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Fall in Love with Close Reading

Fall 2013

Heinemann Workshops
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Thank you for joining us here today to continue your professional growth and learning. We hope you find the day stimulating and that you leave with many practical ideas to bring back to your classroom and to share with your colleagues.

[Heinemann Professional Development Workshops](#) -provides you with the opportunity to learn directly from leading practitioners and researchers in the field of education. Our programs offer many ways for you to engage with high quality content. In addition to Heinemann Workshops, our Professional Development offerings include:

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We appreciate your dedication to your practice and your desire to grown and learn. We look forward to meeting you and doing everything we can to make sure you have a wonderful day of learning and sharing. We would like the opportunity to continue assisting you in meeting your future professional development needs.

Sincerely yours,

Stephen Perepeluk

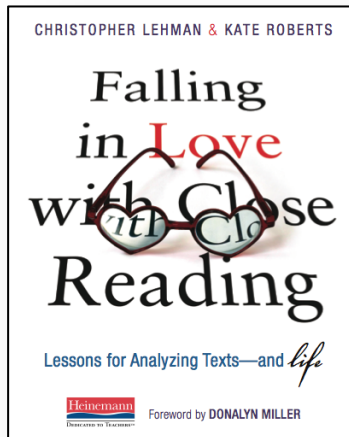
Publisher, Heinemann Professional Development



Fall In Love With Close Reading

Today's Goals

- **Understand what close reading is and is not.** Understand the role of close reading historically, what the Common Core State Standards say (and don't say) about the practice, and what this means for your instruction.
- **Learn methods for close reading that transfer across narratives, informational and argumentative texts, poetry, media and life.** Discover ways of structuring your teaching so students develop habits they can carry across the variety of texts they read.
- **Study close reading fundamentals and ways to build to more sophisticated work.** Chris will share student work and close reading practices used in upper elementary through high school and help you imagine a progression of development that match the needs of your students.
- **Take opportunities to assess student growth and make instructional decisions.** Studying student talk and writing about reading, you will see ways to take quick accounting of your students and decide upon next steps.
- **Plan how close reading will fit into your reading instruction.** You will take with you suggestions for weaving close reading into your instruction in ways that support student growth while still balancing the richness of your curriculum.



More Ways to Connect And Study

[Close Reading Blog-a-thon](#)



[#FILWCloseReading twitter chat](#)

[Heinemann PD Webinars](#)

Christopher Lehman



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Kate Roberts



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What Is Close Reading?

Connect And Study

Blog-a-thon Post 1 and 2

- [What Close Reading Is Not \(Or At Least Shouldn't Be\)](#)
- [The Five Corners of the Text: Personal Experience and Text-Based Close Reading](#)

What Is Close Reading?

- ▶ It is an interaction between the reader and a text (Douglas Fisher in the online video interview, “Close Reading and the Common Core State Standards,” April 3, 2012).
- ▶ It is about making careful observations of a text and then interpretations of those observations (Patricia Kain for the Writing Center at Harvard University, 1998).
- ▶ It involves rereading; often rereading a short portion of a text that helps a reader to carry new ideas to the whole text (Kylene Beers and Robert Probst in *Notice and Note*, 2012).

Fig. 1.1 What Is Close Reading?

Powerful Close Reading Instruction

- ▶ must raise engagement and joy, not diminish it
- ▶ must lead to student independence, not dependence on teacher’s prompting
- ▶ must be one piece of your reading instruction, not the only part of your instruction
- ▶ must allow time for students to read for extended periods and across many pages of text, not interrupt time spent reading with activities
- ▶ must be repeated across time and involve lots of opportunities for practice, not be a one-time, off-the-checklist activity
- ▶ must be designed in response to the strengths and needs of your students, not planned solely to match a book or fit a scope and sequence.

Fig. 1.2 Powerful Close Reading Instruction

Lehman, Christopher, and Kate Roberts. "Chapter 1." *Falling in Love with Close Reading: Lessons for Analyzing Texts and Life*. Portsmouth: Heinemann, 2013. 4-5. Print. Reprinted with permission.

Gate A-4

Naomi Shihab Nye

Wandering around the Albuquerque Airport Terminal, after learning my flight had been delayed for four hours, I heard an announcement: "If anyone in the vicinity of Gate A-4 understands any Arabic, please come to the gate immediately."

Well--one pauses these days. Gate A-4 was my own gate. I went there.

An older woman in full traditional Palestinian embroidered dress, just like my grandma wore, was crumpled to the floor, wailing loudly. "Help," said the flight service person. "Talk to her. What is her problem? We told her the flight was going to be late and she did this."

I stooped to put my arm around the woman and spoke to her haltingly. "Shu-dow-a, Shu-bid-uck Habibti? Stani schway, Min fadlick, Shu-bit-se-wee?" The minute she heard any words she knew, however poorly used, she stopped crying. She thought the flight had been cancelled entirely. She needed to be in El Paso for major medical treatment the next day. I said, "No, we're fine, you'll get there, just later, who is picking you up? Let's call him."

We called her son and I spoke with him in English. I told him I would stay with his mother till we got on the plane and would ride next to her--Southwest. She talked to him. Then we called her other sons just for the fun of it. Then we called my dad and he and she spoke for a while in Arabic and found out of course they had ten shared friends. Then I

thought just for the heck of it why not call some Palestinian poets I know and let them chat with her? This all took up about two hours.

She was laughing a lot by then. Telling about her life, patting my knee, answering questions. She had pulled a sack of homemade *mamool* cookies--little powdered sugar crumbly mounds stuffed with dates and nuts--out of her bag—and was offering them to all the women at the gate. To my amazement, not a single woman declined one. It was like a sacrament. The traveler from Argentina, the mom from California, the lovely woman from Laredo--we were all covered with the same powdered sugar. And smiling. There is no better cookie.

And then the airline broke out free beverages from huge coolers and two little girls from our flight ran around serving us all apple juice and they were covered with powdered sugar, too. And I noticed my new best friend—by now we were holding hands--had a potted plant poking out of her bag, some medicinal thing, with green furry leaves. Such an old country tradition. Always carry a plant. Always stay rooted to somewhere.

And I looked around that gate of late and weary ones and I thought, This is the world I want to live in. The shared world. Not a single person in that gate--once the crying of confusion stopped--seemed apprehensive about any other person. They took the cookies. I wanted to hug all those other women, too. This can still happen anywhere. Not everything is lost.

Naomi Shihab Nye, "Gate A-4" from *Honeybee*. Copyright © 2008 by Naomi Shihab Nye. Reprinted with permission.

Reading Volume, Choice, Engagement

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Book Love...

The Volume of Reading in English Class

Teenagers must read more; I believe all English teachers would agree. The best fiction and literary nonfiction electrifies. Students must know the potency of great writing, and there is so much of it. I am relocated from my small New Hampshire town to a pickup truck racing across Oklahoma as dust blackens the horizon in Timothy Egan's *The Worst Hard Time: The Untold Story of Those Who Survived the Great American Dust Bowl*. There are journal entries here, I tell my students, that take you inside the life, the fear, and the courage of that time. I can agonize alongside a young girl anticipating an arranged marriage in *The Bookseller of Kabul*, trying to understand a culture so unlike my own. Literature reshapes my ordinary life into high adventure. I climb Mt. Everest in a blizzard in Jon Krakauer's *Into Thin Air*. I panic in the uncertainty of a tsunami in Jhumpa Lahiri's *Unaccustomed Earth* and suddenly have to know more about all the lives swept away in 2004. One moment

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Chapter 2: Understanding Readers and Reading

in one book leads me to weeks of reading newspaper articles, following a trail of stories. I look at a library and see gifts. There are simply so many astonishing stories to share. Why aren't our students reading them?

Here's one reason: English class has been dominated for decades by a few titles carefully parceled out chapter by chapter, year by year. We hold the keys to a library of increasing size and depth, but we steer kids to a small collection of titles and say, "These are the best, and we're going to study them thoroughly. We'll spend weeks on each one because in high school we study literature, we don't read and enjoy books. If you're interested in those other books, you can read those on your own time." Too many students are left with an abridged view of an expansive field, as if four or six or ten novels are enough reading for anyone in a school year, let alone developing readers we are trying to prepare for the increasing literacy demands of a modern world.

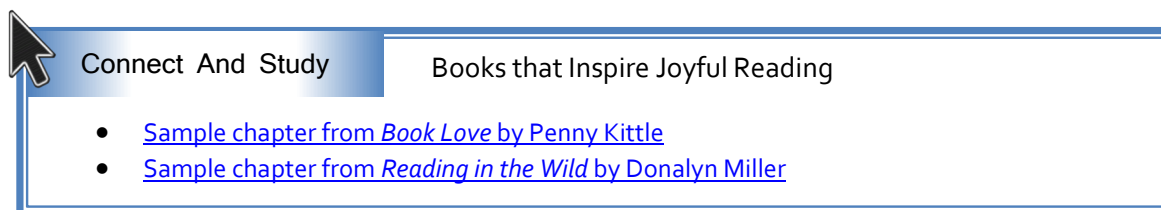
Students need guidance to choose well and develop sustained independent

engagement. Many teachers don't know the great literature that is written just for teenagers, so they suggest more classics, which narrows the likelihood of additional reading to the students who already read. Our disinterested and struggling readers don't know how to choose books that match their passions and abilities, and without attention, they drift along without reading, or when pressed, they choose what's popular, not what's truly terrific writing. Popular fiction can entertain, but it rarely leaves students stunned by insight or transfixed by the resiliency of humanity. Literature is more than action and characters, and my mission is for every student to own this distinction.

What I am proposing in this book runs parallel to the accepted structure of English class. The study of literature is half the job; leading students to satisfying and challenging reading lives is the other, and we haven't paid enough attention to it. Studying literature often requires students to examine books they are unprepared to read, fails to give students enough practice in sustained reading, and often fails to develop a love of books. Although we may pass on a bit of cultural knowledge, reading classics rarely helps most students develop the commitment, stamina, and pleasure in reading that will last. We need a system for matching kids to books they'll love and monitoring their use of strategies that deepen comprehension, and we need teachers who will nudge them to increase the complexity of their reading over time.

It feels radical to suggest we look at individual students instead of groups in a time when the Common Core Initiative is driving thinking in education, but a reading appetite is quirky, singular, and essential. At the core of what I know about students, teaching, and learning is passionate engagement. Passions are peculiar, but passions drive readers to devour books.

Kittle, Penny. 2012. *Book Love: Developing Depth, Stamina, and Passion in Adolescent Readers*. Portsmouth, NH: Heinemann. Reprinted with permission.



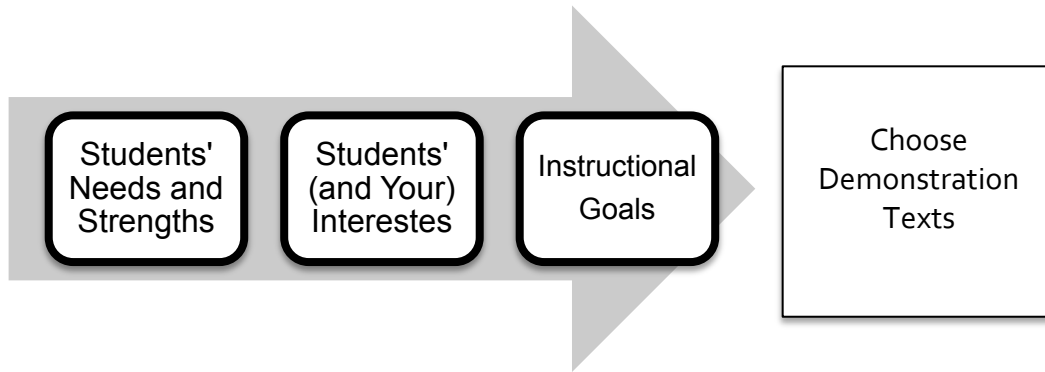
Connect And Study Books that Inspire Joyful Reading

- [Sample chapter from *Book Love* by Penny Kittle](#)
- [Sample chapter from *Reading in the Wild* by Donalyn Miller](#)

When To Close Read? When To Not?

When You See...	Then Plan...
Some students are using the word "because" on their sticky notes, but seem to connect their ideas with random details.	
Some students are reading their texts in a halting, monotone way. Not paying attention to punctuation.	
Some students are struggling with the assigned texts you have asked them to read. When they read aloud to you, they make many errors.	
Some students are abandoning books often, they say they cannot find anything to read that is "good."	
Some students are reading and jotting a lot, but their jottings seem very generic. They are making "predictions" and "asking questions" almost exclusively.	
Students read narratives in powerful ways, but seem to drop this ability when reading informational texts.	

Which Texts Lend Themselves to Close Study?



Student REAL Reading Lives

Connect And Study

- [Video from Penny Kittle on student reading confessions](#)
- [Blog-a-thon Post 7: Most Fun Close Reading Post Ever Because Students Are Hilarious And Filled With Rage](#)

Different Texts Invite Different Analysis

“A whale’s body is designed for living in the water. It is fusiform, or torpedo-shaped, and has smooth, rubbery skin that helps the whale glide through water.”

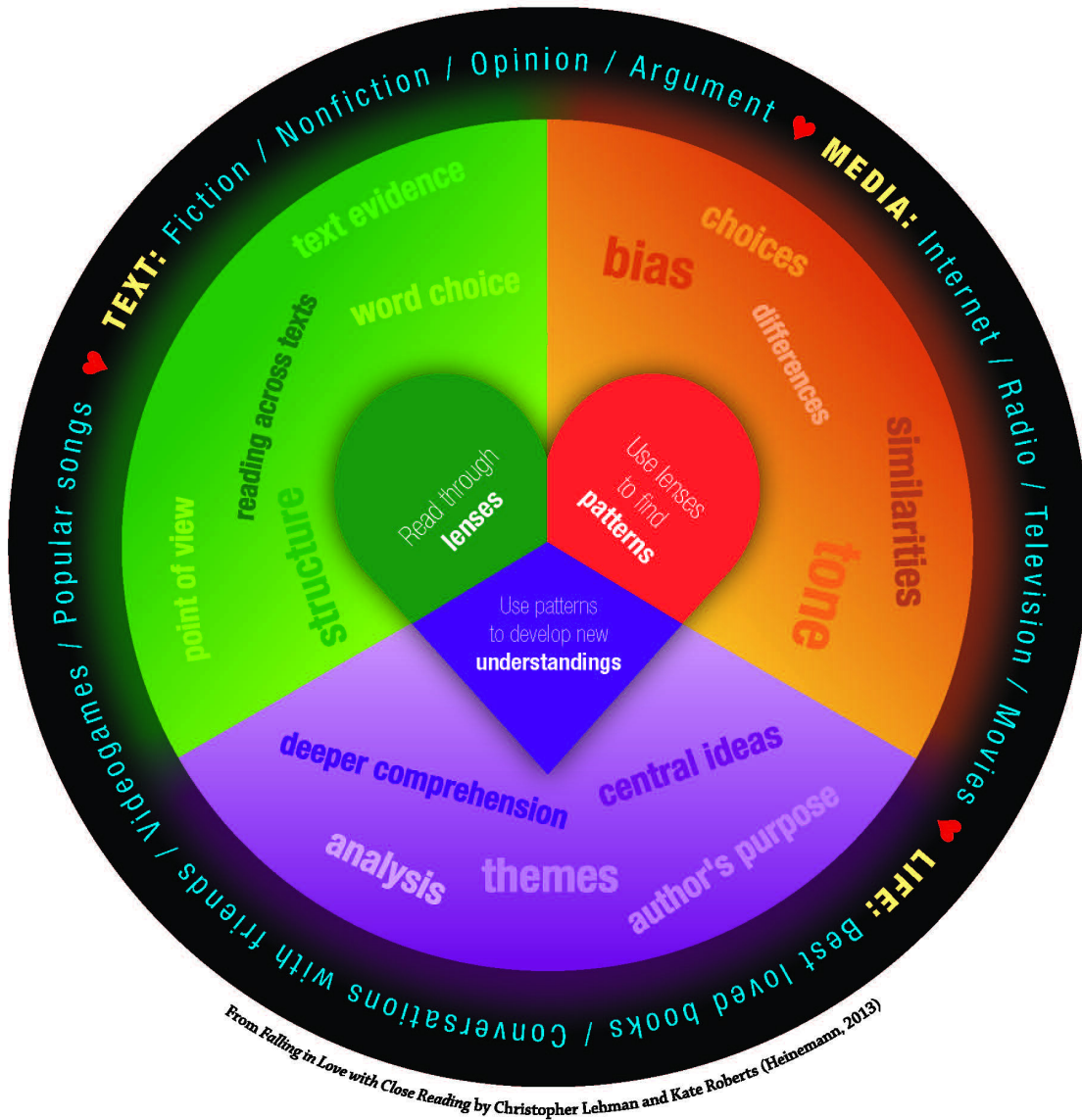
From

What Is a Whale?, by Bobbie Kalman & Heather Levigne

“The eye catching swirls on the frogfish’s colorful skin appear to be a poor attempt at camouflage—until the fish nestles among coral that has a similar pattern. Then, the psychedelic frogfish blends right in with its surroundings.”

From

Wild Discoveries: Wacky New Animals, by Heather Montgomery



Connect And Study

More on this Ritual

- [Clips from Heinemann Webinar with Penny Kittle, Chris Lehman, Kate Roberts](#)

Sentence Frames to Support Complex Thinking

Frames for Thinking About Word Choice

Seeing Patterns

One pattern I see is _____ with words like _____.

Some words fit together, like _____ and make me feel _____.

These words fit together because they sound _____.

The author could have _____ but instead _____.

There seems to be more than one pattern _____ and also _____.

The _____ (pattern of organization) that the author uses seems to _____ (pattern of purpose)... This adds to the development of the theme of _____ (theme) by _____ (what the structure/purpose makes you think about the theme).

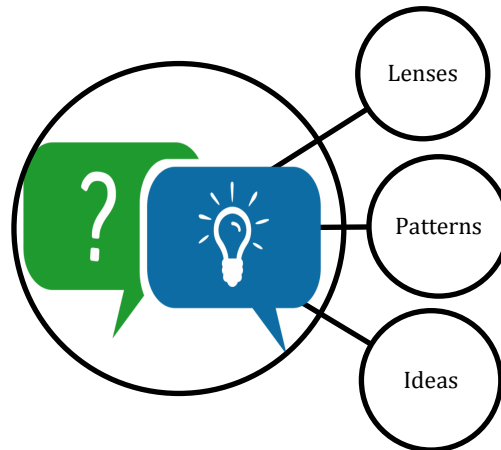
Close Reading Life

Connect And Study
Reading Life

- [Blog-a-thon post 12: A Day in the Life of a Close Reader](#)

Types of Conversations in Life

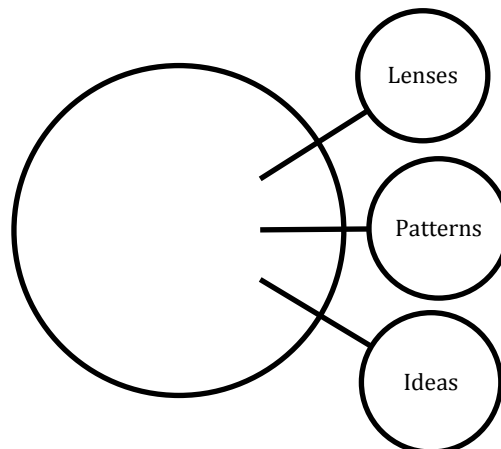
We Could Study



Discussion icon by Muhammad Rafizeldi

_____ in Life

We Could Study



Ritual As A Repetition of Skills

	Lenses	Patterns	Understandings
1			
2			
3			
4			

Let Go of It

1 *When the wind came up that day
I was holding the jib, I was holding it tight
like Harriet said to and it was something
to be flying over the bright water,
5 the wind with us, the shore becoming small,
then green, then a dark line.*

*It was my first time and I was glad
that it was easy, my job steady,
the boat as light as a toy, the water
10 slipping by with a slipping sound.*

*And then the wind changed, turning
like a face in anger, darkly,
and hurled itself at the side of us.
Harriet said, "Let go of it," but I couldn't,
15 I kept pulling the jib tighter while the mainsail
she let go of clapped over my head
and the rope tying everything to everything
dug deep into my hands. Disaster is
to me now this perfect symbol,
20 that boat keeling, Harriet leaning backward
over starboard, arching her neck as far as it will go
into the wind, the volume of the wind,
the Atlantic spilling in, again
her cry, "Let go of it!" and myself
25 when I couldn't, when it was more than
terror, I already believed I was stronger,
bigger than the wind and could not see
how not holding on would save us,
how letting go is holding on.*

Day, Cindy. 1997. "Let Go of It." In *Last Call: Poems on Alcoholism, Addiction, and Deliverance*, edited by Sarah Gorham and Jeffrey Skinner. Louisville, KY: Sarabande Books. Reprinted with permission.

Chapter 2 considering text evidence

Chapter 2 choose a lens: descriptions and definitions

Chapter 4 choose a lens: techniques as structure

Chapter 4 have a new understanding: a metaphor

Chapter 5 considering point of view

Chapter 2 considering text evidence when analyzing point of view

Chapter 5 have a new understanding: what is revealed from these words?

Chapter 5 have a new understanding: author's purpose or theme

Chapter 2 text evidence

Chapter 6 considering text comparisons

have a new understanding: an interpretation by drawing on all lenses

Let's reread the poem to look more closely at it, drawing on all that we have learned.

Right away in line 2, an **unfamiliar term: jib**. But, we know how to handle this! Looking for **descriptions** we can find text evidence such as the *jib* is something you *hold onto tightly*, is related to the *mainsail*, and is the rope "tying everything to everything." We notice a **pattern** here: something that holds parts of the boat together. So, **a jib is** either the rope that connects to the sail or a rope in the sail and it needs controlling.

We can reread not with just one lens, but many. Such as noticing a **technique** the poet is using: **repetition**. In lines 2, 15, and 24 the speaker is holding the jib. We ask, "Why would the poet repeat this?" We know that **in poems** often times repeated images connect to meaning. Maybe, **letting go of the jib is like letting go in our lives**.

Feeling more confident, we go back into the poem. It gets us wondering: what exactly **is this poet or poem saying?** To dig into point of view we know we can look more closely at **text evidence**: the storm, the jib, holding on tightly, someone shouting, "Let go of it!" **These seem to** describe a choice: let go or try to control. Then **word choice**: "disaster" in line 18, in line 25 "I couldn't," in line 26 "more than terror," and "I already believed I was stronger, bigger." **This pattern suggests** that trying to control everything might be worse than the storm itself. And then we look to **structure**: the start of the poem is calm, the weather nice, the narrator confident; the end of the poem is dangerous, dark, the narrator uncertain.

We bring all of these together. What is the poet saying about letting go?

We think about **the jib** that controls the sail. **The end of the poem**, in the scariest moment, you are supposed to let go of it. There is also **the phrase**, "letting go is holding on"—but holding onto what? There is a sense that if she lets go, it will be OK. So maybe it is saying we should hold onto trust? Trusting that the boat knows what to do. The sails and the wind will take care of you if you let them.

As we reread we know it helps to think of **other texts in our reading legacy**, comparing them reveals more in both. *The Knife of Never Letting Go* (2008) by Patrick Ness comes to mind, where the characters Todd and Viola struggle so much with trust and survival. **In both** that novel and this poem there is a need to learn to let go—in the poem the jib, and in the book with the world they know. **But these texts are different**, because Todd and Viola feel they must control what is happening around them, they cannot trust life to take care of them. Maybe the poem's narrator fears the same thing? Yet, they learn to rely on one another. Could the poem be saying this as well?

We are now thinking that the poem is saying that there is a time and a place for control—you *should* know how to use a jib to steer a boat—but also sometimes in life you need to let go and trust that you will end up where you need to be. You guided the boat, so the boat can guide you. You supported others, now they can support themselves, support you.

Chapter 2 look for patterns: how do these details fit together?

Chapter 2 have a new understanding: clarify the meaning of the term

Chapter 4 considering structure

Chapter 4 choose a lens: genre as structure

Chapter 5 have a new understanding: what is revealed from these details?

Chapter 3 consider word choice when analyzing point of view

Chapter 4 considering structure when analyzing point of view

Chapter 4 structure

Chapter 3 word choice

consider similarities

consider differences

Further Reading

books by the presenters

[Falling in Love with Close Reading \(Lehman and Roberts, 2013\)](#)

[Energize Research Reading and Writing \(Lehman, 2012\)](#)

[Pathways to the Common Core \(Calkins, Ehrenworth, and Lehman, 2012\)](#)

[Quick Guide to Reviving Disengaged Writers \(Lehman, 2011\)](#)

books on reading instruction

Book Love (Kittle, 2012)

The Book Whisperer (Miller, 2009)

Reading in the Wild (Miller, 2013)

Notice and Note (Beers and Probst, 2012)

Teaching Reading in Small Groups (Serravallo, 2010)

The Art of Teaching Reading (Calkins, 2001)

What Readers Really Do (Barnhouse and Vinton, 2012)

For a Better World: Reading and Writing for Social Action (Bomer and Bomer, 2001)

Talk About Understanding (Keene, 2012)

The Art of Slow Reading (Newkirk, 2012)

Do I Really Have to Teach Reading? (Tovani, 2004)

books on research and best practices

Not This, But That: No More Summer Reading Loss (Cahill, et al, 2013)

What really Matters for Struggling Readers, 3rd Ed. (Allington, 2011)

Professional Capital (Hargreaves and Fullan, 2012)

Visible Learning for Teachers (Hattie, 2012)

Course Description

This course offers educators the opportunity to earn university credits by developing practical activities based on a Heinemann Workshop.

Credit Information

Brandman University will award 1, 2 or 3 semester hours of graduate level elective credit based upon successful completion of course requirements. These credits are professional development units that are not part of a degree program but instead are primarily used for professional advancement (such as salary increment steps and recertification). Students should seek approval of appropriate district or college officials before enrolling in these courses to satisfy any degree, state credential, or local school district requirements. State licensing departments vary regarding their criteria for credit acceptance, and some states may not accept credit from universities that are located outside the state.

Course Requirements

1. Attend and participate in the workshop.
2. Develop practical activities based on the workshop. The activities must be designed so that they can be implemented in your classroom or program. They may be geared to K-12 students, staff or others, based on your position.
3. Conduct the activities in your classroom/work setting. Refer to www.chapman.edu/k-12 (FAQs) if not currently in a classroom setting.
4. Complete a written report that describes each activity. The number of credits earned is based upon the number of days you attend the workshop. Each credit requires 3 activities. **Each activity must be at least one full page** (not including title page or documentation), typed and single-spaced. Use a 12 point font and one inch margins. Staple the paper together. Do not send the paper in a report cover. Complete your report individually; no group reports are permitted.

 $1 \text{ day} = 3 \text{ activities} = 1 \text{ credit}$ $2 \text{ days} = 6 \text{ activities} = 2 \text{ credits}$ $3 \text{ days} = 9 \text{ activities} = 3 \text{ credits}$
5. The report must include a **Title Page** with your name, address (for sending your grade), Brandman ID # (refer to confirmation letter), title of workshop, workshop date, and a brief (one paragraph) description of the workshop. The title page must also include the grade level, number of students, and any special information about the student population (e.g. at-risk, ESL, etc.).
6. You will be graded on the accuracy of the title page, each of the components in # 7 below as well as the **Quality of the Overall Paper**, which includes the format, grammar, spelling, punctuation, required length, and other overall qualities.
7. Write about each activity separately. Use the subheadings below to report on each activity. Label subheadings clearly.
 - A. **Activity Description:** Describe each activity in detail, using narrative form (no bullets, no numbers, no incomplete sentences). List all materials that you and the participants used (e.g. handouts, books, props, etc.) Describe each activity thoroughly as if the reader were not familiar with the topic.
 - B. **Learning Objectives:** Write specific learning objectives for each activity. Include what you wish to achieve and how you will accomplish it.
 - C. **Appropriateness of Activities for Targeted Students:** Explain how the activities meet appropriate developmental needs of the participants/students.
 - D. **Correlation of Activities to the Workshop:** Discuss how the activities relate to the workshop content.
 - E. **Student Evaluation and Assessment:** Evaluate the students' learning experience and describe the assessment methods. Relate the assessment to objectives stated in B above. Include samples of the assessment tools, if applicable.
 - F. **Self Evaluation:** Write a self-evaluation of your own strengths and weaknesses as you developed and implemented these activities. Discuss what you would do differently next time and suggest areas for improvement, if any.
8. Include **Documentation** for each activity (e.g. student samples, photos, handouts, or lessons plans). Samples should be limited to 1 or 2 pieces for each activity and fit in a 9x12 envelope. The samples and the paper will not be returned.

Submitting Report

- Upon registration, you will receive a confirmation letter/receipt, your Brandman ID # and the name and address of your grader. Send your coursework to that address.
- Do not send coursework to Brandman University or Heinemann. Grading takes approximately 4 weeks.
- A copy of your workshop attendance certificate must be included with your report to be accepted for grading.
- The final report is due (postmarked) **six months** from the date of the workshop with no extensions. Your report will not be returned to you. You will receive a grade by mail.

Confirmation Letters

We encourage you to begin working before you receive your confirmation letter. You may safely assume that your registration will be successful, and you may view the rubric and sample format by selecting Heinemann Workshops at: http://www.brandman.edu/exed/divisions/k_12/seminars.asp.



How to Register

1. By mail: Send the registration portion of this form, along with your payment to:
 Brandman University,
 Extended Education, Heinemann Practicum,
 16355 Laguna Canyon Rd.,
 Irvine, CA 92618
2. By fax: Include credit card number and fax this page to: 949-754-1337 (secure fax server).
3. Participation Certificate must be included with coursework, but not needed with registration.
4. Submit your registration form within 30 days of attending the workshop.
5. A different course number will automatically be allocated if necessary to avoid duplication.
6. Your confirmation letter (showing course number) will serve as your receipt.
7. Refund Policy: www.chapman.edu/ExEd/k-12/refundPolicy.asp

- FAQs may be found on our website: <http://www.brandman.edu/ExEd/k-12>
- Further questions: Email k12@brandman.edu or phone 949-341-9857
- Transcript: Information on ordering a transcript at completion of course may be found at: <http://www.brandman.edu/ExEd/k-12/forms/transcriptReq.asp>

Registration for Heinemann Practicum

Clip and mail this form to Brandman address below, or fax with credit card number to 949-754-1337.



Check one: <input type="checkbox"/> EDPU 9753 \$65.00 (1 day sem.) <input type="checkbox"/> EDPU 9078 \$130.00 (2 day sem.) <input type="checkbox"/> EDPU 9079 \$195.00 (3 days + sem.)			
Last Name	First Name	M.I.	Workshop Name
Address			Workshop Date
City	State	Zip	Make check payable to Brandman University. Circle payment type. <input type="checkbox"/> Visa <input type="checkbox"/> Master Card <input type="checkbox"/> Discover <input type="checkbox"/> Check
Phone/Home ()	Work ()		
Social Security Number	Email Address	Card Number	Exp. Date
Birth Date (required for future access to online payment)			
If previously enrolled at Brandman/Chapman using a different name, state name			Total Amount Signature
Office Use Only: Grade Grader			