

# **Common Core State Standards Grades 3-5 Reading Day 3**

**Keeping Students at the Center**

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Summer 2012

CCSS Summer Institute 2012



# CCSS Shifts

- Content integration
- Conceptual units (vs. thematic units)
- Student inquiry to uncover content using ELA process-tools
- High student engagement consistent with research on high-progress literacy classrooms
- Teaching for independence
- Purposeful, authentic performance assessment

# Shared Reading Experiences

## *SRE's: Holdaway's Natural Learning Model*

- *Demonstration (by a more expert other)*
- *Guided participation*
- *Practice*
- *Performance: sharing and celebration*

### *SRE's processes: a predictable format*

- *An Enlarged Text* that everyone can see
- *First Reading* usually resembles a read aloud but kids follow along with their eyes
- *Subsequent Shared Readings* teacher and students read aloud together. The teacher not only leads with his/her voice, but stops to work on developing ideas and/or phrasing as needed, and stopping to develop concepts. This work is done to build understandings necessary to express the meaning of the text as it is read.
- *Subsequent Choral Reading Practice:* After students are comfortable with a piece or with a portion of a longer text, the teacher may provide a copy of the text (or a portion of it) for choral reading. Choral reading means that students have their own copies rather than reading along in an enlarged version of the text.
- *Independent Practice:* After students are comfortable with a piece or with a portion of a longer text, the teacher provides a copy of the text to every student and sets up protocols for practice. This practice might be with students in pairs or with students reading independently.
- *Performance Reading and Celebration:* students are afforded opportunities to perform pieces or excerpts for an audience.

# Challenge: What are we Trying to Teach Anyway?

“Let’s not get confused here that [the CCSS] are adding back nice things [history, arts, science] that are an addendum to literacy. We are adding the *cornerstones* of literacy, which are the foundations of knowledge, that make literacy happen.”

David Coleman





# Challenge: Long-held beliefs about reading and how readers read

- Learning from text requires persistence, care, time, and much rereading and study.
- Must dispel the notion that “good” readers are able to read through something once and “get it.”



# Reading/Research/Writing Workshop

## Sample Schedule for Reading/Writing/Research Workshop

<b>8:00-8:15</b>	<b>Shared Reading</b>	 <b>Instructional Focus on ELA Processes</b>
<b>8:15-8:25</b>	<b>ELA Mini lesson</b>	
<b>8:25-9:10</b>	<b>Independent reading, writing, and research; teacher works with small groups or individuals</b>	
<b>9:10-9:20</b>	<b>ELA Mini lesson</b>	
<b>9:20-9:50</b>	<b>Independent reading, writing, and research; teacher works with small groups or individuals</b>	
<b>9:50-10:00</b>	<b>Sharing</b>	
<b>10:00-10:15</b>	<b>Read along (content development) or content development lesson</b>	 <b>Instructional Focus on Content</b>
<b>10:15-10:45</b>	<b>Independent reading, writing, and research; teacher works with small groups or individuals</b>	

# Reading/Research/Writing Workshop

## Sample Schedule for Reading/Writing/Research Workshop

8:00-8:15	Shared Reading	Whole Group Instruction
8:15-8:25	ELA Mini lesson	
8:25-9:10	Independent reading, writing, and research; teacher works with small groups or individuals	
9:10-9:20	ELA Mini lesson	Small Group and Individualized Instruction
9:20-9:50	Independent reading, writing, and research; teacher works with small groups or individuals	
9:50-10:00	Sharing	
10:00-10:15	Read along (content development) or content development lesson	
10:15-10:45	Independent reading, writing, and research; teacher works with small groups or individuals	

# Formative Assessment Examples

- Formative performance assessment...?
  - Review of students' notes pages, research notebooks: look for specific characteristics using a collaborative rubric...
  - Students will be able to talk from their notes to present ideas in collaborative discussions with peers
  - Students will cite examples from texts in their discussions
- Or formative check point assessment...?
  - Students prepare a 1-2 minute talk about one of the intolerable acts, explaining the act and how it contributed to unrest in the colonies
  - Rubric to evaluate content and speaking/listening
- In either case, instruction must teach students toward these performance tasks and students must be reading, writing, speaking, and listening toward these tasks



# Day 3 Overview

- Literary Content Unit: Historical Fiction
- Classroom Structures to Scaffold Learning:  
HPLC Implementation Rubric L2
- Spiraling Curriculum: How teaching and learning must change over time
- CCSS Shifts
- Exit Conversations
- Certificates of Participation

# Day 3 Take-Aways

- Resources and activities to use with teachers and leaders in your district
- Develop an understanding about close reading within literary content units in CCSS classrooms
- Supporting close reading and research in complex informational text
- How the CCSS increase in sophistication across grades
- Identifying and supporting the shifts students, teachers, and leaders will need to make to fully implement CCSS

Module 10

# **ELA CONTENT UNITS OF STUDY**

# ELA Content: Genre Studies

Drama

Poetry

Mythology

Narrative

Fantasy

***Historical fiction***

Opinion

Persuasion

Argument



# **Tackling Complex Texts: Historical Fiction**



# Literary Content

- What historical fiction (HF) is
- How authors write a piece of HF
- Be able to recognize and separate historical fact from the fiction—develop content knowledge about period of history
- Research practices, taking notes, can analyze and critique HF against factual information
- Accurate historic information woven into a narrative short HF

## ELA

**Student  
Content  
Inquiry  
and  
Student  
Work**

- Specific process goals
- Prior learning
- Look fors
- Products

# ELA Processes: Literary

## Content

- Specific content understandings
- Prior learning
- Look fors
- Products

## Student Content Inquiry and Student Work

- Process Goals: How to
  - Read closely to construct sense of time and place in HF and distinguish factual info from an author's construction
  - Take and organize notes across multiple texts
  - Read descriptive writing and write descriptively
- Prior learning: Conduct short research projects, gather relevant information
- Look fors: read slowly, reread, take notes, organize notes
- Products: Write a short piece of historical fiction

# CCSS ELA Fourth Grade

## Reading Literature

- 1) Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
- 3) Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text.
- 10) By the end of the year, read and comprehend literature in the grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range.





# CCSS ELA Fourth Grade

## Speaking and Listening

- 1) Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.



# Gather Materials: Historical Fiction

<i>Revolutionary War on Wednesday</i> by Mary Pope Osborne	M	3.2		320
<i>The Fighting Ground</i> by Avi	V	6.0		580
<i>My Brother Sam is Dead</i> by James and Chris Collier	Y	7.0		770
<i>Sybil Ludington's Midnight Ride</i> by Marsha Amstel	M	3.2		490
<i>Toliver's Secret</i> by Esther W. Brady	T	5.2		740
<i>Katie's Trunk</i> by Ann Warren Turner				660
<i>The Secret Soldier: The Story of Deborah Sampson</i> by Ann McGovern, Harold Goodwin, and Katherine Thompson	R	4.7		590
<i>Sleds on Boston Common: A Story from the American Revolution</i> by Louise Borden and Robert Andrew Parker	P	4.2		640
<i>The Secret of Sarah Revere</i> by Ann Rinaldi	X	6.5		530

# Mini-Lesson Examples

- What are the characteristics of historical fiction?
- How do authors use characters to help us better understand time and place?
- How do authors weave historical facts into a storyline?
- How do we separate historical fact from historical fiction?
- How do authors create a sense of another time and place?

# *Toliver's Secret*

## Esther Wood Brady

*G*randfather must have lost his wits.

Ellen was sure her grandfather had lost his wits when she saw him slip into the dark kitchen and lock the door with a big key. Without giving his usual cheery greeting he tiptoed to the window and pinned the heavy curtains together with a knitting needle.

"Don't want anyone peeping in this morning," he said to Ellen's mother who was making bread on a table by the fireplace.

Lights from a small fire on the hearth darted about

the big old kitchen. From the dark corner where she sat brushing her hair, Ellen could see light glimmering on a tiny silver box he carried in his hand.

"Is the loaf ready now?" Grandfather whispered to her mother.

Mother's white cap fluttered up and down, but she did not speak. Very carefully she patted and shaped a small round loaf of bread.

"Well, then, let us go ahead," Grandfather said as he gingerly placed the silver box on top of the lump of dough.

Ellen stared at the little box. It was his favorite silver snuffbox. She was too surprised to speak when she saw him press the snuffbox into the dough, smooth over the hole that he had made and dust off his hands. His round face had a wide impish smile.

"No one will find it there," he said gleefully. He stepped back and cocked his head to one side. "Bake it crisp and brown, Abby, with a good strong crust. It has a long way to travel."

"You're quite sure no one will find it, Father?" Mother sounded frightened.

"Now don't worry, Abby. No one will find it." He patted her shoulder and gave her a kiss.

Ellen saw that he was wearing the white wig with

the turned-up tail that he always wore when he went to the tavern. Underneath his blue wool coat he wore a long waistcoat with brass buttons down the front. He was short and stout and the buttons marched down his waistcoat in an outward curve. He never wore these clothes when he worked in his barbershop.

Ellen was so puzzled she had to speak up. "Whatever are you planning to do, Grandfather?"

Quickly her grandfather spun around and peered into the deep shadows of the old kitchen. He gave a sharp cry that made her jump up. "I thought you had gone to the corner pump, Ellie!"

Ellen curtsied. "I was just about to make the bed, but I'll leave now, Grandfather." She picked up her red cloak and pulled the hood over her long brown hair.

Grandfather stepped across the room and grasped her by the shoulders. "Don't ever speak of what you have seen, Ellen Toliver," he warned in a gruff voice she had never heard him use before. He was usually so friendly and cheerful, even in the early morning, even with the British officers around. But now his twinkling blue eyes looked as hard as points of steel. Ellen was so startled she dropped her cloak.

"But I was just wondering—"

# Mini-lesson: Move slowly, especially at the beginning of a new text

- How did our close, slow reading, rereading and questioning help us to
  - Enter into the lives of these characters?
  - Begin to develop a sense of time and place?
  - Begin to understand the context?
- *So what we are learning is that any time we begin reading a new piece (literary or informational) we go slowly. We read, reread, question, and think deeply.*



# Independent Reading (Accelerated Version!)

- Get in your book groups
- Together, determine a stopping point (3-5 pages)
- Independently read using the first few generative questions to move slowly through the beginning of the text: read closely
- Talk briefly in your book group about the first few pages of the book



## Mini-lesson 2: Building on what we know

- How did the information you are learning in our social studies unit help you to understand the text so far?
- How is the story adding to your understanding of the information you are learning in our research on the causes of the revolution?
- *“What we learn in one area of our lives helps us to understand other things as they come up. As readers, it is important for us to always be thinking about how other things we are learning help us better understand the ideas in texts.”*

# Beyond “making connections”

In the bedrooms upstairs lived six British officers who had moved into Grandfather's house when the redcoats took New York three months ago. Ellen dis-

She hated the way they ordered Mother to bring tea and biscuits to them every morning. But still, they were the masters of the house now. Ellen and her mother curtsied whenever they saw them, and stepped out of their way politely.

- **Quartering Act**, which allowed royal troops to stay in houses or empty buildings if barracks were not available

## Mini-lesson 3: How do authors paint a picture of another time and place? (Students locate examples in the text)

York. Nowadays his shop, in the front part of the house, was filled with British officers who came to have him shave their chins or powder their hair or dress their white wigs. The British officers liked the cheerful little Dutchman.

"Don't like snowy mornings, eh?" he teased her. "I may be a stubborn Dutchman, but you know I like the bucket full of water first thing in the morning. Sometimes you're so late I can't wash my face until seven o'clock."

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# Independent Reading (Accelerated Version!)

Students read independently, and as appropriate, lift specific examples to show how the author creates a sense of time and place.



# Share Time

Book groups share what they have discerned about the setting by bringing and sharing specific examples from their texts (marked with sticky notes)



# Literary Content

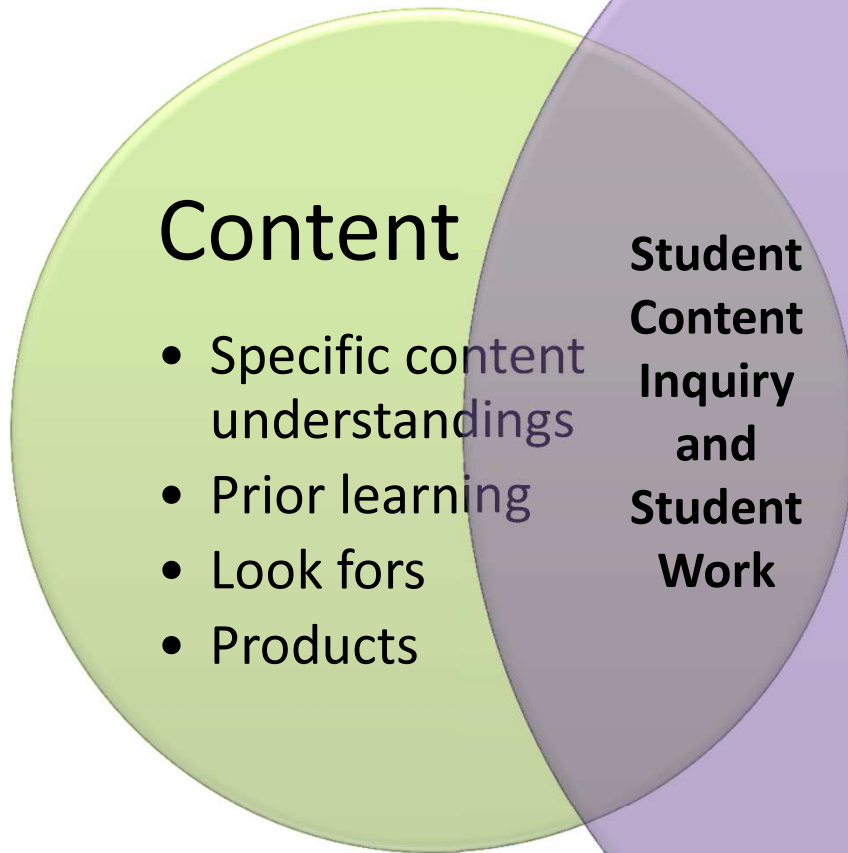
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# ELA Processes: Literary



- Process Goals: How to
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- Prior learning: Conduct short research projects, gather relevant information
- Look fors: read slowly, reread, take notes, organize notes
- Products: Write a short piece of historical fiction

## Possible Performance Task(s) for Researching/Writing:

- Students write a historical short story incorporating the characteristics of a historical fiction and facts gleaned from their research on the Revolutionary War
- Students write an editorial protesting one or more of the Intolerable Acts
- Students write an editorial from the point of view of a loyalist protesting the actions of the colonists



## Module 11

HPLC Implementation Level 2: Thoughtful  
Implementation of Instructional Strategies

# **CLASSROOM STRUCTURES TO SCAFFOLD LEARNING**

# Challenge: Scaffolds must lead to INDEPENDENCE

- Meant to support readers as they are constructing new strategies and processes for mounting increased challenges.
- Are to be removed once that construction is complete.



# Independence: Teaching with the End in Mind Requires:

- Always working toward independence
- Active plans for how we gradually remove supports
- Clear vision of what the independent reader of grade-appropriate texts is able to do
- Clear idea of what to expect and look for as a result of our teaching



# Planning and Teaching with the End in Mind

**Student Independence:** Teacher Expects

**Guided Experiences:** Teacher Guides, Prompts, Reminds; Students Refine Performance toward Independence

**Shared Experiences:** Teacher and Students Perform Tasks Together

**Demonstration:** Teacher Provides Demonstrations of Proficient Performance; Provides Explanations

# Challenge: Long-held beliefs about reading and how readers read

- Learning from text requires persistence, care, time, and much rereading and study.
- Must dispel the notion that “good” readers are able to read through something once and “get it.”



# HPLC Implementation Rubric: Four Levels

- Level 1: Managing Classrooms for Engaged Reading and Writing: Foundations
- Level 2: Thoughtful Implementation of Instructional Strategies
- Level 3: Contextual Elements: the teacher
- Level 4: Refining Expectations, Environment, and Instruction for Meaningful Progress: deep implementation





# Level 2 of the HPLC Rubric: A Close Reading

Purpose:

- Identify understandings
- Deepen understandings
- Raise questions about this part of the rubric

# Close Reading (10 min.)

- Learning from a text requires
  - Moving through it thoughtfully
  - Reading, rereading, turning back
  - Making notations
  - Raising questions
- Read and reread each item





# Independent Synthesis of Level 2 of HPLC Implementation Rubric (5 min.)

- Identify 3-4 key ideas and points that you feel are essential to getting students to be highly engaged in reading and writing text
- Identify 2-3 items you need additional clarification about. What are your questions?
- Synthesize your notes to prepare for a short but thoughtful discussion at your table about classroom structures that support the CCSS

# HPLC Rubric Table Discussion (10 min.)

- Select a discussion leader whose job it is to keep the conversation focused and provide space for all voices to be heard
- Select a note-taker to compile key points and questions for the group
- Select a spokesperson who will share with the larger group one key point about classroom structures articulated in Level 2 of the HPLC rubric that support the CCSS



## Module 12

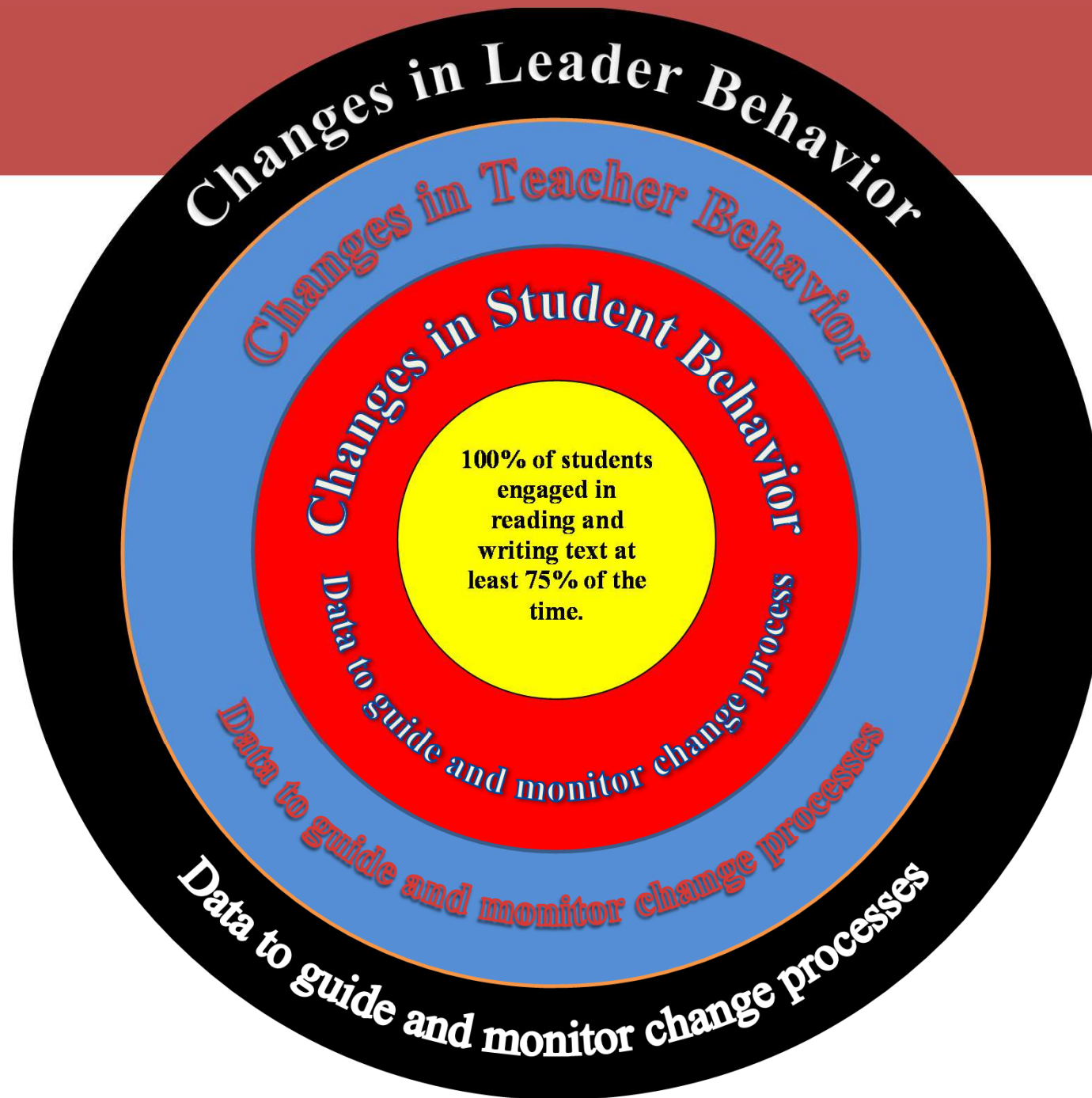
# **CCSS: A SPIRALING CURRICULUM**

# Literature Discussion Groups

- Get out your literary and informational text standards
- Revisit Calkins 4<sup>th</sup> grade video and view the 5<sup>th</sup> grade video
- Look at 4<sup>th</sup> and 5<sup>th</sup> grade standards
- Discuss how instruction had to change to bring this about

# Module 13

# **CCSS SHIFTS**



## HPLC Engagement goal:

Facilitating change to cause all students to engage in reading and writing text at least 75% of the time devoted to reading and writing instruction.

# What shifts have to happen?

- How do we shift students', teachers', and leaders' understandings, expectations, and behavior/actions so that we have highly engaged readers, writers, and researchers doing purpose-filled, meaningful work consistent with what is set forth in the CCSS's?
- What shifts will students in grades 3-5 have to make?
- What shifts will teachers have to make?
- What shifts will principals, curriculum specialists, and district leaders have to make?

# What shifts have to happen?

Building Engaged Classrooms			
	Students	Teachers	Leaders
Shifts in Understandings			
Shifts in Expectations			
Shifts in Behavior			





# Resources

- Pinnell, G., Fountas, I., (2007). The Continuum of Literacy Learning Grades K-8. Portsmouth, NH: Heinemann.
- Wiggins, G., & McTighe, J., (2005). Understanding by Design. Alexandria, VA: ASCD.
- Calkins, L., Ehrenworth, M., (2010). Tackling Complex Texts: Historical Fiction in Book Clubs (from Units of Study for Teaching Reading Grades 3-5). Portsmouth, NH: Heinemann.
- Common Core Curriculum Maps English Language Arts K-5. (2012) San Francisco, CA: Jossey-Bass
- Calkins, Lucy, (2011). A Curricular Plan for The Reading Workshop Grade 4. Portsmouth, NH: Heinemann
- Young, Dunham, Brown, Chapman, Crawford, Hunnicutt & Manning, (2012). HPLC Implementation Rubric
- Meek, M. (1987). How Tests Teach What Readers Learn. Woodchester, Stroud, Glos. Thimble Press

# Resources

- [www.readingandwritingproject.com/](http://www.readingandwritingproject.com/)
- AUSSIE, NYCDOE Secondary Pilot, (2012). Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects
- Williams, J., Homan, C., and Swofford, S., (2011). Supporting Students in a Time of Core Standards, Urbana, Illinois. NCTE.

# Thinking, conversation, and exit slip

- What ideas, resources, and concepts from these three days do you feel will be most important to take back to share with others on your DIT? In other words, what are the things you feel most strongly about?

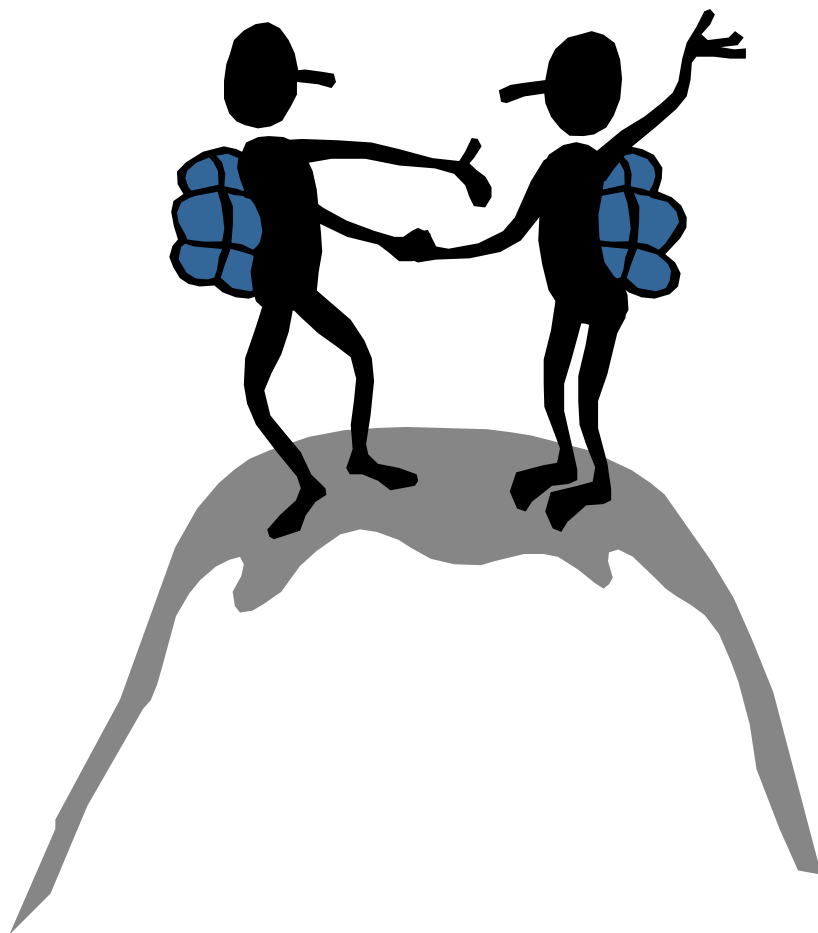


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- Jennifer Young: [youngjey@gmail.com](mailto:youngjey@gmail.com)



# Certificates (You made it!)



“I am always doing  
that which I cannot  
do, in order that I  
may learn how to do  
it.”

*–Pablo Picasso*