

Urban Collaborative

## The Core Task Project: *Shifting Instruction to the Core*

*Presented by:*

Carol Voss, \_\_\_\_, Special Education Coordinator

Torrey Palmer, M.Ed., K-6 ELA Coordinator

Washoe County School District, Reno, Nevada

### Session Objectives:

- Explore a scalable model to take back to districts and sites
- Consider data generated by CTP SPED and CTP ELL
- Address questions regarding this work with specific student populations

### Agenda

- Introduction – Washoe County School District
- What is the Core Task Project?
- Reviewing qualitative data focusing on SPED and ELL students
- Teacher Reflections: [http://www.youtube.com/watch?v=0ACgqR\\_KtHY](http://www.youtube.com/watch?v=0ACgqR_KtHY)
- Questions

*Materials from today's session may be found at: [www.coretaskproject.com](http://www.coretaskproject.com).*

COMMON CORE UNIT:

## A Close Reading of “The New Colossus” by Emma Lazarus

**Learning Objective:** The goal of this one day exemplar is to give students the opportunity to use the reading and writing habits they’ve been practicing on a regular basis to tackle the complexities of Emma Lazarus’ poem “The New Colossus.” By reading and re-reading the passage closely combined with classroom discussion about it, students will discern how Lazarus constructed her poem and how that structure informs its overall meaning. When combined with writing about the passage and teacher feedback, students will discover the rich complexities in poetic language and how to analyze them in a systematic and rigorous fashion.

**Reading Task:** *Students will silently read the passage, first independently, and then following along with the text as the teacher and/or students read aloud. The teacher will then lead students through a set of concise, text-dependent questions that compel students to reread specific passages and discover the structure and meaning of Lazarus’ poem.*

**Vocabulary Task:** *Most of the meanings of words in this selection can be discovered from careful reading of the context in which they appear. This practice is both called for by the standards and is vital. Teachers must be prepared to reinforce it constantly by modeling and holding students accountable for looking in the context for meaning as well.*

**Discussion Task:** *Students will discuss the passage in depth with their teacher and their classmates, performing activities that result in a close reading of the poem by Lazarus. The goal is to foster student confidence when encountering complex text and to reinforce the skills they have acquired regarding how to built and extend their understanding of a text.*

**Writing Task:** *Students will paraphrase several lines of the poem. Students will be afforded the opportunity to rewrite their explanation and revise their in-class paraphrases after participating in classroom discussion, allowing them to refashion both their understanding of the text and their expression of that understanding.*

**Text Selection:** This selection, taken from Appendix B of the CCSS, is contains the justly famous lines (“Give me your tired, your poor, / your huddled masses. . .”) most frequently ascribed to the Statue of Liberty. The poem—an Italian sonnet—is a self contained entity well worth exploring for its complex allusions and comparisons as well as providing an excellent text to practice close reading skills.

**Outline of Lesson Plan:** This lesson can be divided by the teacher into one day of instruction and reflection on the part of students and their teachers.

**Standards Covered:** The following CCS standards are the focus of this assignment: RL.4-5.1-4 & 6; W.4-5.9; SL.4-5.1; L.4-5.4-6.

## Lazarus, Emma. "The New Colossus" (1883)

Not like the brazen giant of Greek fame,  
With conquering limbs astride from land to land;  
Here at our sea-washed, sunset gates shall stand  
A mighty woman with a torch, whose flame  
Is the imprisoned lightning, and her name  
Mother of Exiles. From her beacon-hand  
Glows world-wide welcome; her mild eyes command  
The air-bridged harbor that twin cities frame.  
"Keep, ancient lands, your storied pomp!" cries she  
With silent lips. "Give me your tired, your poor,  
Your huddled masses yearning to breathe free,  
The wretched refuse of your teeming shore.  
Send these, the homeless, tempest-tost to me,  
I lift my lamp beside the golden door!"

shameless

persons banished from their native land

celebrated magnificence

garbage

violent windstorm

## Instructional Exemplar for “The New Colossus” by Emma Lazarus

### Summary of Activities

1. Teacher introduces the poem and students read it independently
2. Teacher then reads the poem out loud to the class and students follow along in the text
3. Teacher asks the class a small set of guiding questions and tasks about the lines in question

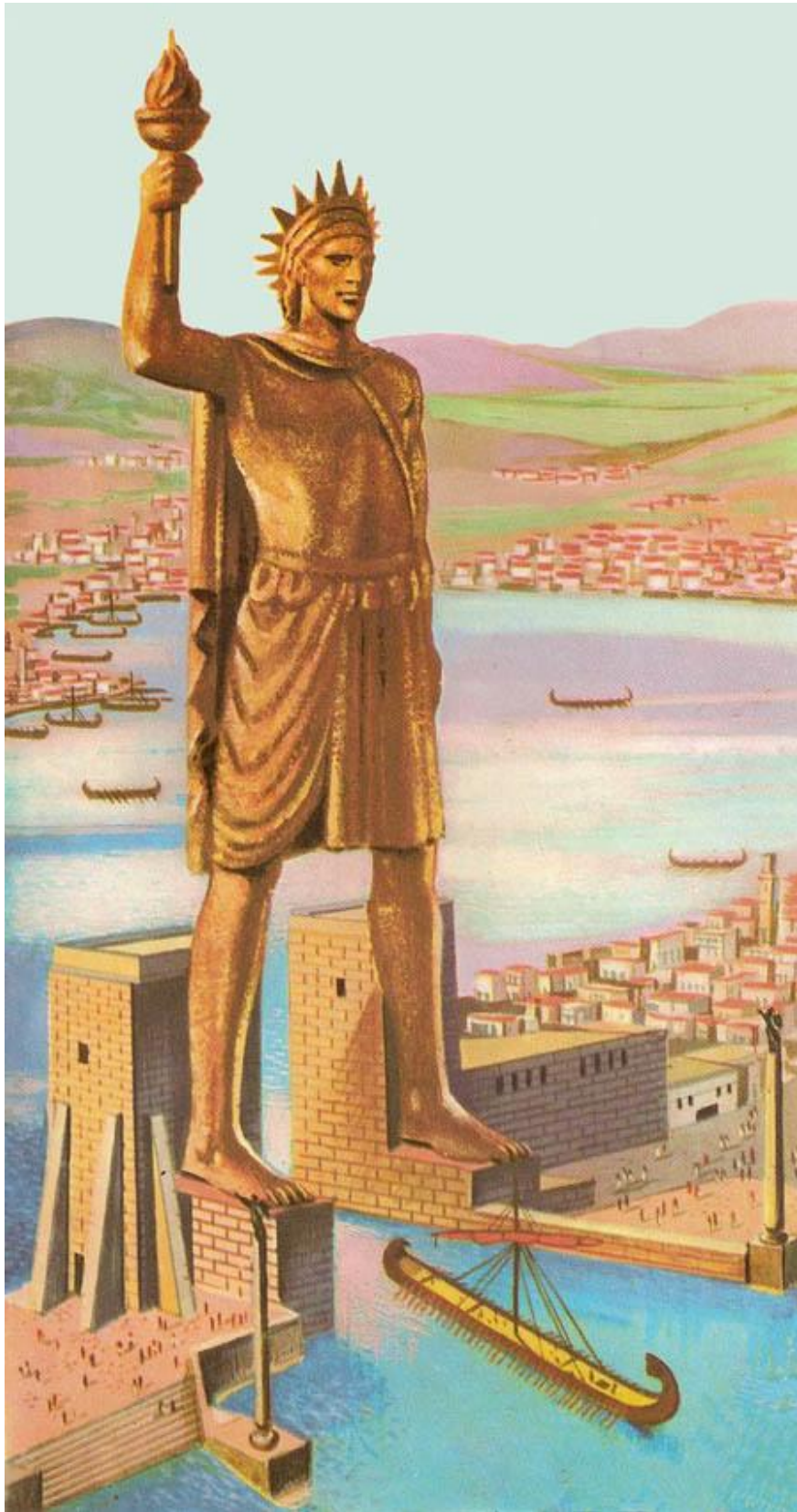
Text under Discussion	Directions for Teachers/Guiding Questions For Students
<p>Not like the brazen giant of Greek fame,            With conquering limbs astride from land to land;            Here at our sea-washed, sunset gates shall stand            A mighty woman with a torch, whose flame            Is the imprisoned lightning, and her name            Mother of Exiles. From her beacon-hand            Glows world-wide welcome; her mild eyes command            The air-bridged harbor that twin cities frame.            "Keep, ancient lands, your storied pomp!" cries she            With silent lips. "Give me your tired, your poor,            Your huddled masses yearning to breathe free,            The wretched refuse of your teeming shore.            Send these, the homeless, tempest-tost to me,            I lift my lamp beside the golden door!"</p>	<p><b>1. Introduce the text and students read independently</b>            Other than giving an initial gloss to words students would likely not be able to define from context (underlined in the text above), teachers should avoid giving any background context or instructional guidance at the outset of the lesson while students are reading the poem silently. This close reading approach forces students to rely exclusively on the text instead of privileging background knowledge, and levels the playing field for all students as they seek to comprehend Lazarus’s words. It is critical to cultivating independence and creating a culture of close reading that students initially grapple with rich texts like Lazarus’s poem without the aid of prefatory material, extensive notes, or even teacher explanations.</p> <p><b>2. Read the passage out loud as students follow along</b>            Asking students to listen to “The New Colossus” exposes students a second time to the rhythms and meaning of Lazarus’s language before they begin their close reading of the sonnet. Speaking clearly and carefully will allow students to follow along and improves fluency while offering all students access to this complex text. Accurate and skillful modeling of the reading provides students who may be dysfluent with accurate pronunciations and syntactic patterns of English.</p>

Central Concern #1	Directions for Teachers/Guiding Questions For Students
<p><b>How is the structure of the poem a clue to unpacking its meaning?</b></p> <p>This first central concern aims to guide students to recognize the crucial role that the structure of poetry plays in unpacking its meaning. By looking at its rhyme scheme and syntax, students can “chunk” the text into meaningful sections for subsequent analysis.</p>	<p><b>3. Guide discussion of the poem with a series of specific text-dependent questions and tasks.</b></p> <p>As students move through these questions and tasks, be sure to check for and reinforce their understanding of academic vocabulary in the corresponding text (which will be <b>boldfaced</b> the first time it appears in the text). At times the questions themselves may focus on academic vocabulary.</p> <p><b>(Q1) What is the rhyme scheme of the poem? What does that reveal about the structure of the poem?</b></p> <p>Ask students to look at the final word in the first line of the poem (“fame”) and see if it rhymes with another final word of a later line(s) (“flame,” “name,” and “frame”). Ask students to assign each of these the letter A, and then go back to the second line and repeat the process, generating the rhyme scheme of the poem (ABBAABBACDCDCD). The scheme reveals that the poem is an Italian sonnet, with the first eight lines setting the stage for the words of the statue in the final six.</p>
<p><b>Text Under Discussion</b></p> <p>Not like the brazen giant of Greek fame,  With conquering limbs <b>astride</b> from land to land;  Here at our sea-washed, sunset gates shall stand  A mighty woman with a torch, whose flame  Is the <b>imprisoned</b> lightning, and her name  Mother of Exiles. From her <b>beacon-hand</b>  Glow world-wide welcome; her mild eyes <b>command</b>  The air-bridged <b>harbor</b> that twin cities frame.  "Keep, ancient lands, your <u>storied pomp!</u>" cries she  With silent lips. "Give me your tired, your poor,  Your <b>huddled</b> masses yearning to breathe free,  The <b>wretched</b> <u>refuse</u> of your <b>teeming</b> shore.  Send these, the homeless, <u>tempest-tost</u> to me,  I lift my lamp beside the golden door!"</p>	<p><b>(Q2) What other information in the poem reveals the structure?</b></p> <p>Teachers should direct students to pay attention to the punctuation within the poem, which reveals several crucial stopping or transition points within the sonnet. There is a period that divides lines 8 and 9, reinforcing the rhyme scheme noted earlier, as well as a semi-colon between lines 2 and 3, dividing the rejection of the opening image (“Not...”) with a positive replacement (“Here...”).</p>

Central Concern #2	Directions for Teachers/Guiding Questions For Students
<p><b>What can we deduce about the statues in the poem?</b></p> <p>The poem elliptically offers a description of both statues by way of contrasting them against one another, while Lazarus includes additional information regarding key characteristics about the focal second statue.</p>	<p><b>(Q3) The first eight lines of the poem compare two statues. What lines are about the first statue and what lines the second? What comparisons are made?</b></p> <p>The first two lines are about one statue and the next six are about the second. Students should be able to contrast (“Not like”) the “brazen” qualities of the first statue with the “mild” feature of the second (though it is also “mighty”); the first statue is Greek, whereas the second can be inferred to be in America (“Here at our”); the first statue is “conquering” whereas the second offers a “world-wide welcome”; and lastly the first statue is famous whereas the second has yet to be erected at the time the poem was written (“shall stand”). Both statues, however, connect in some fashion two places—“astride from land to land” in the case of the first statue, and “twin cities frame” the harbor that the second statue sees with her “eyes.”</p>
<p><b>Text Under Discussion</b></p> <p>Not like the brazen giant of Greek fame,  With conquering limbs astride from land to land;  Here at our sea-washed, sunset gates shall stand  A mighty woman with a torch, whose flame  Is the imprisoned lightning, and her name  Mother of Exiles. From her beacon-hand  Glow world-wide welcome; her mild eyes command  The air-bridged harbor that twin cities frame.</p>	<p><b>Sidebar: The Colossus of Rhodes</b></p> <p>Teachers can at their discretion decide whether or not to reveal the allusion Lazarus makes to the Colossus of Rhodes (“brazen giant of Greek fame”) and even show students a artists’ reconstruction of the statue (Appendix A).</p> <p><b>(Q4) What can we deduce about the location of the second statue? What other characteristics of the second statue are revealed in the opening 8 lines?</b></p> <p>Lazarus gives several clues as to the location of the statue, from the third line—“Here at our sea-washed, sunset gates shall stand”—describing the statue as overlooking the ocean—to mention of the eyes of the statue as “command[ing] / The air-bridged harbor.” She also reveals that the statue is the figure of a woman “with a torch” and that the statue is seen as a “Mother” to exiles—an image that is consistent with the description of the statue’s torch as offering a “world-wide welcome.”</p>

Central Concern #3	Directions for Teachers/Guiding Questions For Students
<p><b>What is the meaning of the statue's speech?</b></p> <p>The final central concern focuses on students unpacking the meaning of the speech the statue makes, revealing both a critique of antiquity and a plea for immigrants to come to America.</p>	<p><b>Students translate the words of the second statue into their own.</b></p> <p>This activity challenges students to attempt to understand on their own the imagined speech the statue delivers. The aim here for students is not to summarize, but to paraphrase. Students should write no more than two sentences, and seek to capture all the information included in the six lines of poetry in their two sentences.</p>
<p><b>Text Under Discussion</b></p> <p>"Keep, ancient lands, your storied pomp!" cries she  With silent lips. "Give me your tired, your poor,  Your <b>huddled</b> masses yearning to breathe free,  The <b>wretched</b> refuse of your <b>teeming</b> shore.  Send these, the homeless, <b>tempest-tost</b> to me,  I lift my lamp beside the golden door!"</p>	<p><b>(Q5) What does Lazarus mean when she has the second statue cry out "Keep, ancient lands, your storied pomp!"</b></p> <p>Lazarus is revealing that the second statue has a negative impression of antiquity due in part to their celebrated majesty and (by inference) the critical characterization explored in the analysis of the first statue from Greece.</p> <p><b>(Q6) Who does the second statue welcome to the shores of America? How is the land of the second statue characterized?</b></p> <p>Students should be able to identify that the tired, poor, and homeless masses of the poem are immigrants to America. These individuals are seen in their native countries as "wretched refuse" who have traveled through storms to reach the United States. America is characterized as a "golden door" through which they will pass on their way to fulfill their "yearning" desire "to breathe free."</p> <p><b>Students rewrite their translation of the speech of the second statue.</b></p> <p>Based on what they have learned, students rewrite their translation of the first line.</p> <p><b>Sidebar: The Statue of Liberty</b></p> <p>Teachers can at their discretion decide whether or not (a) to ask students if they have figured out that the poem describes the Statue of Liberty and (b) to show students an image of the Statue of Liberty (Appendix B) or a graphic unpacking some of the unique quantitative features of the sculpture (versus the qualitative ones explored in the poem) (Appendix C).</p>

**Appendix A: Artist's Reconstruction of the Colossus of Rhodes**  
From the Internet Encyclopedia of History

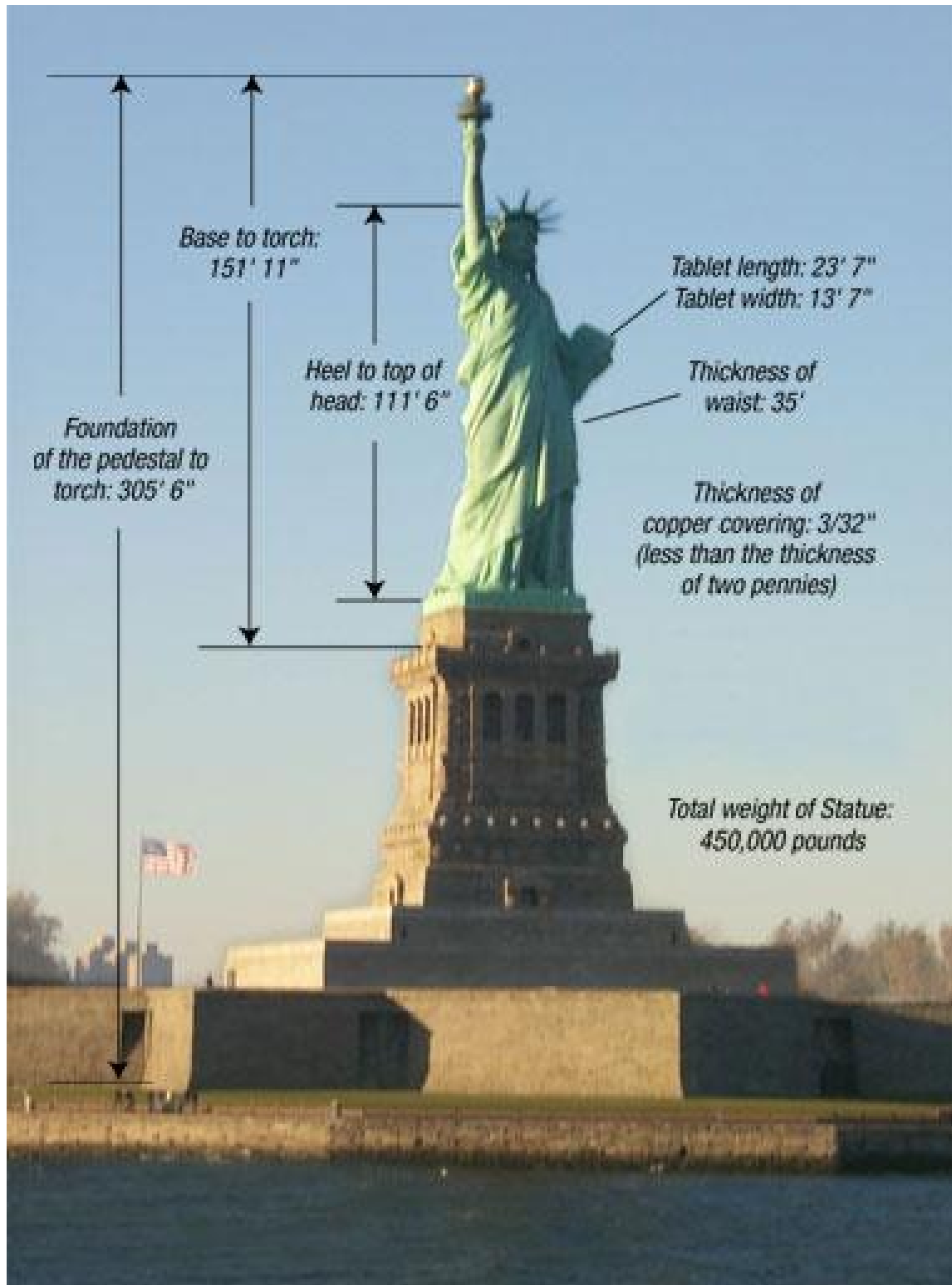




**Appendix B: Photograph of the Statue of Liberty**  
From the U.S. Park Service website



**Appendix C: Graphic about the Statue of Liberty**  
From Statueofliberty.org





# The 6 ELA Instructional Shifts

## The 6 ELA Instructional Shifts

The 6 ELA instructional Shifts are a set of descriptors for the Common Core that emphasize the importance of building knowledge, reading and writing grounded in evidence from the text, and regular practice with complex texts and academic vocabulary. By matching classroom instruction to the 6 ELA Shifts, you are moving your students towards College and Career Readiness.

SHIFTING INSTRUCTION...	...WITH THE STANDARDS
<b>Shift 1:</b> PreK-5 Balancing Informational and Literary Text	Students read a true balance of informational and literary texts. Elementary school classrooms are, therefore, places where students access the world – science, social studies, the arts and literature – through text. At least 50% of what students read is informational. (CCSS, p. 5)
<b>Shift 2:</b> 6-12 Knowledge in the Disciplines	Content area teachers outside of the ELA classroom emphasize literacy experiences in their planning and instruction. Students learn through domain specific texts in science and social studies classrooms – in referring to the text, they are expected to learn from what they read.
<b>Shift 3:</b> Staircase of Complexity	In order to prepare students for the complexity of college and career ready texts, each grade level requires a “step” of growth on the “staircase.” Students read the central, grade appropriate text around which instruction is centered. Teachers are patient, create more time and space in the curriculum for this close and careful reading, and provide appropriate and necessary scaffolding and supports so that it is possible for students reading below grade level. (Anchor Standard 10 and Appendix A)
<b>Shift 4:</b> Text-Based Questions and Answers	Students have rich and rigorous conversations which are dependent on a common text. Teachers insist that classroom experiences stay deeply connected to the text on the page and that students develop habits for making evidentiary arguments both in conversation, as well as in writing to assess comprehension of a text. (Anchor Standards 1 in Reading)
<b>Shift 5:</b> Writing from Sources	Writing needs to emphasize the use of evidence to inform or make an argument. The narrative still has an important role. Students develop skills through written arguments that respond to the ideas, events, facts, and arguments presented in the texts they read. (Anchor Standard 1, 2 and 3 in writing)
<b>Shift 6:</b> Academic Vocabulary	Students constantly build the vocabulary they need to access grade level complex texts. By focusing strategically on comprehension of pivotal and commonly found words (such as “discourse,” “generation,” “theory,” and “principled”) and less on esoteric literary terms (such as “onomatopoeia” or “homonym”), teachers constantly build students’ ability to access more complex texts across the content areas. (Anchor Standard 6 in Language)

**Endorsed by CCSS authors and included in the Core Standards Publishing Criteria, the Shifts come from the standards as either part of the Anchors or the research supporting the CCSS.**



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