



TEXAS LITERACY INITIATIVE



# Making Inferences & Predictions: PART 2

## Grades 6-12

# Making Inferences

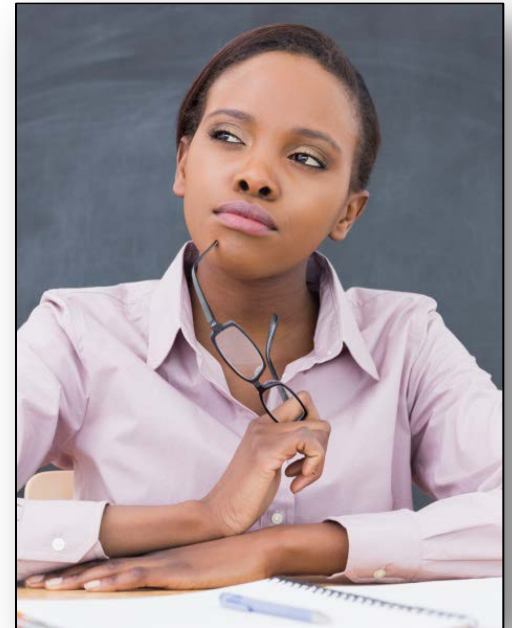
- What inferences can you make from the illustration?
- What are your own inferences?



What inferences can you make from the illustration?

# Goals for This Training

- Review key factors which relate to teaching Making Inferences and Predictions.
- Discuss and practice various scaffolds for teaching Making Inferences and Predictions.
- Consider how instructional scaffolds for teaching Making Inferences and Predictions can be applied across disciplines.



# The Teacher is Key

“Children’s difficulties on inference-related items often correlate to teachers’ lack of clarity about what good inference instruction looks like ... if we’re not sure how to describe inference, our instruction tends to be less explicit, less frequent, and less than memorable.”



(Keene & Zimmermann, 2007, p. 148)



# Cognitive Strategy Routine

**Cognitive Strategy Lesson Planning**

Title of Text \_\_\_\_\_

<b>Step 1</b> Use a real-world example	Anchor lesson:
<b>Step 2</b> Give the strategy a name.	"Today, we are going to learn a strategy called _____."
<b>Step 3</b> Define the strategy, how and when it is used, and how it helps with reading.	Strategy definition:  How it helps us comprehend:
<b>Step 4</b> Give students touchstones.	Model hand gesture, explain strategy poster, and refer to anchor lesson.

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**Strategy Instruction**

**DIRECT • EXPLICIT • SYSTEMATIC**

*Release of Responsibility*

1. Use a real-world example to create a context (anchor lesson).
2. Give the strategy a name.
3. Define the strategy, how and when it is used, and how it helps with reading.
4. Give students touchstones, such as a hand gesture or icon, to help them remember the strategy.
5. Think aloud, using the strategy in a variety of contexts.
6. Engage students by providing opportunities for them to share their thinking during the reading. Practice shared application with planned discussion prompts.
7. Scaffold practice, providing opportunities for students to use the strategy while reading, with teacher support and monitoring.
8. Provide accountability measures for students while using the strategy independently.

*Ongoing Assessment and Feedback*

**Ongoing Assessment** may include informal assessments such as anecdotal records, observations of class discussion, portfolios, projects, student records of thinking (post-it notes, drawings, and writings), as well as formal assessments.

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# Making Inferences

Inferring includes:

- Creating interpretations and synthesizing information.
- Making predictions.
- Determining meanings of unknown words.
- Creating mental images.
- Inferring answers to our own questions.

(Harvey & Goudvis, 2007; Miller, 2002)



## Making Inferences

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(Harvey & Goudvis, 2007; Miller, 2002)



# CREATING INTERPRETATIONS AND SYNTHESIZING INFORMATION

# Scaffolds to Support Inferring


Handout 1 and 2

**Making Inferences Graphic Organizer**

Title: Their Eyes are Watching God - pp. 1-3  
 CPO: What do we learn about the woman coming into town?


P. #	Statement About the Text that is Thought to be True	Direct (Explicit) or Inference (Implicit)?	Evidence (Text Clues)	Background Knowledge (Connections to What I Know)
1	She was coming back from burying the dead of someone who died suddenly.	direct	<ul style="list-style-type: none"> <li>• She had come back from burying the dead ... the sudden dead.</li> </ul>	
2	The townspeople used to be envious of her but now they enjoyed seeing her fall on hard times and they were talking badly about her.	inference	<ul style="list-style-type: none"> <li>• remember the envy they had stored</li> <li>• Swallowed with relish</li> <li>• Burning statements ... laughs</li> <li>• The mood come alive</li> <li>• Words like harmony in a song</li> </ul>	They are remembering the envy so it was in the past. When you relish something and the mood comes alive that means you enjoy it. When people's statements burn and when they laugh at you, they are being mean.
2	She's 40 years old.	direct	<ul style="list-style-type: none"> <li>• What dat ole forty year ole 'oman doin' ...</li> </ul>	
2	Her hair is long and she's wearing it down which isn't appropriate for an older woman.	inference	<ul style="list-style-type: none"> <li>• What dat ole forty year ole 'oman doin' wid her hair swingin' down her back like some young gal?</li> </ul>	Most women in their 40s do their hair down (which me like young girls. The fac are asking what she thin doing wearing her hair, me they think it's not o

## In the Text



The **AUTHOR** says it **DIRECTLY**.

## In My Head



I have to make an **INFERENCE**.


# Modeling Using the Graphic Organizer

1. Read the assigned text.
2. Set a CPQ for the reading.
3. Plan where you will model thinking aloud where you find answers to the CPQ.
  - Some of your statements should be directly stated in the text and some should be inferred.
  - When making an inference, be sure to plan how you will explain the inference by including evidence from the text as well as the background knowledge you used to make the inference.
  - Place your sticky notes in the teacher text as a reminder of when to stop and what you're thinking.

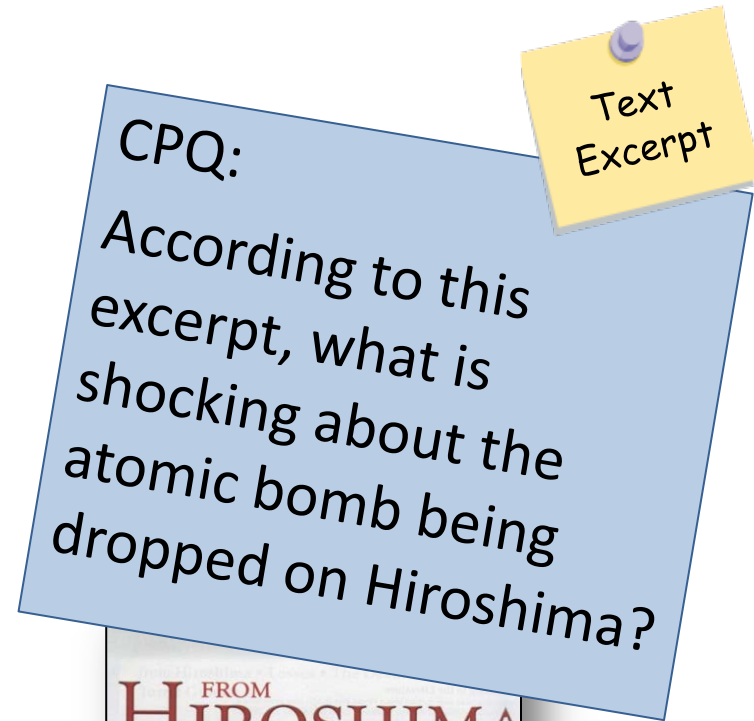


# You Do

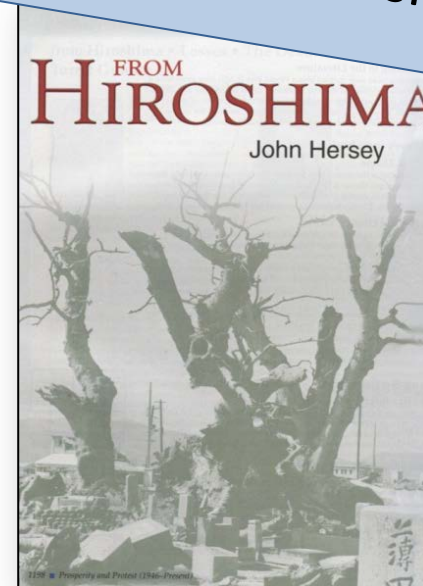
- Read *From Hiroshima*.
- Use the Cognitive Strategy Routine Lesson Planning Card to plan a CPQ for this text.



<b>Step 5</b> Think-aloud, using the strategy in a variety of contexts while reading.	
Plan a great Comprehension Purpose Question (CPQ) for the reading.	Plan three places to model the strategy through a think-aloud. Write your think-alouds on sticky notes and place them in the text where you will stop to share your thinking. Remember: Think-alouds are not questions for students.
<div style="border: 1px solid black; padding: 5px; text-align: center;">CPQ</div>	<div style="background-color: yellow; width: 100px; height: 100px;"></div>
<b>Step 6</b> Engage students by providing opportunities for them to share their thinking during reading. Practice shared application with planned discussion prompts.	<div style="background-color: yellow; width: 100px; height: 100px;"></div>
Plan at least one place to engage students with Think-Turn-Talk. Write your question on a sticky note and place it directly on the text.	
<b>Steps 7–8</b>	To be completed over time as students become familiar with the strategy.



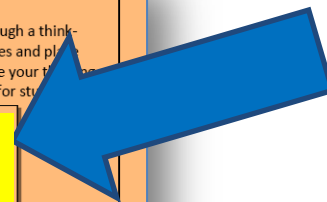
**CPQ:**  
According to this excerpt, what is shocking about the atomic bomb being dropped on Hiroshima?



# You Do

- Use the Think-Aloud sticky notes to record statements you will stop to think-aloud for students.

<b>Step 5</b> Think-aloud, using the strategy in a variety of contexts while reading.	
Plan a great Comprehension Purpose Question (CPQ) for the reading.	Plan three places to <u>model</u> the strategy through a think-aloud. Write your think-alouds on sticky notes and place them in the text where you will stop to share your thinking. Remember: Think-alouds are not questions for students.
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Plan at least one place to engage students with Think-Turn-Talk. Write your question on a sticky note and place it directly on the text.	
<b>Steps 7—8</b>	To be completed over time as students become familiar with the strategy.





# You Do



- Place your three sticky notes on the blank graphic organizer.
- To ensure that your lesson is clear and explicit, plan what you will say to students. Record the text evidence and/or background knowledge you relied on to make the statement.

**Making Inferences Graphic Organizer**

Title: \_\_\_\_\_  
CPQ: \_\_\_\_\_

P. #	My Answers to the CPQ	Direct (Explicit) or Inference (Implicit)?	Evidence (Text Clues)	Background Knowledge (Connections to What I Know)

# You Do

- Now that your planning is done, place your sticky notes back in the text as a reminder of where to stop and share your thinking while reading aloud to the class.
- Model filling out a blank graphic organizer with your class. Refer to your planning organizer to help you remember what to write.

Making Inferences Graphic Organizer

Title: \_\_\_\_\_  
CPQ: \_\_\_\_\_

P. #	My Answers to the CPQ	Direct (Explicit) or Inference (Implied)?	Evidence (Text Clues)	Background Knowledge (Connections to What I Know)

# Annotating the Text

- “The concept of holding and marking thinking is new to a lot of students, because they’ve been taught that it’s the teacher’s job to ask the questions, and the student’s job to answer them.”
- “Merely underlining text is not enough. Thinking about the text must accompany the underlining.”
- “I have to teach students how to show their thinking again and again. It doesn’t miraculously happen because I’ve assigned it.”

(Tovani, 2004, pp. 68-69)

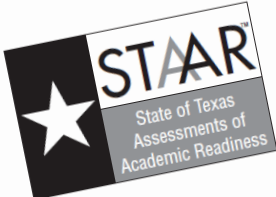
# Annotating the Text

- Select small, complex pieces of text to model annotating text for students.
- Set a CPQ for the reading.
- Project the text so that it is large enough for all students to see.
- Read the text aloud, stopping to underline the key information and place sticky notes explaining your thinking in the margin of the text.
- Clearly explain, why you underlined what you did and what you are thinking.

# I Do / We Do



<http://www.tea.state.tx.us/WorkArea/linkit.aspx?LinkIdentifier=id&ItemID=2147503457&libID=2147503451>



**STAR**  
State of Texas  
Assessments of  
Academic Readiness

## English I Reading

2011 Released Selections and Test Questions

These released questions represent selected TEKS student expectations for each reporting category. These questions are samples only and do not represent all the student expectations eligible for assessment.

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STAAR English I Reading

Reading Selection 1

2011 Release

Read the selection and choose the best answer to each question.

from  
**Anne of Green Gables**  
A Play by R. N. Sandberg  
Adapted from L. M. Montgomery's Novel

1 [Avonlea Station. A small figure, a child, sits on a battered suitcase. The child wears a too-large overcoat and a cap covering its head. We can see only the child's back as the lights come up. The child wraps the coat more tightly around itself and turns toward us for the first time: she is a girl, a simple, tattered dress under her coat. The stationmaster comes to pick up a mailbag and notices the girl.]

2 **STATIONMASTER:** Now, look, my girl. We've got a ladies' waiting room, and that's where you ought to be. You've been out here long enough.

3 **ANNE:** I prefer to stay outside. There's more scope for imagination. [Looking off.] Like with that wild cherry tree. If no one comes for me, that's where I'll sleep tonight. All white with bloom in the moonshine. I'll imagine I'm dwelling in marble halls. [Pointing off.] Oh, look, look at it now—as the wind's blown it. What does it make you think of?

4 **STATIONMASTER:** A cherry tree blowing in the wind.

5 **ANNE:** My goodness, no!

6 **STATIONMASTER:** And all the fruit that'll fall off and be squashed. What a mess I'll have to clean up.

7 **ANNE:** It looks just like a bride! With a lovely misty veil. I've never seen one, but I can imagine what she would look like. I don't ever expect to be a bride myself. I'm too homely. But I hope that someday I shall have a white dress. That is my highest ideal of earthly bliss.

8 [An older man, very tentative and shy, enters. He stands diffidently off to the side, looking around for something at first, and then focuses in on Anne and hears her last few lines.]

9 **STATIONMASTER:** [Sees the man and goes to him.] About time you got here, Matthew.

10 **MATTHEW:** Will the 5:30 train be long?

11 **STATIONMASTER:** Been in and gone half an hour. [Indicating Anne.] There she is. [Confidently.] She's a case. Got a tongue runs longer than a freight train to Ottawa.

Page 2

Read the selection and choose the best answer to each question.

CPQ: What do you learn about the main character (Anne)?

*from*  
**Anne of Green Gables**

*A Play by R. N. Sandberg*

*Adapted from L. M. Montgomery's Novel*

- 1 *[Avonlea Station. A small figure, a child, sits on a battered suitcase. The child wears a too-large overcoat and a cap covering its head. We can see only the child's back as the lights come up. The child wraps the coat more tightly around itself and turns toward us for the first time: she is a girl, a simple, tattered dress under her coat. The stationmaster comes to pick up a mailbag and notices the girl.]*
- 2 **STATIONMASTER:** Now, look, my girl. We've got a ladies' waiting room, and that's where you ought to be. You've been out here long enough.
- 3 **ANNE:** I prefer to stay outside. There's more scope for imagination. *[Looking off.]* Like with that wild cherry tree. If no one comes for me, that's where I'll sleep tonight. All white with bloom in the moonshine. I'll imagine I'm dwelling in marble halls. *[Pointing off.]* Oh, look, look at it now—as the wind's blowing. What does it make you think of?
- 4 **STATIONMASTER:** A cherry tree blowing in the wind.

Sounds like she's poor 😞

Big imagination – she's dreaming of living in a fancy house.

5 **ANNE:** My goodness, no!

6 **STATIONMASTER:** And all the fruit that'll fall off and be squashed. What a mess I'll have to clean up.

7 **ANNE:** It looks just like a bride! With a lovely misty veil. I've never seen one, but I can imagine what she would look like. I don't ever expect to be a bride myself. I'm too homely. But I hope that someday I shall have a white dress. That is my highest ideal of earthly bliss.

*[An older man, very tentative and shy, enters. He stands diffidently off to the side, looking around for something at first, and then focuses in on Anne and hears her last few lines.]*

9 **STATIONMASTER:** *[Sees the man and goes to him.]* About time you got here, Matthew.

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Her big dream is to get married.

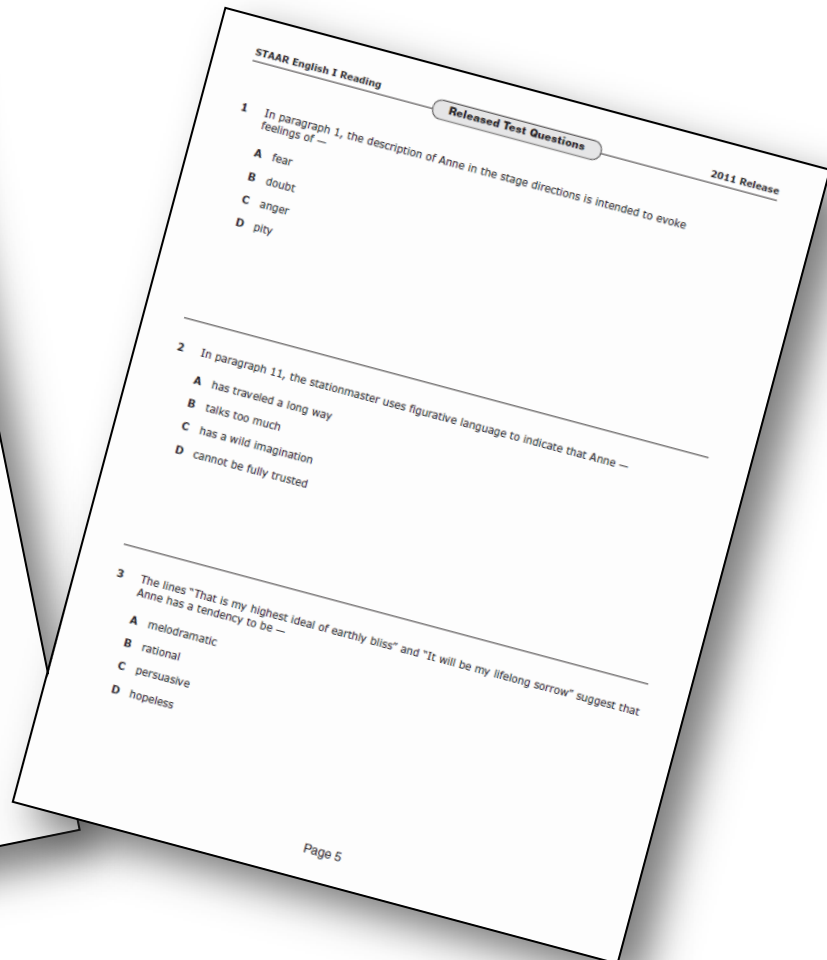
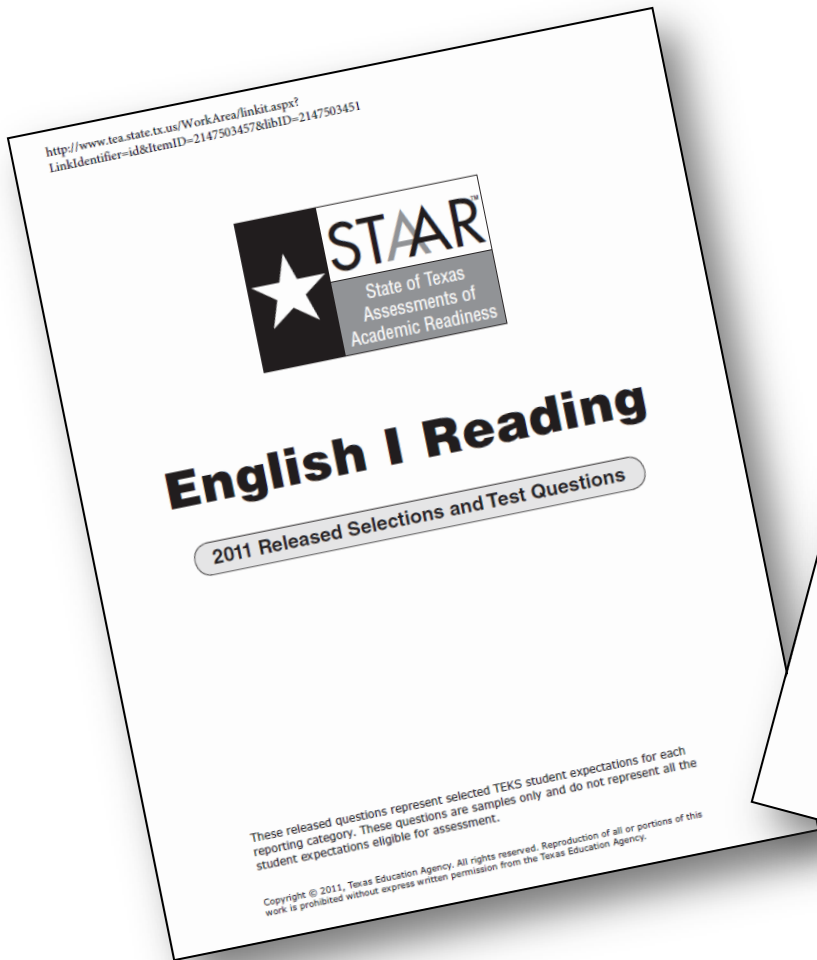
Doesn't think much of herself.

She's different. She talks a lot.



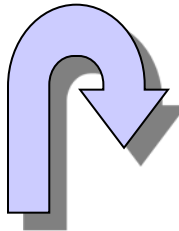
# I Do / We Do

Handout  
4



# Reflect and Share

- How might these two scaffolds support student comprehension?
- How have you used these scaffolds in your lessons?
  - Making Inferences Graphic Organizer
  - Annotating text



# Text Excerpts

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TEXAS LITERACY INITIATIVE



## Making Inferences & Predictions: PART 2

Grades 6-12



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## Background

In August 1945, American President Harry Truman was faced with a terrible decision. The world had been at war for six years. Germany had surrendered in May, but Japan refused to give up. The United States had just finished developing an atomic bomb. President Truman had to decide whether or not to use this new technology to bring an end to the war. On August 6, Truman ordered that the atomic bomb be dropped on the Japanese city of Hiroshima. Three days later, another bomb was dropped on Nagasaki. These two bombs killed more than 200,000 people and forced the Japanese surrender. Like so many events of World War II, the atomic bomb gave the world a new horror, as John Hersey so carefully documents in this selection.

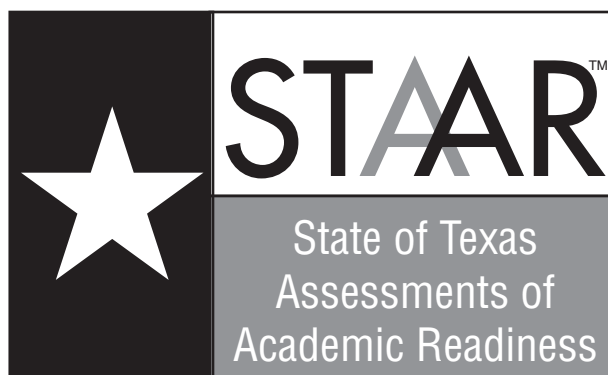
At exactly fifteen minutes past eight in the morning, on August 6, 1945, Japanese time, at the moment when the atomic bomb flashed above Hiroshima, Miss Toshiko Sasaki, a clerk in the personnel department of the East Asia Tin Works, had just sat down at her place in the plant office and was turning her head to speak to the girl at the next desk. At that same moment, Dr. Masakazu Fujii was settling down cross-legged to read the *Osaka Asahi* on the porch of his private hospital, overhanging one of the seven deltaic rivers which divide Hiroshima; Mrs. Hatsuyo Nakamura, a tailor's widow, stood by the window of her kitchen, watching a neighbor tearing down his house because it lay in the path of an air-raid-defense fire lane . . . and the Reverend Mr. Kiyoshi Tanimoto, pastor of the Hiroshima Methodist Church, paused at the door of a rich man's house in Koi, the city's western suburb, and prepared to unload a handcart full of things he had evacuated from town in fear of the massive B-29 raid which everyone expected Hiroshima to suffer. A hundred thousand people were killed by the atomic bomb, and these [four] were among the survivors. They still wonder why they lived when so many others died. Each of them counts many small items of chance or volition—a step taken in time, a decision to go indoors, catching one streetcar instead of the next—that spared him. And now each knows that in the act of survival he lived a dozen lives and saw more death than he ever thought he would see. At the time, none of them knew anything.

### Vocabulary Builder

**evacuated** (ē vak' yōō āt' id)  
v. made empty;  
withdrawn

**volition** (vō lish' en) n. act  
of using the will





# English I Reading

**2011 Released Selections and Test Questions**

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Read the selection and choose the best answer to each question.

*from*  
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- 3 **ANNE:** I prefer to stay outside. There's more scope for imagination. *[Looking off.]* Like with that wild cherry tree. If no one comes for me, that's where I'll sleep tonight. All white with bloom in the moonshine. I'll imagine I'm dwelling in marble halls. *[Pointing off.]* Oh, look, look at it now—as the wind's blown it. What does it make you think of?
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Read the selection and choose the best answer to each question.

CPO:  
What do you  
learn about the  
main character  
(Anne)?

from

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A Play by R. N. Sandberg

Adapted from L. M. Montgomery's Novel

- 1 [Avonlea Station. A small figure, a child, sits on a battered suitcase. The child wears a too-large overcoat and a cap covering its head. We can see only the child's back as the lights come up. The child wraps the coat more tightly around itself and turns toward us for the first time: she is a girl, a simple, tattered dress under her coat. The stationmaster comes to pick up a mailbag and notices the girl.]
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Sounds like  
She's poor. ;)

Big imagination  
Dreaming of  
living in a fancy  
house.

She doesn't  
think much of  
herself.

Her big dream  
is to get  
married.

She's different.  
She talks a lot.

- 12 **MATTHEW:** [*Puzzled.*] Is Mrs. Peter Blewett about?
- 13 **STATIONMASTER:** Couldn't wait. Had to get the other girl to her cousin's. Said you and your sister were adopting this one.
- 14 **MATTHEW:** [*More puzzled still.*] I was expecting a boy.
- 15 **STATIONMASTER:** Well, she's not a boy, Matthew, and I don't have any more orphans here.
- 16 **ANNE:** Excuse me, are you Mr. Matthew Cuthbert of Green Gables?
- 17 **STATIONMASTER:** [*To Anne.*] Looks like you won't be sleeping in the trees after all. [*To Matthew.*] Good luck, Matthew. [*Exits.*]
- 18 **ANNE:** I'm very glad to see you. I was beginning to be afraid you weren't coming for me, and I was imagining all the things that might have happened to prevent you. It's so wonderful that I'm going to live with you. I've never belonged to anybody—not really. I feel pretty nearly perfectly happy. I can't feel exactly perfectly happy because—well, [*She sets down her bag and pulls off her hat.*] what color would you call this?
- 19 [*She holds out one of her braids to him.*]
- 20 **MATTHEW:** It's red, ain't it?
- 21 **ANNE:** Yes, it's red. Now, you see why I can't be perfectly happy. I cannot imagine that red hair away. I do my best. I think to myself, "Now my hair is a glorious black, black as the raven's wing." But all the time, I know it's just plain red, and it breaks my heart. It will be my lifelong sorrow.
- 22 [*She picks up her bag. Matthew does not move.*]
- 23 **ANNE:** Shouldn't we be going?
- 24 **MATTHEW:** Well, now, you see, I'm confused about that.
- 25 **ANNE:** [*A moment of fear.*] Is it because I'm talking too much? People are always telling me I do. Would you rather I didn't talk? If you say so I'll stop. Could we go if I do? I can stop when I make up my mind to it, although it's difficult.
- 26 **MATTHEW:** Oh, I don't mind the talkin'. You can talk as much as you like.
- 27 **ANNE:** Oh, I'm so glad. It's such a relief to talk when one wants and not be told that children should be seen and not heard. Shall we go?
- 28 [*Matthew doesn't answer. Anne's voice trembles.*]
- 29 **ANNE:** We are going to Green Gables, aren't we?
- 30 **MATTHEW:** Well, now, you see—
- 31 [*Anne clutches her bag. She is terrified.*]

No parents.  
An orphan.

Thinks her  
red hair makes  
her homely. ï

She's talkative.  
Wants to  
please him.

He's hesitating.  
She's scared he  
doesn't want her.

- 32 **MATTHEW:** You're not like other girls, are you? Not like girls around here.
- 33 **ANNE:** I don't know. I guess I'm not. But I do have my good points. I'm sure you'll find them out once you get to know me.
- 34 **MATTHEW:** Well, now I expect that's so. All right. Come on.
- 35 **ANNE:** [*As they start to go.*] Have you ever imagined what it must feel like to be divinely beautiful?
- 36 **MATTHEW:** [*His voice trailing off in the distance.*] Well, now, no, I haven't.

Anne of Green Gables, by R. N. Sandberg, adapted from L. M. Montgomery's novel. © 1991/1993/1995  
R. N. Sandberg, publisher Anchorage Press Plays/applays.com. ISBN 978-0-87602-335-8. Performance rights reserved.

She wishes  
she was  
beautiful.

Thinks  
she has  
some good  
points!

# Additional Handouts

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Grades 6-12



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### Making Inferences Graphic Organizer

Title: \_\_\_\_\_  
CPQ: \_\_\_\_\_

P. #	My Answers to the CPQ	Direct (Explicit) or Inference (Implicit)?	Evidence (Text Clues)	Background Knowledge (Connections to What I Know)




# In the Text

It says it  
right here. I can see those  
words.



# In My Head

I have to use clues  
from the text and my  
background knowledge...



The **AUTHOR** says  
it **DIRECTLY**.

I have to make an  
**INFERENCE**.

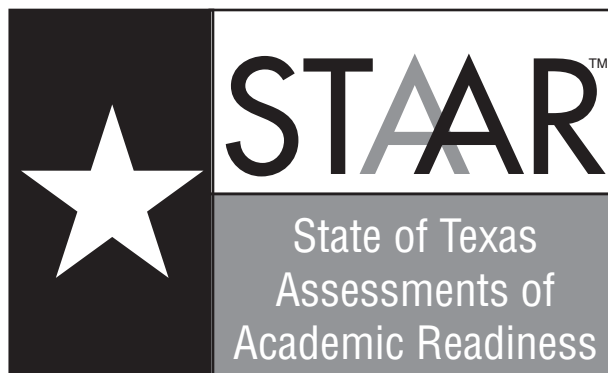
### Making Inferences Graphic Organizer

Title: From Hiroshima

CPO: According to this excerpt, what is shocking about the atomic bomb being dropped on Hiroshima?

P. #	My Answers to the CPO	Direct (Explicit) or Inference (Implicit)?	Evidence (Text Clues)	Background Knowledge (Connections to What I Know)

[http://www.tea.state.tx.us/WorkArea/linkit.aspx?  
LinkIdentifier=id&ItemID=2147503457&libID=2147503451](http://www.tea.state.tx.us/WorkArea/linkit.aspx?LinkIdentifier=id&ItemID=2147503457&libID=2147503451)



# English I Reading

**2011 Released Selections and Test Questions**

These released questions represent selected TEKS student expectations for each reporting category. These questions are samples only and do not represent all the student expectations eligible for assessment.

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- 1 In paragraph 1, the description of Anne in the stage directions is intended to evoke feelings of —
- A fear
  - B doubt
  - C anger
  - D pity
- 
- 2 In paragraph 11, the stationmaster uses figurative language to indicate that Anne —
- A has traveled a long way
  - B talks too much
  - C has a wild imagination
  - D cannot be fully trusted
- 
- 3 The lines “That is my highest ideal of earthly bliss” and “It will be my lifelong sorrow” suggest that Anne has a tendency to be —
- A melodramatic
  - B rational
  - C persuasive
  - D hopeless

- 4 Which quotation most strongly suggests that Anne is eager to please Matthew?
- A *Yes, it's red. Now, you see why I can't be perfectly happy.*
  - B *Would you rather I didn't talk? If you say so I'll stop.*
  - C *It looks just like a bride! With a lovely misty veil.*
  - D *Shouldn't we be going?*
- 
- 5 Matthew's lines and stage directions suggest that he is —
- A kindhearted
  - B efficient
  - C sarcastic
  - D uncomfortable
- 
- 6 In what way do the stationmaster's lines in paragraphs 4 and 6 help develop the character of the protagonist?
- A They emphasize how old he is compared with Anne.
  - B They reveal that he is more honest than Anne.
  - C They serve to highlight Anne's imaginativeness.
  - D They establish Anne's eagerness to be adopted.