

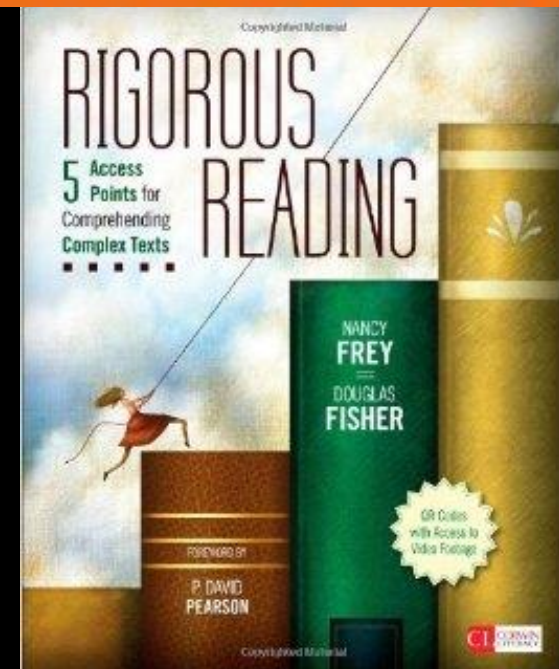
Close Reading UP CLOSE

Doug Fisher &
Nancy Frey

www.fisherandfrey.com

CT CORWIN
LITERACY

BECAUSE ALL
TEACHERS ARE
LEADERS

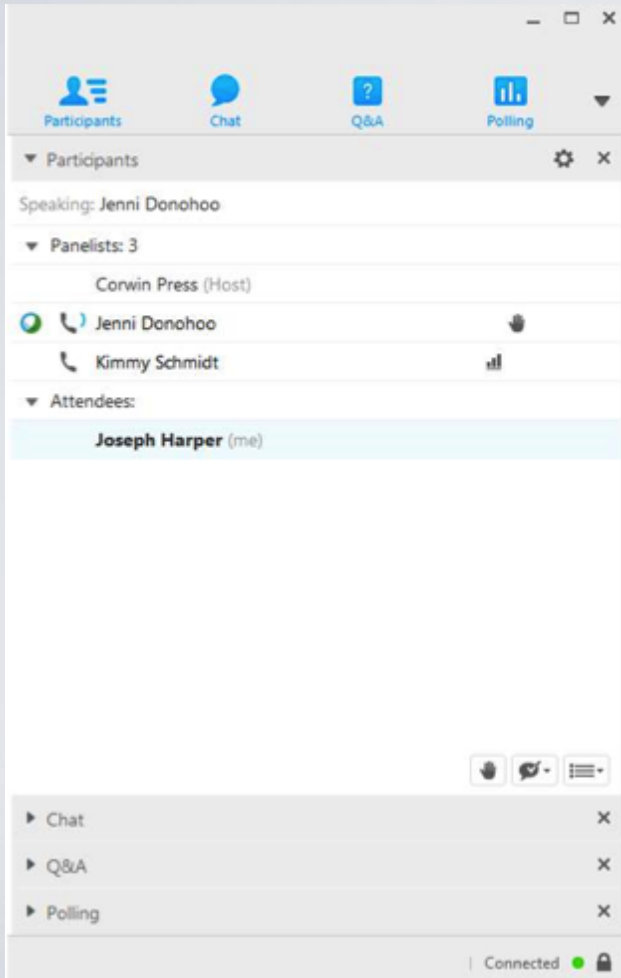


About Doug Fisher & Nancy Frey

Teacher Leaders at Health Sciences Middle and High Schools



Welcome and Housekeeping Items



WebEx Functions

- Participants
- Chat
- Q&A
- Polling

Chat

The screenshot shows a software interface with a top navigation bar containing icons for Participants, Chat, Q&A, and Polling. Below this is a main content area with a 'Participants' section and a 'Chat' section. The chat history includes messages from Corwin Press, Jenni Donohoo, and Joseph Harper. At the bottom, there is a 'Send to:' dropdown menu with a list of recipients: Host, Presenter, Host & Presenter, All Panelists (highlighted), Corwin Press, Kimmy Schmidt, and Jenni Donohoo. A 'Send' button is located to the right of the dropdown. Two red arrows are overlaid on the image: one points from the right edge to the Chat icon in the top bar, and the other points from the right edge to the 'All Panelists' option in the dropdown menu.

Participants Chat Q&A Polling

Participants

Chat

from Corwin Press to All Attendees:
Hi everyone! Thank you for joining!

from Jenni Donohoo to All Participants:
Welcome everyone!

from Joseph Harper to All Panelists:
Email

from Sophie Johnson to All Participants:
Corwin website1

from Joseph Harper to All Panelists:
Surface level

Send to: All Panelists

Host
Presenter
Host & Presenter

Send

Q&A All Panelists
Corwin Press
All (1) Kimmy Schmidt
Jenni Donohoo

Q&A

The screenshot displays the Zoom meeting interface with the Q&A panel open. At the top, there are icons for Participants, Chat, Q&A, and Polling. The Q&A panel shows a list of questions, with one question from Joseph Harper at 3:06 PM: "Q: Email". Below the question list is an input field with a dropdown menu set to "Host" and a "Send" button. The text "Hello, will this be recorded?" is entered in the input field. A red arrow points from the top right towards the Q&A icon, and another red arrow points from the top right towards the "Send" button.

Polling

Participants Chat Q&A Polling

Participants Chat Q&A Polling

Remaining time: 0:45 Time limit: 1:18

Poll results:

Questions	Results	Bar Graph
1. Which of the following best describes your e...		
<input type="radio"/> a. It's a "piece of cake."	0/5 (0%)	
<input type="radio"/> b. I'm beginning to "find my feet."	1/5 (20%)	
<input type="radio"/> c. It's like walking on "pins and needles."	0/5 (0%)	
<input type="radio"/> d. I feel like a "chicken with its head cut off."	0/5 (0%)	
<input checked="" type="radio"/> e. I'm "sleeping on it."	2/5 (40%)	
<input type="radio"/> f. It's "not my cup of tea."	0/5 (0%)	
No Answer	2/5 (40%)	

Submit

The poll has ended.

5 Access Points

- Purpose and Modeling
- Close and Scaffolded Reading
- Collaborative Conversations
- Wide, Independent Reading
- Formative Assessments



5 Access Points

- Purpose and Modeling
- Close and Scaffolded Reading
- Collaborative Conversations
- Wide, Independent Reading
- Formative Assessments





What do you
think?



5 Access Points

- Purpose and Modeling
- Close and Scaffolded Reading
- Collaborative Conversations
- **Wide, Independent Reading**
- Formative Assessments





Reading Volume Still Matters



What do you
think?



5 Access Points

- Purpose and Modeling
- **Close and Scaffolded Reading**
- Collaborative Conversations
- Wide, Independent Reading
- Formative Assessments

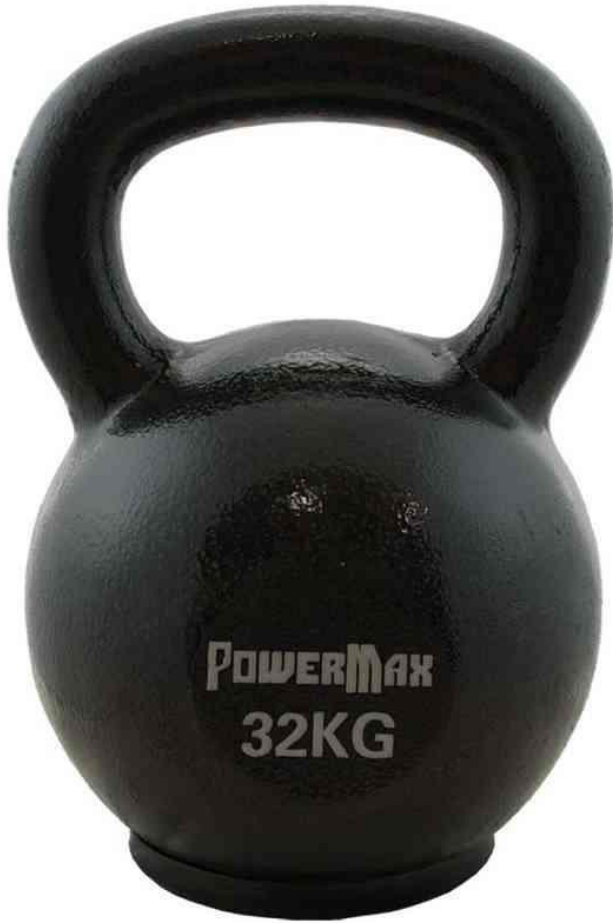




Yvonne Loroupe	Tara Lipinski	Lisa Leslie	Cheryl Haworth	Svetlana Khorkina	Stacey Bowers	Jennifer Parilla	Deena Drossin	LeShundra Nathan	Tobey Gifford	Tabitha Yim	Amy Acuff	Stacy Sykora	Jessica Howard
Distance Running	Figure Skating	Basketball	Weightlifting	Gymnastics	Triple Jump	Trampoline	Long Distance Running	Heptathlon	Sport Aerobics	Gymnastics	High Jump	Volleyball	Rhythmic Gymnastics
5'11" 82 lbs.	5'1" 95 lbs.	6'5" 170 lbs.	5'9" 297 lbs.	5'5", 105 lbs.	5'6" 130 lbs.	5'1" 120 lbs.	5'4" 105 lbs.	5'11" 175 lbs.	5'3" 118 lbs.	4'8" 85 lbs.	6'2" 145 lbs.	5'10", 135 lbs.	5'7", 100 lbs.







32 K = 70.5 lb





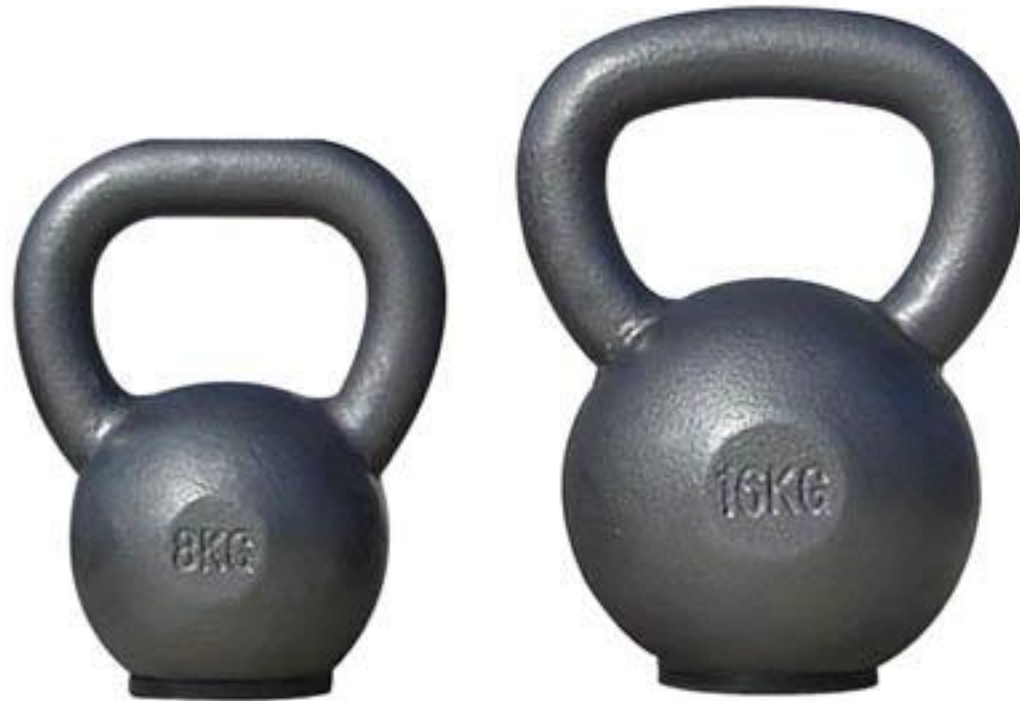
“You’re
freakishly
strong.”

STRONG is

THE **NEW**

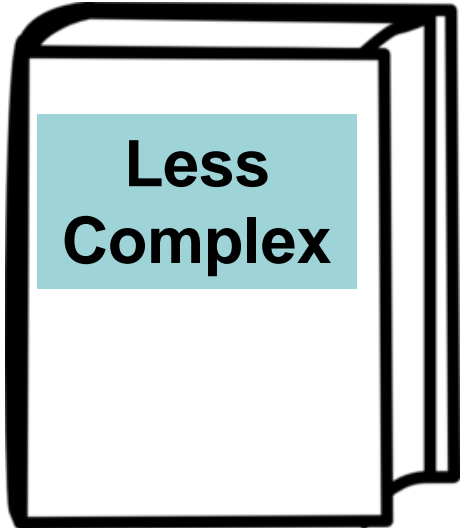
SKINNY

To build strength

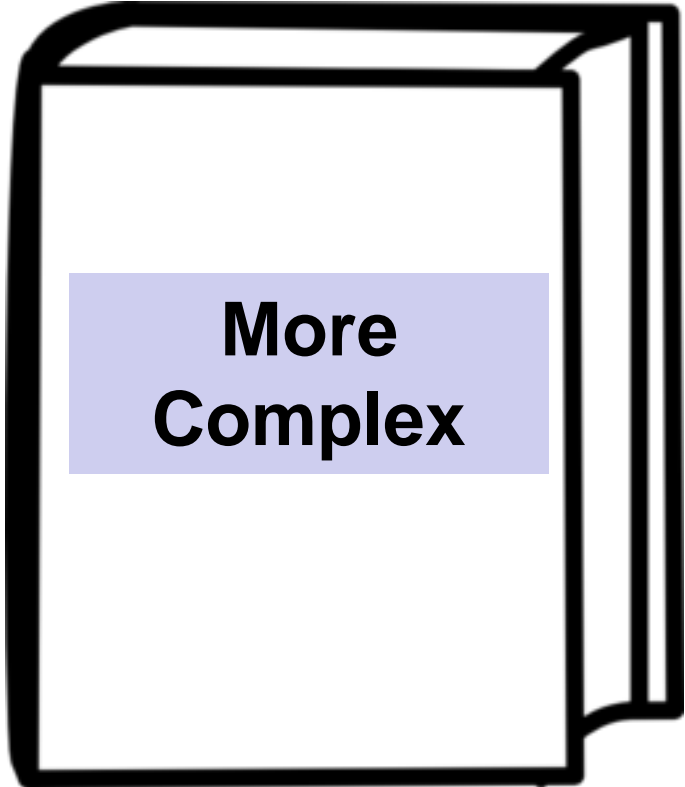


To build stamina

To build strength



To build stamina



Text

Quantitative

Qualitative

Reader

Cognitive capabilities

Motivation

Knowledge

Experience

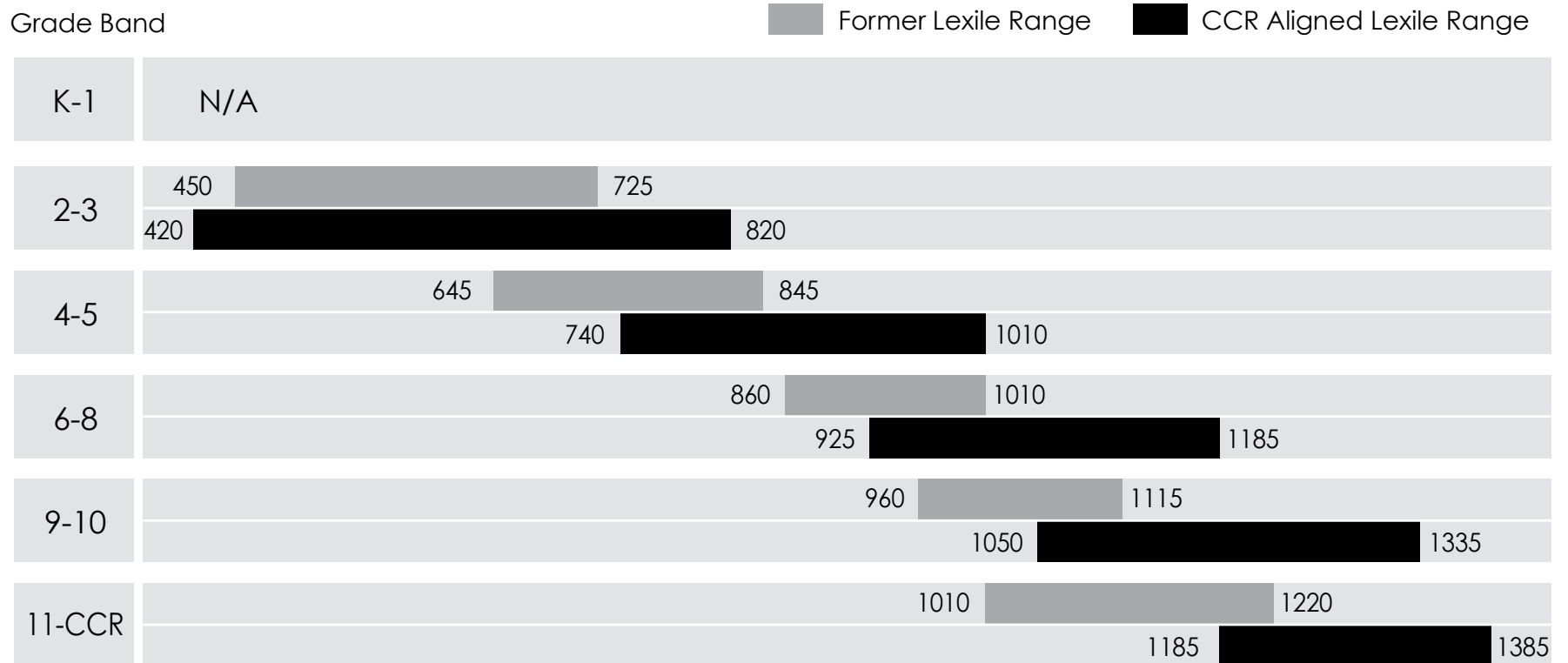
Task

Teacher-led

Peer-led

Independent

Comparison of Former and CCR-Aligned Lexile Ranges



- Density and Complexity
- Figurative Language
- Purpose

Levels of Meaning

Structure

- Genre
- Organization
- Narration
- Text Features
- Graphics

- Standard English
- Variations
- Register

Language Convention and Clarity

Knowledge Demands

- Background
- Prior
- Cultural
- Vocabulary

What do you
think?



Levels of Meaning and Purpose

- Density and complexity
- Figurative language
- Purpose

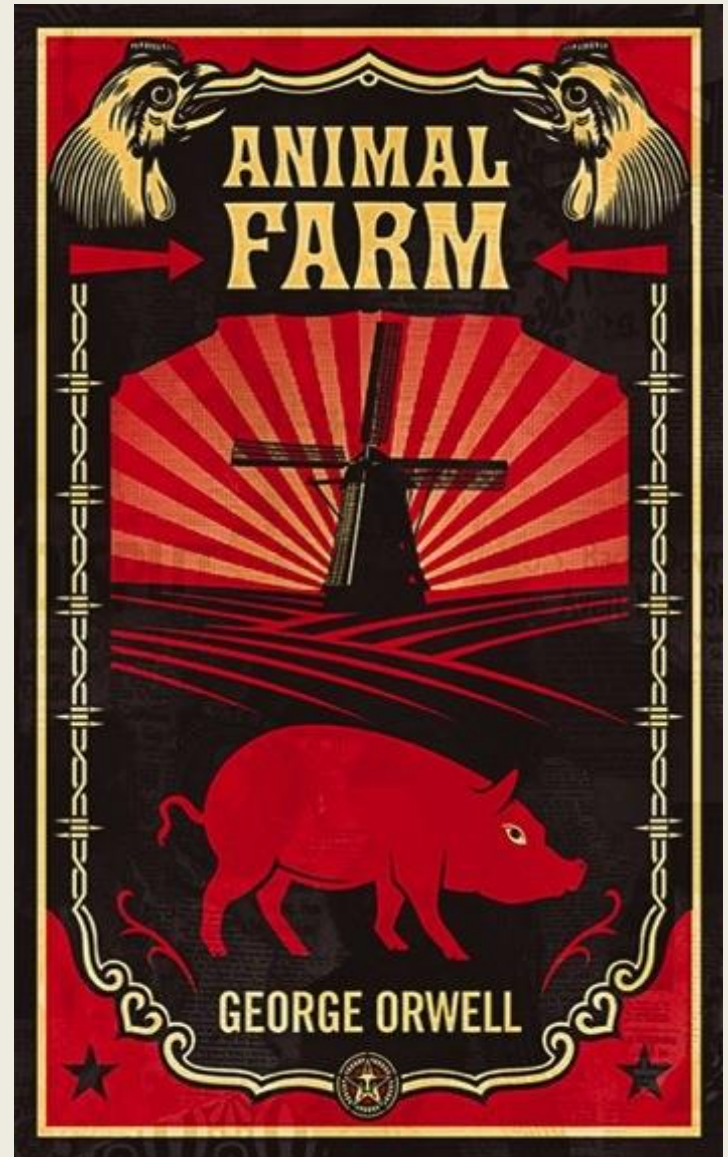
Levels of Meaning and Purpose

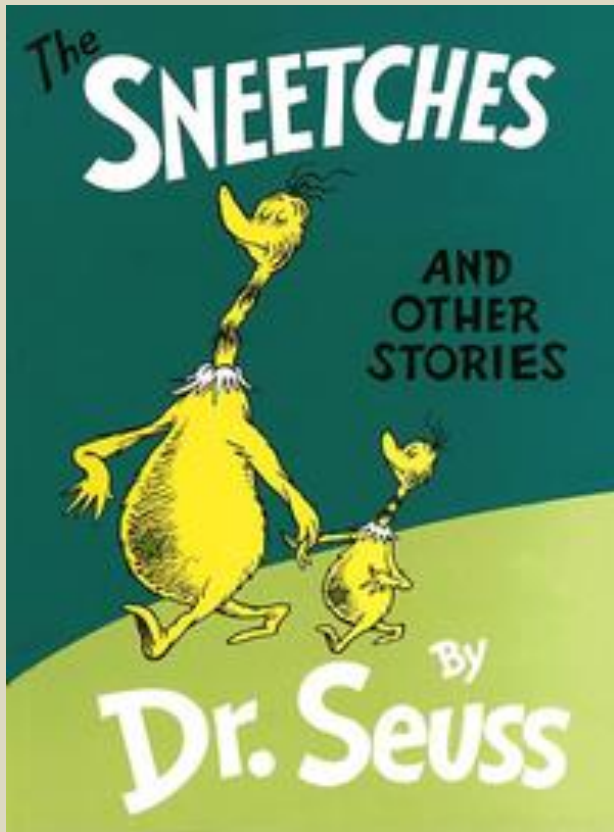
Is it about talking animals, or the USSR?

Is it entertainment, or political satire?

Is it straightforward, or ambiguous?

1370L
Grades 11-12



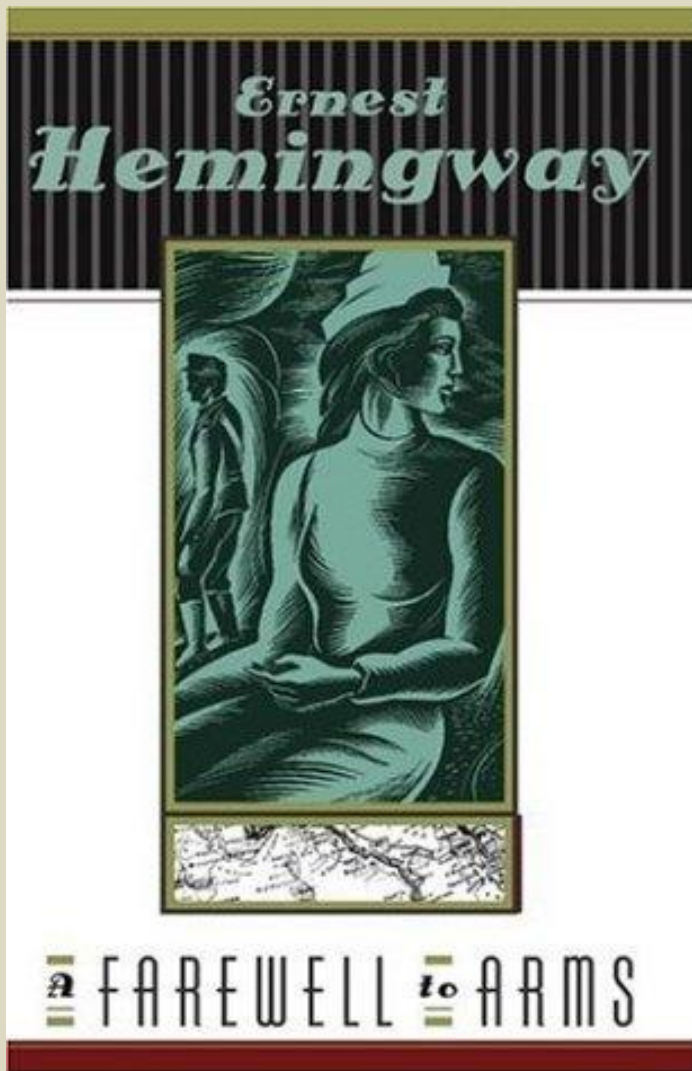


530L
Grades 2-3

Author's Purpose

- *Allegory for tolerance*
- *Mirrored events of early Civil Rights movement (1961)*

“Now, the Star-Belly Sneetches
Had bellies with stars.
The Plain-Belly Sneetches
Had none upon thars. Those stars weren't so big.
They were really so small
You might think such a thing wouldn't matter at all..”
But, because they had stars, all the Star-Belly Sneetches
Would brag, ‘We're the best kind of Sneetch on the
beaches.’
With their snoots in the air, they would sniff and they'd
snort
‘We'll have nothing to do with the Plain-Belly sort!’
And whenever they met some, when they were out
walking,
They'd hike right on past them without even talking.”

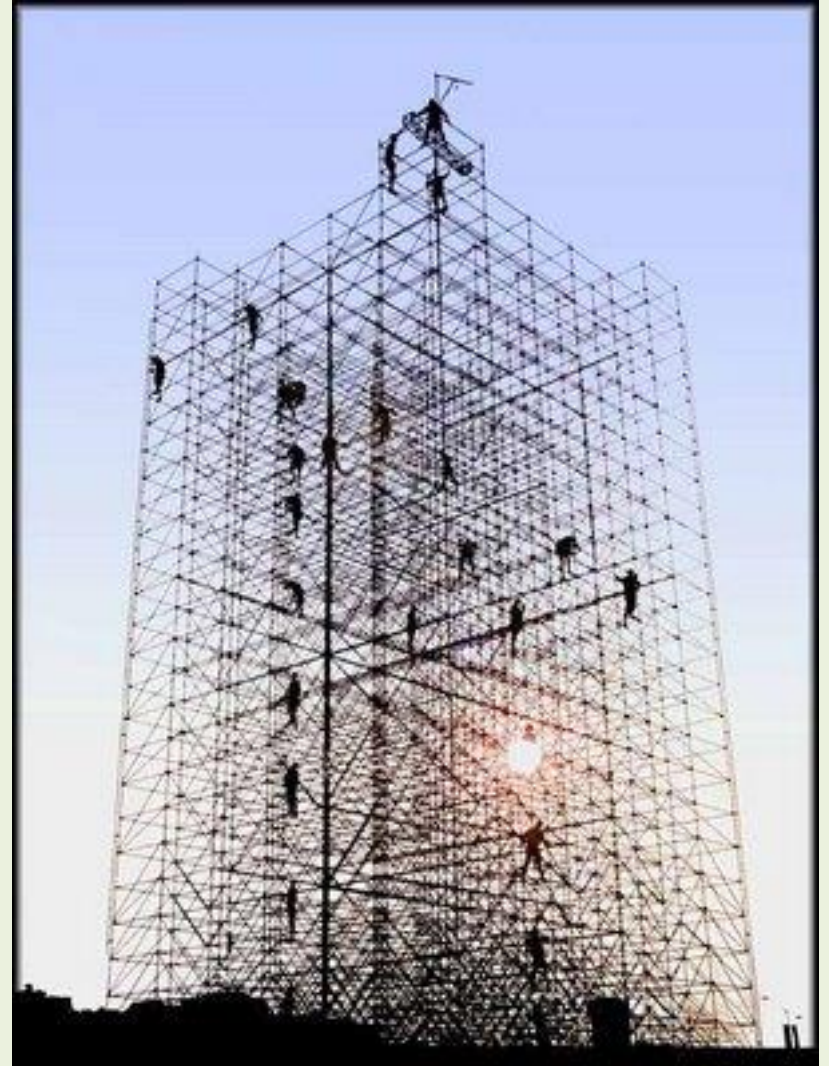


- Complex themes
- *Relationship between love and pain*
 - *Masculinity*
 - *Loyalty and war*

730L
Grades 2-3

Structure

- Genre
- Organization
- Narration
- Text features and graphics



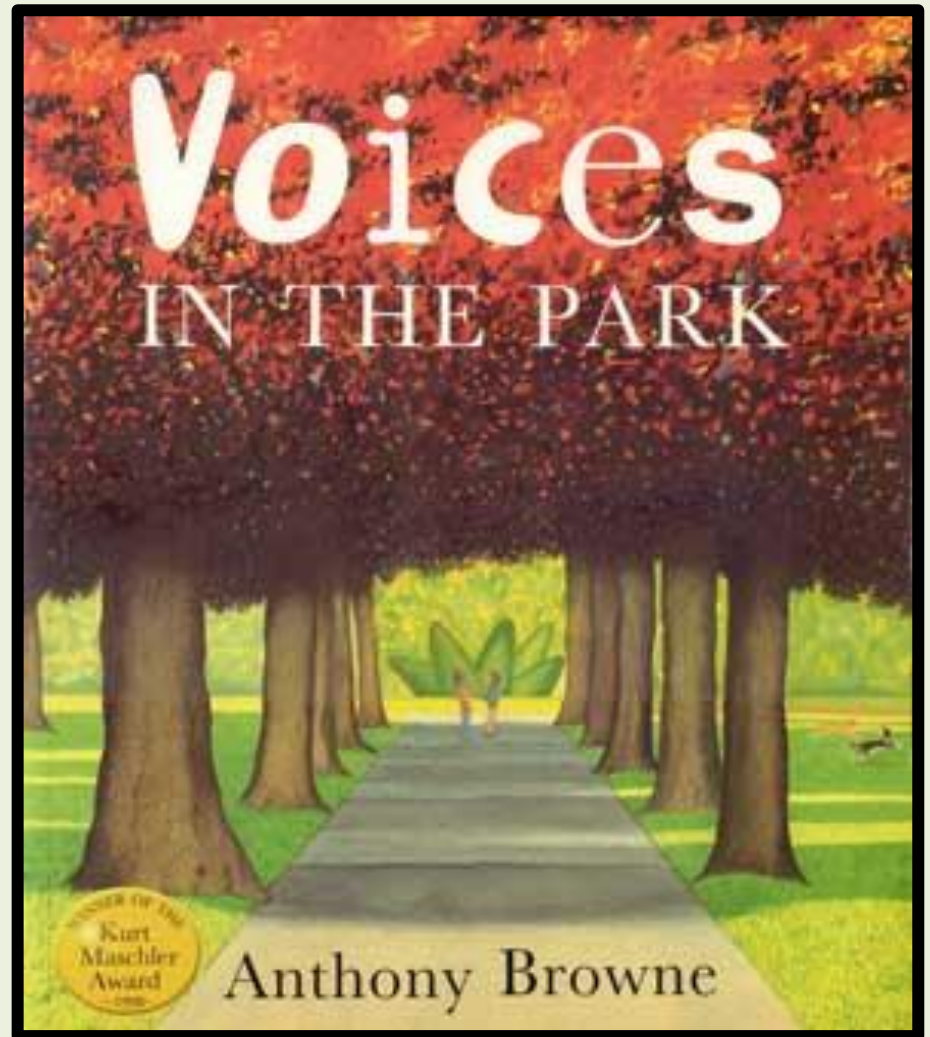
Structure

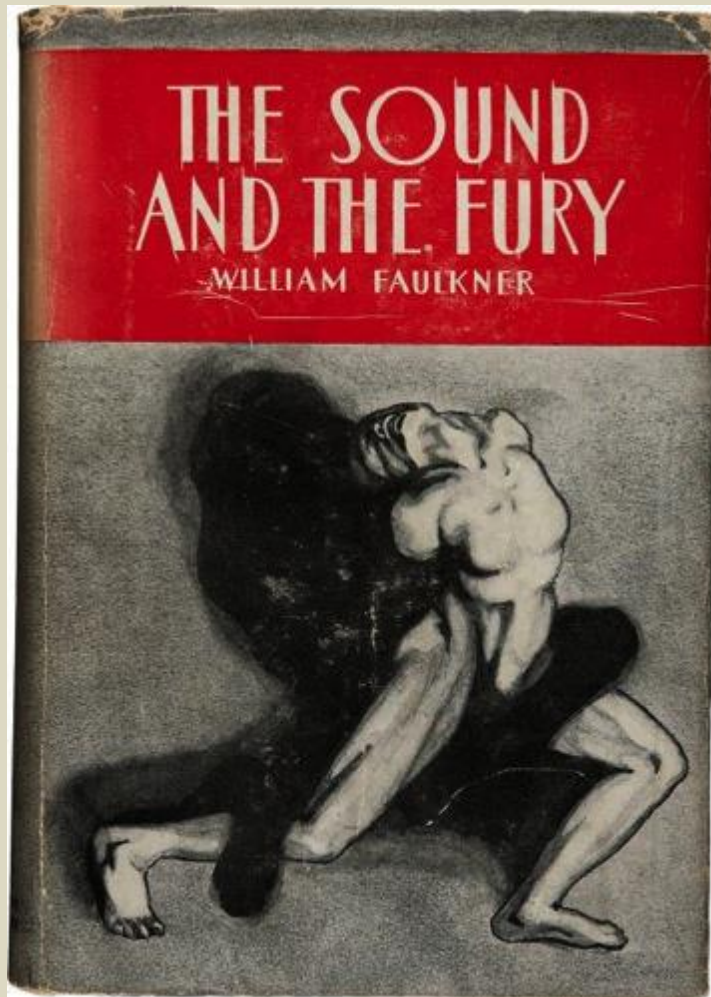
*Changes in narration,
point of view*

*Changes in font signal
narration changes*

Complex themes

560L
Grades 2-3





870L (grades 4-5)

Structure

- Stream of consciousness narration
- Unreliable narrators
- Nonlinear structure
- Time shifts written in italics

Language Conventions

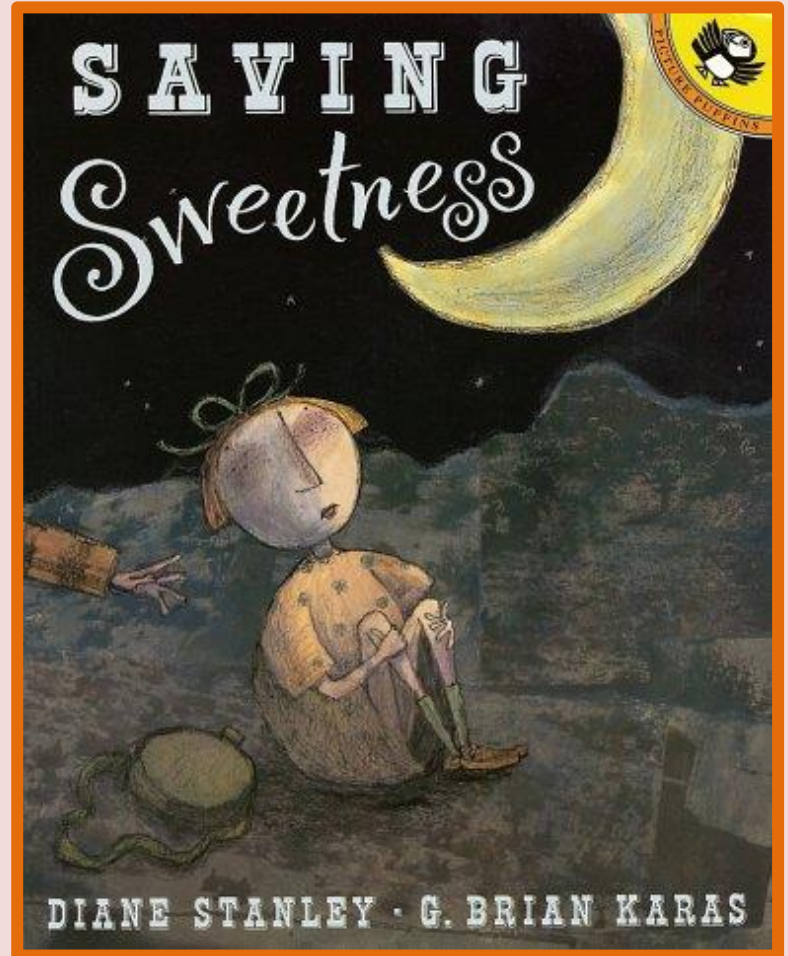
- Standard English and variations
- Register

Language Conventions

Non-standard English usage

“Out in the hottest, dustiest part of town is an orphanage run by a female person nasty enough to scare night into day. She goes by the name of Mrs. Sump, though I doubt there ever was a Mr. Sump on accounta she looks like somethin’ the cat drug in and the dog wouldn’t eat.”

(Stanley, 1996, p. 2)



AD 660L (Adult-directed)

Knowledge Demands

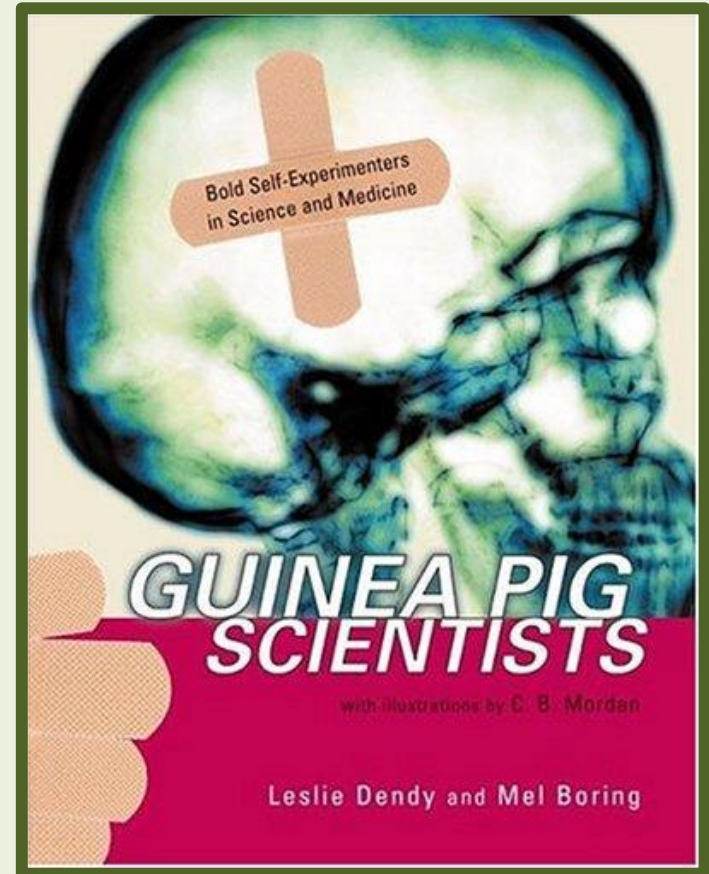
- Background knowledge
- Prior knowledge
- Cultural knowledge
- Vocabulary

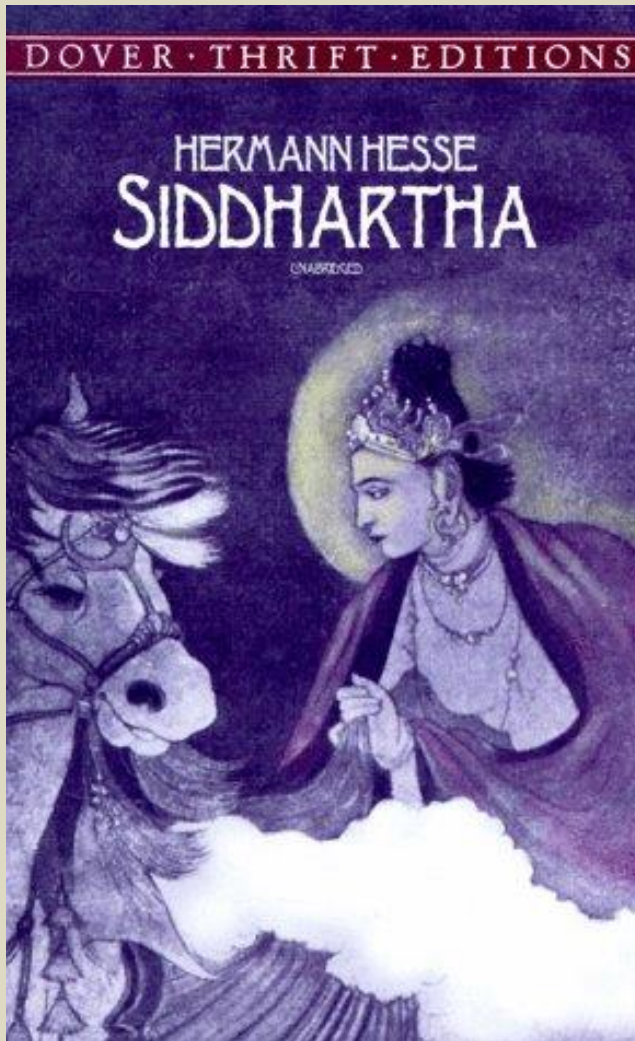
Knowledge Demands

Domain-specific vocabulary
(*radioactive, acidity,
procedure, vaccination*)

Background knowledge
(*diseases, safety risks,
scientific experimentation*)

1100L
Grades 6-8





Cultural Knowledge Demands

- Buddhist philosophy
- Search for spiritual enlightenment
- Eightfold Path to Nirvana

1010L
Grades 6-8



Texts are
Complex in
Different
Ways,
**Not Just
Background**

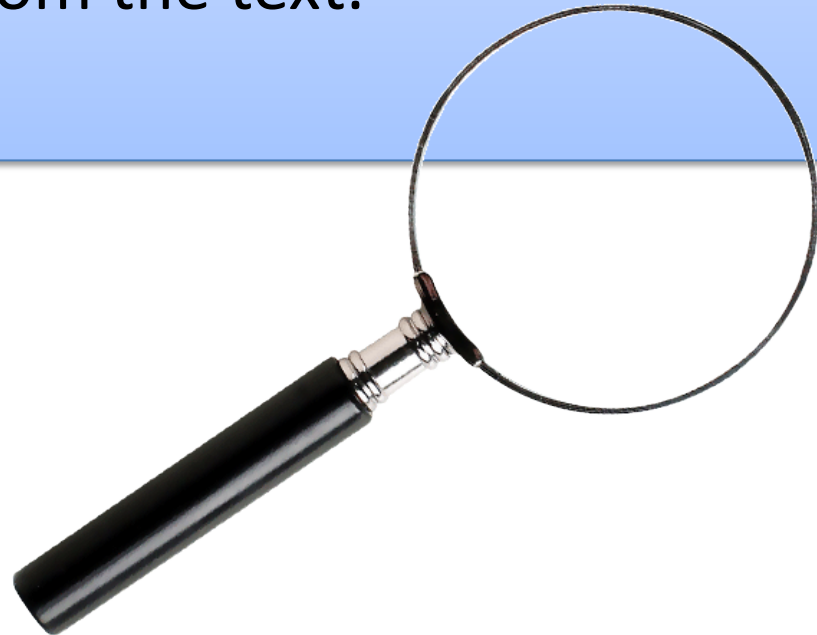


Text Complexity



Text Difficulty

1. Read closely to determine what the text says explicitly and to make logical inferences from it; **cite specific textual evidence** when writing or speaking to support conclusions drawn from the text.



Differences Between K-2 and 3-12?

In K-2, teacher reads aloud initially, annotates wholly or guides student annotation. Students may or may not eventually read independently, depending on text difficulty (e.g., *Wizard of Oz* in Kindergarten.)



In 3-12, students read independently beginning with first reading, and annotate with increased independence. Readers who cannot initially read independently may be read to, or may encounter the text previously during scaffolded small group reading instruction.

What do you
think?



A young girl with dark hair, wearing a grey hoodie, is shown in profile, reading a book. She is holding the book with both hands and looking intently at the pages. The background is a blurred classroom setting with wooden desks and other students. A red rectangular box is overlaid on the top left of the image, containing the text "Use a short passage".

**Use a short
passage**

Creating a Close Reading



Use a short

passage

Re-reading

Creating a Close Reading

Different Readings Have Different Foci

Initial reads of the text

What does the text say?

After at least one reading

How does the text work?

Later readings of the text or related texts

What does the text mean?

A young girl with dark hair, wearing a grey hoodie, is shown in profile, reading a book. She is holding the book with both hands and looking intently at the pages. The background is a blurred classroom setting with wooden desks and other students. Three red text boxes are overlaid on the left side of the image, containing the text: "Use a short", "Re-reading", and "Read with a pencil".

Use a short

passage

Re-reading

“Read with a pencil”

Creating a Close Reading

Foundational Annotation Skills

- *Underline* the major points.
- *Circle* keywords or phrases that are confusing or unknown to you.
- Write *margin notes* restating the author's ideas.

Additional Annotations

- *Use a question mark (?)* for questions that you have during the reading. Be sure to write your question.
- *Use an exclamation mark (!)* for things that surprise you, and briefly note what it was that caught your attention.
- *Draw an arrow (↔)* when you make a connection to something inside the text, or to an idea or experience outside the text. Briefly note your connections.
- *Mark EX* when the author provides an example.
- *Numerate arguments, important ideas, or key details* and write words or phrases that restate them.

Maximus was a
palace horse.

He was brave.

He was loyal.

He was strong.



Annotation with Wikki sticks

Gentry

The Southpaw- Judith Viorst

	Exemplar Text	Vocabulary/Notes
Janet is mad at Richard	<p>Dear Richard,</p> <p>Don't invite me to your birthday party, because I'm not coming. And give back the Disneyland sweatshirt I said you could wear. If I'm <u>not good enough to play on your team</u>, I'm not good enough to be friends with.</p> <p>Your former friend, Janet</p> <p>P.S. I hope when you go to the dentist he finds twenty cavities.</p>	<p>repeated</p>
Richard bites right back	<p>Dean Janet,</p> <p>Here is your <u>stupid</u> Disneyland sweatshirt, if that's how you're going to be. I want my comic books <u>now-finished or not</u>. No girl has ever played on the Maples Street baseball team, and as long as I'm captain, <u>no girl ever will</u>.</p> <p>Your former friend, Richard</p> <p>P.S. I hope when you go for your checkup you need a <u>tetanus shot</u>.</p>	<p>MAD!</p> <p><small>A shot people get to keep their brain getting sick from a virus called tetanus; usually enters the body through a puncture wound.</small></p> <p>repeated</p>
Janet makes a comeback	<p>Dear Richard,</p> <p>I'm changing my goldfish's name from Richard to Stanley. Don't count on my vote for class president next year. Just because I'm a member of the ballet club doesn't mean I'm not a terrific ballplayer.</p> <p>Your former friend, Janet</p> <p>P.S. I see you lost your first game, 28-0.</p>	<p>repeated</p>
Richard wants to make her mad	<p>Dear Janet,</p> <p>I'm not saving any more seats for you on the bus. For all I care you can stand the whole way to school. Why don't forget about baseball and learn <u>something nice like knitting?</u></p> <p>Your former friend, Richard</p> <p>P.S. <u>Wait until Wednesday</u></p> <p>Dear Richard,</p>	<p>tries do make herself feel better</p> <p>(HA-HA) moment</p> <p>What's this supposed to mean</p>

①

②

Student annotation in 6th grade

Student sample from Leigh McEwen, AEA 9, Iowa

Tone = Whistful?
Nostalgic?

Who is the speaker?
Why not taken?

Where does the road go?

The Road Not Taken



↓ Is it autumn?

Two roads diverged in a yellow wood,
And sorry I could not travel both **regretful**
And be one traveler, long I stood

Literal Level:

A person is walking in the woods. + comes to a fork in the road.

Modeling Annotations

Hmm...

And looked down one as far as I could
To where it bent in the undergrowth;

shows takes time to think!

Tries to look down one road, but can't see where it leads.

Can't know

So, are the roads the same?

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;

at that point — but still, similar.

Both roads same — picks one but knows he'll never know what was down the other road. Thinks he will always wonder.

What's down there

Though as for that, the passing there
Had worn them really about the same.

↓ not so different

No one to show the way

And both that morning equally lay
In leaves no step had trodden black.

? means stepped on

Oh, I kept the first for another day!
Yet knowing how way leads onto to way,

He knows once he picks, he'll never get the chance again

- Figurative -
In life, there are choices where neither one is so great that it jumps at you.

That won't happen

I doubted if I should ever come back.
TRUE — ONCE HE PICKS, IT'S DONE

I shall be telling this with a sigh

will always wonder what might have been

You have to pick, so you do. And then that choice leads to people, experiences and you don't get to

Student annotation in 11th grade English

Tone: Celebratory
Admiration

Form: Elegy
 Broken down resembles Sonnet

Language: technical
 Colloquial
 Conversational
 monosyllables

Digging
 opening - coming to terms with self?
 Pen fat with what? → hone
 Between my finger and my thumb
 The squat pen rests; as snug as a gun. → violence? protection? A natural extension?

Memory #1
 Under my window a clean rasping sound
 When the spade sinks into gravelly ground:
 My father, digging. I look down → remembering / rasping connotes a living thing
 his window - ownership threshold to his heritage
 to look down on has negative con. but the poem is positive + celebratory

Memory #2
 Till his straining rump among the flowerbeds
 Bends low, comes up twenty years away
 Stooping in rhythm through potato drills
 Where he was digging. → connections with the past, former generations, traditions

Transition
 The coarse boot nestled on the lug, the shaft
 Against the inside knee was levered firmly.
 He rooted out tall tops, buried the bright edge deep
 To scatter new potatoes that we picked
 Loving their cool hardness in our hands. → in control, precise
 In rhythm = in touch with in agreement with
 Symbol: peat → survival nourishment potatoes
 living roots
 digging
 Squat pen
 Why squat? crouching ownership

Admiration
 Colloquial language
 skill, pride, dignity
 -bragging rights

Memory #2
 My grandfather could cut more turf in a day
 Than any other man on Toner's bog.
 Once I carried him milk in a bottle
 Corked sloppily with paper. He straightened up
 To drink it, then fell to right away
 Nicking and slicing neatly, heaving sods
 Over his shoulder, digging down and down
 For the good turf. Digging.
 worked hard - work ethics
 strength - technique

Turning Point
 heritage
 The cold smell of potato mold, the squelch and slap
 Of soggy peat, the curt cuts of an edge
 Through living roots awaken in my head.
 But I've no spade to follow men like them.
 - negative images traditions / livelihoods destroyed
 no longer available
 an awakening of what? Follow in what way?

Closure - Acceptance
 Between my finger and my thumb
 The squat pen rests.
 I'll dig with it.
 - weapon - tool
 Follows tradition of fathers using the tools available to him.

Seamus Heaney
 Reminders of home + heath
 rests, snug, nestled

2 Separate memories:
 Father digging potatoes
 Grand father digging turf - peat bogs

Onomatopoeia
 rasping
 squelch
 slap
 gratefully

Speaker: male
 patriarchal traditions
 reverent attitude

The pen is mightier than the sword.

A young girl with dark hair, wearing a grey hoodie, is shown in profile, reading a book. The background is a blurred classroom setting. Overlaid on the image are several red text boxes containing white text.

Use a short

passage

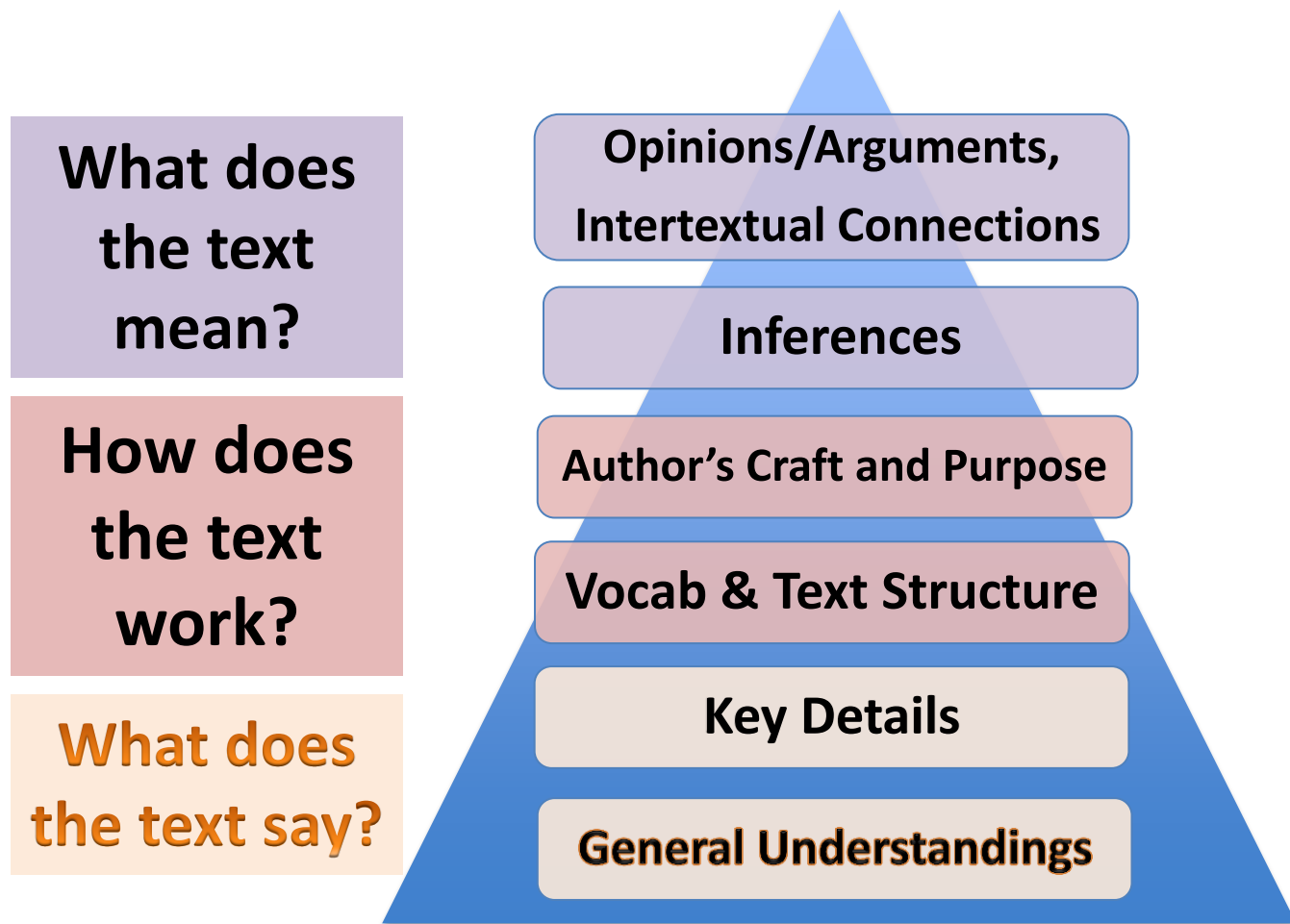
Re-reading

“Read with a pencil”

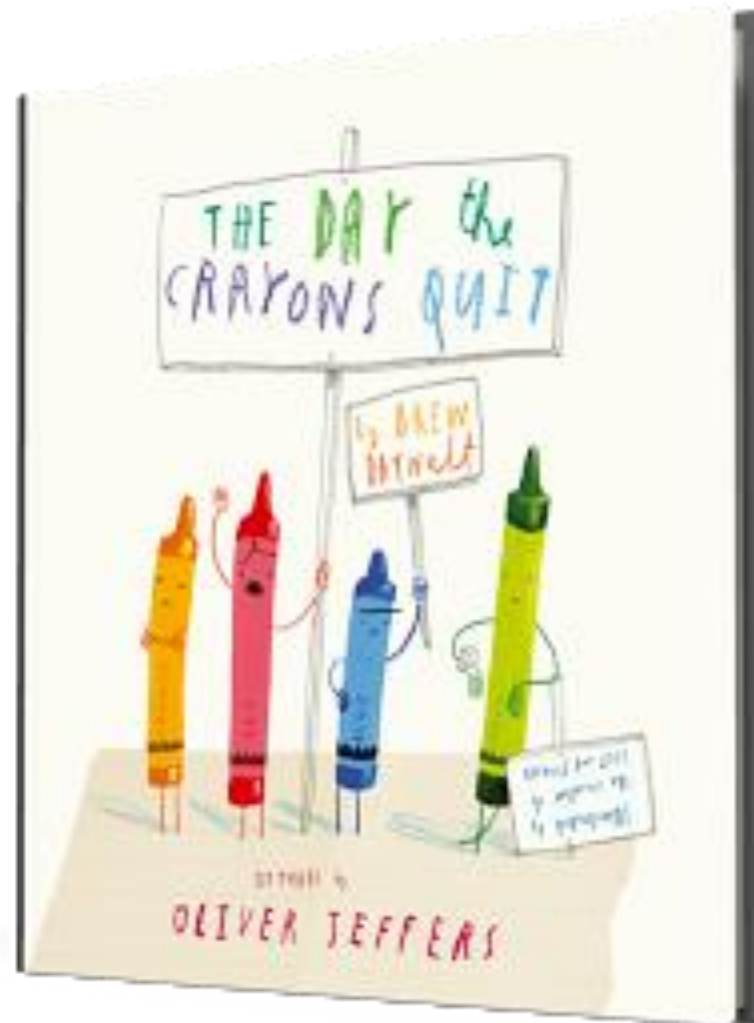
Text-dependent questions

Creating a Close Reading

Progression of Text-dependent Questions



The Day the Crayons Quit

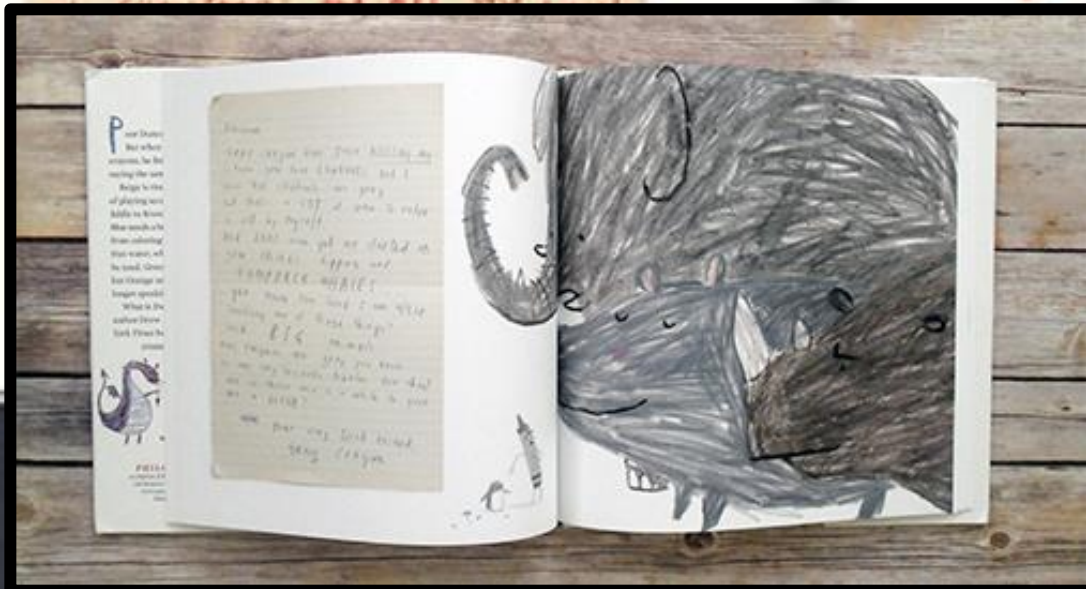


What did Duncan find when he took his crayons out of the box one day?



Which crayons feel tired and overworked?

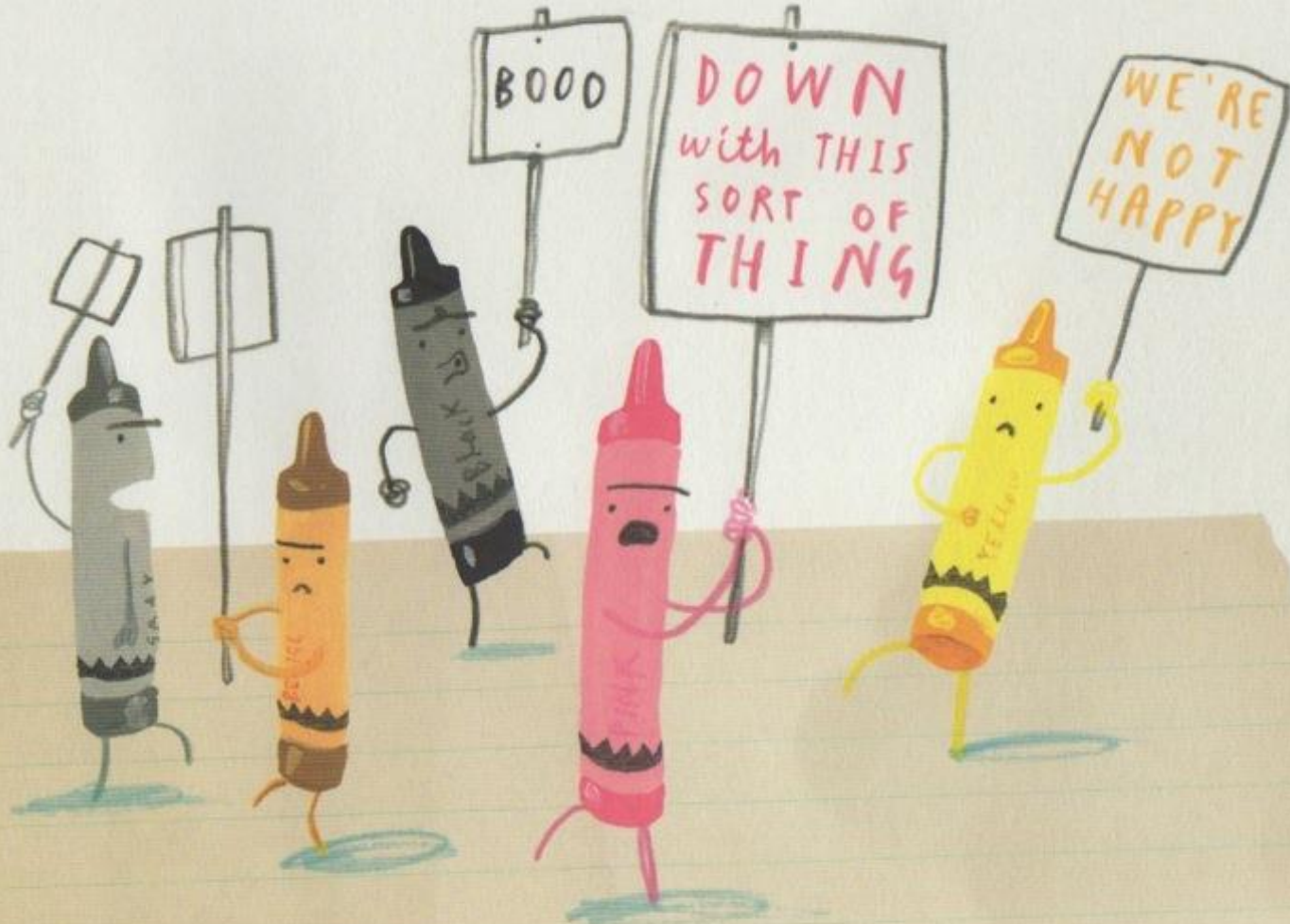
Hey DUNCAN,
It's me, RED Crayon. We need to talk.
You make me work harder than
any of your other crayons.
All year long I wear myself out
coloring FIRE ENGINES, APPLES,
strawberries and EVERYTHING
ELSE that's RED.
I even work on HOLIDAYS!
I have to color all the SANTA



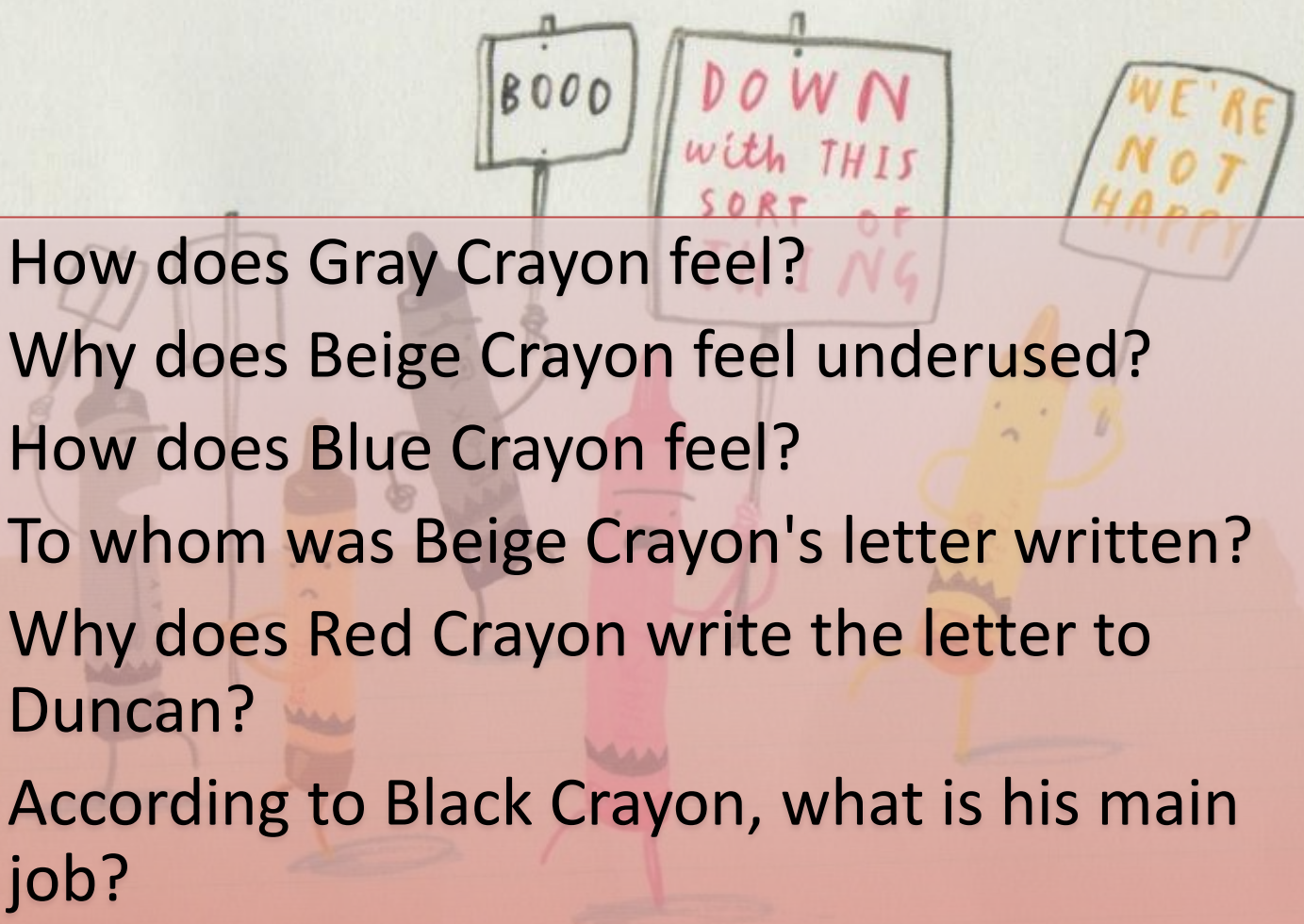
What are Yellow and Orange arguing about?

I see yellow crayon
talked to you, the BIG WHINER.
Anyway, could you please tell Mr.
Tattletale that he IS NOT the
color of the sun? I would, but
we're no longer speaking.
We both know I am clearly the
color of the SUN because, on
Thursday, you used me to color
the sun on **BOTH** the "monkey island"
and the "meet the zookeeper"
pages in your "DAY AT THE ZOO"

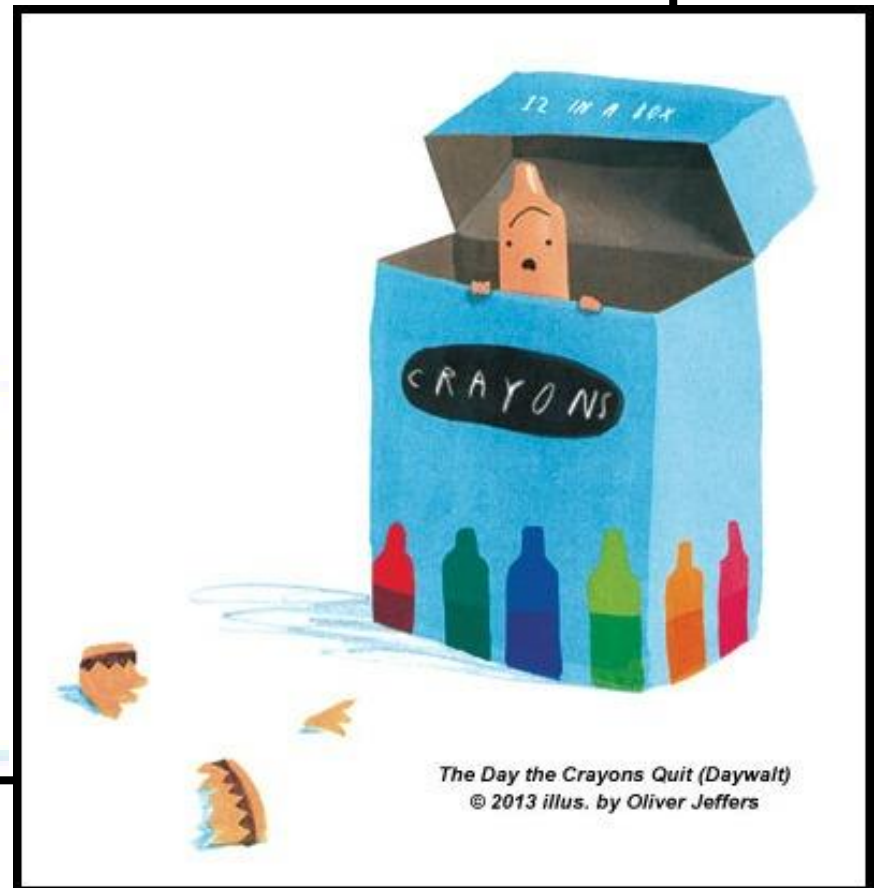
Use Key Details to Locate Evidence



Use Key Details to Locate Evidence

- 
- How does Gray Crayon feel?
 - Why does Beige Crayon feel underused?
 - How does Blue Crayon feel?
 - To whom was Beige Crayon's letter written?
 - Why does Red Crayon write the letter to Duncan?
 - According to Black Crayon, what is his main job?

Which crayons appear sad?
Embarrassed? How can you tell?



How does Duncan respond to the letters?



How about you
& Orange both
be the color of
the sun?

Dear Green, I made the
Yellow & Orange's
problem [go away]
because I am a good
problem solver.



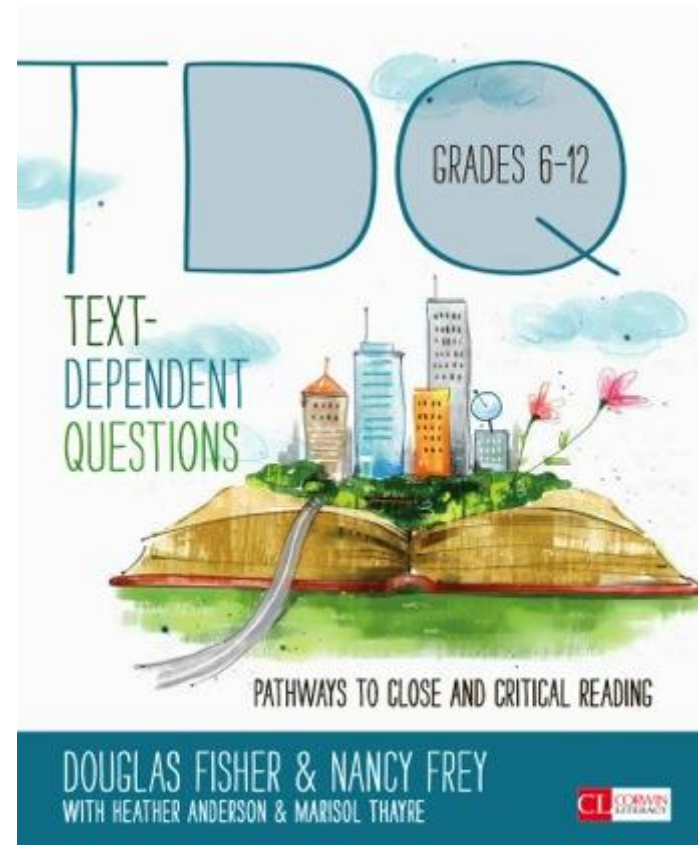
Dear Green
I made the
Yellow & Orange's
problem because
I am a good problem
solver.

What do you
think?



What does the text inspire me to do?

- Presentation
- Debate
- Writing
- Socratic seminar
- Investigation and research
- Test





Close Reading
demands
collaborative
conversations



5 Access Points

- Purpose and Modeling
- Close and Scaffolded Reading
- **Collaborative Conversations**
- Wide, Independent Reading
- Formative Assessments





It's not enough to have complex text in the room. Students need to read and discuss complex text.

Comprehension and Collaboration



1. Prepare for and participate in collaborations with diverse partners, building on each others' ideas and expressing their own clearly and persuasively.

K-2 Features

- *Following the rules of discussion*
- *Moving from participation to turn taking*
- *Sustaining discussion through questioning*
- *Adult support*



3-5 Features

- *Preparation for discussion*
- *Yielding and gaining the floor*
- *Posing and responding to questions*
- *From explaining own ideas to explaining the ideas of others*



6-8 Features

- *Using evidence to probe and reflect*
- *Collegial discussions include goals and deadlines*
- *Questions connect ideas from several speakers*
- *Acknowledge new information*



9-10 Features

- *Use prepared research in discussion*
- *Voting, consensus, and decision making*
- *Ensure hearing full range of opinions or options*
- *Summarize and synthesize points of disagreement*



11-12 Features

- *Civil, democratic discussions*
- *Questions probe reasoning and evidence*
- *Resolving contradictions*
- *Determine what additional info is needed*



Talk occurs on
grade level
topics,
texts, and
issues.



5 Access Points

- Purpose and Modeling
- Close and Scaffolded Reading
- Collaborative Conversations
- Wide, Independent Reading
- **Formative Assessments**





**KEEP
CALM
AND
PASS
THE TEST**