Turning the Page on

Complex TEXTS

Online Resource

DIANE LAPP, BARBARA MOSS, MARIA C. GRANT, & KELLY JOHNSON

Solution Tree | Press

Appendix B

Online-Only Instructional Scenarios

The following examples illustrate how teachers at different grade levels and of different subject areas assess during close reading and differentiate and scaffold instruction based on the assessment data they gather.

Grade 2 Narrative Assessment Example

Carol Rice and her second graders are studying the essential question, What does it mean to grow up? Ms. Rice chooses the text *Charlotte's Web* by E. B. White (1952) to support the study of this question. Throughout the unit, Ms. Rice's second graders will examine different characters and how they grow up and change throughout a text. Ms. Rice begins the unit by reading aloud the first two pages from chapter 1 of *Charlotte's Web* to support students studying the development of the character Fern. The purpose of this lesson is to begin to understand Fern's character so students will eventually understand how Fern changes and develops throughout the story. In this case, the study of Fern's development accomplishes the lesson purpose and also addresses the initial question. Ms. Rice decides to stop her read-aloud after reading the first two pages and begins encouraging the students to analyze Fern's development by engaging them in a close-reading experience. She does this early in the story because she wants to involve the students in the deep, critical analysis they need to employ when they are studying the development of a character. Throughout the reading of this story, she invites the students to engage in several close readings of a few paragraphs that support analysis of Fern's development. She also reads aloud other sections of the story. During the read-aloud sections, she and the students analyze the text together, but during sections being closely read she views herself only as the reader because her second graders, many of whom are English learners, are not yet fluent readers. The students do the character analysis, with her questions serving as their initial scaffolds.

Their responses to the questions she asks provide insight into their analysis. During this initial close reading, she puts three selected paragraphs under the document camera for all to see and also gives each student a copy of the paragraphs so they can closely examine them together. Although Ms. Rice continues to do the reading, she begins by asking very deliberate, previously planned text-dependent questions, giving students time to annotate and inviting collaborative conversations. She says, "As you listen to me read these three paragraphs, consider the question, What reactions does Fern have to her father's behaviors?"

During this close reading, Ms. Rice contextualizes the lesson by telling her students that readers learn about characters by paying attention to what they do, think, and say and what other characters say about them. What they learn about each character develops by watching a character throughout a story. While Ms. Rice reads and rereads a few paragraphs, students participate in the close reading by (1) reading along on the photocopies Ms. Rice provided, (2) annotating as they answer the questions asked by Ms. Rice, (3) chatting with peers, and (4) participating in a language-experience approach, in which they provide character traits and supporting evidence about Fern as Ms. Rice acts as scribe, annotating on the document camera.

By engaging these students in the language-experience approach, Ms. Rice scaffolds their learning by modeling for them the speech-to-print connection as she records their comments. After she reads, she invites students to partner share their thinking so that she can listen in to assess the depth of each student's analysis. She then has students read their comments to her, which she adds to the master copy shown on the document camera. After reading a section in which Fern says, "This is the most terrible case of injustice I ever heard of" (p. 3) after hearing that her father wants to kill Wilbur because he is a runt, Ms. Rice hears Yamily say to Amon, "I think Fern is kind cuz she won't kill Wilbur just for being small." As she hears others engage in rich group conversation as they discuss Fern's characteristics, she assesses that her students are using text information to understand the character.

Throughout the close reading lesson, Ms. Rice asks text-dependent questions that encourage students to re-examine the text. (See table B.1, page 5.) Notice that each question deepens students' understanding of the passage.

While Ms. Rice reads the text, asks text-dependent questions, has students annotate on their own copies as well as partner chat, and share their thinking with the class, she notes it on the copy she continues to show on the document camera and observes and listens to each student. She listens specifically to how students comprehend the story and Fern's development, how they understand the text's structure and language, and how prior knowledge does or does not interfere with their understanding, keeping in mind the lesson purpose of students beginning to understand how an author develops a character.

Table B.1: Ms. Rice's Text-Dependent Question Examples

Type of Question	Text-Dependent Question	Purpose of Question
General Understanding	What is happening in this text?	To focus readers on the overall idea that a pig is going to be killed
Key Details	Where is Fern? What is her father doing? What are we learning about Fern? What reactions does Fern have to her father's behaviors?	To give students a context for the story and situate them with what the father is doing
Text Structure	How do you know who is talking in the third section?	To focus students' understanding that sometimes words like *said*, *replied*, and so on are missing from the text and that readers need to keep track of who is talking
Author's Purpose	Why did the author write about the characters in this way? What does the author want us to think about Fern?	To help readers consider that E. B. White is showing different traits for different characters
Inferences	How do you know Fern is upset? How do you know how Avery is feeling?	To focus on how there are clues the author uses to let us know more about the characters
Intertextual Connections	How does this section of the text make you feel? What evidence supports that feeling?	To focus readers on how the tone of a passage has an impact on the reader and helps the reader connect with the character in order to trace character development throughout the text

Figure B.1 (page 7) shows the assessments that Ms. Rice has made and collected in her note-taking chart and how she uses this information to plan next instructional steps. She also notes exactly what is causing the confusion. During the second reading, three students (A.D., S.W., H.M.) seem to be having some trouble with meaning making. Ms. Rice jots a more specific note about possible confusion areas. Some notes relate to students' comments, such as when Shelby (S.W.) states that Mr. Arable's smile meant he was a happy person. Other notes she records correspond to information she assesses from students' annotations—for example, when Anthony (A.D.) draws an arrow and a question mark from *injustice* to *hoghouse*. Ms. Rice infers that Anthony must be able to connect the injustice to what is happening at the hoghouse but does not really understand what the injustice is all about. She also notes that several students are confused by unfamiliar

language (*injustice*, *runt*, *shrieked*). Realizing this, Ms. Rice asks additional questions that cause students to focus on context clues to understand the meaning of unknown words. However, for five students (K.A., R.G., A.G., J.M., E.S.), it is obvious that additional small-group instruction is needed that will provide the additional differentiation to support these students' full comprehension of this text.

Next Steps for the Whole Class

Before Ms. Rice pulls this small group to her back table for differentiated scaffolds involving the vocabulary of the text, she tells the remaining students that they are to create collaborative posters about the characters. Each group of four students is assigned a character (Avery, Father, Mother, Pig) to investigate further. As with the master copy shown on the document camera that was developed together, students are to work collaboratively to list character traits and evidence to support these characteristics. Ms. Rice reminds students that text evidence is a must, saying, "Don't forget to support your ideas with evidence. That means you can use pictures, words, and page numbers just like we did on the poster we created about Fern." Ms. Rice has audio recordings of the story to support students who need to listen to a fluent reader while they read along.

Differentiated Scaffolds for a Small Group

Based on Ms. Rice's assessment during the whole-group close reading, five students—E.S. (Elisa Samuels), K.A. (Kenny Amons), R.G. (Raina Gutierrez), A.G. (Adrian Gomez), and J.M. (Justin Miller)—are in need of differentiated scaffolded instruction. By continuously assessing their annotations and conversations during the close reading, Ms. Rice knows they would benefit from a minilesson on how words work. She decides to explicitly teach this small group about compound words. She focuses their attention on the word *hoghouse*, covering up one part of the word at a time.

Ms. Rice thinks aloud as she models how to cover up parts of a word to uncover the meaning: "Let's see, if I cover up this part of the word here, *house*, I have *hog* left. I know that a hog is kind of like a pig. Now let me go on to the other part of the word, *house*. I know that a house is a place where you live. If I take my hand off both parts of the word, I know that a *hoghouse* is a place or house for a pig, or a hog, to live."

To give students practice with this, the small group locates other compound words in the passage and practices covering smaller chunks of words to unlock the meaning. In addition to working on compound words, Ms. Rice does a minilesson on prefixes. She pulls out her magnetic letters and builds the word *injustice*, where the letters *I* and *N* are in red and the other letters are in yellow. Students learned quickly that the *IN* has significant meaning and begin thinking of other words that included this prefix: *incorrect*, *incomplete*. Ms. Rice focuses their new understanding of the prefix back to the text so they can uncover the meaning of *injustice*.

Elisa says, "I don't get what the word means. I know it has something to do with *not*."

Text: _Charlotte's Web, chapter 1_   Literary _X_ Informational ___

Lexile: _680_   Grade: _2_   Date: _Feb. 22_

Whole-Group Close Reading

Record student names or initials as well as notes and comments, and calculate total numbers of students needing scaffolding.

	Meaning (Main ideas, key details)	**Structure** (Organization, visual supports and layout, relationships, vocabulary)	**Language** (Style and tone, use, purpose, theme, point of view)	**Knowledge Demands** (Topical, cultural)
First Reading Notes and Comments	H.M., K.J. M.F.—I don't know why Fern is sad S.W., L.F.		K. A.—injustice R.G.—injustice A.G.—injustice J.M.—injustice E.S.—injustice	J. M.—what's a hoghouse?
Second Reading Notes and Comments	A.D.—drew arrow from injustice to hoghouse S.W.—Mr. Arable smiled—he's happy; friendly H.M.—Fern is in pain		E.S.—runt, shrieked	
Third Reading Notes and Comments			E.S.—sopping, armed, roller towel K.A., R.G., A.G., J.M.	
Fourth Reading Notes and Comments	N/A	N/A	N/A	N/A
	Total: _3_	Total: _0_	Total: _5_	Total: _0_

Figure B.1: Ms. Rice's notes for assessment of students during close reading.

Next Steps for Small-Group Close Reading

Meaning	Structure	Language	Knowledge Demands
Students: *S.W., A.D., M.F., H.M.*	Students:	Students: *K.A., R.G., A.G., J.M.* *E.S.—might* *need one-on-one* *instruction*	Students:
Instruction: *Think-aloud using* *context clues* *Guided inst. using* *context* *Chunk text*	Instruction:	Instruction: *Word work and* *prefix* *In = not* *Context clues* *Photo—hoghouse* *Word work = hog/* *house*	Instruction:

Adrian adds, "Yeah, because *in* means not."

"But what does *justice* mean? I know it means *not justice*, but I have no clue what *justice* means," Kenny says.

Ms. Rice questions, "Let's see if we can uncover the meaning of *justice* by returning to some of the questions I asked you earlier. Remember, at the beginning of the lesson I asked, 'What's happening in this part of the text?'"

Kenny replies, "Fern is upset because her father is killing the pig."

"Yeah, and she says it's not very fair to kill a pig," Raina adds.

Ms. Rice says, "Keep going. Say more about that."

Raina says, "Well, Fern is sad because she doesn't think a pig that is small deserves to die. It's just not fair to the pig."

Adrian adds, "Oh, I think I get it. So it's not fair the pig is being killed. It's injustice."

Ms. Rice says, "Great word work, word detectives! What the father is doing to the pig is an example of injustice."

At this point in the small-group contingency lesson, Ms. Rice is satisfied that these five students have new strategies for unraveling tricky language in text. She is confident that, perhaps with some reminding, students will have new approaches to unlocking word meanings. Ms. Rice, however, is going to keep a careful eye on Elisa. Throughout

the whole-group lesson, Elisa struggles with the meanings of several words, so Ms. Rice notes that this student might benefit from individualized explicit instruction in the future.

Ms. Rice quickly sends the members of this group back to join the rest of their peers who are busy analyzing characters while making collaborative posters. She is not surprised at all and knows her small-group scaffolded instruction was effective when the words *injustice* and *hoghouse* make it onto the collaborative posters!

To have students analyze the behaviors, intentions, and language of characters as they read literary texts across the grades, teachers can ask questions like those Ms. Rice designed. Teachers continually assess student responses to these questions, carefully evaluating what additional supports students may need.

Grade 5 Science Example

Let's visit Daryl Hill and his fifth-grade class to see how he selects a text for close reading that addresses a focused purpose of study, plans initial questions to scaffold students' analysis of the text, observes and records their behaviors, and uses this information to offer additional questioning scaffolds that prompt students to look at particular sections of the passage. At the lesson conclusion, he gives the students who comprehend the text an extension task while he and struggling students work on an extension task that supports their understanding of the initial text. When doing so, he offers differentiated scaffolds to ensure that this smaller group also gains the knowledge it needs to read the initial text and succeed with the extension task that the majority are completing.

Selecting the Text That Addresses the Lesson Purpose

A passage chosen for close reading can be a subsection of a chapter that a class is studying in science or social studies, a few paragraphs of a shared-reading chapter in English, a mathematics problem, or a chart or other graphic data, just to name a few possibilities. The selected text should be complex enough to require that it be read more than once in order to fully grasp the meaning, text structure, and language and knowledge demands. *You don't need to stop the instruction within a unit you are addressing to do a close reading. Instead, make it real by selecting a text or a text segment that relates tightly to what is being studied.*

Mr. Hill identifies the lesson purpose of ensuring students are able to discuss how trees make food. He chooses the photosynthesis section of the class's textbook because he wants his students to wrestle with the process of photosynthesis as it relates to Next Generation Science Standard 5-LS1-1 (NGSS Lead States, 2013): "Support an argument that plants get the materials they need for growth chiefly from air and water." Using the Qualitative Scoring Rubric for Informational Text (figure 2.2, pages 31–34), he assesses that his students have only a surface-level knowledge of this topic and its language. Mr. Hill anticipates the development of text-dependent questions that will help students to derive a deeper understanding of both the content and the academic and topical language. This text fits well within his lesson purpose of discussing how trees make food.

Planning the Questions

Let's look at the chart of questions Mr. Hill initially designs (table B.2).

Table B.2: Mr. Hill's Text-Dependent Question Examples

Type of Question	Text-Dependent Question	Purpose of Question
General Understanding	What is this part of the text-book about?	To focus readers on the general idea that plants need food and they make their own food
Key Details	How does the author help you to know what the word *photosynthesis* means?	To guide students toward an understanding that the process of photosynthesis involves converting sunlight, water, and carbon dioxide into sugars, starches, oxygen, and water
Text Structure	How does the author use sequence language to help you understand the order of the events of photosynthesis?	To focus students on the sequential nature of the process of photosynthesis–there is an order of events
Author's Purpose	Why is the author writing this text?	To make students aware that this is an informational text
Inferences	The text states, "When oxygen is released by the process of photosynthesis, other living things use it." Given what you know about animal respiration from our previous studies, how do you think other living things use oxygen as noted in the text? Explain your thinking.	To guide students toward an understanding of the relationship between photosynthesis and respiration; students should note the section of the text that mentions, "Animals take in the oxygen produced by plants when they breathe. Animals, in turn, give off carbon dioxide when they exhale."
Intertextual Connections	Recall the text we read last week, *The Life Cycle of a Tree* (Kalman & Smithyman, 2002). How does what you've read in the textbook about photosynthesis connect to the idea that trees have life cycles? Explain your thinking.	To move students toward an understanding of the processes that keep trees and other plants alive (this might include mention of seeds sprouting and growing to saplings, branches forming, pollination, and seeds spreading; students would be expected to connect the process of photosynthesis to the growth of a tree or other plant)

He knows that he may not need to ask each of these, and he also realizes that as he observes his students reading, annotating, and collaborative chatting with others that he may need to ask a few additional questions to prompt them to look at a particular text dimension.

Note-Taking to Support Scaffolding of Questions

Mr. Hill listens to his students conversing about his original question, What is this section of the chapter about?

José says, "I still don't get how plants get food. I think it's from the soil, but I got confused reading this."

Denise responds, "They mentioned sunlight, but how can sunlight do anything for a plant but make it warmer?"

Mr. Hill decides he needs to ask an additional key detail question because the students do not understand the text's general message. He strategically focuses students on the characteristics of photosynthesis by providing the following text-dependent question: How does the author help you to know what the word *photosynthesis* means? After the close reading with annotations, Mr. Hill again listens in on collaborative conversations.

Marcus says, "I'm starting to see that photosynthesis has different parts. You need the sun, water, that green stuff, chloro—something, and then you get food."

Jazmine, who is nodding her head affirmatively, responds, "And you need gas from the air—carbon dioxide. It's weird how that all makes food. I don't get it all, but maybe I'll get it next time I read. That happened the last time we did close reading."

Mr. Hill realizes that an additional question is needed to prompt students to consider the connection between photosynthesis and respiration. He wants students to understand that plants use carbon dioxide from the atmosphere and give off oxygen, which animals use in turn during respiration. He prompts, "The texts states, 'When oxygen is released by the process of photosynthesis, other living things use it.' Given what you know about animal respiration from our previous studies, how do you think other living things use oxygen, as noted in the text? Explain your thinking." As students read, Mr. Hill observes their annotations and updates his notes to reflect his formative assessment.

Figure B.2 (page 12) features the note-taking chart that Mr. Hill completes as his students engage in this first close reading.

During the final collaborative conversation session, Mr. Hill leans in to hear Muhammad and Chad discuss the question.

Muhammad says, "OK. Now I see that plants take carbon dioxide from the air and use it during photosynthesis. I don't really get how the oxygen from the plants gets back to the air, but the book says it does."

Chad replies, "The picture shows air coming out of the leaf. That's cool. I never knew that happened."

Mr. Hill is satisfied that students have gone deeper with the content, but he knows that interventions are necessary, all of which he documents on the note-taking chart.

Text: _science textbook, photosynthesis section, page 49_   Literary ____   Informational _X_

Lexile: _740_   Grade: _5_   Date: _Oct. 5_

Whole-Group Close Reading

Record student names or initials as well as notes and comments, and calculate total numbers of students needing scaffolding.

	Meaning (Main ideas, key details)	**Structure** (Organization, visual supports and layout, relationships, vocabulary)	**Language** (Style and tone, use, purpose, theme, point of view)	**Knowledge Demands** (Topical, cultural)
First Reading Notes and Comments	J.J., S.P., Y.E., M.A., S.S., M.S., R.J., B.F., B.J.	J.J., S.P. _Not understanding the correlation between diagrams and text_	Y.E., M.A., S.S., M.S., R.J.	M.A., S.S., M.S., R.J.
Second Reading Notes and Comments	J.J., Y.E., B.F.	J.J., S.P. _Struggling with reading diagrams_	M.A., S.S., M.S., R.J.	S.S., M.S., R.J.
Third Reading Notes and Comments		J.J., S.P. _Difficulty reading diagrams_	S.S., M.S., R.J.	S.S., M.S., R.J.
Fourth Reading Notes and Comments	N/A	N/A	N/A	N/A
	Total: _0_	Total: _2_	Total: _3_	Total: _3_

Next Steps for Small-Group Close Reading

Meaning	**Structure**	**Language**	**Knowledge Demands**
Students: Instruction:	Students: _J.J., S.P._ Instruction: _Provide multiple diagrams in different languages_	Students: _S.S., M.S., R.J._ Instruction: _Less complex text Vocabulary study of key words Model through think-aloud_	Students: _S.S., M.S., R.J._ Instruction: _Less complex text to build background; revisit close reading; read in chunks_

Figure B.2: Mr. Hill's assessment of students during close reading.

He is ready to make a plan for next steps that includes working with small groups and doing some whole-class instruction. He plans to support a couple of students to delve even deeper into the content.

Using Differentiated Scaffolds

Looking back at Mr. Hill's note-taking chart, it is obvious which students need to meet with him for a bit more instruction before they are ready to move to an extension task. But before calling the smaller group to meet with him, Mr. Hill asks the whole class to write a RAFT (Holston & Santa, 1985) as a response to the text. RAFT is an acronym that stands for *role*, *audience*, *format*, and *topic*. The RAFT writing technique is engaging for students of all ages. Additionally, it offers teachers a quick assessment of how well the students comprehend information they are writing about. Teachers provide specifications for each RAFT component for students to write from a designated perspective. Mr. Hill offers the following specifications for his class.

- **R**ole: a leaf
- **A**udience: a squirrel
- **F**ormat: an email message that is four to five sentences long
- **T**opic: through photosynthesis, I can make food for myself and oxygen for you

While the majority of the class works on the RAFT, Mr. Hill calls together a small group of five students that he determines need extra scaffolding. He could have called two smaller groups during separate times since the students have different needs, but he knows that their meaning making will be strengthened if they work together. For two English learners, Juan Jimenez (J.J.) and Salvador Pena (S.P.), Mr. Hill uses a diagram labeled in both Spanish and English to help them identify the key elements of photosynthesis. As they look over the diagram and copy the illustration into their notebooks to review later, Mr. Hill shares another text with the three other students, Sarah Samuels (S.S)., Mustafa Soloman (M.S)., and Robbie Jordan (R.J). You might notice that these three students, according to Mr. Hill's notes, need more support in both knowledge demands and language. He passes out a text for these students to quietly read and then discuss. This text provides a simpler explanation of photosynthesis—one that Mr. Hill hopes will help build the background knowledge *and* vocabulary they need to move back to the complex text the whole class is tackling.

After the two students finish closely examining and discussing the Spanish and English diagram of photosynthesis and the three students finish reading and discussing the less complex passage, Mr. Hill asks them to discuss their understanding of photosynthesis together as a group. He listens and notes that the students more thoroughly comprehend the meaning.

Juan notes, "I can see in this diagram that the plant is giving off oxygen. There's an arrow coming from a leaf, and the word 'oxygen' is written on it."

Salvador adds, "Yeah, and I see that the person is giving off carbon dioxide 'cause the arrow from him says so."

Mustafa concurs, "We read about that, too. The text said that plants use carbon dioxide to make food."

"And animals breathe oxygen to use for respiration. Did we get that right?" questions Sarah.

Mr. Hill's nod confirms his satisfaction with the students' growing understandings. He then refocuses this small group's attention on the original text for one more close reading. This time he asks them to annotate around the question, How does what you learned from the diagram and short passage we just read connect to this passage from the textbook? Think about how plants use energy to make food. After the close reading, he listens in to assess students' understanding as they talk with partners.

Robbie says, "I now see that energy from the sun gets changed into food."

Sarah replies, "Yeah, and you need chlorophyll, oxygen, and water. Then you make sugar. I guess that's the food for the plant. Right?"

Their responses provide the data that Mr. Hill needs to conclude that these five students have now also accomplished the lesson purpose. Feeling more sure now that students are all moving forward, Mr. Hill gives this small group the go-ahead to work with the whole class on the RAFT.

Grade 10 Literature Example

Tenth-grade English teacher Ellen Fagan is planning a close reading of a famous scene from Shakespeare's (1960) *The Tragedy of Macbeth*, a Common Core State Standards text exemplar (NGA & CCSSO, n.d.). Her students are reading the entire play, but she focuses them on act 5, scene 1, the Lady Macbeth sleepwalking scene, for a close reading lesson. The purpose of the lesson is to have students analyze how the character of Lady Macbeth is revealed through this soliloquy and how this revelation contrasts with her personality as depicted earlier in the work.

Table B.3 (page 15) shows the text-dependent questions Ms. Fagan creates to help students analyze the text in terms of what is says, how it works, and what it means. She designs multiple questions to scaffold student understanding, but realizes that she will probably not use all of them during the lesson.

During this close reading, Ms. Fagan assesses student understanding by noting student attention to the text, their annotations, and their small- and large-group discussions. She completes figure B.3 (pages 16–17) as she considers the areas in which specific students might need scaffolding to support comprehension of the text's meaning, structure, language, and knowledge demands. She also considers which students might need differentiated scaffolds in these same areas. These students will meet in a small group for additional support.

Table B.3: Ms. Fagan's Text-Dependent Question Examples

Type of Question	Text-Dependent Question	Purpose of Questions
General Understanding	How would you explain to a friend what is happening in this scene?	To focus readers on basic understanding of the action of this scene
Key Details	How does the gentlewoman describe Lady Macbeth's actions?	To guide readers to recognize Lady Macbeth's strange behavior
Vocabulary	What does Lady Macbeth mean when she says the famous line "Out, damned spot! Out, I say!"?	To help students see that Lady Macbeth sees a spot of blood on her hand that doesn't really exist except in her mind because of her guilt over committing murder
Text Structure	How is Lady Macbeth's speech different from the language in the rest of the play, and why?	To help students note that Lady Macbeth's speech is simple and unmetered compared to her earlier speech and that Shakespeare has used this device to show her mental derangement
Author's Purpose	What is Shakespeare's purpose in including this scene in the play?	He is revealing to the audience that Lady Macbeth's guilt is driving her to madness and foreshadowing her death
Inferences	Why can't "all the perfumes of Arabia . . . sweeten this little hand"? What additional evidence do you have of Lady Macbeth's state of mind?	To help students see that Lady Macbeth recognizes her misdeeds and knows that they cannot be reversed and put together the disparate pieces of evidence demonstrating Lady Macbeth's descent into madness
Intertextual Connections	Think about what you know about Lady Macbeth's character from earlier scenes in the play. How would you describe her character now compared to earlier in the play?	To help students see how Shakespeare reveals more and more about Lady Macbeth's character as the play progresses and furthers the action of the story through this evolution; earlier in the play she is resolute in her evil ambitions, while now she is consumed with guilt over King Duncan's murder

As you can see from figure B.3, six students, A.B., M.P., K.J., G.C., P.B., and R.Q., initially struggle with both meaning and the language demands of the *The Tragedy of Macbeth* excerpt. By the second reading, G.C., P.B., and R.Q. are still struggling with language demands, but they understand the text's meaning because of additional text-dependent questions and collaborative discussions. By the third and fourth readings, A.B., M.P., and K.J. still struggle with both meaning and language demands, largely because of the

challenges of the text's Elizabethan language. Note that while all six students encounter difficulty in different areas at different times, ultimately only three students, A.B., M.P., and K.J., demonstrate continued difficulties with the meaning and language demands across all four readings.

Ms. Fagan uses this assessment data to determine that these students need instructional contingencies to support their understanding of the text meaning and language demands. The remainder of the class works on an independent task related to the text while she enacts next steps, listed at the bottom of the note-taking guide, designed to support the three students still struggling. The guide provides a formative assessment record based on annotations, partner talk, and whole-group discussions.

Text: _The Tragedy of Macbeth, act 5, scene 1_   Literary _X_ Informational ____

Lexile: _1350_   Grade: _10_   Date: _March 20_

Whole-Group Close Reading

Record student names or initials as well as notes and comments, and calculate total numbers of students needing scaffolding.

	Meaning (Main ideas, key details)	**Structure** (Organization, visual supports and layout, relationships, vocabulary)	**Language** (Style and tone, use, purpose, theme, point of view)	**Knowledge Demands** (Topical, cultural)
First Reading Notes and Comments	A.B., G.C., M.P., P.B., K.J., R.Q.		A.B., G.C., M.P., P.B., K.J., R.Q. Annotations— perturbation, agitation were unknown	
Second Reading Notes and Comments	A.B., M.P., K.J.	A.B., M.P., K.J.	A.B., G.C., M.P., P.B., K.J., R.Q.	
Third Reading Notes and Comments	A.B., M.P., K.J.		A.B., M.P., K.J.	
Fourth Reading Notes and Comments	A.B., M.P., K.J.		A.B., M.P., K.J.	
	Total: _3_	Total: _0_	Total: _3_	Total: _0_

Next Steps for Small-Group Close Reading

Meaning	Structure	Language	Knowledge Demands
Students:	Students:	Students:	Students:
Instruction: *Build meaning of text using Gareth Hinds's (2015) graphic text of Macbeth.*	Instruction:	Instruction:: *Focus students on key phrases from the text, directing student attention to the visual support provided by the graphic text.*	Instruction:

Figure B.3: Ms. Fagan's assessment of students during close reading.

Next Steps for the Whole Class

As a culminating activity, Ms. Fagan asks the students who successfully understand what the text says, how it works, and what it means to write an essay in which they consider how Lady Macbeth's character changes over the course of the play and how this contributes to advancing the plot, which fulfills CCSS.ELA-Literacy.RL.9-10.3: "Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme" (NGA & CCSSO, 2010). They are discussing these points as part of their last close reading question when she asks students to build on that discussion by completing a graphic organizer that focuses their attention on key scenes from the play, note Lady Macbeth's character traits in each, and identify textual evidence about how her character is revealed in each one (see figure B.4, page 18). Following completion of this organizer, students craft their essays. As they complete this work, Ms. Fagan meets with the small group of students who need more guided instruction to access the meaning and language of act 5, scene 1.

Differentiated Scaffolds for a Small Group

Ms. Fagan previously identified some contingencies for students who are challenged by the language and meaning of this text, since she anticipated some student difficulties with this area. For these three students, Ms. Fagan realizes that their struggles with text meaning and language are interrelated. Because of their unfamiliarity with the types of language and constructions Shakespeare uses, they have difficulty inferring the text's meaning. Interestingly, students identify only a couple of individual words (*perturbation* and *agitation*) they do not understand; their difficulty lies more in understanding specific phrases that prevent them from being able to infer the meaning of the text. Ms. Fagan focuses her instruction on CCSS.ELA-Literacy.RL9-10.1: "Cite strong and thorough

Thesis Statement	

Act: _____	Scene: _____
Character Traits	**Text Evidence for Each Trait**
List Lady Macbeth's traits in the following space.	Consider what she said and did, what others said about her, and her relationship with other characters.

Act: _____	Scene: _____
Character Traits	**Text Evidence for Each Trait**
List the character's traits in the following space.	Consider what she said and did, what others said about her, and her relationship with other characters.

Act: _____	Scene: _____
Character Traits	**Text Evidence for Each Trait**
List the character's traits in the following space.	Consider what she said and did, what others said about her, and her relationship with other characters.

Conclusion
In the following space, summarize what you have learned about how Lady Macbeth's character changed over the course of the three acts and scenes studied.

Figure B.4: Lady Macbeth character change essay-planning guide.

textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text" (NGA & CCSSO, 2010) as she meets with A.B., M.P., and K.J. She decides to use Gareth Hinds's (2015) adapted graphic novel of *Macbeth* to support these students in their developing understanding of the scene. Ms. Fagan is confident that the visual components coupled with Hinds's use of much of the original Shakespearean language will effectively support A.B., M.P., and K.J. She begins the small-group instruction by saying, "Let's begin by reading pages 103 to 105. As we read, pay close attention to the language and the illustrations. Then, we will look more closely at specific pages so that we can better understand the text."

After students read the text, she directs their attention to page 103. She asks, "How would you describe the illustrations on this page? What is Lady Macbeth doing?" After talking among themselves, the students correctly note that she was sleepwalking. Ms. Fagan then asks them, "Where in the text does it tell you that she is sleepwalking?" K.J. notes, "Well, it says, 'when did she last walk' and 'she is fast asleep.' You can also see in the picture that she is walking around in the dark with a candle."

Ms. Fagan asks, "Why do you think she has that candle with her continually?" The students note that she is afraid of the dark. Ms. Fagan directs students' attention to the panel in which Lady Macbeth looks at her hand and says, "Yet here's a spot." She asks students what is odd about that panel, and they note that the illustration does not show a spot on her hand. She then directs their attention to the next page and asks them to carefully note the illustrations of multiple hands, reddened by Lady Macbeth's rubbing. She asks students to note on this page how she mentions wronged characters in the play, and they create a list that includes the old man and the wife of the Thane of Fife. She then asks students to think about what they read and saw in the illustrations: Lady Macbeth sleepwalking, rubbing her hand, and mentioning the old man and his blood and those she had killed. Ms. Fagan asks students to use the illustrations and text to infer how Lady Macbeth was feeling. A.B. notes, "I think she feels guilty. The pictures are really creepy with all those hands and everything. She talks about blood and thinks there is a spot of blood on her hand that she can't rub off, but it isn't really there. She keeps talking about people she had helped get killed earlier in the play. She says 'who would think the old man had so much blood in him.' And she says her hands will never be clean."

Ms. Fagan says, "Great job! Have you heard the expression 'he has blood on his hands'? This often refers to someone responsible for another person's death. Lady Macbeth has blood on her hands because she is responsible for the deaths of Duncan and the Thane of Fife's wife. She doesn't literally have blood on her hands, but she thinks she sees blood because of her guilt." Next, Ms. Fagan asks students to do a quick-write explaining the line "unnatural deeds do breed unnatural troubles." Students successfully complete this, based on their new, enhanced understanding of this scene.

With this enhanced understanding, these three students are now ready to reread the original scene. Through her use of Hinds's (2015) *Macbeth* as a paired text, Ms. Fagan supported students in their ability to identify details and then infer text meaning.

Through focused questions about this text as well as the illustrations, she scaffolds these three students' understanding in ways that would enable them to now move into deeper understanding of what the text means. In addition, she used a quick-write as a formative assessment to determine how successful this small-group intervention has been. This experience has prepared students to complete the essay-writing assignment with the larger group.

References

Hinds, G. (2015). *Macbeth: A graphic novel adapted and illustrated by Gareth Hinds based on the play by William Shakespeare*. Somerville, MA: Candlewick.

Holston, V., & Santa, C. (1985). RAFT: A method of writing across the curriculum that works. *Journal of Reading*, *28*(5), 456–457.

National Governors Association Center for Best Practices & Council of Chief State School Officers. (n.d.). *Common Core State Standards for English language arts & literacy in history/social studies, science, and technical subjects: Appendix B—Text exemplars and sample performance tasks*. Washington, DC: Author. Accessed at www.corestandards.org/assets/Appendix_B.pdf on November 11, 2015.

National Governors Association Center for Best Practices & Council of Chief State School Officers. (2010). *Common Core State Standards for English language arts and literacy in history/social studies, science, and technical subjects*. Washington, DC: Authors. Accessed at www.corestandards.org/assets/CCSSI_ELA%20Standards.pdf on November 11, 2015.

Next Generation Science Standards Lead States. (2013). *Next Generation Science Standards: For states, by states*. Washington, DC: National Academies Press.

Shakespeare, W. (1960). *The tragedy of Macbeth*. New Haven, CT: Yale University Press.

White, E. B. (1952). *Charlotte's web*. New York: Harper & Row.