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Professional Development on CCSS

By Jennifer Mansfield

Topic: Common Core State Standards

**Objectives:**

1. Teachers will be able to identify and articulate the meaning of a Close Analytical Reading as it relates to the CCSS.

2. Teachers will be able to generate text dependent questions for a Close Analytical Reading.

3. Teachers will be able to indentify how having students focus on the text to find evidence will promote critical thinking.

**Agenda:**

* Greetings, check-in and agenda
* Define Close reading- explain and watch video ([www.youtube.com](http://www.youtube.com))
* Review College and Career Readiness Anchor Standards

Standard 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."

Standard 2

"Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas."

Standard 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."

* Engage in a close reading of the text Eleven by Sandra Cisneros (whole group)
* Using the tool A Guide to Text Dependent questions for Close Analytic Reading, develop text dependent questions for the text, Eleven. (small group activity)
* Share out (each small group presents to the whole group)
* Reflect and discuss (whole group)

Reflection question:

How will focusing students’ attention on the text to find evidence of their conclusions promote critical thinking? (think-pair-share)

* Exit ticket

Give teachers:

1. A guide to Creating Text Dependent Questions for Close Analytic Reading
2. A Copy of Eleven by Sandra Cisneros (Culturally Responsive piece of literature that can be used in 5th and 6th grades)
3. A 7 step lesson plan that I will create based on the questions created by the teachers
4. Short biography on Sandra Cisneros that can be used as informational text

A Guide to Creating Text Dependent Questions for Close Analytic Reading

Text Dependent Questions: What Are They?

The Common Core State Standards for reading strongly focus on students gathering evidence, knowledge, and insight from what they read. Indeed, eighty to ninety percent of the Reading Standards in each grade require text dependent analysis; accordingly, aligned curriculum materials should have a similar percentage of text dependent questions.

As the name suggests, a text dependent question specifically asks a question that can only be answered by referring explicitly back to the text being read. It does not rely on any particular background information extraneous to the text nor depend on students having other experiences or knowledge; instead it privileges the text itself and what students can extract from what is before them.

For example, in a close analytic reading of Lincoln’s “Gettysburg Address,” the following would not be text dependent questions:

* Why did the North fight the civil war?
* Have you ever been to a funeral or gravesite?
* Lincoln says that the nation is dedicated to the proposition that “all men are created equal.” Why is equality an important value to promote?

The overarching problem with these questions is that they require no familiarity at all with Lincoln’s speech in order to answer them. Responding to these sorts of questions instead requires students to go outside the text. Such questions can be tempting to ask because they are likely to get students talking, but they take students away from considering the actual point Lincoln is making. They seek to elicit a personal or general response that relies on individual experience and opinion, and answering them will not move students closer to understanding the text of the “Gettysburg Address.”

Good text dependent questions will often linger over specific phrases and sentences to ensure careful comprehension of the text—they help students see something worthwhile that they would not have seen on a more cursory reading. Typical text dependent questions ask students to perform one or more of the following tasks:

* Analyze paragraphs on a sentence by sentence basis and sentences on a word by word basis to determine the role played by individual paragraphs, sentences, phrases, or words
* Investigate how meaning can be altered by changing key words and why an author may have chosen one word over another
* Probe each argument in persuasive text, each idea in informational text, each key detail in literary text, and observe how these build to a whole
* Examine how shifts in the direction of an argument or explanation are achieved and the impact of those shifts
* Question why authors choose to begin and end when they do
* Note and assess patterns of writing and what they achieve
* Consider what the text leaves uncertain or unstated

Creating Text-Dependent Questions for Close Analytic Reading of Texts

An effective set of text dependent questions delves systematically into a text to guide students in extracting the key meanings or ideas found there. They typically begin by exploring specific words, details, and arguments and then moves on to examine the impact of those specifics on the text as a whole. Along the way they target academic vocabulary and specific sentence structures as critical focus points for gaining comprehension.

While there is no set process for generating a complete and coherent body of text dependent questions for a text, the following process is a good guide that can serve to generate a core series of questions for close reading of any given text.

Step One: Identify the Core Understandings and Key Ideas of the Text

As in any good reverse engineering or “backwards design” process, teachers should start by identifying the key insights they want students to understand from the text—keeping one eye on the major points being made is crucial for fashioning an overarching set of successful questions and critical for creating an appropriate culminating assignment.

Step Two: Start Small to Build Confidence

The opening questions should be ones that help orientate students to the text and be sufficiently specific enough for them to answer so that they gain confidence to tackle more difficult questions later on.

Step Three: Target Vocabulary and Text Structure

Locate key text structures and the most powerful academic words in the text that are connected to the key ideas and understandings, and craft questions that illuminate these connections.

Step Four: Tackle Tough Sections Head-on

Find the sections of the text that will present the greatest difficulty and craft questions that support students in mastering these sections (these could be sections with difficult syntax, particularly dense information, and tricky transitions or places that offer a variety of possible inferences).

Step Five: Create Coherent Sequences of Text Dependent Questions

The sequence of questions should not be random but should build toward more coherent understanding and analysis to ensure that students learn to stay focused on the text to bring them to a gradual understanding of its meaning.

Step Six: Identify the Standards That Are Being Addressed

Take stock of what standards are being addressed in the series of questions and decide if any other standards are suited to being a focus for this text (forming additional questions that exercise those standards).

Step Seven: Create the Culminating Assessment

Develop a culminating activity around the key ideas or understandings identified earlier that reflects (a) mastery of one or more of the standards, (b) involves writing, and (c) is structured to be completed by students independently.

([www.myboe.org](http://www.myboe.org))

Eleven by: Sandra Cisneros

What they don't understand about birthdays and what they never tell you is that when you're eleven, you're also ten, and nine, and eight, and seven, and six, and five, and four, and three, and two, and one. And when you wake up on your eleventh birthday you expect to feel eleven, but you don't. You open your eyes and everything's just like yesterday, only it's today. And you don't feel eleven at all. You feel like you're still ten. And you are--underneath the year that makes you eleven.

Like some days you might say something stupid, and that's the part of you that's still ten. Or maybe some days you might need to sit on your mama's lap because you're scared, and that's the part of you that's five. And maybe one day when you're all grown up maybe you will need to cry like if you're three, and that's okay. That's what I tell Mama when she's sad and needs to cry. Maybe she's feeling three.

Because the way you grow old is kind of like an onion or like the rings inside a tree trunk or like my little wooden dolls that fit one inside the other, each year inside the next one. That's how being eleven years old is.

You don't feel eleven. Not right away. It takes a few days, weeks even, sometimes even months before you say Eleven when they ask you. And you don't feel smart eleven, not until you're almost twelve. That's the way it is. Only today I wish I didn't have only eleven years rattling inside me like pennies in a tin Band-Aid box. Today I wish I was one hundred and two instead of eleven because if I was one hundred and two I'd have known what to say when Mrs. Price put the red sweater on my desk. I would've known how to tell her it wasn't mine instead of just sitting there with that look on my face and nothing coming out of my mouth.

"Whose is this?" Mrs. Price says, and she holds the red sweater up in the air for all the class to see. "Whose? It's been sitting in the coatroom for a month."

"Not mine," says everybody. "Not mine."

"It has to belong to somebody," Mrs. Price keeps saying, but nobody can remember. It's an ugly sweater with red plastic buttons and a collar and sleeves all stretched out like you could use it for a jump rope. It's maybe a thousand years old and even if it belonged to me I wouldn't say so.

Maybe because I'm skinny, maybe because she doesn't like me, that stupid Sylvia Saldivar says, "I think it belongs to Rachel." An ugly sweater like that, all raggedy and old, but Mrs. Price believes her. Mrs. Price takes the sweater and puts it right on my desk, but when I open my mouth nothing comes out.

"That's not, I don't, you're not...Not mine," I finally say in a little voice that was maybe me when I was four.

"Of course it's yours," Mrs. Price says. "I remember you wearing it once." Because she's old and the teacher, she's right and I'm not.

Not mine, not mine, not mine, but Mrs. Price is already turning to page thirty-two, and math problem number four. I don't know why but all of a sudden I'm feeling sick inside, like the part of me that's three wants come out of my eyes, only I squeeze them shut tight and bite down on my teeth really hard and try to remember today when I am eleven, eleven. Mama is making a cake for me tonight, and when Papa comes home everybody will sing Happy Birthday, Happy Birthday to you.

But when the sick feeling goes away and I open my eyes, the red sweater's still sitting there like a big red mountain. I move the red sweater to the corner of my desk with y ruler. I move my pencil and books and eraser as far from it as possible. I even move my chair a little to the right. Not mine, not mine, not mine.

In my head I'm thinking how long till lunchtime, how long till I can take the red sweater and throw over the schoolyard fence, or leave it hanging on a parking meter, or bunch it up into a little ball and toss it in the alley. Except when math period ends Mrs. Price says loud and in front of everybody, "Now, Rachel, that's enough," because she sees I've shoved the red sweater to the tippy-tip corner of my desk and it's hanging all over the edge like a waterfall, but I don't care.

"Rachel," Mrs. Price says. She says it like she's getting mad. "you put that sweater on right now and no more nonsense."

"But it's not-"

"Now!" Mrs. Price says. This is when I wish I wasn't eleven, because all the years inside of me--ten, nine, eight, seven, six five, four, three, two one--are pushing at the back of my eyes when I put one arm through one sleeve of the sweater that smells like cottage cheese, and then the other arm through the other and stand there with my arms apart like if the sweater hurts me and it does, all itchy and full of germs that aren't even mine.

That's when everything I've been holding in since this morning, since when Mrs. Price put the sweater on my desk, finally lest go, and all of a sudden I'm crying in front of everybody. I wish I was invisible but I'm not. I'm eleven and it's my birthday today and I'm crying like I'm three in front of everybody. I put my head down on the desk and bury my stupid clown-sweater arms. My face all hot and spit coming out of me, until there aren't any more tears left in my eyes, and it's just my body shaking like when you have the hiccups, and my whole head hurts like when you drink milk too fast.

But the worst part is right before the bell rings for lunch. That stupid Phyllis Lopez, who is even dumber than Sylvia Saldivar, says she remembers the red sweater is hers! I take it off right away and give it to her, only Mrs. Price pretends like everything's okay.

Today I'm eleven. There's a cake Mama's making for tonight, and when Papa comes home from work we'll eat it. There'll be candles and presents and everybody will sing Happy Birthday, Happy Birthday to you, Rachel, only it's too late.

I'm eleven today. I'm eleven, ten, nine, eight, seven, six, five, four, three, two, and one, but I wish I was one hundred and two. I wish I was anything but eleven, because I want today to be far away already, far away like a runaway balloon, like a tiny o in the sky, so tiny-tiny you have to close your eyes to see it.

Biography on Sandra Cisneros

[www.sandracisneros.com](http://www.sandracisneros.com)

About my life and work

I was born in Chicago in 1954, the third child and only daughter in a family of seven children. I studied at Loyola University of Chicago (B.A. English 1976) and the University of Iowa (M.F.A. Creative Writing 1978).

I've worked as a teacher and counselor to high-school dropouts, as an artist-in-the schools where I taught creative writing at every level except first grade and pre-school, a college recruiter, an arts administrator, and as a visiting writer at a number of universities including the University of California, Berkeley, and the University of Michigan, Ann Arbor.

My books include a chapbook of poetry, [Bad Boys](http://www.sandracisneros.com/major_works.php?work=boys) (Mango Press 1980); two full-length poetry books, [My Wicked Wicked Ways](http://www.sandracisneros.com/major_works.php?work=wicked) (Third Woman 1987, Random House 1992) and [Loose Woman](http://www.sandracisneros.com/major_works.php?work=loose) (Alfred A. Knopf 1994); a collection of stories, [Woman Hollering Creek and Other Stories](http://www.sandracisneros.com/major_works.php?work=hollering) (Random House l991); a children's book, [Hairs/Pelitos](http://www.sandracisneros.com/major_works.php?work=hairs) (Alfred A. Knopf 1994); and two novels, [The House on Mango Street](http://www.sandracisneros.com/major_works.php?work=house) (Vintage 1991) and [Caramelo](http://www.sandracisneros.com/major_works.php?work=caramelo) (Knopf 2002). [Vintage Cisneros](http://www.sandracisneros.com/major_works.php?work=vintage), published in 2003, is a compilation of selections from my works.

My most recent book, [Have You Seen Marie?](http://www.sandracisneros.com/have_you_seen_marie.php), a picture book for grown-ups, was published by Knopf in the autumn of 2012.

I'm currently at work on several projects, including a collection of fiction titled Infinito; a children's book, Bravo, Bruno; and a book about writing titled Writing in My Pajamas.

[The House on Mango Street](http://www.sandracisneros.com/major_works.php?work=house), first published in 1984, won the Before Columbus Foundation's American Book Award in 1985, and is required reading in middle schools, high schools, and universities across the country. It has sold over two million copies since its initial publication and is still selling strongly. 2009 marks the 25th anniversary of the publication of The House on Mango Street in the United States, and I will be traveling to 20 cities to celebrate with my readers. If youíd like to see if a city near you is on my tour, please refer to the [scheduled appearances](http://www.sandracisneros.com/schedule.php) section of this site.

[Caramelo](http://www.sandracisneros.com/major_works.php?work=caramelo) was selected as notable book of the year by several journals including The New York Times, the Los Angeles Times, the San Francisco Chronicle, the Chicago Tribune, and the Seattle Times. In 2005 Caramelo was awarded the Premio Napoli and was short-listed for the Dublin International IMPAC Award. It was also nominated for the Orange Prize in England.

[Caramelo](http://www.sandracisneros.com/major_works.php?work=caramelo) and [The House on Mango Street](http://www.sandracisneros.com/major_works.php?work=house) have been selected for many One-City/One-Read projects in numerous communities including Los Angeles, Miami, Fort Worth, El Paso, and Milwaukee.

[Woman Hollering Creek and Other Stories](http://www.sandracisneros.com/major_works.php?work=hollering) was awarded the PEN Center West Award for Best Fiction of l99l, the Quality Paperback Book Club New Voices Award, the Anisfield-Wolf Book Award, the Lannan Foundation Literary Award, and was selected as a noteworthy book of the year by The New York Times and The American Library Journal, and nominated Best Book of Fiction for l99l by The Los Angeles Times.

[Loose Woman](http://www.sandracisneros.com/major_works.php?work=loose) won the Mountains & Plains Booksellers' Award.

In 1995, I was awarded the MacArthur Foundation Fellowship, and I subsequently organized the Latino MacArthur Fellows — [Los MacArturos](http://www.sandracisneros.com/macarturos.php) — into a reunion focusing on community outreach. In 2003 I was awarded the Texas Medal of the Arts. I've received many other honors, including an honorary Doctor of Humane Letters from Loyola University, Chicago, 2002; an honorary Doctor of Letters from the State University of New York at Purchase, l993; two National Endowment of the Arts Fellowships for fiction and poetry, l988, l982; the Roberta Holloway Lectureship at the University of California, Berkeley, l988; the Chicano Short Story Award from the University of Arizona, l986; the Texas Institute of Letters Dobie-Paisano Fellowship, l984; and an Illinois Artists Grant, l984.

My books have been translated into over a dozen languages, including Spanish, Galician, French, German, Dutch, Italian, Norwegian, Japanese, Chinese, Turkish, and, most recently, into Greek, Iranian, Thai, and Serbo-Croatian.

I am the president and founder of the [Macondo Foundation](http://www.sandracisneros.com/macondo.php), an association of socially engaged writers working to advance creativity, foster generosity, and honor our communities; and the [Alfredo Cisneros Del Moral Foundation](http://www.sandracisneros.com/foundation.php), a grant-giving institution serving Texas writers. I'm also Writer-in-Residence at Our Lady of the Lake University in San Antonio.

My house is no longer violet because the sun faded it from violet to blue after a few years. We painted it Mexican-pink so it can fade into pink, then built my office in the backyard and painted it Mexican-marigold. The colors make me happy.

I live with many creatures little and large in San Antonio, Texas.