

New Strategies for Close Reading

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AT&T STADIUM



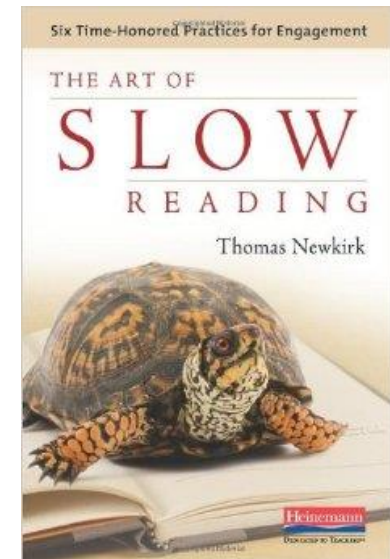
AND THEN
THERE WERE
FOUR





Thomas Newkirk

“Schools need to take a stand for an alternative to an increasingly hectic digital environment where reading and writing are done in severely abbreviated messages and clicks of the mouse.”
(*The Art of Slow Reading*, 31)



“How to Bartle Puzballs”

There are tork gooboos of puzballs, including laplies, mushos, and fushos. Even if you bartle the puzballs that tovo inny and onny of the pern, they do not grunto any lipples. In order to geemee a puzball that gruntos lipples, you should bartle the fusho who has rarckled the parshtootoos after her humply fluflu.

Questions

1. How many gooboos of puzballs are there?

There are tork gooboos of puzballs.

2. What are laplies, mushos, and fushos?

Laplies, mushos, and fushos are tork gooboos of puzballs.

3. Even if you bartle the puzballs that tovo inny and onny of the pern, they will not what?

They will not grunto any lipples.

“Puzball” Reading: The Internet

- The Internet invites a form of reading that was originally called “surfing,” moving quickly over the surface, making “reading” a “power browse”
- We often save full articles but usually don’t go back to read them in full
- As we read, our eyes move in an “F” pattern – horizontally, then vertically (the lower right corner of the page completely ignored)



Framing Questions

1. What is close reading and what are some reasons for doing it?
2. How can I establish a classroom culture of close reading?
3. How can I inject some close reading into what I'm already teaching?

“Close Reading?”

- It is **NOT** the word to word struggle of reading something too difficult for the student.
- It is **NOT** that reading slowly is best or should be done all the time.
- It is **NOT** underlines, checkmarks, smiley faces, and other purposeless annotations in the margins.
- It is **NOT** “figure hunting” for literary elements they believe will prove they are a good reader.

“Close Reading” Definition

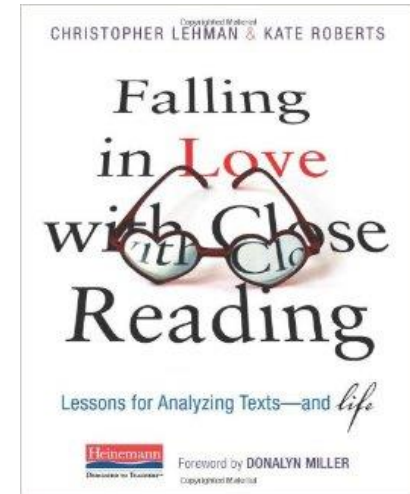
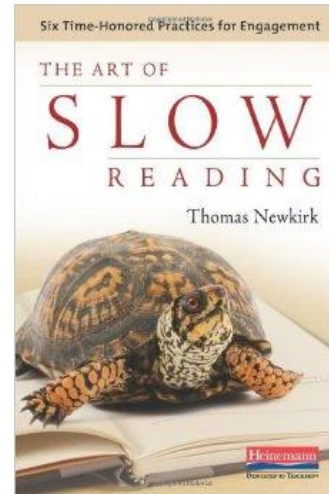
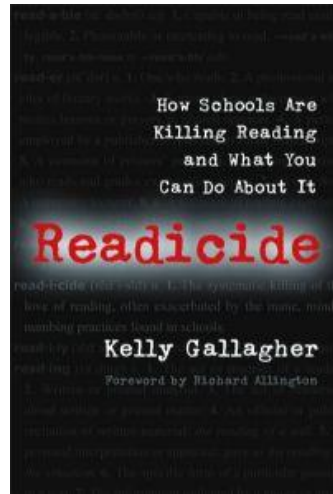
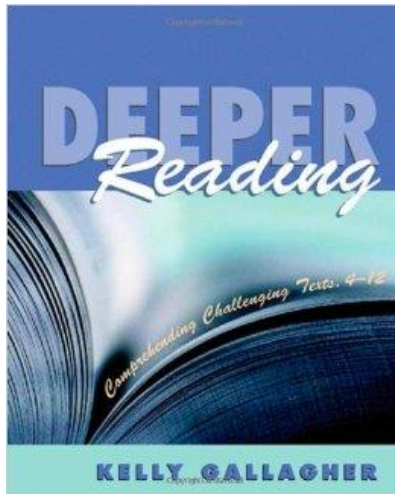
- **WHAT IS IT THEN?:** The careful, sustained interpretation of a brief passage of text.
- Such a reading places great emphasis on the single particular over the general, paying close attention to individual words, syntax, and the order in which sentences and ideas unfold as they are read.

Why Do We Need It?

- ✓ “read closely” and “cite specific textual evidence” (R.1)
- ✓ “analyze how...ideas develop and interact” (R.3)
- ✓ “interpret words and phrases” and “analyze how specific word choices shape meaning” (R.4)
- ✓ “analyze the structure of texts” (R.5)
- ✓ “assess how point of view” “shapes” a text (R.6)
- ✓ “analyze” “two or more texts” to build knowledge (R.9)

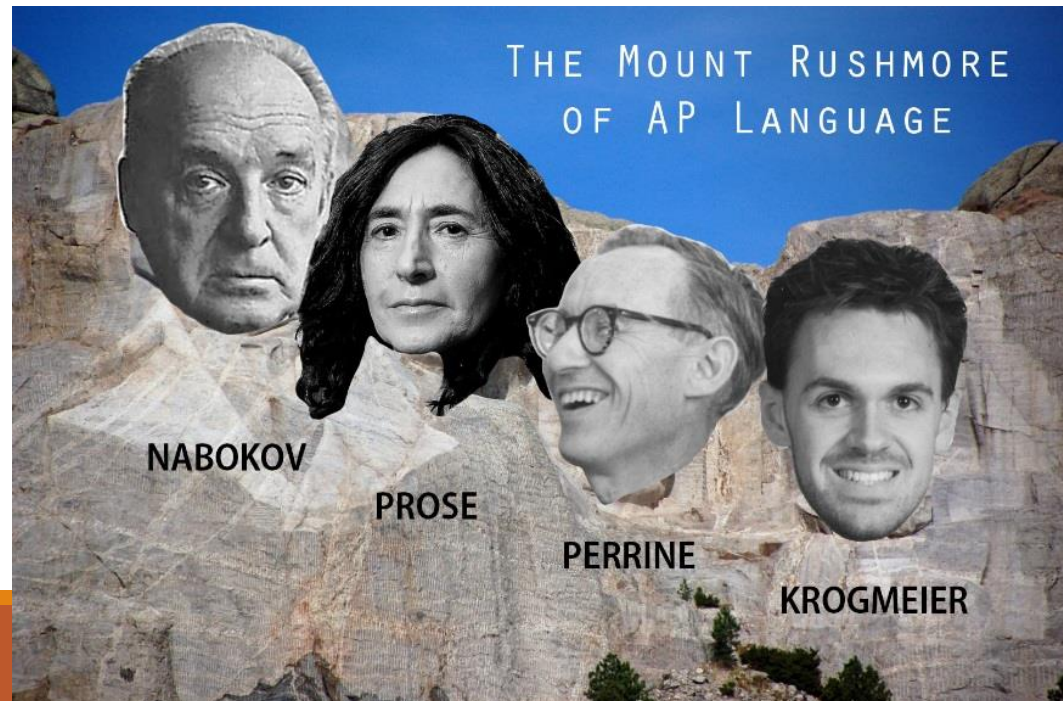
My Research: Books

- *Deeper Reading & Readicide* – Kelly Gallagher
- *The Art of Slow Reading* – Thomas Newkirk
- *Falling in Love with Close Reading* – Christopher Lehman & Kate Roberts



My Research: Articles

- “Good Readers and Good Writers” – Vladimir Nabokov
- “Close Reading” – Francine Prose (Chapter 1 of *Reading Like a Writer*)
- “The Nature of Proof in the Interpretation of Poetry” – Laurence Perrine



Classroom Culture

- Must establish new principles in the first week
- Provide a common language students can use in discussion



Good Readers...

- V**
- REREAD!
- N**
- Harmony between author's thoughts and your own (mountain top)
 - Read with artist's passion and scientist's patience
 - 4 most important things: imagination, memory, dictionary, artistic sense
 - Be a storyteller, a teacher, and an enchanter
- F**
- Put every word on trial for its life
- P**
- There are many rooms in the house of art
- L**
- A horse is not a cow (flashlight)
- P**

Good

Re

4th hour

- doesn't learn about the real world, but the world the author creates. **REREAD!**
- open mind
- Enter the spirit of the book
- Balance between imagination and logic
- Should not identify with the character
- harmony between author's thoughts and your own (mountain top)
- views the reading from the author's perspective
- Step out of our comfort zone & let the char. become you.
- Starts reading with no expectations, blank slate
- imagination, memory, dictionary, artistic sense
- Explore the author's devices they use in their text
- artist's passion and scientist's patience
- Read with your mind not your eyes
- Be a storyteller, teacher, and most importantly, an enchanter.
- Putting every word on trial for its life
- "many rooms in the house of art" comparing your work to others
- "We all begin as close readers"
- Copying down writers' work can improve your writing

What Good Readers Do:

(Readicide) pg. 103

Before:

Think about what they already know / search their prior knowledge
Identify a purpose for reading the text
Make predictions
Have a sense of how major ideas may fit together

During:

Pay attention to meaning / are able to identify key information
Monitor comprehension while reading
Stop and use “fix-up” strategies
Visualize while reading
Make inferences
Make connections, both inside and outside the text
Have a high tolerance for ambiguity
Ask questions of the text
Are active and engaged

After:

Can summarize
Understand how ideas fit together
Can answer implicit, explicit, and application questions
Can revisit text and make deeper meaning

Classroom Culture

- ~~Must establish new principles in the first week~~
- ~~Provide a common language students can use in discussion~~
- Emphasize the importance of close reading and rereading
- Use modeling and think alouds in class
- Expect annotation, reading journals, accountability with responses
- Encourage “less is more” writing and use 2 page limits
- Reflection!

First-draft & Second-draft readings: The Basics

FIRST-DRAFT READING

“LOOKING FOR LITERAL”

- Surface level meaning
- Setting, plot, and characters

SECOND-DRAFT READING

“FINDING THE FIGURATIVE”

- Deeper meaning
- Structure & syntax, irony, tone & voice, imagery, rhetorical devices, themes – making connections

Norman Rockwell “The Four Freedoms”

“Freedom from Want”

1. First-draft reading



Annotation = Conversation

- Have a **dialogue** with the author to prove you are **actively** involved. You must meet at the top of the mountain!
- Annotation is also a **conversation** with your **future self** to help with writing a response or discussing the piece.
- Comments should be **purposeful**, and that may change depending on the assignment.

Annotation = Conversation

1. Create your own symbols (no highlighters)

- An asterisk (*) for a key idea or exclamation point (!) for something surprising. I use circles for positives and underlines for negatives or questions. This saves time and helps make sense of the text next time.

2. Mark up the margins with words and phrases

- Ideas that occur to you, notes about things that seem important, connections from both inside and outside class, etc. You are actively seeking meaning and prewriting for future assignments.

3. Ask yourself questions

- “What does this mean?” “Why is the writer drawing that conclusion?” “Why am I being asked to read this?” etc. These are reminders of unfinished business you’ll come back to: Confusion is the place where learning occurs.

Norman Rockwell “The Four Freedoms”

“Freedom from Want”

1. First-draft reading
2. Second-draft annotation



First-draft & Second-draft readings: Strategies

FIRST-DRAFT READING

“LOOKING FOR LITERAL”

- Surface level meaning
- Setting, plot, and characters
- Pay close attention
- Fix broken comprehension
- Establish a purpose

SECOND-DRAFT READING

“FINDING THE FIGURATIVE”

- Deeper meaning
- Structure & syntax, irony, tone & voice, imagery, rhetorical devices, themes – making connections

First-draft Strategies

- “Almost all good writing begins with terrible first efforts. You need to start somewhere. Start by getting something – anything – down on paper.”
 - Anne Lamott, *Bird by Bird*
- 1. Focusing Reading
- 2. Monitoring Confusion
- 3. Fixing Strategies

1. Focusing Reading

1. Text Frames

- *Romeo and Juliet* – Act 3, Scene 1
 - Tybalt and other rivals arrive. Tybalt wants to find Romeo.
 - Romeo arrives. Tybalt calls him a “villain.”
 - Tybalt tries to fight but Romeo says he now “loves” Tybalt.
 -
 -
 - The enraged Prince enters and stops the fight.
 -
 -

2. Title Questions

- “A View to a Death” from *Lord of the Flies*
 - Will someone die in this chapter?
 - If so, who is most likely to die? Why?
 - What clues can you identify to support your prediction?
 - How will this person die? Will it be an accident or murder? Is there foreshadowing?

1. Focusing Reading

3. Twenty Questions

- *1984* by George Orwell
 1. How can clocks strike thirteen?
 2. What are “Victory Mansions”?
 3. Who is Big Brother?
 4. Why do party members wear uniforms?
 5. What countries are found in Oceania?...

4. Focus Groups

- Could be anything...
 1. Focus on how setting (time and place) is used to develop emotional effect.
 2. Chart any evidence of the author’s use of foreshadowing/hints. How does this foreshadowing add to the overall effect of the novel?
 3. Track how the author uses language (description, imagery, metaphor, irony, humor) to make the story richer.
 4. Identify the major and minor conflicts in the story. Pay attention to how the author develops these conflicts.

2. Monitoring Confusion

1. Embrace Confusion!

- Confusion is the place where learning occurs
- Confusion is normal, even for experts and teachers
- Culture of confusion – no shame, seek out help

2. Scoring Comprehension

- Have students rank each paragraph or page 1-10
- Go back and focus on passage that received the lowest score

3. Trouble Slips

- Cut scrap pieces of paper into bookmark-size strips
- Students flag words and passages giving them the hardest time
- Provides conversation starters to ask group-mates for clarification

3. Fixing Strategies

1. Two questions to fix confusion:
 - Where, *exactly*, do you not understand?
 - How many times have you read it?
2. Read aloud
 - For both students and teachers
3. Use a dictionary
4. Attack at the word level
 - Prefixes, suffixes, roots
5. Attack at the sentence level
 - Practice using context

First-draft & Second-draft readings: Strategies

FIRST-DRAFT READING

“LOOKING FOR LITERAL”

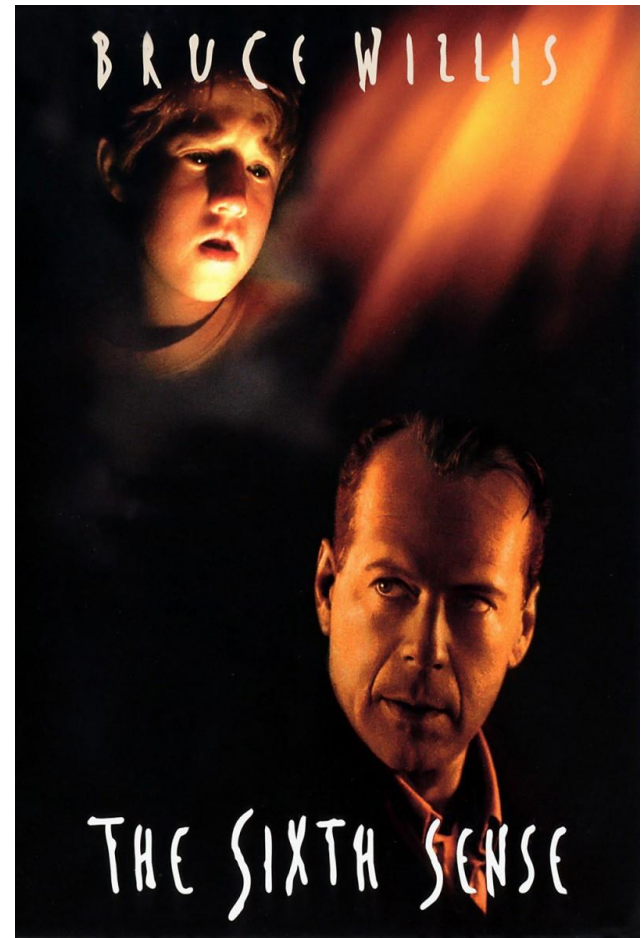
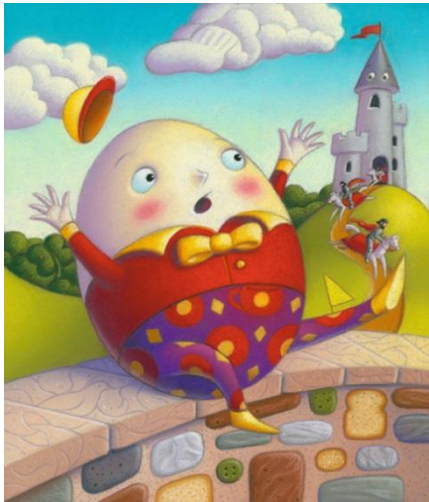
- Surface level meaning
- Setting, plot, and characters
- Pay close attention?
- Fix broken comprehension?
- Establish a purpose?

SECOND-DRAFT READING

“FINDING THE FIGURATIVE”

- Deeper meaning
- Structure & syntax, irony, tone & voice, imagery, rhetorical devices, themes – making connections
- “I’ve read it once, I’m done!”
- Internalizing and transferring

Second-draft Strategies



1. What Does It Say?
2. What Does It Not Say?
3. How Does It Connect?

1. What Does It Say?

1. Three Key Questions

1. What does it say?
2. What does it mean?
3. What does it matter? (coming later...)

What does it say? from *To Kill a Mockingbird* by Harper Lee

- In Chapter 24, Tom Robinson, a black man newly convicted of the rape of a white woman, tries to escape from prison. He is shot seventeen times and killed. Atticus breaks the news to his family.

Now what does it mean?

- Tom ran because he knew he wouldn't get a fair trial in the racist South. He gave up hope, even though he had an appeal, and tried it his own way.
- *Must have strong textual evidence to show the depth of racism that would lead Tom to indeed abandon hope.

1. What Does It Say?

2. Pulled Quotes

- In many magazines, editors pull a quote that can orient the reader to the tone and point of the article.
- These “pulled quotes” appear in larger print, often in a box, as an invitation to read.
- In addition to just the quote, have students write **quote + analysis**, just like academic writing

1. Pulled quotes from **assigned reading**

- Ask for quotes that connect to a theme, that show a particular literary element, or that prove a specific point

2. Pulled quotes from **their own essays**

- Ask for quotes of exemplary style, voice, point of view, or argumentative position



1. What Does It Say?

2. What Does It Not Say?

3. Locating the Audience: Ask students to identify a complete picture of the writer's audience
 - NOT: "white males," "upper-middle class," or "the college educated"
 - INSTEAD: an intricate character description of one exact person the author most clearly had in mind as the intended audience
 - Name him or her, sketch out on the board, and list interests, traits, hobbies
- Ask students to find quotes that support each finding and explain
1. Locating the Opposition: Ask students to describe alternate positions to the reading (play "devil's advocate")
 - Atticus Finch has become a symbol for the exemplary parent. But why did he make serious misjudgements near the end of the book, ones that almost cost the lives of his children as they walked home unaccompanied?
 - Atticus Finch has also become a symbol of reason. But in his final moral test, while standing on his front porch with Sheriff Tate, why does he construct one set of standards for respectable whites like Boo Radley and another for white trash like Bob Ewell?

2. What Does It Not Say?

2. Read Between the Lines

Study the following chart and answer the questions below:

Influenza-related deaths have increased dramatically since the 1970s.

<u>Influenza Deaths (1977)</u>	<u>Influenza Deaths (1999)</u>
Approximately 18,000	Approximately 65,000

What Does the Chart Say?

What Does the Chart Not Say?

What caused such a dramatic rise in flu-related deaths?

3. How Does It Connect?

1. What does it matter? (1. “What Does It Say” 2. “What Does It Mean”)
 - Do black men today still feel the same sense of hopelessness as Tom?
 - Blacks comprise 13% of national population, but 49% of prison population
 - One in three black men ages 23-29 were in jail/prison or on parole/probation in 1995 (Human Rights Watch).
 - Most important reason they are in our class! Imaginative rehearsals
 - The books age, but the human condition stays the same
 - Combine *TKM* with other famous authors (Ralph Ellison, Richard Wright, MLK, Gandhi, Langston Hughes) and current newspaper articles.
 - Students must have these rehearsals before they leave the shelter of our schools and are confronted with the issues of the real world.

3. How Does It Connect?

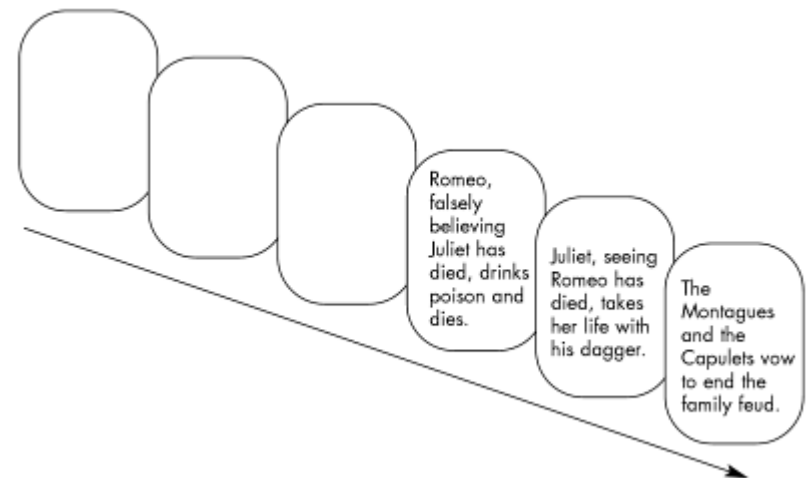
2. Literary Dominoes

Plots of novels, plays, and stories are like dominoes:

- A happens, which causes B to happen, which in turn causes C & D to happen!

To introduce, start from the end and work backward – *Romeo and Juliet*

- Students' views will differ, prompting discussion
- Rewrite dominoes on index cards to:
 - Talk about the plot structure – how much does it curve or offshoot?
 - Isolate the most important domino of them all – explain with support
 - Flip to a random number and remove – what effect would this have?





NATIONAL

UMPIRES

AMERICAN

		ST. LOUIS	N I T E						
		LOS ANGELES				G A M E			
9	6	MINNESOTA	1	0	0	0	0	0	1
6		MILWAUKEE	2	6	0	2	1	0	5
		TEXAS				6			
		HOUSTON				1			
		BOSTON				5			
		PHILADELPHIA				1			
		BALTIMORE				3			
		WASHINGTON				9			
44	43	CHICAGO	0	0	0	2	1	0	2 0 1
28	48	CUBS	0	0	0	0	0	0	0 0
SP	RP	INNING	1	2	3	4	5	6	7 8 9 10

PLATE 56 1ST 60 2ND 95 3RD 8

BATTER

1 E

BALL

STRIKE

OUT

2

VIS 10 HITS 4 CUBS

CINCINNATI				5
NEW YORK				2
MIAMI				5
CLEVELAND				3
N.Y.(N.L.)				6
TORONTO				5
PITTSBURGH				3
DETROIT				4
ATLANTA				2
TAMPA BAY				0
ARIZONA				2
KANSAS CITY				0
SP	RP	INNING	1	2 3 4 5 6 7 8 9 10

ATHLETICo

JOE MATHER
AVG .250 HR 3 RBI 8

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Thanks for being awesome!

- Email me if you have any questions:
 - krogmeierpj@unit5.org