Reviewing Using the IMET: ELA

Module 101: High-quality Texts, Evidence-based Discussion
and Writing, and Building Knowledge

Essential Questions:

- How does the **Instructional Materials Evaluation Tool (IMET**)
  reflect the major features of the Standards and the Shifts?

- What understandings support high-quality, accurate application of
  the IMET metrics?

Goals:

- ✓ Understand how aligned materials embody the shifts inherent in the
  Common Core State Standards

- ✓ Understand the precise meaning of each metric

- ✓ Recognize examples and non-examples related to each IMET criteria
  metric

Common Core Shifts for English Language Arts/Literacy

1. Regular practice with **complex text** and its **academic language**

   Rather than focusing solely on the skills of reading and writing, the Standards highlight the growing complexity of the texts students must read to be ready for the demands of college and careers. The Standards build a staircase of text complexity so that all students are ready for the demands of college- and career-level reading no later than the end of high school. Closely related to text complexity—and inextricably connected to reading comprehension—is a focus on academic vocabulary: words that appear in a variety of content areas (such as *ignite* and *commit*).

2. Reading, writing and speaking grounded in **evidence from text**, both literary and informational

   The Standards place a premium on students writing to sources, i.e., using evidence from texts to present careful analyses, well-defended claims, and clear information. Rather than asking students questions they can answer solely from their prior knowledge or experience, the Standards expect students to answer questions that depend on their having read the text or texts with care. The Standards also require the cultivation of narrative writing throughout the grades, and in later grades a command of sequence and detail will be essential for effective argumentative and informational writing.

   Likewise, the reading standards focus on students' ability to read carefully and grasp information, arguments, ideas and details based on text evidence. Students should be able to answer a range of *text-dependent* questions, questions in which the answers require inferences based on careful attention to the text.

3. **Building knowledge** through **content-rich nonfiction**

   Building knowledge through content rich non-fiction plays an essential role in literacy and in the Standards. In K–5, fulfilling the standards requires a 50–50 balance between informational and literary reading. Informational reading primarily includes content rich non-fiction in history/social studies, science and the arts; the K–5 Standards strongly recommend that students build coherent general knowledge both within each year and across years. In 6–12, ELA classes place much greater attention to a specific category of informational text—literary nonfiction—than has been traditional. In grades 6–12, the Standards for literacy in history/social studies, science and technical subjects ensure that students can independently build knowledge in these disciplines through reading and writing.

   To be clear, the Standards do require substantial attention to literature throughout K–12, as half of the required work in K–5 and the core of the work of 6–12 ELA teachers.

IMET: Instructional Materials Evaluation Tool
ELA / Literacy

ACCESS FOR ALL STUDENTS

Practice Opportunities • Extensions • Pacing • Assessments • Adapting Instruction

Volume of Reading
Culminating Tasks
Research
Academic Language

BUILDING KNOWLEDGE

Questions
Tasks
Language
Speaking & Listening
Writing

EVIDENCE-BASED DISCUSSION & WRITING

Complexity
Quality
Range

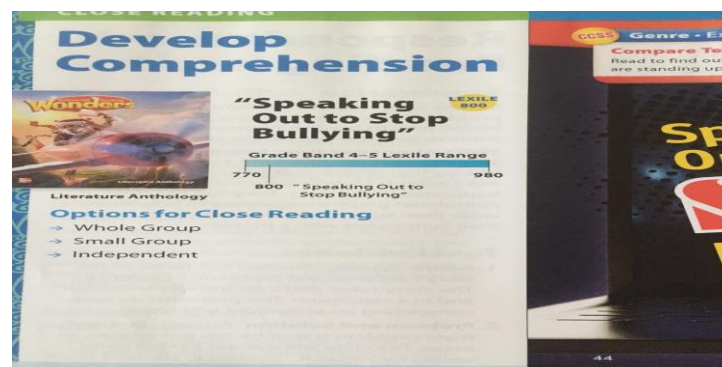**HIGH-QUALITY TEXTS**

FOUNDATIONAL SKILLS

ACHIEVE THE CORE

Reviewing using the IMET: ELA
Module 101

NN Metric 1A: Anchor texts in the materials have the appropriate level of complexity for the grade as defined by the standards, according to quantitative and qualitative analysis. (Texts that are part of a series or chosen to build knowledge or for independent reading should vary in complexity levels.)

NN Metric 1B: Anchor texts in the materials are of publishable quality and worthy of especially careful reading; they include a mix of informational texts and literature.

Non-Negotiable 1: High-quality Text

From:
http://www.corestandards.org/assets/
E0813_Appendix_A_New_Research_on_Text_ Complexity.pdf

Supplemental Information for Appendix A of the Common Core State Standards fro English Language Arts and Literacy: New Research on Text Complexity

Updated Text Complexity Grade Bands and Associated Ranges from Multiple Measures

Common Core Band	ATOS	Degrees of Reading Power®	Flesch-Kincaid[8]	The Lexile Framework®	Reading Maturity	SourceRater
2nd – 3rd	2.75 – 5.14	42 – 54	1.98 – 5.34	420 – 820	3.53 – 6.13	0.05 – 2.48
4th – 5th	4.97 – 7.03	52 – 60	4.51 – 7.73	740 – 1010	5.42 – 7.92	0.84 – 5.75
6th – 8th	7.00 – 9.98	57 – 67	6.51 – 10.34	925 – 1185	7.04 – 9.57	4.11 – 10.66
9th – 10th	9.67 – 12.01	62 – 72	8.32 – 12.12	1050 – 1335	8.41 – 10.81	9.02 – 13.93
11th – CCR	11.20 – 14.10	67 – 74	10.34 – 14.2	1185 – 1385	9.57 – 12.00	12.30 – 14.50

PRACTICE: Quantitative and Qualitative Text Complexity--High-quality Texts

Below is an excerpt from *The Great Fire,* an informational book written by Jim Murphy. We will be working closely with this text throughout the day.

Excerpt from *The Great Fire* by Jim Murphy

> *The Great Fire of Chicago is considered the largest disaster of the 1800s. It is rumored to have started in the barn of Patrick and Catherine O'Leary.*

(1) A shed attached to the barn was already engulfed by flames. It contained two tons of coal for the winter and a large supply of kindling wood. Fire ran along the dry grass and leaves, and took hold of a neighbor's fence. The heat from the burning barn, shed, and fence was so hot that the O'Learys' house, forty feet away, began to smolder. Neighbors rushed from their homes, many carrying buckets or pots of water. The sound of music and merrymaking stopped abruptly, replaced by the shout of "FIRE!" It would be a warning cry heard thousands of times during the next thirty-one hours.

(2) Chicago in 1871 was a city ready to burn. The city boasted having 59,500 buildings, many of them—such as the Courthouse and the Tribune Building—large and ornately decorated. The trouble was that about two-thirds of all these structures were made entirely of wood. Many of the remaining buildings (even the ones proclaimed to be "fireproof") looked solid, but were actually jerrybuilt[1] affairs; the stone or brick exteriors hid wooden frames and floors, all topped with highly flammable tar or shingle roofs. It was also a common practice to disguise wood as another kind of building material. The fancy exterior decorations on just about every building were carved from wood, then painted to look like stone or marble. Most churches had steeples that appeared to be solid from the street, but a closer inspection would reveal a wooden framework covered with cleverly painted copper or tin.

(3) The situation was worst in the middle-class and poorer districts. Lot sizes were small, and owners usually filled them up with cottages, barns, sheds, and outhouses—all made of fast-burning wood, naturally. Because both Patrick and Catherine O'Leary worked, they were able to put a large addition on their cottage despite a lot size of just 25 by 100 feet. Interspersed in these residential areas were a variety of businesses—paint factories, lumberyards, distilleries, gasworks, mills, furniture manufacturers, warehouses, and coal distributors.

(4) Wealthier districts were by no means free of fire hazards. Stately stone and brick homes had wood interiors and stood side by side with smaller wood-frame houses. Wooden stables and other storage buildings were common, and trees lined the streets and filled the yards.
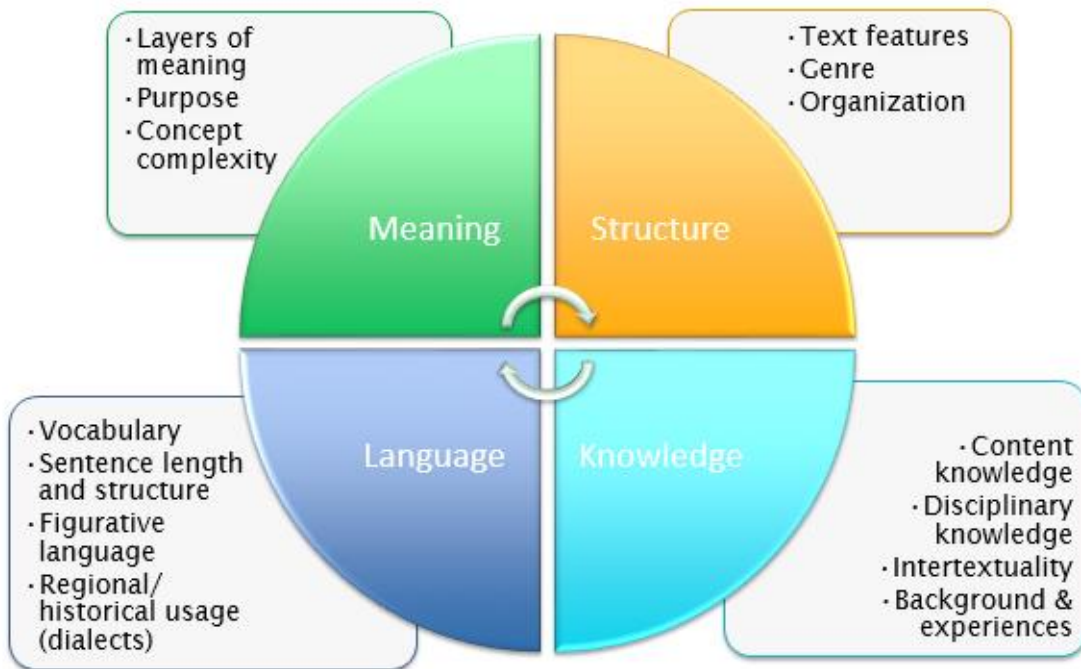
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[1] Built cheaply or poorly constructed

(5) The links between richer and poorer sections went beyond the materials used for construction or the way buildings were crammed together. Chicago had been built largely on soggy marshland that flooded every time it rained. As the years passed and the town developed, a quick solution to the water and mud problem was needed. The answer was to make the roads and sidewalks out of wood and elevate them above the waterline, in some places by several feet. On the day the fire started, over 55 miles of pine-block streets and 600 miles of wooden sidewalks bound the 23,000 acres of the city in a highly combustible knot.

(6) Fires were common in all cities back then, and Chicago was no exception. In 1863 there had been 186 reported fires in Chicago; the number had risen to 515 by 1868. Records for 1870 indicate that fire-fighting companies responded to nearly 600 alarms. The next year saw even more fires spring up, mainly because the summer had been unusually dry. Between July and October only a few scattered showers had taken place and these did not produce much water at all. Trees drooped in the unrelenting summer sun; grass and leaves dried out. By October, as many as six fires were breaking out every day. On Saturday the seventh, the night before the Great Fire, a blaze destroyed four blocks and took over sixteen hours to control. What made Sunday the eighth different and particularly dangerous was the steady wind blowing in from the southwest.

(7) It was this gusting, swirling wind that drove the flames from the O'Learys' barn into neighboring yards. To the east, a fence and shed of James Dalton's went up in flames; to the west, a barn smoldered for a few minutes, then flared up into a thousand yellow-orange fingers.

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Text Complexity

- **Meaning**
  - Layers of meaning
  - Purpose
  - Concept complexity

- **Structure**
  - Text features
  - Genre
  - Organization

- **Language**
  - Vocabulary
  - Sentence length and structure
  - Figurative language
  - Regional/ historical usage (dialects)

- **Knowledge**
  - Content knowledge
  - Disciplinary knowledge
  - Intertextuality
  - Background & experiences

INFORMATIONAL TEXTS

Text Title_____   Text Author_____

	Exceedingly Complex	Very Complex	Moderately Complex	Slightly Complex
PURPOSE	○ **Purpose:** Subtle, implied, difficult to determine; intricate, theoretical elements	○ **Purpose:** Implied, but fairly easy to infer; more theoretical than concrete	○ **Purpose:** Implied, but easy to identify based upon context or source	○ **Purpose:** Explicitly stated; clear, concrete with a narrow focus
TEXT STRUCTURE	○ **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 ○ **Text Features:** If used, are essential in understanding content ○ **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	○ **Organization of Main Ideas:** Connections between an expanded range 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 ○ **Text Features:** If used, greatly enhance the reader's understanding of content ○ **Use of Graphics:** If used, essential integrated graphics, tables, charts, etc.; may occasionally be essential to understanding the text	○ **Organization of Main Ideas:** Connections between some ideas or events are implicit or subtle; organization is evident and generally sequential ○ **Text Features:** If used, enhance the reader's understanding of content ○ **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	○ **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 ○ **Text Features:** If used, help the reader navigate and understand content but are not essential ○ **Use of Graphics:** If used, simple graphics, unnecessary to understanding the text but directly support and assist in interpreting the written text
LANGUAGE FEATURES	○ **Conventionality:** Dense and complex; contains abstract, ironic, and/or figurative language ○ **Vocabulary:** Generally unfamiliar, archaic, subject-specific, or overly academic language; may be ambiguous or purposefully misleading ○ **Sentence Structure:** Mainly complex sentences often containing multiple concepts	○ **Conventionality:** Complex; contains some abstract, ironic, and/or figurative language ○ **Vocabulary:** Somewhat complex language that is sometimes unfamiliar, archaic, subject-specific, or overly academic ○ **Sentence Structure:** Many complex sentences with several subordinate phrases or clauses and transition words	○ **Conventionality:** Largely explicit and easy to understand with some occasions for more complex meaning ○ **Vocabulary:** Mostly contemporary, familiar, conversational; rarely unfamiliar or overly academic ○ **Sentence Structure:** Simple and compound sentences, with some more complex constructions	○ **Conventionality:** Explicit, literal, straightforward, easy to understand ○ **Vocabulary:** Contemporary, familiar, conversational language ○ **Sentence Structure:** Mainly simple sentences
KNOWLEDGE DEMANDS	○ **Subject Matter Knowledge:** Extensive, perhaps specialized or even theoretical discipline-specific content knowledge; range of challenging abstract and theoretical concepts ○ **Intertextuality:** Many references or allusions to other texts or outside ideas, theories, etc.	○ **Subject Matter Knowledge:** Moderate levels of discipline-specific content knowledge; some theoretical knowledge may enhance understanding; range of recognizable ideas and challenging abstract concepts ○ **Intertextuality:** Some references or allusions to other texts or outside ideas, theories, etc.	○ **Subject Matter Knowledge:** Everyday practical knowledge and some discipline-specific content knowledge; both simple and more complicated, abstract ideas ○ **Intertextuality:** A few references or allusions to other texts or outside ideas, theories, etc.	○ **Subject Matter Knowledge:** Everyday, practical knowledge; simple, concrete ideas ○ **Intertextuality:** No references or allusions to other texts, or outside ideas, theories, etc.

Text Complexity: Qualitative Measures Rubric[1]

LITERATURE

Text Title_____   Text Author_____

	Exceedingly Complex	**Very Complex**	**Moderately Complex**	**Slightly Complex**
TEXT STRUCTURE	○ **Organization:** Is intricate with regard to such elements as point of view, time shifts, multiple characters, storylines and detail ○ **Use of Graphics:** If used, illustrations or graphics are essential for understanding the meaning of the text	○ **Organization:** May include subplots, time shifts and more complex characters ○ **Use of Graphics:** If used, illustrations or graphics support or extend the meaning of the text	○ **Organization:** May have two or more storylines and occasionally be difficult to predict ○ **Use of Graphics:** If used, a range of illustrations or graphics support selected parts of the text	○ **Organization:** Is clear, chronological or easy to predict ○ **Use of Graphics:** If used, either illustrations directly support and assist in interpreting the text or are not necessary to understanding the meaning of the text
LANGUAGE FEATURES	○ **Conventionality:** Dense and complex; contains abstract, ironic, and/or figurative language ○ **Vocabulary:** Complex, generally unfamiliar, archaic, subject-specific, or overly academic language; may be ambiguous or purposefully misleading ○ **Sentence Structure:** Mainly complex sentences with several subordinate clauses or phrases; sentences often contain multiple concepts	○ **Conventionality:** Fairly complex; contains some abstract, ironic, and/or figurative language ○ **Vocabulary:** Fairly complex language that is sometimes unfamiliar, archaic, subject-specific, or overly academic ○ **Sentence Structure:** Many complex sentences with several subordinate phrases or clauses and transition words	○ **Conventionality:** Largely explicit and easy to understand with some occasions for more complex meaning ○ **Vocabulary:** Mostly contemporary, familiar, conversational; rarely unfamiliar or overly academic ○ **Sentence Structure:** Primarily simple and compound sentences, with some complex constructions	○ **Conventionality:** Explicit, literal, straightforward, easy to understand ○ **Vocabulary:** Contemporary, familiar, conversational language ○ **Sentence Structure:** Mainly simple sentences
MEANING	○ **Meaning:** Multiple competing levels of meaning that are difficult to identify, separate, and interpret; theme is implicit or subtle, often ambiguous and revealed over the entirety of the text	○ **Meaning:** Multiple levels of meaning that may be difficult to identify or separate; theme is implicit or subtle and may be revealed over the entirety of the text	○ **Meaning:** Multiple levels of meaning clearly distinguished from each other; theme is clear but may be conveyed with some subtlety	○ **Meaning:** One level of meaning; theme is obvious and revealed early in the text.
KNOWLEDGE DEMANDS	○ **Life Experiences:** Explores complex, sophisticated or abstract themes; experiences portrayed are distinctly different from the common reader ○ **Intertextuality and Cultural Knowledge:** Many references or allusions to other texts or cultural elements	○ **Life Experiences:** Explores themes of varying levels of complexity or abstraction; experiences portrayed are uncommon to most readers ○ **Intertextuality and Cultural Knowledge:** Some references or allusions to other texts or cultural elements	○ **Life Experiences:** Explores several themes; experiences portrayed are common to many readers ○ **Intertextuality and Cultural Knowledge:** Few references or allusions to other texts or cultural elements	○ **Life Experiences:** Explores a single theme; experiences portrayed are everyday and common to most readers ○ **Intertextuality and Cultural Knowledge:** No references or allusions to other texts or cultural elements

Qualitative Dimensions of Text Complexity Chart
_____ and _____ Grade Band

Name of Text: _____Type of Text (Narrative/Poetry/Hybrid/Informational, etc.): _____

Category	Notes and comments on text, support for placement in this band	Where to place within the band? (blanks below to indicate grade band spread)				
		Beginning of ___	End of ___	Beginning of ___	End of ___	**NOT suited to band**
Structure (both story structure or form of piece)						
Language Clarity and Conventions (including vocabulary load)						
Knowledge Demands (life, content, cultural/literary)						
Levels of Meaning/ Purpose						
Overall placement:	**Justification:**					

PRACTICE: Quantitative and Qualitative Text Complexity--High-quality Texts

STEP 1: REVIEWING A TEXT FOR GRADE LEVEL COMPLEXITY – **QUANTITATIVE** ANALYSIS

Quantitative Analysis for The Great Fire	**Quantitative Measure #1**	**Quantitative Measure #2**
	Flesch-Kincaid	Lexile
	9.0	1000L

Directions: Read the Flesch-Kincaid and Lexile measures for *The Great Fire* provided in the table below.

Directions: Circle the corresponding grade band under each measure.

Figure 1: Updated Text Complexity Grade Bands and Associated Ranges from Multiple Measures[7]

Common Core Band	ATOS	Degrees of Reading Power®	Flesch-Kincaid[8]	The Lexile Framework®	Reading Maturity	SourceRater
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6th – 8th	7.00 – 9.98	57 – 67	6.51 – 10.34	925 – 1185	7.04 – 9.57	4.11 – 10.66
9th – 10th	9.67 – 12.01	62 – 72	8.32 – 12.12	1050 – 1335	8.41 – 10.81	9.02 – 13.93
11th – CCR	11.20 – 14.10	67 – 74	10.34 – 14.2	1185 – 1385	9.57 – 12.00	12.30 – 14.50

Based on the two quantitative ratings, in which GRADE BAND would you recommend placing this excerpt? _____

STEP 2: REVIEWING A TEXT FOR GRADE LEVEL COMPLEXITY – **QUALITATIVE** ANALYSIS

Directions: Use the Text Complexity Qualitative Measures Rubric to examine the features of *The Great Fire*.

Based on the qualitative features (and reader and task considerations), in which GRADE would you recommend placing this excerpt? _____

PRACTICE: Quantitative and Qualitative Text Complexity--High-quality Texts

Below is an excerpt from *The Great Fire,* an informational book written by Jim Murphy. We will be working closely with this text throughout the day.

Excerpt from *The Great Fire* by Jim Murphy

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(3) The situation was worst in the middle-class and poorer districts. Lot sizes were small, and owners usually filled them up with cottages, barns, sheds, and outhouses—all made of fast-burning wood, naturally. Because both Patrick and Catherine O'Leary worked, they were able to put a large addition on their cottage despite a lot size of just 25 by 100 feet. Interspersed in these residential areas were a variety of businesses—paint factories, lumberyards, distilleries, gasworks, mills, furniture manufacturers, warehouses, and coal distributors.

(4) Wealthier districts were by no means free of fire hazards. Stately stone and brick homes had wood interiors and stood side by side with smaller wood-frame houses. Wooden stables and other storage buildings were common, and trees lined the streets and filled the yards.

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[1] Built cheaply or poorly constructed

(5) The links between richer and poorer sections went beyond the materials used for construction or the way buildings were crammed together. Chicago had been built largely on soggy marshland that flooded every time it rained. As the years passed and the town developed, a quick solution to the water and mud problem was needed. The answer was to make the roads and sidewalks out of wood and elevate them above the waterline, in some places by several feet. On the day the fire started, over 55 miles of pine-block streets and 600 miles of wooden sidewalks bound the 23,000 acres of the city in a highly combustible knot.

(6) Fires were common in all cities back then, and Chicago was no exception. In 1863 there had been 186 reported fires in Chicago; the number had risen to 515 by 1868. Records for 1870 indicate that fire-fighting companies responded to nearly 600 alarms. The next year saw even more fires spring up, mainly because the summer had been unusually dry. Between July and October only a few scattered showers had taken place and these did not produce much water at all. Trees drooped in the unrelenting summer sun; grass and leaves dried out. By October, as many as six fires were breaking out every day. On Saturday the seventh, the night before the Great Fire, a blaze destroyed four blocks and took over sixteen hours to control. What made Sunday the eighth different and particularly dangerous was the steady wind blowing in from the southwest.

(7) It was this gusting, swirling wind that drove the flames from the O'Learys' barn into neighboring yards. To the east, a fence and shed of James Dalton's went up in flames; to the west, a barn smoldered for a few minutes, then flared up into a thousand yellow-orange fingers.

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STEP 2: Text Complexity - Qualitative Measures Rubric
INFORMATIONAL TEXTS

Text Title_____   Text Author_____

	Exceedingly Complex	**Very Complex**	**Moderately Complex**	**Slightly Complex**
PURPOSE	○ **Purpose:** Subtle, implied, difficult to determine; intricate, theoretical elements	○ **Purpose:** Implied, but fairly easy to infer; more theoretical than concrete	○ **Purpose:** Implied, but easy to identify based upon context or source	○ **Purpose:** Explicitly stated; clear, concrete with a narrow focus
TEXT STRUCTURE	○ **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	○ **Organization of Main Ideas:** Connections between an expanded range 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	○ **Organization of Main Ideas:** Connections between some ideas or events are implicit or subtle; organization is evident and generally sequential	○ **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
	○ **Text Features:** If used, are essential in understanding content	○ **Text Features:** If used, greatly enhance the reader's understanding of content	○ **Text Features:** If used, enhance the reader's understanding of content	○ **Text Features:** If used, help the reader navigate and understand content but are not essential
	○ **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	○ **Use of Graphics:** If used, essential integrated graphics, tables, charts, etc.; may occasionally be essential to understanding the text	○ **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	○ **Use of Graphics:** If used, simple graphics, unnecessary to understanding the text but directly support and assist in interpreting the written text
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	○ **Vocabulary:** Generally unfamiliar, archaic, subject-specific, or overly academic language; may be ambiguous or purposefully misleading	○ **Vocabulary:** Somewhat complex language that is sometimes unfamiliar, archaic, subject-specific, or overly academic	○ **Vocabulary:** Mostly contemporary, familiar, conversational; rarely unfamiliar or overly academic	○ **Vocabulary:** Contemporary, familiar, conversational language
	○ **Sentence Structure:** Mainly complex sentences often containing multiple concepts	○ **Sentence Structure:** Many complex sentences with several subordinate phrases or clauses and transition words	○ **Sentence Structure:** Simple and compound sentences, with some more complex constructions	○ **Sentence Structure:** Mainly simple sentences
KNOWLEDGE DEMANDS	○ **Subject Matter Knowledge:** Extensive, perhaps specialized or even theoretical discipline-specific content knowledge; range of challenging abstract and theoretical concepts	○ **Subject Matter Knowledge:** Moderate levels of discipline-specific content knowledge; some theoretical knowledge may enhance understanding; range of recognizable ideas and challenging abstract concepts	○ **Subject Matter Knowledge:** Everyday practical knowledge and some discipline-specific content knowledge; both simple and more complicated, abstract ideas	○ **Subject Matter Knowledge:** Everyday, practical knowledge; simple, concrete ideas
	○ **Intertextuality:** Many references or allusions to other texts or outside ideas, theories, etc.	○ **Intertextuality:** Some references or allusions to other texts or outside ideas, theories, etc.	○ **Intertextuality:** A few references or allusions to other texts or outside ideas, theories, etc.	○ **Intertextuality:** No references or allusions to other texts, or outside ideas, theories, etc.

PRACTICE: Quantitative and Qualitative Text Complexity--High-quality Texts

STEP 1: REVIEWING A TEXT FOR GRADE LEVEL COMPLEXITY – **QUANTITATIVE** ANALYSIS

Quantitative Analysis for The Great Fire	**Quantitative Measure #1**	**Quantitative Measure #2**
	Flesch-Kincaid	Lexile
	9.0	1000L

Directions: Read the Flesch-Kincaid and Lexile measures for *The Great Fire* provided in the table below.

Directions: Circle the corresponding grade band under each measure.

Figure 1: Updated Text Complexity Grade Bands and Associated Ranges from Multiple Measures[7]

Common Core Band	ATOS	Degrees of Reading Power®	Flesch-Kincaid[8]	The Lexile Framework®	Reading Maturity	SourceRater
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4th – 5th	4.97 – 7.03	52 – 60	4.51 – 7.73	740 – 1010	5.42 – 7.92	0.84 – 5.75
6th – 8th	7.00 – 9.98	57 – 67	6.51 – 10.34	925 – 1185	7.04 – 9.57	4.11 – 10.66
9th – 10th	9.67 – 12.01	62 – 72	8.32 – 12.12	1050 – 1335	8.41 – 10.81	9.02 – 13.93
11th – CCR	11.20 – 14.10	67 – 74	10.34 – 14.2	1185 – 1385	9.57 – 12.00	12.30 – 14.50

Based on the two quantitative ratings, in which GRADE BAND would you recommend placing this excerpt? ___6 – 8_____
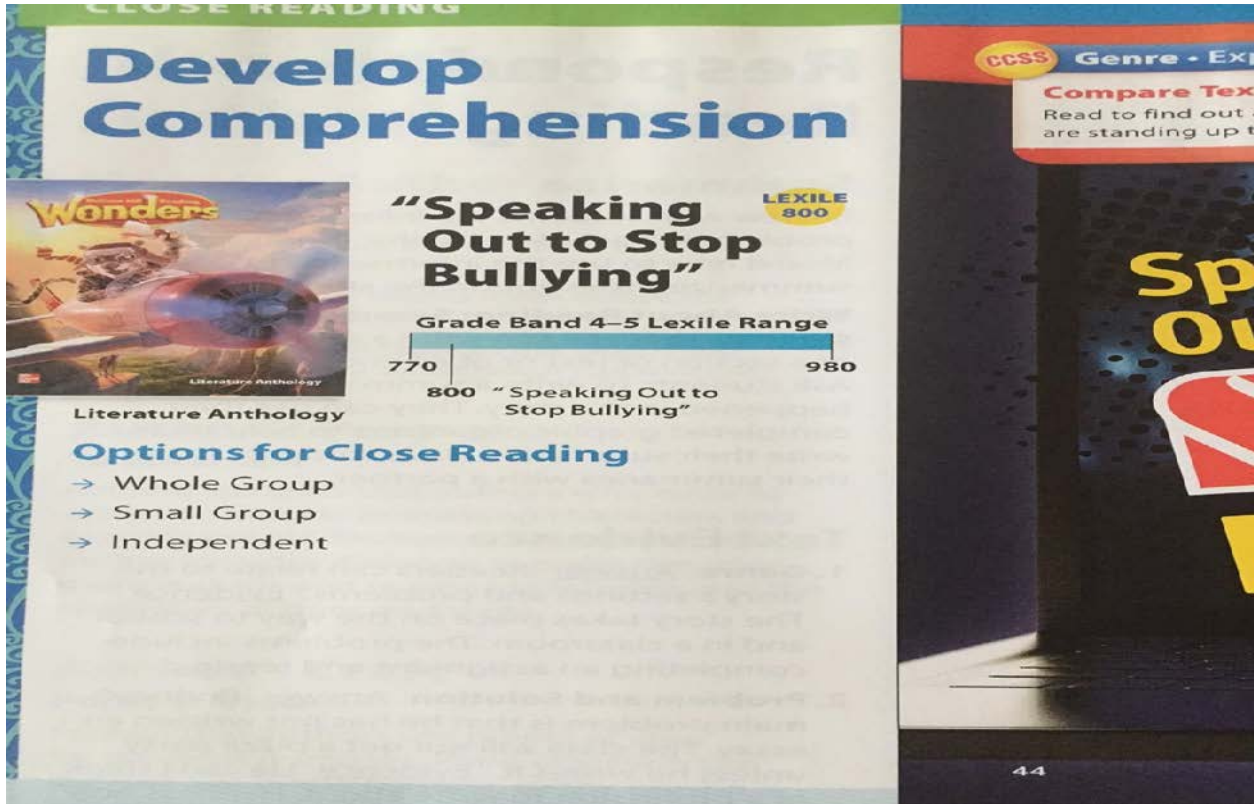
STEP 2: REVIEWING A TEXT FOR GRADE LEVEL COMPLEXITY – **QUALITATIVE** ANALYSIS

Directions: Use the Text Complexity Qualitative Measures Rubric to examine the features of *The Great Fire*.

Based on the qualitative features (and reader and task considerations), in which GRADE would you recommend placing this excerpt? _____6_____

Example or Non-example?

Standards		Text Complexity Rubric	
7.RL.1.1	Cite textual evidence.	**Quantitative Measures**	***from* Uprising** Lexile: 800L
7.RL.1.2	Provide an objective summary.		
7.RL.1.3	Analyze story elements.		
7.RL.2.4	Determine the meaning of words and phrases.	**Qualitative Measures**	**Levels of Meaning/Purpose** single level of simple meaning (single theme)
7.RL.2.6	Analyze point of view.		
7.RL.3.9	Compare and contrast fictional and historical accounts of the same event.		**Structure** some unconventional story structure elements
7.W.1.3	Write a narrative based on a historical event.		
7.W.2.4	Produce clear and organized writing.		**Language Conventionality and Clarity** increased, clearly assigned dialogue
7.W.2.5	Revise, edit, and rewrite to strengthen writing.		
7.W.3.9	Draw evidence from literary and historical texts to support analysis, reflection, and research.		**Knowledge Demands** unfamiliar, multiple perspectives
7.W.4.10	Write routinely for longer/shorter time frames.		
7.L.1.1a	Explain the function of phrases and clauses.	**Reader/Task Considerations**	Teacher determined Vary by individual reader and type of text
7.L.3.5	Demonstrate understanding of figurative language.		
7.L.3.5b	Use an analogy to better understand words.		

my **SmartPlanner**

Create lesson plan
access resources

ANCHOR TEXT
# My Favorite Chaperone

Short Story by Jean Davies Okimoto

Why This Text?

As students become more accomplished readers, they are better able to analyze the elements that develop a story's plot and characters. This lesson focuses on plot and character development, helping students connect to the characters and their conflicts.

View It!

Professional Development Podcast:

Text-Dependent Analysis

Key Learning Objective: The student will be able to recognize and analyze the elements of a story's plot and the author's methods of characterization.

For practice and application:
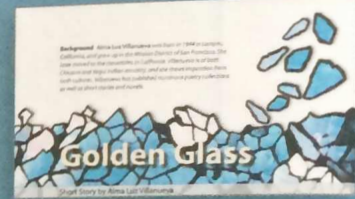
Golden Glass

Worktext selection:
"Golden Glass,"
a short story by Alma Luz Villanueva

Common Core Standards

RL 1 Cite textual evidence.
RL 2 Determine a theme or central idea; summarize.
RL 3 Analyze how dialogue propels action and reveals character.
RL 4 Analyze the impact of specific word choices on meaning and tone.
W 2 Write informative/explanatory text to examine a topic.
W 4 Produce clear and coherent writing.
W 9a Apply grade 8 Reading standards to literature.
W 10 Write routinely over extended and shorter time frames.
L 1c Form and use verbs in the imperative mood.
L 4a Use context as a clue to the meaning of a word or phrase.
L 4d Verify word meanings in a dictionary.

Text Complexity Rubric

Quantitative Measures	**My Favorite Chaperone** Lexile: 830L
Qualitative Measures	**Levels of Meaning/Purpose** multiple levels of meaning (multiple themes)
	Structure less familiar story concepts
	Language Conventionality and Clarity less straightforward sentence structure
	Knowledge Demands experience contains unfamiliar aspects
Reader/Task Considerations	Teacher determined Vary by individual reader and type of text

Alignment Criterion 1A: Materials should reflect the balance of texts and instructional time called for in the Standards.

Alignment Criterion 1B: A large majority of texts included in the instructional materials reflect the text characteristics and genres that are specifically required by the Standards at each grade level.

Range of Text Types for K–5

Students in K–5 apply the Reading standards to the following range of text types, with texts selected from a broad range of cultures and periods.

Literature			Informational Text
Stories	**Dramas**	**Poetry**	**Literary Nonfiction and Historical, Scientific, and Technical Texts**
Includes children's adventure stories, folktales, legends, fables, fantasy, realistic fiction, and myth	Includes staged dialogue and brief familiar scenes	Includes nursery rhymes and the subgenres of the narrative poem, limerick, and free verse poem	Includes biographies and autobiographies; books about history, social studies, science, and the arts; technical texts, including directions, forms, and information displayed in graphs, charts, or maps; and digital sources on a range of topics

Range of Text Types for 6–12

Students in grades 6–12 apply the Reading standards to the following range of text types, with texts selected from a broad range of cultures and periods.

Literature			Informational Text
Stories	**Drama**	**Poetry**	**Literary Nonfiction**
Includes the subgenres of adventure stories, historical fiction, mysteries, myths, science fiction, realistic fiction, allegories, parodies, satire, and graphic novels	Includes one-act and multi-act plays, both in written form and on film	Includes the subgenres of narrative poems, lyrical poems, free verse poems, sonnets, odes, ballads, and epics	Includes the subgenres of exposition, argument, and functional text in the form of personal essays, speeches, opinion pieces, essays about art or literature, biographies, memoirs, journalism, and historical, scientific, technical, or economic accounts (including digital sources) written for a broad audience

Alignment Criterion 1C: Support materials for the anchor text(s) provide opportunities for students to engage in a range and volume of reading to achieve reading fluency of grade level complex text as required by the Foundational Skills Standards.

TEXT	LEVEL	INSTRUCTIONAL PURPOSE
Leveled Text Library	Text appropriate to student reading level	Students select topically related readers for extra reading practice at their own reading level.
Kindergarten Student Reader	Text appropriate to student reading level	Students practice phonics skills and reread for fluency.
Decodable Readers (Grades 1–3)	Text appropriate to phonics skills	Students practice phonics skills and reread for fluency.
Practice Readers (Grades 4–5)	Text appropriate to word analysis skills	Students practice word analysis skills and reread for fluency.
Kindergarten I Can Read selections	Text appropriate to student reading level	Additonal text for students to practice reading

Range and Quality of Texts

Collection Planning Resources

ANCHOR TEXT	Short Story by P. G. Wodehouse "The Mixer"	▶ **Video HISTORY** ® *Modern Marvels: Dogs* ◀ **Audio** "The Mixer"
CLOSE READER	Short Story by Maureen Crane Wartski "The Pod"	◀ **Audio** "The Pod"
	Speech by George Graham Vest "Tribute to the Dog"	◀ **Audio** "Tribute to the Dog"
	Poem by Nancy Wood "Animal Wisdom" Poem by Mary TallMountain "The Last Wolf"	◀ **Audio** "Animal Wisdom" ◀ **Audio** "The Last Wolf"
ANCHOR TEXT	Science Writing by Dorothy Hinshaw Patent from *How Smart Are Animals?*	◀ **Audio** from *How Smart Are Animals?*
CLOSE READER	Informational Text by DeShawn Jones "Can Animals Feel and Think?"	▶ **Video HISTORY**® ◀ **Audio** "Can Animals Feel and Think?"
	Informational Text by Peter Christie from *Animal Snoops: The Wondrous World of Wildlife Spies*	◀ **Audio** from *Animal Snoops: The Wondrous World of Wildlife Spies*
CLOSE READER	Science Writing by Mary Kay Carson "Bats!"	◀ **Audio** "Bats!"

TEXTS

The Importance of Text

Quality texts are critical for English language arts instruction. "Quality" means a text's language is at or above grade level and the content of the text is appropriately complex and connected to themes, concepts, or topics students are learning. All students, even the most struggling readers, must regularly have access to texts that are at or above grade level. This does not mean students do not also engage with texts on their reading level (they may during small groups) but whole-group instruction must remain rigorous and 🖥 complex.[3]

Texts should be varied and include fiction or literary texts, nonfiction or informational texts, and nonprint texts (e.g., art, film, songs, etc.). Students should have the opportunity to formulate their own ideas about these texts and communicate them either in writing or orally to their peers. Grade-level standards provide the criteria for reading, formulating ideas, and expressing those ideas about quality texts. **As such, the text, use of standards with that text, and connection of that text to other texts are among the most important choices an ELA teacher will make.**

Text Quality[4]

Texts must be both linguistically complex and instructionally useful based on the grade-level standards. Teachers use the following criteria to ensure texts are appropriate and meaningful for their students:

- ***Texts are complex***.
  - » Use this guide to determine if your text meets the 🖥 complexity expectations[5] of Reading Standard 10 and Reading Standard 4 in grades K-1 for student-read texts.
  - » Review all of the texts already reviewed and listed by grade bands in 🖥 Appendix B[6] of the standards.

- ***Texts are instructionally useful***.
  - » Texts build student knowledge about universal themes, diverse cultures, and other perspectives (e.g., RL.2.9, RI.5.6, or RL.9-10.6.)
  - » Texts are 🖥 available[7] and include commonly read authors or genres that are mentioned in grade-specific standards (e.g., Shakespeare or mysteries, RL.4.9, RL.6.9, RI.11-12.9, Grade 3 overview, Grade 7 overview.)
  - » Texts represent major historical events and time periods, popular science, music, and art or connect to other content areas (e.g., RI.1.9, RI.3.3, or RI.8.9). Texts interest students or provide opportunities for building reading stamina and perseverance.

- ***Texts include age-appropriate content***. Decisions about content appropriateness must be made locally. While text titles are provided in the sample units, local districts, schools, and teachers should make the final determination of which texts will be read in Louisiana classrooms.

- ***Texts are authentic***. They are written by a published author and/or are high-quality and contain accurate information as opposed to short passages expressly written for the purpose of teaching a discrete ELA skill.

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[3] http://www.act.org/research/policymakers/pdf/reading_summary.pdf
  http://www.aft.org/pdfs/americaneducator/fall2013/Shanahan.pdf

[4] http://www.parcconline.org/sites/parcc/files/E0928_PassageSelectionSlidesFinal%28SueP%29.ppt

[5] http://www.louisianabelieves.com/docs/teacher-toolbox-resources/guide---how-to-determine-text-complexity-grades-k-12.pdf?sfvrsn=5
  http://www.textproject.org/assets/text-matters/Text-Matters_7-Actions-Text-Complexity.pdf

[6] http://www.corestandards.org/assets/Appendix_B.pdf

[7] http://www.louisianabelieves.com/docs/teacher-toolbox-resources/guide---locating-texts-for-classroom-use.pdf?sfvrsn=5

Text Sets

The unit plans included in this guidebook (page 25) illustrate quality text choice and are organized as a text set. The anchor text is the focus text for the unit—a quality text that students read and understand and then express their understanding of as they work with the grade-level standards. The supporting texts help students make meaning of the themes, concepts, or topics highlighted in the anchor text.

Here is a sample of a text set from grade 3.

Strong Text Set, Grade 3

Unit Focus: Students learn that stories and books are important for learning about themselves and others. This unit allows students to learn how storytelling can be a way to learn about other cultures, pass on family history and traditions, and build a strong identity. Putting the same character in different situations can teach readers about how motivations, feelings, and a person's actions affect events and other people. Students will also learn that sharing stories can build relationships and connect them to others. **①**

ANCHOR TEXT
The Stories Julian Tells, Ann Cameron (literary) **②**

RELATED TEXTS
Literary Texts (Fiction)

- *The Bee Tree*, Patricia Polacco
- *The Fantastic Flying Books of Mr. Morris Lessmore*, William Joyce
- "I Learn Firefighting" from *More Stories Julian Tells*, Ann Cameron

Informational Texts (Nonfiction) **③**
- "A Page Is a Door," Remy Charlip
- *My Librarian Is a Camel: How Books Are Brought to Children Around the World*, Margriet Ruurs **④**

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics) **⑤**
- *The Fantastic Flying Books of Mr. Morris Lessmore* (film)
- *The Red Book*, Barbara Lehman

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① Students explore universal themes.

② Anchor text is complex, authentic, and instructionally useful for grade 3.

③ This text set contains both literary and informational texts.

④ Related texts coordinate with other content areas.

⑤ This text set contains different formats and mediums of text.

If you choose to build your own units or access another curriculum, we recommend that you review the 💼 guidance[8] in the Teacher Support Toolbox that illustrates the steps to find and assess the quality of the texts you are using.

To learn more about how to find quality texts, review this 💼 guidance[9] in the toolbox.

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[8] http://www.louisianabelieves.com/docs/teacher-toolbox-resources/guide---how-to-create-a-text-set-for-whole-class-instruction-grades-k-12.pdf?sfvrsn=9

[9] http://www.louisianabelieves.com/docs/teacher-toolbox-resources/guide---locating-texts-for-classroom-use.pdf?sfvrsn=7

Grade 3 Unit Overview

Anchor Text	Unit Focus	Text Complexity*	Content and Standards	Recommended Time of Year
The Stories Julian Tells, *Ann Cameron* (Page 35)	Reading, storytelling	Readily accessible	Determining central idea or message, theme development through characters and setting, vocabulary and distinguishing between literal and nonliteral language, and comparison of points of view	Beginning of the year
"A Log's Life," Wendy Pfeffer (Page 58)	Trees, cycles, and balance in nature	Readily accessible	Understanding connections between ideas within and across texts, point of view, word choice, how illustrations enhance written text	Beginning of the year
The Louisiana Purchase: Would You Close the Deal?, Elaine Landau (Page 80)	The Louisiana Purchase	Moderately complex	Gaining knowledge through literary, nonfiction, and primary source texts; identifying and applying elements of narrative and informational writing; recognizing and using transitions in writing	Middle of the year
Because of Winn-Dixie, Kate DiCamillo (Page 105)	Unexpected friendships	Moderately complex	Theme development through character actions and changes, how language and dialogue reveal meaning in a text	Middle of the year
Lapin Plays Possum, Sharon Arms Doucet (Page 128)	Folktales, trickster tales	Moderately complex	Character and theme development, comparing and contrasting similar characters across different stories, how local culture influences authors	Middle of the year
Treasure Island (Great Illustrated Classics), Robert Louis Stevenson (Page 155)	Treasures	Very complex	Describe characters' changing motivations in a story, read and apply nonfiction research to fictional stories, identify connections of ideas or events in a text	End of the year

Grade 4 Unit Overview

Anchor Text	Unit Focus	Text Complexity*	Content and Standards	Recommended Time of Year
Pushing Up the Sky, Joseph Bruchac (Page 185)	Storytelling, culture	Readily Accessible	Reading folktales from many different cultures; comparing and contrasting characters, events, and themes across various texts; gaining information from text to apply to other texts; recognizing commonalities and patterns among stories from different cultures	Beginning of the year
The Whipping Boy, Sid Fleischman (Page 212)	The Middle Ages	Moderately complex	Influence of nonfiction on understanding fictional texts; character, plot, and theme development; historical research	Beginning of the year

Anchor Text	Unit Focus	Text Complexity*	Content and Standards	Recommended Time of Year
If You Lived at the Time of the American Revolution, Kay Moore (Page 243)	The American Revolution	Moderately to very complex	Evaluating different accounts of the same event, gaining information about a historical event, determining reasons to support different points of view	Middle of the year (Coordinate with social studies)
The Lightning Thief, Rick Riordan (Page 272)	Mythology, quests	Moderately complex	Character and theme development, gathering information from multiple sources, comparing themes and ideas across texts, and using textual details and examples to support writing	Middle of the year
Hurricanes: Earth's Mightiest Storms Patricia Lauber (Page 296)	Hurricanes and their impact on Louisiana	Very complex	Reading and understanding informational texts, understanding how firsthand and secondhand accounts differ and give insight into culture and historical events	End of the year

Grade 5 Unit Overview

Anchor Text	Unit Focus	Text Complexity*	Content and Standards	Recommended Time of Year
"The Making of a Scientist," Richard Feynman (Page 329)	Scientific theories	Readily Accessible	Citing evidence to compare and contrast theories, applying study of literature to scientific topics, integrating sources of information to support ideas	Beginning of the year
Wonderstruck, Brian Selznick (Page 352)	Language, education, and effective communication	Moderately complex	Character development and point of view/perspective, the influence of setting and characters on theme, innovative narrative structure	Middle of the year
The Birchbark House, Daniel Keyes (Page 373)	Native American way of life and exploration, European impact on land and indigenous groups	Moderately complex	Development and influence of point of view and perspective, influence of characters and setting on theme, analysis of multiple accounts of the same event	Middle of the year (Coordinate with social studies)
The Lion, the Witch, and the Wardrobe, C.S. Lewis (Page 398)	Fantasy literature	Very complex	Development of fantastical characters and settings and how authors use them to teach life lessons	End of the year
Shutting Out the Sky, Deborah Hopkinson (Page 423)	Immigration, community	Very complex	Determining main ideas and supporting evidence, the effect of point of view on meaning in a text, text structure, dialect	End of the year

* ***Readily accessible text***: The language (words, sentence structure) might be at or below grade level but the content is complex and suitable for the grade level, or the language is at grade level and the content is less complex.

Moderately complex text: The language is at grade level, and the content is suitable for the grade level.

Very complex text: The language is at or slightly above grade level, and the content is significantly complex.

How to Read the Unit Plans

The unit plans are built around the instructional framework illustrated in the front section of this guide. They help teachers use high-quality texts and use the standards for students to understand and to express understanding of those texts.

These plans model standards-aligned whole-class instruction. Instruction for small-group reading, small-group writing, and independent reading must be unique to the individual students in your classroom and support your students in meeting grade-level standards during whole-class instruction. To learn more about how to support individual student needs in those instructional areas, visit the 🗄 Teacher Support Toolbox.[23]
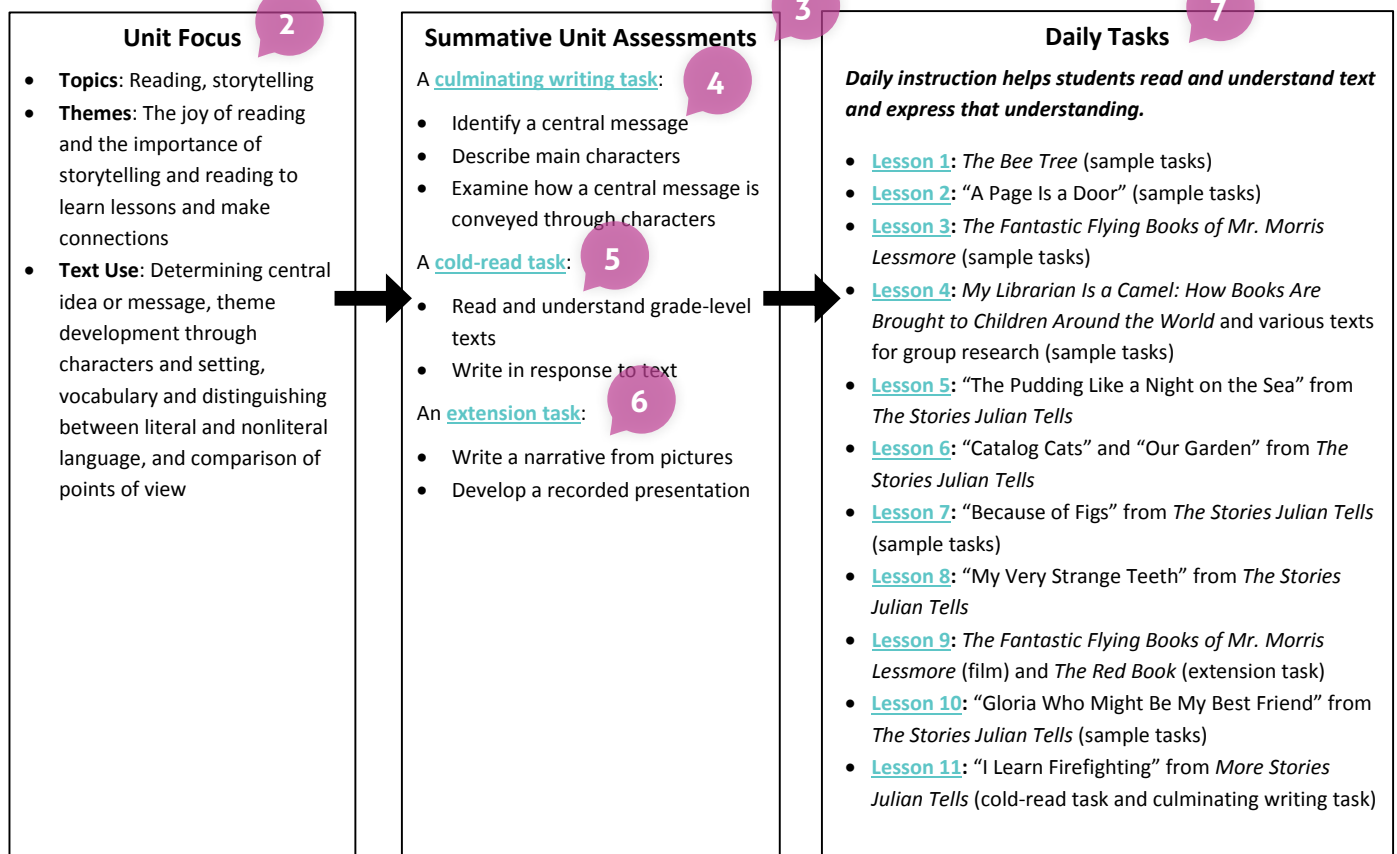
SAMPLE UNIT PLAN

UNIT: *THE STORIES JULIAN TELLS*

ANCHOR TEXT (1)

The Stories Julian Tells, Ann Cameron (literary)

RELATED TEXTS
Literary Texts (Fiction)
- *The Bee Tree*, Patricia Polacco
- *The Fantastic Flying Books of Mr. Morris Lessmore*, William Joyce
- "I Learn Firefighting" from *More Stories Julian Tells*, Ann Cameron

Informational Texts (Nonfiction) (3) (6)
- "A Page Is a Door," Remy Charlip
- *My Librarian Is a Camel: How Books Are Brought to Children Around the World*, Margriet Ruurs

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics) (4)
- *The Fantastic Flying Books of Mr. Morris Lessmore* (film)
- *The Red Book*, Barbara Lehman

UNIT FOCUS (2)

Students learn that stories and books are important for learning about themselves and others. This unit allows students to learn how storytelling can be a way to learn about other cultures, pass on family history and traditions, and build a strong identity. Putting the same character in different situations can teach readers about how motivations, feelings, and a person's actions affect events and other people. Students will also learn that sharing stories can build relationships and connect them to others.

Text Use: Determining central idea or message, theme development through characters and setting, vocabulary and distinguishing between literal and nonliteral language, and comparison of points of view

Reading: RL.3.1, RL.3.2, RL.3.3, RL.3.4, RL.3.5, RL.3.6, RL.3.7, RL.3.9, RL.3.10, RI.3.1, RI.3.2, RI.3.3, RI.3.4, RI.3.5, RI.3.6, RI.3.7, RI.3.8, RI.3.9, RI.3.10

Reading Foundational Skills: RF.3.3a-d, RF.3.4a-c

Writing: W.3.1a-d, W.3.2a-d, W.3.3a-d, W.3.4, W.3.5, W.3.6, W.3.7, W.3.8, W.3.10 (5)

Speaking and Listening: SL.3.1a-d, SL.3.2, SL.3.3, SL.3.4, SL.3.5, SL.3.6

Language: L.3.1a-i; L.3.2a, c-g; L.3.3a; L.3.4a-d; L.3.5a-c; L.3.6

CONTENTS

Page 1: Text Set and Unit Focus

Page 2: *The Stories Julian Tells* Overview

Pages 3-6: Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task

Page 7: Instructional Framework

Pages 8-24: Text Sequence and Sample Whole-Class Tasks

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(1) The anchor and related texts were selected based on text selection criteria on page 9. 🔊

(2) The unit focus identifies the knowledge and skills students will build by **reading complex texts**. 🔊

(3) There is a **balance of literary and informational texts** within this unit. 🔊

(4) Units include print texts and nonprint **multimedia texts**. 🔊

(5) The texts are rich and complex so that students have opportunities to meet many of the standards in a single unit. 🔊

(6) The related texts offer opportunities for coordination across content areas. 🔊

The Stories Julian Tells Unit Overview ①

Unit Focus ②

- **Topics**: Reading, storytelling
- **Themes**: The joy of reading and the importance of storytelling and reading to learn lessons and make connections
- **Text Use**: Determining central idea or message, theme development through characters and setting, vocabulary and distinguishing between literal and nonliteral language, and comparison of points of view

Summative Unit Assessments ③

A **culminating writing task**: ④

- Identify a central message
- Describe main characters
- Examine how a central message is conveyed through characters

A **cold-read task**: ⑤

- Read and understand grade-level texts
- Write in response to text

An **extension task**: ⑥

- Write a narrative from pictures
- Develop a recorded presentation

Daily Tasks ⑦

Daily instruction helps students read and understand text and express that understanding.

- **Lesson 1**: *The Bee Tree* (sample tasks)
- **Lesson 2**: "A Page Is a Door" (sample tasks)
- **Lesson 3**: *The Fantastic Flying Books of Mr. Morris Lessmore* (sample tasks)
- **Lesson 4**: *My Librarian Is a Camel: How Books Are Brought to Children Around the World* and various texts for group research (sample tasks)
- **Lesson 5**: "The Pudding Like a Night on the Sea" from *The Stories Julian Tells*
- **Lesson 6**: "Catalog Cats" and "Our Garden" from *The Stories Julian Tells*
- **Lesson 7**: "Because of Figs" from *The Stories Julian Tells* (sample tasks)
- **Lesson 8**: "My Very Strange Teeth" from *The Stories Julian Tells*
- **Lesson 9**: *The Fantastic Flying Books of Mr. Morris Lessmore* (film) and *The Red Book* (extension task)
- **Lesson 10**: "Gloria Who Might Be My Best Friend" from *The Stories Julian Tells* (sample tasks)
- **Lesson 11**: "I Learn Firefighting" from *More Stories Julian Tells* (cold-read task and culminating writing task)

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① All units have a unit focus, summative unit assessments, and daily tasks.

② The unit focus answers the question: "What do I want my students to learn from texts?"

③ The summative unit assessments answer the question: "How will I determine if my students can read grade-level texts and meet standards?"

④ The culminating writing task ask students to **write in response to a text**. 🔤

⑤ The cold-read assessment measures **students' ability to read and understand sufficiently complex texts**. 🔤

⑥ The extension task incorporates **research about related unit topics**. 🔤

⑦ The daily tasks answer the question: "How will I help students read and understand texts and express their understanding?"

		Module 1: Becoming a Close Reader and Writing to Learn	Module 2A: Researching to Build Knowledge and Teach Others	Module 3A: Considering Perspectives and Supporting Opinions	Module 4: Gathering Evidence and Speaking to Others
GRADE 3	Topic	The Power of Reading	Adaptations and the Wide World of Frogs	Staging Stories	The Role of Freshwater around the World
	Central Texts*	RI—*My Librarian Is a Camel: How Books Are Brought to Children around the World*, Margriet Ruurs	RL—*Bullfrog at Magnolia Circle*, Deborah Dennard RI—*Everything You Need to Know about Frogs and Other Slippery Creatures*, DK Publishing	RL—*Classic Starts: Peter Pan*, J.M. Barrie, retold from the original by Tania Zamorsky	RI—*One Well: The Story of Water on Earth*, Rochelle Strauss
	Writing Tasks**	• Informative Writing: Accessing Books around the World Bookmark (RI.3.2, W.3.2)	• Research-based Narrative: Freaky Frogs Trading Cards (W.3.2, 3.3)	• Narrative: Writing a Newly Imagined Scene from *Peter Pan* (W.3.3) • Summary and Opinion Writing: Who Is Your Favorite Character in *Peter Pan*, and Why? (RL.3.3, 3.5, W.3.1, 3.2)	• Opinion Writing and Speaking: Public Service Announcement—the Importance of Water (W.3.1, 3.6, 3.7, SL.3.4, 3.5, 3.6, L.3.3b) • Informative Writing: Challenges to Having Enough Clean Water for Everyone (W.3.2)
GRADE 4	Topic	Oral Tradition, Symbolism, and Building Community[1]	Interdependent Roles in Colonial Times	Simple Machines: Force and Motion	Susan B. Anthony, the Suffrage Movement and the Importance of Voting
	Central Texts*	RI—*The Iroquois: The Six Nations Confederacy*, Mary Englar RL – *The Keeping Quilt*, Patricia Polacco (teacher copy only) RL—*Eagle Song*, Joseph Bruchac (optional)	RI—*The Scoop on Clothes, Homes, and Daily Life in Colonial America*, Elizabeth Raum RI—*If You Lived in Colonial Times*, Ann McGovern	RI—*Simple Machines: Forces in Motion*, Buffy Silverman	RL—*The Hope Chest*, Karen Schwabach
	Writing Tasks**	• Informative Writing: Classroom Community Quilt (W.4.2, W.4.5, W.5.9, and L.43)	• Research-based Narrative: An Important Event in a Colonial Village (RI.4.9, W.4.3)	• Opinion Writing: An Editorial on Simple Machines (RI.4.3, W.4.1, 4.7, 4.9)	• Opinion Writing and Speaking: Public Service Announcement—the Importance of Voting (RI.4.9, W.4.1, SL.4.4, 4.3, 4.6, 4.5)
GRADE 5	Topic	Stories of Human Rights	Biodiversity in Rainforests of the Western Hemisphere	Sports and Athletes' Impact on Culture	Natural Disasters in the Western Hemisphere
	Central Texts*	RL—*Esperanza Rising*, Pam Muñoz Ryan RI—Universal Declaration of Human Rights (excerpts)	RI—*The Most Beautiful Roof in the World: Exploring the Rainforest Canopy*, Kathryn Lasky	RI—*Promises to Keep: How Jackie Robinson Changed America*, Sharon Robinson	RL—*Eight Days: A Story of Haiti*, Edwidge Danticat[2]
	Writing Tasks**	• Analytical Essay: How Esperanza Changes over Time (RL.5.2, 5.3, W.5.9) • Narrative: Readers Theater Script and Performance of Scenes from *Esperanza Rising* (W.5.3, 5.9, SL.5.6)	• Analysis: Meg Lowman's Research in the Rainforest (W.5.2, W.5.8, and W.5.9) • Research-based Narrative: Rainforest Field Journal Page (RI.5.7, 5.9, W.5.2, 5.3, 5.7, 5.9.)	• Opinion Writing: Letter to a Publisher—a Famous Athlete's Impact (RI.5.9, W.5.1, 5.7, 5.8, 5.9) • Opinion Writing: Jackie Robinson's Legacy (W.5.1, 5.9)	• Opinion Writing and Speaking: Preparing for and Responding to Natural Disasters (RI.5.7, 5.9, W.5.1, 5.7, 5.8, 5.9) • Informative Writing: What Makes a Hurricane a Natural Disaster? (W.5.2, 5.9)

** This plan shows the two main writing tasks per module and the standards most central to each task. See Curriculum Map for the full list of standards assessed (including the writing process and language standards).

* This plan shows most full-length books all students read, and a few key articles. See separate document "Trade Books and Other Resources" for a complete list of resources needed in order to implement the modules.

[1] 4M1A has been revised by NYSED. The revised version will be posted in summer 2014. *The Iroquois: The Six Nation Confederacy* will continue to be used as a central text. *The Keeping Quilt* has been added as a read-aloud in Unit 3. *Eagle Song* will no longer be a required text for this module; it will be an optional independent read with an independent reading guide. There also will be several mini-lessons for in-class discussions if teachers choose to use this novel.

[2] Based on field feedback, the novel *Dark Water Rising* has been removed from 5M4. Districts using 5M4 in the 2013-14 school year: teach just Units 1 and 3. For 2014-15, Unit 2 of 5M4 will be revised. *Eight Days: A Story of Haiti* will remain. The new unit will not require any new text purchases.

		Module 1B	Module 2B: Researching to Build Knowledge and Teach Others	Module 3B: Considering Perspectives and Supporting Opinions
GRADE 3	Topic	N/A	Connecting Literary and Informational Texts to Study Culture "Then and Now"	Wolves: Fact and Fiction
	Central Texts*	GRADE 4 ONLY	RL - *Magic Tree House #37: Dragon of the Red Dawn*, Mary Pope Osbourne RI - *Exploring Countries: Japan*, Colleen Sexton (Additional texts for book clubs)	RL - *Lon Po Po*, Ed Young RL - *Aesop's Fables*, Jerry Pinkney RI - *Face to Face with Wolves*, Jim and Judy Brandenburg
	Writing Tasks**	GRADE 4 ONLY	• Reading and Writing about a New Informational Text (RI.3.1, 3.2, 3.5, W.3.2, and 3.8) • Research-Based Letter to Author (W.3.2)	• Wolf Narrative (W.3.3)
GRADE 4	Topic	Poetry, Biography and Writer's Identity	Animal Defense Mechanisms	The American Revolution
	Central Texts*	RL—*Love That Dog*, Sharon Creech RI—*A River of Words: The Story of William Carlos Williams*, Jennifer Bryant (teacher copy only)	RI - *Animal Behavior: Animal Defenses*, Christina Wilsdon	RL - *Divided Loyalties: The Barton Family During the American Revolution*, Gare Thompson and Barbara Kiwak RI – The Declaration of Independence (excerpts)
	Writing Tasks**	• Biographical Essay: Selected Poet (RI.4.9, W.4.2, W.4.5) • Inspired Poem (W.4.11)	• Writing about the Pufferfish (RI.4.9, W.4.2, 4.4, 4.7, and 4.8) • Choose-Your-Own- Adventure Animal Defense Narrative (RI.4.9, W.4.2, and 4.3)	• Opinion Writing: American Revolution Broadside (W.4.1)
GRADE 5	Topic	N/A	Inventions that Changed Peoples Lives	Balancing Competing Needs in Canada
	Central Texts*	GRADE 4 ONLY	RL - *Investigating the Scientific Method with Max Axiom, Super Scientist*, Donald B. Lemke RI - *The Boy Who Invented TV: The Story of Philo Farnsworth*, Kathleen Krull	RI - *The Inuit Thought of It: Amazing Arctic Innovations (We Thought Of It)*, Alootook Ipellie and David MacDonald
	Writing Tasks**	GRADE 4 ONLY	• On-Demand Informational Writing: Philo Farnsworth's Invention of the Television and How It Changed People's Lives (RL.5.3, W.5.2, and L.5.4) • Graphic Style Novelette (RI.5.9, W.5.2, and 5.3)	• Editorial Essay: The Effects of Mining on the Lives of Canada's Inuit People (W.5.1)

* This plan shows most full-length books all students read, and a few key articles. See separate document "Trade Books and Other Resources" for a complete list of resources needed in order to implement the modules.

** This plan shows the two main writing tasks per module and the standards most central to each task. See Curriculum Map for the full list of standards assessed (including the writing process and language standards).