



Analyzing Text Evidence

Its beyond test-taking skills... Test taking skills are likewise needed but they will not sustain you to get high scores.

Writer's Lens: Text Evidence

	In Narratives	In Informational Texts
Types of Lenses	<ul style="list-style-type: none"> • What characters/people say, think or do • Character's expressions, gestures and appearance • Relationships • Setting descriptions • Time period • Recurring objects 	<p>A subject's</p> <ul style="list-style-type: none"> • Facts • Phrases • Descriptions <p>Photos or graphics Quotes for experts Author's stated opinions Comparisons</p>
Types of Patterns	<ul style="list-style-type: none"> • Which details fit together? • How do they fit together? 	
Types of Understandings	<p>Character's/people's:</p> <ul style="list-style-type: none"> • Feelings • Traits • Relationships • Motivations • Comparisons to others <p>Whole text:</p> <ul style="list-style-type: none"> • Issues • Symbols/metaphors/motifs • Themes • Lessons 	<ul style="list-style-type: none"> • Definitions of unknown concepts or terms • Main idea of a section • Central idea of an entire text • Author's bias or point of view • Comparisons

Phrases for Reflecting on Text Evidence and Meaning

Readers develop understanding of narrative texts by looking closely at what characters say, think and do.

say	+ think	+do	+ descriptions	= create new understanding
				So the character feels _____
				This character tends to _____
				This character has changed _____
				The author is trying to tell me _____
				I think ___because the author wrote
				The character might be thinking_____

Understanding Text Evidence in Narrative Texts

Readers read like a writer to look for text evidence to see the patterns and develop understanding of narrative texts.

Steps:

1. Look for word choices that describe the character/people & setting.
2. Find patterns:
 - Which details fit together?
 - How do they fit together?
3. Create new understanding.

Let me show you how!



- 1 Two colored boys during the war. For the first time in his life one of them, on furlough from a Southern training camp, was coming North. His best buddy was a New York lad, also on furlough, who had invited him to visit Harlem. Being colored, they had to travel in the Jim Crow car until the Florida Express reached Washington.
- 2 The train was crowded and people were standing in WHITE day coaches and in the COLORED coach—the single Jim Crow car. Corporal Ellis and Corporal Williams had, after much insistence, shared for a part of the night [the seats of other kindly passengers in the coach marked COLORED. They took turns sleeping for a few hours. The rest of the time they sat on the arm of a seat or stood smoking in the vestibule. By morning they were very tired. And they were hungry.
- 3 No vendors came into the Jim Crow coach with food, so Corporal Ellis suggested to his friend that they go into the diner and have breakfast. Corporal Ellis was born in New York and grew up there. He had been a star trackman with his college team, and had often eaten in diners on trips with his teammates. Corporal Williams had never eaten in a diner before, but he followed his friend. It was midmorning. The rush period was over, although the dining car was still fairly full. But, fortunately, just at the door as they entered there were three seats at a table for four persons. The sole occupant of the table was a tall, distinguished gray-haired man. A white man.
- 4 As the two brownskin soldiers stood at the door waiting for the steward to seat them, the white man looked up and said, “Won’t you sit here and be my guests this morning? I have a son fighting in North Africa. Come, sit down.”
- 5 “Thank you, sir,” said Corporal Ellis, “this is kind of you. I am Corporal Ellis. This is Corporal Williams.”

- 6 The elderly man rose, gave his name, shook hands with the two colored soldiers, and the three of them sat down at the table. The young men faced their host. Corporal Williams was silent, but Corporal Ellis carried on the conversation as they waited for the steward to bring the menus.
- 7 “How long have you been in the service, Corporal?” the white man was saying as the steward approached.
- 8 Corporal Ellis could not answer this question because the steward cut in brusquely, “You boys can’t sit here.”
- 9 “These men are my guests for breakfast, steward,” said the white man.
- 10 “I am sorry, sir,” said the white steward, “but Negroes cannot be served now. If there’s time, we may have a fourth sitting before luncheon for them, if they want to come back.”
- 11 “But these men are soldiers,” said the white man.
- 12 “I am sorry, sir. We will take *your* order, but I cannot serve them in the state of Virginia.”
- 13 The two Negro soldiers were silent. The white man rose. He looked at the steward a minute, then said, “I am embarrassed, steward, both for you and for my guests.” To the soldiers he said, “If you gentlemen will come with me to my drawing room, we will have breakfast there. Steward, I would like a waiter immediately, Room E, the third car back.”
- 14 The tall, distinguished man turned and led the way out of the diner. The two soldiers followed him. They passed through the club car, through the open Pullmans, and into a coach made up entirely of compartments. The white man led them along the blue-gray corridor, stopped at the last door, and opened it.
- 15 “Come in,” he said. He waited for the soldiers to enter.

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In my mind....

Readers develop understanding of narrative texts by looking closely at what characters say, think and do.

say	+ think	+do	+ descriptions	= create new understanding
		CW=silent	CE=talking	So this 2 characters are different
Steward → both C were silent				Cs feel intimidated
WM – embarrassed, son who served in the military, asked to be served in his personal room instead, distinguished (respectable with noble character)				White man is kind. He valued the service of the 2 Cs because his son also serves in the military.

Lets talk about what I just did...

Steps:

1. Look for word choices that describe the character/people & setting.
2. Find patterns:
 - Which details fit together?
 - How do they fit together?
3. Create my new understanding.

Now, let's look at informational texts!



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Understanding Text Evidence in Informational Texts

Readers read like a writer to look for text evidence to see the patterns and develop understanding of informational texts.

Steps:

1. Look for word choices that describe the subject, event or a place.
2. Find patterns:
 - Which details fit together?
 - How do they fit together?
3. Create new understanding: main idea, definition, comparisons.

Phrases for Reflecting on Text Evidence and Meaning

Readers develop understanding of informational texts by looking closely at what characters say, think and do.

facts	opinions	+ phrases/quotes	+ descriptions	= create new understanding
				The author's point is _____
				These data reveal _____
				The results of these events _____
				The challenges seem _____
				The changes reveal _____
				The author is leading me to think _____
				The author is claiming that _____
				The main idea of the whole selection is _____

Let me show you how!



Plastic: A Toxic Love Story

by Susan Freinkel

1 Kehoe Beach is a fairly remote place by urban standards: about two hours north of San Francisco, near the end of the long peninsular finger that forms Point Reyes and then a mile-long hike through a cattail marsh and down an old creek bed to the ocean. It's a place of wild natural beauty, but I was heading there for the unnatural stuff that routinely washes up on the beach. Its location, near where the Bay empties out into the open sea, makes Kehoe a magnet for ocean-borne plastic debris, what the Bureau of Land Management calls with bureaucratic understatement "matter out of place."

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facts	opinions	+ phrases/quotes	+ descriptions	= create new understanding
Plastic: A Toxic Love Story... Wild natural beauty ...but.... ocean-borne plastic debris				The author is claiming that KB is beautiful but dirty. He is giving me a background information about KB.
understatement = matter out of place				

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Lets do it together! You continue reading the rest of the passage.

