

2014 Collaborative Conference for Student Achievement

**A New Lens on Literacy:
Complex and Close
Reading**

Koury Convention Center, Greensboro, NC

March 3-5, 2014

Presenter: Yolanda Dunston

BYOT

- ❖ This session is a **BYOT** Session – which means *Bring Your Own Technology!*
- ❖ If all goes well, we will use **Socrative** to interact with each other on our:
 - ❖ Smartphones (app for iPhone and Android OR online)
 - ❖ Tablets (app for iPads, notebooks, etc., OR online)
 - ❖ Computers (online)
- ❖ My Socrative Room Number is **565274**.
- ❖ Texting and data usage rates apply, so participation is (of course) optional.

<http://www.socrative.com/>

AGENDA

- ❖ **Common Core Shifts for ELA/Literacy**
- ❖ **Text Complexity**
 - ❖ Rationale
 - ❖ Revised Text Levels
 - ❖ Characteristics of Complex Text
 - ❖ Overview of Common Core Text Exemplars, or “Stretch Text”



AGENDA

❖ Close Reading

- ❖ Rationale
- ❖ Strategies and Skills
 - ❖ Vocabulary Development
 - ❖ Text-dependent Questions
 - ❖ Higher Level Questions (New Blooms)
- ❖ Guided Practice
- ❖ Independent Practice



Let's Take a Poll!

- ❖ What grade(s) do you teach?
- ❖ How many years of teaching experience do you have?
- ❖ What is the biggest challenge to implementing the Common Core ELA standards?

How have literacy expectations changed with the implementation of Common Core Standards?

3 Common Core Shifts

- ❖ **Building knowledge through content-rich non-fiction**
- ❖ Reading, writing, and speaking grounded in **evidence from text**, both literary and informational
- ❖ Regular practice with **complex text** and its **academic language**

www.achievethecore.com

3 Common Core Shifts

❖ TURN AND TALK:

❖ *Turn to your neighbor and discuss whether or not these three ideas present a SHIFT for you. Discuss why or why not.*



TEXT COMPLEXITY

The Common Core State Standards: Complex Text and Its Implications in the Classroom



TEXT COMPLEXITY

The Standards' Grade-Specific Text Complexity Demands

As illustrated in figure 4, text complexity in the Standards is defined in grade bands: grades 2–3, 4–5, 6–8, 9–10, and 11–CCR.⁵ Students in the first year(s) of a given band are expected by the end of the year to read and comprehend proficiently within the band, with scaffolding as needed at the high end of the range. Students in the last year of a band are expected by the end of the year to read and comprehend independently and proficiently within the band.

Figure 4: The Progression of Reading Standard 10

Grade(s)	Reading Standard 10 (Individual text types omitted)
K	Actively engage in group reading activities with purpose and understanding.
1	With prompting and support, read prose and poetry [informational texts] of appropriate complexity for grade 1.
2	By the end of the year, read and comprehend literature [informational texts] in the grades 2–3 text complexity band proficiently, with scaffolding as needed at the high end of the range.
3	By the end of the year, read and comprehend literature [informational texts] at the high end of the grades 2–3 text complexity band independently and proficiently.
4	By the end of the year, read and comprehend literature [informational texts] in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.
5	By the end of the year, read and comprehend literature [informational texts] at the high end of the grades 4–5 text complexity band independently and proficiently.
6	By the end of the year, read and comprehend literature [informational texts, history/social studies texts, science/technical texts] in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

TEXT COMPLEXITY

6	By the end of the year, read and comprehend literature [informational texts, history/social studies texts, science/technical texts] in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.
7	By the end of the year, read and comprehend literature [informational texts, history/social studies texts, science/technical texts] in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.
8	By the end of the year, read and comprehend literature [informational texts, history/social studies texts, science/technical texts] at the high end of the grades 6–8 text complexity band independently and proficiently.
9–10	By the end of grade 9, read and comprehend literature [informational texts, history/social studies texts, science/technical texts] in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.
	By the end of grade 10, read and comprehend literature [informational texts, history/social studies texts, science/technical texts] at the high end of the grades 9–10 text complexity band independently and proficiently.
11–12	By the end of grade 11, read and comprehend literature [informational texts, history/social studies texts, science/technical texts] in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.
	By the end of grade 12, read and comprehend literature [informational texts, history/social studies texts, science/technical texts] at the high end of the grades 11–CCR text complexity band independently and proficiently.

TEXT COMPLEXITY

Which of the following is **NOT** a feature of complex texts?

VOCABULARY?

SENTENCE STRUCTURE?

COHERENCE?

ORGANIZATION?

PASSAGE LENGTH?

BACKGROUND KNOWLEDGE?

TEXT COMPLEXITY

Which of the following is **NOT** a feature of complex texts? **LET'S TAKE A POLL!**

VOCABULARY?

SENTENCE STRUCTURE?

COHERENCE?

ORGANIZATION?

PASSAGE LENGTH?

BACKGROUND KNOWLEDGE?

TEXT COMPLEXITY

What are features of complex texts?

VOCABULARY: Domain-specific words and general academic terms

SENTENCE STRUCTURE: How the words work together, sentence length, layered phrases

COHERENCE: How words, ideas, and sentences connect across texts

ORGANIZATION: Sequence, compare/contrast, problem/solution, etc.

BACKGROUND KNOWLEDGE: Developmental, experiential, and cognitive factors influencing a reader's ability to understand whole text

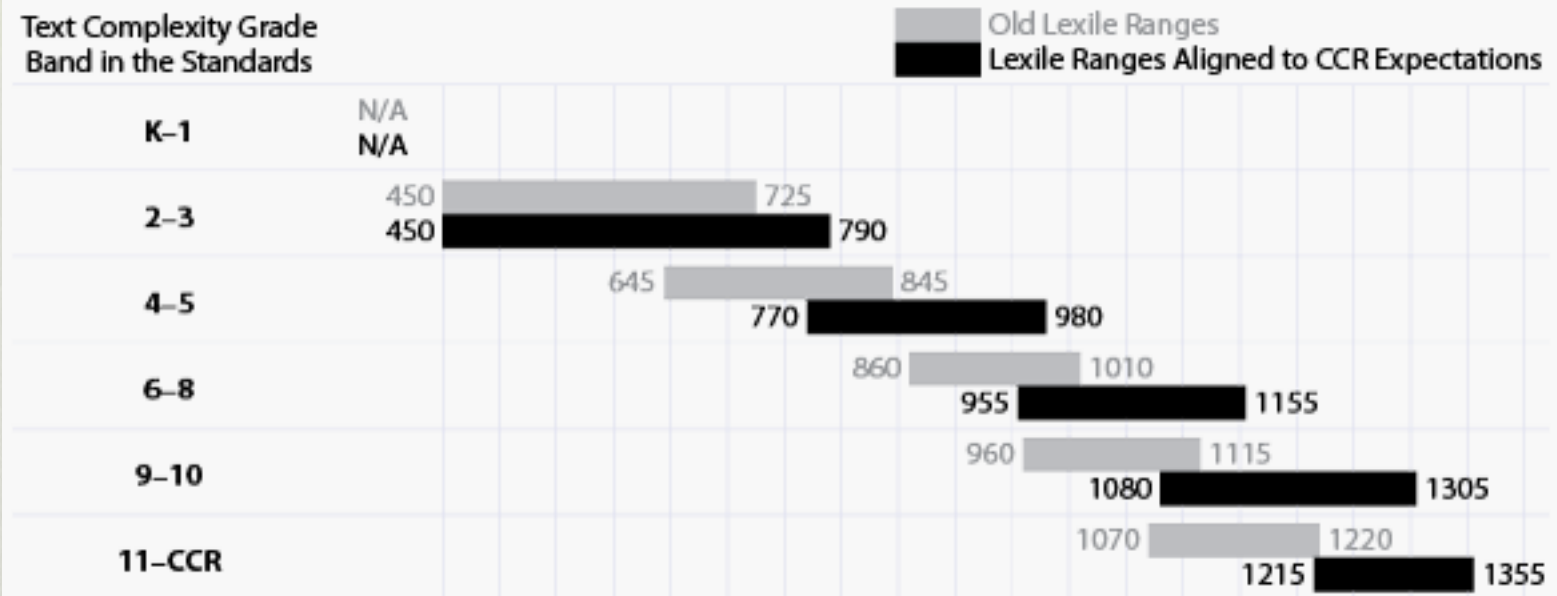
Text Complexity Grade Bands and Lexile® Bands

- ❖ “We have realigned our Lexile ranges to match the Common Core Standards' text complexity grade bands and adjusted upward its trajectory of reading comprehension development through the grades to indicate that all students should be reading at the college and career readiness level by no later than the end of high school.”

Grade Band	Current Lexile Band	"Stretch" Lexile Band*
K-1	N/A	N/A
2-3	450L-725L	420L-820L
4-5	645L-845L	740L-1010L
6-8	860L-1010L	925L-1185L
9-10	960L-1115L	1050L-1335L
11-CCR	1070L-1220L	1185L-1385L

TEXT COMPLEXITY – Lexile™ Levels

The “Staircase”—Text Complexity Grade Bands and Associated Lexile Ranges (in Lexiles)



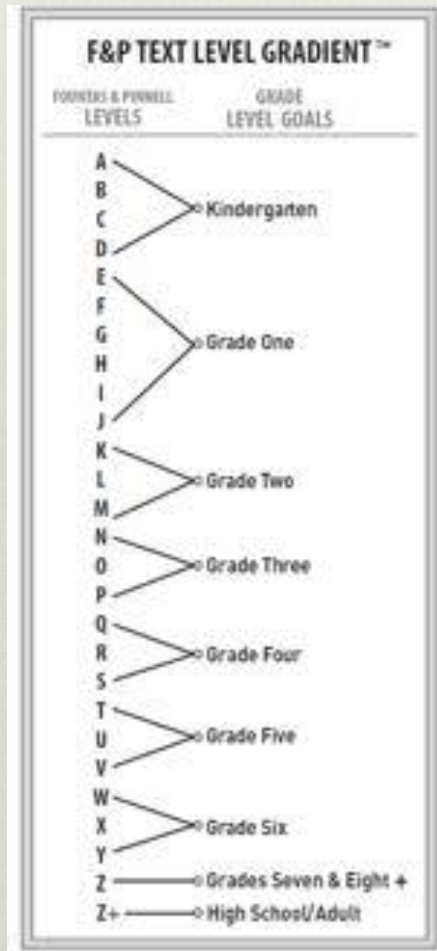
Source: *Common Core State Standards, Appendix A (2010b)*, p. 8

More on Lexile Bands and “Stretch” Text

“The Common Core Standards advocate a “staircase” of increasing text complexity, beginning in grade 2, so that students can develop their reading skills and apply them to more difficult texts. **At the lowest grade in each band, students focus on reading texts within that text complexity band. In the subsequent grade or grades within a band, students must “stretch” to read a certain proportion of texts from the next higher text complexity band.** This pattern repeats itself throughout the grades so that students can both build on earlier literacy gains and challenge themselves with texts at a higher complexity level. Lexile measures and the Lexile ranges above help to determine what text is appropriate for each grade band and what should be considered “stretch” text.”

Revised Guided Reading Levels

(Fountas and Pinnell)



“We have given this change a great deal of thought and feel that although these changes are relatively minor, they are necessary to reflect and support current reviews of achievement data, our classroom observations of children, conversations with teachers and current trends in early literacy education.”

Fountas & Pinnell. The F&P Text Level Gradient™: Revision to Recommended Grade-Level Goals (September 2012). <http://www.heinemann.com/fountasandpinnell/pdfs/WhitePaperTextGrad.pdf>

Rationale for Changes in F&P Levels

“You will notice as you move up the text levels on the F&P Text Level Gradient™ that there are **fewer gradations at each grade level**. That’s because texts in these categories become **more complex** and there is **wider variety**. Readers who are processing higher-level texts have **greater challenges**. For example:

- ✧ There are a large number of high-frequency words, including more complex ones.
- ✧ There is new technical or literary vocabulary.
- ✧ Text structures are complex and harder to follow.
- ✧ There are subtle meanings and abstract ideas.”

Rationale for Changes in F&P Levels

“There is a sound theoretical reason for having level D as the recommended instructional level goal for the end of kindergarten. When we look at the early development of a reading process, a great deal of learning is taking place as the child takes on very easy [level A and B books](#). The child is learning “[how reading works](#)”: moving left to right (at first assisted by the finger), noticing spaces between words, recognizing some signposts, and using the kind of language you find in books. Children may know the alphabet letters, but in levels A and B they are learning how to use the alphabet while reading. The letters are embedded in words, and very soon they learn to recognize patterns and associate letters and sounds. [But at the first three levels \(A, B, and C\), children depend heavily on patterned language and on illustrations. They work out decoding skills and use them in these very simple books with high support.](#)”

“A reader at [level D](#), however, must rely much more on knowledge of print, word patterns, and letters and sounds. The [reader cannot rely on “remembering” the text or solely on the illustrations](#). At level D, [the proficient reader uses meaning; language syntax or grammar; and the visual information \(letters connected to sounds\) in words in a smoothly orchestrated way to process page after page of print, always thinking about the meaning of the text](#). While there is still much to learn, that reader is on the way to developing an independent reading process.”

Fountas & Pinnell. The F&P Text Level Gradient™: Revision to Recommended Grade-Level Goals (September 2012). <http://www.heinemann.com/fountasandpinnell/pdfs/WhitePaperTextGrad.pdf>

TEXT COMPLEXITY

Some Exemplar Texts for Grades 2-3

Gannett, Ruth Stiles. *My Father's Dragon*. Illustrated by Ruth Chrisman Gannett. New York: Random House, 1948. (1948).

Cameron, Ann. *The Stories Julian Tells*. New York: Random House, 1981. (1981)

Rylant, Cynthia. *Henry and Mudge: The First Book of Their Adventures*. Illustrated by Sucje Stevenson. New York: Atheneum, 1996. (1987)

Frost, Robert. "Stopping by Woods on a Snowy Evening." *The Poetry of Robert Frost: The Collected Poems*. Edited by Edward Connery Lathem. New York: Henry Holt, 1979. (1923)

Giovanni, Nikki. "Knoxville, Tennessee." *Sing a Song of Popcorn: Every Child's Book of Poems*. Selected by Beatrice Schenk de Regniers et al. Illustrated by Marcia Brown et al. New York: Scholastic, 1988. (1968)

http://www.corestandards.org/assets/Appendix_B.pdf

TEXT COMPLEXITY

Some Exemplar Texts for Grades 4-5:

Carroll, Lewis. *Alice's Adventures in Wonderland*. Illustrated by John Tenniel. New York: William Morrow, 1992. (1865)

Babbitt, Natalie. *Tuck Everlasting*. New York: Farrar, Straus and Giroux, 1975. (1975)

Curtis, Christopher Paul. *Bud, Not Buddy*. New York: Delacorte Books for Young Readers, 1999. (1999)

Thayer, Ernest Lawrence. "Casey at the Bat." *Favorite Poems Old and New*. Edited by Helen Ferris. New York: Doubleday, 1957. (1888)

Mora, Pat. "Words Free As Confetti." *Confetti: Poems for Children*. Illustrated by Enrique O. Sanchez. New York: Lee and Low, 1999. (1996)

http://www.corestandards.org/assets/Appendix_B.pdf

TEXT COMPLEXITY

COMMON CORE STATE STANDARDS for English Language Arts

Text Exemplars
(NCDPI)

<http://www.dpi.state.nc.us/docs/acre/standards/common-core-tools/exemplar/ela.pdf>

TEXT COMPLEXITY

TURN AND TALK:

*Turn to your neighbor and share
TWO ways you can use the
information presented so far.*



CLOSE READING



CLOSE READING

Key Points:

1. Use of short passages
2. Rereading
3. Reading with a pencil
4. Noticing things that are confusing
5. Discussing the text with others
6. Responding to text-dependent questions

CLOSE READING

Closing In on Close Reading

<http://www.ascd.org/publications/educational-leadership/dec12/vol70/num04/Closing-in-on-Close-Reading.aspx>

- reading to uncover layers of meaning that lead to deep comprehension;
- examining meaning thoroughly and analytically;
- directing attention to the text, central ideas, and supporting details;
- reflecting on meanings of individual words and sentences; and
- developing ideas over the course of the text

CLOSE READING

Because of Winn Dixie, Kate DiCamillo

Pre-Common Core

- ❖ Why was Miss Franny so scared by Winn-Dixie?
Why was she "acting all embarrassed"?
- ❖ How did the Herman W. Block Memorial Library get its name?
- ❖ Opal says, "She looked sad and old and wrinkled."
What happened to cause Miss Franny to look this way?
- ❖ What were Opal's feelings when she realized how Miss Franny felt?
- ❖ Earlier in the story, Opal says that Winn-Dixie "has a large heart, too." What does Winn-Dixie do to show that he has a "large heart"?
- ❖ Opal and Miss Franny have three very important things in common. What are these? (Student Achievement Partners, 2012)

<http://www.ascd.org/publications/educational-leadership/dec12/vol70/num04/Closing-in-on-Close-Reading.aspx>

CLOSE READING

Because of Winn Dixie, Kate DiCamillo

Pre-Common Core

- ❖ Why was Miss Franny so scared by Winn-Dixie? Why was she "acting all embarrassed"?
- ❖ How did the Herman W. Block Memorial Library get its name?
- ❖ Opal says, "She looked sad and old and wrinkled." What happened to cause Miss Franny to look this way?
- ❖ What were Opal's feelings when she realized how Miss Franny felt?
- ❖ Earlier in the story, Opal says that Winn-Dixie "has a large heart, too." What does Winn-Dixie do to show that he has a "large heart"?
- ❖ Opal and Miss Franny have three very important things in common. What are these? (Student Achievement Partners, 2012)

Post Common Core

- ❖ In these chapters, the author repeats a few phrases, like, "My daddy was a rich man, a very rich man." Why does the author do this? Find more repeated phrases. What effect do these have on the meaning of the story? (Standard 4: the use of language)
- ❖ In Chapter 7, Miss Franny Block tells Opal the story of the bear from long ago. Why do you think the author stops the action of the story to go back in time like this? What might not have happened if Franny Block hadn't told this story? (Standard 5: text structure)
- ❖ What is Franny Block's point of view about Winn-Dixie by the end of Chapter 7? What is the evidence? Where does her point of view change? (Standard 6: point of view)

<http://www.ascd.org/publications/educational-leadership/dec12/vol70/num04/Closing-in-on-Close-Reading.aspx>

CLOSE READING

What's the difference?

- ❖ Both sets are text-dependent, but the post-CCSS questions encourage **more meaningful discussion**.
- ❖ The post-CCSS questions move beyond asking questions that address characters' feelings and authors' messages – and begin to dig deeper into the **craft and structure** of the passage, as well as the **integration of knowledge and ideas**.

<http://www.ascd.org/publications/educational-leadership/dec12/vol70/num04/Closing-in-on-Close-Reading.aspx>

CLOSE READING

- ❖ Features to Focus On
 - ❖ Vocabulary Development
 - ❖ Text-dependent Questions
 - ❖ Higher Level Questions

CLOSE READING

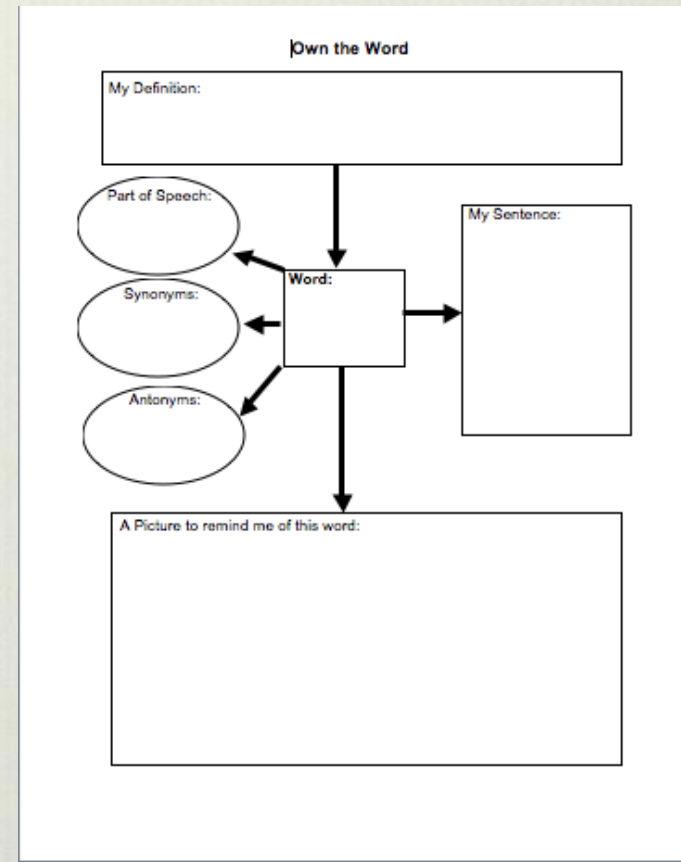
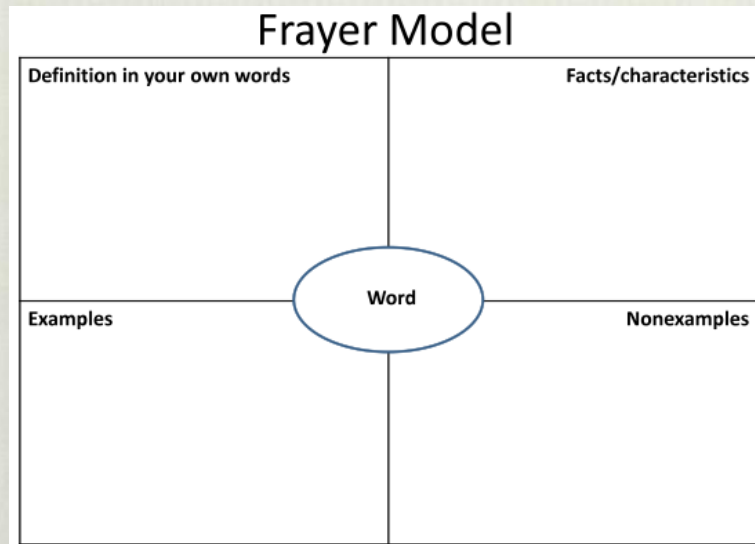
❖ Vocabulary Development

- ❖ To Pre-Teach or Not to Pre-Teach?
 - ❖ Is it essential for comprehension? (YES)
 - ❖ Can the meaning be determined using context? (NO)
 - ❖ Will there be opportunities to practice use of the word? (YES)
- ❖ How many vocabulary words?
 - ❖ 8-10 per passage (per week?)
 - ❖ Tier 2 (descriptive) and Tier 3 (precision; domain-specific)
 - ❖ The Tiers of Vocabulary
- ❖ What do I do with them?

3 Tiers of Vocabulary

- **Tier One words** are the words of everyday speech usually learned in the early grades, albeit not at the same rate by all children. They are not considered a challenge to the average native speaker, though English language learners of any age will have to attend carefully to them. While Tier One words are important, they are not the focus of this discussion.
- **Tier Two words** (what the Standards refer to as *general academic* words) are far more likely to appear in written texts than in speech. They appear in all sorts of texts: informational texts (words such as *relative, vary, formulate, specificity, and accumulate*), technical texts (*calibrate, itemize, periphery*), and literary texts (*misfortune, dignified, faltered, unabashedly*). Tier Two words often represent subtle or precise ways to say relatively simple things—*saunter* instead of *walk*, for example. Because Tier Two words are found across many types of texts, they are highly generalizable.
- **Tier Three words** (what the Standards refer to as *domain-specific* words) are specific to a domain or field of study (*lava, carburetor, legislature, circumference, aorta*) and key to understanding a new concept within a text. Because of their specificity and close ties to content knowledge, Tier Three words are far more common in informational texts than in literature. Recognized as new and “hard” words for most readers (particularly student readers), they are often explicitly defined by the author of a text, repeatedly used, and otherwise heavily scaffolded (e.g., made a part of a glossary).

Vocabulary Graphic Organizers



CLOSE READING

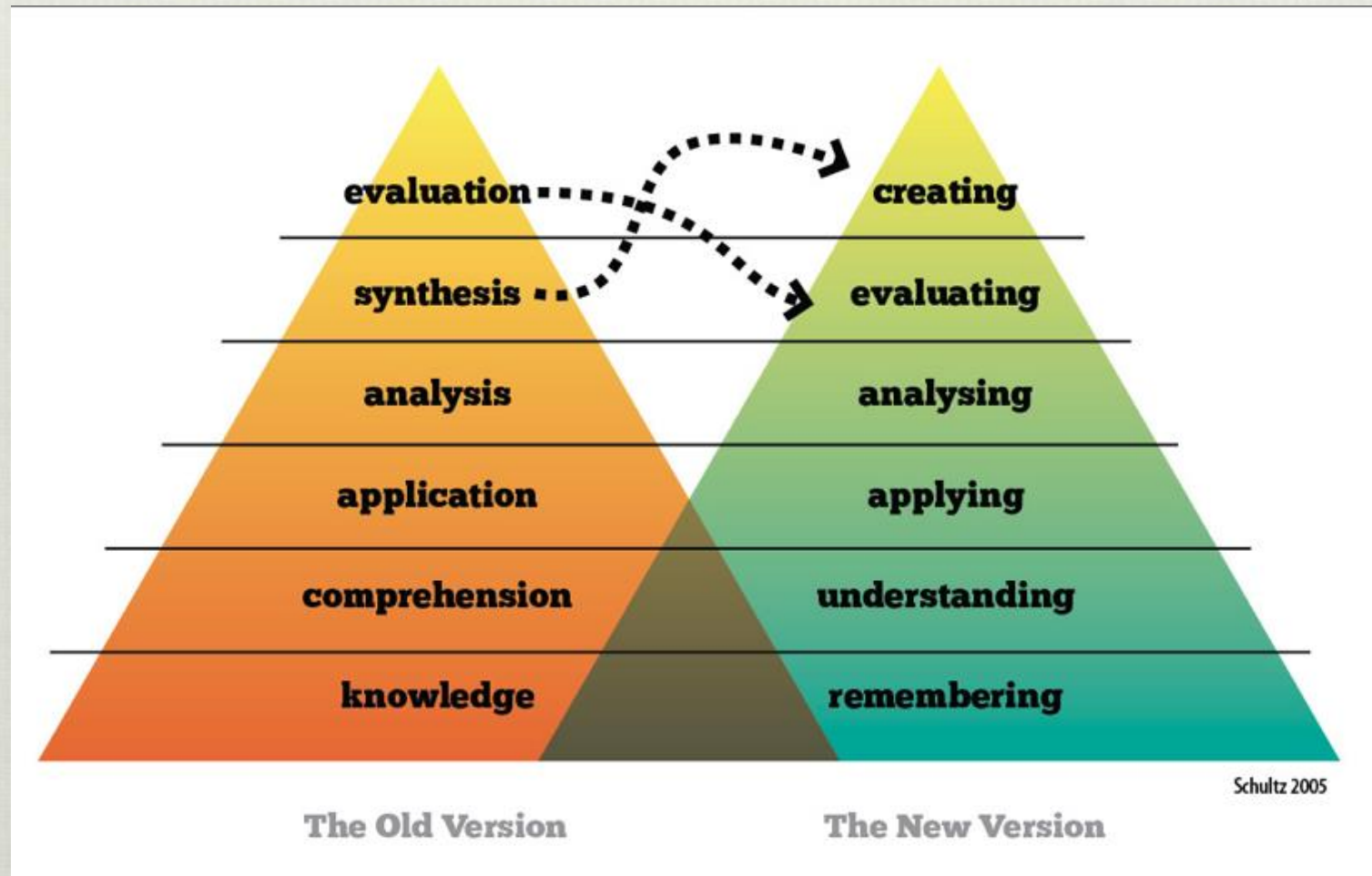
- ❖ **What are Text-Dependent Questions?**
 - ❖ They can only be answered by referring specifically back to the text being read.
 - ❖ They help students see something worthwhile that they may not have noticed on a first read.

CLOSE READING

❖ Using Text-Dependent Questions

- ❖ Analyze paragraphs sentence by sentence, word by word
- ❖ Investigate author's word choice, and how changing a word changes the piece overall
- ❖ Probe each argument, idea, or key detail, and how it contributes to the whole
- ❖ Question why authors choose to begin and end the way they do
- ❖ Note and assess patterns of writing and what they achieve
- ❖ Consider what the text leaves uncertain or unstated

NEW BLOOM'S



CLOSE READING

- ❖ **Higher Level Questions (Old and New Bloom's)**
 - ❖ Focus on those questions that require the reader to use the text to support responses!
 - ❖ **Examples from *Under the Lemon Moon* (2nd Grade):**
 - ❖ **Knowledge (Remembering):** Can you list several examples of onomatopoeia in the story so far? Why do authors use onomatopoeia?
 - ❖ **Comprehension (Understanding):** What details does Edith Hope Fine include on the first page to set the scene for the story? Why does she choose to include these details?
 - ❖ **Evaluation (Evaluating):** Edith Hope Fine chooses to name the stranger in the garden "Night Man." Why do you think she made the choice to give him a name? Do you agree with her choice of name? What would you have called the stranger in the garden if you were writing the story?
- ❖ <http://blog.leeandlow.com/2012/11/12/what-does-close-reading-look-like-in-second-grade/>

CLOSE READING



PART
ONE

PART
TWO

TEXT COMPLEXITY

TURN AND TALK:

Turn to your neighbor and share your thoughts on the close reading video. Does this look like something you could do in your own classroom?



EXPLORING EXEMPLARS

- ❖ K-1 Sample: “By Myself” by Eloise Greenfield
- ❖ 6th grade Sample: “The Evolution of the Grocery Bag”
- ❖ *Determine if there is vocabulary to teach – and how to teach it.*
- ❖ *Think of a few text-dependent questions might you ask about these texts.*

EXPLORING SAMPLES

- ❖ **IN SMALL GROUPS:**
 - ❖ Explore the sample lesson plans for close reading.
 - ❖ *Read with a pencil!*
 - ❖ Note the teaching of vocabulary and the text-dependent questions posed.
 - ❖ Discuss how a close reading lesson might look using a different text appropriate for your own grade level.



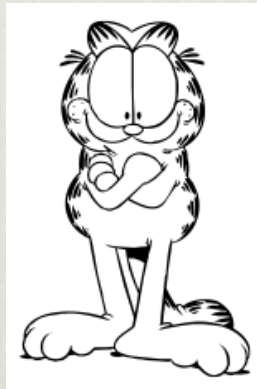
FINAL POLL

- ❖ Now that you've spent some time learning about complex texts and close reading, how do you feel about it? **Rate yourself on the Garfield scale:**

Woo hoo!



OK.



Meh.



Arghh!!



QUESTIONS?

Dr. Yolanda L. Dunston

North Carolina Central University School of Education

Durham, North Carolina

ydunston@nccu.edu