>> -- to the Alternate Eligible Content fall/winter series 2015-2016. Today our session is focused on the Essentialization Samples in English Language Arts and Reading. If you are new to alternate eligible content, we would strongly encourage you to visit our PaTTAN website, www.pattan.net, to visit our Educational Initiatives, Students with Significant Cognitive Disabilities, to learn more information about alternate eligible content.

For any content-related questions during the webinar, please visit our AlternateAssessment@pattan.net website to leave your question. If you have any questions during the recorded webinar, you may also visit the AlternateAssessment@pattan.net. All questions and answers will be posted as an FAQ with the recorded webinar following the presentation. During the live presentation, if you are in need of tech support, please visit support@pattan.net.

Many of you are familiar with the Ustream platform that we have been using, just want to point out, to your right, if you need to open or close the screen, you just hit the double arrows to toggle full screen on and off.

Today our outcomes include identifying the steps of essentialization to make the content accessible; we're not going to teach you the process, you can visit our website to learn that through some of our other webinars. But we will review the steps and give you some more hits that we've learned along the way from teachers, as we've been sharing this across the state. We will also look at some examples of statements; we'll look at examples of intent. We're going to look at the grades of three, seven and eleven today in literature, and we have an informational text example as well. We will also provide some additional suggested resources to assist you with locating grade-appropriate text that is free.

Some background information in regard to alternate eligible content - it is the academic content for students who are eligible for Pennsylvania's Alternate System of Assessment, or the PASA. It does align to grade level PA core standards, and it reduces the depth and breadth of these standards to ensure modification. The number of pieces varies by grade, and it is not a one-to-one match. And this is by design of the stakeholders in Pennsylvania, who met to prioritize where they provided information through online surveys to prioritize what was important for students to know and be able to do, to be college, career and community-ready. The alternate eligible content represents the highest level of achievement, so it is the most complex, but we know students have a variety of abilities within this area of the one percent of students eligible for the PASA. So we use essentialization to ensure appropriateness and a reduction of complexity even further to meet the needs of all students within this population.

Again, the alternate eligible content is appropriate for students whose IEP teams have determined they're eligible for the PASA; these are students who are identified with a significant cognitive disability. All students, including students without disabilities, whose IEP teams have determined they are eligible for PSSA or Keystone Exams, would be accessing the PSSA/Keystone Eligible Content.

So today's focus will be on examining essentialization samples in ELA and Reading. So let's take a look at the process. The process involves some very significant components; the first is, we code it. We take apart this alternate eligible content and look at its pieces. And from there, we determine what is the intent? What is the underlining conceptual knowledge? Then based upon student data, there is a determination of whether or not to reduce the complexity even further, to reduce that depth and breadth to ensure meaningful attainable targets for all students.

The coding begins with selecting a piece or pieces of alternate eligible content that are connected. And then, making sure that we understand through using our PA ELA or Math glossaries, we're in conversation with content experts to understand the terms of that content to help us determine the intent; what is vocabulary actually asking students to know and be able to do? We then ask teachers to circle, what is it that students need to know? So often the noun -- not always -- and it can be more than one word or one concept within one piece of alternate eligible content. Then we asked teachers to identify what the students need to do with that "what," and we asked them to box it. It's often the verb - not always, and it, too, can be more than one word or concept. And finally, we asked the teachers, then, to identify within that piece of alternate eligible content, what is the context or condition of what the students need to know and do? We've learned from teachers in the field that it can help to talk the process out with a colleague, or to practice the process as a team, although you do not have to. But it has been very helpful for teachers to understand this at a deeper level.

When we think about determining the intent, once we have the pieces pulled apart and we understand what it is that students need to know and be able to do within that piece of content, then we have to think about, what is the underlying intent? And ways to determine that are couched within the questions that you see on the screen. How is the alternate eligible content, eligible content, assessment anchor and standard connected? We've taken you down that path in previous webinars, looking at how we have lined it up for you with the alternate eligible content that's found on our PaTTAN website. And then once you look at that connection, what is the common thread? As yourself, what is the conceptual learning? If I tease away some of the academic vocabulary, and you've already determined what that vocabulary means, what is that conceptual learning? When I think about what the intent could be, and I consider different scenarios, does it remain aligned? Is it broad enough to meet the needs of all the students within the range of students eligible for the PASA, even within your classroom, thinking about the varying abilities that students bring to the table.

So then, the next step - you've taken this content, you've broken it apart, you've looked at the pieces, and then you think about what the conceptual learning is. Then it's up to you, then, to determine whether or not this needs to be essentialized further. How do we do that? We need to take what we know about the content, what you've just worked through that process thinking about and decomposing, and then what do you know about your student or students in your classroom? And that really goes down to the data that you're bringing to the table in regard to that content; that's why we're going to talk you through that in our examples today. We're going to look at thinking about the questions you could use, and not all-inclusive, but just a start to get you thinking about, what is it about this content that my student already knows and can do?

The instructional targets should be written at different levels of complexity, and when we think about writing these targets, we want to make sure they're challenging, make sure they are meaningful to our student or students, that they're aligned to what the intent of the alternate eligible content has been determined to be, and that it reflects an increase of performance from a student's current level of performance. We need to be writing targets, not what students can already do and what they already know, but where we want to start teaching, and where we want to see them grow.

Today we're going to be looking at a variety of examples of targets within the content, and we actually put them into three buckets. We're going to be looking at targets written at the fullest complexity, we're going to land somewhere as a benchmark in the middle of complexity, and then we're also going to be looking at the least level of complexity. But that doesn't mean there isn't a continuum of targets that can be written. For our purposes today, we want to give you some places within the ballpark, so to

speak, so you can see how it can look at different levels, but it is not an all-exclusive list; that means there is so much more that could be done based upon your students' current levels of performance. They may fall somewhere in between, and there is no reason that that couldn't be written that way. You want to make sure that you're writing based upon your students' current levels of performance.

A quick reminder of our ELA reading considerations. Use of grade-appropriate text -- you're going to see that across the examples today, thinking about how that increases in complexity of topic, as we move up through the grades. We would also consider what teachers consider pairing authentic text with modified text when appropriate. If you're using poetry, or there's a reason why an author wrote something a certain way, you may want to pair the authentic text with a modified text to ensure students understand, and that you are getting the right input in. But it's very important to make those decisions based upon the text that you're using.

Reduced vocabulary to reflect language that's really familiar to the students -- that's why your glossaries are so important, that's why it helps you to understand how to break it down into meaningful language that the student's already familiar with, knows, it's represented on their device or in their vocabulary so that we can ensure understanding as we're instructing. And we're also going to give you examples of how to refer to the Across the Grades view to make some of these decisions, as you're determining intent and target.

We provided some examples of text in the past, and if you downloaded our example, our handout either yesterday or today, we have added one additional one; you'll see the Tar Heel Reader down at the bottom. We wanted to keep getting this list out to you of updated resources that are available for you to use when we think about text and using text. News ELA, you're going to see on the next screen, is another one. We would caution you, as you look at these different texts, to be aware of how they're structured; some are different than others. Readworks will give you some things by grades, same thing at the library or CAST book builder, Tar Heel Reader will give you lots of text. It doesn't necessarily sort it by grade or grade appropriateness. It will rely on you to be familiar with what other students the same age as your students may be accessing or learning about.

There's also the PDE/SAS Text Exemplars; they're nice to get an idea what kind of text students may be looking at at different grade levels; they all will need significant modification to ensure accessibility for your students. And again, a reminder about using our glossaries, again to get more information about what is intended by the terms within English Language Arts. So plot really takes us to the structure of the story, it talks about sequence. And those are things that will help you when you think about designing your instructions, designing your units and your lessons, of how you want to design targets, and what are attainable targets, based upon your students' current instructional levels. Here's Point of View, we're going to even look at an example of that today in our literature; so thinking about Point of View, and it talks about narrators' perspectives. So very important to remember the resources that your glossaries bring.

So let's take a look at our samples. We're going to move into the examples. I want to tell you that these examples are -- again, that's exactly what they are, they're examples, they're samples. We are looking forward to additional examples and samples from you out there in the field, as you begin to do some work around essentialization, or if you've already been doing it. We would love to hear from you, and we'd love to gather your examples and samples to share across the state.

So today you're just going to see some examples and samples from literature in third grade and seventh grade, and then we're going to be looking in eleventh grade at informational text. So our first sample is looking at, in grade three, identify who is telling the story. So again, if you remember, when we think about coding, we're gathering information about the content; you see the little reminder up there at the right hand side of the screen, where the purple arrow tells us we need to know about our content first. So let's decompose our content and let's think about what is this piece of content wants students to know, wants them to know who is telling the story. What does it want them to do with that who is telling the story? If you said "identify," you're absolutely correct. And within what context or condition? Well, they're using stories.

So our next step, step two, once we have this teased apart, we need to determine the intent. We've already talked to you in past webinars about pulling your documents, looking at the standard, the eligible content, the assessment anchor as it relates to the alternate eligible content, but we also want to pull in information from last month, where we looked at Across the Grades, and thinking about what is it that this piece of content is asking students to do in third grade or fourth grade or fifth grade, if you teach a multi-grade classroom. Using these multi-grades together will also help you as you think about designing targets, and thinking about intent.

So when we think about the intent of this piece of content, is it about identifying characters in the story, or, if you remember from when we looked at Point of View, we looked at identifying the perspective from which a story is being told, not simply identifying characters. So it's going to take you a little bit deeper for students.

So then our next question, step three, we've coded, we've determined the intent, our purple arrow. Now we need to look at the green arrow. What do we know about the student or students who are going to be accessing this content in our classrooms? So here are some possible questions. What are the modes of expressive language, and the input of receptive language? How would you present receptive or input to the student? How would you do that when you're thinking about this story? Well, there's lots of different ways. Sure, if you're thinking in your head, well, we could read the story to the student, that's one way to get it in. Maybe the student you need to imitate or act out parts of the story. Maybe you need to use objects or pictures to help supplement what's going on. Perhaps you can pair combinations of these. But that's going to vary by student. Then think about the output; how does a student show what they know? Can they select from a finite group of items? Can they select pictures? Can they select from words? Do they use an augmentative device? There's a lot -- do we need to act out, can they imitate to show what they know? What is the frequent familiar vocabulary of the student? Do they interact with text; how much text? As we go through our examples today, you're going to see these come up very often. Do they know what a character is? Can they identify characters in a story? These are all important to this piece of content. Do they understand perspective? And what do they understand about perspective, important pieces of content?

So here are some examples -- again, examples of where we would see possibly the feedback we've received in regard to these buckets, and regard to this piece of content up in your right hand corner. So for the most complex, which means we would have the student accessing the content the way it's written, would be if we wrote that out in more user-friendly language, a target could be identifying who is telling the story. Is it a specific character in the story, or is it somewhat outside, for example, the narrator? If you remember our cross-the-grades view, narrator becomes really important when we get up into sixth grade. So as we start working towards that, we want to make sure that we incorporate some of that into the most complex. Mid-complex, they would identify which character is telling the

story in a very brief passage. Least complex -- identify which character was talking or acting in a quote. So we would make it extremely specific, and with an extremely specific period of the story.

So some sample student data -- okay, we would look at how the student is interacting with text, we would look at how they're interacting with perspective-sharing, do they know pronouns? Are they using any of that in conversation? Are they recognizing that within their environments? And for this particular one, perhaps the students are already identifying characters.

Some instructional ideas -- first and foremost, we would be building background knowledge and vocabulary, establishing what the students already know in relation to the story we've chosen; what do we need to tap into, what do we need to build? We would also use passages from the text to help shape the learning, and give examples from the text.

So here is an example of a narrator-based example that we would want students to be able to identify that this is someone else outside of the story telling the story, and using Stuart Little. And again, you would have the original text and you would be modifying the text for the student to assist him with understanding and accessing the text; even at the most complex level.

Most complex--we would also be using an example of a character, and in this particular case, it's The True Story of the Three Little Pigs. Again, modifying the text, getting rid of the contractions, providing it so that the student can then identify who is telling the story. Mid-complexity where identifying which character is telling the story -- so we would be focused on character. And again, some pieces of some sample student data to lead us to that place. They probably interact with much shorter pieces of text; identify some basic details about characters perhaps, and the data could look different for the students who are in your classroom.

Again instructional ideas -- you want to make sure you're using a passage where there is a clear first person character voice. If you can use something that's familiar to the student, it can be a great instructional strategy; dramatic reads, visual, object, video support. Again, thinking about input and how that student is taking the information in, in addition to what they're telling us and showing us what they know so we know how to continue the instruction, and shaping the instruction towards mastery of the target.

So let's, for example, we're going to use that same book. So you can see how you can use that same story across different levels of students in your classroom. You may want to modify the text even further, you would modify the text even further for this level of student, and be very specific, "I am the wolf, my name is Al Wolf." So who is saying this? We would have pictures with perhaps words, support; your pictures might look better than the ones we chose. You would perhaps want to select a pig from the story. It would all depend on your student and how they take information in, and how they show what they know.

Least complex -- again, student data -- this time we're going to have very specific character talking or acting. Perhaps the students identifying some pictures or objects, perhaps they're interacting with some text. Perhaps they're identifying or labeling some items. Maybe they're just beginning to demonstrate imitation skills. Again, you would be looking at ways to build that background knowledge; ensure the students understand the vocabulary that you're using, have students imitate an action of the targeted character. Use errorless learning; shaping, error correction -- excellent effective instructional strategies. Again, using the same text, there is the original text. Modified text, you can use a picture in the

modified text. You know, the wolf said, "My name is Al Wolf." Show me the one who is talking, Al Wolf. You wouldn't necessarily have words with the pictures. You could even -- if you wanted to raise the complexity, depending on your student, you might have a different picture of the wolf form the story, to ensure it's not matching, just matching.

So let's take a look at seventh grade literature. At this time, we're going to take a look at vocabulary. And in this piece of vocabulary, identify the meaning of figurative language and context. So step one, we're going to code. Remember our purple arrow, we need to know about the content; what do students need to know and be able to do? So in this particular case, what do they need to know? They need to know the meaning of figurative language. What do they need to do with that? If you said "identify," you are correct. And with what condition? And they're looking at that within context.

So again, let's think about the intent. And we, of course, would be looking at our standard, we would be looking at our assessment anchor, our eligible content. But very importantly, we can look Across the Grades. If you notice, I've highlighted three, four, five, six that come before seven. So it starts out in third grade with literal and non-literal meaning of a word, and moves into fifth grade thinking about figurative language. Now, we recognize many students have not -- students have not had access. Students have not had access to the alternate eligible content prior to us bringing it out to everyone last November. So this is relatively new. So as students go through the content, we are anticipate these skills building, but we also know that we can reduce the complexity and get some clues from that building across the grades to help us as we think about intent.

So determining the intent -- is the intent identifying a meaning of a group of words, or with the figurative language, is it identifying a meaning of a group of words that says one thing, but it means maybe something that's a little bit different that's within a specific part of the story? So when we think about student data, for figurative language, it really would start with thinking about oral language, understanding of abstract language. So in conversations and talking, before we even get to text. You might want examples of figurative language and abstract language, so we think about figurative language as a very complex skillset that requires direct instruction. I know we all teach students directly, but this one, sometimes we underestimate a student's understanding. So we're going to have to be very explicit to ensure that students understand as we work through, thinking about figurative and teaching figurative language, and saying what figurative language do students already know? Use task analysis to look at the concepts; things that have the most meaning to students are phrases and things that students learn first. So we want to make sure that we're using and tapping into figurative language that has meaning to students, and that we may need to start from square one if we're teaching figurative language with many of our students. But some of our students may already have some in conversation, and through oral language.

So our targets would be next. We've determined intent -- we've coded, we've determined intent using our data to decide how we're going to essentialize. Again, here's our three buckets, but that doesn't mean there couldn't be lots of layers of targets in between. We're just giving you some ballparks when we look at the most, middle and the least. So at the most complex, identifying the meaning of a common phrase of figurative language used in context, middle complexity we would have the meaning of figurative language using obvious contextual clues so we can reduce some of the complexity of the language and modification to structure that. And at the least complex, identify meaning of defined figurative language, where it actually gives you the definition of the figurative language in the context within the same phrase or sentence where that figurative language is located, and of course using supports.

So again, this is just a sample of what data could look like. So perhaps a student at the most complex level is already using figurative language and conversation at seventh grade, they're perhaps maybe more reflective on ones that have internal meaning, like, "on fire" today -- "You're on fire today" -- and students are picking up on that meaning. Again, they are interacting at text at a more complex level, and they may have a wider vocabulary that they can identify under a variety of conditions.

So for a piece of literature that was selected to go with this piece of content, we used a text excerpt from Mark Twain and The Adventures of Tom Sawyer. This is found on the SAS portal as a text exemplar; however, on Tar Heel Reader, we also have modifications of Tom Sawyer and The Adventures, and chapters within The Adventures of Tom Sawyer. But this is an example based upon student data of what modified text could look like, so it was definitely reduced. Instead of his energy did not last, it's, "Tom became tired." Instead of soon the free boys would come tripping along, we have, "Soon the boys who were free to play would come back and tell about their adventures." And the piece that we're trying to get to, the figurative language that we're going to highlight, is the thought of it burned Tom like fire.

So again, build background knowledge and vocabulary in regard to the text that you're using. Explicitly teach figurative language. Use examples and non-examples, provide multiple, flexible modes of representation. Use illustrations. Use dramatic renditions. Use errorless learning, shaping, error correction. You can use yes-no strategies, but make sure that student has a consistent yes-no response. Or, find other options so the student can select the correct answer. A way to assess it would be to ask the student, after you've studied it, you've worked on it -- you want to ensure that the student understands what does, "burn Tom like fire" mean? And you can provide choices in regard to that. You could also have visual support with the choices, however the student -- whatever they need to access even the understanding of what they're being asked.

Middle complexity -- using obvious contextual clues. Sample student data -- again, student would be interacting text set. Less complexity -- maybe have more of a limited vocabulary -- let me go back to that -- so we're looking at a different way that the student is accessing, and the amount of text that they're accessing. So we would modify the text even more. You would definitely use more simplistic sentences. The vocabulary and sentences are less complex. You want to make sure that the students you're working with understand the vocabulary you are describing, so there's lots of instructional pieces that go into getting to the point of where we show you how a student can demonstrate what they know, so lots of instructional pieces. That's why we throw these instructional ideas in next, because you would then, once you have the passages, you would be doing a lot of explicit instruction. This could take place over a period of days. It could be a unit around Tom Sawyer. You could be working in several different pieces of alternate eligible content. You would do lots of errorless learning, shaping or correction, you would be building background knowledge and vocabulary. It's all part of that instructional piece that is so important to this content. Again, examples and non-examples; another strong, instructional strategy.

So if you would be assessing it, a way to think about assessing it, for your instructional knowledge and to know when to move a student on to other pieces of content, then you would perhaps look at partnering these with short phrases; what does "burn like fire" mean? "Burn Tom like fire" -- feel mad. Did he hurt his hand, or does he feel tired? So think about the repeated clues in that story. Tom had to work instead of play. Tom had to work instead of having fun. There are lots of repeated clues; we can go back and support this for our students. And at the very least complex, some student data -- maybe the student's interacting with text at maybe a word or a phrase level. Maybe they're identifying pictures

and objects that represent vocabulary. Maybe the students are labeling some items, maybe they're requesting some items. The student also may just be beginning to demonstrate some imitation skills.

So here's our text excerpt again; same text excerpt, but the modification's going to look different. The boys walked by the fence -- you could even say, "Tom was working." The boys laughed him, Tom thought about that, Tom was so mad, his face burned like fire. So there it is in the same sentence -- mad, his face burned like fire. So you could partner it with pictures at the same time. The boys walked by the fence, Tom was working. The boys laughed at him, Tom thought about that, Tom was so mad, his face burned like fire.

Instructional ideas -- again, build background knowledge and vocabulary. Make sure they have an understanding of the vocabulary; use your data. Don't just assume that they know it because you've read it. Find ways to validate it, collect that information because that is going to be most important as you move the student forward. Explicitly teach the concepts. Provide opportunities for the student to imitate, or practice imitation of actions that represent the figurative language. Pair the actions with visuals. Find the ways that you know the student learns, and those are the ones that are going to get you to that mastery of the target.

So if you were going to assess it, you want to think about how Tom felt when he was so mad his face burned like fire. You could provide some examples; a mad face, a sleeping face and someone sitting by a fire. And these could be easily interchanged with symbols that your student is most familiar with, and could respond to.

So that was seventh grade. We are on a whirlwind tour here, and we're now going to move into eleventh grade informational text. Just to give you another example of what it can look like, or what some ideas and samples -- these are just samples, and again, as we get more and more samples and examples in, you're going to see the options are limitless. But our goal is to get you thinking and to thinking about the steps and thinking about ways to keep it aligned. And then we know the instructional strategies are going to be awesome that come out from the field, and those of you who are working every day in and out with this population of students. So let's look at this piece of informational text. Remember, as we go through the grades, we're going to look at how things become more complex by design, by the stakeholders. So this piece identifies why interactions occurred between two individuals, events or ideas in a text.

So again, we need to know about the content. So our purple arrow reminds us we need to code. And we need to understand what it is this piece of content is saying. So what is it that students need to know? They need to know why interactions occurred. Wow -- that's a big, big, big, having been a former high school life skills support teacher, that's huge. What do they need to do with it? They need to identify it again, identify why interactions occurred, and within what context or condition between two individuals, events or ideas in the text.

So step two, our next piece about the content -- so we have to determine the intent. So what does this look like? We have to examine it through the standards. Remember, in eleventh grade, there is no eligible content because in eleventh grade, the stakeholders went from the PA core grade eleven standards. And then we can also look at the Across the Grades. So how does this build across the grades? How did we get to why interactions occurred? So you can see in the three grades ahead of time, prior to eleventh grade, you can see how that is building from identifying how an individual's action contributed to the text, two interactions contributed to the text, two or more interactions to

building on why. That gives us a lot of information, or maybe how to build and think about instruction with this piece of content to get students to make that very abstract "why" a little more concrete.

So taking that information, what is it that we are trying to determine? Are we trying to determine what happened, or demonstrate an understanding of the cause of a direct effect between two people; two thoughts or two happenings. If you go back and you look into your glossary, see, they talk about this cause and effect piece, which, again, as a teacher thinking, boy, that's more concrete, I could really work on teaching students, this happened, then this happened. And that would help us get to "why," which his much more broad, instead of picking something from the sky. There it is, that "why." But that is so important in this piece of content.

So again, we're always going to start -- we're now moving from our purple arrow over to our green arrow, and we need to think about the student, and what do we know about the student that's going to help us think about reducing this complexity; whether or not the student can access it the way it's written, or whether we need to reduce it further. So again, we always start with that communication. We need to have that up on the table from the get-go, how do they express themselves, and how do they take in information? Two very important pieces when we think about engaging students with instruction. So in the vocabulary, what do they know? What are their present levels with imitative skills? Again, thinking about text, how they interact with text, how they pick out details from text, and what do they know about cause and effect?

So again, here are the three buckets that move towards, thinking about most complex, identifying an interaction between two people, what are some intermittent steps? So something happened, step one; step two and then this caused this interaction again between these folks. Middle complexity -- maybe we're going to have this interaction, but there's only one step in between. And then at the very least complexity, what connects these two people?

So at the most complex, let's take a look at our sample student data that might lead us to selecting the most complex. Maybe the student's already identifying some details; look at how much text they're interacting with. They understand a little bit about cause and effect -- that's really going to be something that would lead me, as a teacher, to think about moving a student to this most complex level; and thinking about what vocabulary the student brings to the table.

We're going to take a look at this text, and this is an article you could easily pull a piece of text out of; something that we shared earlier, that News ELA -- I know as a former high school life skills teacher, it was always a struggle to select text that was age-appropriate, that was relevant, that was interesting, that was timely. Something that met the goals of what I needed to teach. And I often would go to current events, or I often would go to things in the news or to magazines, and that's what I found really engaged my students. So as we were looking for something that would match, or that would match with the criteria of this particular piece of content, this article was selected. And it looks at something that's interesting, age-appropriate, and provides the criteria of some multiple steps. This article is about a gentleman who was playing many years ago with friends and lost his wedding ring. Here comes the first thing -- a storm, it was actually Hurricane Sandy, rolled in, destroyed the house, the house was rebuilt. When the house was rebuilt, they found this ring. And it brought these guys back together, where he was able to give the ring back to this owner, who never thought he'd see it again.

So something that students may find interesting, it's age-appropriate, it's relevant. But obviously, way too much text -- way, way, too much text. So you can excerpt the text -- still way too much information,

at least for many students who would fall within our classrooms. So we would really need to modify that, and get in the basic pieces; knowing that we're looking for some multiple steps. And in this piece of modified text, it starts with Larry playing a game, lost his wedding ring -- again, there is some detail in there. Later a bad storm smashed the house, smashed -- you might want to look for synonyms, what does the student understand? Broke, ruined, knocked down? The house had to be fixed. Do the students understand what that means? And then, as they were fixing the house, they found the ring. So it's back; comes complete circle. So ensure students understand the concept of broken-fixed, lost-found, lots of background knowledge here. And you would have to define some words -- wedding ring, do they know what that means? Do they know fixing a house and then you would build again, needs to build again?

So lots of background knowledge and vocabulary. You could also be working on teaching that "why." You're in eleventh grade, and perhaps students may be moving to that more complex level of language, because it is at the top end when we think about those who, what, where questions. Summarize the text -- does that sound like a familiar piece of alternate eligible content, using the strategy what comes first, what comes in the middle, what comes at the end. So you would want to find ways to shape that learning. Use errorless learning; select details from the text -- ooh, here's another piece of alternate eligible content -- text features such as picture and caption, which would give you lots of information.

Now if we were going to, after we taught this and worked with the students, you could use storyboards, pull the different pieces out with pictures so students can start putting it in order. And then here's some possible responses if you were trying to assess, or think about, when you're thinking about your instruction, where to move to next. Did the student understand that interaction, and what are the steps that caused the interaction? So here are your choices; you could support them with pictures. And knowing that the student, you would be working them towards selecting the third answer down; lost his wedding ring, storm came and smashed the house, the house had to be fixed, the ring was found, everyone was happy.

Middle complexity -- again, maybe the student is identifying some really well-defined details in text with supports. Students interacting with a much less complex level of text, and demonstrating some understanding of vocabulary with visual supports. So again, maybe they understand some simple cause and effect; I go to the water fountain, I hit the button or step on the pedal, and water comes out. So you're starting with some basic understanding, perhaps. Or maybe it's something you're going to teach. Again, modifying the text even more, we're going to want to make sure that we reduce the complexity, we're using simple sentences. If a student is struggling with this, the team may want to explore working memory, build the length of the sentences as the students were taught, start with retelling, or questions of two sentences, then build.

Some instructional ideas -- again, you want to summarize the text again, but you're using much fewer or less complex components, lots of picture support, object support -- however the student is inputting information. We want to ensure that the student understands, that's why that question is so important to answer when you think about student data. You want to build the background knowledge, select details from the text -- lots of pieces that would go into this that would build you towards the student being able to understand the different components of what this story was about, and getting it down to just the one step that caused the interaction.

Let's back up -- so here is an example, just a sample with picture support that would help a student to perhaps demonstrate that they understood. And again, you can manipulate pictures, you can cut them

out and make storyboards, have objects that they move around. You can reduce the complexity; you can say Larry had a ring, it doesn't have to be a wedding ring. Lots of different ways you can, again, reduce the complexity even more, and still stay within naming what happened and the one step that brought them in together.

So let's take a look at least complexity -- again, we're going to be looking at the same article through a different lens of a student who may be only interacting with text at the word, a phrase, limited vocabulary; just beginning to imitate. So we would again reduce the text to very, very simple -- Larry was playing, Larry lost his wedding ring, Brian found the wedding ring, it was Larry's ring.

Instructional ideas -- good effective instruction is good effective instruction. You're just reducing the complexity of what the target is, and you may be reducing the complexity of how students are taking information in, and how they're showing what they know.

So if we were thinking about assessing this piece and we were thinking about what connects the people in this article, and we're working on that, and if we went back to -- let me go back to the story because I want to show you explicitly -- you know, we would be bringing those rings into that story, and it would be throughout that story and throughout that modified text. We would also -- you could bring objects, you could bring rings into classrooms. You could have the students put rings on; touch rings, put rings on other folks -- identify what that ring is, because that's the common denominator here. So we would want to, as part of building background knowledge and building vocabulary, make sure that was a big piece, because that's really what the connection is in this particular article. And it gets us back to that piece of alternate eligible content that still remains aligned to the intent of what students are learning at the most complexity; most importantly, what they're learning aligned to the PA core in eleventh grade.

So in conclusion today, we provided you some examples. We had third, seven and eleven, we are committed to finding you many, many more examples that we can find a repository and post. We've been promising teachers -- we're eliciting examples across the state. If you have examples, or you've been working on examples, we would love to see them -- please contact us. Our contact information is at the end of the webinar, in addition to the alternate assessment at pattan.net -- you can use that. We would love to see what you're doing out there, and pieces that we would love to share across the state with so many teachers out there. We need to learn from each other and use from each other, as we grow with this alternate eligible content together.

So some resources to help support the use of this content -- again, these are sitting out on our PaTTAN website under the Education Initiatives, Students with Significant Cognitive Disabilities. We would encourage you, if you need additional information, to go back and take a look at these. And some of them are -- there's one that we did in April that was specific around ELA and Reading that looked at ELA reading strategies, that really kind of spent more time on those instructional supports. Our fall-winter series, the October Across the Grades is available, and those across the grade documents are available on our PaTTAN website with that webinar, so you want to make sure you get hold of those. Teachers has been giving us lots of feedback about the value that they're finding with those documents. And then this webinar will be available, if you are watching this live and would like to refer any of your colleagues to it, will be available shortly after today's session.

I want to remind you in December, we have Alternate Eligible Content-Math coming up. And we're going to try and walk you through a linear look across grades of a piece of math content, and in the future, we'd like to do that with ELA as well; kind of take you a little deeper than what we did today.

January, we're going to be looking at defining expectations and intent, and have that information for you.

Again, we look for you as volunteers and as part of our Listserv to get the most up-to-date information. Go to our website, and you'll see Listserve Volunteer, and click on there. And please, please sign up. Your voice is so important to this work, and your input is so important to this work.

For those who have asked us in previous webinars about Act 48, we recognize it is important to many of you. And as a result, you should have received an email today, prior to this session that gave you a link to some survey questions. If you answer those survey questions and put the code in that I have for you on the next slide, we can issue you a Certificate of Participation that you can take back to your district, who will then be able to work with you to get you those Act 48 hours. So thank you for your feedback with regard to that, and we want to make sure that we make that available to you.

So thank you very much for your attention today. Thank you very much for your continued work around alternate eligible content. We look forward to hearing from you, so thank you again.