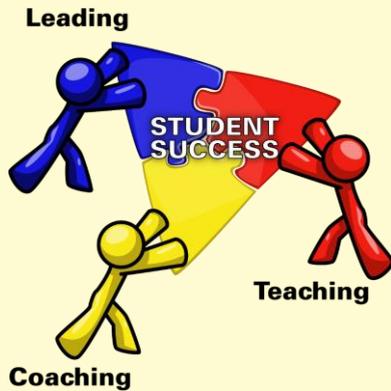


School Improvement for Student Success Conference



Teaching the Core: The ELA & Literacy Instructional Practice Guides: Coaching Tools

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Goals

- Understand the key shifts for ELA/Literacy and what they look like in practice
- Identify teacher and student actions that may be present in NC State Standards-aligned lessons
- Become familiar with and apply the Instructional Practice Guides for ELA/Literacy: Coaching tools



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Consider

What do the NC ELA State Standards look like in the classroom?



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The Standards and Key Shifts in ELA/Literacy

1. Regular practice with **complex text** and its **academic language**
2. Reading, writing, and speaking grounded in **evidence from text**, both literary and informational
3. **Building knowledge** through **content rich nonfiction**



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Instructional Practice Guides— Design & Structure

Instructional Practice Guides: Coaching

- ELA/literacy (K-2 and 3 – 12)
- Mathematics (K-8, HS)
- Each Instructional Practice Guide: Coaching
 - is a tool for a **single lesson**
 - describes 3 – 4 **Core Actions**
 - each Core Action includes 3-6 **indicators**

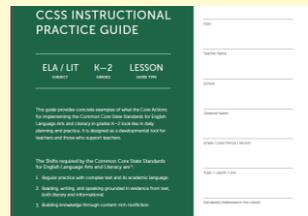
The focus today will be on the Daily Lesson Guide.



CCSS Instructional Practice Guides

• Instructional Practice Guides

Daily Lessons for
Grades K – 2 and 3 – 12



• Core Actions

Key Practices
(numbered sections)

Core Action 1 for Reading/Listening Comprehension
Focus each lesson on a high quality text for multiple texts.

Indicators

A. A majority of the lesson is spent listening to, reading, writing, or speaking about texts!	Yes	The lesson is focused on a text or multiple texts.
	No	There is no text under consideration in this lesson.
Support ideas with evidence		
B. This text(s) are above the complexity level expected for the grade and time in the school year?	Yes	The text(s) are above both the qualitative and quantitative complexity expected for the grade and time in the school year.
	No	The text(s) are below both the qualitative and quantitative complexity expected for the grade and time in the school year.

• Indicators

Observable
(lettered details under each
Core Action)



ACTIVITY #1: Core Actions Scavenger Hunt

Using the IPG Handout:

Find evidence of the shifts in the Core Actions.

1. Regular practice with **complex text** and its **academic language**.
2. Reading, writing, and speaking grounded in **evidence from text**, both literary and informational.
3. **Building knowledge** through **content rich nonfiction**.



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Core Action 1:

ELA / LIT 3-12 LESSON INSTRUCTIONAL PRACTICE GUIDE: COACHING	
Name: _____ Date: _____ Observer Name: _____	
CORE ACTION 1: Focus each lesson on a high-quality text (or multiple texts).	
INDICATORS / NOTE EVIDENCE OBSERVED OR GATHERED FOR EACH INDICATOR	RATING
A. A majority of the lesson is spent reading, writing, or speaking about text(s).	Yes- The lesson is focused on a text or multiple texts. No- There is no text under consideration in this lesson.
B. The text(s) are at or above the complexity level expected for the grade and time in the school year. ²	Yes- The text(s) are at or above both the qualitative and quantitative complexity expected for the grade and time in the school year. No- The text(s) are below both the qualitative and quantitative complexity expected for the grade and time in the school year.
C. The text(s) exhibit exceptional craft and thought and/or provide useful information.	Yes- The quality of the text(s) is high – they are well written and/or provide useful information. No- The quality of the text(s) is low – they are poorly written or do not provide useful information.



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9 Talk Moves



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Checklist

Goals for Productive Discussions and Nine Talk Moves

Talk Science

Use Inquiry Project

Goal One Help Individual Students Share, Expand and Clarify Their Own Thinking Notes/Frequency of Use

- | Goal One Help Individual Students Share, Expand and Clarify Their Own Thinking | Notes/Frequency of Use |
|--|------------------------|
| <input type="checkbox"/> 1. Time to Think
- Partner Talk
- Writing as Think Time
- Wait Time | |
| <input type="checkbox"/> 2. Say More:
"Can you say more about that?"
"What do you mean by that?"
"Can you give an example?" | |
| <input type="checkbox"/> 3. So, Are You Saying...?:
"So, let me see if I've got what you're saying. Are you saying...?"
(always leaving space for the original student to agree or disagree and say more) | |

Goal Two Help Students Listen Carefully to One Another

- | Goal Two Help Students Listen Carefully to One Another | Notes/Frequency of Use |
|---|------------------------|
| <input type="checkbox"/> 4. Who Can Rephrase or Repeat?
"Who can repeat what Javon just said or put it into their own words?"
(After a partner talk: "What did your partner say?") | |

Goal Three Help Students Deepen Their Reasoning

- | Goal Three Help Students Deepen Their Reasoning | Notes/Frequency of Use |
|--|------------------------|
| <input type="checkbox"/> 5. Asking for Evidence or Reasoning
"Why do you think that?"
"What's your evidence?"
"How did you arrive at that conclusion?" | |
| <input type="checkbox"/> 6. Challenge or Counterexample
"Does it always work that way?"
"How does that idea square with Sonia's example?"
"What if it had been a copper cube instead?" | |

Goal Four Help Students Think With Others

- | Goal Four Help Students Think With Others | Notes/Frequency of Use |
|--|------------------------|
| <input type="checkbox"/> 7. Agree/Disagree and Why?
"Do you agree/disagree? (And why?)"
"What do people think about what Jan said?"
"Does anyone want to respond to that idea?" | |
| <input type="checkbox"/> 8. Add On:
"Who can add onto the idea that Jamal is building?"
"Can anyone take that suggestion and push it a little further?" | |
| <input type="checkbox"/> 9. Explaining What Someone Else Means
"Who can explain what Alpha means when she says that?"
"Who thinks they could explain why Simon came up with that answer?"
"Why do you think he said that?" | |

The Inquiry Project: Building Research & Practice
 Supported by the National Science Foundation
 Copyright 2012, TERC. All rights reserved.
 Authors: Anne Charles, S. Catherine C. & Barbara W. Cohen
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High Quality Texts – How Will I Know?

- What text will be used in the lesson?
- Is this text part of a sequence of texts designed to build knowledge? Explain.
- What are the quantitative measure(s) and qualitative features of the text?
- What considerations were made for reader and task?



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High Quality Texts: Text Complexity

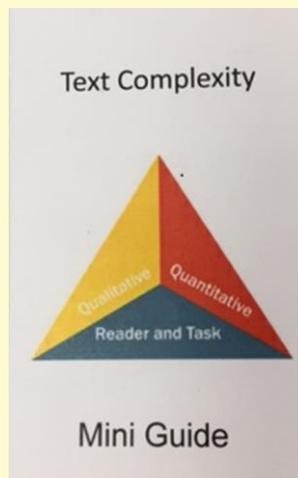
- “The ELA Standards require students to **read increasingly complex texts with increasing independence** as they progress toward career and college readiness.
- Texts for each grade align with the complexity requirements outlined in the standards. **Reading Standard 10 outlines the level of text complexity at which students need to demonstrate comprehension in each grade.**”
- Publishers’ Criteria for the Standards in English Language Arts and Literacy, Grades 3–12.



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Text Complexity Resource



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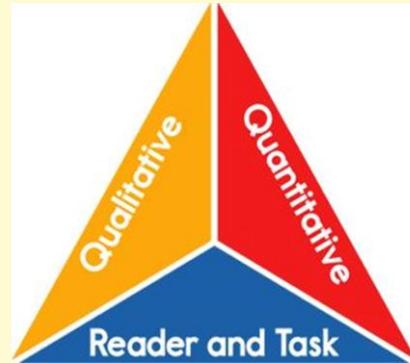
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Three Factors of Text Complexity

Quantitative measures – readability and other scores of text complexity often best measured by computer software.

Qualitative measures – levels of meaning, structure, language conventionality and clarity, and knowledge demands often best measured by an attentive human reader.

Reader and Task considerations – background knowledge of reader, motivation, interests, and complexity generated by tasks assigned often best made by educators employing their professional judgment. What the instructor does with this text to help students read and understand it.



High Quality Text: Text Complexity

STEP 1: QUANTITATIVE

- Verify that each text has been placed within an appropriate **grade band** based on at least one **quantitative** measure.
- Use the research-based “The Common Scale for Text Complexity” table



Quantitative Scale

CCSS GRADE BANDS	ATOS	Degrees of Reading Power	Flesch-Kincaid	The Lexile Framework	Reading Maturity
(2 nd – 3 rd)	2.75 – 5.14	42 – 54	1.98 – 5.34	420 – 820	3.53 – 6.13
(4 th – 5 th)	4.97 – 7.03	52 – 60	4.51 – 7.73	740 – 1010	5.42 – 7.92
(6 th – 8 th)	7.00 – 9.98	57 – 67	6.51 – 10.34	925 – 1185	7.04 – 9.57
(9 th – 10 th)	9.67 – 12.01	62 – 72	8.32 – 12.12	1050 – 1335	8.41 – 10.81
(11 th – CCSS)	11.20 – 14.10	67 – 74	10.34 – 14.2	1185 – 1385	9.57 – 12.00



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High Quality Text: Text Complexity

STEP 2: QUALITATIVE

- Verify that each text has been placed at a **grade level** based on a **qualitative** analysis.
- A qualitative analyses of text complexity represents an informed decision about complexity in terms of several factors discernible to a human reader applying trained judgment to the task. **It's important that this analysis is done systematically.**



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What *Is* Complex Text, Exactly?

1. Dense information
2. Lack of words, sentences or paragraphs that review or connect ideas for the student
3. Lengthy paragraphs
4. Complex sentences
5. Text structure that is less narrative and/or mixes structures...

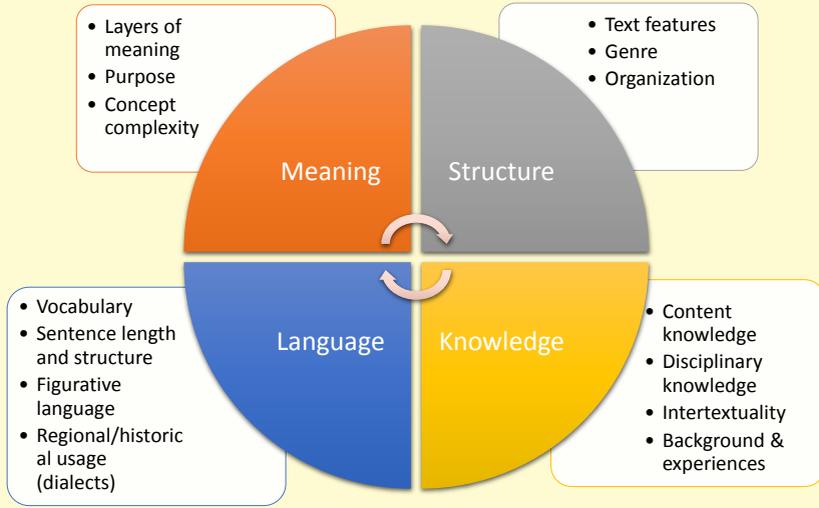


(cont.)

6. Subtle and/or frequent transitions
7. Multiple and/or subtle themes and purposes
8. Uncommon vocabulary
9. Unfamiliar settings, topics or events
10. Lack of repetition, overlap, or similarity in words and sentences



What Makes a Text Complex?



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Qualitative Measures

Text Complexity: Qualitative Measures Rubric
INFORMATIONAL TEXTS

Text Title	Text Author			
	Exceedingly Complex	Very Complex	Moderately Complex	Slightly Complex
PURPOSE	<input type="checkbox"/> Purpose: Subtle, implied, difficult to determine; intricate, theoretical elements	<input type="checkbox"/> Purpose: Implied, but fairly easy to infer; more theoretical than concrete	<input type="checkbox"/> Purpose: Implied, but easy to identify based upon context or source	<input type="checkbox"/> Purpose: Explicitly stated; clear, concrete with a narrow focus
TEXT STRUCTURE	<input type="checkbox"/> Organization of Main Ideas: Connections between an extensive range of ideas or events are deep, intricate and often implicit or subtle; organization of the text is intricate or specialized for a particular discipline <input type="checkbox"/> Text Features: If used, are essential in understanding content <input type="checkbox"/> Use of Graphics: If used, extensive, intricate, essential; integrated graphics, tables, charts, etc. necessary to make meaning of text; also may provide information not otherwise conveyed in the text	<input type="checkbox"/> Organization of Main Ideas: Connections between an expanded range of ideas, processes or events are deeper and often implicit or subtle; organization may contain multiple pathways and may exhibit traits common to a specific discipline <input type="checkbox"/> Text Features: If used, greatly enhance the reader's understanding of content <input type="checkbox"/> Use of Graphics: If used, essential; integrated graphics, tables, charts, etc.; may occasionally be essential to understanding the text	<input type="checkbox"/> Organization of Main Ideas: Connections between some ideas or events are implicit or subtle; organization is evident and generally sequential <input type="checkbox"/> Text Features: If used, enhance the reader's understanding of content <input type="checkbox"/> Use of Graphics: If used, graphics mostly supplementary to understanding of the text, such as indexes, glossaries, graphs, pictures, tables, and charts directly support the text	<input type="checkbox"/> Organization of Main Ideas: Connections between ideas, processes or events are explicit and clear; organization of text is clear or chronological or easy to predict <input type="checkbox"/> Text Features: If used, help the reader navigate and understand content but are not essential <input type="checkbox"/> Use of Graphics: If used, simple graphics, unnecessary to understanding the text but directly support and assist in interpreting the written text
LANGUAGE FEATURES	<input type="checkbox"/> Conventenality: Dense and complex; contains abstract, ironic, and/or figurative language <input type="checkbox"/> Vocabulary: Generally unfamiliar, archaic, subject-specific, or overly academic; language may be ambiguous or purposefully misleading <input type="checkbox"/> Sentence Structure: Mainly complex sentences often containing multiple concepts	<input type="checkbox"/> Conventenality: Complex, contains some abstract, ironic, and/or figurative language <input type="checkbox"/> Vocabulary: Somewhat complex language that is sometimes unfamiliar, archaic, subject-specific, or overly academic <input type="checkbox"/> Sentence Structure: Many complex sentences with several subordinate phrases or clauses and transition words	<input type="checkbox"/> Conventenality: Largely explicit and easy to understand with some occasions for more complex meaning <input type="checkbox"/> Vocabulary: Mostly contemporary, familiar, conversational; rarely unfamiliar or overly academic <input type="checkbox"/> Sentence Structure: Simple and compound sentences, with some more complex constructions	<input type="checkbox"/> Conventenality: Explicit, literal, straightforward, easy to understand <input type="checkbox"/> Vocabulary: Contemporary, familiar, conversational language <input type="checkbox"/> Sentence Structure: Mainly simple sentences
KNOWLEDGE DEMANDS	<input type="checkbox"/> Subject Matter Knowledge: Extensive, perhaps specialized or even theoretical; discipline-specific content knowledge; range of challenging abstract and theoretical concepts	<input type="checkbox"/> Subject Matter Knowledge: Moderate levels of discipline-specific content knowledge; some theoretical knowledge may enhance understanding; range of recognizable ideas and challenging abstract concepts	<input type="checkbox"/> Subject Matter Knowledge: Everyday practical knowledge and some discipline-specific content knowledge; both simple and more complicated, abstract ideas	<input type="checkbox"/> Subject Matter Knowledge: Everyday, practical knowledge; simple, concrete ideas



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Reader and Task

STEP 3: Reader and Task (in conjunction with Step 2)

Consider:

- Age of students and developmentally appropriate content
- Specific needs of the students
- Engagement and motivation

A judgment call that can be discussed with the teacher



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Activity #2: Practice – High Quality Texts

We will practice using the short story *Eleven*.

1. QUANTITATIVE: Study the Lexile measure and the conversion table to place the text in the appropriate grade band.
2. QUALITATIVE: Use the rubric to evaluate the qualitative features of the text. **Be sure to provide evidence for each feature.** Place the passage in the appropriate grade.
3. Discuss – Is this text worth reading?



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High Quality Texts

Review and Discuss

ELA / LIT 3-12 LESSON INSTRUCTIONAL PRACTICE GUIDE: COACHING

NAME: _____ DATE: _____ OBSERVER NAME: _____

CORE ACTION 1: Focus each lesson on a high-quality text (or multiple texts).

INDICATORS / NOTE EVIDENCE OBSERVED OR GATHERED FOR EACH INDICATOR	RATING
A. A majority of the lesson is spent reading, writing, or speaking about text(s).	Yes- The lesson is focused on a text or multiple texts. No- There is no text under consideration in this lesson.
B. The text(s) are at or above the complexity level expected for the grade and time in the school year. ²	Yes- The text(s) are at or above both the qualitative and quantitative complexity expected for the grade and time in the school year. No- The text(s) are below both the qualitative and quantitative complexity expected for the grade and time in the school year.
C. The text(s) exhibit exceptional craft and thought and/or provide useful information.	Yes- The quality of the text(s) is high – they are well written and/or provide useful information. No- The quality of the text(s) is low – they are poorly written or do not provide useful information.



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So, where does this leave full-length, less-than-complex texts, particularly novels?

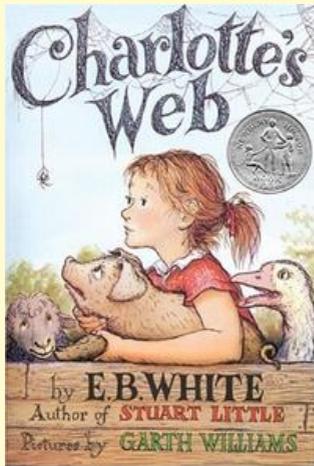
If I am spending four weeks on a novel that doesn't fall into the text complexity band for my grade level, am I shortchanging my students both in terms of complex text and close reading?



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An Example:



Should I continue using this text or not?

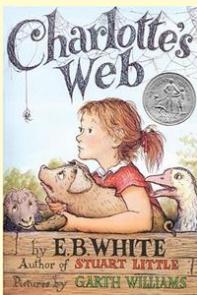


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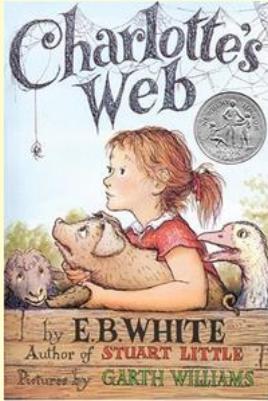
Quantitative Measure

Common Core State Standards
Quantitative Measures Ranges for Text Complexity Grade Bands

Text Complexity Grade Bands	Suggested Lexile Range
K-1	----
2-3	420L – 820L
4-5	740L – 1010L
6-8	925L – 1185L
9-10	1050L – 1335L
11-CCR	1185L – 1385L



Discussion



Thinking about the text of the novel.....

During what portions of the story's plot would you imagine the most complex text to occur?



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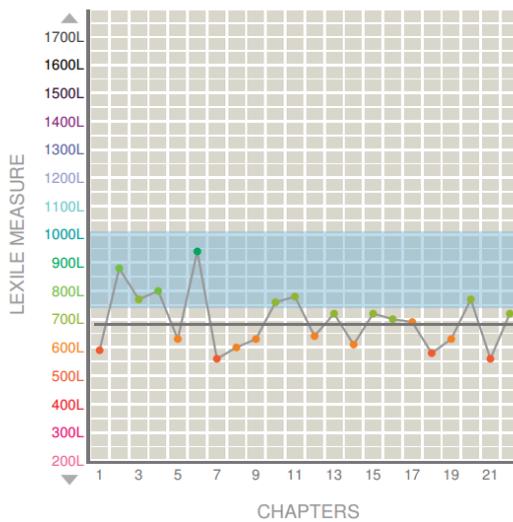
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Lexile by Chapter Guide

CHARLOTTE'S WEB 680L

E.B. White

This guide provides the Lexile® measure for every chapter in this book and is intended to help inform instruction. This book's Lexile measure is 680L and is frequently taught in the 4th and 5th grade. Students in these grades should be reading texts that have reading demand of 740L through 1010L to be college and career ready by the end of Grade 12.



Lexile Measure	CHAPTER & TITLE
590L	1 Before Breakfast
880L	2 Wilbur
770L	3 Escape
800L	4 Loneliness
630L	5 Charlotte
940L	6 Summer Days
560L	7 Bad News
600L	8 A Talk At Home
630L	9 Wilbur's Boast
760L	10 An Explosion
780L	11 The Miracle
640L	12 A Meeting
720L	13 Good Progress
610L	14 Dr. Dorian
720L	15 The Crickets
700L	16 Off To The Fair
690L	17 Uncle
580L	18 The Cool Of The Evening
630L	19 The Egg Sac
770L	20 The Hour Of Triumph
560L	21 Last Day
720L	22 A Warm Wind



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Questions for Discussion

What insight can you glean from this graph?

- Of the novel's chapters, most chapters fall below the recommended grade band range for grades 4-5; 7 chapters fall within the 4-5 grade band range; no chapters fall above the 4-5 grade band range.
- Substantial range exists between Chapters 5 and 6; 6 and 7.



Qualitative Measures for *Charlotte's Web*

Text Complexity: Qualitative Measures Rubric

LITERARY TEXTS

Text Title: *Charlotte's Web* Text Author: E.B. White

	Exceedingly Complex	Very Complex	Moderately Complex	Slightly Complex
MEANING	<input type="checkbox"/> Meaning: Several levels and competing elements 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.	<input type="checkbox"/> Meaning: Several 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.	<input checked="" type="checkbox"/> Meaning: More than one level of meaning with levels clearly distinguished from each other; theme is clear but may be conveyed with some subtlety.	<input type="checkbox"/> Meaning: One level of meaning; theme is obvious and revealed early in the text.
TEXT STRUCTURE	<input type="checkbox"/> Organization: Organization is intricate with regard to elements such as narrative viewpoint, time shifts, multiple characters, storylines and detail. <input type="checkbox"/> Use of Graphics: If used, minimal illustrations that support the text.	<input type="checkbox"/> Organization: Organization may include shifts in time shifts and more complex characters. <input type="checkbox"/> Use of Graphics: If used, a few illustrations that support the text.	<input checked="" type="checkbox"/> Organization: Organization may have few or more storylines and occasionally difficult to predict. <input type="checkbox"/> Use of Graphics: If used, a range of illustrations that support selected parts of the text.	<input type="checkbox"/> Organization: Organization of text is clear, chronological or easy to predict. <input checked="" type="checkbox"/> Use of Graphics: If used, extreme illustrations that directly support and assist in interpreting the written text.
LANGUAGE FEATURES	<input type="checkbox"/> Conventationality: Dense and complex; contains abstract, ironic, and/or figurative language. <input type="checkbox"/> Vocabulary: Generally unfamiliar, archaic, subject-specific, or overly academic language may be ambiguous or purposefully misleading. <input type="checkbox"/> Sentence Structures: Highly complex sentences often containing multiple concepts.	<input type="checkbox"/> Conventationality: Complex; contains some abstract, ironic, and/or figurative language. <input type="checkbox"/> Vocabulary: Somewhat complex language that is sometimes unfamiliar, archaic, subject-specific, or overly academic. <input type="checkbox"/> Sentence Structures: Many complex sentences with several subordinate phrases or clauses and transition words.	<input checked="" type="checkbox"/> Conventationality: Largely explicit and easy to understand with some exceptions for more complex meaning. <input checked="" type="checkbox"/> Vocabulary: Mostly contemporary, familiar, conversational, rarely unfamiliar or overly academic. <input checked="" type="checkbox"/> Sentence Structures: Simple and compound sentences, with some more complex constructions.	<input type="checkbox"/> Conventationality: Explicit, direct, straightforward, easy to understand. <input type="checkbox"/> Vocabulary: Contemporary, familiar, conversational language. <input type="checkbox"/> Sentence Structures: Mainly simple sentences.
KNOWLEDGE DEMANDS	<input type="checkbox"/> Life Experiences: Explores complex, sophisticated themes; experiences are distinctly different from the common. <input type="checkbox"/> Intertextuality and Cultural Knowledge: Many references or allusions to other texts or cultural elements.	<input type="checkbox"/> Life Experiences: Explores themes of varying levels of complexity; experiences portrayed are uncommon to most readers. <input type="checkbox"/> Intertextuality and Cultural Knowledge: Some references or allusions to other texts or cultural elements.	<input checked="" type="checkbox"/> Life Experiences: Explores a single theme; experiences portrayed are common to many readers. <input checked="" type="checkbox"/> Intertextuality and Cultural Knowledge: A few references or allusions to other texts or cultural elements.	<input type="checkbox"/> Life Experiences: Explores a single theme; experiences portrayed are everyday and common to most readers. <input type="checkbox"/> Intertextuality and Cultural Knowledge: No references or allusions to other texts or cultural elements.

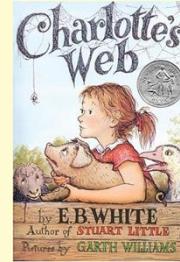


Reader and Task Considerations for *Charlotte's Web*

Consider each specific reader's motivation, knowledge, and experiences, learning needs, language, and reading skills.

Think about:

- What are potential challenges of this text?
- What supports can I provide for my students? Differentiation?
- What are possible instructional areas of focus for this text?



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More Examples:

Lexile by Chapter Guides

www.Lexile.com/lexile-by-chapter

Popular Elementary School Titles	Popular Middle School Titles	Popular High School Titles
<i>Bud, Not Buddy</i> <i>Charlotte's Web</i> <i>Hatchet (grades 4-5)</i> <i>Holes (grades 4-5)</i> <i>James and the Giant Peach</i> <i>Maniac Magee</i> <i>On the Banks of Plum Creek</i> <i>Roll of Thunder, Hear My Cry (grades 4-5)</i> <i>Sarah Plain and Tall</i> <i>The Black Stallion</i> <i>The Watsons Go to Birmingham (grades 4-5)</i> <i>Tuck Everlasting</i> <i>An Elephant in the Garden (coming soon)</i>	<i>A Wrinkle in Time</i> <i>Hatchet (grades 6-8)</i> <i>Holes (grades 6-8)</i> <i>Roll of Thunder, Hear My Cry (grades 6-8)</i> <i>Speak (grades 6-8)</i> <i>The Giver</i> <i>The House of Scorpion</i> <i>The Outsiders (grades 6-8)</i> <i>The Pearl (grades 6-8)</i> <i>The Watsons Go to Birmingham (grades 6-8)</i> <i>To Kill a Mockingbird (grades 6-8)</i> <i>Touching Spirit Bear (grades 6-8)</i> <i>Stargirl (coming soon)</i> <i>Dragonwings (coming soon)</i>	<i>1984</i> <i>Brave New World</i> <i>The Grapes of Wrath</i> <i>The Great Gatsby</i> <i>Fahrenheit 451</i> <i>Lord of the Flies</i> <i>Of Mice and Men</i> <i>Speak (grades 9-10)</i> <i>The Adventures of Huckleberry Finn</i> <i>The Awakening</i> <i>The Outsiders (grades 9-10)</i> <i>The Pearl (grades 9-10)</i> <i>The Scarlet Letter</i> <i>Things Fall Apart</i> <i>To Kill a Mockingbird (grades 9-10)</i> <i>Touching Spirit Bear (grades 9-10)</i>



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What are Mentor Texts?

- Mentor texts are pieces of writing that can be used to teach a writer about some aspect of writer's craft.
- The best mentor texts are those that can be used numerous times throughout the school year to demonstrate many different characteristics of a text. (ideas, structure, written craft)



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The Reading/Writing Connection

Reading

Standard 4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

Standard 5: Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text ... relate to each other and the whole.

Standard 6: Assess how point of view or purpose shapes the content and style of a text.

Writing

Standard 4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Not applicable to K-2).



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Guiding Principles for Using Mentor Texts

- 1. Selecting Mentor Texts** - select a text to emulate and reread – one that inspires a new **idea**, **structure**, or **craft** worth trying.
- 2. Read it like a reader:** What does it say? Reading for content.
- 3. Read it like a writer:** What does it mean? How is it said?
 - Read to identify the choices the author made so you can better understand how these choices might arise in your own writing.
 - Reading to learn about writing



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When you read like a writer you notice:

Word choice
Sentence structure
Organization
And.....

- 4. Emulate it** (Write like the writer - What did this author do that I can do?)
- 5. Reflect** (Did this technique work in **MY** writing?)

Levels of Support

Gradual release of responsibility model: (Pearson & Gallagher)



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Text Dependent Questions and Tasks: How will I know?

- Are the majority of questions and tasks text dependent?
- Does answering the questions require that students read the text?
- Are the questions tied to a text (not stand-alone)?
- Do the questions require students to cite or use evidence from the text?
- Do the questions require students to follow the details of, make inferences from, and/or evaluate what is read?



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Text Dependent: How Will I Know?

Questions and Tasks address:

The standards for Reading, Writing, Speaking & Listening, Language

A coherent sequence of questions designed to deepen understanding as students continue reading

- Central ideas of the texts
- Vocabulary and syntax
- Challenging portions of text



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PRACTICE – Text Dependent Questions and Tasks

Using the criteria we just reviewed, let's analyze questions related to the text, *Eleven*.

1. Working individually or in pairs, read each question (next slides) and apply the criteria, noting your responses in the chart.
2. Discuss the quality of the questions using your analysis (chart) and the indicators under Core Action #2 from the Instructional Practice Guide.



Text-dependent?

Identify each time Rachel claims “not mine”. Why does the author repeat this refrain throughout the story and how does it affect the overall meaning and tone of the text?



Text-dependent?

Do you wish you were 102? Why or why not?



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Text-dependent?

How has Rachel grown older today? Include evidence from the text to support your answer.



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Text-dependent?

In the short story, “Eleven”, by Sandra Cisneros, in what ways do Rachel’s reactions demonstrate her multiple “years” of her eleven year-old self? Write a one-page essay summarizing the ways that Rachel responds. Include textual evidence to support your interpretation of the age that her actions demonstrate.



Choosing Words to Teach

Three Tiers of Words:

Tier 1 – most basic words of oral language and rarely require instructional attention (80% of text)

Tier 2 – words that are more sophisticated and used often across disciplines

Tier 3 – words that are very rare or apply to specific domains



Time and Attention

More Time

- Abstract Words
- Words which are parts of semantic word families (develop, developed, developer, development)
- Words which represent an idea, event, concept unfamiliar to students
- Words likely to appear in future texts students will read

Less Time

- Concrete Words
- Words not part of semantic word family and have single meanings (sofa, gregarious, indispensable)
- Words which are synonyms for ideas, or concepts students already know



Academic Vocabulary

Tier 2 Words	Criteria to determine which words to teach:	<u>Instruction</u> Not address Tell Worthy
	<ul style="list-style-type: none"> <input type="checkbox"/> Students are likely to see the word often in other texts and across domains. <input type="checkbox"/> The word will be useful in students' writing. <input type="checkbox"/> The word relates to other words or ideas that the students know or have been learning. <input type="checkbox"/> Word choice has significance in the text. <input type="checkbox"/> The context does not provide enough information for students to infer the meaning. 	



Activity

<https://www.teachingchannel.org/videos/build-student-vocabulary>



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Academic Word Finder

Tool for identifying academic vocabulary (tier 2 or academic vocabulary words) in texts students are reading. The tool identifies the academic vocabulary for the selected grade, as well as words that fall into grade levels both above and below. It also provides student-friendly definitions, parts of speech, and sample sentences.



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Text dependent Questions & Tasks

Review and Discuss



Core Action 2	
Employ questions and tasks, both oral and written, that are text specific and reflect the standards.	
Indicators	
<p>A. Questions and tasks address the text by attending to its particular structure, concepts, ideas, events and details.</p>	<p>4 Most questions and tasks return students to the text to build understanding. 3 Many questions and tasks return students to the text to build understanding. 2 Few questions and tasks return students to the text to build understanding. 1 Questions and tasks do not refer to the text. Not Observed</p>
<p>B. Questions and tasks require students to use evidence from text to demonstrate understanding and to support their ideas about the text. These ideas are expressed through a variety of means (e.g. drawing, writing, dramatic play, speaking).</p>	<p>4 Most questions and tasks require students to cite evidence from the text. 3 Many questions and tasks require students to cite evidence from the text. 2 Few questions and tasks require students to cite evidence from the text. 1 Questions and tasks can be answered without evidence from the text. Not Observed</p>
<p>C. Questions and tasks attend to the words, phrases and sentences within a text.</p>	<p>4 Vocabulary questions and tasks consistently focus students on the words, phrases, and sentences that matter most and how they are used in the text. 3 Vocabulary questions and tasks mostly focus students on the words that matter most and how they are used in the text. 2 Vocabulary questions and tasks rarely focus students on the words that matter most and how they are used in the text. 1 No questions and tasks focus students on the words that matter most and how they are used in the text. Not Observed</p>

Text dependent Questions & Tasks – Review and Discuss

Core Action 2 (continued)	
Employ questions and tasks, both oral and written, that are text specific and reflect the standards.	
Indicators	
<p>D. Questions are sequenced to build knowledge by guiding students to delve deeper into text and graphics.</p>	<p>4 Most questions are sequenced to support building knowledge. 3 Some questions are sequenced to support building knowledge. 2 Few questions are sequenced to support building knowledge. 1 Questions appear to random and are not sequenced to support building knowledge. Not Observed</p>



Core Action 3:

Provide all students with opportunities to engage in the work of the lesson.

- A. The **teacher** keeps all students persevering with challenging tasks. **Students** habitually display persistence with challenging tasks, particularly when providing textual evidence to support answers and responses, both orally and in writing.
- B. The **teacher** expects evidence and precision from students and probes students' answers accordingly. **Students** habitually display persistence in providing textual evidence to support answers and responses, both orally and in writing.
- C. The **teacher** encourages reasoning and problem solving by posing challenging questions and tasks that offer opportunities for productive struggle. **Students** persevere in solving questions and tasks in the face of initial difficulty.
- D. The **teacher** demonstrates awareness and appropriate action regarding the variations present in student progress toward reading independently. When appropriate, **students** demonstrate progress toward independence in reading and writing.
- E. When appropriate, the **teacher** explicitly attends to strengthening students' language and reading foundational skills. **Students** demonstrate use of language conventions and decoding skills, activating such strategies as needed to read, write, and speak with grade level fluency and skill. ^①



Productive Engagement – How Will I Know?

- Are the students doing the work of reading, writing, speaking or listening?
- Were students able to successfully respond to the text dependent questions and tasks with precision?
- What strategies did the teacher utilize to encourage collaboration among students?
- What supports are available for student reading below grade level?
What extension are provided for students reading above grade level?
- How does the teacher provide opportunities for students to persist through challenges?



Precise Responses, Precise Feedback

Student Responses:

- Text-based
- Employ evidence
- Build on the ideas of others

Precise Feedback

- Do the teacher and students know what responses are expected?
- Do praise and corrective feedback teach students *how* to respond?



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PRACTICE: Productive Engagement



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Reflection: Core Action 3

Provide all students with opportunities to engage in the work of the lesson.

- A. The **teacher** keeps all students persevering with challenging tasks. **Students** habitually display persistence with challenging tasks, particularly when providing textual evidence to support answers and responses, both orally and in writing.
- B. The **teacher** expects evidence and precision from students and probes students' answers accordingly. **Students** habitually display persistence in providing textual evidence to support answers and responses, both orally and in writing.
- C. The **teacher** encourages reasoning and problem solving by posing challenging questions and tasks that offer opportunities for productive struggle. **Students** persevere in solving questions and tasks in the face of initial difficulty.
- D. The **teacher** demonstrates awareness and appropriate action regarding the variations present in student progress toward reading independently. When appropriate, **students** demonstrate progress toward independence in reading and writing.
- E. When appropriate, the **teacher** explicitly attends to strengthening students' language and reading foundational skills. **Students** demonstrate use of language conventions and decoding skills, activating such strategies as needed to read, write, and speak with grade level fluency and skill. [Ⓞ]



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Appendix B Tasks

Sample Performance Tasks for Stories and Poetry

- Students *make connections between the visual presentation of John Tenniel's illustrations in Lewis Carroll's *Alice's Adventures in Wonderland* and the text of the story to identify how the pictures of Alice reflect specific descriptions of her in the text.* [RL.4.7]
- Students *explain the selfish behavior by Mary and make inferences regarding the impact of the cholera outbreak in Frances Hodgson Burnett's *The Secret Garden* by explicitly referring to details and examples from the text.* [RL.4.1]
- Students *describe how the narrator's point of view in Walter Farley's *The Black Stallion* influences how events are described and how the reader perceives the character of Alexander Ramsay, Jr.* [RL.5.6]
- Students *summarize the plot of Antoine de Saint-Exupéry's *The Little Prince* and then reflect on the challenges facing the characters in the story while employing those and other details in the text to discuss the value of inquisitiveness and exploration as a theme of the story.* [RL.5.2]
- Students *read Natalie Babbitt's *Tuck Everlasting* and describe in depth the idyllic setting of the story, drawing on specific details in the text, from the color of the sky to the sounds of the pond, to describe the scene.* [RL.4.3]
- Students *compare and contrast coming-of-age stories by Christopher Paul Curtis (*Bud, Not Buddy*) and Louise Erdrich (*The Birchbark House*) by identifying similar themes and examining the stories' approach to the topic of growing up.* [RL.5.9]
- Students *refer to the structural elements (e.g., verse, rhythm, meter) of Ernest Lawrence Thayer's "Casey at the Bat" when analyzing the poem and contrasting the impact and differences of those elements to a prose summary of the poem.* [RL.4.5]
- Students *determine the meaning of the metaphor of a cat in Carl Sandburg's poem "Fog" and contrast that figurative language to the meaning of the simile in William Blake's "The Echoing Green."* [RL.5.4]



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Thinking about Integrated Tasks

RI.1.1 Ask and answer questions about key details in a text.

Instead of *just this*: After listening to Gail Gibbons' *Fire! Fire!*, students ask questions about how firefighters respond to a fire and answer using key details from the text. **RI.1.1**

Integrate: After listening to Gail Gibbons' *Fire! Fire!*, students ask questions about how firefighters respond to a fire and answer using key details from the text. **RI.1.1** In small groups, students will analyze and discuss pictures of early American firefighters and their equipment, compare and contrast them with pictures of current firefighters and their equipment. **SL.1.1**

Invite a fireman from the community to present to the students. **SL.1.3**

Students will write about firefighters past and present, supplying some facts, and providing a sense of closure. **W.1.2**

RI.1.1, SL.1.1, SL.1.3, W.1.2.



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Thinking about Integrated Tasks

RI.6.3 Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).

Instead of *just this*: Analyze in detail how the early years of Harriet Tubman (as related by author Ann Petry) contributed to her later becoming a conductor on the Underground Railroad, attending to how the author introduces, illustrates, and elaborates upon the events in Tubman's life. **RI.6.3**

Integrate: Write an essay analyzing in detail how the early years of Harriet Tubman (as related by author Ann Petry) contributed to her later becoming a conductor on the Underground Railroad, attending to how the author introduces, illustrates, and elaborates upon the events in Tubman's life. Prepare the essay for publication by editing. Upload your essay to the classroom blog. **RI.6.3, W.6.4, L.6.1.a,b, L.6.2.a,b**



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“Engagement is the key to learning.”

- *Tom Dewing*, Consultant for Silver Strong and Associates in Ho Ho Kus, New Jersey



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The “knowing-doing gap.”

*“Teachers must find a way to bridge the gap between **what they know** about good instruction and **what they do** in the classroom,” Dewing said. “The degree to which teachers are able to implement best practices in the classroom in a thoughtful, meaningful way determines the performance of a school or a student.”*

- Tom Dewing



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Lively Classrooms

get real!

- Provide activities that are meaningful and relevant.
- Emphasize teaching the reading of informational texts.
- Steadily increase the ability of students to understand more complex materials over time.
- Integrate research skills across standards and grades.
- Write to argue, inform and explain to prepare students for college-level assignments.
- Embrace collaborative learning.



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Example:

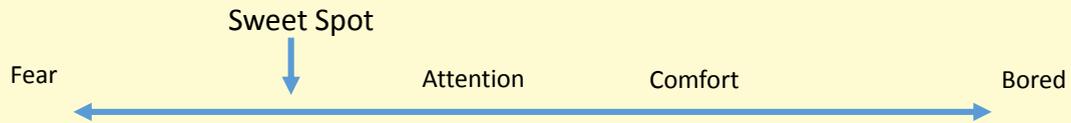
- ✓ Give students a list of “agree or disagree statements” about assigned texts.
- ✓ Ask students to preview the statements and begin reading the text.
- ✓ Ask students to indicate whether they agree or disagree with the statements based on what they read.
- ✓ Have students justify their agree/disagree positions by citing appropriate evidence from the text.



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The “Sweet Spot” of Engagement



-Steve Barkely, Executive vice president of Performance Learning Systems, Inc.



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BEYOND THE LESSON: DISCUSSION GUIDE ENGLISH LANGUAGE ARTS/LITERACY

INTRODUCTION

The Beyond the Lesson Discussion Guide is designed for the post-observation conversation using the Instructional Practice Guide Coaching Tool (achievethecore.org/coaching-tool) or any other observation rubric. The questions put the content of the lesson in the context of the broader instructional plan for the unit or year. The conversation should first reflect on the evidence collected during the observation to consider what worked, what could improve, and what resources are available to support improvement. If any parts of the Lesson Planning Tool (achievethecore.org/lesson-planning-tool) were used in preparing for the lesson, refer to that information during the discussion. After discussing the observed lesson, use the “Beyond the Lesson” questions to help clearly delineate what practices are in place, what has already occurred, and what opportunities might exist in another lesson, further in the unit, or over the course of the year to incorporate the Shifts into the classroom.

1. Why was this text selected for today’s lesson? Is this text one of a sequence of texts designed to build knowledge? Please explain. For more information refer to page 33 of the Standards.
2. What content knowledge are students expected to gain from reading this sequence of resources? For sample resources refer to achievethecore.org/text-set-project
3. Beyond this lesson, what steps have been taken to ensure that students are reading a range and volume of literary and informational texts as recommended by the CCSS? (Remember, Grades K–5 focus on 50% Literary and 50% Informational, while Grades 6–12 focus on 30% Literary and 70% Informational.) For more information refer to page 5 of the Standards.
4. What steps have been taken to ensure students are given frequent opportunities to read independently and engage with a high volume of texts? How are students held accountable for reading independently? For sample resources refer to achievethecore.org/text-set-project
5. Beyond this lesson, what steps have been taken to ensure all students are reading texts of increasing complexity with increasing independence over the course of the year? For sample resources refer to achievethecore.org/text-set-project
6. How are students monitored as they progress toward being able to read and comprehend grade-level literary and informational texts independently and proficiently? For more information refer to page 5 of the Standards.
7. How are all students supported in working with grade-level text? What scaffolds are provided for students who are reading below grade level? What opportunities are provided for students who are reading above grade level to engage more deeply with grade-level or above-grade-level texts?
8. How are students increasingly taking charge of speaking & listening, language and writing tasks expected by the grade level standards?
9. Beyond this lesson, what steps have been taken to ensure that student writing tasks reflect the range of tasks recommended by the CCSS? (Remember, CCSS recommends 30% argument, 35% explanatory or informational, and 35% narrative.) For more information refer to page 5 of the Standards.
10. What steps have been taken to ensure students regularly conduct both short and more sustained research projects? For sample resources refer to achievethecore.org/text-set-project



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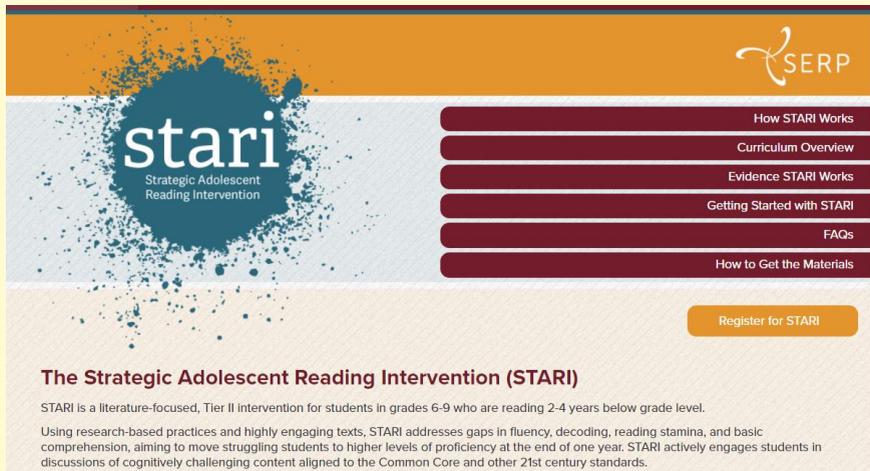
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RESOURCES



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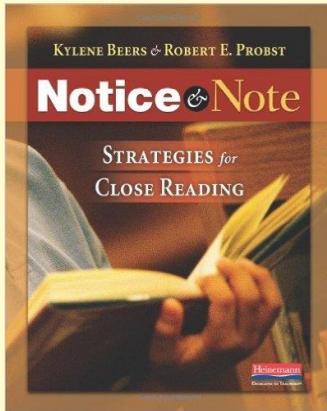


The screenshot shows the STARI website interface. At the top right is the SERP logo. The main content area features the 'stari' logo (Strategic Adolescent Reading Intervention) on the left and a vertical list of navigation links on the right: 'How STARI Works', 'Curriculum Overview', 'Evidence STARI Works', 'Getting Started with STARI', 'FAQs', and 'How to Get the Materials'. Below the navigation links is a 'Register for STARI' button. At the bottom of the screenshot, there is a section titled 'The Strategic Adolescent Reading Intervention (STARI)' with a brief description: 'STARI is a literature-focused, Tier II intervention for students in grades 6-9 who are reading 2-4 years below grade level. Using research-based practices and highly engaging texts, STARI addresses gaps in fluency, decoding, reading stamina, and basic comprehension, aiming to move struggling students to higher levels of proficiency at the end of one year. STARI actively engages students in discussions of cognitively challenging content aligned to the Common Core and other 21st century standards.'



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Notice & Note

Name _____
Book _____

SIGNPOSTS YOU MIGHT NOTICE

Contrasts & Contradictions
When a character does something that contrasts with what you'd expect or contradicts his earlier acts or statements, **STOP** and ask, "Why is the character doing that?"

Aha Moment
When a character realizes, understands, or finally figures out something, **STOP** and ask yourself, "How might this change things?"

Tough Questions
When a character asks herself a very difficult question, **STOP** and ask yourself, "What does this question make me wonder about?"

Words of the Wiser
When a character (probably older and wiser) takes the main character aside and offers serious advice, **STOP** and ask, "What's the life lesson and how might it affect the character?"

Again & Again
When you notice a word, phrase, or situation mentioned over and over, **STOP** and ask yourself, "Why does this keep happening again and again?"

Memory Moment
When the author interrupts the action to tell you about a memory, **STOP** and ask yourself, "Why might this memory be important?"

Use the back to jot down page numbers of the signposts you spot.

Notice & Note

WHERE I FOUND THE LITERARY SIGNPOSTS

Contrasts & Contradictions _____

Aha Moment _____

Tough Questions _____

Words of the Wiser _____

Again & Again _____

Memory Moment _____



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Nonfiction Signposts

NAME

fiction

Signposts You Might Notice

Contrasts and Contradictions
When a character does something that contrasts with what you'd expect or contradicts his earlier acts or statements, **STOP** and ask, "Why is the character doing that?"

Aha Moment
When a character realizes, understands, or finally figures out something, **STOP** and ask yourself, "How might this change things?"

Tough Questions
When a character asks herself a very difficult question, **STOP** and ask yourself, "What does this question make me wonder about?"

Words of the Wiser
When a character (probably older and wiser) takes the main character aside and offers serious advice, **STOP** and ask, "What's the life lesson and how might it affect the character?"

Again and Again
When you notice a word, phrase, or situation mentioned over and over, **STOP** and ask yourself, "Why does this keep happening again and again?"

Memory Moment
When the author interrupts the action to tell you about a memory, **STOP** and ask yourself, "Why might this memory be important?"

Use the back to jot down page numbers of the signposts you spot.

nonfiction

Signposts

You Might Notice

Contrasts and Contradictions
When the author presents something that contradicts what you know or think, or when the writer shows you a sharp contrast between people, groups, or ideas **STOP** and ask, "What does this make me wonder about?"

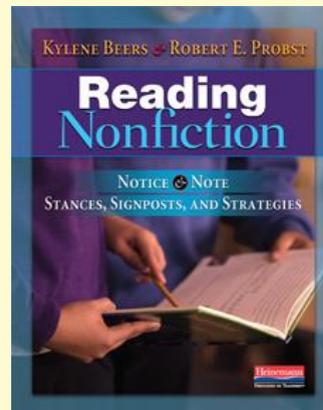
Absolute or Extreme Language
When the author makes a statement that allows for no interpretation or seems unreasonable, **STOP** and ask, "Why did the author use this language?"

Numbers and Stats
When the author uses specific numbers or statistical information, **STOP** and ask, "Why did the author use these numbers?"

Quoted Words
When the author chooses to quote someone, **STOP** and ask, "Why does this person quoted and what did the quote add?"

Word Gaps
When the author uses a word or phrase you don't know, **STOP** and ask, "Does this look like a word that's only used with this topic? Would I know this word in another context? Do any other clues that might help me figure it out?"

Use the back to jot down page numbers of the signposts you spot.

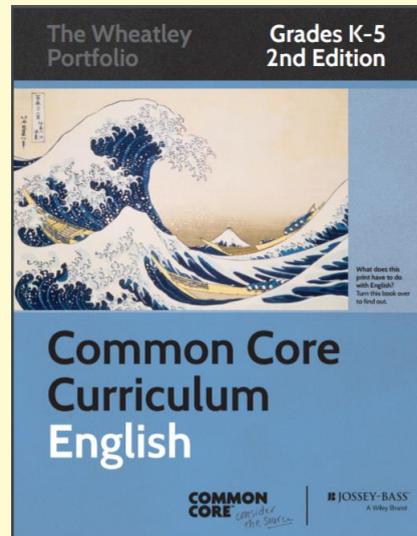


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Great Minds

<https://greatminds.org/>



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RAP – Read-Aloud Project (K-2)

BAP – Basal Alignment Project (3-5)

AAP – Anthology Alignment Project (6-12)

Writing Text-Based Questions, Activities and Tasks
for Picture and Chapter Books, Basals, and
Anthologies

**Council of the Great City Schools and Student
Achievement Partners**



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Edmodo Group Codes for:

- **RAP** (Read Aloud Project)
pkx52i
- **BAP** (Basal Alignment Project)
f4q6nm
- **AAP** (Anthology Alignment Project)
Jsv4r7

www.Edmodo.com



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The screenshot shows the ReadWorks.org website interface. At the top, the logo 'ReadWorks.org' is displayed with the tagline 'The Solution to Reading Comprehension'. Navigation tabs include 'Lessons', 'Passages', 'Article-A-Day', and 'About ReadWorks'. A search bar is located on the right. A left sidebar menu lists 'About ReadWorks', 'About Us', 'Press', 'Awards', 'FAQ', 'Donate', and 'Contact'. The main content area features the title 'Poems with Text-Based Questions' and a 'Print' button. Social media sharing icons for Pinterest, Email, Twitter, Facebook, and Email are present. Below the title is a large image of a snow-covered tree in a winter landscape. At the bottom of the image, the text reads 'K-12 Poetry with text-based questions to support comprehension'.



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ELA LiveBinder

NCSCOS ELA Resources
By juliejoslin.livebinders.com/media/MTw0ODQ4Mw==

Introduction | 40 Ways to Read | Academic Vocabulary | Assessment | Close Reading | Effective Literacy Habits | ELA PD Kits | ELA SCOOP | Equip Rubric | For Administrators | Graphic Organizers | Grammar | iTunes U | Lesson Design | Librarians | Mosaic of Ideas | NC Standard Course of Study | Parents | Poetry | Primary Sources | Publisher's Criteria | Scaffolding | Shifts | Text Complexity | Text Dependent Questions | Texts | Text Sets | Unpacking Documents | Using Informational Text | Video Library | Webinars | Writing

NC Standard Course of Study for English Language Arts
<http://www.livebinders.com/media/MTw0ODQ4Mw==>

Greetings from the North Carolina Department of Public Instruction, English Language Arts Section!

This binder provides an organized collection of resources for the ELA Standard Course of Study.

We hope this binder will help to inform your district's professional development or add clarity to current initiatives. We will continue to update this binder as we learn of more resources that will assist educators in implementing these new standards.

Please direct questions to: Julie.Joslin@dpi.nc.gov

Follow us on twitter @ncdpiplateam




<http://www.livebinders.com/play/play/297779>

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Reflection



- How can the IPG facilitate effective coaching so classroom practice reflects the Shifts?
- How could the Instructional Practice Guides: Coaching Tools be useful in your setting?



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