

# Instructional Supervisor Session II: Environmental Readiness and High-Quality Texts

## Pre-Work



*Please complete the following pre-work before engaging in the session 2 video:*

**Observe** at least two literacy lessons in different schools in your district. You don't need to "rate" the lessons yet – but **record your reflections on the trends you are noticing** across your observations as they relate to the TN IPG.

*Use this space to reflection on your two literacy lesson observations.*



## Materials

- Instructional Practice Guide (Appendix A)
- Text Analysis Tools (Appendix B)
- Lesson Prep Protocol (Appendix C)
- Sample Unit and Lesson Overview (Appendix D)

## Reflections



**Reflection 1:** Did the classrooms you observed as pre-work reflect a strong Culture of Learning according to the TN IPG? How do you know? *(Consider what you saw teachers and students doing that you believe is evidence and non-evidence for a strong Culture of Learning.)*



**Reflection 2: What are the implications of the research around high-quality texts for literacy instruction in your district?**

- A. What are your initial reactions to this research?
  
- B. What does this mean for students who are behind? What do they need most?
  
- C. How does this research reflect what is happening in your buildings now around access to complex texts for all students?
  
- D. How do your high-quality instructional materials support this work?

## Activities

Watch the video of virtual ELA instruction and consider the evidence you see for each indicator in Culture of Learning and High-Quality Texts.

<b>Culture of Learning: Environmental Readiness</b>	
<ul style="list-style-type: none"> <li>• Students complete instructional tasks, volunteer responses and/or ask appropriate questions.</li> <li>• Students follow behavioral expectations and directions.</li> <li>• Students execute transitions, routines and procedures in an orderly and efficient manner.</li> <li>• Students are engaged in the work of the lesson from start to finish; there is a sense of urgency about how time is used.</li> <li>• Students and their teacher demonstrate a joy for learning through positive relationships and strong classroom culture that is responsive to student interests, experiences, and approaches to learning.</li> </ul>	<p>Yes</p> <p>No</p>
<p><u>Evidence for Culture of Learning: Environmental Readiness</u></p>	

Core Action One: High-Quality Texts at the Center of Instruction	
A. A majority of the lesson is spent reading, writing, or speaking about the text(s).  Type of text(s) (circle): Information / Literary / Other Media or Format	Yes No
B. The anchor text(s) are at or above the complexity level expected for the grade and time in the school year.	Yes No
C. The text(s) exhibit exceptional craft and thought, and/or provide meaningful information in the service of building knowledge.	Yes No
<b>Core Action One Summary:</b> The majority of the lesson is grounded in a text that is at or above the expected complexity level and the text is utilized to develop knowledge that is worthy of students' time.	Yes No
<i>Evidence for Core Action One: High-Quality Texts at the Center of Instruction</i>	

Draft an exemplar student response for a comprehension question you deem most critical for the lesson on "This Is Just to Say" by William Carlos Williams.

Comprehension Question:
Exemplar:

## Closing Reflections



What are your biggest learnings about Culture of Learning and/or student access to High-Quality Texts from this session?



What are your next steps in engaging with schools around improving instruction in these areas?

### **Pre-work for Session 3**

- Conduct at least five literacy observations with school leaders across at least two of your schools, evaluating whether the students in the classes you're observing are experiencing environmental readiness and high-quality texts.
- Coach your leader to focus with teachers on the highest-leverage strategy to improve environmental readiness and high-quality texts.

# Appendix A: Blank Instructional Practice Guide (IPG)

Use this copy to write evidence you see for the video in the session.

## Tennessee Instructional Practice Guide (IPG) K-12 Knowledge Building Lessons\*

\*Note: Use the K-2 Foundational Skills IPG when observing lessons focused on foundational skills development.

<b>Culture of Learning: Environmental Readiness</b>	
<ul style="list-style-type: none"> <li>Students complete instructional tasks, volunteer responses and/or ask appropriate questions.</li> <li>Students follow behavioral expectations and directions.</li> <li>Students execute transitions, routines and procedures in an orderly and efficient manner.</li> <li>Students are engaged in the work of the lesson from start to finish; there is a sense of urgency about how time is used.</li> <li>Students and their teacher demonstrate a joy for learning through positive relationships and strong classroom culture that is responsive to student interests, experiences, and approaches to learning.</li> </ul>	Yes  No
<i>Evidence for Culture of Learning: Environmental Readiness</i>	
<b>Core Action One: High-Quality Texts at the Center of Instruction</b>	
A. A majority of the lesson is spent reading, writing, or speaking about the text(s).	Yes
Type of text(s) (circle): Information / Literary / Other Media or Format	No
B. The anchor text(s) are at or above the complexity level expected for the grade and time in the school year.	Yes No
C. The text(s) exhibit exceptional craft and thought, and/or provide meaningful information in the service of building knowledge.	Yes No
<b>Core Action One Summary:</b> The majority of the lesson is grounded in a text that is at or above the expected complexity level and the text is utilized to develop knowledge that is worthy of students' time.	Yes No
<i>Evidence for Core Action One: High-Quality Texts at the Center of Instruction</i>	
<b>Core Action Two: Effective Use of Questions &amp; Tasks</b>	

<p>A. Questions and tasks address the text by attending to its particular qualitative features: its meaning/purpose, and/or language, structure(s), and knowledge demands.</p>	<p>Yes No</p>
<p>B. Questions and tasks require students to use evidence from the text to demonstrate understand and to support their ideas about the text. These ideas are expressed through written and/or oral responses.</p>	<p>Yes No</p>
<p>C. Questions and tasks attend to the words (academic vocabulary), phrases, and sentences within the text.</p>	<p>Yes No</p>
<p>D. Questions and tasks are sequenced to build knowledge by guiding students to delve deeper into the text and graphics.</p>	<p>Yes No</p>
<p><b>Core Action Two Summary:</b> Teacher uses questions and tasks to reflect the depth of textual analysis required by grade-level standards and integrate these standards in service of <b>building knowledge</b>.</p>	<p>Yes No</p>
<p><i>Evidence for Core Action Two: Effective Use of Questions &amp; Tasks</i></p>	
<p><b>Core Action Three: Opportunities for Student Engagement</b></p> <p><b>Rating Scale</b></p> <p><b>Yes</b> - Teacher provides many opportunities, and most students take them.</p> <p><b>Mostly</b> - Teacher provides many opportunities, and some students take them; or teacher provides some opportunities and most students take them.</p> <p><b>Somewhat</b> - Teacher provides some opportunities, and some students take them.</p> <p><b>Not Yet</b> - Teacher provides few or no opportunities, or few or very few students take the opportunities provided.</p>	
<p>A. The teacher poses questions and tasks that allow opportunities for students to do the majority of the work, and students engage in those opportunities via speaking/listening, reading, and/or writing.</p>	<p>Yes Mostly Somewhat Not Yet</p>

<p>B. The teacher expects evidence and prevision from students and probes students' answers accordingly, and students provide text evidence to support their ideas and display precision in their oral and written responses.</p>	<p>Yes Mostly Somewhat Not Yet</p>
<p>C. The teacher cultivates reasoning and meaning making by allowing students to productively struggle, and students persevere through difficulty.</p>	<p>Yes Mostly Somewhat Not Yet</p>
<p>E. The teacher creates conditions for student conversations where students are encouraged to talk and ask questions about each other's thinking, and students engage in those opportunities in order to clarify or improve their understanding.</p>	<p>Yes Mostly Somewhat Not Yet</p>
<p>F. The teacher deliberately checks for understanding throughout the lesson and adapts the lesson according to student understanding, and students refine their written and/or oral responses (if appropriate).</p>	<p>Yes Mostly Somewhat Not Yet</p>
<p><b>Core Action Three Summary:</b> Students are responsible for developing their thinking, analyzing texts, and synthesizing knowledge orally and through writing (with appropriate supports as needed).</p>	<p>Yes Mostly Somewhat Not Yet</p>
<p><u><i>Evidence for Core Action Three: Opportunities for Student Engagement</i></u></p>	



## Appendix B: Text Analysis Tools

Below are the quantitative and qualitative text analysis tools that are used to determine the extent to which a text is appropriate for the grade level.

### Quantitative Text Complexity Chart

#### Lexile Measures by Grade Band

Grade	The Lexile Framework
K-1	Up to 530L
2-3	420L to 820L
4-5	740 to 1010L
6-8	925L to 1185L
9-10	1050L to 1335L
11-12	1185L to 1385L

### Text Complexity: Qualitative Measures Rubric<sup>1</sup>

#### LITERATURE

Text Title \_\_\_\_\_

Text Author \_\_\_\_\_

	Exceedingly Complex	Very Complex	Moderately Complex	Slightly Complex
TEXT STRUCTURE	<ul style="list-style-type: none"> <li><b>Organization:</b> Is intricate with regard to such elements as point of view, time shifts, multiple characters, storylines and detail</li> <li><b>Use of Graphics:</b> If used, illustrations or graphics are essential for understanding the meaning of the text</li> </ul>	<ul style="list-style-type: none"> <li><b>Organization:</b> May include subplots, time shifts and more complex characters</li> <li><b>Use of Graphics:</b> If used, illustrations or graphics support or extend the meaning of the text</li> </ul>	<ul style="list-style-type: none"> <li><b>Organization:</b> May have two or more storylines and occasionally be difficult to predict</li> <li><b>Use of Graphics:</b> If used, a range of illustrations or graphics support selected parts of the text</li> </ul>	<ul style="list-style-type: none"> <li><b>Organization:</b> Is clear, chronological or easy to predict</li> <li><b>Use of Graphics:</b> If used, either illustrations directly support and assist in interpreting the text or are not necessary to understanding the meaning of the text</li> </ul>
LANGUAGE FEATURES	<ul style="list-style-type: none"> <li><b>Conventionality:</b> Dense and complex; contains abstract, ironic, and/or figurative language</li> <li><b>Vocabulary:</b> Complex, generally unfamiliar, archaic, subject-specific, or overly academic language; may be ambiguous or purposefully misleading</li> <li><b>Sentence Structure:</b> Mainly complex sentences with several subordinate clauses or phrases; sentences often contain multiple concepts</li> </ul>	<ul style="list-style-type: none"> <li><b>Conventionality:</b> Fairly complex; contains some abstract, ironic, and/or figurative language</li> <li><b>Vocabulary:</b> Fairly complex language that is sometimes unfamiliar, archaic, subject-specific, or overly academic</li> <li><b>Sentence Structure:</b> Many complex sentences with several subordinate phrases or clauses and transition words</li> </ul>	<ul style="list-style-type: none"> <li><b>Conventionality:</b> Largely explicit and easy to understand with some occasions for more complex meaning</li> <li><b>Vocabulary:</b> Mostly contemporary, familiar, conversational; rarely unfamiliar or overly academic</li> <li><b>Sentence Structure:</b> Primarily simple and compound sentences, with some complex constructions</li> </ul>	<ul style="list-style-type: none"> <li><b>Conventionality:</b> Explicit, literal, straightforward, easy to understand</li> <li><b>Vocabulary:</b> Contemporary, familiar, conversational language</li> <li><b>Sentence Structure:</b> Mainly simple sentences</li> </ul>
MEANING	<ul style="list-style-type: none"> <li><b>Meaning:</b> Multiple competing levels of meaning that are difficult to identify, separate, and interpret; theme is implicit or subtle, often ambiguous and revealed over the entirety of the text</li> </ul>	<ul style="list-style-type: none"> <li><b>Meaning:</b> Multiple levels of meaning that may be difficult to identify or separate; theme is implicit or subtle and may be revealed over the entirety of the text</li> </ul>	<ul style="list-style-type: none"> <li><b>Meaning:</b> Multiple levels of meaning clearly distinguished from each other; theme is clear but may be conveyed with some subtlety</li> </ul>	<ul style="list-style-type: none"> <li><b>Meaning:</b> One level of meaning; theme is obvious and revealed early in the text.</li> </ul>
KNOWLEDGE DEMANDS	<ul style="list-style-type: none"> <li><b>Life Experiences:</b> Explores complex, sophisticated or abstract themes; experiences portrayed are distinctly different from the common reader</li> <li><b>Intertextuality and Cultural Knowledge:</b> Many references or allusions to other texts or cultural elements</li> </ul>	<ul style="list-style-type: none"> <li><b>Life Experiences:</b> Explores themes of varying levels of complexity or abstraction; experiences portrayed are uncommon to most readers</li> <li><b>Intertextuality and Cultural Knowledge:</b> Some references or allusions to other texts or cultural elements</li> </ul>	<ul style="list-style-type: none"> <li><b>Life Experiences:</b> Explores several themes; experiences portrayed are common to many readers</li> <li><b>Intertextuality and Cultural Knowledge:</b> Few references or allusions to other texts or cultural elements</li> </ul>	<ul style="list-style-type: none"> <li><b>Life Experiences:</b> Explores a single theme; experiences portrayed are everyday and common to most readers</li> <li><b>Intertextuality and Cultural Knowledge:</b> No references or allusions to other texts or cultural elements</li> </ul>

<sup>1</sup> Adapted from Appendix A: Research Supporting Key Elements of the Standards, Common Core State Standards for English Language Arts and Literacy in History/Social Studies and Science and Technical Subjects (2010).

### Text Complexity: Qualitative Measures Rubric

#### INFORMATIONAL TEXTS

Text Title \_\_\_\_\_

Text Author \_\_\_\_\_

	Exceedingly Complex	Very Complex	Moderately Complex	Slightly Complex
TEXT STRUCTURE	<ul style="list-style-type: none"> <li><b>Organization:</b> Connections between an extensive range of ideas, processes or events are deep, intricate and often ambiguous; organization is intricate or discipline-specific</li> <li><b>Text Features:</b> If used, are essential in understanding content</li> <li><b>Use of Graphics:</b> If used, intricate, extensive graphics, tables, charts, etc., are extensive are integral to making meaning of the text; may provide information not otherwise conveyed in the text</li> </ul>	<ul style="list-style-type: none"> <li><b>Organization:</b> Connections between an expanded range ideas, processes or events are often implicit or subtle; organization may contain multiple pathways or exhibit some discipline-specific traits</li> <li><b>Text Features:</b> If used, directly enhance the reader's understanding of content</li> <li><b>Use of Graphics:</b> If used, graphics, tables, charts, etc. support or are integral to understanding the text</li> </ul>	<ul style="list-style-type: none"> <li><b>Organization:</b> Connections between some ideas or events are implicit or subtle; organization is evident and generally sequential or chronological</li> <li><b>Text Features:</b> If used, enhance the reader's understanding of content</li> <li><b>Use of Graphics:</b> If used, graphic, pictures, tables, and charts, etc. are mostly supplementary to understanding the text</li> </ul>	<ul style="list-style-type: none"> <li><b>Organization:</b> Connections between ideas, processes or events are explicit and clear; organization of text is chronological, sequential or easy to predict</li> <li><b>Text Features:</b> If used, help the reader navigate and understand content but are not essential to understanding content.</li> <li><b>Use of Graphics:</b> If used, graphic, pictures, tables, and charts, etc. are simple and unnecessary to understanding the text but they may support and assist readers in understanding the written text</li> </ul>
LANGUAGE FEATURES	<ul style="list-style-type: none"> <li><b>Conventionality:</b> Dense and complex; contains considerable abstract, ironic, and/or figurative language</li> <li><b>Vocabulary:</b> Complex, generally unfamiliar, archaic, subject-specific, or overly academic language; may be ambiguous or purposefully misleading</li> <li><b>Sentence Structure:</b> Mainly complex sentences with several subordinate clauses or phrases and transition words; sentences often contains multiple concepts</li> </ul>	<ul style="list-style-type: none"> <li><b>Conventionality:</b> Fairly complex; contains some abstract, ironic, and/or figurative language</li> <li><b>Vocabulary:</b> Fairly complex language that is sometimes unfamiliar, archaic, subject-specific, or overly academic</li> <li><b>Sentence Structure:</b> Many complex sentences with several subordinate phrases or clauses and transition words</li> </ul>	<ul style="list-style-type: none"> <li><b>Conventionality:</b> Largely explicit and easy to understand with some occasions for more complex meaning</li> <li><b>Vocabulary:</b> Mostly contemporary, familiar, conversational; rarely overly academic</li> <li><b>Sentence Structure:</b> Primarily simple and compound sentences, with some complex constructions</li> </ul>	<ul style="list-style-type: none"> <li><b>Conventionality:</b> Explicit, literal, straightforward, easy to understand</li> <li><b>Vocabulary:</b> Contemporary, familiar, conversational language</li> <li><b>Sentence Structure:</b> Mainly simple sentences</li> </ul>
PURPOSE	<ul style="list-style-type: none"> <li><b>Purpose:</b> Subtle and intricate, difficult to determine; includes many theoretical or abstract elements</li> </ul>	<ul style="list-style-type: none"> <li><b>Purpose:</b> Implicit or subtle but fairly easy to infer; more theoretical or abstract than concrete</li> </ul>	<ul style="list-style-type: none"> <li><b>Purpose:</b> Implied but easy to identify based upon context or source</li> </ul>	<ul style="list-style-type: none"> <li><b>Purpose:</b> Explicitly stated, clear, concrete, narrowly focused</li> </ul>
KNOWLEDGE DEMANDS	<ul style="list-style-type: none"> <li><b>Subject Matter Knowledge:</b> Relies on extensive levels of discipline-specific or theoretical knowledge; includes a range of challenging abstract concepts</li> <li><b>Intertextuality:</b> Many references or allusions to other texts or outside ideas, theories, etc.</li> </ul>	<ul style="list-style-type: none"> <li><b>Subject Matter Knowledge:</b> Relies on moderate levels of discipline-specific or theoretical knowledge; includes a mix of recognizable ideas and challenging abstract concepts</li> <li><b>Intertextuality:</b> Some references or allusions to other texts or outside ideas, theories, etc.</li> </ul>	<ul style="list-style-type: none"> <li><b>Subject Matter Knowledge:</b> Relies on common practical knowledge and some discipline-specific content knowledge; includes a mix of simple and more complicated, abstract ideas</li> <li><b>Intertextuality:</b> Few references or allusions to other texts or outside ideas, theories, etc.</li> </ul>	<ul style="list-style-type: none"> <li><b>Subject Matter Knowledge:</b> Relies on everyday, practical knowledge; includes simple, concrete ideas</li> <li><b>Intertextuality:</b> No references or allusions to other texts, or outside ideas, theories, etc.</li> </ul>

# Appendix C: Lesson Prep Protocol

## Lesson Preparation Protocol

TEACHER: \_\_\_\_\_

GRADE: \_\_\_\_\_

UNIT/LESSON: \_\_\_\_\_

### Step 1: Identify and articulate the purpose of the lesson.

Guiding Questions	Notes
<ul style="list-style-type: none"> <li>• <i>What is the purpose of this lesson? How does it connect to previous lessons and build to future ones?</i></li> <li>• <i>How will this learning contribute to deep understanding of the "Big Ideas" for the Unit?</i></li> <li>• <i>How will this learning prepare students for success on the culminating activities and the Unit Assessment(s)?</i></li> </ul>	

### Step 2: Familiarize yourself with the central text in the lesson.

Guiding Questions	Notes
<ul style="list-style-type: none"> <li>• <i>What is the purpose of reading this particular text? (Is there a theme that students should understand? Is the author trying to make an argument? Are there important ideas or information conveyed? Are there elements of the author's craft that support the author's message?)</i></li> <li>• <i>Given this purpose, which parts of the text are most important for students to understand?</i></li> <li>• <i>What aspects of the text (structure, language, meaning/purpose, knowledge) might students struggle with?</i></li> </ul>	

### Step 3: Analyze the opportunities for student discussion in the lesson.

Guiding Questions	Notes
<ul style="list-style-type: none"> <li>• <i>Which questions provide opportunities for rich, evidence-based discussion?</i></li> <li>• <i>Given the purpose of reading this particular text (identified above), which are the 1-3 most critical comprehension questions in this lesson? Draft an exemplar oral response for these questions.</i></li> <li>• <i>How will you ensure that all students are responsible for this rigorous thinking? What protocols will you employ?</i></li> </ul>	

#### Step 4: Analyze the opportunities for student writing in the lesson.

Guiding Questions	Notes
<ul style="list-style-type: none"> <li>Given the purpose of reading this particular text (identified above), which are the 1-3 most critical writing tasks in this lesson? Draft an exemplar written response for these tasks.</li> <li>Examine and refine your exemplar response using the Writing Rubrics provided by EL.</li> </ul>	

#### Step 5: Anticipate where your students may struggle.

Guiding Questions	Notes
<ul style="list-style-type: none"> <li>Where might your students struggle?</li> <li>Which pieces of text might you revisit when your students struggle? Highlight or mark these with post-its.</li> <li>What probing questions might you ask to encourage persistence or push students to precision?</li> <li>How might you strategically group or partner students to support understanding?</li> </ul>	

#### Step 6: Prepare materials for lesson delivery.

Guiding Questions	Notes
<ul style="list-style-type: none"> <li>What will you have in your hands as you are teaching? Will you reference the lesson itself? Will you create a "Cliff's Notes" version or a Power-Point to guide your instruction? What will help you teach it most naturally?</li> <li>What materials do you need to prepare for this lesson?</li> </ul>	

## Appendix D: Sample Unit and Lesson Overview

We will practice using the lesson preparation protocol in Appendix C along with this excerpt from a 5<sup>th</sup> grade unit on poetry:

### Sample Unit Overview

Readers often find poems inaccessible and suspect that they contain secret meanings they cannot decode. In fact, poetry's reliance on symbolic and figurative language opens up rather than closes off meaning, giving readers the power of personal interpretation. This unit teaches students tools and strategies for approaching poetry, training them in the methods and devices poets use and equipping them to read and interpret both formal and free verse poems. It gives them continual opportunities to create poems themselves, allowing them to practice what they have learned.

The poems in this unit are drawn from various literary traditions over the last several centuries, and they range from William Blake's 18th-century verse to the work of such contemporary writers as Virgil Suárez and Marie Howe. The poets come from many backgrounds and nations: the poets included are of European, Middle Eastern, African American, Native American, and Hispanic descent. The poems themselves are similarly diverse; some employ precise meter and rhyme schemes, while others use free verse and experimentation. Uniting them all is their engagement with language and its potential.

A central goal of this unit is teaching students how to explore that potential. Poems are often ambiguous, using figurative language to yoke together apparent opposites, to allow imagination and creativity to flourish, to startle readers with glimpses of the world as it might be. Rather than conceal one secret meaning, available only to privileged readers who understand how to unlock a poem, the best poems open themselves to many possible interpretations.

### Sample Lesson Overview

Text: "This Is Just to Say" by William Carlos Williams

Goal: Students will identify the tone of a poem and discuss its effect on the poem's overall message.

Background: In William Carlos Williams's poem, "This Is Just to Say," the speaker uses everyday language to confess to eating someone else's plums. The act stands juxtaposed between illicit and innocent; the speaker's tone and diction suggest that he understood the consequences of his action, yet he did not regret it. Students will use this poem as a springboard for discussions of tone, considering to what extent, if any, the speaker presents a sincere apology.

#### Lesson Agenda:

1. Introduce the day's goal, define tone and sarcasm
2. Introduce the poet:
  - Tell students that the next part of the lesson looks at a poem by William Carlos Williams. Williams was a doctor who lived in New Jersey and wrote poems in his spare time. Williams particularly liked to write poems that reflected experiences in the everyday world.
  - Explain to students that the poem in today's lesson has an everyday feel; in fact, it sounds almost like a note Williams might have written to someone.
3. Act-it-out activity:
  - Have two students improvise a scene. Student A asks Student B, "Did you have a good time at the basketball game last night?" Student B replies in an honest and sincere manner, "Yes. I had a great time. I can't wait to go back."
  - Stop the scene, and ask the students to repeat the scene, using the exact same language, but with Student B speaking in a sarcastic tone of voice.
  - Ask students how the tone of voice used by Student B changed the meaning of the scene.
4. Read the poem at least twice out loud, then discuss these questions as a class:
  - What is happening in stanza 1?
  - Based on stanza 2, what does the speaker think the "you" was going to do with the plums?
  - Describe in your own words what the conflict is.
  - How does the speaker describe the plums in the last three lines?

- Based on his description of the plums, does the speaker seem to have enjoyed eating them?
- In this poem the speaker knew that the plums belonged to someone else, but he ate them anyway. Does his description of the plums make him sound sorry for what he did? Give a reason to support your answer.
- When the speaker says, “Forgive me,” does his tone sound sincere or insincere? Give a reason for your choice.

5. Writing activity: Students will write their own poems where they apologize for something, experimenting with tone by writing one poem where they are sincere, and a second poem where they are insincere.

“This Is Just to Say” by William Carlos Williams

I have eaten  
the plums  
that were in  
the icebox

and which  
you were probably  
saving  
for breakfast

Forgive me  
they were delicious  
so sweet  
and so cold