

Educator Effectiveness Academy 2011
English Language Arts &
Literacy in History/Social Studies, Science, and Technical Subjects

Day 3, Session 1

Stories and Poetry:

- After listening to L. Frank Baum’s *The Wonderful Wizard of Oz*, students *describe* the *characters* of Dorothy, Auntie Em, and Uncle Henry, the *setting* of Kansan prairie, and *major events* such as the arrival of the cyclone.

- Students *explain* how Mark Teague’s *illustrations* contribute to what is conveyed in Cynthia Rylant’s *Poppleton in Winter* to *create the mood and emphasize aspects of characters and setting* in the story.

- Students *make connections between the visual presentation* of John Tenniel’s illustrations in Lewis Carroll’s *Alice’s Adventures in Wonderland* and the text of the story to *identify* how the pictures of Alice reflect *specific descriptions* of her in the text.

- Students *determine the meaning of the metaphor* of a cat in Carl Sandburg’s poem “Fog” and contrast that *figurative language* to the meaning of the *simile* in William Blake’s “The Echoing Green.”

Educator Effectiveness Academy 2011
English Language Arts &
Literacy in History/Social Studies, Science, and Technical Subjects

- Students *summarize the development* of the morality of Tom Sawyer in Mark Twain’s novel of the same name and analyze its connection to themes of accountability and authenticity by noting how it is conveyed *through characters, setting, and plot*.

- Students *analyze how* artistic *representations* of Ramses II (the pharaoh who reigned during the time of Moses) vary, basing their analysis on *what is emphasized or absent in different* treatments of the pharaoh in works of art (e.g., images in the British Museum) and in Percy Bysshe Shelley’s poem “Ozymandias.”

- Students compare two or more *recorded or live productions* of Arthur Miller’s *Death of a Salesman* to the written text, *evaluating* how *each version interprets the source text* and debating which aspects of the enacted *interpretations* of the play best capture a particular character, scene, or theme.

Educator Effectiveness Academy 2011
English Language Arts &
Literacy in History/Social Studies, Science, and Technical Subjects

Informational Texts:

- Students *identify* the reasons Clyde Robert Bulla gives in his book *A Tree Is a Plant* in support of his *point* about the function of roots in germination.
- Students *use text features*, such as the table of contents and headers, found in Alikì's text *Ah, Music!* to identify relevant sections and *locate information relevant to a given topic* (e.g., rhythm, instruments, harmony) *quickly and efficiently*.
- Students *compare and contrast a firsthand account* of African American ballplayers in the Negro Leagues to *a secondhand account* of their treatment found in books such as Kadir Nelson's *We Are the Ship: The Story of Negro League Baseball*, attending to the *focus* of each account *and the information provided* by each.
- Students *determine the main idea* of Colin A. Ronan's "Telescopes" and create a *summary* by *explaining how key details support* his distinctions regarding different types of telescopes.

Educator Effectiveness Academy 2011
English Language Arts &
Literacy in History/Social Studies, Science, and Technical Subjects

- Students *trace* the line of *argument* in Winston Churchill’s “Blood, Toil, Tears and Sweat” address to Parliament and *evaluate* his *specific claims* and opinions *in the text, distinguishing* which *claims* are *supported by facts, reasons, and evidence*, and which *are not*.

- Students compare George Washington’s Farewell Address to other foreign policy statements, such as the Monroe Doctrine, and *analyze* how both texts *address similar themes and concepts* regarding “entangling alliances.”

- Students *analyze* Thomas Jefferson’s Declaration of Independence, identifying its *purpose* and evaluating *rhetorical features* such as the listing of grievances. Students compare and contrast the *themes* and argument found there to those of other *U.S. documents of historical and literary significance*, such as the Olive Branch Petition.

Educator Effectiveness Academy 2011
English Language Arts &
Literacy in History/Social Studies, Science, and Technical Subjects
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Answer Key to Sample Performance Tasks

Grades K-1 Sample Performance Tasks

Stories and Poetry

- After listening to L. Frank Baum’s *The Wonderful Wizard of Oz*, students *describe* the *characters* of Dorothy, Auntie Em, and Uncle Henry, the *setting* of Kansan prairie, and *major events* such as the arrival of the cyclone. [RL.1.3]

Informational Texts

- Students *identify* the reasons Clyde Robert Bulla gives in his book *A Tree Is a Plant* in *support* of his *point* about the function of roots in germination. [RI.1.8]

Grades 2-3 Sample Performance Tasks

Stories and Poetry

- Students *explain* how Mark Teague’s *illustrations* contribute to what is conveyed in Cynthia Rylant’s *Poppleton in Winter* to *create the mood and emphasize aspects of characters and setting* in the story. [RL.3.7]

Informational Texts

- Students *use text features*, such as the table of contents and headers, found in Aliko’s text *Ah, Music!* to *identify* relevant sections and *locate information relevant to a given topic* (e.g., rhythm, instruments, harmony) *quickly and efficiently*. [RI.3.5]

Grades 4-5 Sample Performance Tasks

Stories and Poetry

- Students *make connections between the visual presentation* of John Tenniel’s illustrations in Lewis Carroll’s *Alice’s Adventures in Wonderland* and the text of the story to *identify* how the pictures of Alice reflect *specific descriptions* of her in the text. [RL.4.7]
- Students *determine the meaning of the metaphor* of a cat in Carl Sandburg’s poem “Fog” and contrast that *figurative language* to the meaning of the *simile* in William Blake’s “The Echoing Green.” [RL.5.4]

Informational Texts

- Students *compare and contrast a firsthand account* of African American ballplayers in the Negro Leagues to *a secondhand account* of their treatment found in books such as Kadir Nelson’s *We Are the Ship: The Story of Negro League Baseball*, attending to the *focus* of each account *and the information provided* by each. [RI.4.6]
- Students *determine the main idea* of Colin A. Ronan’s “Telescopes” and create a *summary* by *explaining how key details support* his distinctions regarding different types of telescopes. [RI.4.2]

Educator Effectiveness Academy 2011
English Language Arts &
Literacy in History/Social Studies, Science, and Technical Subjects

Grades 6-8 Sample Performance Tasks

Stories, Drama, and Poetry

- Students *summarize the development* of the morality of Tom Sawyer in Mark Twain’s novel of the same name and analyze its connection to themes of accountability and authenticity by noting how it is conveyed *through characters, setting, and plot*. [RL.8.2]

Informational Texts: English Language Arts

- Students *trace the line of argument* in Winston Churchill’s “Blood, Toil, Tears and Sweat” address to Parliament and *evaluate his specific claims* and opinions *in the text, distinguishing which claims are supported by facts, reasons, and evidence, and which are not*. [RI.6.8]

Grades 9-10 Sample Performance Tasks

Stories, Drama, and Poetry

- Students *analyze how artistic representations* of Ramses II (the pharaoh who reigned during the time of Moses) vary, basing their analysis on *what is emphasized or absent in different treatments* of the pharaoh in works of art (e.g., images in the British Museum) and in Percy Bysshe Shelley’s poem “Ozymandias.” [RL.9–10.7]

Informational Texts: English Language Arts

- Students compare George Washington’s Farewell Address to other foreign policy statements, such as the Monroe Doctrine, and *analyze how both texts address similar themes and concepts* regarding “entangling alliances.” [RI.9–10.9]

Grades 11-12 Sample Performance Tasks

Stories, Drama, and Poetry

- Students compare two or more *recorded or live productions* of Arthur Miller’s *Death of a Salesman* to the written text, *evaluating how each version interprets the source text* and debating which aspects of the enacted *interpretations* of the play best capture a particular character, scene, or theme. [RL.11–12.7]

Informational Texts: English Language Arts

- Students *analyze* Thomas Jefferson’s Declaration of Independence, identifying its *purpose* and evaluating *rhetorical features* such as the listing of grievances. Students compare and contrast the *themes* and argument found there to those of other *U.S. documents of historical and literary significance*, such as the Olive Branch Petition. [RI.11–12.9]

**Educator Effectiveness Academy 2011
English Language Arts &
Literacy in History/Social Studies, Science, and Technical Subjects**

**Informational Text Complexity
Qualitative Dimensions of Text Complexity**

Day 3, Session 2

	Characteristics of Simple Text	Characteristics of Complex Text	Instructional Strategies/Examples/Differentiation
Informational Text Structure	Simple text structures>	Complex text structures	
	Explicit>	Implicit	
	Conventional>	Unconventional	
	Events related in chronological order>	Events related out of chronological order	
	Simple graphics/text features>	Sophisticated graphics/text features	
	Graphics/text features unnecessary or merely supplementary to understanding the text>	Graphics/text features essential to understanding the text and may provide information not otherwise conveyed in the text	
Language Conventionality and Clarity	Literal>	Figurative or ironic	
	Clear>	Ambiguous or purposefully misleading	
	Contemporary and/or familiar language usage>	Archaic or otherwise unfamiliar language usage	
	Conversational language>	General academic and domain-specific language	
	Simple vocabulary>	Multi-meaning, connotative, and conceptual vocabulary	
	Simple sentence structures>	Complex sentence structures	
Levels of Meaning	Simple theme/thesis/purpose>	Complex or sophisticated theme/thesis/purpose	
	Single theme>	Multiple themes	
	Common, everyday experiences>	Experiences distinctly different from one's own	
	Single perspective>	Multiple perspectives	
	Perspectives like one's own>	Perspectives unlike or in opposition to one's own	
	Low intertextuality (few references to/citations of other texts)>	High intertextuality (many references to/citations of other texts)	
Knowledge Demands	Everyday experiences and knowledge>	Extensive/specialized experiences and knowledge	
	Familiarity with genre conventions>	Discipline-specific content knowledge	

**Educator Effectiveness Academy 2011
English Language Arts &
Literacy in History/Social Studies, Science, and Technical Subjects**

Day 3, Session 2

**Literary Text Complexity
Qualitative Dimensions of Text Complexity**

	Characteristics of Simple Text	Characteristics of Complex Text	Instructional Strategies/Examples/Differentiation
Literary Text Structure	Simple text structures>	Complex text structures	
	Explicit>	Implicit	
	Conventional>	Unconventional	
	Events related in chronological order>	Events related out of chronological order	
	Simple graphics/text features.....>	Sophisticated graphics/text features	
	Graphics/text features unnecessary or merely supplementary to understanding the text>	Graphics/text features essential to understanding the text and may provide information not otherwise conveyed in the text	
Language Conventinality and Clarity	Literal>	Figurative, ironic, or allegorical	
	Clear>	Ambiguous or purposefully misleading	
	Contemporary and/or familiar language usage>	Archaic or otherwise unfamiliar language usage	
	Conversational language>	General academic and domain-specific language	
	Simple vocabulary>	Multi-meaning, connotative, and conceptual vocabulary	
	Simple sentence structures>	Complex sentence structures	
Levels of Meaning	Simple theme>	Complex or sophisticated themes	
	Single theme>	Multiple themes	
	Common, everyday experiences or clearly fantastical situations>	Experiences distinctly different from one's own	
	Single perspective>	Multiple perspectives	
	Perspectives like one's own.....>	Perspectives unlike or in opposition to one's own	
	Low intertextuality (few references/allusions to other texts)>	High intertextuality (many references/allusions to other texts)	
Knowledge Demands	Everyday knowledge>	Cultural knowledge	
	Familiarity with genres>	Literary knowledge	

Educator Effectiveness Academy 2011
English Language Arts &
Literacy in History/Social Studies, Science, and Technical Subjects

Day 3, Session 2

Murphy, Jim. *The Great Fire*. New York: Scholastic, 1995. (1995)
From Chapter 1: “A City Ready to Burn”

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 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.

The situation was worst in the middle-class and poorer districts. Lot sizes were small, and owners usually filled them up naturally. Because both Patrick and Catherine were small, and owners usually filled them up 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.

Wealthier districts were by no means free of fire hazards. Stately stone and brick homes had wood interiors, and storage buildings were common, and trees lined the streets and filled the yards.



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and brick homes had wood interiors, and storage buildings were common, and trees lined the streets and filled the yards.

Media Text

The Great Chicago Fire, an exhibit created by the Chicago Historical Society that includes essays and images:

<http://www.chicagohs.org/fire/intro/qcf-index.html>

From CCSS, Appendix B, p 94

Educator Effectiveness Academy 2011
English Language Arts &
Literacy in History/Social Studies, Science, and Technical Subjects

Day 3, Session 3

Activity: It's Academic!

Excerpt

From the Introduction: "Why They Walked"

Not so long ago Montgomery, Alabama, the color of your skin determined where you could sit on a public bus. If you happened to be an African American, you had to sit in the back of the bus, even if there were empty seats up front.

Back then, racial segregation was the rule throughout the American South. Strict laws – called "Jim Crow" laws – enforced a system of white supremacy that discriminated against blacks and kept them in their place as second-class citizens.

People were separated by race from the moment they were born in segregated hospitals until the day they were buried in segregated cemeteries. Blacks and whites did not attend the same schools, worship in the same churches, eat in the same restaurants, sleep in the same hotels, drink from the same water fountains, or sit together in the same movie theaters.

In Montgomery, it was against the law for a white person and a Negro to play checkers on public property or ride together in a taxi.

Most southern blacks were denied their right to vote. The biggest obstacle was the poll tax, a special tax that was required of all voters but was too costly for many blacks and for poor whites as well. Voters also had to pass a literacy test to prove that they could read, write, and understand the U.S. Constitution. These tests were often rigged to disqualify even highly educated blacks. Those who overcame the obstacles and insisted on registering as voters faced threats, harassment, and even physical violence. As a result, African Americans in the South could not express their grievances in the voting booth, which for the most part, was closed to them. But there were other ways to protest, and one day a half century ago, the black citizens in Montgomery rose up in protest and united to demand their rights – by walking peacefully.

It all started on a busFreedman, Russel.

Freedom Walkers: The Story of the Montgomery Bus Boycott. New York: Holiday House, 2006. (2006)

From CCSS, Appendix B, p 94