



The Thompson TDA Model

Text Dependent Analysis – Close Reading Lessons for *Caged Bird* by Maya Angelou

Grade 8 Comprehension and Analysis of Author’s Word Choice/Techniques and Theme Based on the Text Dependent Analysis Annotated Student Responses

For students to successfully respond to text dependent analysis prompts, students should engage in close reading lessons. Close reading involves the use of a collection of evidence-based comprehension strategies embedded in a teacher-guided discussion, planned around repeated readings of a text to increase student comprehension. Close reading will often lead students to discover something important that may have been overlooked the first time they read the text. Throughout a close reading, teachers can use text dependent questions to promote discussion and help students to better understand the nuances of what they are reading. They can be used to start student discussions and give students opportunities to discuss the text with each other and voice their ideas. Successful analysis requires a study of the text in which students are able to analyze over and over again. The **Pennsylvania Academic Standards for English Language Arts** require moving instruction away from generic questions to questions that require students to analyze what they are reading. This will help to ensure that students are college and career ready.

Considerations for the Grade 8 Close Reading Lessons

The Text Dependent Analysis (TDA) close reading lessons are designed to be an example pathway for teaching comprehension and analysis of the reading elements **author’s word choice/techniques** and **theme**. The Instructional Plan guides teachers through the planning and teaching of each lesson, as well as modeling the response to a TDA prompt. The following instructional pathway focuses on the poem *Caged Bird* and the corresponding prompt found in the **Grade 8 Annotated Student Responses Based on the Text Dependent Analysis Learning Progressions**. The lessons are only one possible instructional pathway and teachers should feel free to



modify it to meet the sequence of their curriculum, accommodate content previously taught, or to meet their current students' needs.

The lessons make the assumption that students may have been exposed to text dependent analysis prompts, the definition of analysis, and the deconstruction of prompts prior to reading the text to set a focus for reading. The close reading lessons incorporate some of these expectations; however, teachers may include additional modifications if needed.

Text Dependent Analysis Information

Text	<i>Caged Bird</i> by Maya Angelou
Complexity (Lexile and Qualitative analysis)	Lexile level: 660 (Grade 8; 955-1155) Qualitative level: Moderately complex Note: Although the Lexile score is below grade 8, the meaning/purpose of the text adds to the complexity as there are multiple levels of meaning that are difficult to identify, are subtle and implicit. Additionally, the language features contain abstract and figurative language which may present difficulty for students.
Reading Elements/Structure for Analysis	Author's word choice/techniques and Theme
Standards	CC.1.3.8.A – Key Ideas and Details (Theme): Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. CC.1.3.8.B – Key Ideas and Details (Text Analysis): Cite the textual evidence that most strongly supports an analysis of what the text says explicitly, as well as inferences, conclusions, and/or generalizations drawn from the text. CC.1.3.8.F – Craft and Structure (Vocabulary): Analyze the influence of the words and phrases in a text including figurative and connotative meanings and how they shape meaning and tone. CC.1.4.8.B – Informative/Explanatory (Focus): Identify and introduce the topic clearly, including a preview of what is to follow. CC.1.4.8.C – Informative/Explanatory (Content): Develop and analyze the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples; include graphics and multimedia when useful to aiding comprehension.



CC.1.4.8.D – Informative/Explanatory (Organization): Organize ideas, concepts, and information into broader categories; use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts; provide a concluding statement or section; include formatting when useful to aiding comprehension.

CC.1.4.8.E – Informative/Explanatory (Style): Write with an awareness of the stylistic aspects of composition.

- Use precise language and domain-specific vocabulary to inform about or explain the topic.
- Use sentences of varying lengths and complexities.
- Create tone and voice through precise language.
- Establish and maintain a formal style.

CC.1.4.8.S – Response to Literature: Draw evidence from literary or informational texts to support analysis, reflection, and research, applying grade-level reading standards for literature and literary nonfiction.

Instructional Text Dependent Analysis Prompt

In the poem, *Caged Birds*, the poet uses descriptive language to describe two birds in different settings. Write an essay analyzing how the poet's descriptions develop the theme of the poem. Use evidence from the poem to support your response.

Purpose and Use of the Instructional Plan

By grade 8, students have been taught to analyze text and to respond to an analytic prompt in writing, constructing a well-developed essay that demonstrates comprehension and analysis of the text. The purpose of the Instructional Plan is to provide an example of how to organize close reading lessons that will lead students to demonstrate a deep understanding of the text and the expected underlying components of text dependent analysis (reading comprehension, analysis, and essay writing).

In this plan the teacher models for students how to identify accurate and precise evidence, how to use the evidence to make inferences, what the inference means relative to the reading elements/structure, to show an interrelationship between reading elements, and to make generalizations about the analysis.

The Instructional Plan is structured with the following three questions in mind:

- What are the **planned activities** and **text dependent questions** used to engage students in the targeted learning?
- What are the **teacher actions** for each of the activities?
- What are the **student actions** for each of the activities?



Each task is numbered and contains three parts:

- Planned Activities/Text Dependent Questions
- Teacher Actions
- Student Actions

It is imperative to read the entire task to understand the structure of the Instructional Plan and the interaction of the three parts. Each part of the task guides the teacher throughout the planning and teaching of the lessons.

The Instructional Plan

Task #1

Planned Activities/Text Dependent Questions:

- In this task the teacher will activate prior knowledge and clarify the meaning of tone vs. mood.

Note: If students do not have sufficient understanding of these literary elements, it may be beneficial to expand this section of the lesson plan.

Teacher Actions:

- Record the definition of tone and mood on chart paper/whiteboard.
 - **Tone:** The attitude of the author toward the audience, the characters, the subject, or the work itself.
 - **Mood:** The feeling the reader gets from a story
- Display a picture and in small groups, ask students to discuss what mood is created by the picture and what tone seems to be conveyed. Encourage students to use evidence such as the depictions in the picture, colors used, or other features.

For example, display the following picture:



The **tone** (author's attitude) may be considered as *serious* – the artist shows how important it is to reach for one's potential and to stand out among those around you so that you are noticed. This is revealed by the nondescript individuals in the background vs. the one person who is reaching higher than all the others.

The **mood** (the reader's feeling from viewing/reading) may be *terrifying* – trying to outshine those around you and be noticed as the best is a terrifying endeavor. The red color symbolizes fear and danger.

Note: Students may offer examples other than *serious* and *terrifying* for tone and mood.



- After students share their thinking on tone and mood, and their evidence to support their thinking, emphasize 1) tone is shown through the author's word choice, whether through **dialogue or descriptions** within the writing; and mood is often shown through the **setting or atmosphere** created by the word choice; 2) tone and mood can be completely different; for example, the tone could be serious, but the mood could be absurdity.
- Display the [following text](#): *He approached the task with sheer determination. He had studied his plans carefully, spent hours preparing, and was sure of his approach. The hours he spent practicing were grueling and exhausting, but he was ready. This was the year he would win the pie eating contest at school.*
- Highlight the following: *He approached the task with **sheer determination**. He had studied his plans **carefully**, spent hours **preparing** and was sure of his approach. The hours he spent **practicing** were **grueling** and **exhausting** but he was **ready**. This was the year he would win the pie eating contest at school.* Ask students to examine the highlighted words, turn and talk, and determine the tone (e.g., serious, intense, formal, focused).
- Next, highlight the following: *He approached the task with sheer determination. He had studied his plans carefully, spent hours preparing and was sure of his approach. The hours he spent practicing were grueling and exhausting but he was ready. This was the year he would win the **pie eating contest at school**.* Ask students to examine the highlighted words in the sentence, turn and talk, and determine the mood (e.g., playful, informal, silly, exciting).

Student Actions:

- In small groups, students examine the picture and discuss the tone of the painting using evidence, and the mood of the painting explaining why the painting makes them feel this way.
- After students discuss, ask each group to share the tone and mood and how they determined each.
- In pairs, examine the statements and highlighted words to determine the tone and mood and explain why they came to these decisions.

Task #2

Planned Activities/Text Dependent Questions:

- In this task the teacher will activate prior knowledge and clarify the meaning of connotation vs. denotation.

Teacher Actions:

- Distinguish the meaning of denotation (*the direct or dictionary meaning of a word*) and connotation (*the range of associations that are connected to a certain word or the emotional suggestions related to that word or phrase in addition to its dictionary meaning*) and display the definitions in the room for students to refer to in the following activity. Explain that words can represent positive, neutral, or negative connotations. Use the following sentences to model this representation:

- Positive (implies positive emotions and associations):
 - *My new neighbor is an **assertive** person.*



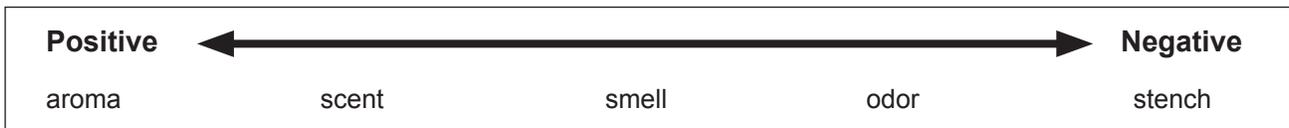
- Neutral (implies neither negative nor positive associations):

- *My new neighbor is an **insistent** person.*

- Negative (implies negative emotions and associations):

- *My new neighbor is a **bossy** person.*

- Provide groups of students with a three-column chart with the headings positive, neutral, negative, and a series of words that have the same general denotation. Ask them to discuss and organize the words from the most positive connotation to the most negative connotation. Using the three-column chart, students determine the general denotation for each group of words. Upon completion, have them display their chart in the room.



Positive	Neutral	Negative
aroma scent	smell	odor stench

Group 1: proud, confident, arrogant, egotistical, narcissistic

Group 2: steadfast, tenacious, stubborn, obstinate, persistent

Group 3: guerilla, freedom fighter, mercenary, soldier, rebel

Group 4: stench, smell, aroma, scent, odor

Group 5: courageous, conceited, confident, arrogant, poised

Group 6: sated, filled, crammed, satisfied, stuffed

- Conduct a gallery walk and take notes for discussion.
- Ask each group of students to present providing justification for their decisions. After the group sharing, other students should provide their thinking with an explanation for their reclassification of the positive, neutral, or negative connotation.

Student Actions:

- Working in a small group, classify words based on positive, neutral, or negative connotation with rationale for the decisions, and record in the three-column chart.
- Conduct a gallery walk identifying connotations that are different than own thinking and record rationale for sharing during whole group discussion.



Task #3

Planned Activities/Text Dependent Questions:

- In this task the teacher will introduce a poem for students to read and collaboratively discuss the tone produced by the connotation of the words and phrases.

Note: Additional poems may be used depending upon the students' strengths and needs with reading poetry and determining the tone from the connotations of words.

Teacher Actions:

- Display and distribute the poem.

Loneliness

by Katherine Mansfield:

Now it is Loneliness who comes at night
Instead of Sleep, to sit beside my bed.
Like a tired child I lie and wait her tread,
I watch her softly blowing out the light.
Motionless sitting, neither left or right
She turns, and weary, weary droops her head.
She, too, is old; she, too, has fought the fight.
So, with the laurel she is garlanded.

Through the sad dark the slowly ebbing tide
Breaks on a barren shore, unsatisfied.
A strange wind flows...then silence. I am fain
To turn to Loneliness, to take her hand,
Cling to her, waiting, till the barren land
Fills with the dreadful monotone of rain.

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- Tell students to independently read the poem and annotate words, phrases, or ideas that stand out as unusual, interesting, or important for determining the tone of the poem.

Note: Prior to this lesson students have been taught to annotate the text. If needed, the teacher may want to use this opportunity to model, review, or reteach annotating the text. If instruction is needed, see below for an annotated model of the poem.



Now it is Loneliness who comes at night

Instead of Sleep, to sit beside my bed.

Like a tired child I lie and wait her tread,

I watch her softly blowing out the light.

Motionless sitting, neither left or right

She turns, and weary, weary droops her head.

She, too, is old; she, too, has fought the fight.

So, with the laurel she is garlanded.

Through the sad dark the slowly ebbing tide

Breaks on a barren shore, unsatisfied.

A strange wind flows...then silence. I am fain

To turn to Loneliness, to take her hand,

Cling to her, waiting, till the barren land

Fills with the dreadful monotone of rain.

The author capitalized Loneliness and Sleep – I wonder if these are feelings or the poet's state of mind that are being personified?

These feelings are referred to as She/her, further showing personification

The description of the wind, land, and rain are ones of sadness and despair.

She takes the hand of Loneliness showing that she has chosen to be lonely.

Note: See TDA Series – Purposeful Annotations for Text Dependent Analysis (TDA)

- Have students discuss their annotations in small groups and respond to the following questions:
 - What is the subject and theme of the poem? (*Loneliness; Loneliness is an unwelcome companion.*)

Note: Prior to this task students should have experienced how to determine a theme topic and a theme statement. The teacher decides if this is a concept requires review or reteaching.

- Do the poet's word choices seem to be positive, negative, or neutral toward the subject?
- Which emotion(s) (e.g., anger, fear, sadness, resignation) matches best with how the author feels toward her subject based on the annotations?
- Have groups share their thinking about the subject, theme, tone and evidence (word choice) in a collaborative manner such as Socratic Seminar. As students discuss these aspects of the practice poem, ensure understanding of these literary elements, providing reteaching as needed.



Note: Depending on students' experience with collaborative work, additional instruction may be needed.

Note: See TDA Series – Collaborative Discussions for Close Reading

Student Actions:

- Read the poem to identify the subject and theme of the poem.
- Annotate the poem identifying words or phrases which represent the tone and determining if the tone is positive, neutral, or negative.
- Discuss the annotations and questions in a small group in preparation for a full class discussion.

Task #4

Planned Activities/Text Dependent Questions:

- In this task the teacher will introduce the poem *Caged Bird* and the TDA prompt. The prompt should be deconstructed prior to reading the poem. The teacher will ensure that students demonstrate comprehension of the poem through a close reading of the poem, annotating the poem, and collaboratively discussing responses to text dependent questions.

Note: See TDA Series – The Anatomy of a Text Dependent Analysis (TDA Prompt)

- The teacher reminds students of the meaning of analysis (detailed examination of the elements or structure of text, by breaking it into its component parts to uncover relationships in order to draw a conclusion).
- The teacher draws students attention to the difference between [analysis and explanation](#); an explanation is a recounting of the information using text evidence and is a necessary component of showing the interrelationship between two literary elements. Also, ensure that students understand the difference between an inference and analysis.

Note: See TDA Series – Recognizing the Difference between Inference and Analysis

Teacher Actions:

- Distribute the poem and prompt to the students and display the prompt. Ask students to pair read and deconstruct the prompt identifying which two reading elements will be analyzed. Ensure that students have identified theme as one reading element and that they understand *descriptions* as words and phrases used by the poet.
- Model writing or have students write the second sentence or task as a question they are expected to answer (e.g., *How does the poet's descriptions (word choice) develop the theme of the poem?*). This question will be used to guide the writing of the thesis statement.

Note: The students have experienced deconstructing other prompts and writing questions prior to this task.



- Engage students in a first close read of the poem by having them independently read and annotate the poem. Focus students on important, unusual, or interesting words and phrases, including patterns and repetitions. In addition, have students focus on the poet's tone and how these words and phrases support a theme.
- Pose the following text dependent questions for students to collaboratively discuss in small groups:
 - What is the subject of the poem and what evidence supports this topic?
 - What is the poem about?
 - What is the poet's message or theme she is communicating and what evidence (words and phrases) supports this theme?
- As students discuss these questions, circulate among the groups ensuring students' basic comprehension of the poem: *The poem describes the opposing experiences between two birds: one bird is able to live in nature as it pleases, while a different caged bird suffers in captivity. Due to its profound suffering, the caged bird sings, both to cope with its circumstances and to express its own longing for freedom.*
- Ask students to share the theme statement they identified from the poem and record these on chart paper or on display on a white board.

Student Actions:

- Pair read the text dependent analysis prompt to identify the two reading elements to be analyzed.
- Write the action or task of the TDA in a question.
- Independently close read the poem and annotate with a focus on word choice, considering how the words and phrases reveal the tone and theme.
- Discuss annotations and responses to the questions with peers in a small group.
- Discuss theme statements for the poem.

Task #5

Planned Activities/Text Dependent Questions:

- In this task, the teacher will engage students in deepening their understanding of the poem and use the discussion questions to identify possible themes of the poem.
- The following questions may be used to deepen students' comprehension of the poem, the genre of poetry, and the two reading elements of theme and word choice (descriptions). The selection and number of questions used is dependent on the strengths and needs of the students. Additionally, the teacher will need to be sure that students have been taught and understand the types of figurative language posed in the questions (e.g., rhetorical device, imagery, anthropomorphism).
 - Discuss the form of the poem—elements such as meter, structure, sound devices, and rhyme scheme. How does the poem's form contribute to its meaning?
 - What is the central juxtaposition in the poem? Compare and contrast the two things that the speaker juxtaposes. Discuss examples of the speaker's choice of words that develop this contrast, including their connotation (e.g., "leaps" in line 1 and "stalks" in line 8). What metaphorical meaning(s) might the birds in the poem have?



- In the first stanza, to what is the speaker comparing air? What is the effect of this metaphor? In what sense might a bird “claim the sky” (line 7), and in what ways might doing so require courage?
- Identify the rhetorical device used in lines 10-11 and discuss its meaning. What is the significance of singing in the poem? If the bird is singing of things unknown and feared, why does he still long for them? Why is his tune heard “on the distant hill” (line 20)?
- Why is the free bird thinking of “another breeze” (line 23) and “trade winds” (line 24)? What do the images of “sighing trees” (line 24) and “fat worms” (line 25) suggest, and what might they represent metaphorically? In what sense might the bird “name the sky his own” (line 26), and how would you characterize the act of doing so? What political and historical meanings do you think the references and metaphors in this stanza might have?
- What is the “grave of dreams” (line 27), and what rhetorical device is this an example of? What things are contrasted with singing in this stanza, and what difference(s) is the speaker suggesting?
- Discuss the speaker’s use of imagery. How are elements such as theme and tone developed through this imagery? Cite specific images in the poem.
- Discuss the use of anthropomorphism in the poem. Why is this an effective way to explore the poem’s themes?
- The title of Angelou’s first autobiography is *I Know Why the Caged Bird Sings*. What does her choice of that title suggest about her personal relationship to this poem?

Note: The teacher can ask other questions to ensure students understand the meaning and theme of the poem and how the author’s word choice reveals a theme.

Teacher Actions:

- Identify the questions that are most appropriate for students, based on their strengths and needs, that will guide their comprehension of the poem and the reading elements to be analyzed.
- Display the poem and pose the selected questions. Model responses, as needed, by using think-alouds to identify the evidence (word choice) and inference (connotation and tone). For example, *the poet uses phrases such as “leaps on the back of the wind” which makes me think about a desirable place to be. The word “leap” has a positive connotation of jumping and being happy as it relates to the free bird.* Engage students in small group and whole group discussion of the questions.
- As students respond to the comprehension questions, record the different themes that emerge and are identified on chart paper.

Task #6

Planned Activities/Text Dependent Questions:

- In this task the teacher will engage students in the completion of a thinking organizer using the words and phrases used by the poet to determine a theme statement. This organizer will be used for modeling a TDA response.

Note: Remind students to refer to the prompt and question that they are working to answer, as needed.

**Teacher Actions:**

- Introduce the thinking organizer:

Theme:**Evidence #1 – Word Choice:****Inference:****Interrelationship to Theme:****Evidence #2 – Word Choice:****Inference:****Interrelationship to Theme:****Evidence #3 – Word Choice:****Inference:****Interrelationship to Theme:**

- Refer to the theme statements identified and charted in the class discussion (see Task 4) and explain that there can be more than one theme statement to represent the author’s message. However, in order to select the most appropriate evidence, they will need to come to consensus on one of the theme statements in order to complete the thinking organizer. Possible theme statements for this poem include:
 - *Even individuals in difficult situations can survive and thrive.*
 - *Happiness and sorrow are part of the human experience.*
 - *Oppression thwarts freedom.*
- Explain that when analyzing text, and specifically, how the author’s word choice supports the development of a theme, it is expected that evidence is provided, the evidence is supported with an explanation of its meaning, and the evidence/inference is connected to the theme. Therefore, students will identify one piece of evidence that will support a theme, discuss what inference they can make about the evidence based on the connotation and poet’s tone. Explain that they can decide to make changes to a theme statement based on their small group discussion. When sharing this change, have students use their evidence to support the change.
- Model recording Evidence #1 and an inference about the evidence on the thinking organizer. Ask students to explain how the evidence and inference are interrelated to the development of the theme. Model recording this interrelationship on the thinking organizer while rephrasing the information that the students shared, if necessary.
- Explain, that students will work in small groups to discuss and identify evidence # 2, an inference, and the interrelationship with the theme and record on their thinking organizer. As students discuss this information the teacher should circulate and provide feedback or clarify misconceptions, as



needed. After students have recorded the information, have students share their thinking in a whole group discussion. Encourage students to provide feedback to extend the thinking about the evidence, inference, and interrelationship to the theme.

- After discussing, providing feedback, and making adjustments to the students' information, record Evidence #2, an inference about the evidence, and the interrelationship to the theme on the thinking organizer. Ask students if you have captured their thinking appropriately.
- The selection and recording of Evidence #3 can be completed through small group discussions or students can be asked to complete this section independently. This decision will depend on the strengths and needs of the students. Either way, the teacher should continue to circulate and provide feedback or clarify misconceptions, as needed.

Student Actions:

- In small groups, students examine the theme statements identified throughout the class discussion and come to consensus of the theme statement that best exemplifies the poet's meaning.
- Students discuss one piece of evidence (author's word choice) that would support a theme. Students should discuss what inference they can make about the evidence based on the connotation and the poet's tone.
- In small groups, students continue discussing the poet's word choice, inference, and interrelationship with the theme. The students record this information on their thinking organizer and share their thinking as a whole group.

Note: A completed thinking organizer could include the following evidence, inferences, and interrelationships.

Subject/topic: *Freedom*

Theme: *Even individuals in difficult situations can survive and thrive.*

Evidence #1 – Word Choice: *“leaps”, “dips”, “dares to claim the sky” contrasted to “narrow cage”, “bars of rage”, clipped wings and tied feet*

Inference: *positive tone shows that the free bird is happy and able to fly wherever it wants juxtaposed by the negative tone showing a restrictive setting that the caged bird is experiencing*

Interrelationship to Theme: *the setting - showing what life was like for the caged bird before it was captured, but still the caged bird opens his throat to sing and thrives in its situation*

Evidence #2 – Word Choice: *“fearful trill”, “sings of freedom”, “tune is heard on the distant hill”*

Inference: *negative tone of being afraid yet there is a positive tone when the caged bird's song can be heard in the distance*

Interrelationship to Theme: *characterization – showing that the caged bird shows hope to thrive*



Evidence #3 – Word Choice: *“stands on the grave of dreams”, “shadow shouts on a nightmare scream”, “opens his throat to sing”*

Inference: *the caged bird lives in horror and fear*

Interrelationship to Theme: *daily life – showing that the caged bird is on the precipice of despair, but still continues to demonstrate hope and strength in adversity*

Task #7

Planned Activities/Text Dependent Questions:

- In this task the teacher will prepare students to independently write an essay drawing evidence from the poem to support analysis while applying grade-level writing standards.

Note: Districts and teachers use different writing organizers that assist students in organizing their writing. The organizer that is taught and used can be incorporated in this lesson plan.

- In eighth grade, compositional writing should include:
 - identification and introduction of the topic, including a thesis statement to preview what is to follow, and a concluding statement or section
 - development and analysis of the reading elements with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples
 - explanation of the evidence and inference
 - elaboration showing an interrelationship and a generalization
 - organization of ideas, concepts, and information into broader categories
 - use of appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts

Note: Students should understand the expectations of an analytical essay and how that differs from a summary.

Teacher Actions:

- Distribute the **Self-Monitoring Strategies for Responding to a Text Dependent Analysis Prompt** (see Appendix A). Point students specifically to the sections on *Understanding the text-dependent analysis prompt* and *Writing the response*.

Note: This resource could be distributed earlier in the lesson to provide students with a strategy for reading and analyzing the text.

- Reexamine the prompt and/or question that students are addressing in their essay. Ensure that students identify the reading elements that they are analyzing throughout their response (author’s word choice/techniques and theme).
- Discuss with students the expectations of an introductory paragraph, which may include (depending on the teacher/school/district expectations):



- a restatement of the prompt;
- the title, author, genre;
- a 1-2 summary sentence (optional); and
- a thesis statement.

Note: Depending on when this lesson is implemented and how often a response to a TDA prompt has been modeled, the writing instruction can be modified by the teacher.

Note: See TDA Series – Modeling a Text Dependent Analysis Response

- Discuss the meaning of a thesis statement, what is included in a thesis statement, and how it previews what is to follow. Identify that the purpose of a thesis statement is to:
 - make clear to readers the focus of your analysis
 - provide the reader with a clear interpretation of the evidence you will present in the paper
 - answer the question from the prompt; and should
 - serve as a guide to how the writing will flow within the essay.

In other words, remind students that the thesis statement should clarify what you are writing about in a single sentence.

Note: Additional guidance and instruction should be provided if students struggle with writing a thesis statement.

- Prompt students to turn-and-talk to discuss and record possible ways to write the introductory paragraph. Encourage students to use the expectations of an introductory paragraph to generate ideas. Remind students to review the question they developed when deconstructing the TDA prompt for writing a thesis statement.
- Model writing an introductory paragraph using the information identified by the students and teacher/school/district expectations. The modeling should include thinking-aloud the actions and decisions made throughout the process, engaging students in the process, and providing them with opportunities to make their thinking visible (Thompson, 2021). For example, the teacher could pose a question to herself, such as, *How could I summarize a poem since it is a short piece?* Or the teacher could ask students to turn-and-talk to generate a 1-2 sentence summary of the poem. The teacher uses student input to write the introductory paragraph:

In the poem, Caged Birds, by Maya Angelou, the poet describes two birds in different settings. One bird is free and can do whatever it wants while the other bird is trapped in a cage and cannot do anything but sing, showing that he has hope he will be free one day. The theme of the poem is that even individuals in difficult situations can survive and thrive. This theme is revealed as a result of the poet's descriptive word choice about the setting, characterization of the two birds, and their daily lives.

Discuss whether the paragraph includes all the expectations of an introduction and a thesis statement.



- Ask students to identify the expectations of a body paragraph and remind them to refer to the thinking organizer and the *Writing the response section of the Self-Monitoring Strategies for Responding to a Text Dependent Analysis Prompt*. Record the expectations on chart paper or on the whiteboard:
 - topic sentence establishing context leading to evidence, inference, and analysis with a transition from the previous paragraph (provide students with transitional words and phrases, if needed)
 - accurate, precise and strong text evidence (words and phrases) in the form of a direct quote or specific paraphrase)
 - explanation of inferences based on the text evidence
 - analysis of how the word choice is interrelated to the theme
 - elaboration of how the evidence and inference support the theme demonstrating a conclusion about the author's most important message
 - a generalization that makes a broad statement about a topic or person that applies outside of the text, the generalization can be in each paragraph or recorded in the conclusion. If students struggle with the meaning of generalization, provide opportunities to practice writing them. For example, *When people do... this usually means...*

Note: These bullets are not necessarily separate sentences within the paragraph and are often woven together in a coherent manner.

- Model writing one body paragraph including the above expectations while thinking-aloud and engaging students. Refer to the thinking organizer as a guide for writing the paragraph modeling how to expand and elaborate the information into a coherent paragraph without copying the information and considering it a completed paragraph. After modeling, discussing, and making adjustments based on the students' information, ask if all the expectations are included in the paragraph. Refer to the thesis statement to be sure the writing is following the expectation outlined in the thesis statement.
- The writing of the second body paragraph can be completed through small group discussions and writing. This decision will depend on the strengths and needs of the students. The teacher should circulate and provide feedback, as needed, reminding students to review the thinking organizer and the expectations of writing the response. Ask groups of students to share their paragraphs asking the remainder of the class to provide positive feedback and ways to improve the writing.
- The writing of the third body paragraph can be completed through small group discussions and writing or independently. This decision will depend on the strengths and needs of the students. Either way, the teacher should continue to circulate and provide feedback, as needed, reminding students to review the thinking organizer and the expectations of writing the response. Engage students in peer-assessment in which each student shares their paragraph and the other student provides positive feedback and ways to improve the writing.
- Discuss with students the expectations of a concluding paragraph, which may include (depending on the teacher/school/district expectations):
 - a restatement of the thesis statement
 - a summary of the main points or ideas in the essay
 - a generalization if it has not been included in the body paragraphs.



- Prompt students to turn-and-talk to discuss and record possible ways to write the concluding paragraph. Encourage students to use the expectations of a concluding paragraph to contribute to the one that is being modeled.
- Ask students if a generalization was included in the body paragraphs. If not, remind students that they will need to include a generalization in the concluding paragraph. Review the expectations of a generalization and have students discuss how to write a generalization within the concluding paragraph.
- Model, while thinking aloud and engaging students, the writing of a concluding paragraph. The teacher uses student input to write the concluding paragraph:

The descriptions of the birds in the poem, Caged Bird, allows the reader to understand how the bird symbolizes people in difficult situations. Even when individuals face hardships, they can still be survivors who show resilience and strength. Maya Angelou uses this poem to demonstrate the theme that even individuals in difficult situations can survive and thrive.

Discuss whether the paragraph includes all the expectations of a concluding paragraph.

Student Actions:

- Turn and talk to discuss and write a draft introductory paragraph. Share possible introductory paragraphs identifying the expected parts of the paragraph. Review and discuss the modeled introductory paragraph, including the appropriateness of the thesis statement based on the information recorded on the thinking organizer.
- Contribute to the writing of the first body paragraph using the information on the thinking organizer and suggestions for explaining and elaborating. Continue contributing to the writing of the second and third body paragraphs.
- Contribute to the writing of the concluding paragraph sharing possible generalizations that could be included.

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Appendix A

Self-Monitoring Strategies for Responding to a Text Dependent Analysis Prompt

Understanding the text dependent analysis prompt

Self-question: Which reading elements is the prompt asking me to pay attention?

Possible responses: When I read the prompt, I should...

- think about what I have learned about deconstructing the prompt.
- think about reading elements I have learned in class, such as character names, theme, setting, and so on.
- look for information that is explicitly provided in the prompt.
- look for information that is not explicit and make connections to how it is usually related to another reading element.

Examples of what my teacher says:

“When I read this prompt, I think that I am being asked to analyze something about a theme, but I’m not sure what the other reading element is? Let me reread it and make connections to what we learned in class about characters.”

“This prompt reminds me of writing about characters and theme because one way that a theme is discovered is by reading about what the character says, thinks, and acts.”

“While I’m reading the text, I’ll see if this makes sense.”

Reading and analyzing the text

Self-question: When I read this text, what information should I be looking for?

Possible responses: When I read the text, I should...

- pay attention to the reading elements identified in the text dependent analysis prompt.
- annotate the text by writing a word, phrase, or sentence that helps me make a connection or an inference related to the reading element.
- stop after every few paragraphs and summarize what the section was about.
- stop after every few paragraphs and ask myself questions about the reading elements that are in the prompt and attempt to answer them, such as:
 - *What is the author trying to tell me when the character says....?*
 - *Why did the author use something to represent something else?*
 - *Why did the author choose those words? What do they remind me of?*
- annotate the text by identifying information that provides accurate and precise evidence to support the analysis of the reading elements.



- consider 2-3 key points to summarize the entire text. if I struggle with summarizing the entire text, I should go back and reread looking for 2-3 key points

Examples of what my teacher says:

“Reading this section makes me think about”

“This makes sense because in the previous section the author said...”

“I’m confused here, does the author mean... or does the author mean something different? I should annotate the text by writing my question and then continue reading to see if I can clarify what the author means.”

“I think I know why the author used ... to represent the character’s feelings. It’s to show...”

Writing the response

Self-question: When writing my response, what information should I include?

Possible responses: When I write my text dependent analysis response, I should...

- check that each paragraph includes the expectations of an appropriate analysis.
- consider whether the evidence I selected is appropriate.
- re-read each paragraph to be sure it makes sense.
- re-read each paragraph to be sure that I am showing the interrelationship between the reading elements.

Examples of what my teacher says:

“I included evidence from the text, but I haven’t connected it to the reading element in the prompt. I need to go back to the prompt to remember what I am supposed to be analyzing in my response.”

“Hmmm...., this doesn’t seem to make sense. I wrote my evidence and said how it is related to the other reading element, but something is missing. I think I need to explain this more.”

“Oops, now that I am rereading, I can see that I wrote the same information in the previous paragraph. I need to review what I read to find new evidence to support my thinking.”

Resources

Thompson, J. (2020). *Analysis – Does this word matter in defining expectations for student performance?* Retrieved from: <https://www.nciea.org/blog/text-dependent-analysis/analysis-does-word-matter-defining-expectations-student-performance>.

Mood and Tone in Literature, www.rowan.k12.ky.us.

Picture: <http://blogs.henrico.k12.va.us/suloan/files/2014/04/1f.jpg>.