

Educator Effectiveness Academy 2011
English Language Arts &
Literacy in History/Social Studies, Science, and Technical Subjects
Day 1, Activity 1

College and Career Readiness Anchor Standards for Reading
CCSS for English Language Arts, page 10

The **K–5** 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

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.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure

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.
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.
6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.*
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.
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.

Range of Reading and Level of Text Complexity

10. Read and comprehend complex literary and informational texts independently and proficiently.

*Please see “Research to Build and Present Knowledge” in Writing and “Comprehension and Collaboration” in Speaking and Listening for additional standards relevant to gathering, assessing, and applying information from print and digital sources.

College and Career Readiness Anchor Standards for Writing CCSS for English Language Arts, page 18

The **K–5** 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.

Text Types and Purposes*

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

*These broad types of writing include many subgenres. See Appendix A for definitions of key writing types.

College and Career Readiness Anchor Standards for Speaking and Listening **CCSS for English Language Arts, page 22**

The **K–5** 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.

Comprehension and Collaboration

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Presentation of Knowledge and Ideas

4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

College and Career Readiness Anchor Standards for Language CCSS for English Language Arts, page 25

The **K–5** 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.

Conventions of Standard English

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Knowledge of Language

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

Educator Effectiveness Academy 2011
English Language Arts &
Literacy in History/Social Studies, Science, and Technical Subjects
Day 1, Activity 1
College and Career Readiness Anchor Standards for Reading
CCSS for English Language Arts, page 35
CCSS for Literacy in History/Social Studies, Science, and Technical Subjects, page 60

The grades **6–12** 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.

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College and Career Readiness Anchor Standards for Writing
CCSS for English Language Arts, page 41
CCSS for Literacy in History/Social Studies, Science, and Technical Subjects, page 63

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College and Career Readiness Anchor Standards for Speaking and Listening CCSS for English Language Arts, page 48

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**College and Career Readiness Anchor Standards for Language
CCSS for English Language Arts, page 51**

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**Educator Effectiveness Academy 2011
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Day 1, Activity 2**

**Common Core State Standards
English Language Arts**

Reading Literature (RL)

Cluster: Key Ideas and Details

RL 1 CCR Anchor Standard

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.

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5
With prompting and support, ask and answer questions about key details in a text.	Ask and answer questions about key details in a text.	Ask and answer such questions as <i>who</i> , <i>what</i> , <i>where</i> , <i>when</i> , <i>why</i> , and <i>how</i> to demonstrate understanding of key details in a text.	Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.	Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.	Quote accurately from the text when explaining what the text says explicitly and when drawing inferences from the text.

**Educator Effectiveness Academy 2011
English Language Arts &
Literacy in History/Social Studies, Science, and Technical Subjects
Day 1, Activity 2**

**Common Core State Standards
English Language Arts**

Reading Literature (RL)

Cluster: Key Ideas and Details

RL 1 CCR Anchor Standard

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.

Grade 6	Grade 7	Grade 8	Grades 9-10	Grades 11-12
Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	Cite the textual evidence that most strongly supports analysis of what the text says explicitly as well as inferences drawn from the text.	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including, determining where the text leaves matters uncertain.

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Day 1, Activity 3
Elementary School Student Writing Sample, Appendix C

Student Sample: Grade 5, Informative/Explanatory

The informative writing that follows was produced in class

Author Response: Roald Dahl

By:

Roald Dahl is a very interesting author to me. That's because he knows what a kid wants to hear. He has a "kid's mind". He is the only author that I know that makes up interesting words like Inkland, fizz wizard, and gobblefunking. All his stories are the same type. I don't mean the same story written again and again. What I mean is that they all have imagination, made up words, and disgusting thoughts. Some of his stories that have those things are Charlie and the Chocolate Factory, Matilda, The Witches and Danny the Champion of the World. The Witches is the book that I am reading right now, and it is like The BFG, another book that is by Roald Dahl. They are alike because in The BFG, Sophie and the BFG, (the big friendly giant), are trying to stop other giants from eating human beings. The Witches has the same problem. The Boy, (he has no name), is trying to stop the witches from turning children into small mice, and then killing the mice by stepping on them. Both stories have to stop evil people from doing something horrible. Roald Dahl uses a lot of similes. Some similes that he used that I like are: Up he shot again like a bullet in the barrel of a gun. And my favorite is: They were like a chorus of dentists' drills all grinding away together. In all of Roald Dahl's books, I have noticed that the plot or the main problem of the story is either someone killing someone else, or a kid having a bad life. But it is always something terrible. All the characters that Roald Dahl ever made were probably fake characters. A few things that the main characters have in common are that they all are poor. None of them are rich. Another thing that they all have in common is that they either have to save the world, someone else, or themselves.

Annotation

The writer of this piece

- introduces the topic clearly, provides a general observation and focus, and groups related information logically.
 - *Roald Dahl is a very interesting author to me. That's because he knows what a kid wants to hear.*
- develops the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
 - *He is the only author that I know that makes up interesting words like Inkland, fizz wizard, and gobblefunking.*
 - *Roald Dahl uses a lot of similes. Some similes that he used that I like are: Up he shot again like a bullet in the barrel of a gun. And my favorite is: They were like a chorus of dentists' drills all grinding away together.*
 - *In all of Roald Dahl's books, I have noticed that the plot or the main problem of the story is either someone killing someone else, or a kid having a bad life.*
- links ideas within and across categories of information using words, phrases, and clauses.
 - *The Witches is the book that I am reading right now, and it is like The BFG, another book that is by Roald Dahl. They are alike because . . .*
- uses precise language and domain-specific vocabulary to inform about or explain the topic.
 - *Roald Dahl uses a lot of similes.*
 - *I have noticed that the plot or the main problem of the story . . .*
 - *All the characters . . .*
- demonstrates good command of the conventions of standard written English (with occasional errors that do not interfere materially with the underlying message).

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Literacy in History/Social Studies, Science, and Technical Subjects
Day 1, Activity 3

Middle School Student Writing Sample, Appendix C

Grade 6, Argument

This argument was written as homework after a class in which grade 6 students viewed a movie titled *Benchwarmers* and discussed how movie writers and producers promote smoking. The letter is addressed to the producer of a film in which smoking appears.

Dear Mr. Sandler,

Did you know that every cigarette a person smokes takes seven minutes off their life? I mentioned this because I just watched the movie, *Benchwarmers*, and I noticed that Carlos smoked. Why did you feel the need to have one of the characters smoke? Did you think that would make him look cool? Did you think that would make him look older? It did neither of those things. As a matter of fact, I think it made him look stupid and not very cool. Especially when he put out a cigarette on his tongue.

If I were producing a movie, I would want my characters to be strong, healthy and smart. I would not have any smokers in my movies for many reasons. The first reason is it sets a bad example for children. An estimated 450,000 Americans die each year from tobacco related disease. In fact, tobacco use causes many different types of cancers such as lung, throat, mouth, and tongue. Another reason not to promote smoking is it ages and wrinkles your skin. Who wants to look 75 if you are only 60? It turns your teeth yellow and may lead to gum disease and tooth decay. Lastly, smoking is a very expensive habit. A heavy smoker spends thousands of dollars a year on cigarettes. I can think of better things to spend money on.

So Mr. Sandler, I urge you to take smoking out of all future movies you produce. Instead of having your characters smoke have them do healthy things. That will set a positive influence for children instead of poisoning their minds. Thanks for reading my letter. I hope you agree with my opinion.

Sincerely, _____

P.S. I love your Chanukah song.

Annotation

The writer of this piece

- introduces a claim.
 - *I would not have any smokers in my movies for many reasons.*
- organizes the reasons and evidence clearly.
 - *The first reason is it sets a bad example for children.*
 - *Another reason not to promote smoking is it ages and wrinkles your skin.*
 - *It turns your teeth yellow and may lead to gum disease and tooth decay.*
- supports the claim with clear reasons and relevant evidence, demonstrating an understanding of the topic.
 - *Lastly, smoking is a very expensive habit. A heavy smoker spends thousands of dollars a year on cigarettes.*
- uses words, phrases, and clauses to clarify the relationship between the claim and reasons.
 - *The first reason . . . Another reason . . . Lastly . . .*
- establishes and maintains a formal style (except for the postscript).
 - *Dear Mr. Sandler . . . Thanks for reading my letter. I hope you agree with my opinion . . .*
 - *Sincerely . . .*

- provides a concluding statement that follows from the argument presented.
 - *Instead of having your characters smoke have them do healthy things. That will set a positive influence for children instead of poisoning their minds.*
- demonstrates good command of the conventions of standard written English (with occasional errors that do not interfere materially with the underlying message).

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Day 1, Activity 3

High School Student Writing Sample, Appendix C

Grade 12, Argument

This essay was produced in a two-hour-long college placement exam. Students first read a passage of approximately a thousand words titled “In Praise of Boredom.” The passage was adapted from an essay published by Ellen Ruppel Shell in 2000. Students were then asked to respond to Shell’s views, drawing on anything else they had previously read, their observations, and/or their experiences.

Freedom From Structure

Children are blank slates that are subject to the environment around them. Allowing a child to interact with their surroundings is difficult for adults because it leaves each decision, and each consequence of that decision, up to them. Ellen Ruppel Shell believes that children miss out on experimenting and discovering aspects of the world that cannot be taught in a classroom or read about in a book. I agree that children can learn many important lessons about social interaction and the products of creativity by playing on their own, or with other children, in a free and open environment.

To relieve the inevitable boredom that every child eventually encounters, they can nourish their creative minds by playing alone. As a child, I was content to sometimes play by myself in a land of make-believe. If it was cold and rainy outside, I would pretend it was the middle of summer. Night became day, my bedroom became a kingdom, my bed was a castle, my floor was a mote, and I was a princess. Playing “let’s pretend” allowed me to imagine and create my own world when reality seemed too mundane. “Boredom leads to exploration, which leads to creativity,” and nothing is more creative than a world that exists in the mind of a child.

There are endless opportunities for parents to stimulate and teach their kids that come with instructions and rules and boundaries, but I agree with Shell when she declares that “the best play is spontaneous and unpredictable.” Plain and simple freedom is invaluable, and we are only so free as children. As we grow up, our minds become molded around society’s rules and we learn to conform to a certain way of thinking and creating. If adults see a soccer ball, they will only think of how to play soccer. If children see a soccer ball they will immediately create their own rules and proceed with an entirely different game. The ability to be spontaneous and imaginative is strongest in children because they know nothing else. Adults and parents that bombard their kids with structured activities are wasting the unique and innate ability of children to create; however, a parent’s reasoning for such structure is not unsupported.

There are many life lessons that can be difficult to learn on your own, so adults establish controlled environments for their children to learn about the world. For example, making new friends can be an awkward and terrifying process for kids, so parents will try to make friends for their children. What most adults don’t realize is that they are robbing their child of a chance to open up and reach out to another person. The kid they meet on the jungle gym will be more beneficial to them than the kid their parent forced them to play with. “We don’t believe that they can navigate the world, so we try to navigate it for them.” Shell believes that adults need to trust their kids to discover the world for themselves and that it’s just as important for them to fail as it is for them to succeed.

For children, it’s not about the final product, it’s how they get there. When forced to follow rules and obey boundaries, kids are not given the opportunity to use their imagination. I agree with Shell and I believe that it is more beneficial for children to make believe, be spontaneous, and discover as much as they can about the world for themselves.

Annotation

The writer of this piece

- introduces a precise, knowledgeable claim.
 - *I agree that children can learn many important lessons about social interaction and the products of creativity by playing on their own, or with other children, in a free and open environment.*
- establishes the significance of the claim, distinguishing the claim from alternate or opposing claims.
 - *Allowing a child to interact with their surroundings is difficult for adults because it leaves each decision, and each consequence of that decision, up to them.*
- creates an organization that logically sequences claim, counterclaims, reasons, and evidence.
 - *I agree that children . . . they can nourish their creative minds by playing alone. . . . As a child, I was . . . but I agree with Shell when she declares . . . As we grow up . . . There are many life lessons that can be difficult to learn on your own . . . What most adults don't realize . . .*
For children, it's not about the final product . . . I agree with Shell and I believe . . .
- develops the claim and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both.
 - *Allowing a child to interact with their surroundings . . . leaves each decision, and each consequence of that decision, up to them.*
 - *Ellen Ruppel Shell believes that children miss out on experimenting and discovering aspects of the world that cannot be taught in a classroom or read about in a book.*
 - *. . . they can nourish their creative minds by playing alone.*
 - *There are many life lessons that can be difficult to learn on your own, so adults establish controlled environments for their children to learn about the world.*
 - *When forced to follow rules and obey boundaries, kids are not given the opportunity to use their imagination.*
- develops the claim in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
 - *. . . making new friends can be an awkward and terrifying process for kids, so parents will try to make friends for their children. What most adults don't realize is that they are robbing their child of a chance to open up and reach out to another person.*
- uses words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim and reasons, between reasons and evidence, and between claim and counterclaims.
 - *As a child . . . As we grow up . . . For example . . .*
 - *To relieve the inevitable boredom that every child eventually encounters, they can nourish their creative minds by playing alone. As a child, I was content to sometimes play by myself in a land of make-believe. . . . "Boredom leads to exploration, which leads to creativity," and nothing is more creative than a world that exists in the mind of a child.*
 - *There are endless opportunities for parents to stimulate and teach their kids that come with instructions and rules and boundaries, but I agree with Shell when she declares that "the best play is spontaneous and unpredictable."*
- provides a concluding statement that follows from and supports the argument presented.
 - *I agree with Shell and I believe that it is more beneficial for children to make believe, be spontaneous, and discover as much as they can about the world for themselves.*
- demonstrates good command of the conventions of standard written English (with occasional errors that do not interfere materially with the underlying message).