of an explanatory claim that addresses something the text has presented about the unit's issue. The claim is explanatory not argumentative at this point.

- Students individually develop explanatory claims about the text's presentation of the issue (a *Forming EBC* tool can be used).
- In reading teams, students compare claims and the evidence they have found to derive and support them.

Students write a short claim-based synopsis of the text and the information it presents about the nature of the issue or problem, citing specific details and evidence to support their explanatory claim. [NOTE: Emphasize that at this point in the process, student claims should focus on interpreting what the text says about the nature of the issue, not on the validity of the text's perspective or position and *not* on articulating the student's own, still-developing position. Those sorts of claims will come later.]

### INSTRUCTIONAL NOTES (CONT'D)

#### NOTE ON TEXT SETS

Instruction in this unit links to a sequence of *text sets*. Each text set provides multiple entry points into the issue, giving teachers and students flexibility with respect to the time and depth with which they wish to explore the topic.

Teachers may choose to use the text sets in a variety of ways:

- Select one of the three texts for all students to read, analyze, and discuss. Provide links to the other two so that students can do additional reading if desired.
- Have all students read, analyze, and discuss all three texts (or two of the three) in a more extended instructional time sequence.
- Place students in "expert groups" and have them read and analyze one of the three texts. Then have students "jigsaw" into cross-text discussion groups to share and compare what they have learned from the text each has read. [Note: students might be grouped by reading level and assigned texts based on their complexity/difficulty.]

### TEXT SET #1: TEXTUAL NOTES

Text Set I includes three texts that can be used to provide initial background information about the 4<sup>th</sup> Amendment, a historical perspective of surveillance in the US, and more specifically, surveillance since 9/11.

#### TEXT 1.1: "THE 4TH AMENDMENT, US CONSTITUTION"

**Author:** George Mason, James Madison, (there were several authors, however, these two are credited the most); **Source/Publisher:** Cornell Law; **Date:** 1789

**Complexity Level:** Measures at 1970L and is also considered a complex text due language and syntax typical of law documents.

**Text Notes:** As part of the Bill of Rights, the 4<sup>th</sup> Amendment is a seminal text and serves as a wonderful introduction to this unit's focus. While brief in words, the amendment's language and syntax may make the 4<sup>th</sup> Amendment initially difficult to access for some students. Specifically, teachers may need to cover words such as "persons, effects, warrants, and probable cause" for students to fully appreciate the text. Have students read through the text twice, noting important details or words that stand out to them.

**Sample Text-Dependent Questions** (to drive closer reading and discussion):

1. What specific rights does the 4<sup>th</sup> Amendment protect?
2. What actions does the 4<sup>th</sup> Amendment say would be illegal? What actions does the 4<sup>th</sup> Amendment say would be legal? How do you know?
3. How does the evidence provided in this text influence your understanding of the issue of government surveillance and personal privacy?

### TEXT SET #1: TEXTUAL NOTES

#### TEXT 1.2: "YOUR DIGITAL TRAIL: DOES THE 4<sup>TH</sup> AMENDMENT PROTECT US?"

**Author:** Daniel Zwerling; **Source/Publisher:** National Public Radio; **Date:** October 2, 2013

**Complexity Level:** At 1160L, this text is less complex than the amendment itself so students can more easily understand the amendment and how it applies to the modern day world.

**Text Notes:** This text should be used to build a greater understanding of the 4<sup>th</sup> Amendment. The author uses a familiar movie, *The Bourne Identity*, as a backdrop to discuss the implications technology has on government's ability to conduct surveillance and the resulting privacy concerns. Perhaps of greatest interest, the author states, "since the 1960s and 1970s, the Supreme Court and other courts have issued a series of rulings declaring that the government does not need a search warrant to obtain your personal documents if you have already shared them with somebody else." The effects of these decisions in the digital age are tremendous, as the author points out. The article does a great job bridging the gap between the difficult language of the amendment to the digital medium most students are more familiar with today.

**Sample Text-Dependent Questions** (to drive closer reading and discussion):

1. What line from the 4<sup>th</sup> Amendment does the author specifically quote in his article?
2. What evidence does the author use to support the legal analysts' claim that "the world of computers has weakened the Fourth Amendment?"
3. What details from the article best describe the words "persons, houses, papers, and effects" as used in the 4<sup>th</sup> Amendment?
4. At the end of the 13<sup>th</sup> paragraph the author writes, "It's the legal version of the lesson you learned when you were 12 years old: If you don't want anybody else to read your diary then don't show it to anybody." According to the author, how have older laws, when combined with new technology, aided the government in conducting surveillance programs?
5. How does the evidence provided in this text influence your understanding of the issue of government surveillance and personal privacy?

### TEXT 1.3: "HOW HAS SURVEILLANCE EVOLVED IN THE UNITED STATES"

**Author:** Joey Carmichael; **Source/Publisher:** Popular Science; **Date:** June 19, 2013

**Complexity Level:** The timeline format chunks text into small sections, making it very accessible for students, particularly if they only focus on reading a few sections of the timeline closely.

**Text Notes:** This timeline provides students with an introduction and overview of the role surveillance has played throughout American history. The timeline is also meant to communicate to students that Americans conducting surveillance on other Americans is not a new idea. It also shows how specific events and developments throughout history have changed what kinds of surveillance are allowed and not allowed. This text further strengthens the ideas proposed in the previous text about the changing interpretation of the 4<sup>th</sup> Amendment over time.

#### TEXT SET #1: TEXTUAL NOTES

**Sample Text-Dependent Questions** (to drive closer reading and discussion):

1. What do you notice about how this timeline is structured? Be specific about the details you notice.
2. Using details from the timeline explain what is meant by the word "surveillance" in the title?
3. Why did the author use the adoption of the 4<sup>th</sup> Amendment as the starting point of this timeline? How do the subsequent examples relate to the amendment?
4. How does the *Katz v United States* slide clarify what "search and seizure" means?
5. How are the events that have caused the government to expand its surveillance on Americans connected? What patterns do you see?
6. How does the evidence provided in this text influence your understanding of the issue of government surveillance and personal privacy?

### TEXT 1.4: "ELECTRONIC SURVEILLANCE UNDER PRESIDENT BUSH AND OBAMA"

**Author:** Masuma Ahuja; **Source/Publisher:** The Washington Post; **Date:** June 2013

**Complexity Level:** The timeline format chunks text into small sections, making it very accessible for students, particularly if they only focus on reading a few sections of the timeline closely.

**Text Notes:** This timeline provides students with a focused look at how the government has conducted surveillance under Presidents Bush and Obama, as well as the direct connection that is made between surveillance of Americans and the threat of terrorism. The timeline strengthens students' background knowledge of the tension that exists between security and privacy.

**Sample Text-Dependent Questions** (to drive closer reading and discussion):

1. In what way does the author connect the September 11th attacks to the government's role in conducting surveillance on American citizens?
2. According to the timeline, what piece of legislation plays the most significant role in government surveillance history?
3. Which events on the timeline represent the shrinking or expanding of government surveillance on US Citizens? What caused the government to shrink or expand their role in conducting surveillance on US citizens?
4. On June 6, 2013, President Obama said, "nobody is listening to your calls." What then, according to the President, is the government actually looking for?
5. How does the evidence provided in this text influence your understanding of the issue of government surveillance and personal privacy?

Lesson taken from unit "Building Evidence-Based Arguments" from Odell Education. Unit appears on website Engage NY.

## **Instructional Materials Review Evaluation Summary**

Use the materials review instrument to evaluate the provided lesson plan/unit.

1. Title of submission: \_\_\_\_\_

2. Do the materials meet the non-negotiables and focus on the relevant alignment criteria? What is the evidence to support your decision?

3. What are the areas of strength?

4. What are the areas of weakness?



## LESSON PLAN

**Level:** Grades 9 to 12  
**About the Author:** Matthew Johnson, Director of Education,  
MediaSmarts

*This lesson was made possible with financial support from the Office of the Privacy Commissioner of Canada.*

# The Privacy Dilemma



This lesson is part of *USE, UNDERSTAND & CREATE: A Digital Literacy Framework for Canadian Schools*:  
<http://mediasmarts.ca/teacher-resources/digital-literacy-framework>.

## Overview

---

In this lesson students consider and discuss the trade-offs we all make on a daily basis between maintaining our privacy, and gaining access to information services. The lesson begins with a series of guided questions to help students assess their own perceptions of privacy and determine their comfort levels with giving out personal information. This is followed by a series of exercises and case studies that encourage them to delve deeper into privacy issues. As a summative activity, students produce short video essays that reflect those privacy issues they consider to be important.

## Learning Outcomes

---

Students will:

- learn about the risks of giving out personal information online
- consider and debate the importance of privacy relative to other concerns, such as security and access to online services
- understand the possible consequences of posting photos, personal information and messages
- become aware of the distinction between privacy and security
- form and express opinions
- create a media product

## Preparation and Materials

---

Review the backgrounders *What kind of information is being collected about me when I'm online?* (<https://www.priv.gc.ca/en/about-the-opc/what-we-do/awareness-campaigns-and-events/privacy-education-for-kids/fs-fi/choice-choix/>) and *Advertising, marketing, and consumerism and children/youth online* (<http://mediasmarts.ca/privacy/advertising-marketing-consumerism-children-youth-online>)



Photocopy these handouts:

- *Case Study One*
- *Case Study Two*
- *Case Study Three*
- *Thinking About Privacy*
- *Student Tool Kit: Creating a Video Essay*
- *Storyboards for the Production*

If students do not have access to computers during the lesson, print and copy the handouts *My Privacy Everyday* (<https://www.priv.gc.ca/en/about-the-opc/what-we-do/awareness-campaigns-and-events/privacy-education-for-kids/fs-fi/day-quotidien/>) and *What kind of information is being collected about me when I'm online?* ([https://www.priv.gc.ca/youth-jeunes/fs-fi/choice-choix\\_e.asp](https://www.priv.gc.ca/youth-jeunes/fs-fi/choice-choix_e.asp)).

## Procedure

---

### Perceptions of Privacy

Begin by asking students how important their privacy is to them. (You may ask them to rate it on a scale of one to five, with one being a very low priority and five being a very high priority.) Ask those who say it is unimportant why they are not concerned. (They may feel that they have nothing to hide, that nobody is interested in violating their privacy, or that privacy is over-rated.) Ask students to give specific examples of real or feared violations of their privacy, which you may compile on the blackboard.

Using the examples raised by students, have the class try to define what is meant by “privacy.” Is it an absolute (you either have privacy or you don’t) or a relative thing (you can have more or less privacy)? Is privacy more important in some contexts than others (online vs. offline, at home vs. at school, etc.)?

### Privacy Poll

If computers are available, have students go online to visit and read the *myprivacy everyday* and *What kind of information is being collected about me when I'm online?* sections of the Office of the Privacy Commissioner’s Youth Privacy website. (If computers are not available, distribute printouts of these sections to students.)

As they do this, have them complete the following questions (these questions are repeated on the *Thinking About Privacy* handout at the end of this document):

- On the list of events in *myprivacy everyday*, how many might apply to you?
- Of the events on that list, which seem like justifiable losses of privacy, and which do not seem justified? For example, are the advantages of photo radar (10:30 AM) worth the loss of privacy it involves?
- Give two examples of information about you that may be collected automatically whenever you visit a website.



- Read the list of ways we're prompted to voluntarily give up personal information online. How many of these have you responded to?
- List two things about e-mail that make it less private than postal mail.
- How does spam affect your privacy?
- Read the list from the *What kind of information is being collected about me when I'm online?* handout entitled "What can I do about it?" Choose the three tips you think are most useful to you, and briefly explain why you chose each one.
- How important is privacy to you? If it IS a concern, what specific aspects of privacy loss worry you? If it's NOT a concern for you, explain why not.

Once students have finished their questionnaires, discuss their answers as a class, in particular responses to the final question. Have answers changed since the first class discussion? If so, have students become more, or less, worried about their privacy? Why?

### Case Studies

Distribute the three *Case Study* handouts randomly, so that each student gets only one of the three. Give students time to read their case study and answer the questions. Once this has been done ask those students who read the same study to summarize the events involved and the privacy issues that were raised. As a class discuss the three case studies. Are the issues relevant to them? Are they likely to change in the future as our society becomes more and more dependent on the Internet? What, if anything, should citizens and/or government do about them?

Based on what they've learned, ask students to reflect on and discuss what they feel are the most serious privacy issues in their own lives.

### Video Essay

Divide students into groups of two or three, and have them research and create a video essay on the privacy issue of their choice. It should cover key points relating to the chosen issue, and make a persuasive point. The video should be no longer than a minute or two long (60-120 seconds). (If making a video is not technically feasible, students should either perform a skit or write a short essay with the same requirements.)

To help students make the videos, distribute the handout *Student Tool Kit: Creating a Video Essay*. Review "The Pre-Production Phase" section, and explain that careful planning is the key to making a good video. Talk them through the section entitled "Start with a plan," and then go through the "Have a script" section. Direct each group to write the script; once it's written, have them rehearse it to make sure it fits the allotted time frame.

Review the "Create a storyboard" section with the class, and have each group create a storyboard and a shot list for their video. Check and approve each group's work, then schedule rehearsals (both with and without actual cameras). In some cases, the storyboards and shot lists may have to be adjusted based on rehearsal results.

(During rehearsals, remind students to be aware of the material in the "Respect bystanders and copyright" section, covering aspects such as scenes of conflict and visible trademarks.)





When the groups have finished rehearsing, review with them “The Production Phase” section of the *Creating a Video Essay* handout. Have each group shoot their video, following their storyboard and shot list.

Finally, review “The Post-production Phase” section and have students edit first the individual segments of their videos, and then the segments together as a whole. As a class, host a “**myprivacy & me**” video festival of the student’s productions.

### **Additional Resources for Teachers and Students**

In addition to the information and resources that are available on the [Youth Privacy](#) website, the free online *Lesson Library* of [MediaSmarts](#) contains several other lessons that address the issue of privacy management. These include:

#### **Online Marketing to Kids: Protecting Your Privacy** (Grades 6-9)

<http://mediasmarts.ca/lessonplan/online-marketing-kids-protecting-your-privacy-lesson>

#### **What Students Need to Know about Freedom of Information and Protection of Privacy** (Grades 11-12)

<http://mediasmarts.ca/lessonplan/what-students-need-know-about-freedom-information-and-protection-privacy-lesson>

#### **Who Knows? Your Privacy in the Information Age** (Grades 8-10)

<http://mediasmarts.ca/lessonplan/who-knows-your-privacy-information-age-lesson>



## Case Study One

---

Rick, a Grade 10 student, notices as he gets to school that the front entrance now has a security camera, which is held inside a protective plastic bubble. As he goes to the cafeteria to get a snack before class he sees that cameras have been installed there, too – one in the ceiling and one right over the line for the cash register.

He decides to ask his homeroom teacher, Ms. Ellison, about the cameras. Ms. Ellison sighs and says they were put in because of an increase in graffiti, and of shoplifting in the cafeteria. She tells Rick that she's taught in some schools where every hallway had a security camera. Some schools, she's heard, even have cameras in all the classrooms.

Though he can't quite explain why, Rick is disturbed by the thought of being on camera all the time. Now that he's aware of them, he starts to notice all of the other cameras in public places. Nearly every store he goes into, and all the corridors at the mall, have security cameras; busy intersections have red light cameras; police cars have dashboard cameras that film everything in front of their cars. He thinks about photos he's posted to Facebook, and about the webcam he has in his room: is he sure he knows where those pictures go?

Rick has to do a project on a current issue for his class with Ms. Ellison, and he decides to do it on cameras in public places. As he starts doing research he learns that many cities are installing cameras for the police to use; these are already widespread in the United Kingdom, and big cities like New York and Chicago are putting them in buses, subway stations and parks. Reading a few newspaper articles on the subject shows him that while some people are worried about losing their privacy many other people think that the cameras are a good thing if they prevent crime. One article says that scientists are working to write software that will let cameras recognize sounds like gunshots and glass breaking.

The next week Rick presents his project to the class. He's taken a map of his neighbourhood and marked on it everywhere there's a camera of some kind. He points out to the class that the map came from Google Maps, which provides real satellite photos so detailed you can see individual people (though the faces are blurred.) He says that about the only place you can be sure of being off camera is in your own home or in the classroom (and, if Ms. Ellison is right, there may be soon be cameras in classrooms).

Ms. Ellison asks the class if anyone has any questions, and several of Rick's friends put up their hands. They're not asking questions, though: they're showing him that they've filmed him with their camera phones.

### Questions

1. Briefly summarize the events in this case study and list the issues it raises around privacy. (You should be able to identify at least three issues.)
2. How serious do you think the issues raised here are? Why? Which is the most serious and why?
3. Does this case study seem relevant to your own life? Why or why not?



## Case Study Two

---

Jillian, a Grade 12 student, does most of her shopping online. So much of her time is taken up by her classes, extra-curricular activities, and the part-time job she has to save money for university that she just doesn't have time to set foot in a mall or a store. Besides, online shopping is so convenient! She can order clothes, cosmetics and especially books. In fact, every time she goes to Congo.com they have a page of recommended books for her. She's impressed by how good their recommendations have been, and they just seem to get more accurate the more books she buys.

When she has a little time to relax, Jillian likes to flake out and read cheesy magazines. She was able to get a cheap subscription to her favourite ones through Congo.com, and she's signed up to be able to read more for free online. The only problem is that lately she's started getting all kinds of junk mail, both spam and postal mail. She's even getting telemarketing calls at home, and spam text messages on her cell phone! She asks her mother about it and her mother says the magazine publisher probably sold her name to other companies.

Jillian starts thinking about all of the advertising she sees when she's online. She'd never noticed before how much the advertisers seem to know about her – she's always seeing ads for dating services that promise to introduce her to boys in her town, for instance. Even when she goes to websites that have nothing to do with shopping, they're full of banner ads and pop-ups for the kinds of things she buys online. As an experiment, she decides to add "Skateboarding" to her list of hobbies on her social networking profile. Sure enough, within hours she's seeing ads for skate magazines on the websites she visits.

She decides to go to Congo.com and read their privacy policy. It says that they won't give out her personal information if she doesn't want them to, but she has to say she doesn't want them to, and they never asked when she signed up for her account. It also says that they have no control over what the companies that actually print the books and magazines will do with her information. It also says that they may gather information about her from other sites to improve their recommendations to her.

Jillian isn't sure what to do. She doesn't want to stop using Congo.com, or take down her social networking profile, but she feels uncomfortable giving out any more personal information. She worries, too, when she sees her younger sister signing up for websites she visits. A lot of them also have surveys that ask for more personal information about yourself and your family. By the time she is Jillian's age, how much will advertisers know about her?

### Questions

1. Briefly summarize the events in this case study and list the issues it raises around privacy. (You should be able to identify at least three issues.)
2. How serious do you think the issues raised here are? Why? Which is the most serious and why?
3. Does this case study seem relevant to your own life? Why or why not?



## Case Study Three

---

Jared, a Grade 9 student, is surprised on Monday morning to be called into the principal's office. He's even more surprised when the principal tells him he's being suspended because of photos that were posted online.

It all started at a party that weekend. Someone took a picture (with a camera phone) of Jared drinking a can of something – it's impossible to read the label – and posted it on a photo-sharing site, captioned with "Jared gets his drunk on." Other people in the party photos are clearly drinking beer, so when the principal saw the photos he decided to suspend everyone in them that he recognized. He also decided to take Jared off the Student Council for setting a bad example.

Jared objects to this: there's no proof that he was drinking in the photo, and he didn't write the caption. Besides, what he does outside of school shouldn't affect his school life. The principal points out that teachers are expected to behave themselves outside of school – the school board recommends that teachers not even have Facebook profiles, and some teachers in other cities have lost their jobs because of things they've posted – so it's fair to hold students to the same standard.

When he gets home, Jared looks for the photo online. He finds it, but can't remove it; because it was posted anonymously he can't even ask the person who posted it to remove it. He also finds out that the photo was tagged with his full name: it's the first thing that comes up when he does a *Google* search for himself. He wonders if it will still be online when he starts applying for universities or looking for a job.

Jared's mother is furious when she hears about the suspension. She's angry at Jared for going to the party, but also angry at the school and at whoever posted the photo. She contacts the company that runs the photo-sharing site and asks them to remove it, but they say they don't have any legal reason to interfere with one of their users' accounts. She makes Jared phone everyone who was at the party and ask if they were the ones who posted the photo. Finally his friend Mark – who wasn't suspended, because he wasn't in any of the photos – admits that he did it and agrees to take down the photos. Jared's mother then does another *Google* search for Jared's name, and the picture is gone. When she does an image search, though, the photo and caption still appear in the search results.

### Questions

1. Briefly summarize the events in this case study and list the issues it raises around privacy. (You should be able to identify at least three issues.)
2. How serious do you think the issues raised here are? Why? Which is the most serious and why?
3. Does this case study seem relevant to your own life? Why or why not?



## Thinking About Privacy

---

As you read the *What kind of information is being collected about me when I'm online?* and *myprivacy everyday* sections of the [Youth Privacy](#) website, answer the following questions:

1. On the list of events in *myprivacy everyday*, how many might apply to you?

---

---

2. Of the events on that list, which seem like justifiable losses of privacy, and which do not seem justified? For example, are the advantages of photo radar (10:30 AM) worth the loss of privacy it involves?

---

---

3. Give two examples of personal information that may be collected automatically when you visit a website.

---

---

4. Read the list of ways in which we choose to give up personal information online. How many of these have you responded to?

---

---

5. List two things about e-mail that make it less private than postal mail.

---

---

6. How is spam related to privacy?

---

---



7. Read the list from the *What kind of information is being collected about me when I'm online?* handout titled "What can I do about it?" Choose the three tips that you think are most relevant and useful to you, and briefly explain why you chose each one.

---

---

---

8. How important is privacy to you? If privacy is a concern, what are some specific aspects of your privacy that you're worried about?

---

---

---



## Student Tool Kit: Creating a Video Essay

---

A video essay, just like a written essay, explores a topic and makes a persuasive point about it. Its style can range from simple or as complex as you wish: edited or unedited, with music or voice-over, or without. It can be created on a cell phone, a video camera, a webcam, or any other video device.

### The Pre-Production Phase

#### Start with a plan

First, ask yourself some basic questions about your project:

- What's the message you want to convey?
- What visual and technical elements, such as sound or camera angles, will help to get your message across?
- What other elements may affect your message? Things to consider include location, people, and props. If these are key to your design, it may be a wise idea to plan your ideas around these elements.

#### Have a script

Once you've worked out the details of your message, and thought about how to get it across to your audience, it's time to commit your ideas to paper. Your script should identify how the images and audio (dialogue, sound, music) will fit together.

#### Create a storyboard

When your script is ready, the next step is a storyboard. (Don't worry about making your drawings look really good! Many talented filmmakers create very simple pictures). Storyboards are important for many reasons:

- They help you solidify the mental images you want to capture. The process of creating a storyboard forces you to focus on each sequence, shot, camera angle and camera movement. (For details, see the "Camera shots" in *The Production Phase* section of this handout.)
- They make an excellent communication tool, allowing you to show others (such as the people who are working with you) exactly how you want the story to unfold. Words can cause confusion and leave listeners unclear about your intentions; pictures are much easier to understand.
- They simplify the order in which you choose to shoot your project, allowing you to note which shots are similar enough to be covered by the same camera position.

#### Make up a shot list

Your shot list is the order in which you plan to shoot your essay. List your shots not in chronological order but according to location, and match the ones that have a similar set-up. For example, if your storyboard shows that shots 4, 9 and 15 are all close-ups of someone sitting in the same place; all three shots could be recorded one after the other.



### Prepare your technical needs

List the things you'll need for your sound effects, props, costumes and equipment. Make sure the batteries for your equipment are fully charged. Have extras of everything on hand: batteries, extension cords and power bars, electrical and masking tape, and videotape (if you're recording in that format).

Review your camera's operating manual. Before shooting day, make sure you're familiar with the key functions you'll need, and get some practice using the camera. Keep the manual with you, just in case you need to troubleshoot. Also, familiarize yourself with any mechanical quirks the camera may have. Some cameras, for instance, automatically roll back the tape just a bit when you stop recording, so you lose some footage.

### Choose your location(s)

Whether you decide to film in a public place or a private one, you need to consider technical issues and/or permission issues.

- Be sure you have permission to film at your chosen location. If it's your school, for instance, you'll need permission from a teacher or principal. If it's a business or a private home, you must get permission from the owner. If it's a park or a public location, you may need to get a city permit. If that's the case, your teacher can help you.
- If your location is indoors, check in advance for the accessibility, location and number of electrical outlets. Make sure you have enough power for all your equipment.
- Check the ambient light and sound at your location. Are there any elements that will distort your sound, such as a water fountain, traffic, a humming ceiling fan, construction going on? Will you need to bring extra lights to illuminate your scene(s) properly?
- If you plan to film outdoors, pay close attention to the weather forecast. You may need to change your shooting day to accommodate the weather.
- If you have a crew of people helping you, let them know well in advance when and where you'll be filming. Make sure they know what their roles will be.
- Have your production notes with you at all times. They'll keep you on track while shooting.

### Respect bystanders and copyright

Your scene(s) should not include any physical conflict, violence or weapons. If you plan to shoot a tense scene involving arguments, emotional distress or staged injuries, take extra precautions in a public place. You may need to post a public notice, notify city authorities, get a special permit, or even have professionals standing by. If you plan such a scenario, have your teacher help.

People who appear on camera should avoid clothes with logos or brand names, as these are copyrighted images.





## The Production Phase

### Camera shots

Every film, whether short or long, is made up of thousands of shots, all of which must be carefully planned by the director. Here's a brief introduction to the various types of shots, involving different aspects of the camera.

**Camera Distance.** Depending on how far the camera is from its subject, the three main types of shots are close-up, medium shot, and long shot.

- A **close-up** shows only one part of the subject, usually in great detail: a person's face, a car's licence plate, a hand on a doorbell.
- A **medium shot** shows roughly half of the subject: a character from the waist up, or the back end of a car.
- A **long shot** shows the whole subject: a person from head to foot, or the entire car.

Other kinds of shots are the "establishing shot," used at the beginning of a scene to give viewers an idea of where they are. For example, a long shot of the school's façade, or of City Hall, establishes the fact that the story takes place at those locations.

During a conversation, or a scene involving more than one person, a "reaction shot" is used to show the effect of one person's actions on the other character(s).

**Camera Angle.** The angle from which a director chooses to shoot gives audiences some subtle clues about a scene.

- A "high-angle" shot positions the camera above eye level, looking down on the subject. Depending on how extreme the angle is, this makes the subject look small, insignificant, weak or helpless.
- An "eye level" shot gives a neutral, factual impression.
- A "low-angle" shot positions the camera looking up at the subject from below. This angle makes the subject appear important, powerful or dominating.
- A "reverse-angle" shot positions the camera as if it were the subject's own eyes. So rather than looking **at** the subject, the camera shows what the subject sees.

**Camera Moves.** A camera isn't a fixed observer; it can also move in and out of the action. When the camera moves left or right, it's called "tracking" (sometimes also known as "trucking"). Moving forward or backward is known as "dollying."

When the camera stays in the same position and turns left or right, it's called "panning," and turning up or down is "tilting." Focusing can also make the camera appear to move closer to its subject or further away from it, by using the lens to "zoom" in or out.

All these camera moves are useful, but they should not be overused—or they'll distract the audience and diminish the intended effect. Camera movements should always be planned and rehearsed ahead of time, so they'll be smooth and in tune with the action.



## Using your camera

If you're not used to working with a video camera, it pays to keep a few guidelines in mind:

- When setting up for filming, it's always wise to tape down extension cords and electrical wires. This prevents people from tripping over the cords, and either injuring themselves or unplugging or damaging the equipment.
- Check the lens periodically to make sure it's free of dust and hair. When you stop recording, even briefly, put the lens cap back on.
- Every time you change location, do a "white balance": zoom the camera in on a sheet of white paper, and use the camera's automatic white balance setting. This ensures that the camera registers colours properly. Every location has its own idiosyncratic lighting and hues, and this helps you to compensate.
- Use a tripod for steady, professional-looking shots that are easier to match at the editing phase. (However, if your story needs a realistic feel, like a home video, a documentary footage or a police drama, you may prefer the slightly wobbly hand-held approach.) Practice all camera movements before you shoot. When you record, don't stop until you've completed all the motions.
- Use manual focus. Although automatic focus ensures that everything is sharp, you risk losing your focus if there's movement near the lens, or a change in lighting. To avoid these problems, set the camera to automatic focus to zoom in on your subject; then, once you've focused properly, switch to manual and zoom out again to re-establish your original framing.
- If your subject is moving across the frame or out of it, wait until she or he leaves the frame completely before you stop recording.
- Keep a log of all your shots. Include information such as shot number, duration of the shot, and whether you felt it was a good take. Again, this saves time during editing.
- Record longer versions of each shot than you think you'll need. You can always edit a shot down in post-production, but you can't make it longer.
- Take extra shots for "cutaways." These come in handy during editing if you find you need some extra material to insert between sequences that don't quite match up. An extra shot can be a close-up of a person, a prop or even just a hand movement. Also take some "establishing" shots of settings, such as an exterior of a building, to make it easy for your audience to identify the location.

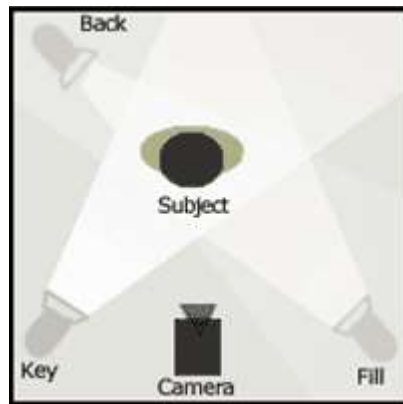
## Working with light

Knowing how to use lighting properly can help your project look really professional. Here are some "how-to" tips for creating good lighting.

- When it comes to natural light, trust your camera's video display rather than your own eyes. Human eyes automatically adjust to light levels, which lenses can't do. That's why a bright sunny day appears clear and crisp to our eyes, but on film it looks overexposed and washed-out. If you're shooting outside in daylight, it's best to do it when the sun isn't directly overhead.



- Avoid windows during interior shots, since the bright light from outside will make it hard to see your subject. Never place your subject between a window and your camera. If you're shooting in daylight, you may need to cover the windows and turn on some artificial lights.
- The main light used to illuminate your subject is called the "key light." It's usually the most intense light in the set-up, and should be placed at a forty-five degree angle to both your subject and the camera.
- The "fill light" is a secondary light used to offset any shadows created by the key light. For that reason, it should be placed on the opposite side of the camera from the key light.
- A "back light," pointed at your subject from behind, distinguishes your subject from the background.



### Working with sound

Sound is extremely important, since audiences are often more ready to forgive poor-quality video than bad sound. To get the best sound possible, follow these tips:

- If you place your subject too close to the microphone, the sound will be too loud, or may sound distorted or cracked. If you use an independent recorder and have those problems, then your levels are too high.
- If you place your subject too far away from the microphone, the audio will be too soft, and will blend into the background noise. The sound will be unusable during editing.
- If you record some background sound on location, it can often be useful in helping to fill in gaps in the soundtrack at the editing phase.

### The Post-Production Phase

#### Editing

Editing is a complex process that involves turning your raw material into a polished final product. Fortunately, new technology—such as specialized editing software—has made the process relatively simple. The computerized tools you use will define some of your options, but here are some general tips on editing:

- Give yourself a lot of time. You've worked hard to get your project to this point, and you don't want to be rushed during the important final phase.



- Make sure your computer has enough space for all your project files: original footage, extra files such as sound or music, and your final version. Video production is a space-gobbler, and can easily overload your system. If disk space is limited, edit the project piece by piece, using only the footage you need to work on at any one time.
- Keep your story simple, and don't be tempted to include a shot just because it's interesting or was hard to get. Keep your focus on the story. Remember, the final product should only be 60–120 seconds long, so don't spend too much time on fancy transitions or special effects.
- If things aren't working well, try experimenting a little. Sometimes just changing sequences around can enhance or clarify your story.

When it comes to adding in background sound, don't get carried away. You want your sound effects to enhance the scene, not to distract the audience. (Don't turn the volume up too high, for example.) If you want to use background music you can find public domain music or music with a Creative Commons license that allows its use in school work. Here are some resources to help you find music tracks:

- <http://dig.ccmixer.org/>
- <http://www.pdinfo.com/index.php>
- <http://www.opsound.org/index.php>
- <https://www.jamendo.com/en>

Depending on the tools you are using, refer to one of the following tutorials:

- iMovie for iOS (Mac): <https://www.apple.com/ca/support/ios/imovie/>  
<http://computers.tutsplus.com/tutorials/how-to-create-a-movie-from-start-to-finish-with-imovie--mac-59638>
- iMovie for iPad: <https://www.apple.com/ca/support/mac-apps/imovie/>  
<http://www.pcadvisor.co.uk/how-to/photo-video/beginners-guide-imovie-for-ipad-3504907/>
- Movie Maker: <http://windows.microsoft.com/en-ca/windows-vista/getting-started-with-windows-movie-maker>  
<http://library.albany.edu/imc/pdf/WindowsLiveMovieMaker.pdf>



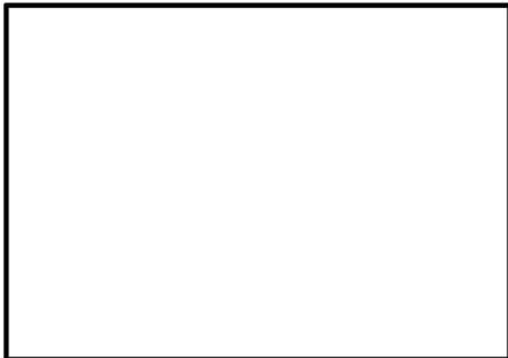
Storyboards for the Production: \_\_\_\_\_ Page \_\_\_\_ of \_\_\_\_



Shot # \_\_\_\_\_  
Action: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
Sound: \_\_\_\_\_  
\_\_\_\_\_  
Notes: \_\_\_\_\_  
\_\_\_\_\_



Shot # \_\_\_\_\_  
Action: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
Sound: \_\_\_\_\_  
\_\_\_\_\_  
Notes: \_\_\_\_\_  
\_\_\_\_\_



Shot # \_\_\_\_\_  
Action: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
Sound: \_\_\_\_\_  
\_\_\_\_\_  
Notes: \_\_\_\_\_  
\_\_\_\_\_



Shot # \_\_\_\_\_  
Action: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
Sound: \_\_\_\_\_  
\_\_\_\_\_  
Notes: \_\_\_\_\_  
\_\_\_\_\_

## Task Assessment Rubric: Video Essay

	<i>Learning Expectations</i>	<i>Achievement</i>
<p><b>Use</b></p> <p>Skills and competencies that fall under “use” range from basic technical know-how – using computer programs such as word processors, web browsers, email and other communication tools – to the more sophisticated abilities for accessing and using knowledge resources such as search engines and online databases and emerging technologies such as cloud computing.</p>	<p><i>Privacy and Security:</i></p> <p>use digital media to communicate their understanding of privacy issues</p> <p><i>Making and Remixing:</i></p> <p>communicate information and ideas effectively to multiple audiences using a variety of media and formats</p>	<p>Insufficient (R)</p> <p>Beginning (1)</p> <p>Developing (2)</p> <p>Competent (3)</p> <p>Confident (4)</p>
<p><b>Understand</b></p> <p>“Understand” includes recognizing how networked technology affects our behaviour and our perceptions, beliefs and feelings about the world around us.</p> <p>“Understand” also prepares us for a knowledge economy as we develop information management skills for finding, evaluating and effectively using information to communicate, collaborate and solve problems.</p>	<p><i>Privacy and Security:</i></p> <p>understand the concept of privacy in their everyday lives, and as it relates to using the Internet</p> <p>understand the concepts of persistence, replicability and searchability in networked technologies</p> <p>understand the security implications of computer networks and client/servers</p> <p><i>Making and Remixing:</i></p> <p>select and use applications effectively and productively (e.g. chooses the most appropriate technologies according to the task)</p> <p>understand the potential of digital devices and resources for her/his schoolwork</p> <p>understand the different purposes and contexts of digital image editing</p> <p>understand how meaning is produced through multimedia (text, images, audio, video) and how culture is produced through the Internet and social media in particular</p> <p>understand the legal and ethical dimensions of respecting creative work</p> <p>show an understanding of the forms and techniques of the medium and genre</p>	<p>Insufficient (R)</p> <p>Beginning (1)</p> <p>Developing (2)</p> <p>Competent (3)</p> <p>Confident (4)</p>

	<b>Learning Expectations</b>	<b>Achievement</b>
<p><b>Create</b></p> <p>“Create” is the ability to produce content and effectively communicate through a variety of digital media tools. It includes being able to adapt what we produce for various contexts and audiences; to create and communicate using rich media such as images, video and sound; and to effectively and responsibly engage with user-generated content such as blogs and discussion forums, video and photo sharing, social gaming and other forms of social media.</p> <p>The ability to create using digital media ensures that Canadians are active contributors to digital society.</p>	<p><i>Privacy and Security:</i></p> <p>understand the benefits of sharing information online and the potential risks of sharing inappropriate information</p> <p>create and publish content to create a positive online presence</p> <p><i>Making and Remixing:</i></p> <p>contribute to project teams to produce original works or solve problems</p> <p>interact, collaborate, co-construct content and publish with peers, experts or others employing a variety of digital environments and media</p> <p>effectively apply the forms and techniques of the medium and genre</p>	<p>Insufficient (R)</p> <p>Beginning (1)</p> <p>Developing (2)</p> <p>Competent (3)</p> <p>Confident (4)</p>

## **Appointment with Peers**

Please meet with your fourth partner to discuss the following:

- How does this evaluation process for instructional materials align with your current process?
- Reflecting on the Key Criteria for evaluating instructional materials, what are your key takeaways?
- What is at least one area you are committed to strengthening when evaluating materials?
- How can this process help you increase student achievement?
- How does this align to your observation rubric?

Notes:



## Module 8 Review

### Key Criteria for instructional materials *must* include:

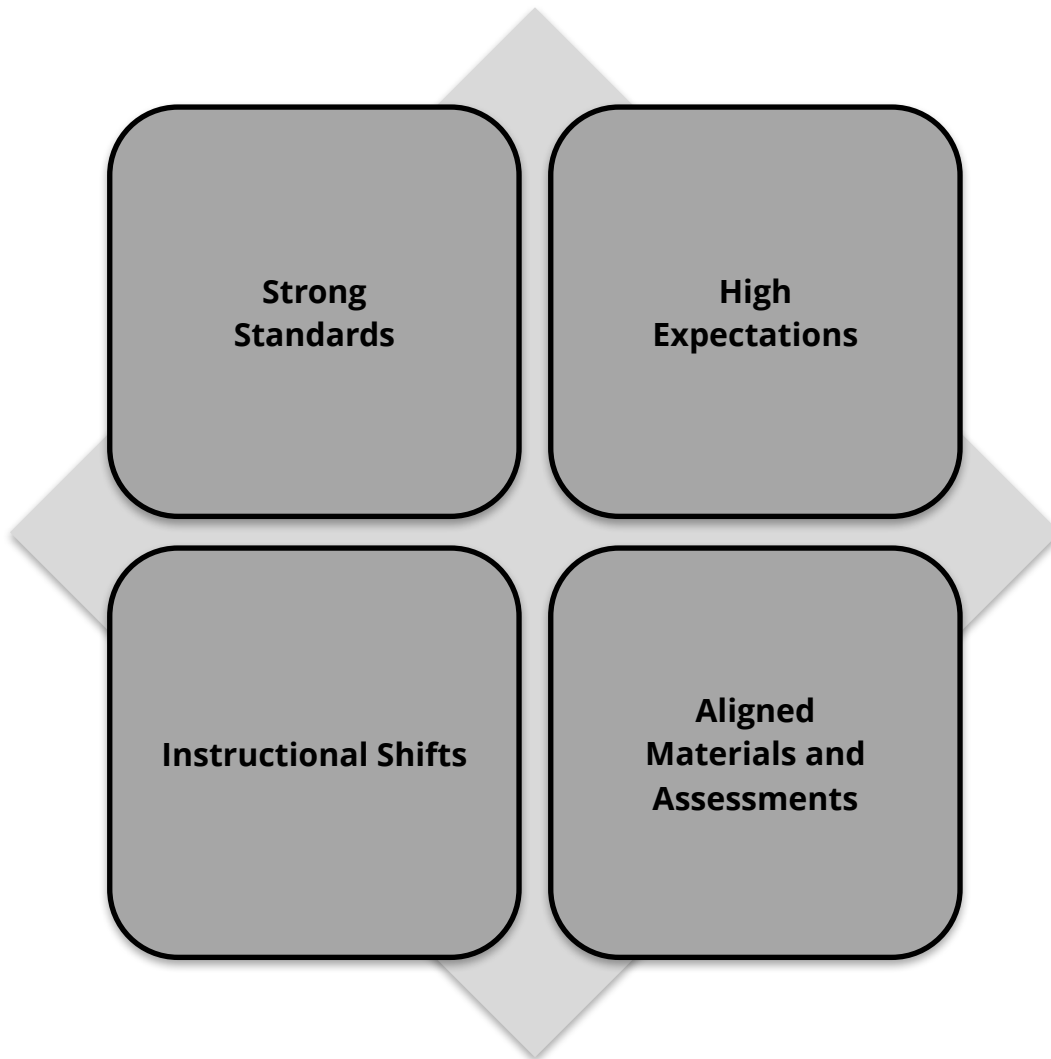
- A strong focus on the standards.
- An evident focus on the instructional shifts: the use of complex text and its vocabulary, reading and writing grounded in evidence from literature and informational text and building knowledge through high quality and content rich texts.
- Additional criteria: Key areas of focus, student engagement and instructional supports, and monitoring student progress.



### Aligned Materials and Assessments

Educators play a key role in ensuring that our standards, classroom instructional materials, and assessments are aligned.

**Part 5: Putting It All Together**  
**Module 9: Instructional Planning**



## Goals

- Create a standards-based lesson that sets high expectations, demonstrates the instructional shifts, and uses aligned instructional materials and assessments.
- Understand intentional instruction as a bridge between strong standards and assessment.
- Understand formative and summative assessment informs intentional instruction.
- Learn about one form of intentional instructional planning—the Understanding by Design (UbD) model.
- Use the three stages of the UbD model to begin your own intentional instructional planning.



### **Strong Standards**

Standards are the bricks that should be masterfully laid through quality instruction to ensure that all students reach the expectation of the standards.



### **High Expectations**

We have a continued goal to prepare students to be college and career ready.



### **Instructional Shifts**

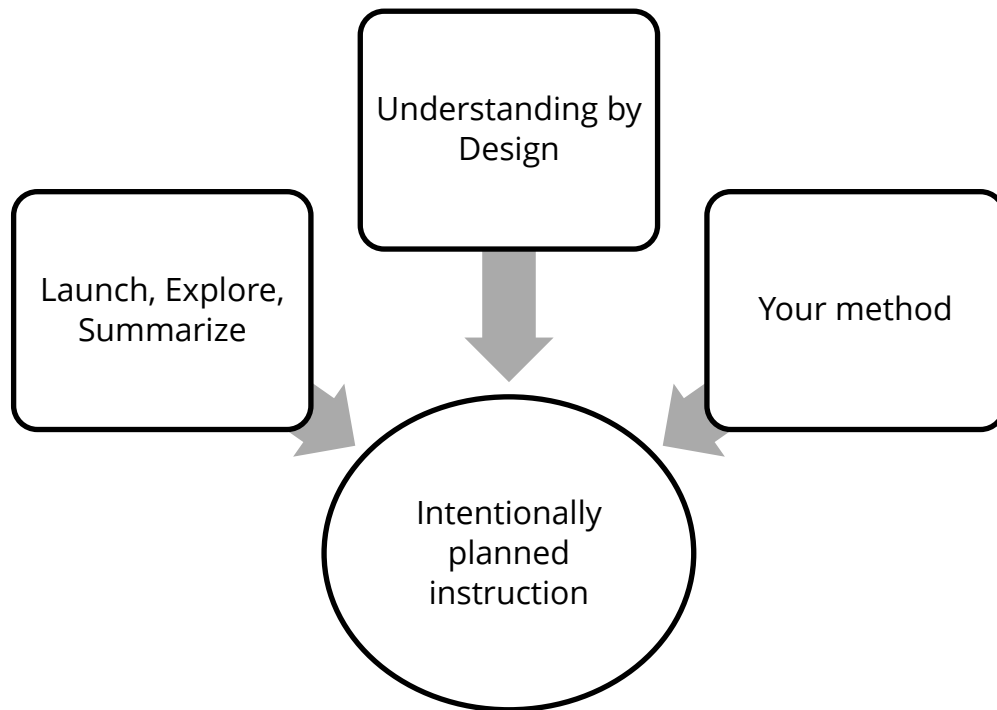
The instructional shifts are an essential component of the standards and provide guidance for how the standards should be taught and implemented.



### **Aligned Materials and Assessments**

Educators play a key role in ensuring that our standards, classroom instructional materials, and assessments are aligned.

## Many Ways to “Do” Intentional Planning



## The “Big Ideas” of UbD

<b>Big ideas</b>	<b>Why?</b>	<b>If not . . .</b>
Backward Design	Plans need to be well-aligned to be effective	Twin sins: Aimless activities and coverage
Transfer as goal	The essence of understanding and the point of schooling	Students fail to apply learning
Understanding via Big Ideas	How transfer occurs; creates connections in learning	Fragmented learning; more difficult, less engaging
Meaningful Learning	This engages and invites students	Plans need to be well aligned to be effective

Grant Wiggins & Jay McTighe, 2002

## Six Facets of Understanding

- \_\_\_\_\_ – provide thorough, supported, and justifiable accounts of phenomena, facts, and data.
- \_\_\_\_\_ – tell meaningful stories; offer apt translations; provide a revealing historical or personal dimension to ideas and events; make it personal or accessible through images, anecdotes, analogies, and models.
- \_\_\_\_\_ – effectively use and adapt what is known in diverse contexts.
- \_\_\_\_\_ – see and hear points of view through critical eyes and ears; see the big picture.
- \_\_\_\_\_ – find value in what others might find odd, alien, or implausible; perceive sensitively on the bias of proper direct experience.
- \_\_\_\_\_ – perceive the personal style, prejudices, and habits of mind that both shape and impede our own understanding; have an awareness of what one does not understand and why understanding is so hard.

—Grant Wiggins & Jay McTighe, 2002

Notes:

**Understanding by Design (UbD) Sample Unit Plan  
“Is Big Brother Watching You?”  
Grade 10**

**STAGE 1: IDENTIFY DESIRED RESULTS**

**Standards:**

9-10. RL.KID.1 Analyze what a text says explicitly and draw inferences; cite the strongest, most compelling textual evidence to support conclusions.

**9-10. RL.KID.2 Determine a theme or central idea of a text and analyze its development; provide an objective or critical summary.**

9-10. RI.KID.1 Analyze what a text says explicitly and draw inferences; cite the strongest, most compelling textual evidence to support conclusions.

**9-10. RI.KID.2 Determine a central idea of a text and analyze its development; provide an objective or critical summary.**

9-10. W.TTP.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning supported by relevant and sufficient evidence.

9-10. SL.CC.1 Initiate and participate effectively with varied partners in a range of collaborative discussions on appropriate 9th - 10th grade topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

**Essential Questions/Big Ideas:**

- Do U.S. citizens have a guaranteed right to privacy?
- What is privacy?
- Is anything really “private?”
- Is privacy at risk?
- How much privacy are we willing to give up in order to feel safe?
- Is there a “Big Brother?” Is “Big Brother” watching you?

**Students will know:**

- Definition of theme
- Definition of central idea
- Definitions of objective and critical summaries
- Definition of an argument (claim; counter-claim)
- Techniques authors use to convey theme
- Techniques writers use to convey the central idea

**Students will understand:**

- Explain: provide thorough, supported, and justifiable accounts of phenomena, facts, and data
- Interpret: tell meaningful stories; offer apt translations; provide a revealing historical or personal dimension to ideas and events; make it personal or accessible through images, anecdotes, analogies, and models
- Perspective: see and hear points of view through critical eyes and ears; see the big picture
- Writers convey their themes and central ideas through the thoughts, conversations, and feelings of the characters; through what the main character learns; and through specific actions or events in the story.
- Writers use a variety of techniques to convey central idea: supporting ideas, relevant support, facts, and visuals.

**Students will:**

- Apply close reading and comprehension strategies to the texts
- Summarize a text
- Make inferences to determine the theme
- Make inferences to determine the central idea
- Analyze the techniques used by writers to convey a theme/central idea
- Analyze the way texts are related
- Develop a thesis, make points, and cite evidence to provide information
- Develop a claim, counterclaim, and support an argument with logical reasoning and evidence while addressing the counterclaim.

**STAGE 2: DETERMINE ACCEPTABLE EVIDENCE**

**Summative Assessment Task Examples**

**#1:** You have read one fictional text (e.g., “The Pedestrian”) and one nonfiction text (e.g., “Eye Scan Technology Comes to Schools”) that raise questions about the right to privacy. Identify the theme and/or central idea of each text. Are citizens’ rights to privacy violated in the texts? What does each text seem to say about the right to privacy? Support your ideas with evidence from the texts.

**#2:** While the phrase “right to privacy” doesn’t exist in the Constitution, the Supreme Court has established that privacy is a basic human right protected by several different constitutional amendments. Read the first, third, fourth, and ninth amendments, and consider: What do the amendments say about privacy? How is privacy protected? Do these amendments provide enough protection for our privacy? Support your ideas with evidence from the texts.

**#3:** Read a non-fiction article that raises questions about technology and privacy (e.g., “Assembly panel backs moratorium on using ID chips for school kids,” *San Francisco Chronicle*). Annotate the article, considering the advantages and disadvantages of the technology. Use your annotations, and textual evidence from other texts you have read (e.g., “The Pedestrian,” “Eye Scan,” Amendments) to prepare an argument either *in favor* of the technology described in the article, or *against* the use of the technology described in the article.

### **Formative Assessment Examples**

*What formative assessments will help bridge the gap between where your students are and where you want them to be at the end of the unit?*

### **Artifacts of Student Learning**

- Quick write: respond in 2 to 10 minutes to writing prompts
- Summarize in 20, 15, 10, 5 words/1 image
- Visualize (draw/illustrate) what you understand about a text passage
- Text annotation (i.e., have students annotate an article or short story and collect to analyze what they notice/question, what they are confused about, etc.)
- Text citation pre-unit quiz (what do students already know, if anything, about why we give credit to other authors when we reference their work, about how to use quotation marks, etc.)
- Pre- and post-unit anticipation guides

### **Student Self-reflection**

- What did we do? Why did we do it? What did you learn?
- 3-2-1 (Write 3 things you learned; 2 things that surprised you; 1 question you still have)
- Exit slips: Invite students to complete a quick “exit slip” as they leave the room or at the end of a lesson.

## **STAGE 3: PLAN LEARNING EXPERIENCES**

### **Develop a text set:**

Developing a text set is a recursive process that can begin in Stage 1 and continue through all stages as you refine the unit.

- **Anchor text:** *1984*, George Orwell
- “The Pedestrian” by Ray Bradbury
- “Eye Scan Technology Comes to Schools”—ABC News
- “Assembly Panel Backs Moratorium on Using ID Chips for Schools Kids”—San Francisco Chronicle
- “How Private is Your Private Life?” by Andrea Rock



- “The Privacy Debate: One Size Doesn’t Fit All” by Arthur M. Ahalt
- “Hey, Teens: Your Parents Are Probably Checking Your Facebook”—Mashable.com
- The first, third, fourth, and ninth amendments to the US Constitution
- Poetry: “Facebook Sonnet,” by Sherman Alexie; “The Unknown Citizen,” by W.H. Auden; poems from *Privacy Policy: The Poetics of Surveillance*, edited by Andrew Ridker
- 1984 comic book and other images/artwork
- Songs: “Talk Shows on Mute,” Incubus; “Spies,” Coldplay
- Young adult literature tie-ins: *Feed*, by M.T. Anderson; *Hunger Games*, by Suzanne Collins; *Watched*, by Marina Budhos; *The Bar Code Tattoo*, by Suzanne Weyn; *Little Brother*, by Cory Doctorow

### **Develop text-dependent questions:**

Education leaders Douglas Fisher and Nancy Frey suggest that there are at least six categories of question types that can help students move from explicit to implicit meaning and from sentence level to whole text and across multiple texts.

- **General understanding** (e.g., What is the main idea of this text? What type of text is this?)
- **Key details** (e.g., What happened after \_\_\_\_\_? Why did the character \_\_\_\_\_?)
- **Vocabulary and text structure** (e.g., What does this word mean? What else can it mean? What word means the same thing? Why did the author use this word? What text structure did the author use?)
- **Author’s purpose** (e.g., Why did the author write this? Who is the author writing this to/for? How does the author envision the reader of this text? What does the reader assume?)
- **Inferences** (e.g., What can we infer about? What do we know about \_\_\_\_\_?)
- **Opinions, arguments, and intertextual connections** (e.g., What evidence from the text supports your opinion? How do you know? How is this text like \_\_\_\_\_?)

### **Hook students into the unit**

- Introduce the essential questions
- Pose questions to students for small group or whole class discussion:
  - What does the phrase “right to privacy” mean?
  - How many of you have typed in personal information in order to use the features of a website?
  - How many of you have a Facebook page?
  - What do you think companies do with the information you give them?
  - Do you think technology (e.g., cell phones, microchips, the scanners at grocery store checkouts) should be used to monitor a person’s activities?
  - What is a “utopia?” What is a “dystopia?” How are these portrayed in popular movies/books like *The Hunger Games* and *Divergent*?
  - Have you ever heard the phrase “Big Brother?” Where? In what context?

## Three Stages of Backward Design

- \_\_\_\_\_ – What is that I want the students to understand and know and be able to do?
- \_\_\_\_\_ – How will I determine if students' have mastered the standard?
- \_\_\_\_\_ – What do I need to do in the classroom so they learn and can do what is expected of them?

Notes:

**Understanding by Design (UbD) Sample Unit Plan**  
**Grade \_\_\_\_\_**

**STAGE 1: IDENTIFY DESIRED RESULTS**

Standards:

Essential Questions/Big Ideas:  
Students will know:

Students will understand (Facets of Understanding):

Students will do:

**STAGE 2: DETERMINE ACCEPTABLE EVIDENCE**

Assessment Task #1:

Assessment Task #2:

Assessment Task #3:

**STAGE 3: PLAN LEARNING EXPERIENCES**

Develop a text set:

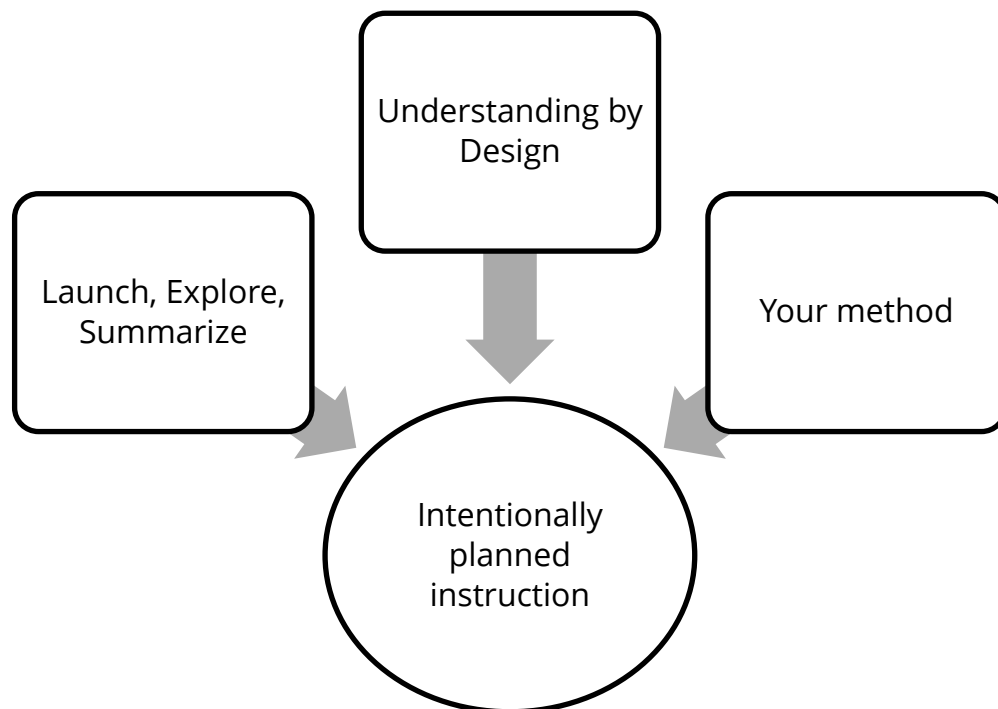
**Anchor text:** \_\_\_\_\_

Hook Activities:

Other Activities:

## Module 9 Reflection

- What is intentional instruction? How is it a bridge between good standards and assessment?
- How should formative and summative assessments inform intentional instruction?
- Why Understanding by Design (UbD)?
- What are the three stages of the UbD model, and how do they help us plan intentional instruction?
- How can I use the UbD model in my own planning?



**Understanding by Design is only one method you can use to intentionally plan instruction.**

## Module 9 Review



### **Strong Standards**

Standards are the bricks that should be masterfully laid through quality instruction to ensure that all students reach the expectation of the standards.



### **High Expectations**

We have a continued goal to prepare students to be college and career ready.



### **Instructional Shifts**

The instructional shifts are an essential component of the standards and provide guidance for how the standards should be taught and implemented.



### **Aligned Materials and Assessments**

Educators play a key role in ensuring that our standards, classroom instructional materials, and assessments are aligned.

# Appendix



## Aspects of Text Complexity Project

David Liben

January 28, 2010

### Why Complex Text Matters

The American College Testing Service, in its influential study “Reading Between the Lines” (ACT 2006), determined a benchmark score on their reading test; 51% of students scored above this benchmark. These students were more likely to:

- Enroll in college.
- Earn a grade of B or higher in first-year U.S. history and psychology classes.
- Earn a GPA of 3.0 or higher.
- Return for a second year at the same institution.

It was also found that 47% of students who met the reading test benchmark met the science test benchmark as well, whereas *only* 5% of students who did not meet the reading benchmark met the science test benchmark. This is a particularly interesting finding in light of recent efforts to boost K-12 science learning. The 51% figure of test takers meeting the benchmark was the lowest in over a decade.

Student responses were analyzed with the goal of determining what patterns might distinguish students scoring above the benchmark from those below. The major findings follow:

1. Literal vs. inferential question type failed to differentiate students scoring above the benchmark from those scoring below (p. 13).
2. Questions focusing on textual elements—main idea/author’s purpose, supporting details, relationships, meaning of words, and generalizations and conclusions—also failed to differentiate students scoring above from those scoring below (p. 14).
3. The clearest difference of performance between the two groups was *degree of text complexity*, in the passages that acted as “sorters” within the ACT. This finding held true for both males and females, all racial groups and was steady regardless of family income levels (p. 16).

This is a stunning finding. The textual elements described above and inferential questions in general constitute many of the essential elements of what we usually think of as “critical thinking.” Developing these skills in students has been a major focus of educational efforts in all disciplines for decades. Yet the ACT study shows that, at least for this group of nearly a half million high school students, critical thinking does not distinguish those who are college and career ready from those who are not; facility with reading complex text does.

Text complexity on ACT's Reading tests (the ACT, PLAN, and EXPLORE, covering grades 12, 10 and 8 respectively) was divided into three levels of complexity: uncomplicated, more challenging, and complex (p. 14). In looking at scores based on this complexity gradient the following was found:

1. Students scoring below the benchmark (49% of the 568,000 taking the test) scored no better than chance on multiple-choice items associated with complex text, the most challenging of the three levels.
2. Only students who obtained nearly perfect scores (35 out of 36) did as well on complex text as they did on the less challenging text, indicating that a significant number of students who met the benchmark still scored relatively poorly on complex text.

Four hundred and sixty eight thousand students took the 2006 ACT exam. All were applying or considering applying to some form of post secondary education and therefore were likely to engage seriously with this test. Despite this, 49% , nearly a quarter of a million students, performed no better on the more complex reading passages than if these passages were written in Sanskrit.

How did we arrive at a situation where so many of our students fail to understand complex text? We will address this question, as well as the consequences this problem has generated, both those already present and those likely to emerge or become more widespread over time. We begin with the causes.

### **1. SCHOOL BOOKS AND READING DEMANDS K-12 HAVE BECOME EASIER.**

- Chall et al. (1977) found a 13-year decrease from 1963–1975 in the difficulty of 11th-grade textbooks in all subjects; this corresponded with concurrent declines in SAT scores. She found a similar pattern for 6th-grade texts but not as clear-cut as for older students. Similarly, declines in first-grade basal readers corresponded with declining SAT scores 10 years later.
- Hayes, Wolfer, and Wolfe (1996) found more: between 1963–1991, average length of sentences in reading textbooks K–8 (basals) was shorter than in books published between 1946–62; in 7th and 8th grade readers (usually anthologies, very widely used), the mean length of sentences decreased from 20 to 14 words. Vocabulary also declined: the vocabulary level of 8th-grade basal readers after 1963 was equivalent to 5th-grade readers before 1963; 12th-grade literary anthologies after 1963 were equivalent to 7th-grade readers before 1963.
- Hayes also found that though the vocabulary level of words in basal readers for grades 1–7 increased each year, high school literature books did not increase in vocabulary difficulty for each year and did not differ greatly from grades 7–8 literature books.

- Hayes also found that though science books were more difficult than literature books, only books in AP classes had vocabulary levels comparable to even newspapers of the time.
- The span of years Hayes' work covers corresponded with SAT declines in the same period. Hayes addresses the question of whether declining SAT scores reflected demographic changes in students taking the test. He points out that the years for the decline do not match up with the years for the demographic shift; more pointedly he notes that the number of students scoring in the highest ranges (600-800) decreased both relatively and absolutely.
- Data since 1962 (Williamson, 2004) show a 305L (Lexile) gap between end of high school and college texts, equivalent to 1.5 standard deviations, or more than the lexile difference between the 4th grade NAEP and the 8th grade NAEP.
- Although data after 1992 are not as thorough, it should be noted that the SAT was re-centered in the mid-90s, thus essentially adding about 80 points to the verbal scores (Adams, in press).

These data do not include analysis of elements of text cohesion, which might give a different picture (McNamara, in press). That being said, while no measure of text difficulty is perfect, what is relevant in these numbers is the steady decline over time, across grades, in sophistication and difficulty of text, and the resulting correspondence with dropping SAT scores.

So the texts students read, or certainly many of the texts students read K-12, became easier after 1962. What about texts students were asked to read in college over that period and into our current period?

## **2. COLLEGE BOOKS AND COLLEGE READING HAVE NOT GOTTEN EASIER.**

- Lexile scores of college textbooks have not decreased in any block of time since 1962 and in fact have increased (Stenner, in press).
- Hayes (1996) found that vocabulary difficulty of newspapers had remained stable over the period of his study.
- Hayes (1992) found that word difficulty of every scientific journal and magazine he examined between 1930-1990 had increased.
- Related to the above, a College Board research report (2005) shows that college professors assign more reading from periodicals than do high school teachers.

### **3. CURRICULUM AND PEDAGOGY MAY HAVE EXACERBATED THE PROBLEM OF DECLINING K-12 TEXT COMPLEXITY RELATIVE TO COLLEGE DEMANDS.**

- Students in high school are not only reading texts significantly less demanding than students in college, but instruction with any texts they do read is heavily scaffolded compared to college, where students are routinely expected to read more independently (National Governors Association & Council of Chief State School Officers, 2009).
- Students in college are held more accountable for what they read than students in high school. College instructors assign readings, not necessarily explicated in class, for which students might be held accountable through exams, papers, presentations, or class discussions. Students in high school are rarely held accountable for what they have read independently (Heller & Greenleaf, 2007). The jarring exception is when college-bound students sit for the college entrance exams.

Note: We are not recommending here that teachers stop supporting students in their reading, only that this support taper off and that on regular occasions students be held accountable and assessed on texts they have not seen before and for which they have had no direct preparation from teachers prior to reading. As pointed out above, for most students, the only time in their K-12 experience this takes place is on standardized tests.

- Students have more difficulty reading expository texts than narrative (Bowen, 1999; Duke, 1998; Heller & Greenleaf, 2007; Shanahan & Shanahan, 2008; Snow, 2002), yet this material currently constitutes only 7% to 15% of instructional text in elementary and middle school (Hoffman et al., 1994; Moss & Newton, 2002; Yopp & Yopp, 2006). In college, most, and for many students nearly all, reading is expository (Achieve, 2007).
- The above data take on greater relevance with recent findings from McNamara and Graesser (personal communication – Active Ingredients work) that narrativity is “the most prominent component of reading ease.” In other words, the greater the portion of a student’s total reading is narrative, the greater the ease. Given the time constraints inevitably encountered in school, the more narrative text read, the less opportunity there is of encountering text that is complex.
- Expository text from social studies and science presents students with a different mix of rhetorical and semantic challenges relative to narrative (McNamara, Graesser & Louwerse, 2004). If students only engage in even successful reading of narrative, they will be denied the opportunity to develop the abilities to overcome the challenges presented by expository texts. These genre challenges however, are related to each other (McNamara, in press), thus each genre’s set of challenges will overlap to some degree, and failure to learn from one genre will likely weaken the ability to learn from the others.

- Successful learning from text and the consequent development of comprehension skills require the employment of both strategies and knowledge to build a mental or situation model from the given textbase. A high standard for coherence (a demand for the text to make sense) then drives comprehension monitoring. This recruits many of the same strategies that are called upon when comprehension breaks down (Perfetti, Landi, & Oakhill, 2004; Van den Broek, Ridsen, & Husebye-Hartman, 1995; Van den Broek et al., 2001). If students engage in this process frequently, the use of strategies becomes more automatic and habitual, and the strategies become skills (Afflerbach, Pearson, & Paris, 2008). If students do not employ this process when reading expository text then the resultant learning is superficial and short lived (Kintsch, 1998; Kintsch, in Tobias and Duffy, 2009).
- Shallow reading from complex expository texts—skimming for answers, focusing only on details, and failing to make inferences in order to integrate different parts of the text, to connect to background knowledge, and therefore form a rich situation model—will do more than impede students' ability to read complex text. It will likely cause reading ability to deteriorate. Years of reading expository text in this superficial way gives students the message that expository text itself is shallow, thus reading it is an inevitably shallow and unrewarding exercise. The messenger, in this case, has been slain.

In sum, the texts students are provided in school to read K-12 are not of sufficient complexity to prepare them for college or career readiness. In addition, expository text, the overwhelmingly dominant form of career and college reading, constitutes a minute portion of what students are asked to read in pre-collegiate education. When it is read, it is over scaffolded by teachers, and taught superficially (read these pages, and find the answers). Far too many students are not only ill prepared cognitively for the demands this type of text presents; but are unaware there is even a problem, aside from how boring their informational texts seem to be. Those quarter million students who scored at levels no better than chance on the ACT likely had no idea how poorly they did. About to leave high school, they were blind-sided by tasks they could not perform on text passages they had never been equipped to encounter.

Given all of this, it is not surprising that Heller and Greenleaf (2007), in findings that paralleled the ACT Between the Lines study, found that advanced literacy across content areas (reading of expository, subject focused text), is the best available predictor of students' ability to succeed in introductory college courses. Nor surprising that in a synthesis of national and international reports on adolescent literacy prepared for the Vermont Principals Association (Liben unpublished Power Point, 2007), we found that all nine called for enhancements in content area reading.

## **WHAT ARE SOME CONSEQUENCES OF SO MANY STUDENTS LEAVING HIGH SCHOOL UNABLE TO READ COMPLEX TEXT?**

In addition to the findings noted in the ACT study:

- 20% of college freshman required remedial reading courses (NCES, 2004b). This is especially significant in light of the fact that 11 states have already passed laws “preventing or discouraging” enrollment in these classes in public four-year institutions (Jenkins & Boswell, 2002). In fact, students who enroll in these courses are 41% more likely to drop out than other students (NCES, 2004A).
- Only 30% of students enrolled in any remedial reading course went on to receive a degree or certificate (NCES, 2004).
- Differences between students in top brackets and all others, on measures such as NAEP test scores and AP courses successfully completed, have increased, (National Pipeline Data, 2005).
- Over 75% of surveyed students who dropped out indicated that difficulty with reading was a major contributing factor (Lyon, 2001).
- According to the National Assessment of Adult Literacy (2003), 15% of adults scored as proficient in 1992 and only 13% in 2003, a statistically significant difference in a decade.

The National Endowment for the Arts, in *Reading at Risk* (NEA, 2004), reports the following:

- The percentage of U.S. adults reading literature dropped from 54.0 in 1992 to 46.7 in 2002, a decrease of 7.3 percent in a decade.
- The percentage of adults reading any book likewise dropped by 7 percent in the same period.
- The rate of decline was in all demographic groups—women and men; whites, African Americans, and Hispanics; all education levels; and all age groups.
- Though all age groups are reading less, the steepest decline by far is in the 18–24 and 25–34 age groups: 28% and 23%, respectively. In other words, the problem is not only getting worse but doing so at an accelerating rate.

The NEA study cites declines in reading beginning in 1982 with 18- to 24-year-olds. Hayes cites a decline in difficulty of text beginning in 1962. It is tempting to link these findings, as 18- to 24-year-olds in 1982 began school from 1969–1975 and the Hayes study cites text difficulty decreasing beginning in 1962.

## CONCLUSION

Being able to read complex text critically with understanding and insight is essential for high achievement in college and the workplace (Achieve, 2007, ACT, 2006). Moreover, if students cannot read challenging texts with understanding, they will read less in general, extending the societal effects the Reading at Risk report already documented. If students cannot read complex expository text, they will likely turn to sources such as tweets, videos, podcasts, and similar media for information. These sources, while not without value, cannot capture the nuances, subtlety, depth, or breadth of ideas developed through complex text. Consequently, these practices are likely to lead to a general impoverishment of knowledge, which in turn will accelerate the decline in ability to comprehend challenging texts, leading to still further declines. This pattern has additional serious implications for the ability of our citizens to meet the demands of participating wisely in a functional democracy within an increasingly complex world.

The ACT findings in relation to performance on the science test bear repeating. The need for scientific and technical literacy increases yearly. Numerous “STEM” (Science Technology Engineering Math) programs are beginning to dot the educational map. Yet only 5% of students who did not meet the ACT reading benchmark met the science benchmark. Science is a process, but it is also a body of knowledge. This body of knowledge is most efficiently accessed through its texts. This cannot be done without the ability to comprehend complex expository text.

A final thought: the problems noted here are not “equal opportunity” in their impact. Students arriving at school from less-educated families are disproportionately represented in many of these statistics. The stakes are high regarding complex text for everyone, but they are even higher for students who are largely disenfranchised from text prior to arriving at the schoolhouse door.

## **Bibliography: Why Text Complexity Matters**

Achieve, 2007 Closing the Expectations Gap. Washington, DC: Achieve, Inc. Afflerbach, P., Pearson, P., & Paris, S.G. (2008, February). Clarifying Differences

Between Reading Skills and Reading Strategies. *The Reading Teacher*, 61(5), 364–373  
American College Testing (2006)“Reading Between the Lines: What the ACT Reveals about College Readiness in Reading” American College Testing, Iowa City: Iowa.

Biancarosa, G & Snow, C, (2004) Reading Next: A Vision for Action Research In Middle and High School Literacy. Alliance for Excellent Education. New York: Carnegie Corporation.

Best Practices National Governors Association (2005) Reading to Achieve: A Governor’s Guide of Adolescent Literacy. Wasington, DC: National Governor’s Association.

Bowen, G.M., & Roth, W.-M. (1999, March). Do-able questions, covariation, and graphical representation: Do we adequately prepare reservice science teachers to teach inquiry? Paper presented at the annual conference of the National Association for Research in Science Teaching, Boston, MA.

Bowen, G.M., Roth, W.-M., & McGinn, M.K. (1999). Interpretations of graphs by university biology students and practicing scientists: towards a social practice view of scientific representation practices. *Journal of Research in Science Teaching* .

Bradshaw, T., (2004)“Reading at Risk” Washington, DC: National Endowment for the Arts

Chall, J. (1977) An Analysis of Textbooks in Relation to Declining SAT Scores. Educational Testing Service, Princeton, NJ.

Glenn B. Milewski, Daniel Johnsen, Nancy Glazer, and Melvin Kubota 2005, A survey to evaluate the alignment of the new SAT Writing and Critical Reading Sections to

Curricular and Instructional Practices College Board Research Report No. 2005-1. ETS RR-05-07

Gioia, D., (2007)“To Read or Not to Read: A Question of National Consequence” Washington, DC: National Endowment for the Arts.

Hayes, D & Ward, M (1992) Learning from Texts: Effects of Similar and Dissimilar Features of Analogies in Study Guides. Paper presented at the Annual Meeting of the National Reading Conference (42nd, San Antonio, TX, December 2-5, 1992). Education Trust.

Hayes, D., Wolfer, L. & Wolfe, M. (1996) Schoolbook Simplification and Its Relation to the Decline in SAT-Verbal Scores. *Scholastic Aptitude Test*

Heller, R & Greenleaf, C (2007) Literacy Instruction in the Content Areas: Getting to the Core of Middle and High School Improvement. Washington, DC: Alliance for Excellent Education.

Hiebert, E.H., & Kamil, M.L. (Eds.) (2005). Teaching and learning vocabulary: Bringing research to practice. Mahwah, NJ: Lawrence Erlbaum Associates.

Hiebert, E. (Ed.), Reading more, reading better: Are American students reading enough of the right stuff? New York: Guilford Publications, 2009.

Hoffman, J. et al., (1994) Building a Culture of Trust. *Journal of School Leadership*, v4 n5 p484-501 Sep 1994.

Jenkins, D & Boswell, K. (2002). State Policies on Community College Remedial Education: Findings from a National Survey. Denver: Education Commission of the States.

Kays, J., & Duke, N. K. (1998). Getting students into information books. *Teaching PreK- 8*, 29(2), 52-54.



- Kintsch, W. (1998) *Comprehension: A paradigm for cognition*. New York: Cambridge University Press.
- Kintsch, W. (2009) Learning and constructivism. In S. Tobias & T. M. Duffy (Eds.) *Constructivist Instruction: Success or failure?* New York: Routledge. Pp. 223-241
- Lyon, G. R. (2002). *Testimonies to Congress 1997–2002*. Covington, LA: Center for Development & Learning.
- Magliano, J. P., Millis, K. K., Ozuru, Y., & McNamara, D.S. (2007). A multidimensional framework to evaluate reading assessment tools. In D.S. McNamara (Ed.), *Reading comprehension strategies: Theories, interventions, and technologies* (pp. 107-136). Mahwah, NJ: Erlbaum
- McNamara, D, Graesser, A, and Louwerse: *Sources of Text Difficulty: Across the Ages and Genres* Memphis: University of Memphis
- Moss & Newton, 2002; *An Examination of the Informational Text Genre in Basal Readers*. *Reading Psychology*, v23 n1 p1-13 Jan-Mar 2002.
- National Assessment of Adult Literacy (2003) Washington, DC: National Center for Education Statistics.
- National Summary Educational Pipeline Data Profile, Achieve Inc. February 2005
- Perfetti, C. A., Landi, N., & Oakhill, J. (2005). The acquisition of reading comprehension skill. In M. J. Snowling & C. Hulme (Eds.), *The science of reading: A handbook* (pp. 227-247). Oxford: Blackwell.
- Shanahan, Timothy; Shanahan, Cynthia. (2008) *Teaching Disciplinary Literacy to Adolescents: Rethinking Content-Area Literacy* Harvard Educational Review (0017- 8055) Spr 2008. Vol.78, Iss.1; p.40-59 Snow, 2002
- Stenner, A J Koons, H and Swartz, CW: *Text Complexity, the Text Complexity Continuum, and Developing Expertise in Reading*. Research Triangle Park, North Carolina: MetaMetrics
- U. S. Department of Education. National Center for Educational Statistics. (2004b). *Tuition costs of colleges and universities*.
- van den Broek, P., Ridsden, K. & Husebye-Hartmann, E. (1995). The Role of Readers' Standards for Coherence in the Generation of Inferences during Reading. In Lorch, R. F. and O'Brien, E. J. (eds.) *Sources of Coherence in Reading*, 353-373. Lawrence Erlbaum: Hillsdale, NJ
- P van Den Broek, R. F. Lorsch, Jr, T. Linderholm, M. Gustafson. (2001) *The effects of readers' goals on inference generation and memory for texts* Mem Cognit 2001 29:1081- 1087
- Williamson, G *Aligning the Journey With the Destination: A Model for K-16 Reading Standards*. North Carolina: Metamatrix.
- Williamson GL 2006 *Aligning the Journey With the Destination A Model for K-6 Reading Standards, A White Paper from the Lexile Framework for Reading*
- Yopp & Yopp, 2006 *Primary Students and Informational Texts Science and Children*, v44 n3 p22-25 Nov 2006. 4 pp. (Peer Reviewed Journal)



## Requirements for Serving English Learners (ELs)

- All students who are ELs must have core instruction in an English as a second language (ESL) class for English language arts (ELA) until the student can access the content of the grade-appropriate ELA course.
- No EL can be retained or kept from educational services solely due to language proficiency.
- All ELs must be placed and served in the age-appropriate grade level.
- Content standards, instruction, and assessment must be modified and accommodated so that the EL can experience meaningful participation.
- Parents must have information provided to them in a manner and language they can understand (translation and/or interpretation).
- There is no set time limit for assessment for a suspected EL student with disabilities (SWD), but if tested during the silent period or at a time when language acquisition is limited, the diagnosis may be considered suspect, especially if the student is tested in English.

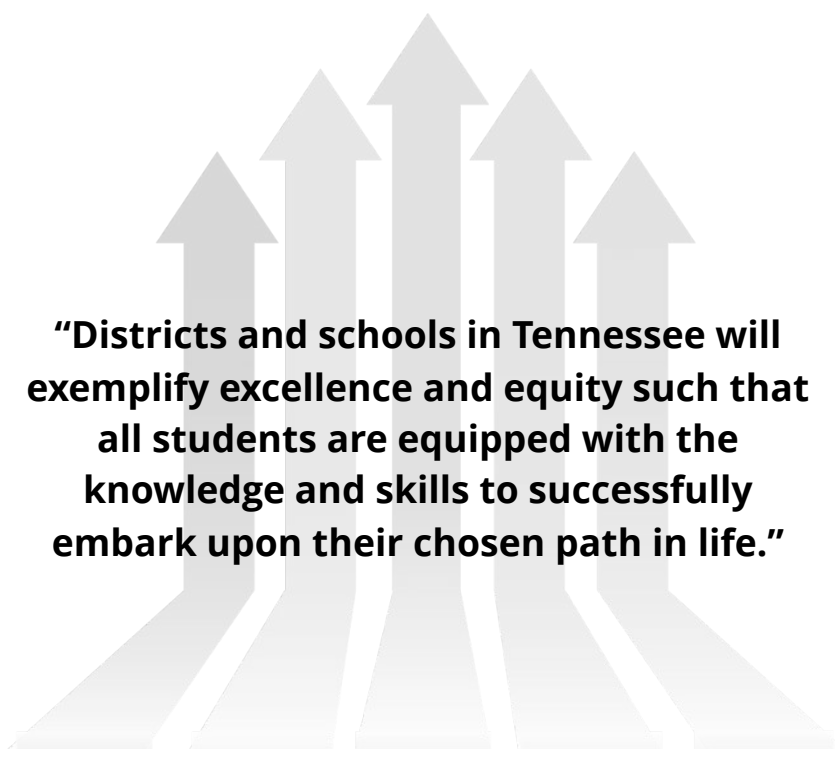
## Five Strategies for Success with ELs

1. Focus on Discourse.
  - a. Target the four modalities: listening, speaking, reading, and writing in lessons. (Consider all modalities when lesson planning.)
  - b. Use purposefully designed collaborative learning groups (small group instruction) and a peer support system (peer buddy).
2. Work for total engagement in the class.
  - a. Develop an environment for participation and access (i.e., labeling, thinking maps, sentence starters and stems, structured accountable talk, etc.).
3. All work must be standards based.
  - a. Provide multi-sensory opportunities for engagement (i.e., visuals, technology, podcasts, PowerPoints, audiobooks, etc.).
  - b. Spiral (i.e., repeating and revisiting concepts to help with mastery)
4. Respect the silent period, but give the EL a way to participate.
  - a. Use wait time and frontloading.
5. Allow time for metacognitive analysis of the students' cultural learning style.
  - a. Help the ELs see connections with the first language (L1).









**“Districts and schools in Tennessee will exemplify excellence and equity such that all students are equipped with the knowledge and skills to successfully embark upon their chosen path in life.”**