



Illinois Learning Standards Teaching and Learning Strategies

*English Language Arts
Reading Literature
9th - 10th Grade*



Illinois State Board of Education

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**Illinois Learning Standards
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English Language Arts
Reading Literature
Grade 9th – 10th**

Developed by:

**Illinois State Board of Education
Assessment and English Language Arts Content
Specialists**

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Introduction

Illinois Learning Standards ask students to read stories and literature, as well as more complex texts that provide facts and background knowledge in areas such as science and social studies. Students will be challenged and asked questions that push them to refer back to what they've read. This stresses critical-thinking, problem-solving, and analytical skills that are required for success in college, career, and life.

When implementing Illinois Learning Standards in English Language Arts, educators must be mindful of literacy research and continue to use evidence-based practices within the framework of the standards. For example, a primary grade teacher would continue to focus on areas of phonics, phonemic awareness, comprehension, fluency, vocabulary, writing and engagement within the context of the standards.

The following strategies have been compiled to connect the ELA Standards to current research based practices. All efforts have been made to align with research outlined in Appendix A of the Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects. They have been constructed with a vision of classroom practitioners supporting student mastery of literacy skills to become college and career ready. This document has placed special emphasis on student interaction with increasingly complex text. Emphasis has also been placed on developing the skill of close analytic reading and increasing competency in the comparison and synthesis of ideas. In addition, the templates that follow have been designed to help students grapple with more complex vocabulary.

Formative assessment suggestions have also been embedded within each template in an effort to continually move learning forward toward skill mastery. Formative assessment is a planned process in which assessment elicited evidence of students' status is used by teachers to adjust their ongoing instructional procedures or by students to adjust their current learning tactics. Tips to support the implementation of using the process of

Formative Assessments (FA) are:

- Keep formative assessment quick and simple
- Evaluate only one or 2 skills
- Any assessment is formative if it drives future instruction to better meet the needs of the students. If groups of students receive different instruction after the data has been evaluated, it can be considered formative. Students should know what standards or tasks they are being evaluated on
- Plan for next steps when creating an assessment. What will happen next for those who show mastery?
- What options will be offered for those who did not demonstrate mastery?
- Formative Assessment targeted skills are based on standards and data
- Students are given multiple opportunities to demonstrate mastery.
- Revised recorded grade replaces the previous one, they are NOT averaged
- Teachers do not average grades for report cards, but rather look for trends to establish a report card grade
- The formative assessment process is part of the classroom activity, not a separate event.
- The FA process is simple and may teach as well as assess
- Allow students to participate in rubric creation whenever they are ready

The strategies contained within this document are suggestions and not intended to be used as a model curriculum. Rather, the strategy suggestions were designed to be used to inspire collaborative discussion when implementing the Illinois Learning Standards.

It should be noted that specific texts mentioned within this document are targeted based upon their inclusion as text exemplars within the Standards. Their presence is designed to generate similar ideas and discussions of appropriately complex texts.

These strategies can be accessed at www.ilwritingmatters.org. On the left side, click on Reading. Select a specific grade level to access the strategies.

ELA College and Career Readiness Anchor Standards

Anchor Standards

The K-12 standards on the following pages define what students should understand and be able to do by the end of each grade. They correspond to the College and Career Readiness (CCR) anchor standards below by number. The CCR and grade-specific standards are necessary complements—the former providing broad standards, the latter providing additional specificity—that together define the skills and understandings that all students must demonstrate.

Key Ideas and Details:

- CCSS.ELA-LITERACY.CCRA.R.1
Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- CCSS.ELA-LITERACY.CCRA.R.2
Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- CCSS.ELA-LITERACY.CCRA.R.3
Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

Craft and Structure:

- CCSS.ELA-LITERACY.CCRA.R.4
Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- CCSS.ELA-LITERACY.CCRA.R.5
Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
- CCSS.ELA-LITERACY.CCRA.R.6
Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas:

- CCSS.ELA-LITERACY.CCRA.R.7
Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- CCSS.ELA-LITERACY.CCRA.R.8
Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
- CCSS.ELA-LITERACY.CCRA.R.9
Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
- CCSS.ELA-LITERACY.CCRA.R.10
Read and comprehend complex literary and informational texts independently and proficiently.

Range of Reading and Level of Text Complexity:

- CCSS.ELA-LITERACY.CCRA.R.10
Read and comprehend complex literary and informational texts independently and proficiently

Top Research Based Tips for Using Formative Assessment

Years of research regarding formative assessment have proven that the philosophy and mind set fosters positive gains for student achievement. The following suggestions by renowned experts offer support and tips to set up formative assessment protocols in the classroom:

1. “Formative assessment is not a test but a process—a planned process involving a number of different activities” (Popham, 2008).
 - Remember that getting information quickly and easily is essential.
 - Assessment data is only valuable if 1) you are actually willing and able to collect it, and 2) you can act on it in a timely manner. That simple truth should fundamentally change the way that you think about assessments.
 - Assess ONLY the learning targets that you identified as essential. Assessing nonessential standards just makes it more difficult to get --and to take action on -- information quickly and easily.
 - Test mastery of no more than 3 or 4 learning targets per assessment. Doing so makes remediation after an assessment doable. Can you imagine trying to intervene when an assessment shows students who have struggled to master more than 4 learning targets?
2. “Improvements in learning will depend on how well assessment, curriculum, and instruction are aligned and reinforce a common set of learning goals, and on whether instruction shifts in response to the information gained from assessments” (Pellegrino, Chudowsky, Glaser, 2001).
3. Spend more time on formative assessment as you spend on summative assessment. Give descriptive feedback to students: What is the goal? Where are you in relation to it? What can you do to close the gap?
4. John Hattie outlines eight mind frames “that underpin our every action and decision in a school.” The following are 5 key questions that underlining Mind frame 1 that relate directly to formative assessment practices.
 - ‘How do I know that this is working?’
 - ‘How can I compare “this” with “that”?’
 - ‘What is the merit and worth of this influence on learning?’
 - ‘What is the magnitude of the effect?’
 - ‘What evidence would convince me that I was wrong in using these methods and resources?’
5. “In a classroom where a teacher uses questions and discussions to enhance learning, the teacher may pose a single, well-crafted question and then wait for a thoughtful response. Follow-up questions like “Does anyone see another possibility?” or “Who would like to comment on Jerry’s idea?” may provide a focus for an entire class period. The teacher gradually moves from the center to the side of the discussion and encourages students to maintain the momentum” (Danielson, 2007).
6. “Considerable research indicates that feedback is one of the most powerful factors influencing learning and achievement” (MOK, 2009, p.10).
7. “Feedback is most effective when students do not have proficiency or mastery – and it thrives when there is error or incomplete knowing and understanding. Errors can invite opportunities. They should not be seen as embarrassment, signs of failure, or something to be avoided. Errors can be exciting, because they indicate a tension between what is known now and what could be known. Errors can be signs of opportunities to learn and should be embraced” (Hattie, 2012).
8. While students complete a related activity, the teacher meets with students individually, in pairs, or small groups for the purpose of sharing objective feedback around the idea of ‘Where to next?’ (Hattie, 2012).
9. In order for a classroom to be considered “Distinguished” within Component 3d of Danielson’s Framework for Teaching, “students are fully aware of the criteria and performance standards by which their work will be evaluated and have contributed to the development of the criteria.” (Danielson, 2007)
10. If a student responds to a classroom discussion question with a simple “I don’t know”, the teacher can respond with “I will get back to you”. Then a few other students are asked to respond to the same question. After several responses are shared, the teacher returns to the original student and asks him/her which response they agree with the most and why (William, 2011).

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RL.9-10.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
<p>Discussion Web: Students read through an assigned text with varying levels of independence and support. Expectations are such that 9th grade students receive more support as they stretch their literacy levels toward independent reading and analysis of complex texts within this grade band by the completion of 10th grade. Before the students begin reading, they are introduced to a focus question related to a text. Students closely analyze the text, develop their viewpoints as to how the text explicitly responds to the focus question as well as inferences which may be drawn. Students then discuss their views in small groups. Each group draws a conclusion about what the text says explicitly, what inferences can be made and what particular sentences, paragraphs, or larger portions of text support their conclusion. (Alvermann, 1991)</p> <p>Online Discussion Forum: Students utilize an online discussion forum to engage in the discussion web. For example, a pair of students could create a Tumblr blog for the text that has been assigned. The student “blog facilitators” would post specific sentences, paragraphs, or larger portions of text within the blog and the remaining students add comments to each post as a way to engage in an online analysis of the text.</p>	<p>Discussion Web: The teacher listens intently so as to support and enhance a discussion environment in which “new connections” are continually made. At the conclusion of the discussion web, students show comprehension competency by writing a summary in response to the focus question in which they cite specific portions of the text to support their conclusion.</p> <p>Conferring with Students: One of the most important questions to think about when deciding to confer with students about their work is:</p> <ul style="list-style-type: none"> • What will the rest of the class do while I am working one-on-one with students? Often teachers give students time in class to work independently on their papers or other coursework while conferences take place. Sometimes teachers schedule individual student conferences during a class test. • Conferences do not work well if the teacher is constantly interrupted by off-task students, so be sure to plan this time well. • Conferences also work best when students use this time wisely. They only get a few minutes (typically five minutes) with the teacher, so this time should focus on areas where the student has questions and/or needs help moving to the next level. Students should bring at least three specific concerns to the conference. Sentence starters that students can complete prior to the conference include: <ul style="list-style-type: none"> ○ I am confused by . . . ○ I don’t know how to . . . ○ I need help with . . .
<p>References: Alvermann, D. (1991). The discussion web: A graphic aid for learning across the curriculum. <i>The Reading Teacher</i>, 45, 92-99.</p>	

RL.9-10.2

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
<p>Thematic Journaling/Anticipation Guides: Before beginning a text such as John Steinbeck’s <i>The Grapes of Wrath</i>, students are prompted to answer a set of statements with which they either agree or disagree. The statements chosen should reflect one or more of the themes within the content of the novel. After students complete the anticipation guide, they choose one of the statements and use it as a prompt from which to free write for 20 minutes, highlighting thoughts, feelings, memories, and experiences associated with their chosen statement. This exercise prompts students to begin contemplating the emergent themes in the novel before reading, and consider their implications more broadly. (Herber, 1978)</p> <p>Additional resources can be accessed at this link: http://www.adlit.org/strategies/19712/</p> <p>Tracking Theme through an Anticipation Guide: Students return to these statements in the anticipation guide at various times throughout the novel in order to track how the theme develops and is refined by details from the text. When writing, students update their responses by citing evidence from the text that may have changed their view of the theme since the beginning of the novel. An example of an anticipation guide for John Steinbeck’s <i>The Grapes of Wrath</i> is attached.</p> <p>Theme Chart: As students continue to track the development of theme throughout the text, they can organize its emergence and its development visually with a theme chart similar to the one shown attached.</p>	<p>Dialogue Line: The teacher utilizes a statement starter to begin the exercise (e.g., “Money is the root of all evil!”). Students form a straight line in relation to how strongly they agree or disagree with the statement. (Strongly disagree to the far right, strongly disagree to the far left.) The line is then folded in half so that each student is facing a partner. Each partner has 20 seconds to state their case while the other actively listens. After each partner speaks, the other is given 30 seconds to record a quote from their partner which helped to advance their perspective. The dialogue line rotates clockwise 2 places and the activity repeats. The teacher actively listens and supports behaviors that enrich an atmosphere of open dialogue.</p> <p>One Question and One Comment: This strategy is helpful to see what students are thinking about the theme of the text they are reading. Students are assigned a chapter or passage to read and create one question and one comment generated from the reading. In class, students will meet in either small or whole class groups for discussion. Each student shares at least one comment or question. As the discussion moves student by student around the room, the next person can answer a previous question posed by another student, respond to a comment, or share their own comments and questions. As the activity builds around the room, the conversation becomes in-depth with opportunity for all students to learn new perspectives on the text. Teachers can also provide a sentence frame for students to base their questions and comments on in order to direct their thinking or support conversation.</p>
<p>References: Herber, H. (1978). <i>Teaching reading in content areas</i>. (2nd ed.). Englewood Cliffs: Prentice-Hall.</p>	

The Grapes of Wrath Anticipation Guide

Directions: Prior to reading, mark in the left column whether you agree or disagree with each of the following statements. Choose only one; the one that you feel most strongly about. While you read, look for evidence in *The Grapes of Wrath* that either supports (agree) or show each statement to be false (disagree). Mark the “after reading” column appropriately and record page numbers of evidence the column to the far right.

Before Reading	Statement	After Reading	Textual Evidence
	Money is the most important thing in life.		
	In times of crisis, you need to take care of yourself before others.		
	The only people you can truly trust in life are your family.		
	You cannot buy happiness		
	The American Dream is unattainable for most Americans		
	If you work hard in life, you will be rewarded for it eventually.		

Follow-up: What words did the author specifically use that led you to your conclusion?

Theme Chart

Theme	Chapter 1	Chapter 2	Chapter 3	Chapter 4
Supporting details from the text				
Quotation from the text				
Symbols/Allusions				

RL.9-10.3

Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Strategy/Lesson Suggestions

Follow the Characters:

During the course of a novel/literature unit, students will begin a deep analysis of a character by putting themselves “into the character’s shoes.” This activity is designed to allow the students to consider the internal lives of the characters in the novel, and based on this perspective, interact with the other characters in accordance with what they know. Each student is randomly assigned a character to “follow” throughout the text. Other corresponding activities may include:

- **Letter Writing.** Students write letters to other characters (students) in which they describe their (the character’s) thoughts/feelings about key events and conflicts as they unfold in the novel.
- **Fishbowl Discussions.** Have table discussions in which each “character” is given an opportunity to respond to a question or issue raised by a mediator. This helps the student think meta-cognitively about the personality of the character and connect it to an applicable issue or theme. For more information on Fishbowl Discussions, [click here](#).
- **Socratic Seminar.** “The Socratic Seminar is a formal discussion, based on a text, in which the leader asks open-ended questions. Within the context of the discussion, students listen closely to the comments of others, thinking critically for themselves, and articulate their own thoughts and their responses to the thoughts of others. They learn to work cooperatively and to question intelligently and civilly.” (Israel, 2002) [Click here](#) for a demonstration.
- **Write the missing scene.** The student writes a scene that was “left out” of the novel (i.e. a scene that the student feels *should* be in story) that reflects the personality of the character as a student understands him/her to be, citing textual evidence as they write.

Assessment FOR Learning Suggestions

In My Shoes:

Repeat the activities at different points of development within the novel (How would your character feel about ____ knowing what you know at this point? How has the character changed since ____?). During these activities, students provide evidence from the text to support their conclusions. At the 9th grade level, the teacher models this strategy with the expectation that by the end of 10th grade students will display independence and proficiency in completing the required tasks.

Onion Ring:

Students form an inner and outer circle facing a partner. The teacher asks a question and the students are given time to respond to their partner. Next, the inner circle rotates one person to the left. The teacher asks another question and the cycle repeats itself allowing the teacher to hear students’ misconceptions or areas that need clarification.

Whip Around:

The teacher poses a question or a task. Students then individually respond on a scrap piece of paper listing at least 3 thoughts/responses/statements. When they have done so, students stand up. The teacher then randomly calls on a student to share one of his or her ideas from the paper. Students check off any items that are said by another student and sit down when all of their ideas have been shared with the group, whether or not they were the one to share them. The teacher continues to call on students until they are all seated. As the teacher listens to the ideas or information shared by the students, he or she can determine if there is a general level of understanding or if there are gaps in students’ thinking.”

References:

Israel, E. (2002). Examining multiple perspectives in literature. *Inquiry and the literary text: Constructing Discussions in the English Classroom*. Urbana, IL: NCTE.

RL.9-10.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
<p>Note: This standard builds upon the foundational skill areas of figurative and connotative meanings. The following can be used as a strategy to supplement lessons dealing with meaning and tone.</p> <p>Diction/Dialect: Students begin the activity by sharing and discussing examples of different types of dialect from varying regions, countries or time periods. The discussion is guided toward readings or writings written in dialect (e.g., John Steinbeck’s <i>The Grapes of Wrath</i>). The discussion is driven by guiding questions such as;</p> <ul style="list-style-type: none"> <input type="checkbox"/> What can you tell about the narrator by the way he or she speaks? <input type="checkbox"/> Where is the narrator from? <input type="checkbox"/> Is the narrator educated or uneducated? <input type="checkbox"/> How old is the narrator? <input type="checkbox"/> What is the narrator’s race? How can you tell what his/her race is? <p>Students continue to elaborate on what led them to their conclusions.</p> <p>Literature Circles: Students are grouped into small literature circles. Each circle selects a writer and a speaker to present the main points of their discussion to the class. The groups are given 5 minutes to construct a definition for the term “Dialect”. After group definitions are shared orally with the class, a timed literature circle discussion begins using guiding questions such as:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Why did the author choose to include lines in dialect? <input type="checkbox"/> In what type of dialect is it written? <input type="checkbox"/> How does dialect help/hinder your understanding of the characters? <input type="checkbox"/> What, if anything, does dialect (or lack thereof) reveal about the characters? (Morretta & Ambrosini, 2000) 	<p>Exit Cards:</p> <p>One of the easiest formative assessments is the Exit Card. Exit Cards are index cards (or sticky notes) that students hand to you, deposit in a box, or post on the door as they leave your classroom. On the Exit Card, your students have written their names and have responded to a question, solved a problem, or summarized their understanding after a particular learning experience. In a few short minutes, you can read the responses, sort them into groups (students who have not yet mastered the skill, students who are ready to apply the skill, students who are ready to go ahead or to go deeper), and use the data to inform the next day’s or, even, that afternoon’s instruction.</p> <p>S-O-S Summary:</p> <p>An S-O-S Summary is an assessment that can be used at any point in a lesson. The teacher presents a statement (S), asks the student’s opinion (O) (whether the student agrees or disagrees with the statement), and asks the student to support (S) his or her opinion with evidence. This summary can be used before or during a unit to assess student attitudes, beliefs, and knowledge about a topic. It can be used at points throughout a unit or lesson to assess what students are coming to understand about the topic. And it can be used at the end of a unit to see if attitudes and beliefs have been influenced or changed as a result of new learning.</p> <p>Think-Pair-Share/Turn to Your Partner:</p> <p>Teacher gives direction to students. Students formulate individual response, and then turn to a partner to share their answers. Teacher calls on several random pairs to share their answers with the class.</p>
<p>References: Morretta, T.M., & Ambrosini, M. (2000). Experiencing and responding to literature. Practical approaches for teaching reading and writing in middle schools. (pp. 18–39). Newark, DE: International Reading Association.</p>	

RL.9-10.5

Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

Strategy/Lesson Suggestions**Elements of the Story:**

Students read a set of short fiction texts and then create a visual representation of the story arc, placing an emphasis on the different story elements, such as exposition, rising action, climax and resolution.

Sequencing the Text:

This strategy encourages readers to recognize the author's choices regarding sequence and literary devices (i.e. suspense, convolution, irony). In this example, students have already conducted a close read of O Henry's, *The Gift of the Magi* and have received a set of ten key story events pertaining to the text. Students proceed to organize into predetermined small groups where they engage in the following activities:

- Students construct the events in several different ways to create mystery, tension, or surprise.
- Students sequence the major events in a way that reflects an understanding of story arc, the major elements of a story, and how these can be manipulated.
- Students discuss the sequence they chose and the rationale for doing so (i.e. because it would create more suspense, it would be more ironic)

A representative from each group explains their work to the class at large.
(Dickson, Simmons & Kameenui, 1995)

Upgrade:

Student groups enter the ten key story events into a powerpoint/prezi platform. They proceed to manipulate the placement of events to create sequences that produce different effects. Students insert multi-media audio/visual effects to emphasize desired results.

References:

Dickson, S. V., Simmons, D. C., Kameenui, E. J., & Educational Resources Information Center (U.S.). (1995). *Text organization and its relation to reading comprehension: A synthesis of the research*. Eugene, OR : [Washington, DC]: National Center to Improve the Tools of Educators, College of Education, University of Oregon.

Assessment FOR Learning Suggestions**Writing to Analyze:**

Students write an analysis of the author's story sequence, highlighting key events and their relationship to one another as evidence for their claims. Students cite specific language used within the text.

I Have the Question, Who Has the Answer:

The teacher makes two sets of cards. One set contains questions related to the unit of study. The second set contains the answers to the questions. Distribute the answer cards to the students and either you or a student will read the question cards to the class. All students check their answer cards to see if they have the correct answer. *A variation is to make cards into a chain activity:* The student chosen to begin the chain will read the given card aloud and then wait for the next participant to read the only card that would correctly follow the progression. Play continues until all of the cards are read and the initial student is ready to read his card for the second time.

RL.9-10.6

Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of World Literature.

Strategy/Lesson Suggestions
Making Connections to Global Literature:

The following strategy represents a three-fold approach to making connections with literature from outside of the United States: (Keene & Zimmerman, 1997)

Self-to-Text: This approach requires students to relate their own experiences, ideas, and background knowledge to the text at hand. Students compare their own cultural and individual background with that of one or more of the characters in the text. Students can use a self-to-text table to compare/contrast their experiences to those of the character. Learning scaffolds can be utilized by posing questions that lie at the heart of the text (e.g., the question “Who am I?” is a common thematic question in many coming-of-age tales). Students reflect on their own responses to these questions as characters in the text do the same.

Text-to-Text: Students conduct a comparison and synthesis of ideas between texts carrying similar or antagonistic themes, questions, or issues (e.g., students synthesize the varying approach to indigenous peoples as “primitive” through the text “Things Fall Apart,” by Chinua Achebe and Joseph Conrad’s *Heart of Darkness*).

Text-to-World: Students connect the text to world/current issues. For example, In the example of *Things Fall Apart* students draw on historical or current issues that relate to the European Colonization of much of Africa’s indigenous regions. Students incorporate issues of how globalization is increasingly re-defining what it means to be a member of an “indigenous” culture. Students will connect the text to a contemporary issue such as this, and reflect on its broader implications by written and artistic expression.

References:

Keene, E. O., & Zimmerman, S. (1997). *Mosaic of thought teaching comprehension in a reader’s workshop*. Portsmouth, NH : Heinemann.

Assessment FOR Learning Suggestions
RSQC2:

RSQC2 establishes a protocol that guides students through multiple levels of Bloom’s Taxonomy (recall, understanding, and evaluation). It is particularly effective when students need to review previous covered material. Since this protocol is also modular, one can use some or all of the steps at the beginning, middle, or end of a unit. This activity can take on diverse forms based on learning goals and technologies.

- Recall:** Students make a list of what they recall as most important from a previous activity, material, or unit.
- Summarize:** Students summarize the essence of the previous activity, material, or unit.
- Question:** Students ask one or two questions that remained unanswered.
- Connect:** Students briefly explain the essential points and how they relate to the goals of the class.
- Comment:** Students evaluate and share feedback about the previous activity, material, or unit.

RL.9-10.7

Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s Landscape with the Fall of Icarus).

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
<p>Comparison and Synthesis of Ideas: Students conduct a comparison and synthesis of ideas of two different mediums of a subject matter (i.e. text vs. film). Findings are recorded on a Venn Diagram. Students engage in a discussion regarding what aspects of the film added meaning or significance to the text and which parts did not. (Harvey & Goudavis, 2005)</p> <p>Venn Diagram: After reading the text and viewing the film, students utilize a Venn Diagram to record characteristics that both media share within the overlapped portion of the circles, and characteristics specific to the text/film in the appropriate circle specific to that medium.</p> <p>Screenwriting, Dialogue: Students organize into predetermined small groups and use their Venn Diagrams to select a scene from the film that inaccurately or insufficiently depicts a corresponding scene or chapter in the text. Each group authors a mini-screenplay of the chosen scene and performs the “improved” scene during class. For more information on screenwriting formats and teaching ideas, click here. Guiding Questions. 1. What did the film leave out completely? 2. What scene do you think the film inaccurately or insufficiently depicted?</p>	<p>Analyzing Topics in Different Artistic Mediums Graphic Organizer: A graphic organizer (attached) can help keep students on track to address standard #7. After students have recorded evidence to each question on the organizer, they can write a summary on their findings.</p> <p>Idea Spinner: The teacher creates a spinner marked into 4 quadrants and labeled “Predict, Explain, Summarize, Evaluate.” After new material is presented, the teacher spins the spinner and asks students to answer a question based on the location of the spinner. For example, if the spinner lands in the “Summarize” quadrant, the teacher might say, “Summarize the differences between the two different mediums.”</p> <p>Screenwriting, Dialogue: Each group acts as a “review committee” for another group’s screenplay. Rough drafts are submitted for review, recommendations are made and final versions are produced. The final version is submitted to the teacher after the in-class performance.</p>
<p>References: Harvey, Stephanie, & Goudvis, Anne. (2005). <i>The comprehension toolkit: Strategy cluster 6—Summarize & synthesize</i>. Portsmouth, NH: Heinemann.</p>	

Analyzing Topics in Different Artistic Mediums

	Piece 1	Piece 2
Subject or Key Scene to be Analyzed		
What information is presented? How is it presented?		
What details are present in this medium?		
What is emphasized?		
What is absent?		
Summary:		

RL.9-10.9

Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

Strategy/Lesson Suggestions	Assessment FOR Learning Suggestions
<p>Synthesizing Text and Source Material: Students should frame their reading of a text by comparing and synthesizing common themes in both the text and the source material from which it is drawn (e.g. <i>MacBeth and Holinshead's Chronicles</i>) Students should return to the source material throughout a reading of the text to draw on common themes. Students can use an organizer to compare/contrast/synthesize the characteristics of the main character or characters.</p> <p>Archetypes/Archetypal Heroes in Literature: This strategy/lesson suggestion can be applied to any work of literature that draws on universal themes seen in previous works. The activity begins with a review of basic Hero Archetypes such as Hero, Anti-Hero, Code Hero, Byronic Hero, Villain, Trickster, Comic Stand-in, etc. Source materials from Carl Jung (who coined the term "Archetype"), Joseph Campbell's <i>The Power of Myth</i>, and other World Literature texts discussing the emergence of archetypes are integrated into the activity.</p> <p>Characterization/Archetypes Worksheet After the review, students utilize a character archetypes worksheet as a graphic organizer (see below) to compare and contrast the major players in the assigned text. In the case of the Bible and Paradise Lost, students recognize Lucifer as an example of an Anti-Hero, who also embodies characteristics of many other anti-heroes throughout literature and pop-culture (e.g., Hades, Darth Vader, etc.). This type comparison and synthesis may form the basis for a more comprehensive written analysis for more than one work of literature that draws upon source material.</p>	<p>Journal Entry: Students record in a journal their understanding of the topic, concept or lesson taught. The teacher reviews the entry to see if the student has gained an understanding of the topic, lesson or concept that was taught.</p> <p>Paper Pass: Paper pass is a form of brainstorming that gets students up and moving from their desks. Chart paper with different target words or questions are posted around the classroom. Students rotate around the room to the different brainstorming sheets and add their comments about the topics and about what other students have written. The process for the paper pass can be informal or formal. An informal use of the paper pass permits students to wander around the classroom and respond to the topic words or questions of their choosing. A more formal use involves students being divided into groups and systematically rotating around the room and responding.</p> <p>Response Cards: There are so many uses for response cards in a classroom. Ask a question and students respond by holding up a card. The most common response cards are yes/no questions. Students are provided with two cards. One card has the word "Yes" written on it and one card has the word "No" on it. After calling out a question, students respond by holding up their answer. Glance around the room and quickly assess student understanding.</p>
<p>References: Buehl, D. (1992). <i>Classroom strategies for interactive learning</i>, (2nd Ed.). Newark, NJ: International Reading Association.</p>	

Synthesizing Text and Source Material

Story Element	Shakespeare's MacBeth	Holinshead's Chronicles
Character		
Conflict		
Plot		
Theme		
Setting		

RL.9-10.10

By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9-10 text complexity band independently and proficiently.

Strategy/Lesson Suggestions

Note: This standard reminds educators to gradually increase the level of text complexity as students move upward by grade level. In this respect, each grade level teacher has a different responsibility with regard to either introducing a new level of text complexity (as indicated by the words “with scaffolding as needed”), or promoting proficiency at the end of that grade band (as indicated by the words “proficiently and independently.”)

Annotating Text:

Annotation is a powerful reading tool. Annotating means writing your ideas, thoughts and questions as you read. Students can annotate a text to leave tracks of their thinking so they can learn, understand and remember what they read. During the reading process, the reader marks the text at appropriate points, using symbols and/or words that serve as visual cues and help keep the reader focused on the text. Students can be encouraged to write questions, comments or to integrate “text codes”. Some codes could include:

- ?=question,
- *=important information,
- ??= confusion,
- L=new learning,
- R=this reminds me, etc...

Students are encouraged to reread their annotated versions to add additional insights from the 1st read. If students are reading a text from a book, sticky notes could be used to record their thinking. Larger sticky notes can be cut down to tabs for codes as noted above. (Brown, 2007)

Assessment FOR Learning Suggestions**Formative Assessment Tips for Reading Engagement:**

A variety of surveys can be used to assess where students attitudes and engagement with reading lie.

Reading Survey – [Click here](#)

Assessing Students Interests and Strengths – [Click here](#)

Learning Clubs: Motivating Middle School Readers and Writers: [Click here](#)

Additional Tips for Scaffolding Students’ Reading:

- Provide guidance in text selection to ensure that the material students choose is interesting and accessible.
- Monitor students’ ability to access the text as well as their stamina to stay engaged during the allocated time. This can be enacted through conferences that involve listening to students read short sections, encouraging brief retellings of the sections and engaging in brief discussions of the content.
- Work with students to set goals for completing the reading of a text.

Hold students accountable to share or respond to some aspect of the reading. This can occur through brief discussions in which peers discuss what they have read, perhaps orally reading a particularly interesting part, or through more extended projects self-selected by the student.

References:

Brown, M. (2007). I'll have mine annotated, please: Helping students make connections with text. *English Journal*. 96 (4), pp. 73-78.