

FOUR
THE COMMON CORE'S ~~THREE~~[^]
SOURCES FOR TEXT COMPLEXITY:
What We Know, What We Need To Know

Elfrieda H. Hiebert

TextProject &

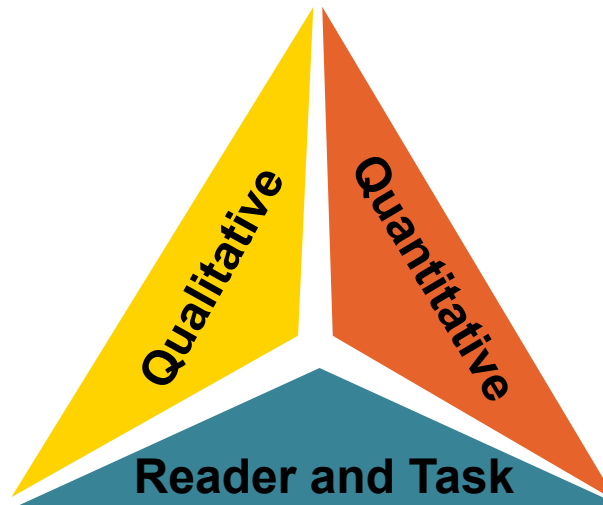
University of California, Santa Cruz

Standard 10: Range, Quality, & Complexity of Student Reading

Grade 6 students:	Grade 7 students:	Grade 8 students:
Range of Reading and Level of Text Complexity		
10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.

Measuring Text Complexity

Text features
measured by
an attentive
human reader



Quantitative
features typically
measured by
computer
software

Such assessments are best made by teachers employing their professional knowledge of their students and the subject.

Texts Illustrating the Complexity, Quality, and Range of Student Reading 6-12

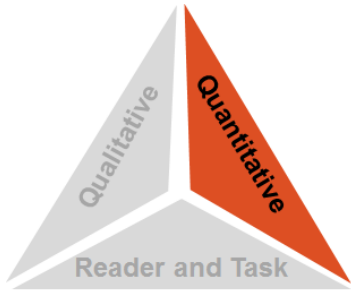
	Literature: Stories, Dramas, Poetry	Informational Texts: Literary Nonfiction
6-8	▪ <i>Little Women</i> by Louisa May Alcott (1869) ▪ <i>The Adventures of Tom Sawyer</i> by Mark Twain (1876) ▪ "The Road Not Taken" by Robert Frost (1915) ▪ <i>The Dark Is Rising</i> by Susan Cooper (1973) ▪ <i>Dragonwings</i> by Laurence Yep (1975) ▪ <i>Roll of Thunder, Hear My Cry</i> by Mildred Taylor (1976)	▪ "Letter on Thomas Jefferson" by John Adams (1776) ▪ <i>Narrative of the Life of Frederick Douglass, an American Slave</i> by Frederick Douglass (1845) ▪ "Blood, Toil, Tears and Sweat: Address to Parliament on May 13th, 1940" by Winston Churchill (1940) ▪ <i>Harriet Tubman: Conductor on the Underground Railroad</i> by Ann Petry (1955) ▪ <i>Travels with Charley: In Search of America</i> by John Steinbeck (1962)
9-10	▪ <i>The Tragedy of Macbeth</i> by William Shakespeare (1592) ▪ "Ozymandias" by Percy Bysshe Shelley (1817) ▪ "The Raven" by Edgar Allan Poe (1845) ▪ "The Gift of the Magi" by O. Henry (1906) ▪ <i>The Grapes of Wrath</i> by John Steinbeck (1939) ▪ <i>Fahrenheit 451</i> by Ray Bradbury (1953) ▪ <i>The Killer Angels</i> by Michael Shaara (1975)	▪ "Speech to the Second Virginia Convention" by Patrick Henry (1775) ▪ "Farewell Address" by George Washington (1796) ▪ "Gettysburg Address" by Abraham Lincoln (1863) ▪ "State of the Union Address" by Franklin Delano Roosevelt (1941) ▪ "Letter from Birmingham Jail" by Martin Luther King, Jr. (1964) ▪ "Hope, Despair and Memory" by Elie Wiesel (1997)
11-CCR	▪ "Ode on a Grecian Urn" by John Keats (1820) ▪ <i>Jane Eyre</i> by Charlotte Brontë (1848) ▪ "Because I Could Not Stop for Death" by Emily Dickinson (1890) ▪ <i>The Great Gatsby</i> by F. Scott Fitzgerald (1925) ▪ <i>Their Eyes Were Watching God</i> by Zora Neale Hurston (1937) ▪ <i>A Raisin in the Sun</i> by Lorraine Hansberry (1959) ▪ <i>The Namesake</i> by Jhumpa Lahiri (2003)	▪ <i>Common Sense</i> by Thomas Paine (1776) ▪ <i>Walden</i> by Henry David Thoreau (1854) ▪ "Society and Solitude" by Ralph Waldo Emerson (1857) ▪ "The Fallacy of Success" by G. K. Chesterton (1909) ▪ <i>Black Boy</i> by Richard Wright (1945) ▪ "Politics and the English Language" by George Orwell (1946) ▪ "Take the Tortillas Out of Your Poetry" by Rudolfo Anaya (1995)

Points of Clarification

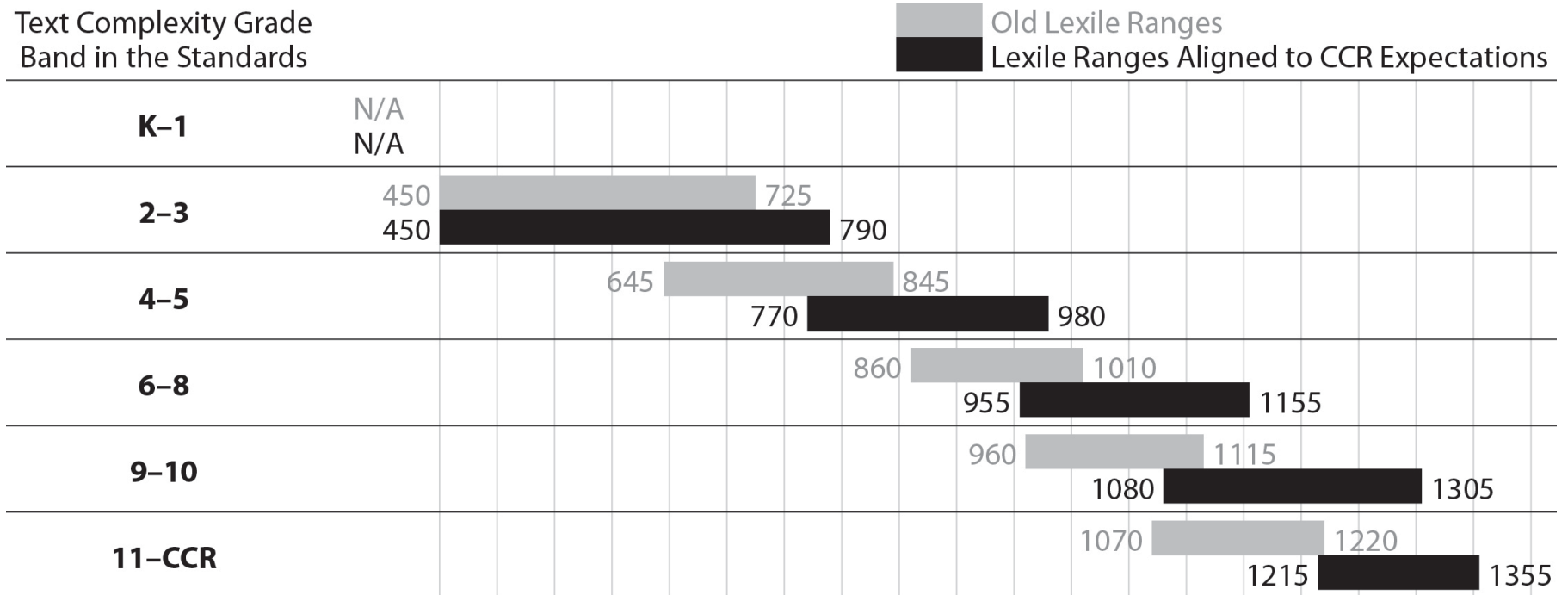
- An emphasis on increasing students' capacity with increasingly more complex text is long overdue. The students who most depend on schools for academic learning can and should be reading much more complex texts.
- AND....Whenever a new set of mandates is enacted quickly, especially when the scholarship for an area is scant (and the developers of the mandates do not have grounding in the existing scholarship), potential for misinterpretation can be great.



FOUR TYPES OF ASSESSMENT: WHERE WE ARE



The CCSS Staircase of Text Complexity



Hiebert, E.H. (October, 2010). *Anchoring Text Difficulty for the 21st Century: A Comparison of the Exemplars from the National Assessment of Educational Assessment and the Common Core State Standards* (Reading Research Report 10.02). Santa Cruz, CA: TextProject, Inc.

1st & 2nd Generation Readability Formulas (with *Sarah, Plain and Tall*)

1st generation: Dale-Chall:

- # of words not found on Dale-Chall Word List: 56
- Percent of words not found on Dale-Chall Word List: 9%
- Grade Level: Grades 5-6

2nd generation: Lexile:

- Lexile: 510L (beg. of Gr. 2-3 band)
- 9.04 Mean Sentence Length
- 3.76 Mean Log Word Frequency

Study of 2nd Generation Readability Formula (Hiebert, 2012)*

- Database consisted of 1,518 texts.
 - Texts were distributed across 4 Lexile groups, with genre (Narrative & Expository) distributed evenly
 - Texts were distributed across 4 lengths (50-200, 201-500, 500-1,000, 1001-2000)
 - Texts were obtained from 7 sources: assessment, beginning reading programs, core content, core reading, CCSS exemplars, literature, magazines
- Syntax: .939
- Vocabulary (Mean Log Word Frequency): -.529

Hiebert, E.H. (November 28, 2012). *Readability formulas and text complexity*. Paper presented at the annual meeting of the Literacy Research Association, San Diego, CA.

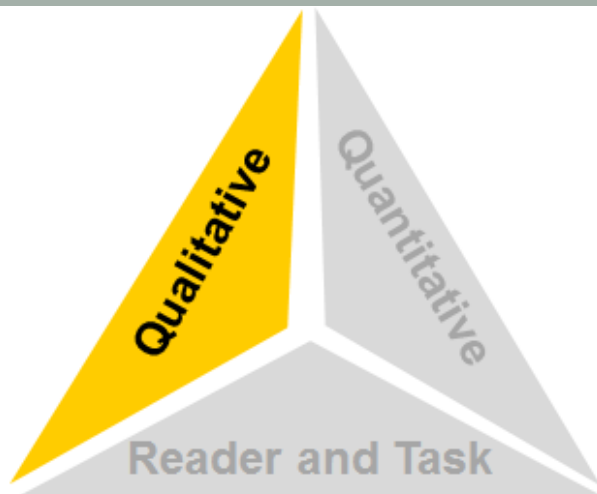
Grade Bands: CCSS and Actual Lexile Ranges

Grade Bands	CCSS Recommended Ranges	Actual Ranges of CCSS Exemplars
2—3	420L—820L	240L—1100L
4—5	740L—1010L	550L—1190L
6—8	925L—1185L	560L—1430
9—10	1050L—1335L	600L—1600L
11—CCR	1185L—1385L	670L—1750L

Correlation (Pearson's r) of Text Assignment of Readability Systems and Grade Bands (2-3 grade level span)

	n	REAP	ATOS	DRP	Lexile	RM	SR
CC Exemplar, All	168	0.537	0.571	0.515	0.504	0.700	0.744
CC Exemplar, Informational	103	0.630	0.631	0.527	0.606	0.755	0.797
CC Exemplar, Narrative	65	0.298	0.495	0.494	0.290	0.593	0.619
State Tests, All	683	0.463	0.651	0.585	0.589	0.783	
State Tests, ETS Subset	285	0.469	0.567	0.518	0.573	0.790	0.777
State Tests, Grades 3–5	254	0.267	0.394	0.371	0.302	0.355	
State Tests, Grades 6–8	285	0.198	0.354	0.284	0.262	0.353	
State Tests, Grades 9–11	144	0.158	0.249	0.164	0.224	0.215	
State Tests, Informational	401	0.459	0.707	0.662	0.621	0.763	0.791
State Tests, Narrative	275	0.459	0.611	0.511	0.554	0.802	0.764

(from Nelson, Perfetti, Liben, & Liben (2012))



Where We Are

Figure 2: Qualitative Dimensions of Text Complexity

Levels of Meaning (literary texts) or Purpose (informational texts)

- Single level of meaning → Multiple levels of meaning
- Explicitly stated purpose → Implicit purpose, may be hidden or obscure

Structure

- Simple → Complex
- Explicit → Implicit
- Conventional → Unconventional (chiefly literary texts)
- Events related in chronological order → Events related out of chronological order (chiefly literary texts)
- Traits of a common genre or subgenre → Traits specific to a particular discipline (chiefly informational texts)
- Simple graphics → Sophisticated graphics
- Graphics unnecessary or merely supplementary to understanding the text → Graphics 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, familiar → Archaic or otherwise unfamiliar
- Conversational → General academic and domain-specific

Knowledge Demands: Life Experiences (literary texts)

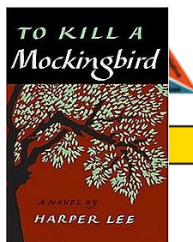
- Simple theme → Complex or sophisticated themes
- Single themes → Multiple themes
- Common, everyday experiences or clearly fantastical situations → Experiences distinctly different from one's own
- Single perspective → Multiple perspectives
- Perspective(s) like one's own → Perspective(s) unlike or in opposition to one's own

Knowledge Demands: Cultural/Literary Knowledge (chiefly literary texts)

- Everyday knowledge and familiarity with genre conventions required → Cultural and literary knowledge useful
- Low intertextuality (few if any references/allusions to other texts) → High intertextuality (many references/allusions to other texts)

Knowledge Demands: Content/Discipline Knowledge (chiefly informational texts)

- Everyday knowledge and familiarity with genre conventions required → Extensive, perhaps specialized discipline-specific content knowledge required
- Low intertextuality (few if any references to/citations of other texts) → High intertextuality (many references to/citations of other texts)



TEXT COMPLEXITY: QUALITATIVE MEASURES RUBRIC LITERARY TEXTS



LEVELS OF MEANING

High	Middle High	Middle Low	Low
☐ Multiple Levels of Complex Meaning	☒ Multiple Levels of Meaning	☐ Single Level of Complex Meaning	☐ Single Level of Simple Meaning

STRUCTURE

High	Middle High	Middle Low	Low
☐ Narrative Structure: complex, implicit, and unconventional ☐ Narration: many shifts in point of view ☐ Order of Events: not in chronological order ☐ Use of Graphics: sophisticated graphics, essential to understanding the text, may also provide information not otherwise conveyed in the text	☒ Narrative Structure: some complexities, more implicit than explicit, some unconventionality ☐ Narration: occasional shifts in point of view ☒ Order of Events: several major shifts in time, use of flashback ☐ Use of Graphics: some sophisticated graphics, may occasionally be essential to understanding the text	☐ Narrative Structure: largely simple structure, more explicit than implicit, largely conventional, ☒ Narration: few, if any, shifts in point of view ☐ Order of Events: occasional use of flashback, no major shifts in time ☐ Use of Graphics: largely simple graphics, supplementary to understanding of the text	☐ Narrative Structure: simple, explicit, conventional, no shifts in point of view ☐ Narration: no shifts in point of view ☐ Order of Events: chronological ☐ Use of Graphics: use of simple graphics, unnecessary to understand the text

LANGUAGE CONVENTIONALITY AND CLARITY

High	Middle High	Middle Low	Low
☐ Meaning: implicit or inferred meaning, heavy use of figurative or ironic language, may be purposefully ambiguous or misleading at times ☐ Register: generally unfamiliar, archaic, domain-specific, or overly academic	☒ Meaning: some implicit or inferred meaning, use of figurative or ironic language ☒ Register: occasionally unfamiliar, archaic, domain-specific, or overly academic	☐ Meaning: largely explicit and literal meaning, subtle use of figurative or ironic language ☐ Register: largely contemporary, familiar, conversational, rarely unfamiliar, archaic, domain-specific, or overly academic	☐ Meaning: explicit and literal meaning, little or no use of figurative or ironic language ☐ Register: contemporary, familiar, conversational

KNOWLEDGE DEMANDS

High	Middle High	Middle Low	Low
☐ Life Experiences: explores complex, sophisticated, multiple themes; experiences portrayed are not fantasy but are distinctly different from the common reader ☒ Cultural/Literary Knowledge: many references/allusions to other texts (intertextuality) and cultural elements ☐ Subject Matter Knowledge: requires extensive, perhaps specialized content knowledge	☒ Life Experiences: explores multiple themes of varying levels of complexity; experiences portrayed are not fantasy but are uncommon to most readers ☐ Cultural/Literary Knowledge: some references/allusions to other texts (intertextuality) and cultural elements ☐ Subject Matter Knowledge: requires moderate levels of content knowledge	☐ Life Experiences: explores a single complex theme; experiences portrayed are common to many readers or are clearly fantasy ☐ Cultural/Literary Knowledge: few references/allusions to other texts (intertextuality) and cultural elements ☒ Subject Matter Knowledge: requires some content knowledge	☐ Life Experiences: explores a single theme; experiences portrayed are everyday and common or are clearly fantasy ☐ Cultural/Literary Knowledge: no references/allusions to other texts (intertextuality) and cultural elements ☐ Subject Matter Knowledge: requires only everyday content knowledge

K-12: Text length				
Language conventionality. K-5: colloquialisms, figurative/ idiomatic language, dialects, technical and academic vocabulary 6-12: Historical language such as Elizabethan or Old English constructions; technical and academic vocabulary				
Background knowledge. Content with which students might reasonably be expected to be acquainted or that will be comprehensible when introduced				
Quantitative aspects of text complexity, such as word length or frequency, sentence length, and text cohesion, that are difficult for a human reader to evaluate efficiently, as measured by Lexile.				
K-1	n/a			
2-3	450L - 790L			
4-5	770L - 980L			
6-8	955L - 1155L			
9-10	1080L - 1305L			
11-12	1215L - 1355L			
Reader and Task Considerations focus on the inherent complexity of text, reader motivation, knowledge, and experience and the purpose and complexity of the task at hand. Best made by teachers employing their professional judgment.				
Does this text challenge readers? Readers comprehend about 75% of the text, working to make meaning of the remaining 25%				
Does this text match the interests of the students? (When appropriate)				
Is this text ideal for the task? For example a scientific journal for a research project versus Shakespeare for a dramatic presentation				
Mismatches for which qualitative and quantitative measures cannot easily account. For example low Lexile books with adult content				
Miscellaneous considerations. You may award up to 10 points for specific merits of a text not covered in the rubric domains.				

Relevant Contributions of Different Variables to Outcome

Qualitative Dimensions of Text Complexity Chart

Band: 6th – 8th

Reviewer: _____

Name of Text: _____

Narrative/Poetry/Hybrid/Informational/other _____

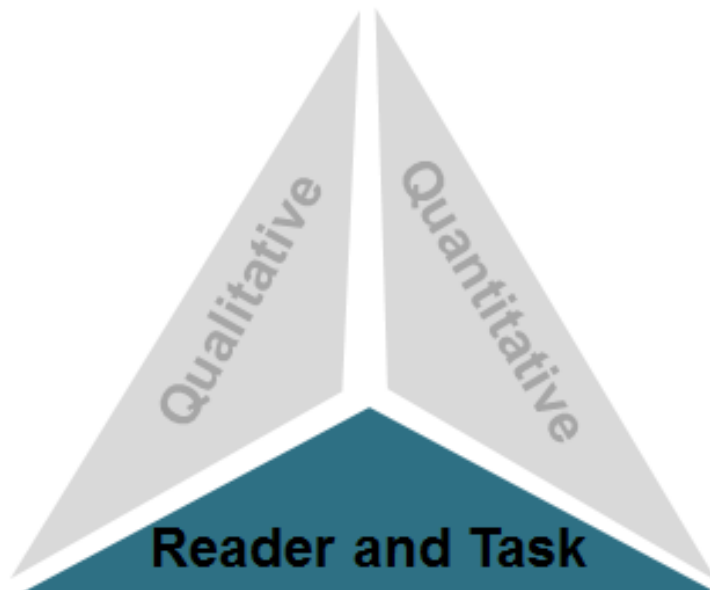
Quantitative Measure: _____

Quantitative range for this band: _____

[Link to Coh-Metrix profile for this piece](#)

Category	Notes and comments on text, support for placement in this band	Where to place within the band?				
		NOT suited to band	Low end of band (6 th)	Middle of band (7 th)	High end of band (8 th)	NOT suited to band
Structure: (both story structure or form of piece)			◀──▶			
Language Demands and Conventions (including vocabulary load and sentence structure)			◀──▶			
Knowledge Demands (life, content, cultural/literary)			◀──▶			
Levels of Meaning/ Purpose			◀──▶			
Overall placement:	Justification (what trumped– what factor weighed most heavily)					
	Instructional level:		◀──▶			
	Independent level:		◀──▶			

Reader and Task: Where We Are



While the prior two elements of the model focus on the inherent complexity of text, variables specific to particular readers (such as motivation, knowledge, and experiences) and to particular tasks (such as purpose and the complexity of the task assigned and the questions posed) must also be considered when determining whether a text is appropriate for a given student.

Such assessments are best made by teachers employing their professional judgment, experience, and knowledge of their students and the subject.
(CCSS Appendix A, page 4)

Questions for Professional Reflection on Reader and Task Considerations

Cognitive Capabilities

- Does the reader possess the necessary **attention** to read and comprehend this specific text?
- Will the reader be able to **remember and make connections** among the various details presented in this specific text?
- Does the reader possess the necessary **critical/analytic thinking skills** to understand the relationships between the main idea, purpose, and/or theme of the text and the various details used to support that main idea, purpose, and/or theme?
- Will this specific text help to develop the **attention, memory, and critical/analytic thinking skills** necessary for future reading endeavors?

Reading Skills

- Does the reader possess the necessary **inferencing skills** to “read between the lines” and make connections among elements that may not be explicit in this specific text?
- Does the reader possess the necessary **visualization skills** to imagine what is occurring or what is being described in this specific text?
- Does the reader possess the necessary **questioning skills** to challenge the ideas being presented in this text and consider those ideas from multiple points of view?
- Does the reader possess the necessary **comprehension strategies** to manage the material in this specific text?
- Will this specific text help to develop the **inferencing skills, visualization skills, questioning skills, and comprehension strategies** necessary for future reading endeavors?

Motivation and Engagement with Task and Text

- Will the reader **understand the purpose**—which might shift over the course of the reading experience—for reading this specific text (i.e., skimming, studying to retain content, close reading for analysis, etc.)?
- Will the reader be **interested in the content** of this specific text?



Exemplars: Where We Are

Texts Illustrating the Complexity, Quality, and Range of Student Reading 6–12

	Literature: Stories, Dramas, Poetry	Informational Texts: Literary Nonfiction
6–8	▪ <i>Little Women</i> by Louisa May Alcott (1869) ▪ <i>The Adventures of Tom Sawyer</i> by Mark Twain (1876) ▪ "The Road Not Taken" by Robert Frost (1915) ▪ <i>The Dark Is Rising</i> by Susan Cooper (1973) ▪ <i>Dragonwings</i> by Laurence Yep (1975) ▪ <i>Roll of Thunder, Hear My Cry</i> by Mildred Taylor (1976)	▪ "Letter on Thomas Jefferson" by John Adams (1776) ▪ <i>Narrative of the Life of Frederick Douglass, an American Slave</i> by Frederick Douglass (1845) ▪ "Blood, Toil, Tears and Sweat: Address to Parliament on May 13th, 1940" by Winston Churchill (1940) ▪ <i>Harriet Tubman: Conductor on the Underground Railroad</i> by Ann Petry (1955) ▪ <i>Travels with Charley: In Search of America</i> by John Steinbeck (1962)
9–10	▪ <i>The Tragedy of Macbeth</i> by William Shakespeare (1592) ▪ "Ozymandias" by Percy Bysshe Shelley (1817) ▪ "The Raven" by Edgar Allan Poe (1845) ▪ "The Gift of the Magi" by O. Henry (1906) ▪ <i>The Grapes of Wrath</i> by John Steinbeck (1939) ▪ <i>Fahrenheit 451</i> by Ray Bradbury (1953) ▪ <i>The Killer Angels</i> by Michael Shaara (1975)	▪ "Speech to the Second Virginia Convention" by Patrick Henry (1775) ▪ "Farewell Address" by George Washington (1796) ▪ "Gettysburg Address" by Abraham Lincoln (1863) ▪ "State of the Union Address" by Franklin Delano Roosevelt (1941) ▪ "Letter from Birmingham Jail" by Martin Luther King, Jr. (1964) ▪ "Hope, Despair and Memory" by Elie Wiesel (1997)
11–CCR	▪ "Ode on a Grecian Urn" by John Keats (1820) ▪ <i>Jane Eyre</i> by Charlotte Brontë (1848) ▪ "Because I Could Not Stop for Death" by Emily Dickinson (1890) ▪ <i>The Great Gatsby</i> by F. Scott Fitzgerald (1925) ▪ <i>Their Eyes Were Watching God</i> by Zora Neale Hurston (1937) ▪ <i>A Raisin in the Sun</i> by Lorraine Hansberry (1959) ▪ <i>The Namesake</i> by Jhumpa Lahiri (2003)	▪ <i>Common Sense</i> by Thomas Paine (1776) ▪ <i>Walden</i> by Henry David Thoreau (1854) ▪ "Society and Solitude" by Ralph Waldo Emerson (1857) ▪ "The Fallacy of Success" by G. K. Chesterton (1909) ▪ <i>Black Boy</i> by Richard Wright (1945) ▪ "Politics and the English Language" by George Orwell (1946) ▪ "Take the Tortillas Out of Your Poetry" by Rudolfo Anaya (1995)

Exemplars sold as sets

Common Core State Standards	5	CCS-910IH 11-12	9-10	\$114.94
Exemplar Texts Grades 9-10:				\$86.20
Informational Texts: History/Social Studies				



Amazon:
You hit one exemplar,
you get them all



[Throw Your Tooth on...](#)

by Selby Beeler, G....

★★★★★ (21) \$6.26

[Look Inside This Book](#)



[Zin! Zin! Zin! A...](#)

by Lloyd Moss,...

★★★★★ (63) \$5.40

[Look Inside This Book](#)



[The Sign Painter](#)

by Allen Say

★★★★★ (3) \$16.19

[Look Inside This Book](#)



[A Medieval Feast](#)

by Alike

★★★★☆ (9) \$6.29

[Look Inside This Book](#)



WHAT WE NEED TO LEARN

Five Issues That Require Attention

I wish to acknowledge my co-author, P. David Pearson, for clarifying (and making more complex) the issues in this presentation.

- The first four issues are developed in:
Pearson, P.D., & Hiebert, E.H. (in review). The state of the field: Qualitative analyses of text complexity. Special issue on Text Complexity of *Elementary School Journal* (available at textproject.org).
- The final issue is developed in:
Hiebert, E.H. (2013). Supporting students' movement up the staircase of text complexity. *The Reading Teacher*, 66(6), 459-468.

Five Issues

- I. **Purpose:** For what purpose do we need information on a text's complexity?
- II. **Developmental progressions:** How might features of texts at different levels call for different types of analyses?
- III. **Professional involvement of teachers:** What types of involvement in text analyses support teachers' work?
- IV. **Exemplars:** Why should districts/states generate their own exemplars?
- V. **Hybrid systems:** How can quantitative and qualitative information be used to support students' increased capacity with complex text?

I. Purpose

a. Assessment

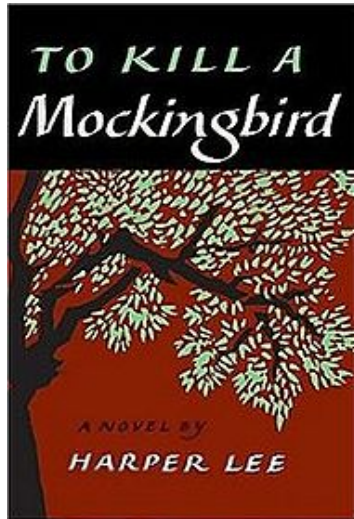
b. Instruction

- Student-text fit: Ensuring the right texts for lessons which grow students' capacity
- Lessons: Ensuring the right texts so that students can apply their new proficiencies—thus, growing their capacity).

I-a. Assessment

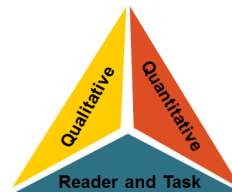
- Most text analyses, including qualitative ones, appear to be aimed at getting texts at the “right point” relative to other texts.
 - Qualitative analyses (as well as task analyses) are critical in correcting for miscalculations of quantitative measures.

Example of Using Qualitative Analyses for Placement



Lexile Text Measure: **870L**

ATOS Book Level: **5.6**



Kansas Common Core Standards

Quantitative Measures Ranges for Text Complexity Grade Bands

Text Complexity Grade Bands	Suggested Lexile Range	Suggested ATOS Book Level Range**
K-1	100L – 500L*	1.0 – 2.5
2-3	450L – 790L	2.0 – 4.0
4-5	770L – 980L	3.0 – 5.7
6-8	955L – 1155L	4.0 – 8.0
9-10	1080L – 1305L	4.6 – 10.0
11-CCR	1215L – 1355L	4.8 – 12.0

* The K-1 suggested Lexile range was not identified by the Common Core State Standards and was added by Kansas.

** Taken from Accelerated Reader and the Common Core State Standards, available at the following URL: <http://doc.kenlearn.com/KMNet/R004572117GKC46B.pdf>

TEXT COMPLEXITY: QUALITATIVE MEASURES RUBRIC
LITERARY TEXTS

LEVELS OF MEANING			
High	Middle High	Middle Low	Low
High Multiple Levels of Complex Meaning	Middle High Multiple Levels of Meaning	Middle Low Single Level of Complex Meaning	Low Single Level of Simple Meaning
STRUCTURE			
High Narrative Structures: complex, implicit, and unconventional. Narration: many shifts in point of view. Order of Events: not in chronological order. Use of Graphics: sophisticated graphics, essential to understanding the text, may also provide information not otherwise conveyed in the text.	Middle High Narrative Structures: some complexities, more implicit than explicit, some unconventional. Narration: occasional shifts in point of view. Order of Events: several major shifts in time, use of flashback. Use of Graphics: some sophisticated graphics, supplementary to understanding the text.	Middle Low Narrative Structures: largely simple structures, more explicit than implicit, largely conventional. Narration: few, if any, shifts in point of view. Order of Events: occasional use of flashback, no major shifts in time. Use of Graphics: largely simple graphics, supplementary to understanding the text.	Low Narrative Structures: simple, explicit, conventional, no shifts in point of view. Narration: no shifts in point of view. Order of Events: chronological. Use of Graphics: use of simple graphics, unnecessary to understand the text.
LANGUAGE CONVENTIONALITY AND CLARITY			
High Meaning: implicit or inferred meaning, heavy use of figurative or ironic language, may be purposefully ambiguous or misleading at times. Register: generally academic, surface, domain-specific, or overly academic.	Middle High Meaning: some implicit or inferred meaning, use of figurative or ironic language. Register: occasionally informal, surface, domain-specific, or overly academic.	Middle Low Meaning: largely explicit and literal meaning, little use of figurative or ironic language. Register: largely contemporary, familiar, conversational, rarely unfamiliar, archaic, domain-specific, or overly academic.	Low Meaning: explicit and literal meaning, little or no use of figurative or ironic language. Register: contemporary, familiar, conversational.
KNOWLEDGE DEMANDS			
High Life Experiences: explores complex, sophisticated, multiple themes; experiences portrayed are not familiar but are distinctly different from the common reader. Cultural/Literary Knowledge: many references allusions to other texts (intertextuality) and cultural domains. Subject Matter Knowledge: requires extensive, perhaps specialized content knowledge.	Middle High Life Experiences: explores multiple themes of varying levels of complexity; experiences portrayed are not familiar but are uncommon to most readers. Cultural/Literary Knowledge: some references allusions to other texts (intertextuality) and cultural domains. Subject Matter Knowledge: requires moderate levels of content knowledge.	Middle Low Life Experiences: explores a single complex theme; experiences portrayed are common to many readers or are clearly familiar. Cultural/Literary Knowledge: few references allusions to other texts (intertextuality) and cultural domains. Subject Matter Knowledge: requires some content knowledge.	Low Life Experiences: explores a single theme; experiences portrayed are everyday and common or are clearly familiar. Cultural/Literary Knowledge: no references allusions to other texts (intertextuality) and cultural domains. Subject Matter Knowledge: requires only everyday content knowledge.

Kansas Common Core Standards

Quantitative Measures Ranges for Text Complexity Grade Bands

Text Complexity Grade Bands	Suggested Lexile Range	Suggested ATOS Book Level Range**
K-1	100L – 500L*	1.0 – 2.5
2-3	450L – 790L	2.0 – 4.0
4-5	770L – 980L	3.0 – 5.7
6-8	955L – 1155L	4.0 – 8.0
9-10	1080L – 1305L	4.6 – 10.0
11-CCR	1215L – 1355L	4.8 – 12.0

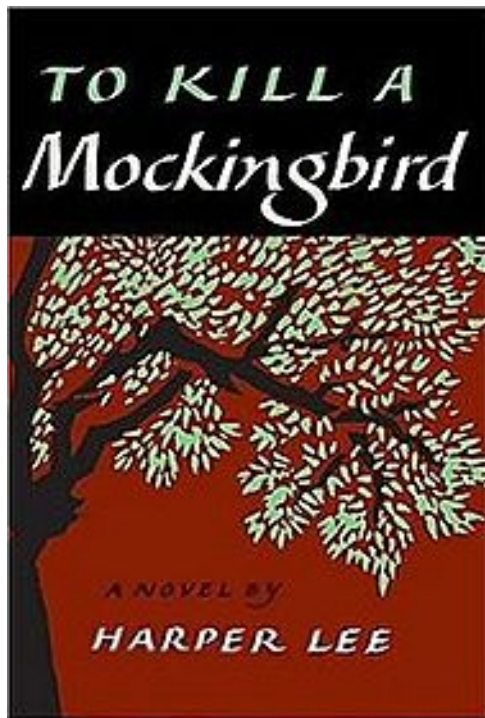
* The K-1 suggested Lexile range was not identified by the Common Core State Standards and was added by Kansas.

** Taken from Accelerated Reader and the Common Core State Standards, available at the following URL: <http://doc.kenlearn.com/KMNet/R004572117GKC46B.pdf>

Questions for Professional Reflection on Reader and Task Considerations

Cognitive Capabilities - Does the reader possess the necessary attention to read and comprehend this specific text? - Will the reader be able to remember and make connections among the various details presented in this specific text? - Does the reader possess the necessary critical/analytic thinking skills to understand the relationships between the main idea, purpose, and/or theme of the text and the various details used to support that main idea, purpose, and/or theme? - Will this specific text help to develop the attention, memory, and critical/analytic thinking skills necessary for future reading endeavors? Reading Skills - Does the reader possess the necessary inferencing skills to “read between the lines” and make connections among elements that may not be explicit in this specific text? - Does the reader possess the necessary visualization skills to imagine what is occurring or what is being described in this specific text? - Does the reader possess the necessary questioning skills to challenge the ideas being presented in this text and consider those ideas from multiple points of view? - Does the reader possess the necessary comprehension strategies to manage the material in this specific text? - Will this specific text help to develop the inferencing skills, visualization skills, questioning skills, and comprehension strategies necessary for future reading endeavors? Motivation and Engagement with Task and Text - Will the reader understand the purpose—which might shift over the course of the reading experience—for reading this specific text (i.e., skimming, studying to retain content, close reading for analysis, etc.)? - Will the reader be interested in the content of this specific text?
--

Kansas Process Recommended Placement



Based upon all the information—all three legs of the model—the final recommendation for *To Kill a Mockingbird* is....

Text Complexity Grade Bands
K-1
2-3
4-5
6-8
9-10
11-CCR

I-b. Instruction: Student-Text Fit

- To get the right texts for extended reading:
 - Students' proficiency with the core vocabulary relative to the demands of the text (see analyses of core vocabulary and the core vocabulary of texts at TextProject.org)
 - Content relative to funds of knowledge (i.e., topics of focus within classrooms), including student areas of expertise

I-b. Instructions: Lessons

Is it possible to attend to the structure, language clarity and convention, knowledge demands, and levels of meaning without addressing the essential meaning of *narrative* texts?

Qualitative Measures

Levels of Meaning

There are multiple and often implicit levels of meaning within the excerpt and the novel as a whole. The surface level focuses on the literal journey of the Joads, but the novel also works on metaphorical and philosophical levels.

Structure

The text is relatively simple, explicit, and conventional in form. Events are largely related in chronological order.

Language Conventionality and Clarity

Although the language used is generally familiar, clear, and conversational, the dialect of the characters may pose a challenge for some readers. Steinbeck also puts a great deal of weight on certain less familiar words, such as *faltering*. In various portions of the novel not fully represented in the excerpt, the author combines rich, vivid, and detailed description with an economy of words that requires heavy inferencing.

Knowledge Demands

The themes are sophisticated. The experiences and perspective conveyed will be different from those of many students. Knowledge of the Great Depression, the "Okie Migration" to California, and the religion and music of the migrants is helpful, but the author himself provides much of the context needed for comprehension.

Complex content requires:

- Information on the message/content and potential features that might impede or facilitate understanding (e.g., vocabulary, sentence structure, background knowledge) on chapters or sections of texts (in the case of essays)

Summary: Chapter 1

The cornfields of Oklahoma shrivel and fade in a long summer drought. Thick clouds of dust fill the skies, and the farmers tie handkerchiefs over their noses and mouths. At night, the dust blocks out the stars and creeps in through cracks in the farmhouses. During the day the farmers have nothing to do but stare dazedly at their dying crops, wondering how their families will survive. Their wives and children watch them in turn, fearful that the disaster will break the men and leave the families destitute. They know that no misfortune will be too great to bear as long as their men remain "whole."

Into this desolate country enters Tom Joad, newly released from the McAlester State Penitentiary, where he served four years on a manslaughter conviction. Dressed in a cheap new suit, Tom hitches a ride with a

such news does not bother him. Tom laughs, telling the driver that he now has a story to tell "in every joint from here to Texola." The truck

stard makes him carry a sticker." As they travel down the er asks Tom about himself, and Tom explains that he is his father's farm. The driver is surprised that the Joads n driven off their property by a "cat," a large tractor sent by nd bankers to force poor farmers off the land. The driver much has changed during Tom's absence: great numbers ve been "tractored out" of their small farms. The driver n has taken offense at his questions and assures him that n to stick his nose in other folks' business. The loneliness road, he confides in Tom, can wear a man down. Tom an looking him over, noticing his clothes, and admits that en released from prison. The driver assures Tom that such news does not bother him. Tom laughs, telling the driver that he now has a story to tell "in every joint from here to Texola." The truck

Summary: Chapter 3

In the summer heat, a turtle plods across the baking highway. A woman careens her car aside to avoid hitting the turtle, but a young man veers his truck straight at the turtle, trying to run it over. He nicks the edge of the turtle's shell, flipping it off the highway and onto its back. Legs jerking in the air, the turtle struggles to flip itself back over. Eventually it succeeds and continues trudging on its way.

Analysis: Chapters 1–3

The Grapes of Wrath derives its epic scope from the way that Steinbeck uses the story of the Joad family to portray the plight of thousands of Dust Bowl farmers. The structure of the novel reflects this dual commitment: Steinbeck tracks the Joad family with long narrative chapters but alternates these sections with short, lyrical vignettes, capturing the westward movement of migrant farmers in the 1930s as they flee drought and industry.

This structure enables Steinbeck to use many different writing styles. The short (usually odd-numbered) chapters use highly stylized, poetic language to explore the social, economic, and historical factors that forced the great migration. Steinbeck's first description of the land is almost biblical in its simplicity, grandeur, and repetition: "The surface of the earth crusted, a thin hard crust, and as the sky became pale, so the earth became pale, pink in the red country and white in the gray country." The chapters devoted to the Joads' story are noteworthy for their remarkably realistic evocation of life and language among Oklahoma sharecroppers. Here Steinbeck displays his talent for rich, naturalistic narration. (Naturalism is a school of writing favoring realistic representations of human life and natural, as opposed to supernatural or spiritual, explanations for social phenomena.) Expertly rendered details place the reader squarely and immediately in the book's setting, quickly drawing us in after an interlude of more distanced poetics. Steinbeck also skillfully captures the colorful, rough dialogue of his folk heroes—"You had that big nose goin' over me like a sheep in a vegetable patch," Tom says to the truck driver in Chapter 2—thus bringing them to life. By employing a wide range of styles, Steinbeck achieves what he called a "symphony in composition, in movement, in tone and scope."

The opening of the novel also establishes several of the novel's dominant themes. Steinbeck dedicates the first and third chapters, respectively, to a historical and symbolic description of the Dust Bowl tragedy. While Chapter 1 paints an impressionistic picture of the Oklahoma farms as they wither and die, Chapter 3 presents a symbolic depiction of the farmers' plights in the turtle that struggles to cross the road. Both chapters share a particularly dark vision of the world. As the relentless weather of Chapter 1 and the mean-spirited driver of Chapter 3 represent, the universe is full of obstacles that fill life with hardship and danger. Like the turtle that trudges across the road, the Joad family will be called upon, time and again, to fight the malicious forces—drought, industry, human jealousy and fear—that seek to overturn it.

II. Developmental Progressions

- The level of information required of teachers will differ as a function of age of the readers and a text's developmental complexity.

Texts in Grades K-2



III. Professional Involvement of Teachers

	Outcome	Teacher's Role
ACT	Uncomplicated, More Challenging, Complex	Originally for research purposes; ostensibly anyone can use the categories
CCSS	Text assigned to a grade level band	Intended for use by teachers, publishers
QATD	Grade Level Assignments (in terms of student capacity)	Teachers are to use exemplars and rubrics to make decisions about what texts to teach & also how to teach them
Guided Reading	Letter assignment from A through Z	Texts come with designation; evaluation is done by specialist(s); Teachers are to match texts with students (who have been assessed on texts leveled in similar manner)

IV. Exemplars

How would policy-makers go about (unintentionally?) creating a canon:

- a) provide a long list of exemplars
- b) provide a medium list of exemplars
- c) provide a short list of exemplars

IV. Exemplars (continued)

- 1 ☐ **Charlotte's Web**
Written by E. B. White and illustrated by Garth Williams
Ages 8-10 Fiction: fantasy, animal characters
- 2 ☐ **Goodnight Moon**
Written by Margaret Wise Brown and illustrated by Clement Hurd
Ages 0-3 Fiction: animal characters
- 3 ☐ **A Wrinkle in Time**
Written by Madeleine L'Engle
Ages 11+ Fiction: fantasy
- 4 ☐ **The Snowy Day**
Written and illustrated by Ezra Jack Keats
Ages 4-7 Fiction: realistic fiction
- 5 ☐ **Where the Wild Things Are**
Written and illustrated by Maurice Sendak
Ages 0-3 Fiction: fantasy
- 6 ☐ **Harry Potter and the Sorcerer's Stone**
Written by J. K. Rowling and illustrated by Mary GrandPré
Ages 11+ Fiction: fantasy, folktales/fairy tales/myths
- 7 ☐ **Green Eggs and Ham**
Written and illustrated by Dr. Seuss
Ages 4-7 Fiction: fantasy
- 8 ☐ **The Diary of a Young Girl**
Written by Anne Frank
Ages 11+ Nonfiction: autobiography
- 9 ☐ **The Giving Tree**
Written and illustrated by Shel Silverstein
Ages 4-7 Fiction: fantasy, fable
- 10 ☐ **Frog and Toad Are Friends**
Written and illustrated by Arnold Lobel
Ages 8-10 Fiction: animal characters
- 11 ☐ **Anne of Green Gables**
Written by L. M. Montgomery
Ages 11+ Fiction: realistic fiction
- 12 ☐ **The Very Hungry Caterpillar**
Written and illustrated by Eric Carle
Ages 0-3 Informational: early concepts (colors, numbers); Fiction: animal characters
- 13 ☐ **Madeline**
Written and illustrated by Ludwig Bemelmans
Ages 4-7 Fiction: realistic fiction
- 14 ☐ **The Wind in the Willows**
Written by Kenneth Grahame and illustrated by Inga Moore
Ages 8-10 Fiction: fantasy, animal characters
- 15 ☐ **The Dot**
Written and illustrated by Peter H. Reynolds
Ages 4-7 Fiction: realistic fiction
- 16 ☐ **Tuck Everlasting**
Written by Natalie Babbitt
Ages 11+ Fiction: fantasy
- 17 ☐ **Pat the Bunny**
Written and illustrated by Dorothy Kunhardt
Ages 0-3 Informational: early concepts (the senses); fiction: realistic fiction
- 18 ☐ **When Marian Sang: The True Recital of Marian Anderson**
Written by Pam Muñoz Ryan and illustrated by Brian Selznick
Ages 8-10 Nonfiction: biography
- 19 ☐ **Knuffle Bunny: A Cautionary Tale**
Written and illustrated by Mo Willems
Ages 0-3 Fiction: realistic fiction
- 20 ☐ **Where the Sidewalk Ends**
Written and illustrated by Shel Silverstein
Ages 8-10 Fiction: poetry
- 21 ☐ **Bud, Not Buddy**
Written by Christopher Paul Curtis
Ages 11+ Fiction: realistic fiction, historical fiction

- 22 ☐ **Corduroy**
Written and illustrated by Don Freeman
Ages 0-3 Fiction: fantasy, animal characters
- 23 ☐ **The Phantom Tollbooth**
Written by Norton Juster and illustrated by Jules Feiffer
Ages 8-10 Fiction: fantasy
- 24 ☐ **The Little Engine That Could**
Written by Watty Piper and illustrated by George and Doris Hauman
Ages 4-7 Fiction: fantasy
- 25 ☐ **The Giver**
Written by Lois Lowry
Ages 11+ Fiction: science fiction, dystopia
- 26 ☐ **Where the Mountain Meets the Moon**
Written and illustrated by Grace Lin
Ages 8-10 Fiction: fantasy, folktales/fairy tales/myth
- 27 ☐ **Black on White**
Written and illustrated by Tana Hoban
Ages 0-3 Informational: early concepts
- 28 ☐ **Don't Let the Pigeon Drive the Bus!**
Written and illustrated by Mo Willems
Ages 4-7 Fiction: fantasy, animal characters
- 29 ☐ **Are You There God? It's Me, Margaret.**
Written by Judy Blume
Ages 11+ Fiction: realistic fiction
- 30 ☐ **My Rotten Redheaded Older Brother**
Written and illustrated by Patricia Polacco
Ages 8-10 Fiction: realistic fiction
- 31 ☐ **The Mitten**
Written and illustrated by Jan Brett
Ages 4-7 Fiction: folktales, animal characters
- 32 ☐ **The Runaway Bunny**
Written by Margaret Wise Brown and illustrated by Clement Hurd
Ages 0-3 Fiction: animal characters
- 33 ☐ **The Hunger Games**
Written by Suzanne Collins
Ages 11+ Fiction: science fiction, dystopia
- 34 ☐ **Swimmy**
Written and illustrated by Leo Lionni
Ages 4-7 Fiction: animal characters
- 35 ☐ **Freight Train**
Written and illustrated by Donald Crews
Ages 0-3 Informational: early concepts (colors, train cars); Fiction: realistic fiction
- 36 ☐ **The Secret Garden**
Written by Francis Hodgson Burnett and illustrated by Tasha Tudor
Ages 8-10 Fiction: realistic fiction
- 37 ☐ **The Little Mouse, the Red Ripe Strawberry, and the Big Hungry Bear**
Written by Don and Audrey Wood and illustrated by Don Wood
Ages 4-7 Fiction: animal characters
- 38 ☐ **Diary of a Wimpy Kid**
Written and illustrated by Jeff Kinney
Ages 11+ Fiction: realistic fiction
- 39 ☐ **Zen Shorts**
Written and illustrated by John J. Muth
Ages 8-10 Fiction: fantasy, fables/folktales/myths, animal characters
- 40 ☐ **Moo, Baa, La La La**
Written and illustrated by Sandra Boynton
Ages 0-3 Informational: early concepts (animal sounds), Fiction: animal characters
- 41 ☐ **Matilda**
Written by Roald Dahl and illustrated by Quentin Blake
Ages 8-10 Fiction: fantasy
- 42 ☐ **What Do People Do All Day?**
Written and illustrated by Richard Scarry
Ages 4-7 Informational: early concepts (jobs), Fiction: animal characters
- 43 ☐ **The Lion, The Witch and the Wardrobe**
Written by C. S. Lewis and illustrated by Pauline Baynes
Ages 11+ Fiction: fantasy
- 44 ☐ **Good Night, Gorilla**
Written and illustrated by Peggy Rathmann
Ages 0-3 Fiction: fantasy, animal characters
- 45 ☐ **The Composition**
Written by Antonio Skármeta and illustrated by Alfonso Ruano
Ages 8-10 Fiction: realistic fiction
- 46 ☐ **Not a Box**
Written and illustrated by Antoinette Portis
Ages 4-7 Fiction: animal characters
- 47 ☐ **Brown Bear, Brown Bear, What Do You See?**
Written by Bill Martin, Jr. and illustrated by Eric Carle
Ages 0-3 Informational: early concepts (colors); Fiction: animal characters
- 48 ☐ **Hatchet**
Written by Gary Paulsen
Ages 11+ Fiction: realistic fiction

- 49 ☐ **Martin's Big Words**
Written by Doreen Rappaport and illustrated by Bryan Collier
Ages 4-7 Nonfiction: biography
- 50 ☐ **Sarah, Plain and Tall**
Written by Patricia MacLachlan
Ages 8-10 Fiction: realistic fiction
- 51 ☐ **Sylvia Long's Mother Goose**
Written and illustrated by Sylvia Long
Ages 0-3 Fiction: nursery rhymes, animal characters
- 52 ☐ **The Lightning Thief**
Written by Rick Riordan
Ages 11+ Fiction: fantasy/myths
- 53 ☐ **The House at Pooh Corner**
Written by A. A. Milne and illustrated by Ernest H. Shepard
Ages 4-7 Fiction: fantasy, animal characters
- 54 ☐ **Through My Eyes**
Written by Ruby Bridges
Ages 11+ Nonfiction: autobiography
- 55 ☐ **Smile!**
Written and illustrated by Roberta Grobel Intrater
Ages 0-3 Informational: early concepts (facial expressions/emotions); Fiction: realistic fiction
- 56 ☐ **Living Sunlight**
Written by Molly Bang and Penny Chisholm and illustrated by Molly Bang
Ages 8-10 Nonfiction: science
- 57 ☐ **The Bad Beginning**
Written by Lemony Snicket and illustrated by Brett Helquist
Ages 11+ Fiction: fantasy
- 58 ☐ **Harvesting Hope: The Story of Cesar Chavez**
Written by Kathleen Krull and illustrated by Yuyi Morales
Ages 8-10 Nonfiction: biography
- 59 ☐ **Dear Juno**
Written by Soyung Pak and illustrated by Susan Kathleen Hartung
Ages 4-7 Fiction: realistic fiction
- 60 ☐ **Head, Shoulders, Knees, and Toes**
Written and illustrated by Annie Kubler
Ages 0-3 Informational: early concepts (body parts); Fiction: songs/nursery rhymes
- 61 ☐ **The Lion and the Mouse**
Written and illustrated by Jerry Pinkney
Ages 4-7 Fiction: animal characters, fables
- 62 ☐ **Diary of a Worm**
Written by Doreen Cronin and illustrated by Harry Bliss
Ages 8-10 Fiction: fantasy, animal characters
- 63 ☐ **The Invention of Hugo Cabret**
Written and illustrated by Brian Selznick
Ages 11+ Fiction: realistic fiction, historical fiction
- 64 ☐ **My Truck Is Stuck**
Written by Kevin Lewis and illustrated by Daniel Kirk
Ages 0-3 Fiction: animal character
- 65 ☐ **Birds**
Written by Kevin Henkes and illustrated by Laura Dronzek
Ages 4-7 Fiction: realistic fiction
- 66 ☐ **The Maze of Bones**
Written by Rick Riordan
Ages 8-10 Fiction: realistic fiction, adventure
- 67 ☐ **Esperanza Rising**
Written by Pam Muñoz Ryan
Ages 11+ Fiction: realistic fiction, historical fiction
- 68 ☐ **Counting Kisses: A Kiss and Read Book**
Written and illustrated by Karen Katz
Ages 0-3 Informational: early concepts (numbers, body parts); Fiction: realistic fiction
- 69 ☐ **The Magic School Bus at the Waterworks**
Written by Joanna Cole and illustrated by Bruce Degen
Ages 8-10 Informational: science; Fiction: fantasy
- 70 ☐ **Blackout**
Written and illustrated by John Rocco
Ages 4-7 Fiction: realistic fiction
- 71 ☐ **Bridge to Terabithia**
Written by Katherine Paterson
Ages 11+ Fiction: realistic fiction
- 72 ☐ **Are You My Mother?**
Written and illustrated by P. D. Eastman
Ages 0-3 Fiction: animal characters
- 73 ☐ **Tea with Milk**
Written and illustrated by Allen Say
Ages 8-10 Fiction: realistic fiction
- 74 ☐ **Owl Moon**
Written by Jane Yolen and illustrated by John Schoenherr
Ages 4-7 Fiction: realistic fiction
- 75 ☐ **Holes**
Written by Louis Sachar
Ages 11+ Fiction: realistic fiction

- 76 ☐ **Peek-a Who?**
Written and illustrated by Nina Laden
Ages 0-3 Fiction: fantasy, realistic fiction
- 77 ☐ **Hi! Fly Guy**
Written and illustrated by Tedd Arnold
Ages 8-10 Fiction: fantasy, animal characters
- 78 ☐ **Mrs. Frisby and the Rats of NIMH**
Written by Robert C. O'Brien and illustrated by Zena Bernstein
Ages 11+ Fiction: fantasy, animal characters
- 79 ☐ **Llama Llama Red Pajama**
Written and illustrated by Anna Dewdney
Ages 0-3 Fiction: animal characters
- 80 ☐ **What Do You Do With a Tail Like This?**
Written and illustrated by Steve Jenkins and Robin Page
Ages 4-7 Nonfiction: science
- 81 ☐ **Lincoln: A Photobiography**
Written by Russell Freedman
Ages 11+ Nonfiction: biography
- 82 ☐ **Ivy & Bean**
Written by Annie Barrows and illustrated by Sophie Blackall
Ages 8-10 Fiction: realistic fiction
- 83 ☐ **Yoko**
Written and illustrated by Rosemary Wells
Ages 4-7 Fiction: animal characters
- 84 ☐ **No No Yes Yes**
Written and illustrated by Leslie Patricelli
Ages 0-3 Informational: early concepts (opposites); Fiction: realistic fiction
- 85 ☐ **Tales of a Fourth Grade Nothing**
Written by Judy Blume
Ages 8-10 Fiction: realistic fiction
- 86 ☐ **Interrupting Chicken**
Written and illustrated by David Ezra Stein
Ages 4-7 Fiction: animal characters
- 87 ☐ **Rules**
Written by Cynthia Lord
Ages 11+ Fiction: realistic fiction
- 88 ☐ **Grumpy Bird**
Written and illustrated by Jeremy Tankard
Ages 0-3 Fiction: animal characters
- 89 ☐ **An Egg Is Quiet**
Written by Dianna Hutts Aston and illustrated by Sylvia Long
Ages 4-7 Nonfiction: science
- 90 ☐ **Puss in Boots**
Written by Charles Perrault and illustrated by Fred Marcellino
Ages 8-10 Fiction: folk & fairy tales, animal characters
- 91 ☐ **Team Moon: How 400,000 People Landed Apollo 11 on the Moon**
Written by Catherine Thimmesh
Ages 11+ Nonfiction: science and social studies
- 92 ☐ **What Shall We Do With the Boo Hoo Baby?**
Written by Cressida Cowell and illustrated by Ingrid Godon
Ages 0-3 Fiction: fantasy, animal characters
- 93 ☐ **We the Kids: The Preamble to the Constitution of the United States**
Written and illustrated by David Catrow
Ages 8-10 Informational: historical documents
- 94 ☐ **I Took the Moon for a Walk**
Written by Carolyn Curtis and illustrated by Allison Jay
Ages 4-7 Fiction: fantasy, poetry
- 95 ☐ **A Single Shard**
Written by Linda Sue Park
Ages 11+ Fiction: realistic fiction, historical fiction
- 96 ☐ **Gossie**
Written and illustrated by Olivier Dunrea
Ages 4-7 Fiction: animal characters
- 97 ☐ **The Adventures of Captain Underpants**
Written and illustrated by Dav Pilkey
Ages 8-10 Fiction: fantasy
- 98 ☐ **Bright Baby: First Words**
Written and illustrated by Roger Priddy
Ages 0-3 Informational: early concepts
- 99 ☐ **Joyful Noise: Poems for Two Voices**
Written by Paul Fleischman and illustrated by Eric Beddows
Ages 11+ Informational: science; Fiction: fantasy; poetry
- 100 ☐ **Animalla**
Written and illustrated by Graeme Base
Ages 4-7 Informational: concepts (alphabet); Fiction: fantasy, animal characters

Anchors: CCSS Grades 2-3 Exemplars

Stories

- Gannett, Ruth *Stiles My Father's Dragon*
- Averill, Esther *The Fire Cat*
- Steig, William *Amos & Boris*
- Shulevitz, Uri *The Treasure*
- Cameron, Ann *The Stories Julian Tells*
- MacLachlan, Patricia *Sarah, Plain and Tall*
- Rylant, Cynthia *Henry and Mudge: The First Book of Their Adventures*
- Stevens, Janet *Tops and Bottoms*
- LaMarche, Jim *The Raft*
- Rylant, Cynthia *Poppleton in Winter*
- Rylant, Cynthia *The Lighthouse Family: The Storm*
- Osborne, Mary Pope *The One-Eyed Giant* (Book One of Tales from the Odyssey)
- Silverman, Erica *Cowgirl Kate and Cocoa*

Informational

- Aliko A *Medieval Feast*
- Gibbons, Gail *From Seed to Plant*
- Milton, Joyce *Bats: Creatures of the Night*
- Beeler, Selby *Throw Your Tooth on the Roof: Tooth Traditions Around the World*
- Leonard, Heather *Art Around the World*
- Ruffin, Frances E *Martin Luther King and the March on Washington*
- St George, Judith *So You Want to Be President?*
- Einspruch, Andrew *Crittercam*
- Kudlinski, Kathleen V *Boy, Were We Wrong About Dinosaurs*
- Davies, Nicola *Bat Loves the Night*
- Floca, Brian *Moonshot: The Flight of Apollo*
- Thomson, Sarah L *Where Do Polar Bears Live?*

QATD: Anchors for Developmental Points in Six Rubrics

	Narrative— Literature	Narrative—Popular	Social Studies— Narrative	Social Studies— Expository	Life Science	Physical Science
1	<i>Green Eggs & Ham</i> (Dr. Seuss)	<i>Morris the Moose goes to school</i> (B. Wiseman)	<i>Six Silver Spoons</i> (J. Lowrey)		<i>Heath Science</i> (J. Barufaldi et al.)	
2	<i>Bears on Hemlock Mountain</i> (A. Dalgliesh)	<i>Too much Farley, too little sweaters</i> (Sesame Street Magazine)	<i>Buttons for General Washington</i> (R. & C. Roop)	<i>True Book of Freedom & Our U.S. Family</i> (P. Witty)	<i>First look at frogs, toads, & Salamanders</i> (M. E. Selsam & J. A. Hunt)	<i>Let's find out about Earth</i> (D. Knight)
3	<i>Magic Finger</i> (R. Dahl)	<i>Freckle Juice</i> (J. Blume)	<i>Phoebe & the General</i> (J. B. Griffin)	<i>Fourth of July Story</i> (A. Dalgliesh)	<i>Frogs & Roads</i> (D. Morris)	<i>Starry sky</i> (R. Wyler)
4	<i>Soup & Me</i> (R. N. Peck)	<i>Great Brain</i> (J. D. Fitzgerald)	<i>Fighting Ground</i> (Avi)	<i>Holidays & Birthdays</i> (World Book)	<i>Addison Wesley Science</i> (V. N. Rockcastle et al.)	<i>Reading about science</i> (J. Mongillo et al.)
5-6	<i>Light in the Forest</i> (C. Richter)	<i>Journey of Enchantment</i> (G. Fullbrook)	<i>Johnny Tremain</i> (E. Forbes)	<i>New York Colony</i> (D. B. Fradin)	<i>A Frog's Body</i> (J. Cole)	<i>Exploring the night sky</i> (T. Dickinson)
7-8	<i>Call of the Wild</i> (J. London)	<i>Son of Tarzan</i> (E. R. Burroughs)	<i>War for Independence</i> (A. Marrin)	<i>Landmark History of American People</i> (D. & R. Boorstin)	<i>Frogs, toads, Salamanders & How they reproduce</i> (D. H. Patent)	<i>Discovering the universe</i> (W. J. Faufmann)
9-10	<i>Pit & the Pendulum</i> (E.A. Poe)	<i>Star Trek Log Eight</i> (A. D. Foster)	<i>Burr</i> (G. Vidal)	<i>Loyalists in the American Revolution</i> (J. Potratz)	<i>Nature</i> (M. Cavendish Library)	<i>Astronomy today</i> (D. L. Moche)
11-12	<i>Lord Jim</i> (J. Conrad)		<i>Night the Revolution Began</i> (W. Griswold)	<i>American Heritage Illustrated History of US</i> (R. Athearn)	<i>Living systems</i> (J. M. Ford & J. E. Monroe)	<i>Larousse Astronomy</i> (P. de la Cotardiere)
13-15	<i>Billy Budd, Foretopman</i> (H. Melville)			<i>Evolution & Revolution</i> (J. A. Henretta & G. H. Nobles)	<i>Elements of biology</i> (C. K. Levy)	<i>From quarks to Cosmos</i> (L. M. Lederman & D. N. Schramm)
16+				<i>Willmoore Kendall Contra Mundum</i> (W. & N. Kendall)	<i>Biology Today</i> (D. L. Kirk)	<i>Starting the universe</i> (A. H. Guth)

IV. Exemplars: Attention to Issues of Validity & Reliability

QATD

Selection of anchors:
Drawn from over 800
texts in Harvard
Reading Laboratory

CCSS

“work group began by soliciting contributions from teachers, educational leaders, and researchers who have experience working with students in the grades for which the texts have been selected. These contributors were asked to recommend texts that they or their colleagues have used successfully with students in a given grade band. The work group made final selections based in part on whether qualitative and quantitative measures indicated that the recommended texts were of sufficient complexity for the grade band....From the pool of submissions gathered from outside contributors, the work group selected classic or historically significant texts as well as contemporary works of comparable literary merit, cultural significance, and rich content.

(CCSS Initiative, 2010, Appendix B, p. 2)

Guided Reading Levels

Texts within the
Reading Recovery
original booklist (88
texts from NZ's Ready
to Read texts)
(Peterson, 1988)

ACT

No indication of how
texts were chosen

Validity & Reliability (continued)

- CCSS: Poor (.29 correlation in Lexile score relative to placement of narrative texts in grade bands; Nelson et al., 2012)
- ACT: Not relevant
- Guided Reading Levels: No evidence provided (e.g., Peterson, 1988)
- QATD: High agreement was found between the qualitative assessments, classic readability formulas, and tested reading comprehension

Validity & Reliability (continued)

ACT	None provided
CCSS	None needed
QATD*	Study on reliability within research team and with teachers and administrators
Guided Reading	None provided

Example of Grounded Exemplars

Level	Source	Title	Curriculum	
			Word Recognition	Comprehension Strategies
2.1	CCSS	<i>The Fire Cat</i> (Averill, 1960)	600 most-frequent (& inflected endings) + less-frequent words with 1-3 letters	Follow story structure with a dilemma that is fairly common (e.g., a mischievous cat, twins who are different)
	High recognition	<i>Frog and Toad Are Friends</i> (Lobel, 1970)		
	Contemporary	<i>Ling and Ting</i> (Lin, 2010) <i>Fly High, Fly Guy</i> (Arnold, 2008)		
2.2	CCSS	<i>The Treasure</i> (Shulevitz, 1978)	1,000 most-frequent (& inflected endings) + less-frequent words with 1- 4 letters	Follow story structure where characters need to make choices (e.g., giving away shoes)
	High recognition	<i>Henry & Mudge</i> (Rylant, 1987)		
	Contemporary	<i>Those Shoes</i> (Boelts, 2007) <i>Grandfather Counts</i> (Cheng, 2003)		
2.3	CCSS	<i>Tops & Bottoms</i> (Stevens, 1995)	1,000 most frequent words (& inflected endings) + less-frequent words with 1-5 letters	Understand that characters may be “playing” tricks (as in a fable); compare/contrast contexts
	High recognition	<i>Good Luck, Ronald Morgan</i> (Giff, 1999)		
	Contemporary	<i>Dear Primo</i> (Tonatiuh, 2010) <i>Amazing Grace</i> (Hoffman, 1991)		

V. Hybrid Forms

Information from multiple sources is needed, including quantitative information.

- Specific quantitative information (up to a limit) is better than generic quantitative information (this applies to “alphabetic” rankings as well).
- The ability of digital systems to capture particular dimensions of text (especially the vocabularies of texts) can be expected to increase substantially in the next 3-5 years.

Quantitative Information:

Example 1 Kuperman et al.'s Age of Acquisition

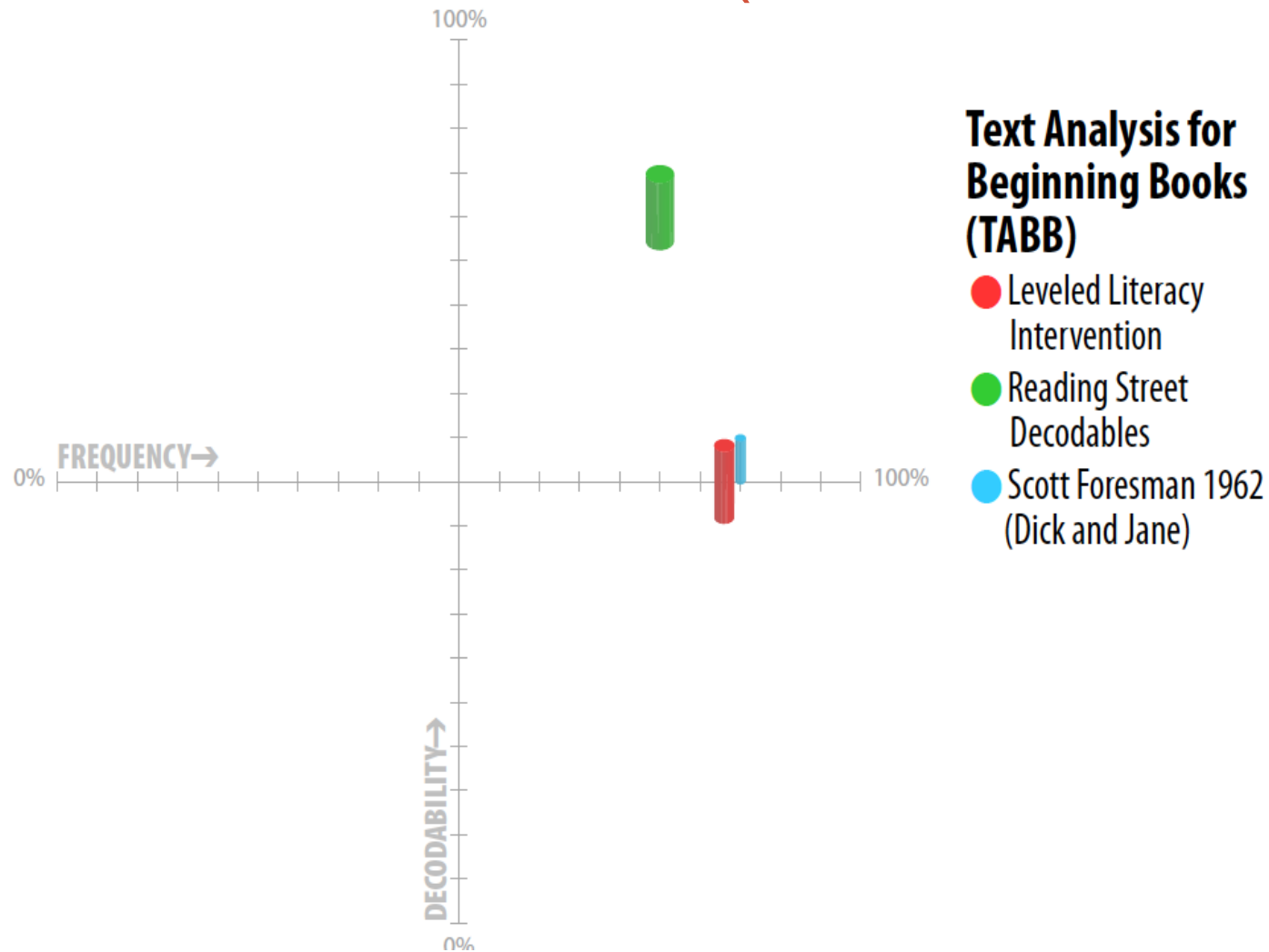
1964

- flushed 5.2
- world 5.3
- exercise 6.2
- states 6.4
- thunderbolt 6.7
- illness 7
- cliff 7.3
- wisdom 9.6
- declared 10.7

2010

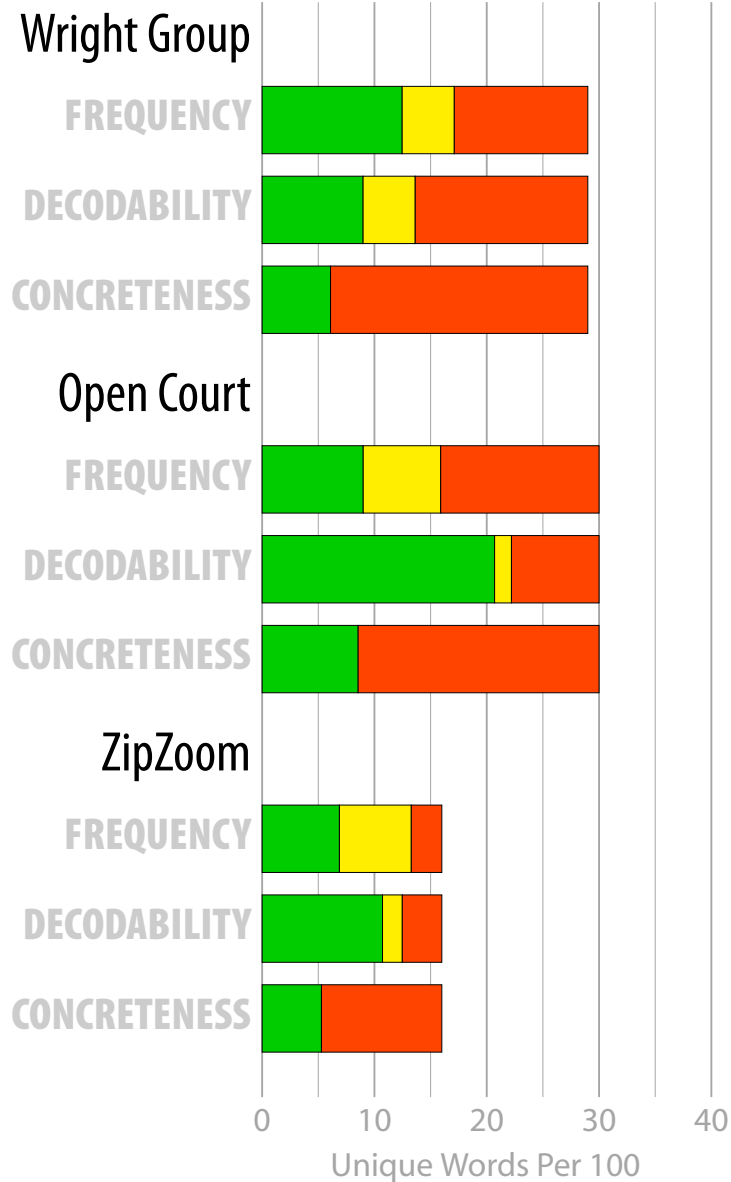
- enormous 6.5
- damp 7.7
- fluttering 8.4
- remark 8.4
- communication 8.5
- awe 9.1
- lame 9.2
- culture 9.5
- contribution 11.3
- swooned 12.2
- trudged 12.7

Quantitative Example: 2 (TABB, Hiebert, 2010)



Level 3

High Medium Low



Quantitative Example:
2 (continued)

A Hybrid System: The Text Complexity Multi- Index (Hiebert, 2012)

Application of the Text Complexity Multi-Index to Two Texts

Step	<i>The Treasure</i>	<i>Tops and Bottoms</i>
1. Quantitative Indices		
Lexile	650	580
Average Sentence Length (Lexile)	11.9	9.2
Average Word Frequency (Lexile)	3.92	3.56
Vocabulary Load (based on end-of-grade-2 demands)	7.8 words per 100	3.3 words per 100
Length	370 words	776 words
2. Qualitative Benchmark Texts		
Guided Reading Level	H (end of grade 1)	M (end of grade 2)
TCMI's Benchmarks	<i>The Raft</i> (end of grade 2)	<i>The Raft</i> (end of grade 2)
3. Qualitative Dimensions		
Levels of Meaning	This parable has 2 levels of meaning: man going on a trip and a universal truth. (<i>complex</i>)	Planting a garden is the context for a trickster tale. (<i>complex</i>)
Knowledge demands—content, cultural, literary	Context is a “time long ago” with a palace and guards (<i>relatively simple</i>)	Trickster tale may be new to 2 nd graders; helpful to know about edible parts of vegetables (<i>complex</i>)
Language conventions & clarity	Conventional language of old tales (<i>relatively simple</i>)	Contemporary language with a traditional text structure (<i>relatively simple</i>)
Structure	Clear structure of parable (<i>moderately complex</i>)	Clear structure of trickster tale (<i>complex</i>)

Conclusions

- Use analysis systems appropriate for your purpose
- Raise questions about lists of “complex” texts.
- Identify texts as teacher groups that exemplify particular developmental milestones in reading. Be clear as to the criteria for the choices. Validate choices through ongoing discussion.
- Keep learning about texts and students’ reading—and which features of texts should be the source for developing student capacity for reading ever-increasingly complex text

Upcoming Events



24 April 2013

Key Shifts in Assessment and Instruction Related to CCSS-ELA

Dr. Karen K. Wixson, University of North Carolina at Greensboro

1—2pm, Pacific Daylight Time

Registration is now open! <https://www4.gotomeeting.com/register/751883535>



30 May 2013

Informational Text and the CCSS: Pitfalls and Potential

Dr. Nell K. Duke, University of Michigan

1—2pm, Pacific Daylight Time

More information, including how to register, will be available soon.



20 June 2013

Quantitative Measurement of Text Complexity

Elfrieda H. Hiebert, TextProject & the University of California, Santa Cruz

Please note that the date for this webinar has been changed to June 20, 2013.

2—3pm, Pacific Daylight Time (5—6pm Eastern)

Registration is now open! <https://www4.gotomeeting.com/register/916300207>

Common Core State Standards Webinar Series

CCSS

Webinar Series

TextProject presents **FREE** webinar series on the Common Core State Standards.

Previous Events



27 February 2013

CCSS and Education Policy

Timothy Shanahan, University of Illinois at Chicago

Dr. Shanahan identifies tasks which states and districts must undertake to successfully implement the English/Language Arts Common Core standards.



25 January 2013

Research and the Common Core: Can the Romance Survive?

Dr. P. David Pearson, University of California, Berkeley

This presentation considers the research foundations of the Common Core State Standards, especially as it pertains to comprehension.

Recordings of past webinars are available at TextProject's YouTube channel.



www.textproject.org



TextProject

[Go](#)

TextProject aims to bring beginning and struggling readers to high levels of literacy through a variety of strategies and tools, particularly the texts used for reading instruction.

TextProject Topics



Common Core State Standards

[More topics](#)

FYI for Kids! New from TextProject

A collection of engaging magazine articles designed to enhance the Common Core classroom's reading repertoire. Take a look at topics offered in *FYI for Kids!*

Student Resources

TextProject provides free, downloadable sets of texts that fill specific needs:



Stop the summer slump



"Read to learn" while learning to read



Increase meaningful, text-based discussions



A magazine based reading program

Teacher Resources

TextProject helps teachers with evidence-based lessons and lists. Free downloads.



Use everyday words to teach new words



Use pictures to teach complex words

WORD LISTS

Be informed about vocabulary

Read-Aloud Favorites

Increase student knowledge through read-alouds

Professional Development Resources

TextProject provides resources for teacher education.

Keep up with the latest reading research



Learn core ideas about complex text

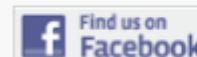
View the latest presentations



Answers to frequently asked reading research questions

[Home](#)[Student Resources](#)[Teacher Resources](#)[Professional Development Resources](#)[Research](#)[Frankly Freddy](#)[Library](#)[Events](#)[Topics](#)[Press](#)[About](#)

Subscribe now
View latest issue





Questions & Queries:
Info@textproject.org
