

Quad Text Set Format

Quad Text Sets are composed of 4 types of texts (Target Texts, Informational Texts, Visual Texts, and Hook Texts) to support discipline-specific learning objectives or content standards. These texts can utilize multimodal features of visual, audio, or written words to communicate ideas to the reader.

The framework helps support student learning by building background knowledge of a topic, increasing motivation, and providing reading to learn experiences from a variety of texts. By building Quad Text Sets, teachers can strategically set target goals to enhance student achievement of complex content while also supporting literacy development.

The **TARGET TEXT** should be selected first in developing a Quad Text Set. The other texts in the Quad Text Set should build background knowledge, vocabulary, and skills as foundation for successful understanding of the Target Text.

The Target Text Should:

- Support the most complex aspect of the content learning standards
- Challenge Students
 - May include unfamiliar or abstract vocabulary and ideas
 - Not be so hard that students cannot learn from the material - instead help students utilize headings/definitions of challenging words, etc...
- Include Primary Sources, Literature, or other challenging text material

The **INFORMATIONAL TEXTS** should be less challenging than the Target Text and build relevant topic knowledge. The Informational Texts introduce students to complex topics that will be important for understanding the more challenging Target Text. The Informational Texts should:

- Focus on the topics, knowledge, vocabulary, and skills students need to successfully understand the target text.
- Be thoughtfully chosen for the Quad Text Set by keeping the discipline-specific learning objectives in mind.

The **VISUAL TEXTS** support background knowledge and are similar in function to the Informational texts, but provide visual support for the key vocabulary and context needed for understanding the Target Text.

The Visual Texts:

- Include photos, pictures, graphics, maps, or video clips
- Could possibly include a political cartoon if its complexity does not hinder student acquisition of knowledge.

The **HOOK TEXT** is either a fictional or nonfictional piece that demonstrates the relevance of the Target Text's concepts and spark student interest. The Hook Text may link the historical concept to a more modern situation.

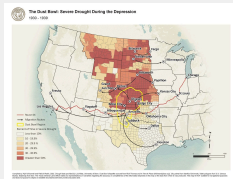
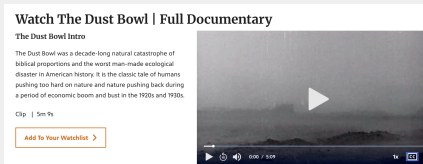
The Hook Texts:

- Could include an excerpt from a fictional novel, present-day news article, picture, graph, chart, or video.
- Should have some written text elements to support literacy development
- Could be challenging but should be easier to read and comprehend than the Target Text.

*All resources should be **fully reviewed prior to student use** to verify their appropriateness for the individual teacher's classroom and school setting. If you are unsure if something is appropriate for your school or district, check your district guidelines and/or consult with your grade level/department chair, teacher mentor, or administrator before using the resource.*

SS5H1: Explain how the Great Depression and New Deal affected the lives of millions of Americans.

a. Discuss the Stock Market Crash of 1929, Herbert Hoover, Franklin Roosevelt, the Dust Bowl, and soup kitchens.

Target Text	Hook Text	Visual Text	Informational Text
<i>The Dust Bowl</i> article by Smithsonian American Art Museum - use pages 1-3 (prior to the section labeled "The Artwork") and pages 4-5 ("Escaping the Dust Bowl") https://americanexperience.si.edu/wp-content/uploads/2015/02/The-Dust-Bowl.pdf This informational text provides an explanation for the choices that led to Dust Bowl conditions, an overview of the Dust Bowl's impact on everyday life, a primary source account of life in the region, and solutions that people attempted in order to end the disaster.	<i>Dust Bowl Refugee</i> by Woody Guthrie https://www.youtube.com/watch?v=kZrfoX_5IBU Lyrics: https://woodyguthrie.org/Lyrics/Dust_Bowl_Refugee.htm Have students read the lyrics as they listen. They can underline or highlight words that seem unfamiliar. As a class, discuss these words and their meanings. Keep an eye out to see if they are used in additional texts.	<i>The Dust Bowl: Severe Drought During the Depression (1930-1939)</i> Texas General Land Office https://www.tshaonline.org/handbook/entries/dust-bowl  This map offers a chance to deepen students' understanding of the Dust Bowl's wide reach while also providing practice with map skills. Photo resources: - PBS photo gallery for Ken Burns' <i>Dust Bowl</i> documentary: https://www.pbs.org/kenburns/the-dust-bowl/photo-gallery - Library of Congress - photos from Cimarron County, OK in 1936: https://www.loc.gov/pictures/search/?q=L%20%20521&fi=number&op=PHRASE&v=exact&col=coll&sg=true&st=gallery https://infosys.ars.usda.gov/WindErosion/multimedia/dustbowl/dustbowlpics.html	Introduction to <i>The Dust Bowl</i> Documentary by Ken Burns https://www.pbs.org/kenburns/the-dust-bowl/#watch (Note: Several video clips are linked on this page, but the 5-minute introduction is best for this purpose.)  While students watch, have them record the states listed as each person speaks. Once the video ends, have them mark each state on a map of the United States with a sticky note. What do they notice? The video footage and photographs all date from the Dust Bowl era. Students can create a simple T-chart to note what they see and hear in the footage/photos.

Sample Quad Text Set Collections
Grade 5
Unit 5, The Great Depression and New Deal

Aligned to Georgia Standards of Excellence (GSE) | Based on the work of Sarah Lupo et al. (2022)

To go a step further, students could read the 1935 letter excerpted in the article, from homesteader (and Mount Holyoke College graduate) Caroline Henders to US Secretary of Agriculture Henry Wallace. Her first-person account of what the Dust Bowl had done to the land she had worked for 30+ years is an excellent primary source for this unit. The entire letter is available from the Digital Inquiry Group at this link: https://www.inquirygroup.org/history-lessons/dust-bowl/. To access it, create a free account and download the lesson's original documents. Henderson's letter is Source #1. Finally, teachers may find this longer piece by Henderson quite interesting. She wrote several letters for <i>The Atlantic</i> magazine in the 1930s, bringing the attention of the entire country to the Dust Bowl region. (Note: Some of the language in this letter/article makes it less appropriate for classroom use, so be sure to preview carefully if you decide to excerpt it for students.) https://loa-shared.s3.us-west-2.amazonaws.com/static/pdf/Henderson_Dust_Bowl.pdf.			Some possible questions for discussion: • What questions do students have after watching? Where could they go to find answers? • What surprised students when they saw what life was like for people living in the affected region? • How did the people who lived through the Dust Bowl remember it? What did their recollections have in common? • How did the interviewed writers/historians talk about the Dust Bowl compared to those who had lived through it? What was similar? What differed?
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SS5H1: Explain how the Great Depression and New Deal affected the lives of millions of Americans.

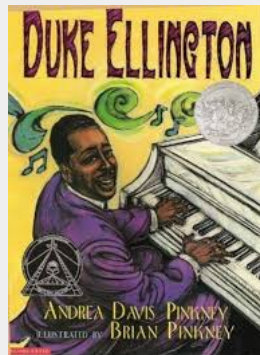
b. Analyze the main features of the New Deal; include the significance of the Civilian Conservation Corps, Works Progress Administration, and the Tennessee Valley Authority.

Target Text	Hook Text	Visual Text	Informational Text
<i>Different Paths</i> by Edward I. Maxwell at ReadingWorks.Org https://www.readworks.org/article/Different-Paths/509464e4-21f4-4f42-abb-b-c427b2e99e4a#!articleTab:content/	<i>President Roosevelt's New Deal</i> https://www.youtube.com/watch?v=8wpeZEYjY0w  This is a newsreel-style video using vintage footage. It gives an excellent overview of the New Deal and also discusses the viewpoint of those who opposed both the New Deal and its individual programs.	<i>Employment and Activities Poster for the WPA's Federal Art Project, 1936</i> Works Project Administration https://www.aaa.si.edu/collections/items/detail/employment-and-activities-poster-wpas-federal-art-project-11772  <i>National Art Week</i> Federal Art Project poster, 1935 https://www.loc.gov/resource/cph.3f05204/  <i>Outwitted by Sanitation</i> by John Buczak Federal Art Project poster, 1940 https://www.loc.gov/item/98509668/ 	"New Deal" from <i>Britannica for Kids</i> https://kids.britannica.com/kids/article/New-Deal/390817 "The New Deal" from <i>Khan Academy</i> https://www.khanacademy.org/humanities/ap-us-history/period-7/apush-the-new-deal-lesson/a/the-new-deal

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SS5H1: Explain how the Great Depression and New Deal affected the lives of millions of Americans.

*c. Discuss important cultural elements of the 1930s; include **Duke Ellington**, Margaret Mitchell, and Jesse Owens.*

Target Text	Hook Text	Visual Text	Informational Text
"The Aristocrat of Jazz" by Lucius Jones <i>The Atlanta Daily World</i>, July 17, 1935, p. 3 https://gahistoricnewspapers.galileo.usg.edu/lccn/sn82015425/1935-07-17/ed-1/seq-3/ (A cropped version of this article suited for student use appears on the last page of this document.) The <i>Atlanta Daily World</i> remains a significant Black newspaper, and it was a critical source of information for African-Americans in the Jim Crow era. When other newspapers didn't (or wouldn't) cover news related to African-Americans and racism, the <i>Daily World</i> provided that information. In that vein, the newspaper also covered African-American entertainment news, including this article regarding an upcoming concert by Duke Ellington. It is interesting to note that Louis Armstrong performed at the same venue two days later!	<i>It Don't Mean a Thing (If It Ain't Got That Swing)</i> https://www.youtube.com/watch?v=qDQpZT3GhDg  Use a song such as this - composed and performed by Ellington - to help students understand the sound of Ellington's music. After an initial listen, ask students to record their observations. Then, give them specific things to watch and listen for in a second viewing: -What instruments do you see? What instruments can you hear? -Does this remind you of any modern music? -How is this different from other types of music you know? -How is the video recording itself different from what we see, hear, and even record today?	<i>Mood Indigo</i> Composed by Duke Ellington, Irving Mills, and Albany Bigard Sheet Music Cover https://www.theshedd.org/divp/series.aspx?artwork=1995&event=46&series=40&rec=9  Begin by asking students to identify this type of text. They may or may not be familiar with sheet music, and they may or may not know that "ordinary people" often bought sheet music like this to play on their home pianos. People would hear music on the radio, and then they would want to replicate the tune in their own homes!	<i>Duke Ellington: The Piano Prince and His Orchestra</i> by Jerry Pinkney  After a read aloud of this book, students can create a biographical sketch of Ellington. They might complete a narrative paragraph, a multi-frame storyboard/cartoon, or even an annotated illustration. As they work, they should focus on sharing why Duke Ellington was such an important cultural figure during the 1930s.

This article provides a number of opportunities for discussion with students: • What is a newspaper? How did newspapers provide information in an era before television and the internet? • How do you read a newspaper article? How do you know where to read next when you finish a line? When you finish a column? How is this different from reading a book or online article? • Why is this article appearing in the <i>Daily World</i>, rather than another Atlanta newspaper? • How might historians use an article like this one to study artists from the past?	After watching the performance a second time, discuss why music like this was popular during the 1930s. Students may not have many suggestions to make at this point in the unit, but they should be able to return to this recording later and make connections to the changes happening in American society. (Note: Plenty of Ellington recordings are available online. Be sure to screen them before using in class to make sure they are related to the time period, as he performed publicly into the 1970s, and that they are appropriate for classroom use. Some include dance numbers that are slightly racy.)	Students could work in pairs or small groups to record their observations about the text and illustrations: • What sorts of designs do they see? • What do the different pieces of text mean? • Why in the world is Duke Ellington's head floating on an image of his hands on the piano keys? • Why is it significant that Duke Ellington's face is shown? • Why would the printer of this sheet music design a cover in this way? What are they trying to convey? To whom are they trying to appeal? Once students have recorded their observations, have them brainstorm connections between this visual text and the other information they've learned about Ellington and his impact on American society in the 1930s.	
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THE ARISTOCRAT OF JAZZ.

NO MATTER HOW HIGHLY Duke Ellington is praised by critics, he will still be underrated. The celebrated jazz maestro who comes to the City Auditorium in Atlanta this Monday night, July 22, to play an engagement between the hours of nine and one-thirty o'clock, has long established himself in the eyes of the world as a master composer, arranger, pianist, and band leader. "Duke" is probably the greatest modern jazz composer in the world, having written and recorded 114 popular numbers in the eleven and a half years he has been identified with the jazz profession. Among Duke's better known compositions and recordings are "Sophisticated Lady," "Mood Indigo," "In My Solitude," "Rockin' In Rhythm," "Drop Me Off in Harlem," "Bundle Of Blues," "Ring Dem Bells," "A Creole Rhapsody" (in two parts) "Black And Tan Fantasy," and others too numerous to include. Duke is also the author of that swing

They'll Swing It At the Savoy Tonight

Well, folks, the hot weather man is right here but they're still going to swing it this evening, from nine until at the Savoy Ballroom on Auburn avenue. Jay Ellington and his Troubadours have some very, very fine tunes for this hot weather and it is expected that the same big crowd that greeted them last Wednesday night, will be present again. Jay and more of their friends, who will provide Atlanta with a night this evening. It will mean a real hot day. Wednesday night, that master is a good one.

"It Don't Mean A Thing If You Ain't Got That Swing" Ellington has seized Duke on numerous occasions. He and his band have played in several full length films besides countless screen shorts. Duke has done wonders for a number of songs he did not write. He made "Three Little Words" "I Can't Give You Anything But Love," and several other ballads best sellers by merely playing them in a new version, his own arrangement.

WHAT "REVIEWING THE REVIEWS" SAYS

JOHN ROSENFELD, JR., writing in his "Reviewing the Reviews" column, says:

But real HOT jazz will be shown as coming from Negro performers like mad Buddy Bolden. . . . free-lance trumpeters, sax-agonists, and trombone players who started the hot jazz cult which today has such heroes as Cab Calloway, Louis Armstrong, Duke Ellington. Calloway and Armstrong are predominantly showmen. Calloway plays no instrument, sings with his orches- tra in a bleating, high-pitched voice, relies partly for his effects on his white dress suits with ludicrously long tails. Windy, mug- gle-smoking Louis Armstrong has never had patience or skill to build an orchestra of his own. He is happy strutting before any good hot band where he can introduce himself as "The Reverend Satchel Mouth" and proceed to triple-tongue a cornet at incred- ible speed. . . . Compared with these two, big, handsome Duke Ellington is an earnest, all-round musician. Ellington's arrange- ments, apparently tossed off in the approved hot, spontaneous manner have been carefully worked out at rehearsals beginning often at 3 a. m. after his theatre and night club engagements which gross as much as \$250,000 a year. Ellington will sit at the piano, play a theme over, try a dozen different variations. Spid- ery Freddy Jenkins may see an ideal spot for a hot double-quick trumpet solo. Big William Brand may be seized with a desire to slap his double-bass, almost steal the percussion away from Drummer Sonny Greer. Duke Ellington lets all his players have their say, but listens particularly to the shrewd advice of the pale Cuban Juan Tizol, his valve trombonist."

WHAT PERCY GRAINGER SAYS

PIANIST PERCY GRAINGER likens the texture of El- lington's music to that of British Composer Frederick Delius and Bach. The fact that other scholarly musicians, finishing their own engagements, swamp to the spot where Duke himself is working, in quest of new "tricks," has not tended to make Duke either self-conscious or egotistic. . . . He remains retiring, unassuming, and self-restrained.

THEY'VE GOT IT WRONG

IN NEW YORK CITY, they are tagging Duke Ellington "The Paul Whiteman of Harlem" . . . One of these days they are go- ing to get wise and change the thing around. Paul Whiteman, "The Duke Ellington of Broadway."

A NEW MUSIC—SOMETHING COMPLETE IN ITSELF—

IN LITERATURE, when a poet or contemporary writer be- comes so outstanding that his work engulfs the period in which he lives, he is accorded the honor of having that period labelled by his name. For example, the fruitful period in which Alfred Lord Tennyson filled English literature with his great poetic works is known by literary students the world over as "The Age of Ten- nyson" . . . Gradually, the present day period, beginning with the year 1924 when Ellington came into the picture, is being domi- nated by the undying music of Edward Kennedy (Duke) Ellington. Critics already admit that it is not a mere innovation on the ex- isting supply of jazz productions, but something new and com- plete in itself. . . . It is a new music, they say. . . . They bear out this statement by the fact that any number, no matter who composed it is not the same after Duke Ellington and his band have studied and played it. Their interpretation, the experts hold, elevates the character of the music and blends it into something rare and origi- nal.

OKAY, REALMITES,
Your Daily Dispenser.

P. S.—Duke Ellington's own story of modern jazz in this paper tomorrow!

"DUKE" WROTE ALL OF THEM!!

Master Composer



1. "Sophisticated Lady"
2. "In My Solitude"
3. "A Creole Rhapsody"
4. "Mood Indigo"
5. "Ring Dem Bells"
6. "Drop Me Off In Harlem"
7. "Black And Tan Fantasy"
8. "Rockin' In Rhythm"
9. "It Don't Mean A Thing"
10. "Cotton Club Stomp"
11. "East St. Louis Toodle-O"
12. "Saturday Night Function"
13. "Sweet Mama"
14. "Creole Love Call"
15. "Sweet Dreams Of Love"
16. "Stevedore Stomp"
17. "Old Man Blues"
18. "Hot And Bothered"
19. "Wall Street Wail"
20. "Bundle Of Blues", and 94 others.

SEE THE DUKE

STEP OUT

Monday July 22,
9 P. M.

CITY AUDITORIUM

ADMISSION 55c

IVIE'S COMING TOO!!