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4

WHAT DOES THE
TEXT *MEAN*?

The habit of reading closely begins with inspection of the text in order to develop a solid foundation in what it says—the literal meaning. It continues with investigation, as the reader analyzes the parts of the text to gain a sense of *how the text works*. But deep reading doesn't stop there. Skilled readers are able to consolidate. They see how the parts relate to the whole, and vice versa.

As humans, we interpret information in order to understand our world. We look at the sky, take note of the temperature, consider the time of year, and make a decision about whether or not we'll need an umbrella. A choreographer interprets a musical composition, giving thought to the tone and tempo, the length of the piece, and the purpose of the musical message in order to create a dance. In both cases, interpretation requires understanding the details while at the same time weighing them against the whole. Much like putting a jigsaw puzzle together, interpretation requires simultaneously looking at the pieces while imagining the whole. (Try putting

a jigsaw puzzle together with the pieces turned upside down. It can be done, but it's much more difficult.)

In reading, *inferencing* is the ability to make meaning and arrive at conclusions using textual clues rather than explicitly stated information. There are several dimensions of inferencing as it applies to reading comprehension: lexical, predictive, and elaborative. Making lexical inferences requires the reader to make an informed judgment about the meaning of an ambiguous word using grammatical, contextual, and structural cues (e.g., determining whether the word *read* is a noun or verb, and whether it is past tense or present tense). Lexical inferencing is often addressed through discussion about vocabulary, which we described in detail in the previous chapter. Additionally, a reader uses her predictive inferencing skills to form a plausible hypothesis, such as whether a character reading *Frankenstein* might have trouble sleeping later that night. A third facet, elaborative inferencing, takes place when a reader fills in unstated information to provide more detail, such as imagining the way the character looked as she read a terrifying passage in Shelley's novel.

Skilled readers are able to consolidate. They see how the parts relate to the whole, and vice versa.

All of these inferences are cognitively demanding and are not automatic. In other words, they must be nurtured. In the last chapter we spotlighted the analytic reading needed to understand the organizational parts of a text. In this chapter, we discuss how readers synthesize and interpret the parts while considering the whole piece. This is an essential step on the way to deeply understanding a text.

Three Types of Inferencing

- **Lexical:** Making an informed judgment about the meaning of an ambiguous word, using grammatical, contextual, and structural cues
- **Predictive:** Forming a plausible hypothesis
- **Elaborative:** Filling in unstated information

An Invitation to Read Closely: Inferential-Level Questions

We ask students inferential questions in order to gauge their ability to draw upon information that isn't stated explicitly in the text. The texts older students read require them to marshal a great deal

Inferences are cognitively demanding and are not automatic. In other words, they must be nurtured.

of background knowledge about topics and concepts. Think of what these texts present as a kind of shorthand—the writer assumes a certain level of knowledge that the reader possesses. Take a look at the textbooks you used at the beginning of your teacher preparation program. It’s likely that those texts were written with much more in the way of explanations of terms and practices, examples, and embedded definitions than a book about teaching that you would choose to read now. Even more important, the instructional routines discussed, now fully integrated into your professional practice, were introduced in novice terms. These textbooks were useful at the very beginning of your teaching career, but now that you are a seasoned teacher, they may no longer provide you enough nuanced information for refining your skills today.

Texts written for students who are acquiring new knowledge usually have a relatively high degree of text cohesion. Cohesion is the way text is held together. Easier texts have a high degree of cohesion in that they make cause and effect relationships explicit (*Because it rained, Sue got wet*) and they make reference to ideas, events, or objects (*Sue got wet on her way to work in the city*). Those two phrases have a high degree of cohesion at the local level, because you know where Sue was headed (to the city), why she was headed there (to work), that she got wet, and that it happened because it was raining. But any other details may need to be inferred across a longer passage. What is Sue’s work, and how does she feel about it? Did she get wet because she is careless, caught by surprise, or depressed?

Now let’s make it more complex. Consider any of Aesop’s fables as an example of a text that is less cohesive and therefore more difficult. The major passage in each fable tells a simple story, but to reach the moral of the story, a cognitive leap has to occur. For instance, the fable “The Ant and the Grasshopper” effectively portrays two contrasting work habits, relayed using familiar narrative structures. But the final sentence says that the moral of the story is that it is better to plan ahead. There are no explanatory sentences in between the end of the story and the sentence containing the moral. For young children, the lack of connectivity (cohesion) between the main part of the story and the abstract moral presents a challenge.

Inferencing is largely dependent on one's ability to develop a cohesive thread when the author does not explicitly furnish one. It requires the reader to use background knowledge in a measured way, without going too far astray from the text. There's a lot of mental discipline needed in order to form inferences that are useful and logical but not misleading. Not every inference is a good one.

Fourth grade teacher Matt Robinson saw this happen when his students used their background knowledge a bit too vigorously during a reading of a passage about the California gold rush in 1849. While the passage primarily discussed the fact that most of the money made during this period was by those who equipped, fed, and housed the miners, the students initially wanted to focus on a single sentence that an estimated \$750 million' worth of gold was discovered in a 20-year period. This information caught their attention, and when coupled with information they had read previously about a personal account of a group of early miners who struck it rich by extracting several million dollars' worth of gold in 1848, they wanted to conclude that the majority of miners were successful. The teacher used a number of prompts and cues to steer them back to the text, to no avail. "I'm hearing from many of you that you are very interested in the value of the gold," he said, "but let's look more closely. Is that enough evidence to support your conclusion that lots of miners got rich?"

Mr. Robinson recognized that in this instance, their recently developed background knowledge about the success of one group of miners trumped their ability to make textual inferences that would help them identify the central meaning of the reading. His continued instruction, including modeling and thinking aloud, assisted them in properly using both their background knowledge and the information in the text to make the correct inference about the true beneficiaries of the Gold Rush, namely the merchants who supported the miners' endeavors.

Inferencing is largely dependent on one's ability to develop a cohesive thread when the author does not explicitly furnish one. It requires the reader to use background knowledge in a measured way, without going too far astray from the text.

Why Students Need This Type of Questioning

A stereotype about young children is that they think in simple and naïve ways. But all of us who are elementary educators know that our students are far more complex. They can be incredibly



A stereotype about young children is that they think in simple and naïve ways. But all of us who are elementary educators know that our students are far more complex.

insightful and breathtakingly wise. But when we lower our expectations about their ability to contribute to meaningful dialogue, they in turn lower their expectations about themselves. When we expect them to behave as silly beings, they oblige. We pigeonhole them at our own peril when we don't provide the forums they need to be profound; we deprive them of opportunities to experiment with ideas, to be wrong and survive the experience, to be intellectually resilient.

Using text-dependent questions that require students to synthesize and interpret information communicates to them your expectation about their cognitive capabilities. None of us intentionally pose questions to others that we don't believe they can answer. Questions that require a higher degree of cognition signal your respect for students' intellect. However, this phase of a close reading lesson serves another purpose, as it helps student build the habit of taking the time to comprehend before forming opinions. The tendency to skip over this step in order to form an uniformed opinion isn't confined to childhood. We as adults indulge in this far too often. Self-help gurus remind us to "seek first to understand, then to be understood" (Covey, 2004, p. 235). In terms of reading, Adler and Van Doren (1940/1972) call it "intellectual etiquette. . . . Do not say you agree [or] disagree . . . until you can say 'I understand'" (p. 164).

Text-dependent questions that focus on *what a text means* include those that cause readers to explore the *author's purpose* (stated or implied) and to examine them further for hidden or subversive intentions. In some cases, the writer's perspective on the topic provides insight into his or her motivation. For instance, the story in the picture book *Encounter* (Yolen, 1992) is told from the viewpoint of a Taino Indian boy on San Salvador meeting Christopher Columbus and his expedition. The author said that when she was invited to write the book, she initially thought it would be better coming from a Taino, but soon realized that the people and their culture had been wiped out. "So I said I would do it. The book was the only one

in that anniversary year to speak for the Taino people in a picture book edition. It still is” (<http://janeyolen.com/works/encounter>, ¶1). The author casts Columbus in a different light, emphasizing the high cost paid by the native cultures he and his fellow explorers encountered. For example, the narrator says, “I watched how the sky strangers touched our golden nose rings and our golden arm-bands but not the flesh of our faces or arms. I watched their chief smile. It was a serpent’s smile—no lips and all teeth.” By creating a counternarrative to the more familiar histories told about exploration, the author provides young readers and their teachers with an opportunity to examine other viewpoints and in the process gain a more nuanced understanding of the effects of European exploration on native peoples.

The meaning of a text extends to its connection to other works. The works of writers may take on an added dimension when readers consider the writer’s biographical information, such as examining the life of aviator Antoine de Saint-Exupéry in order to more fully understand *The Little Prince* (1943/2000). An informational piece on the features of the moon’s surface might be further contextualized with a passage about the lunar landings during the US space program. Text-dependent questions that draw on multiple sources require students to utilize critical thinking skills to make inferences within and across texts, and to consolidate ideas and concepts learned in one or more of the disciplines.



This phase of close reading helps students build the habit of taking time to comprehend before forming opinions.

How Examining *What the Text Means* Addresses the STANDARDS

Reading Standards

The verbs used in reading **standard 7** say it all: *explain, interpret, make connections, and analyze*. As students solidify their understanding of *what the text says* and begin to grasp *how the text works*, they are poised to drill deeper to locate the underlying currents of the piece. Nonprint media provide an added dimension, as students are asked to apply their knowledge of multiple literacies to understand how the elements of light, sound, and motion contribute to the meaning of a literary or informational presentation. **Standard 8** is about the use of reasoning in text and therefore applies only to informational pieces. In the early grades, this means identifying points that support the author's ideas, and in the later elementary grades involves the use of evidence and text structures to support an argument. **Standard 9** expands textual knowledge by asking students to think across texts, topics, themes, and cultures. Taken together, **standards 7 and 9** outline opportunities to utilize illustration, film, texts, and audio recordings to provide students with a means to compare and contrast how a story is variously interpreted. A chart detailing the reading standards related to text meaning can be found in Figure 4.1.

Students in Lisa Forehand's kindergarten class examined the book *No, David!* (Shannon, 1998b), particularly the illustrations accompanying the sparse text. Ms. Forehand asked students to describe the characteristics of David and to provide evidence for the descriptions, drawn primarily from the illustrations. Her students said that David was "naughty" and cited evidence that he sneaks cookies from the jar and drags mud into the house. On the other hand, they made a case that he had a "good imagination" by observing that he pretended to be a pirate in his bathtub and played with his food in imaginative ways. A photograph of Ms. Forehand's language chart appears in Figure 4.2. Language charts are a visual record, often of the class conversation, that students can refer to later.

Language Standards

As discussion plays such a key role in exploring *what the text means*, the opportunities to apply the conventions of the English language are plentiful (**standard 1**). In addition, discussion of the power of language should foster students' understanding of its functions in different contexts (**standard 3**) and its vocabulary (**standard 6**). The fourth grade expectation for **standard 3** is an especially interesting one as it applies to meaning, as students make distinctions between conventions of spoken and written language.

Students in Rick Torres's class read and discussed *The Music of Dolphins* (Hesse, 1996) and the author's use of language structures to mirror the protagonist's development throughout the novel. Mila has been raised by dolphins but now has been captured and is being studied by scientists

Figure 4.1 ELA Reading Standards That Focus on *What the Text Means*

Standard (Grade)	Literary	Informational
7 (K)	With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).	With prompting and support, describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts).
7 (1)	Use illustrations and details in a story to describe its characters, setting, or events.	Use the illustrations and details in a text to describe its key ideas.
7 (2)	Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.	Explain how specific images (e.g., a diagram showing how a machine works) contribute to and clarify a text.
7 (3)	Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).	Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).
7 (4)	Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.	Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.
7 (5)	Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).	Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.
8 (K)	(Not applicable to literature)	With prompting and support, identify the reasons an author gives to support points in a text.
8 (1)	(Not applicable to literature)	Identify the reasons an author gives to support points in a text.
8 (2)	(Not applicable to literature)	Describe how reasons support specific points the author makes in a text.
8 (3)	(Not applicable to literature)	Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).
8 (4)	(Not applicable to literature)	Explain how an author uses reasons and evidence to support particular points in a text.

(Continued)

Figure 4.1 (Continued)

Standard (Grade)	Literary	Informational
8 (5)	(Not applicable to literature)	Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).
9 (K)	With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories.	With prompting and support, identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).
9 (1)	Compare and contrast the adventures and experiences of characters in stories.	Identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).
9 (2)	Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures.	Compare and contrast the most important points presented by two texts on the same topic.
9 (3)	Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).	Compare and contrast the most important points and key details presented in two texts on the same topic.
9 (4)	Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.	Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.
9 (5)	Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.	Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.
10 (K)	Actively engage in group reading activities with purpose and understanding.	
10 (1)	With prompting and support, read prose and poetry of appropriate complexity for grade 1.	With prompting and support, read informational texts appropriately complex for grade 1.
10 (2)	By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2–3 text complexity band proficiently, with scaffolding as needed at the high end of the range.	By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 2–3 text complexity band proficiently, with scaffolding as needed at the high end of the range.
10 (3)	By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.	By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 2–3 text complexity band independently and proficiently.

Standard (Grade)	Literary	Informational
10 (4)	By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.	By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.
10 (5)	By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.	By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.

Figure 4.2 Language Chart for *No, David!*



to learn about arrested development in humans. “My students notice right away that the main narrative is told in simple sentences, while Mila’s thoughts, which are in italics, involve more complex language structures,” he said. “In addition to the story, we talk about the gap between what Mila feels and what she can express in her speech. It makes for some great conversation about the meaning of the text and how we experience her inner conflict.” A table displaying these targeted language standards can be found in Figure 4.3.

Speaking and Listening Standards

The standards are replete with opportunities for expanding speaking and listening skills through extended discussion, and **standards 1, 4, and 6** have been reviewed in previous chapters. But **standards 2 and 3** are of particular note in the context of determining text meaning. (Figure 4.4 lists the grade-specific speaking and listening standards.)

Standard 2 in speaking and listening aligns with reading **standard 7**’s emphasis on using diverse texts, media, and visual displays. To be clear, analysis of nonprint media is similar to analysis of print media (*What does the text say? How does the text work?*), but we have chosen to spotlight diverse formats in this chapter precisely because these often offer a path for further contextualizing content.

After a long winter that seemed to never end, spring finally came to the northwestern community where Jayla Lewis and her third grade students live. In preparation for the inevitable arrival of spring, Ms. Lewis video recorded adults at her school reciting the poem “After the Winter” by Claude McKay (www.poetryfoundation.org/poem/237358). On the first warm day, she played a video that included readings of the poem by the children’s principal, school secretary, and custodian as well as some of their teachers and a parent. The students read the poem in print and discussed its meaning, especially in visualizing the “summer isle” the poet described, and located photographs that illustrated the poem. (We will explore this project in more detail in Chapter 5.)

Standard 3 in speaking and listening offers more direction on the role of logic and reasoning. In the same way that reading **standard 8** requires students to locate and analyze reasoning within a text, speaking and listening **standard 3** requires effective speakers and listeners to adhere to a logical progression in their discussions. While **standard 4** (discussed in previous chapters) reflects the demands on the speaker, **standard 3** asks students to use their listening skills to detect when and where these demands occur.

Hannah Johnstone’s first grade science students are studying the patterns of animal parental behavior that help animal babies survive. They view a National Geographic Kids two-minute video several times. The video shows wood duck babies as they hatch and then take their first plunge into the water. The narrator describes their 15-foot jump from the nest as “the big ordeal.” He then asks about the courage of baby ducks and states that if the ducks fail to jump, they will starve. Ms. Johnstone and her students list the visual and narrative information that supports the description of the big ordeal, the courageousness of the ducks, and the purpose of the mother duck’s behavior.

Figure 4.3 Language Standards That Focus on *What the Text Means*

	Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5
1	<p>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>a. Print many upper- and lowercase letters.</p> <p>b. Use frequently occurring nouns and verbs.</p> <p>c. Form regular plural nouns orally by adding /s/ or /es/ (e.g., <i>dog, dogs; wish, wishes</i>).</p> <p>d. Understand and use question words (interrogatives) (e.g., <i>who, what, where, when, why, how</i>).</p> <p>e. Use the most frequently occurring prepositions (e.g., <i>to, from, in, out, on, off, for, of, by, with</i>).</p>	<p>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>a. Print all upper- and lowercase letters.</p> <p>b. Use common, proper, and possessive nouns.</p> <p>c. Use singular and plural nouns with matching verbs in basic sentences (e.g., <i>He hops; We hop</i>).</p> <p>d. Use personal, possessive, and indefinite pronouns (e.g., <i>I, me, my; they, them, their; anyone, everything</i>).</p> <p>e. Use verbs to convey a sense of past, present, and future (e.g., <i>Yesterday I walked home; Today I walk home; Tomorrow I will walk home</i>).</p>	<p>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>a. Use collective nouns (e.g., <i>group</i>).</p> <p>b. Form and use frequently occurring irregular plural nouns (e.g., <i>feet, children, teeth, mice, fish</i>).</p> <p>c. Use reflexive pronouns (e.g., <i>myself, ourselves</i>).</p> <p>d. Form and use the past tense of frequently occurring irregular verbs (e.g., <i>sat, hid, told</i>).</p> <p>e. Use adjectives and adverbs, and choose between them depending on what is to be modified.</p>	<p>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>a. Explain the function of nouns, pronouns, verbs, adjectives, and adverbs in general and their functions in particular sentences.</p> <p>b. Form and use regular and irregular plural nouns.</p> <p>c. Use abstract nouns (e.g., <i>childhood</i>).</p> <p>d. Form and use regular and irregular verbs.</p> <p>e. Form and use the simple (e.g., <i>I walked; I walk; I will walk</i>) verb tenses.</p> <p>f. Ensure subject-verb and pronoun-antecedent agreement.</p>	<p>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>a. Use relative pronouns (<i>who, whose, whom, which, that</i>) and relative adverbs (<i>where, when, why</i>).</p> <p>b. Form and use the progressive (e.g., <i>I was walking; I am walking; I will be walking</i>) verb tenses.</p> <p>c. Use modal auxiliaries (e.g., <i>can, may, must</i>) to convey various conditions.</p> <p>d. Order adjectives within sentences according to conventional patterns (e.g., <i>a small red bag rather than a red small bag</i>).</p>	<p>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>a. Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.</p> <p>b. Form and use the perfect (e.g., <i>I had walked; I have walked; I will have walked</i>) verb tenses.</p> <p>c. Use verb tense to convey various times, sequences, states, and conditions.</p> <p>d. Recognize and correct inappropriate shifts in verb tense.</p>

(Continued)

Figure 4.3 (Continued)

	Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5
	f. Produce and expand complete sentences in shared language activities.	f. Use frequently occurring adjectives. g. Use frequently occurring conjunctions (e.g., <i>and</i> , <i>but</i> , <i>or</i> , <i>so</i> , <i>because</i>). h. Use determiners (e.g., articles, demonstratives). i. Use frequently occurring prepositions (e.g., <i>during</i> , <i>beyond</i> , <i>toward</i>). j. Produce and expand complete simple and compound declarative, interrogative, imperative, and exclamatory sentences in response to prompts.	f. Produce, expand, and rearrange complete simple and compound sentences (e.g., <i>The boy watched the movie</i> ; <i>The little boy watched the movie</i> ; <i>The action movie was watched by the little boy</i>).	g. Form and use comparative and superlative adjectives and adverbs, and choose between them depending on what is to be modified. h. Use coordinating and subordinating conjunctions. i. Produce simple, compound, and complex sentences.	e. Form and use prepositional phrases. f. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons. g. Correctly use frequently confused words (e.g., <i>to</i> , <i>too</i> , <i>two</i> ; <i>there</i> , <i>their</i>).	e. Use correlative conjunctions (e.g., <i>either/or</i> , <i>neither/nor</i>).
3	(Begins in grade 2)	(Begins in grade 2)	Use knowledge of language and its conventions when writing, speaking, reading, or listening.	Use knowledge of language and its conventions when writing, speaking, reading, or listening.	Use knowledge of language and its conventions when writing, speaking, reading, or listening.	Use knowledge of language and its conventions when writing, speaking, reading, or listening.

	Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5
			<p>a. Compare formal and informal uses of English.</p>	<p>a. Choose words and phrases for effect.</p> <p>b. Recognize and observe differences between the conventions of spoken and written standard English.</p>	<p>a. Choose words and phrases to convey ideas precisely.</p> <p>b. Choose punctuation for effect.</p> <p>c. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).</p>	<p>a. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.</p> <p>b. Compare and contrast the varieties of English (e.g., dialects, registers) used in stories, dramas, or poems.</p>
6	<p>Use words and phrases acquired through conversations, reading and being read to, and responding to texts.</p>	<p>Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using frequently occurring conjunctions to signal simple relationships (e.g., because).</p>	<p>Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using adjectives and adverbs to describe (e.g., When other kids are happy that makes me happy).</p>	<p>Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases, including those that signal spatial and temporal relationships (e.g., After dinner that night we went looking for them).</p>	<p>Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., wildlife, conservation, and endangered when discussing animal preservation).</p>	<p>Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., however, although, nevertheless, similarly, moreover, in addition).</p>

Figure 4.4 Speaking and Listening Standards That Focus on What the Text Means

	Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5
1	<p>Participate in collaborative conversations with diverse partners about <i>kindergarten</i> topics and texts with peers and adults in small and larger groups.</p> <p>a. Follow agreed-upon rules for discussions (e.g., listening to others and taking turns speaking about the topics and texts under discussion).</p> <p>b. Continue a conversation through multiple exchanges.</p>	<p>Participate in collaborative conversations with diverse partners about <i>grade 1</i> topics and texts with peers and adults in small and larger groups.</p> <p>a. Follow agreed-upon rules for discussions (e.g., listening to others with care, speaking one at a time about the topics and texts under discussion).</p> <p>b. Build on others' talk in conversations by responding to the comments of others through multiple exchanges.</p> <p>c. Ask questions to clear up any confusion about the topics and texts under discussion.</p>	<p>Participate in collaborative conversations with diverse partners about <i>grade 2</i> topics and texts with peers and adults in small and larger groups.</p> <p>a. Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).</p> <p>b. Build on others' talk in conversations by linking their comments to the remarks of others.</p> <p>c. Ask for clarification and further explanation as needed about the topics and texts under discussion.</p>	<p>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 3</i> topics and texts, building on others' ideas and expressing their own clearly.</p> <p>a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.</p> <p>b. Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening</p>	<p>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 4</i> topics and texts, building on others' ideas and expressing their own clearly.</p> <p>a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.</p> <p>b. Follow agreed-upon rules for discussions and carry out assigned roles.</p> <p>c. Pose and respond</p>	<p>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 5</i> topics and texts, building on others' ideas and expressing their own clearly.</p> <p>a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.</p> <p>b. Follow agreed-upon rules for discussions and carry out assigned roles.</p> <p>c. Pose and respond</p>

	Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5
2	<p>Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.</p>	<p>Ask and answer questions about key details in a text read aloud or information presented orally or through other media.</p>	<p>Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.</p>	<p>to others with care, speaking one at a time about the topics and texts under discussion).</p> <p>c. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.</p> <p>d. Explain their own ideas and understanding in light of the discussion.</p>	<p>to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.</p> <p>d. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.</p>	<p>to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.</p> <p>d. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.</p>
						<p>Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</p>

(Continued)

Figure 4.4 (Continued)

	Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5
3	Ask and answer questions in order to seek help, get information, or clarify something that is not understood.	Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.	Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.	Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.	Identify the reasons and evidence a speaker provides to support particular points.	Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.
4	Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.	Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.	Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.	Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.	Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.	Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
6	Speak audibly and express thoughts, feelings, and ideas clearly.	Produce complete sentences when appropriate to task and situation.	Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification.	Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.	Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.	Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

Using Text-Dependent Questions About *What the Text Means*

As noted in previous chapters, the text-dependent questions we develop in advance of a discussion can ensure that students' awareness of a text's meaning deepens over time. As we move beyond questions about vocabulary and text structure and locating explicitly stated information, we transition students into a heavier reliance on inferences. They are further challenged to use evidence and reasoning in their discussions. Because of this, lessons about *what the text means* may take longer and will be punctuated by periods of silence as students think closely. You may discover that you're only posing a few of these questions, because it takes students longer to draw conclusions. Our experience is that this phase of instruction results in longer student responses and more conversation across the room. We always view those moments when students stop talking to us and begin talking to one another as a sign of success.



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Understanding a text more deeply allows students to make logical inferences from the text. Authors *imply* and readers *infer*. To infer, students must understand the author's purpose and how a given text relates to other texts. In the following sections, we focus on helping students figure out *what the text means* by attending to two main elements of texts:

- Author's purpose
- Intertextual connections

But inferencing doesn't end there. In Chapter 5, we focus our attention on students' use of the text to accomplish other tasks. It's in this fourth phase that logical inferences that include text evidence are realized.

Lessons about *what the text means* may take longer and will be punctuated by periods of silence as students think closely.

Questions for Determining the Author's Purpose

Writers write for a host of reasons. Some of these reasons—to convey an experience, to inform or explain, and to argue a position—parallel the three major text types. When we pose text-dependent questions about the author's purpose, we don't purport to delve into the deep psychological motivations of the writer. But we do examine the text carefully for stated purposes and seek to contextualize the writing using what we know about the time and circumstances of its creation. It is helpful when the writer states, "The purpose of the study was to . . .," because it makes the process more transparent. Statements such as this typically appear in scientific research articles but rarely appear outside of these documents. Instead, as is often the case in narrative texts, the reader usually has to dig around a bit more to glean this information. The author's purpose can often be inferred through examination of several features of the text. Below are three ways you can teach students to do this.

Consider Bias. Each writer shines a unique light on a topic, and with that comes a unique set of biases. Biases are not inherently negative; our attitudes, experiences, and perspectives are what make all of us interesting. In the case of some texts, the bias is inconsequential. For instance, an informational text explaining the lifecycle of a frog is probably not going to offer much at all in the way of bias. Alternatively, the informational text *Plastic Ahoy! Investigating the Great Pacific Garbage Patch* (Newman, 2014) has a strong author's bias about the damage humans are doing to the sea. The author's point of view is less important in a text like *The Hunger Games* (Collins, 2010), but it could influence understanding in a narrative text that is based on experiences an author has had, as is the case in *Stuck in Neutral* (Trueman, 2000), a text told from the perspective of an adolescent who has a significant disability and believes his father wants to kill him. In the latter case, the author notes that he wrote the book because of a lawsuit in Canada and his own experience as the parent of a child with a disability.

Identify the Format. A blog post cannot be understood solely for its content; it must also be understood through the platform, in this case, the Internet. That author's purpose is further contextualized

based on the hosting website. Does the post appear on the website of a respected organization or on one with a poor reputation? Printed text deserves the same inspection. Does it appear in a well-regarded magazine, or is it featured in a publication underwritten by a special interest group? Similarly, a poem must be analyzed in the format in which it was produced, which would differ from that of a short story or memoir.

Consider How the Author Wants the Reader to React. Every written and verbal communication contains the rhetoric of human thought. The Greek philosopher Aristotle described three modes of rhetoric as methods of persuasion:

- *Ethos* appeals to the credibility of the writer or speaker, including his or her likability, authority, and character.
- *Pathos* appeals to the emotions of the listener or reader.
- *Logos* appeals to formal reasoning and logic, including inductive and deductive reasoning, and the use of facts and statistics.

We do not ask elementary school students to consciously identify the use of these modes of persuasion in the texts they read. Instead, we focus on opinions: the opinions of the author and the opinions that can be drawn from the text itself. As students learn to analyze texts in this way, they begin to incorporate these modes in their own writing.

Questions for Determining the Author's Purpose in Kindergarten and First Grade

The students in Mr. Bradley's class had discussed a great deal about the text, *Winnie-the-Pooh* (Milne, 1926), but they had not discussed the purpose of the text. As students learn to read and discuss texts, they need to consider the various reasons that the text was written. Mr. Bradley wanted his students to learn that they read some texts to become informed about a topic, other texts to perform a task, and still other texts purely for enjoyment. To reinforce this, he directly asked his students why they thought authors wrote specific texts.

While reading *Winnie-the-Pooh*, Mr. Bradley asked his students, “Why do you suppose Mr. Milne wrote this? We didn’t talk about this



A teacher checks in on groups discussing the question.

question in Chapter 1 because we wanted to get into the book a little more. Now we’re ready. *What was the author’s purpose in writing this book? Was it to teach us something, like how to get bears out of holes? Or to help us with a task, like having company over? Or was it to entertain us?*”

“It’s just fun,” Michael said. “It’s a story for fun. But sometimes you can learn stuff from stories too.”

Mr. Bradley responded, “I think you’re right. There are things that we can learn from stories. We call those life lessons, lessons that help you live a better life. Like when we read *Chrysanthemum* (Henkes, 1991) and agreed that every name for every person was wonderful. So that does happen, right? But the author’s purpose for *Winnie-the-Pooh* is mainly to make us smile, to entertain us, right?”

Questions for Determining the Author’s Purpose in Second and Third Grades

The students had found evidence of tone in the character analyses of the ant and the boy in *Hey, Little Ant* (Hoose & Hoose, 1998) as they discussed author’s craft, which made the transition to author’s purpose seamless. “So why would this father and daughter write this? What do they hope to accomplish?” Ms. Perez asked them.

“That’s easy,” Joseph said, turning to his group. “To stop kids from killing all of the ants. I saw that on the playground. There was fifth graders smashing the ants over by the bars.”

“Yeah, not to kill ants,” Sabrina said. “And maybe not to hurt other animals.”

Listening to the groups discuss the question, Ms. Perez realized that they had missed the deeper meaning of the text. Her students were focused on a fairly literal interpretation of the text and specifically of the author’s purpose. She interrupted the groups, asking a new question.

“I wonder if the authors want their readers to take action on a grander scale. What if this isn’t about ants and boys, really? What if they intended for you to learn a lesson? What lesson could that be? And make sure you discuss the evidence that leads your conclusions.”

For several minutes the groups discussed the deeper meanings in the text. Slowly, they came to realize that the text was about peer pressure and bullying. As Juan said to his group, “So, now I think maybe it was about being a bully. Like, the boy could hurt the ant. But is that the right thing to do? Like we are supposed to think about is it right to hurt somebody because we’re bigger than them? I think that is what Ms. Perez is thinking about.”

“I think you’re right,” Sarah responded, “because the pictures make him look like a bully. But also, the friends want him to squish the ant. They’re saying to do it. Like it says ‘they all say I **should** squish you.’ Like a fight when the other kids make it worse. They’re just trying to make him do something that maybe he doesn’t want to do.”

In bringing the class back together, Ms. Perez asked, “*How many of you are talking about bullying?* I heard that in a lot of groups. [lots of hands go up] And what else? I heard groups talking about the friends and their role. *The author had a purpose, and each page is important in our understanding.* Marlon, what did your group say?”

“We kinda said that it was peer pressure, like we talked about at the assembly. You don’t have to do something just because other people are doing it. Or because they tell you to do it. That’s peer pressure. It can make you do something you don’t really want to do.”

Questions for Determining the Author’s Purpose in Fourth and Fifth Grades

The students in Ms. Washington’s class were very aware of the purpose for the Patrick Henry speech. They understood that the author intended to gain support for fighting with the British. They understood that the speech contained a lot of evidence to support his point and that he used a number of literary devices to convince his listeners that he was right. Now they were ready to tackle some deeper messages in the text. Ms. Washington started this deeper investigation of the text by asking them about a line that they had previously discussed.

“I’d like us to go back to a line in the text that we talked about before. It says, ‘Is life so dear, or peace so weak, as to be purchased at the price of chains and slavery?’ We know that he made reference to slavery earlier in the text. Why did Patrick Henry include the threat of slavery in his speech? What was the purpose, and how do you know?”

As the groups talked, they seemed to focus on the idea that slavery was feared, that the people in the room did not want to be treated like they had seen slaves being treated.

“So, maybe it’s the worst thing he could think of as punishment that the British could do to the colonists. He even says that they are going to put them in chains,” Marissa said.

“I totally agree,” David added. “It’s like he’s saying, if we don’t do something to try to win, then they can conquer us like they did to other people. That’s what I think.”

Questions for Making Intertextual Connections

The target text may be better understood when images are used to augment description. This is often the case with texts that were written long ago and with stories that occur in unfamiliar settings.

Texts don’t exist in isolation; they are better understood when compared and contrasted with other texts, including those that utilize other media platforms, such as audio recordings, film, and multimedia. In the case of diverse media applications, the target text may be better understood when images are used to augment description. This is often the case with texts that were written long ago and with stories that occur in unfamiliar settings. Fourth grade teacher Matt Robinson used film clips to provide his students with a visual vocabulary that supported their readings about historical events. “It’s amazing how much it helps when I use a short clip from a documentary about a time in history,” he said. “We’re studying the Gold Rush right now, and the textbook has some great photographs for them to view. But I’ve discovered that a short, well-done reenactment gives them so much more,” commented Mr. Robinson. “It helps them understand unique elements of the time, like the fact that most people walked or rode a horse to get from one place to another. [My students] see that people from long ago have much in common with themselves, like the need to move from one place to another, and that the rich usually have a better ride than the poor.”

Intertextual connections are necessary in order for students to translate and integrate information. For instance, in social studies,

students must discern the difference between primary and secondary source documents and recognize the benefits and drawbacks of each. The details and perspective of an eyewitness account can round out understanding of an event, such as the use of photographs from *Lincoln: A Photobiography* (Freedman, 1987). Of course, the photographs don't provide the context and details. Only a secondary source, such as their textbook or another informational piece, would be able to do so. Each is of value; both become more valuable when used together.

In science, students translate quantitative and visual data into words, and vice versa. Words and images that enable them to make these translations may be found inside of a single text, such as when a chart or diagram is used to represent a complex process. For example, an informational reading on the lifecycle of a butterfly is likely to contain a diagram that details the process. In addition, the diagram will likely indicate the names of each stage and the order in which the process occurs. The accompanying written text will contain more information about the details of the process and an explanation. The diagram and textual information are best understood in conjunction with one another, and each has its own demands. In the diagram, color features, the caption, directionality arrows, and a scale provide visual representations of information. Text-dependent questions about what the diagram means include those that ask students to interpret information and to describe the process. Questions that foster discussion about elaborative inferencing within scientific diagrams increase student comprehension in biology (Cromley et al., 2013).

A final dimension for intertextual connections involves the ways in which literary texts are performed across platforms. A common example of this exists in virtually every classroom: the practice of video viewing. Videos are widely available and provide students with visual information that is difficult to capture with words alone. In close reading, videos should be used later in the process, when students have a reasonably strong understanding of *what the text says* and *what the text means*. Other resources include audio recordings of speeches, and organizations such as the National Archives (www.archives.gov) and the Library of Congress (www.loc.gov) are invaluable for locating these and other multimedia materials.

*Questions for Making Intertextual
Connections in Kindergarten and First Grade*

Mr. Bradley had read Chapter 2 from *Winnie-the-Pooh* to his students twice. They had a number of powerful conversations about the text that allowed them to practice their listening and thinking skills. But he also wanted them to practice comparing versions of texts, so he showed them a clip (2 minutes 32 seconds) from the movie *Mini Adventures of Winnie the Pooh* (<https://www.youtube.com/watch?v=UDm3NlSSJyg>). This Disney version contained the same essential plot and character elements but differed in a number of ways.

After they had finished watching the clip, Mr. Bradley said, *“Let’s compare the versions of this story. What was the same and what was different?”*

The students started talking excitedly. Chase and Kiara, for example, focused on the beginning, saying, *“Rabbit didn’t pretend not to be home. He just went to visit his friend.”*

Michael and Hunter talked about the use of Pooh’s backside. *“Rabbit made a picture with his butt. Then he sneezed and it flew all over. The book said his feet was towels.”*

Brian and Angela noted that when Pooh got unstuck, he flew into the air and got stuck in a tree.

Bringing his students back together, Mr. Bradley said, *“Let’s make a chart to compare the things that were the same and the things that were different. I’ll start. I noticed one thing that was the same. Winnie-the-Pooh was stuck in a hole. Who wants to share one?”*

“I noticed one thing that was the same,” Brittany said. *“Winnie-the-Pooh was at Rabbit’s house.”*

“I noticed one thing that was different,” Christine said. *“Christopher Robin did not read to him.”*

“I noticed one thing that was the same: Winnie-the-Pooh was eating honey,” said Brian.

“I noticed one thing that was different,” Zoe said. *“Kangaroo came to visit.”*

*Questions for Making Intertextual
Connections in Second and Third Grades*

Ms. Perez wanted her students to understand the impact of peer pressure, which was one of her primary goals in introducing her students to *Hey, Little Ant* (Hoose & Hoose, 1998). Following their discussion about the author's purpose, Ms. Perez read the text *A Bad Case of Stripes* (Shannon, 1998a). This story focuses on a girl who does not eat her lima beans, even though she loves them, because other kids at school don't like them.

Ms. Perez read the text aloud once and asked her students, "Please take turns retelling the text to your group. Try to tell the story in order." Following this short task, Ms. Perez said to her students, "*Let's compare these two books. They both involve peer pressure, that's obvious. That's not my question. My question is how does each character respond to the peer pressure?*"

Javier informed his group that there were big differences. "The boy in the ant book didn't respond at all. The author makes you decide. In the stripe book, the girl has to eat the beans to be normal again."

"So, it's easier to do something when you really have to, like the girl did," Sarah said. "It's harder when you have to decide for yourself."

Ms. Perez wanted to arm her students with some information about peer pressure, so the next day she invited them to read a short informational text from the Kid's HelpLine website (<http://www.kidshelp.com.au/kids/information/hot-topics/peer-pressure.php>). "Please take out your iPads and click on the link I saved for you. Take a few minutes to read over this text and then we'll come back together. You can also turn on the voice, if you want, and have it read aloud."

A few minutes later, she asked, "*Now that you have read the article, I'd like you to talk about the type of peer pressure each of our characters experienced: spoken or unspoken?*"

Listening in on her students, Ms. Perez noted that they fully grasped this information. They correctly noted that the boy experienced spoken pressure, and the girl experienced unspoken pressure. She then turned their attention to the actions of the characters, saying, "Take

a look again at the section called ‘Standing up to peer pressure.’ *What did our characters do? And what advice could you give our characters based on this information?*”

“The boy didn’t really do any of these,” Marlon said, “but I think he should know himself. If you know what you believe, then it wouldn’t matter if his friends wanted him to do something, like squash those ants.”

“I think that the girl thought about the consequences and made a decision,” Christine said, speaking up from another group. “But maybe she could also think ahead so that at lunch she could be ready if she was going to do something that wasn’t so popular but was important to her.”

Questions for Making Intertextual Connections in Fourth and Fifth Grades

Ms. Washington wanted to make sure that her students understood the course of action following Patrick Henry’s speech. Based on her experience teaching fifth graders about the American Revolution, she knew that a common misconception was that fighting with the British immediately took place following this historic oration.

The first source she asked her students to review was the resolution that was passed following Patrick Henry’s speech (see Figure 4.5). Knowing that this text was very complex, Ms. Washington read it aloud to her students after they read it independently. She then asked, “*I’m looking for the big idea here. What did the Virginia legislature decide to do?*”

“I don’t get the whole thing, but I think that they created an army,” Mariah said. “I think militia is like the military. The words are practically the same, and they want to fight, so it makes sense.”

“I agree with you,” Jessie said, “because my dad says the word *militia* when he watches the news about wars in other places. And I think it was in our social studies book, when they made the army, right?”

Ms. Washington interrupted the groups, knowing that her students understood the action taken following Patrick Henry’s speech. She wanted them to understand that the resolution did not have unanimous support and that it took some time before the war started

Figure 4.5 Resolutions of the Provincial Congress of Virginia; March 23, 1775

Resolved, that a well regulated militia composed of gentlemen and yeomen is the natural strength and only security of a free government; that such a militia in this colony would forever render it unnecessary for the mother country to keep among us, for the purpose of our defence, any standing army of mercenary forces, always subversive of the quiet, and dangerous to the liberties of the people, and would obviate the pretext of taxing us for their support.

That the establishment of such a militia is at this time peculiarly necessary, by the state of our laws for the protection and defence of the country some of which have already expired, and others will shortly do so; and that the known remissness of government in calling us together in a legislative capacity renders it too insecure in this time of danger and distress, to rely that opportunity will be given of renewing them in General Assembly or making any provision to secure our inestimable rights and liberties from those farther violations with which they are threatened.

Resolved therefore, that this colony be immediately put into a posture of defence: and that Patrick Henry, Richard Henry Lee, Robert Carter Nicholas, Benjamin Harrison, Lemuel Riddick, George Washington, Adam Stephen, Andrew Lewis, William Christian, Edmund Pendleton, Thomas Jefferson and Isaac Zane, Esquires, be a committee to prepare a plan for the embodying arming and disciplining such a number of men as may be sufficient for that purpose.

and even longer before the Declaration of Independence was drafted. She showed the clip (3 minutes 45 seconds) titled “Virginia’s Response to Patrick Henry’s Resolution” (<http://classroomclips.org/video/842>).

Following presentation of this second source, Ms. Washington asked her students, “*How did various people respond to Patrick Henry’s speech?*” Her students talked with each other about the fact that not everyone supported the motion.

“I was surprised,” Wendy said. “I thought that they would all vote for Patrick Henry after his speech. But there were lots of people who didn’t want to fight with Britain.”

“And it even said that it barely passed,” Noah added. “Could you imagine if it didn’t pass? It would be totally different now.”

“The committee was interesting, because there were people on it that didn’t agree,” Kevin said. “I thought that they would only put people on the committee who voted yes. But that was probably a good idea, like it said, so that they could get more support before the war started.”

Ms. Washington was pleased with her students’ response and knew that they were gaining a better understanding of the context and history of the American Revolution. Before leaving this text, she said to her students, who were working in groups to learn more about an assigned colony:

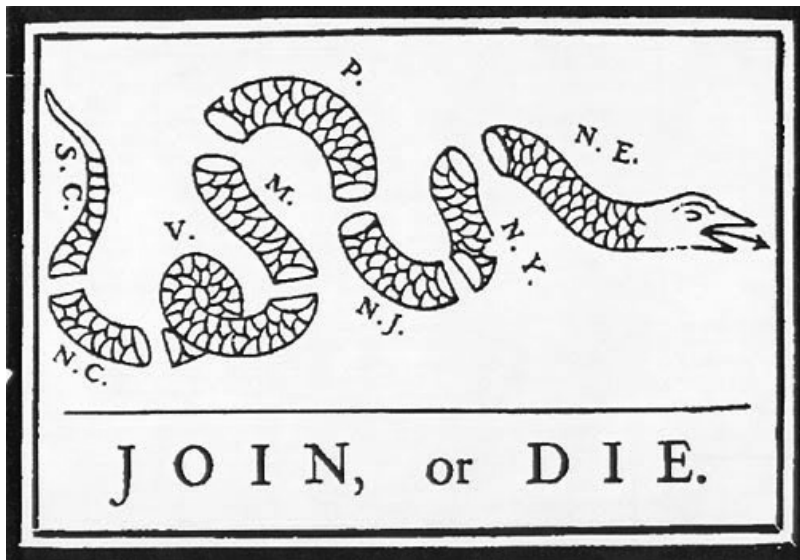
Remember, this is only Virginia. There are other colonies. Only one group represents Virginia. You have to think about how the people in your colony might respond to this information. There were loyalists, free and enslaved African Americans, and patriots in each colony. And that’s what we really need to think about. How is each colony going to react to this?

Before we end, I want to show you an image that Benjamin Franklin created (see Figure 4.6). Take a look at this.

This was the very first ever political cartoon, published in 1754, way before Patrick Henry gave his speech. In fact, this wasn’t even about the British. It was Franklin’s statement that the colonies were not united and that they couldn’t reach agreement about wars with the French and Native Americans. But this image became very popular just before and during the American Revolution. Why do you think that is the case?

“Look, it’s all cut up, like it can’t get together,” Shayne said. “That’s what happened in the colonies before the American Revolution. They couldn’t agree.”

Figure 4.6 Benjamin Franklin's Political Cartoon, May 9, 1754



"I noticed that they are in order, from the north down, like on a map," Zoe added. "He drew them in the order of the colonies at that time. And Virginia has a twist, so maybe they were really confused or really important."

"I think he's saying if we don't get together, we will die," Marcus said. "If you cut up the snake like that, then it will die. That's what Patrick Henry was saying in his speech. That if they don't fight, they will become slaves to the British or that they will all be dead if they don't agree to do what the king says."

QUESTION • YOURSELF

This chapter has focused on questions that push students even deeper into their analysis of the text, specifically as they explore the role of inferences, author's purpose, and intertextual connections. These deep analyses of texts are possible when students know *what the text says* and *how the text works*.

Now we invite you to test yourself. In Figure 4.7 we have included an article about the 1854 London cholera epidemic that you can use to practice what you have learned in this chapter. Take a few minutes to read the text below. Then turn your attention to the questions that you can develop to encourage students to determine *what the text means*. Remember that this phase is focused on making *inferences* and specifically understanding *author's purpose* and *intertextual connections*. What is it that students should understand about this text? How might the data table on the page that follows, or the map that follows that, help them understand the text?

Before you begin, you might like to skim the italicized questions in the teachers' lessons, above. If you'd like to check yourself, the questions that Ms. Thayre developed can be found on Corwin's companion website at www.corwin.com/textdependentquestions. Next, apply this technique to develop questions for a short piece that you will use with your own students.

Figure 4.7 “Instances of the Communication of Cholera Through the Medium of Polluted Water in the Neighborhood of Broad Street, Golden Square” by John Snow

The most terrible outbreak of cholera which ever occurred in this kingdom, is probably that which took place in Broad Street, Golden Square, and the adjoining streets, a few weeks ago. Within two hundred and fifty yards of the spot where Cambridge Street joins Broad Street, there were upwards of five hundred fatal attacks of cholera in ten days. The mortality in this limited area probably equals any that was ever caused in this country, even by the plague; and it was much more sudden, as the greater number of cases terminated in a few hours. The mortality would undoubtedly have been much greater had it not been for the flight of the population. Persons in furnished lodgings left first, then other lodgers went away, leaving their furniture to be sent for when they could meet with a place to put it in. Many houses were closed altogether, owing to the death of the proprietors; and, in a great number of instances, the tradesmen who remained had sent away their families: so that in less than six days from the commencement of the outbreak, the most afflicted streets were deserted by more than three-quarters of their inhabitants.

There were a few cases of cholera in the neighborhood of Broad Street, Golden Square, in the latter part of August; and the so-called outbreak, which commenced in the night between the 31st August and the 1st September, was, as in all similar instances, only a violent increase of the malady. As soon as I became acquainted with the situation and extent of this irruption of cholera, I suspected some contamination of the water of the much-frequented street-pump in Broad Street, near the end of Cambridge Street; but on examining the water, on the evening of the 3rd September, I found so little impurity in it of an organic nature, that I hesitated to come to a conclusion. Further inquiry, however, showed me that there was no other circumstance or agent common to the circumscribed locality in which this sudden increase of cholera occurred, and not extending beyond it, except the water of the above mentioned pump. I found, moreover, that the water varied, during the next two days, in the amount of organic impurity, visible to the naked eye, on close inspection, in the form of small white, flocculent particles; and I concluded that, at the commencement of the outbreak, it might possibly have been still more impure. I requested permission, therefore, to take a list, at the General Register Office, of the deaths from cholera, registered during the week ending 2nd September, in the subdistricts of Golden Square, Berwick Street, and St. Ann's, Soho, which was kindly granted. Eighty-nine deaths from cholera were registered, during the week, in the three subdistricts. Of these, only six occurred in the four first days of the week; four occurred on Thursday, the 31st August; and the remaining seventy-nine on Friday and Saturday. I considered, therefore, that the outbreak

(Continued)

Figure 4.7 (Continued)

commenced on the Thursday; and I made inquiry, in detail, respecting the eighty-three deaths registered as having taken place during the last three days of the week.

On proceeding to the spot, I found that nearly all the deaths had taken place within a short distance of the pump. There were only ten deaths in houses situated decidedly nearer to another street pump. In five of these cases the families of the deceased persons informed me that they always sent to the pump in Broad Street, as they preferred the water to that of the pump which was nearer. In three other cases, the deceased were children who went to school near the pump in Broad Street. Two of them were known to drink the water; and the parents of the third think it probable that it did so. The other two deaths, beyond the district which this pump supplies, represent only the amount of mortality from cholera that was occurring before the irruption took place.

With regard to the deaths occurring in the locality belonging to the pump, there were sixty-one instances in which I was informed that the deceased persons used to drink the pump-water from Broad Street, either constantly, or occasionally. In six instances I could get no information, owing to the death or departure of everyone connected with the deceased individuals; and in six cases I was informed that the deceased persons did not drink the pump-water before their illness.

The result of the inquiry then was, that there had been no particular outbreak or increase of cholera, in this part of London, except among the persons who were in the habit of drinking the water of the above-mentioned pump-well.

I had an interview with the Board of Guardians of St. James's parish, on the evening of Thursday, 7th September, and represented the above circumstances to them. In consequence of what I said, the handle of the pump was removed on the following day.

Table 1 Grid Location of Deaths Due to Cholera in 1854 London, Plus Water Pumps and Brewery Locations

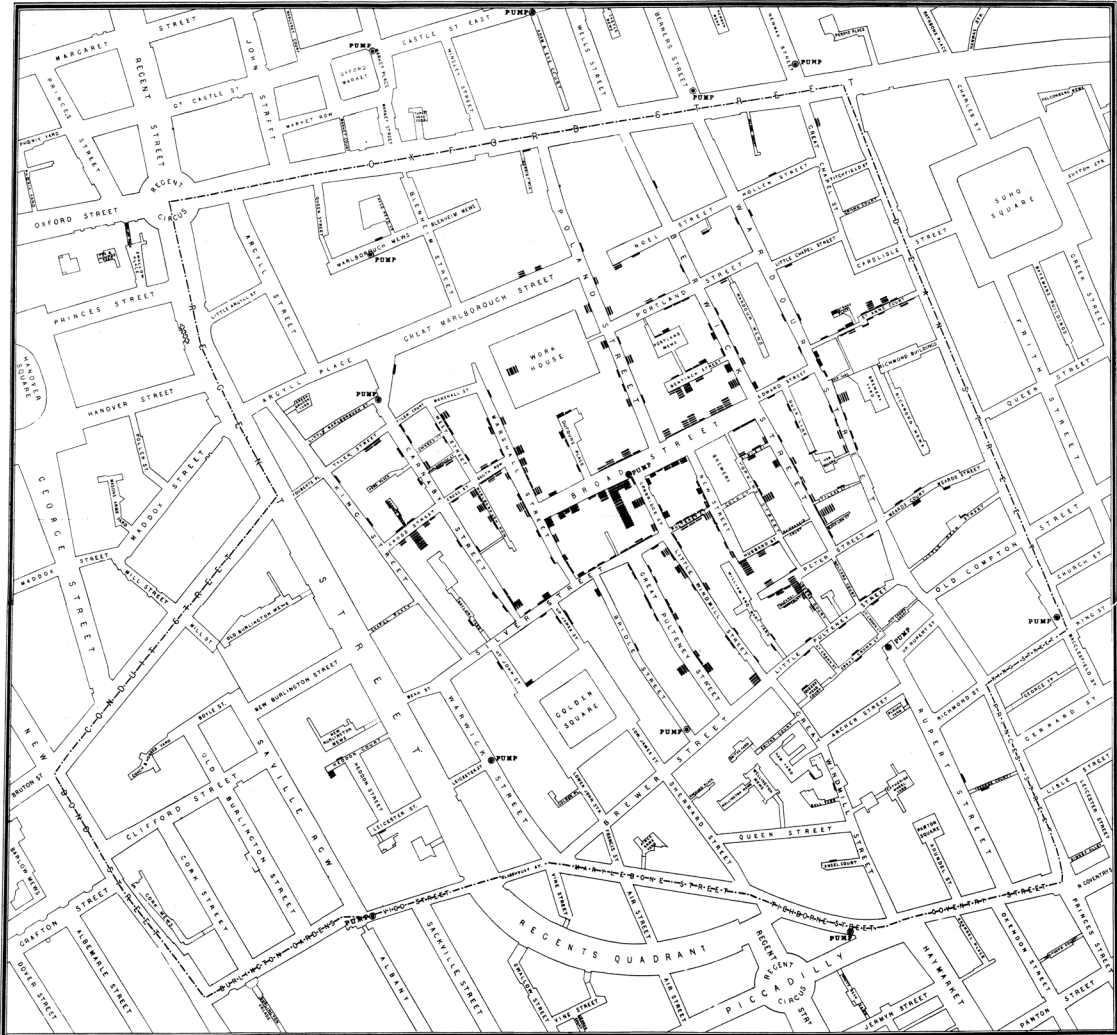
Water Pump Locations	Brewery Location	#	Deaths Due to Cholera—Grid Locations									
			Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7	Day 8	Day 9	Day 10
		1	L18	S4	G6	J15	G6	S14	P6	G6	Q15	M8
		2	R14	P13	R11	O11	T10	W14	Q14	O11	W10	R11
T6	X13	3	O15	O9	T14	O14	P14	K15	O16	N16	N6	R11
D7	X14	4	M13	N16	P11	O13	T10	R11	N13	R15	J11	M15
P7	X15	5	O11	L9	R14	T14	M8	Q15	J15	N9	M9	O15
G11	Y13	6	L17	Q16	M16	U17	N16	J16	O17	J19	X19	M17
P14	Y14	7	N16	S13	Q12	T18	P17	P11	M17	N17	U12	S15
Y14	Y15	8	M14	O12	L13	N11	N14	R15	O14	N13	S19	U14
I16		9	R13	S14	O12	N14	N14	M11	P16	N16	R15	S13
Z18		10	N14	Q15	P13	O12	M11	M11	L17	L17	L18	J16
J20		11	O16	O22	O9	T9	M8	G22	T9	T9	M9	L11
D21		12	N12	Q14	Q13	N17	K17	S13	L11	O15	N13	X19
L26		13	N12	N14	N14	M14	R15	Q12	N13	N15	R16	M15
		14	U20	O15	M12	P15	M14	Q15	S12	J15	S12	L17
		15	O14	O8	M17	P8	P8	M8	P6	P9	Q20	U20
		16	Q15	P17	J19	M15	N14	R11	P11	Q15	O13	L18
		17	P8	O18	L17	R16	P16	M13	N14	P15	P12	O22
		18	T9	R16	R14	M13	S15	K15	M16	Q12	R20	L21
		19	O13	T15	O14	K12	K12	P17	K15	R16	O5	O15
		20	O23	Q13	K15	P8	R14	R15	O12	Q16	J15	U20

(Continued)

Table 1 (Continued)

Water Pump Locations	Brewery Location	#	Deaths Due to Cholera—Grid Locations										
			Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7	Day 8	Day 9	Day 10	
		21	R15	J12	R15	M17	R14	R13	O12	U14	U14	U14	O16
		22	N17	L13	N16	N12	N13	N17	P9	N9	L17	L17	O16
		23	P11	K20	N14	N14	N12	R14	G19	U20	K14	K14	L11
		24	M14	P11	M14	N17	Q15	H19	N15	N12	P23	P23	K17
		25	P13	U20	M14	J16	W17	Q16	K14	K14	L18	L18	R20
		26	L18	O17	L13	L17	M15	Q20	N16	N12	M15	M15	S19
		27	M11	Q15	N14	Q15	N13	G6	R15	M17	L18	L18	O8
		28	N13	N16	Q17	L13	M17	M11	J11	Q15	M8	M8	M11
		29	L13	S19	N8	M13	Q16	P15	L8	P9	F17	F17	M13
		30	R8	U6	Q15	N16	L13	R16	R14	T21	U20	U20	
		31	P14	T21	L18	L9	M8	R15	R11	N11	L18	L18	
		32		M13	R20	O8	P6	L8	T13	L9	T13	T13	
		33		N13	L18	T21	N23	P9	P11	M11			
		34		N13	P6	N9	P13	P11	K9	U20			
		35		N13	S12	N13	M11	O13	N13				
		36		P14	P13	N11	M12	O13	N16				
		37			L9	L11	O13	P14	T21				
		38			O13	O21							
		39				G23							
		40				S14							
		Total	31	36	38	40	37	37	37	34	31	31	29

Exhibit 1 Map Showing the Location of Deaths From Cholera in Soho District of London and Location of Water Pump Sites



Source: Excerpt from *On the Mode of Communication of Cholera* by John Snow, MD. London: John Churchill, New Burlington Street, England, 1855 (pp. 38–55).

Available for download from www.corwin.com/textdependentquestions

'BATS' BY RANDALL JARRELL

(POEM)

Questions for "Bats" by Randall Jarrell

LEVEL 1

General Understanding

- What is the subject of this poem?
- Describe what a newborn bat is like.

Key Details

- When do the mother and baby bat fly? When do the mother and baby bat sleep?
- Describe, using the author's words, how the mother flies. What does she do when she flies?
- What do bats eat?

LEVEL 2

Vocabulary

- How does the author describe the mother bat's cries?
- What words tell us what the bats look like?
- Does the mother bat like flying? How do you know?

Structure

- Does the poem begin at night or during the day? How do you know?
- Where does the poem begin? Where does it end? What does this tell us about a bat's life?

Author's Craft

- When the author says "shining needlepoints of sound," what is he talking about?
- The author says that the baby and mother bat's shadow is "printed on the moon." What does he mean by this?
- Does this poem rhyme? Why do you think the author chose not to use rhyming?

LEVEL 3

Author's Purpose

- How does the mother bat use her sense of sound?
- What does the mother bat do to care for her baby?

Intertextual Connections

- Think about how human mothers care for babies. What are the differences and similarities between how humans and bats care for their young?

LEVEL 4

Opinion With Evidence or Argument

- After reading this poem, write a paragraph on the following question:
Do you think the bat from the poem is a good mother? Why or why not?

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