**This sample text analysis was completed by Dr. Beatrice Lopez.**

See the full Text Analysis Toolkit resources [here](https://achievethecore.org/page/3369/text-analysis-toolkit).

**Initial Considerations for Complexity and Cultural Relevance**

*This tool is intended to support your analysis of anchor texts for both complexity and opportunities for culturally relevant pedagogy[[1]](#footnote-0) to determine whether/how to use a text and to prepare for instruction. First, read to yourself the full text you are considering (or the text included in your instructional materials you are required to teach), all the way through.*

| **Text: *Names/Nombres*** by Julia Alvarez |
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| **Key Ideas of This Text:**  The story is about how the main character, Julia, describes her memories beginning with her family's immigration from Dominican Republic to New York City and spanning into her high school years, depicting all the ways her name and family names have been mispronounced, renamed, and even altered or Americanized (nicknames). In her pursuit to fit in while also honoring her cultural background, these experiences create conflict and opportunities for self-exploration for Julia.  The text explores how names have an integral effect in the way people view themselves, others view them, and the anticipated way people expect to be perceived by others by the meaning their name may represent. Alvarez’s writing guides the reader through an intrapersonal journey of an exploration of identity while negotiating and navigating her the meaningfulness of her heritage and integration of the dominant culture. |
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**Move forward with analyzing this text and considering for use with students?**

|  | ⛔ | Text contains harmful content, such as stereotypes and/or inaccurate representation. DO NOT USE. |
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| **X** |  | Text has one or more cautions about the way this content is presented or how this story is told that will take careful teacher planning. MOVE TO ANALYSIS, TENDING CAREFULLY TO PLANNING FOR CAUTIONS THROUGH TASKS AND ADDITIONAL RESOURCES. |
|  | ✅ | No initial concerns about the way this content is presented or how this story is told; for example, this text is affirming of the characters/topics it portrays. MOVE TO ANALYSIS; USE WITH INTENTIONAL PLANNING. |
| Notes:  The text provides important insights into concepts of biculturalism, bilingualism, cultural affirmation, and diversity. However, there should be caution about ingraining ethnic stereotypes of family structures and composition. In addition, bilingualism/multilingualism and speaking a language other than English may require establishing a sense of affirmation and value versus being viewed as a deficit. | | |

**Consider what you bring to this text, what your students could bring,**

**and how you’ll prepare for instruction.**

| **Locating Myself within This Text:**  Are the identities,[[2]](#footnote-1) ideas, perspectives, and content of this text close to or far away from my own?  The author/main character identifies herself as being born in New York City and being a child of Dominican immigrant parents. Like the character, I was born in New York City, am bilingual, and am of Latinx heritage (Puerto Rican specifically). A common experience shared with the protagonist of the piece has been the concept of having an English pronunciation of my given name as well as a Spanish pronunciation. I connected with the Spanish language infused within the text and, overall, the experience of the main character. | **Locating Students within This Text:**  Are the identities, ideas, perspectives, and content of this text close to or far away from students? In what ways and for which students?  My school’s student population is composed of 71% Hispanic/Latinx students and 15% English language learning students. Our student population also includes students from families that have immigrated to the United States from Asia and other countries. The use of this text provides opportunities for students to see themselves in the story, to learn from experiences of others of different backgrounds, and gain a deeper understanding of the immigrant experience and the exploration of self as it involves the integration of all parts of our identity. Developmentally, children in the middle grade band begin developing a worldview and a basic set of values, are sensitive to other people’s opinions and reactions, and function with a sense that the whole world is watching them. Identity formation is embedded in these cognitive and social emotional milestones. The text provides a platform for making personal connections to these experiences. |
| --- | --- |
| **Research & Reflection:**  💭 What do I need to know more about before engaging more deeply with this text?[[3]](#footnote-2)  To engage more deeply with the text, I would need to consider the immigrant experiences living in my learning community and how I can anticipate the type of connections my students may be able to make. In addition, I would like to learn more about Dominican culture and their specific immigrant experience. I would also add on learning of ways to celebrate Dominican culture and the contributions of Dominican-Americans to our local and global society.  *Important to note*: The text can be perceived as being written in a more autobiographical essay or memoir-like structure. While this is a fictional story (based on Julia Alvarez’s life experiences). it is not told in a typical short story narrative form. | |

*Now that you have read through the text once, identify 1) potential rationales for using this text with your students and 2) the quantitative level (e.g., Lexile) as an initial gauging of this text’s grade-level complexity.*

| **Why Read This Text with These Students?**  *Identify the potential rationales for reading this text by highlighting any of the possible relevant purposes in the table. Add additional rationales as needed. Read more about these three pillars of culturally relevant pedagogy from Gloria-Ladson Billings* [*here*](https://www.cue.pitt.edu/sites/default/files/images/Source%205%20-%20ladson-billings%20culturally%20relevant%20pedagogy%20-%20the%20remix.pdf)*.*   | **Academic Success** | **Cultural Competence** | **Critical Consciousness** | | --- | --- | --- | | Builds academic language | Connects to (some) students’ identities or lived experiences | Provides accurate representation | | Reads text with rich thought and/or ideas | Teaches (some) students about other cultures, identities, or experiences | Connects to current events and/or topics that matter to students | | Builds knowledge about a topic, perspective, or event | Shows joy, agency, creativity and/or resilience of non-dominant or historically marginalized identities | Explores power, equity, justice, or injustice | | Connects to content knowledge of a unit of study | Provides opportunity for multilingual learners to leverage their existing language resources and/or vocabulary from content under study | Sparks critical conversation | | *Other:* Opportunities for building knowledge on an experience (immigration) | *Other:* | *Other:*  Opportunities for Social-Emotional Learning (i.e., identity, relationship to others, embracing and learning from differences, respecting and learning from other cultures) | | **Quantitative Level[[4]](#footnote-3)**  *Will this text give students the chance to interact with a complex, grade-level text?*   | Grade Band | Lexile Ranges | | --- | --- | | PK–2 Read-Aloud | 420–1010 L | | 2–3 | 420–820 L | | 4–5 | 740–1010 L | | 6–8 | 925–1185 L | | 9–10 | 1050–1335 L | | 11–12 | 1185–1385 L |   **Quantitative Measurement &**  **Associated Grade Band:**   | **990** | | --- |   Note that in order to fully determine grade-level complexity, **qualitative** demands (meaning/purpose, knowledge, language, structure) must also be considered. |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |

| **Initial Text Reflections**  Based on your initial read, do you see **potential rationales** for reading this text with students? Is this text **within the quantitative grade band**? If not, does it have another relevant purpose for reading with your students?  *Note: Don’t reject a text for simply not being within the grade-level quantitative band, but be thoughtful about the purpose for reading. Consider the fact that over the course of a school year, all students should have ample learning opportunities with rich and complex text and language.*  Reading this text provides a myriad of opportunities for middle school students and beyond (reference key ideas and ELA concepts). Potential rationale for reading this text with students includes opportunities to create spaces where students can state how they want their names pronounced, learn about a writer’s use of voice within a narrative text, have students write autobiographical pieces, make interdisciplinary connections (Social Studies, Social-Emotional Learning (SEL)) by learning about a different culture, learning about immigration, and supporting the development of student identity with community building.  *Nombres/Names* by Julia Alvarez falls within the quantitative grade band. |
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| **Notes for Future Planning**  If using this text, what do you want to keep in mind for future text selection?[[5]](#footnote-4) Consider how this text contributes to the [volume of texts students will read](https://www.leeandlow.com/educators/grade-level-resources/classroom-library-questionnaire) with you over the course of the school year.  In consideration for future text selection, it would be helpful to develop text sets that support teaching and learning objectives aligned with the use of the text.  The text lends itself to multiple layers of meaning. Here are some key ideas that can be explored within the text and incorporating when in connection to other texts:   * Identity, Self-acceptance * Culture, Biculturalism, Bilingualism, Concept of Code-Switching * Cultural Assimilation * Immigrant Experience * Diversity * Sense of Belongingness * Sense of Otherness * Family |
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**Literary Texts Qualitative Analysis Tool**

*This tool is organized around the four categories of qualitative complexity: purpose (chiefly informational)/meaning (chiefly literary), language, structure, and knowledge. Within each category, you will first analyze the complexity level of each category, drawing from the* [*Literary Text Qualitative Rubric*](https://achievethecore.org/content/upload/SCASS_Text_Complexity_Qualitative_Measures_Lit_Rubric_2.8.pdf)*, to determine what makes this text more or less complex. Then, you will also identify relevant opportunities and cautions for culturally relevant pedagogy.[[6]](#footnote-5)*

*To use the tool on a computer, consider highlighting levels of complexity and relevant opportunities/cautions. Take care to* ***note specific examples from the text*** *that support your determinations in each section.* ***Use these notes to plan for instruction****.*

| **MEANING** | | | |
| --- | --- | --- | --- |
| **HIGH COMPLEXITY** | **MIDDLE HIGH** | **MIDDLE LOW** | **LOW COMPLEXITY** |
| * Multiple levels/layers of complex meaning | * Multiple levels/ layers of meaning | * Single level/layer of complex meaning | * Single level/layer of simple meaning |
|
| **Opportunities** | | **Cautions** | |
| * Explores **power, equity**, **justice**, or **injustice** * Messages **disrupt stereotypes**/dominant ways of thinking. * **Own stories** are being told (consider shared identity markers of author and characters/content, lived experiences, etc.). | | * Messages **reinforce and accept the status quo** (e.g., do not showcase ability to organize for change, do not challenge preconceived notions). * Messages (text/images) **reinforce dominant** ways of thinking or **stereotypes.** | |
| Additional questions to ask yourself:   * How might this text connect to experiences that lead students to take action in their lives and communities? How could it be used for critical conversation?   Critical literacy discussions can be derived from the concept of “name changing” among immigrants upon arrival to the United States.  In alignment to [Learning for Justice Identity Anchor Standards](https://www.learningforjustice.org/frameworks/social-justice-standards):  1. Students will develop positive social identities based on their membership in multiple groups in society.  2. Students will develop language and historical and cultural knowledge that affirm and accurately describe their membership in multiple identity groups.  3. Students will recognize that people’s multiple identities interact and create unique and complex individuals.  4. Students will express pride, confidence and healthy self-esteem without denying the value and dignity of other people.  5. Students will recognize traits of the dominant culture, their home culture and other cultures and understand how they negotiate their own identity in multiple spaces.   * Whose perspective is presumed or centered in this text? How does this reflect students’ perspectives or identities?   Centered in the text is the perspective of the main character/author (first-person narrator). The narrator presents her struggle with her dual identity by exploring the impact her name has on her place in different facets of her life (i.e., school, home, community, culture). Students can identify the different facets of their own identity while also learning from perspectives of different backgrounds and experiences.   * For which students in my class could this text serve as a mirror to their own experiences/identity? For which students in my class could this text serve as a window to new experiences/identities?[[7]](#footnote-6)   The text serves as a mirror for all students with multilingual backgrounds, immigration experience, Latinx students, and students of non-dominant cultures. For students who do not relate to these experiences previously listed, the text can serve as a window to new experiences, identities, and appreciation for different ethnic, linguistic, and cultural backgrounds. | | | |
| Text-Based Notes:[[8]](#footnote-7)  To establish the literal meaning of the text, readers will need to track the varied experiences Julia has, as well as those of her family members, and the many different names associated with those experiences and secondary characters. The text jumps from one experience to the next; it does not necessarily follow a sequential story structure.  Text-specific questions to ask around particularly complex qualitative elements could include:   1. How does the main character’s name impact her sense of identity? 2. How does the main character navigate or deal with the sense that “ethnicity was not yet in”? 3. How do you think the character felt when being asked to say her Spanish name? 4. How does the writer’s craft contribute to the meaning of the text? 5. How do the structural choices deepen the meaning of the piece? | | | |
| **STRUCTURE** | | | |
| **HIGH COMPLEXITY** | **MIDDLE HIGH** | **MIDDLE LOW** | **LOW COMPLEXITY** |
| * **Narrative Structure:** complex, implicit, and unconventional * **Narration:** many shifts in point of view * **Order of Events:** frequent manipulations of time and sequence (not in chronological order) | * **Narrative Structure:** some complexities, more implicit than explicit, some unconventionality * **Narration:** occasional shifts in point of view * **Order of Events:** several major shifts in time, use of flashback | * **Narrative Structure:** largely simple structure, more explicit than implicit, largely conventional * **Narration:** few, if any, shifts in point of view * **Order of Events:** occasional use of flashback, no major shifts in time | * **Narrative Structure:** simple, explicit, conventional * **Narration:** no shifts in point of view * **Order of Events:** chronological |
|
| **Opportunities** | | **Cautions** | |
| * Narration and/or images have potential to **expand on students’ notions of themselves** and their histories. * Narration and/or images have the opportunity to increase **awareness**, **appreciation, and understandings** of historically marginalized communities. | | * Narration and/or images contribute to **stereotypical beliefs** that have been constructed in society (e.g., gender roles). | |
| Additional questions to ask yourself:   * Does this text uphold dominant representations of certain genres (e.g., European fairy tales) or disrupt those notions? The text can be perceived as being written in a more autobiographical essay or memoir-like structure. The story is not told in a typical short story narrative form. * How might the identity/perspective of this author or illustrator influence the way in which they tell this story? The identity/perspective of this author clearly influences the way in which she tells this story. It is her point of view and aligns to her background and self-defined identity. | | | |
| Text-Based Notes:  English Language Arts concepts that can be explored through close reading and study of the text can include:   * Theme * Point of View * Analyze how and why individuals, events, and ideas develop and interact over the course of a text * Conflict (person vs. self, person vs. society) * Character Development (character change, multidimensional characters, internal conflict) * Tone * Narrative writing mentor text (narrative elements, craft and style, figurative language, first person narrator) * Symbolism * Language structure   When studying the text it important to note the following:   * Movement through time in the text is non-linear. For example, the text begins with arrival to New York City (with the author as a young child), moves into her high school experience, goes back to when her sister was born, proceeds to when her other sister was in high school, and then transports the reader to character high school graduation. * Interactions between characters are not typically aligned to a mainstream plot line. Instead, the writing offers events, experiences, and interactions as a way to depict the main character’s processing of feelings and internal thinking derived from wanting to fit-in. * Cautionary attention should be paid to how the character expresses negative feelings tied to your linguistic and cultural background, for example:   “I just wanted to be Judy and merge with the Sallys and the Janes in my class.”  “...I burned with shame whenever they singled me out as a foreigner,...”  I suffered most whenever my extended family attended school occasions.”) | | | |
| **LANGUAGE** | | | |
| **HIGH COMPLEXITY** | **MIDDLE HIGH** | **MIDDLE LOW** | **LOW COMPLEXITY** |
| * **Conventionality:** heavy use of abstract and/or figurative language or irony * **Clarity:** generally *unfamiliar,\** archaic, domain-specific, and/or academic language; dense and complex; may be ambiguous or purposefully misleading | * **Conventionality:** contains abstract and/or figurative language or irony * **Clarity:** somewhat complex language that is occasionally *unfamiliar,\** archaic, domain-specific, or overly academic | * **Conventionality:** subtle use of figurative language or irony * **Clarity:** largely contemporary, *familiar, conversational\* language* that is explicit and literal; rarely unfamiliar, archaic, domain-specific, or overly academic | * **Conventionality:** little or no use of figurative language or irony * **Clarity:** contemporary, *familiar, conversational\* language* that is explicit and literal; easy-to-understand |
|
| **\*** In making these determinations, consider the students in the room. For whom is language conversational? From whom would it be “easy-to-understand”? How does this allow you, or not allow you, to center historically and/or currently marginalized students?  Some of the language included in the text requires translation from Spanish to English. Other language and concepts used in the text may require historical context and background knowledge (i.e. Hey Jude, Alcatraz, Shakespeare, Third World, Puerto Rico). | | | |
| **Opportunities** | | **Cautions** | |
| * Builds **academic language** * Provides opportunities to connect to **multilingual learners’** home language, based on prior knowledge or topics under study | | * Language makes **generalizations** or implies something is normal and absolute or a norm for all individuals and/or groups of people. Does not acknowledge or make space for different cultural norms. * Language makes **assumptions** about a specific culture or group of people | |
| Additional questions to ask yourself:   * Is the language likely to be familiar to students and/or in language that represents the spoken language of students in the classroom? How so?   With the exception of Spanish language words and vocabulary that require historical context or background knowledge, the overall language of the text should be familiar and accessible.   * Is there language or voice that’s local to the characters in the story (e.g., diary entries, dialogue, etc.)?   The integration of Spanish words in the text is local to the characters in the story. The mispronunciation of Spanish names by non-Spanish speakers (within the story) represents how non-Spanish speakers could read a Spanish name.   * How complex is the sentence structure (e.g., rich vocabulary, complex syntax, or other elements of [“juicy sentences"](https://achievethecore.org/content/upload/Juicy%20Sentence%20Guidance.pdf))?[[9]](#footnote-8)   The text uses some varied sentence structures. | | | |
| Text-Based Notes:  The writer uses italics to show phonetic pronunciations and mispronunciations character names. The italics also refer to Spanish language words (e.g., sancocho, una hija de crianza, madrina, comadre, vamanos, mis hermanas, pudin) and renaming/misnaming attempts (e.g., little girl, Judy, Judith, Juliet, Jules, Maureen, Anne). | | | |
| **KNOWLEDGE** | | | |
| **HIGH COMPLEXITY** | **MIDDLE HIGH** | **MIDDLE LOW** | **LOW COMPLEXITY** |
| * **Life Experiences:** explores multiple complex, sophisticated themes; multiple perspectives presented; experiences portrayed are not fantasy but are distinctly different to *the common reader\** * **Cultural/Literary Knowledge:** requires an *extensive depth of literary/cultural knowledge;\** many references/ allusions to other texts and/or cultural elements. | * **Life Experiences:** explores multiple themes of varying levels of complexity; experiences portrayed are not fantasy but are *uncommon to most readers\** * **Cultural/Literary Knowledge:***requires moderate levels of cultural/literary knowledge;\** some references/ allusions to other texts and/or cultural elements | * **Life Experiences:** explores a single complex theme; experiences portrayed are *common to many readers\** or are clearly fantasy * **Cultural/Literary Knowledge:***requires some cultural/literary knowledge;\** few references/ allusions to other texts and/or cultural elements | * **Life Experiences:** explores a single theme; single perspective presented and *everyday experiences\** are portrayed that are *common to most readers\** or experiences are clearly fantasy * **Cultural/Literary Knowledge:** requires only *common, everyday cultural/literary knowledge;\** no references/allusions to other texts and/or cultural elements |
|
| \*In making these determinations, consider the students in the room. How much do you know about students’ cultural/literary knowledge related to the content in this text? Whose cultural/literary knowledge are you considering as you think about what will be “common”? How does this allow you, or not allow you, to center historically and/or currently marginalized students? | | | |
| **Opportunities** | | **Cautions** | |
| * Opportunity to **center historically marginalized** identities, experiences, or knowledge * Shows **joy, agency, creativity or resilience** of historically marginalized identities * Builds knowledge about a **topic, perspective, or event** * Connects to content knowledge of a **unit of study** * Connects to current events ortopics that **matter to students** | | * Focuses **on challenges/obstacles** faced by historically marginalized identities * Portrays characters as **race/culture/identity neutral** or without depth | |
| Additional questions to ask yourself:   * How does the author describe the character(s) and their identities?   The text centers on the concept of identity and how a name can be tied to family, culture, language, and other facets of self.   * How can the content of this text engage students in understanding the context or impact of real-world problems?   The text can lead to courageous conversations about stereotypes and microaggressions. It can also be a bridge to building culturally responsive and sustaining learning communities by taking time to learn from one another and respectfully honoring different backgrounds and perspectives.   * For which students does this text provide opportunities to leverage their existing funds of knowledge and language resources? For which students might this text build new knowledge of others and the world?   This text can serve as an optimal tool to leverage the existing funds of knowledge of Spanish-speaking students, students who come from families that have migrated to the United States, and students with names that may be challenging to pronounce for English language speakers. | | | |
| Text-Based Notes:  There are opportunities to connect the text to Shakespeare’s work (Romeo and Juliet). Text-based evidence includes: The text references the name /Juliet/. Julia’s English teacher called her Juliet. Also, the part of the text where Julia’s mother tells her she doesn’t have to correct the people who get her name wrong by arguing, “You know what your friend Shakespeare said, `A rose by any other name would be as sweet.`”  Other possible references to support based on cultural or time period knowledge likely to be unfamiliar to some students: Alcatraz (a famous old prison still operational at the time); use of “Third World”; “ the blond, blue-eyed, bobby-sock years of junior high and high school before the sixties ushered in peasant blouses, hoop earrings, serapes.”; the Caribbean/concept of luxury travel to Caribbean islands; bazaar. | | | |

| **Additional Student Considerations**  Revisit your thinking about who you are, who students are, and how that intersects with this specific text. Are there other considerations for your students when engaging with this text (e.g., cultural considerations, students’ lived experiences, etc.)?  Other considerations that can be taken into account in planning instruction would be to integrate the learning of linguistic diversity and how it is represented within the school community, locally, state-wide, nationally, and globally. |
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| **Summarize Your Analysis**  *Consider whether this is a grade-level text[[10]](#footnote-9) (quantitative and qualitative complexity), and what opportunities and cautions are present for culturally relevant content and instruction. Also think about any connections to units/topics under study, class-specific instructional needs, and how the text’s complexity may influence placement within the school year.* | |
| --- | --- |
| This text is:   * Above grade level * Below grade level * Within grade level | **And,** has the following **opportunities** for culturally relevant pedagogy:  *Nombres/Names* by Julia Alvarez provides insights into intersectionality with the infusion of the immigrant experience, and linguistic, cultural, ethnic, and national diversity. |
| **But,** the following **cautions** for culturally relevant pedagogy need to be attended to:  Views of non-English speakers, immigrants, and family compositions |
| **Scaffolds:** What [additional scaffolds](https://docs.google.com/gview?url=https%3A%2F%2Fachievethecore.org%2Fpeersandpedagogy%2Fwp-content%2Fuploads%2F2016%2F08%2FSupporting-All-Learners-with-Complex-Text-1.pdf&embedded=true) could support students when engaging with this text?   * Vocabulary front-loading * Social Studies/geography connections * Spanish-to-English translations * Close reading   **Paired Resources:** What other texts, resources, or multimedia could be paired with this text (e.g., to connect to units/topics under study or present a more full depiction of the topic)?   * *My Name* by Sandra Cisneros (from House on Mango Street) * *Fish Cheeks* by Amy Tan * *Hello My Name Is* by Jason Kim (memoir) * *Inside Out* by Francisco Jimenez (short story) * [Two Names, Two Worlds](https://rbhaijee.weebly.com/uploads/1/0/7/5/107570919/two_names.pdf) by Jonathan Rodriguez (poem) * *I, Too, Sing Améric*a by Julia Alvarez (poem) * [Identity](https://www.sanjuan.edu/cms/lib/CA01902727/Centricity/Domain/4026/Identity%20Packet.pdf) by Julio Noboa Polanco (poem)   [Two Worlds](http://borderlandsnarratives.utep.edu/images/UTEP_-_IDENTIDAD_BICULTURAL_Worksheet_2.pdf) by Pat Mora (poem)   * Facing History.Org– Identity and Names FROM THE UNIT: [My Part of the Story: Exploring Identity in the United States](https://www.facinghistory.org/resource-library/my-part-story-exploring-identity-united-states) * [Video Julia Alvarez: The Writer’s Language](https://www.youtube.com/watch?v=GVXIgKid3Zk) * Write About Now Poetry Spoken-Word Video: [When you say my name](https://youtu.be/ST3LBmJt3nM) by Zachary Caballero | |

1. Ladson-Billings, G. (1995). But that’s just good teaching! The case for culturally relevant pedagogy*.* *Theory Into Practice, 34*(3), 159–165. [↑](#footnote-ref-0)
2. In considering identity, you might think about any of the following: ability, age, body type, ethnicity, gender, home language, immigration status, socio-economic status, race, religion, sexual orientation, socioeconomic status, etc. For more, see [Let’s Talk, Facilitating Critical Conversations with Students, Learning for Justice](https://www.learningforjustice.org/sites/default/files/2021-01/TT-Let-s-Talk-Publication-January-2020.pdf#page=8), p. 6 [↑](#footnote-ref-1)
3. For example, you may want to learn more about a historical event, a cultural practice that is unfamiliar to you, or accurate pronunciations of proper nouns. [↑](#footnote-ref-2)
4. A [quantitative tool](https://achievethecore.org/content/upload/CCSS_Grade_Bands_and_Quantitative_Measures%20updated%202015.pdf), such as a Lexile level, is one piece of information to gauge a text's overall complexity. This computer-generated numerical value is based on features such as sentence length and vocabulary complexity and is one way of ensuring that your students are regularly interacting with rich reading material. To find a text’s Lexile, visit <https://hub.lexile.com/find-a-book/search>; you may also [paste in portions of a text](https://hub.lexile.com/analyzer) to get an approximation. [↑](#footnote-ref-3)
5. For example, how might you balance the perspectives offered in this text or ensure a variety of identities are represented? [↑](#footnote-ref-4)
6. Ladson-Billings, G. (2014). Culturally relevant pedagogy 2.0: A. K. A. the remix. *Harvard Educational Review, 84*(1), 74–84. [↑](#footnote-ref-5)
7. Sims Bishop, R. (1990). Mirrors, windows, and sliding glass doors. Perspectives, 1 (3), ix–xi. [↑](#footnote-ref-6)
8. Consider connections to text-specific questions to ask around particularly complex qualitative elements, the purpose for reading/re-reading, and other connections to lesson planning. [↑](#footnote-ref-7)
9. [Juicy Sentence Guidance](https://achievethecore.org/content/upload/Juicy%20Sentence%20Guidance.pdf), based on the work of Dr. Lily Wong Fillmore [↑](#footnote-ref-8)
10. To determine if a text is of grade-level complexity: Use the quantitative measures to place a text within a grade band. Use the qualitative measures to place the text at the top, middle, or bottom of the band. Finally, consider what to do with the qualities of the text through instruction so students within a grade can access it in a meaningful way (reader and task considerations). Note that qualitative demands may cause you to determine that a text that falls outside of a specific grade band’s range is appropriate to the grade level. [↑](#footnote-ref-9)