

Reading Apprenticeship
Professional Development

Flex Day 1-hour Workshop

Friday, August 16, 2013
12:45-1:45 p.m.

Workshop Leader:
Lisa Yanover

Agenda

1. Introduction: The Reading Apprenticeship (RA) Approach & Framework
2. RA in Action
 - A. Think Aloud
 - B. Talking to the Text
3. Q & A, Wrap-Up, & Future Opportunities

Do You Recognize These Students?

- are inexperienced but not beginning readers
- view reading as only a school-based activity
- lack confidence and are mentally passive with academic reading
- appear to have limited knowledge of topics in school texts
- have limited comprehension when they do read academic texts
- are not held accountable for much reading
- expend a lot of energy covering up what they don't understand

The Reading Apprenticeship Approach

When secondary and college students don't read with understanding, or avoid reading academic texts altogether, what can help?

Reading Apprenticeship draws on teachers' untapped expertise as discipline-based readers and on students' untapped strengths as learners.

The result is a research-based, research-tested partnership that benefits students and teachers alike.

Randomized controlled studies have shown that with Reading Apprenticeship,

- Teachers increase the effectiveness of their disciplinary teaching.
- Students build both reading and subject area competence.
- Students gain the dispositions to engage, problem solve, and persevere when faced with challenging academic texts.

Reading Apprenticeship Framework

Reading Apprenticeship instructional routines and approaches are based on a framework that describes classroom life in terms of four interacting dimensions that support reading development:

- **Social:** The social dimension draws on students' interests in peer interaction as well as larger social, political, economic, and cultural issues. Reading Apprenticeship creates a safe environment for students to share their confusion and difficulties with texts, and to recognize their diverse perspectives and knowledge.
- **Personal:** This dimension draws on strategic skills used by students in out-of-school settings, their interest in exploring new aspects of their own identities and self-awareness as readers, their purposes for reading, and their goals for reading improvement.
- **Cognitive:** The cognitive dimension develops readers' mental processes, including their repertoire of specific comprehension and problem-solving strategies. The work of generating cognitive strategies that support reading comprehension is carried out through shared classroom inquiry.
- **Knowledge-Building:** This dimension includes identifying and expanding the knowledge readers bring to a text and further developing it through personal and social interaction with that text. Students build knowledge about language and word construction, genre and text structure, and the discourse practices specific to a discipline — in addition to the concepts and content embedded in the text.

These dimensions are woven into subject area teaching through “metacognitive conversations” — conversations about the thinking processes students and teachers engage in as they read. “Extensive reading” — increased opportunities for students to practice reading in more skillful ways — is the necessary context for this framework to succeed.

Think Aloud: In pairs practice doing Think Aloud with the selected reading: the poem “They Feed They Lion” or “Electrical Theory RPA” excerpt. Have one person annotate while the other person Thinks Aloud.

If you’re doing the Think Aloud, things to identify aloud are:

- Text features, style, and structure (I notice . . . , I see . . . , What stands out is . . .)
- Finding the main idea(s) (So what it’s saying is . . . , I think the point is . . .)
- Predictions you can make about the rest of the text (I predict that . . . , In the next part, I think . . .)
- Questions you have (A question I have is . . . , I wonder about . . . , Could this mean . . .)
- Confusions you have (I’m confused about . . . , I’m not sure of . . . , I didn’t expect . . .)
- Connections to personal knowledge (This is like . . . , , What I know is, This reminds me of . . .)
- Fix-ups (I’ll reread this . . . , I’ll read on and check back . . .)
- Other

If you’re the listener, listen to your partner’s Think Aloud comments and make notes of what s/he notices. Prompt your partner to say his/her thoughts aloud whenever s/he stops thinking aloud.

Use the following prompting questions to help refocus your partner:

- What are you focusing on?
- What are you thinking now?
- Could you tell me more?
- What made you think that?

Then switch roles.

Afterward, discuss what you each noticed about the other person’s and your own reading process.

They Feed They Lion

Philip Levine

Out of burlap sacks, out of bearing butter,
Out of black bean and wet slate bread,
Out of the acids of rage, the candor of tar,
Out of creosote, gasoline, drive shafts, wooden dollies,
They Lion grow.

Out of the gray hills
Of industrial barns, out of rain, out of bus ride,
West Virginia to Kiss My Ass, out of buried aunties,
Mothers hardening like pounded stumps, out of stumps,
Out of the bones' need to sharpen and the muscles' to stretch,
They Lion grow.

Earth is eating trees, fence posts,
Gutted cars, earth is calling in her little ones,
"Come home, Come home!" From pig balls,
From the ferocity of pig driven to holiness,
From the furred ear and the full jowl come
The repose of the hung belly, from the purpose
They Lion grow.

From the sweet glues of the trotters
Come the sweet kinks of the fist, from the full flower
Of the hams the thorax of caves,
From "Bow Down" come "Rise Up,"
Come they Lion from the reeds of shovels,
The grained arm that pulls the hands,
They Lion grow.

From my five arms and all my hands,
From all my white sins forgiven, they feed,
From my car passing under the stars,
They Lion, from my children inherit,
From the oak turned to a wall, they Lion,
From they sack and they belly opened
And all that was hidden burning on the oil-stained earth
They feed they Lion and he comes.

Compare parts A and B of Figure 104. In this you will note that the conductor is moved in the same direction in both instances but still the current is reversed in B from that in A. This brings out another point to watch in determining the direction of the induced current. Note that in A the north pole is on the left and the south pole on the right, so the flux goes from left to right. In B the north pole is on the right and the south on the left, so the flux goes from right to left. So we have another condition.

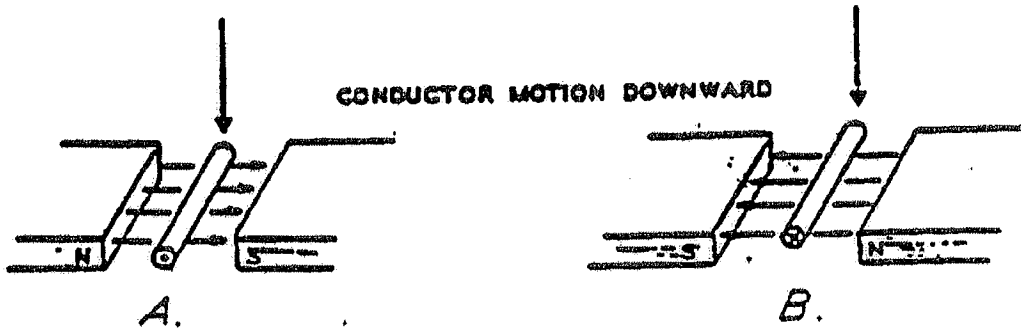


Figure 104

THE DIRECTION OF THE INDUCED EMF, AND HENCE THE RESULTING CURRENT, DEPENDS ON THE DIRECTION OF THE MAGNETIC FIELD.

This makes three "directions" involved in the process of inducing an emf or current.

1. The direction of the CONDUCTOR in cutting flux.
2. The direction of the FLUX FIELD.
3. The direction of the INDUCED EMF, or current.

All three "directions" are inter-dependent, and are connected together by another hand rule -- the generator hand rule.

THE GENERATOR HAND RULE states --

PLACE THE THUMB, FIRST, AND MIDDLE FINGERS OF THE RIGHT HAND ALL AT RIGHT ANGLES TO EACH OTHER (Figure 105). NOW, THE FIRST FINGER POINTS IN THE FLUX DIRECTION; THE THUMB POINTS IN THE DIRECTION OF THE MOTION OF THE CONDUCTOR, AND THE MIDDLE FINGER POINTS IN THE DIRECTION OF THE INDUCED EMF OR CURRENT.

Evidence/Interpretation Notetaker

Reading: _____ Participant: _____ Due Date: _____

Page & Paragraph #	Evidence: I saw, I read in the text, I noticed . . .	Interpretation: I thought, I wondered, What I know is, This reminds me of . . .

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Think Aloud Bookmarks

These scaffolding tools are meant to be adapted. Feel free to revise and experiment with them.

Think Aloud

I *predict* that...

I can *picture*...

A *question* I have is...

This is *like*...

This *reminds* me of...

I'm *confused* about...

I'll *reread* this... (fix-up)

The *big idea* here is...

I *think believe/wonder*... (commenting)

Think Aloud

I *predict* that...

I can *picture*...

A *question* I have is...

This is *like*...

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I'll *reread* this... (fix-up)

The *big idea* here is...

I *think believe/wonder*... (commenting)

Think Aloud Checklists

These scaffolding tools are meant to be adapted. Feel free to revise and experiment with them.

Types of Think Alouds	Think Aloud Checklist	Types of Think Alouds	Think Aloud Checklist
Predicting I <i>predict</i> that... In the next part, I think... I think this is...	Make a tally mark each time you hear one of the following:	Predicting I <i>predict</i> that... In the next part, I think... I think this is...	Make a tally mark each time you hear one of the following:
Picturing I can <i>picture</i> ... I can see...	Predicting	Picturing I can <i>picture</i> ... I can see...	Predicting
Questioning A <i>question</i> I have is... I wonder about... Could this mean...	Picturing	Questioning A <i>question</i> I have is... I wonder about... Could this mean...	Picturing
Making connections This is <i>like</i> ... This reminds me of...	Questioning	Making connections This is <i>like</i> ... This reminds me of...	Questioning
Identifying a problem I'm <i>confused</i> about... I'm not sure of... I didn't expect...	Making connections	Identifying a problem I'm <i>confused</i> about... I'm not sure of... I didn't expect...	Making connections
Summarizing The <i>big idea</i> here is... So what it's saying is... I think the point is...	Identifying a problem	Summarizing The <i>big idea</i> here is... So what it's saying is... I think the point is...	Identifying a problem
Using fix-ups I'll <i>reread</i> this... I'll read on and check back...	Summarizing	Using fix-ups I'll <i>reread</i> this... I'll read on and check back...	Summarizing
Other	Using fix-ups	Other	Using fix-ups
Other	Other	Other	Other

Adapted from *Reading Strategies and Practices* by Tierney, Readence, and Dishner (1995) after Davey (1983) "Think-aloud—modeling the cognitive processes of reading comprehension" in *Journal of Reading*, Volume 27, pp. 184-193.

Connection to the Classroom:

Think Aloud is a safe, collaborative metacognitive conversation routine that builds on all the dimensions of RA and offers students multiple entry points for comprehension of academic texts. Think Aloud is for all disciplines and can be done with various types of texts, anything in which READING happens, including maps, pictures, graphs, labels . . . not just textbook chapters.

The purpose of Think Aloud is to help students practice noticing and expressing where they are confused and using each other as resources for making meaning. Valuing the literacy strengths students bring with them opens the door to deeper conversations about the process of reading. It is important to note that we can understand a text and still be confused or have questions at certain points. Demonstrating this can level the playing field for all students.

Think Aloud also helps teachers practice making our thinking visible and putting names to the cognitive strategies that help us figure out what we are reading, so we can model for students effective ways of reading as well as make available to them the shared academic vocabulary of our disciplines.

Typically, RA encourages teachers to begin the metacognitive conversation with students using texts that are accessible and relevant but require some problem solving. As students get better at surfacing their thinking, we increase the difficulty and length of the texts we give them to read. By learning to recognize and navigate various text structures and genres from different disciplines, students build confidence, range, and stamina.

Talking to the Text

Individuals Talk to the Text:

1. As you continue reading Chapter 1 from *Badenheim 1939*, things to identify in the text include:
 - Text features, style, and structure (I notice . . . , I see . . . , What stands out is . . .)
 - Finding the main idea(s) (So what it's saying is . . . , I think the point is . . .)
 - Predictions you can make about the rest of the text (I predict that . . . , In the next part, I think . . .)
 - Questions you have (A question I have is . . . , I wonder about . . . , Could this mean . . .)
 - Confusions you have (I'm confused about . . . , I'm not sure of . . . , I didn't expect . . .)
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 - Other

Pair Discussion

2. Participants take turns sharing their reading processes: what they noticed, thought, understood, were confused by, etc. Partners prompt each other to point out where in the text critical reading and problem solving are taking place.

1 opening described - spring a happy time
 understated - spring a town, one
 in a small place (town)
 in a main street

SPRING RETURNED TO Badenheim. In the country church
 next to the town the bells rang. The shadows of the forest
 retreated to the trees. The sun scattered the remnants of the
 darkness and its light filled the main street from square to
 square. It was a moment of transition. The town was about
 to be invaded by the vacationers. Two inspectors passed
 through an alley, examining the flow of the sewage in the
 pipes. The town, which had changed its inhabitants many
 times in the course of the years, had kept its modest beauty.

The pharmacist's sick wife, Trude, stood by the window.
 She looked around her listlessly with the gaze of a woman
 chronically ill. The light fell kindly on her pale face and she
 smiled. It had been a strange, hard winter. Storms had swept
 through the town and torn the roofs off the houses. Rumors
 were rife. Trude lay in a delirious sleep. Martin never left
 her bedside. She spoke constantly of her married daughter,
 and Martin reassured her that everything was all right. Now
 the winter was over. She stood by the window as if she had
 been resurrected from the dead.

The small, well-kept houses put on their tranquil looks
 again. White islands in a sea of green.

surprising juxtaposition
 of diction: the word
 negative (military)
 invaded w/ the
 positive word
 vacationers.
 The contrast of
 vagueness create
 ambiguity

Page & Paragraph #	Evidence: I saw, I read in the text, I noticed . . .	Interpretation: I thought, I wondered, What I know is, This reminds me of . . .
Page 3 Paragraph 1	<p>I noticed the chapter's opening sentences describe the setting.</p> <p>I saw the metaphor comparing shadows to a retreating army.</p> <p>I noticed the juxtaposition of contradictory diction: the negative "invaded" and the positive "vacationers." I also noticed that "invaded," like the retreating shadows is a military image.</p> <p>The idea of change is repeated. I noticed the second instance first: that change is something that's happened many times. I then looked back and noticed that this is describing a "moment of transition" which = change.</p>	<p>I thought it was understated, kind of bland, nothing much happening in this sleepy, small town.</p> <p>I wondered why <i>this</i> metaphor, why a military image—is there something going on? I predict the next paragraphs & pages will reveal the conflict. I know novels have/need conflict of some kind.</p> <p>I thought the juxtaposition was jarring. I wonder whether the military image is important. Is it a pattern that will continue? I wonder whether the word "vacationers" is really something positive. Does the use of "invaded" to describe them suggest the way they are perceived by someone, the town's residents, maybe? Why would they be perceived negatively?</p> <p>I know repetition is often used for emphasis. Besides the repetition of the military image and the idea of change, the contrasts themselves—including the contradictory momentary v. ongoing change—seem to be becoming a pattern. Also, the vagueness and unexplained contrasts/contradictions seem to be creating ambiguity. Why? For what purpose?</p>

AHARON APPELFELD
BADENHEIM 1939

Translated from the Hebrew by Dalya Bilu

- Also by Aharon Appelfeld*
- THE AGE OF WONDERS (*Godine*, 1981)
 - TZILI: THE STORY OF A LIFE
 - THE RETREAT
 - TO THE LAND OF THE CATTAILS
 - THE IMMORTAL BARTFUSS
 - FOR EVERY SIN
 - THE HEALER
 - KATERINA
 - UNTO THE SOUL
 - THE IRON TRACKS
 - THE CONVERSION
 - THE STORY OF A LIFE
 - ALL WHOM I HAVE LOVED
 - LAISH



A Verba Mundi Book
David R. Godine · Publisher · Boston

SPRING RETURNED to Badenheim. In the country church next to the town the bells rang. The shadows of the forest retreated to the trees. The sun scattered the remnants of the darkness and its light filled the main street from square to square. It was a moment of transition. The town was about to be invaded by the vacationers. Two inspectors passed through an alley, examining the flow of the sewage in the pipes. The town, which had changed its inhabitants many times in the course of the years, had kept its modest beauty.

The pharmacist's sick wife, Trude, stood by the window. She looked around her listlessly with the gaze of a woman chronically ill. The light fell kindly on her pale face and she smiled. It had been a strange, hard winter. Storms had swept through the town and torn the roofs off the houses. Rumors were rife. Irude lay in a delirious sleep. Martin never left her bedside. She spoke constantly of her married daughter, and Martin reassured her that everything was all right. Now the winter was over. She stood by the window as if she had been resurrected from the dead.

The small, well-kept houses put on their tranquil looks again. White islands in a sea of green.

“Has the mail come?”

“Today’s Monday. The mail only comes in the afternoon.”

The carriage of the impresario, Dr. Pappenheim, suddenly emerged from the forest and came to a stop in the main street. The doctor stepped out of the carriage and waved. No one answered his wave. The street lay in silence.

“Who’s arrived?” asked Trude.

“Dr. Pappenheim.”

Dr. Pappenheim brought the moist breath of the big city with him, the smell of excitement and anxiety. He would spend his time at the Post Office. Telegrams and express letters would be sent.

Apart from Dr. Pappenheim’s arrival, nothing happened. The spring light streamed forth serenely, as it did every year. In the afternoon people gathered in the café and devoured pink ice cream.

“Has the mail come yet?” asked Trude again.

“Yes, but there’s nothing for us.”

“Nothing.” Now you could hear the sickness in her voice. She went back to bed, her forehead burning. Martin took off his coat and sat down beside her.

“Don’t worry,” he said. “There was a letter only last week. Everything’s all right.”

But her hallucinations would not leave her: “Why does he beat her?”

“No one beats her. Leopold is a good man and he loves her. What are you thinking of?”

She fell silent, chastised. Martin was tired. He put his head on the pillow and fell asleep.

The next morning the first guests arrived. The front window of the pastry shop was decorated with flowers. In the hotel gardens the following people appeared: Dr. Shutz,

Professor Fussholdt and his young wife, and Frau Zauberblit. To Trude they looked not like the familiar vacationers, but like patients in a sanatorium.

“Don’t you recognize Professor Fussholdt?” asked Martin. “They look very pale to me.”

“They’ve just come from the city,” said Martin, trying to distract her. Now Martin knew that his wife was very ill. The drugs would not help. The whole world looked transparent to her. It was poisoned and diseased; their married daughter, captive and abused. His attempts to reassure her were in vain. She had stopped listening. That night Martin sat down and wrote a letter to his daughter Helena. Spring in Badenheim was delightful. The first guests had arrived. But her mother missed her very much.

Trude’s illness seeped into his soul drop by drop.

He too began to see patches of paleness on people’s faces. Since Helena’s marriage everything in the house had changed. For a whole year they had tried to stop her, but nothing had helped. She was, as they say, head over heels in love. In the end, a hasty marriage had been arranged.

Spring rose in a dark green haze from the gardens. The two local prostitutes, Sally and Gertie, put on summer dresses and strolled down the avenue. In the beginning the inhabitants of the town had tried to get them thrown out, but the campaign, which began many years ago, had come to nothing in the end. The town had grown used to them, as it had grown used to Dr. Pappenheim’s eccentricities and to the foreigners who had insinuated themselves like diseased roots. Only the pastry shop owner was adamant. He would not allow them to cross his threshold, and they were thus deprived of the best cream cakes in the world. The boyish Dr. Shutz, who had a soft spot for Sally, once took some

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cakes out to them in the avenue. The pastry owner found out, and there was a scandal. But his battle too was in vain.

"And how are the ladies?" asked Dr. Pappenheim gallantly.

In the course of time they had lost their city airs, bought themselves a little house, and begun to dress like the local girls. At the beginning they gave wild parties. But the years and the mistresses from the city had pushed them aside. Without their savings they would have been in a bad way. All they had left were their memories, and like widows on long winter nights they would bring them up from their graves.

"What's happened this year?"

"Nothing out of the ordinary," said Dr. Pappenheim cheerfully.

"A strange winter, wasn't it?"

They were fond of Dr. Pappenheim and over the years they had even begun to take an interest in his strange artists. In their long exile they clutched at any straw that offered itself.

"Not to worry, not to worry! The Festival program's full of surprises this year!"

"Who's it going to be this time?"

"A *yanuka*, a child prodigy. I discovered him in Vienna in the winter."

"A *yanuka*," said Sally in a maternal voice.

By the next day Badenheim was already flooded with vacationers. The hotel was a hive of activity. The spring light and the laughter of the people filled the streets, and in the hotel gardens the porters once more carried the brightly colored baggage. Dr. Pappenheim seemed to shrink. His timetable was in a muddle. He rushed from place to place.

For years the artists had been driving him crazy and now they wanted to ruin him altogether.

The people left their baggage in the hotel and streamed toward the forest. Professor Fussholdt and his young wife. A tall man ceremoniously leading Frau Zauberblit. "Why don't we go left?" said Frau Zauberblit, and everybody turned to the left. Dr. Shutz followed them as if spellbound.

"Why do they walk so slowly?" asked Trude

"Why, because they're on vacation, of course," said Martin, as if nothing could be simpler.

"Who's the man walking next to Frau Zauberblit? Isn't it her brother?"

"No, my dear. Her brother's been dead for years."

Evidence/Interpretation Notetaker

Reading: _____ Participant: _____ Due Date: _____

Page & Paragraph #	Evidence: I saw, I read in the text, I noticed . . .	Interpretation: I thought, I wondered, What I know is, This reminds me of . . .

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Page & Paragraph #	Evidence: I saw, I read in the text, I noticed . . .	Interpretation: I thought, I wondered, What I know is, This reminds me of . . .

<p>⑧ I made no marks on the text.</p>	<p>⑧ I used ONE annotation strategy, either once or multiple times.</p>	<p>⑧ I used MORE THAN ONE annotation strategy.</p>	<p>⑧ I used MORE THAN ONE annotation strategy, <u>and</u> I consciously applied one or more of those strategies to successfully understand a difficult passage or passages.</p>
<p>[If you made no marks on the text, please indicate below what you were thinking as you read the passage.]</p>	<p>The strategy I used was (check ONLY ONE box):</p> <p>⑧ Underlining <u>OR</u></p> <p>⑧ Highlighting <u>OR</u></p> <p>⑧ Circling words or phrases <u>OR</u></p> <p>⑧ Predicting (I predict that..., in the next part, I think..., I think this might be...) <u>OR</u></p> <p>⑧ Picturing (I can picture..., I can see...) <u>OR</u></p> <p>⑧ Questioning (A question I have is... I wonder about..., could this mean...) <u>OR</u></p> <p>⑧ Making connections (This is like..., this reminds me of...) <u>OR</u></p> <p>⑧ Identifying a problem (I'm confused about..., I'm not sure of..., I didn't expect..., "?") <u>OR</u></p> <p>⑧ Summarizing (So what it's saying is..., the big idea is..., the point is..., this is all about...) <u>OR</u></p> <p>⑧ Using fix-ups (I'll reread this..., I'll read on and check back...) <u>OR</u></p> <p>⑧ Other (any strategy not covered above; indicate below what the strategy was or looked like):</p>	<p>The strategies I used included (check all boxes that apply):</p> <p>⑧ Underlining</p> <p>⑧ Highlighting</p> <p>⑧ Circling words or phrases</p> <p>⑧ Predicting (I predict that..., in the next part, I think..., I think this might be...)</p> <p>⑧ Picturing (I can picture..., I can see...)</p> <p>⑧ Questioning (A question I have is... I wonder about..., could this mean...)</p> <p>⑧ Making connections (This is like..., this reminds me of...)</p> <p>⑧ Identifying a problem (I'm confused about..., I'm not sure of..., I didn't expect..., "?")</p> <p>⑧ Summarizing (So what it's saying is..., the big idea is..., the point is..., this is all about...)</p> <p>⑧ Using fix-ups (I'll reread this..., I'll read on and check back...)</p> <p>⑧ Other (any strategy not covered above; indicate below what the strategy was or looked like):</p>	<p>The strategies I used included (check all boxes that apply):</p> <p>⑧ Underlining</p> <p>⑧ Highlighting</p> <p>⑧ Circling words or phrases</p> <p>⑧ Predicting (I predict that..., in the next part, I think..., I think this might be...)</p> <p>⑧ Picturing (I can picture..., I can see...)</p> <p>⑧ Questioning (A question I have is... I wonder about..., could this mean...)</p> <p>⑧ Making connections (This is like..., this reminds me of...)</p> <p>⑧ Identifying a problem (I'm confused about..., I'm not sure of..., I didn't expect..., "?")</p> <p>⑧ Summarizing (So what it's saying is..., the big idea is..., the point is..., this is all about...)</p> <p>⑧ Using fix-ups (I'll reread this..., I'll read on and check back...)</p> <p>⑧ Other (any strategy not covered above; indicate below what the strategy was or looked like):</p>

<p>⑧ My partner made no marks on the text.</p>	<p>⑧ My partner used ONLY ONE annotation strategy, either once or multiple times.</p>	<p>⑧ My partner used MORE THAN ONE annotation strategy.</p>
<p>[[If your partner made no marks on the text, ask him or her to describe what sh/e did to understand the text and write some notes below.]</p>	<p>The strategy my partner used was (check ONLY ONE box):</p> <p>⑧ Underlining <u>OR</u></p> <p>⑧ Highlighting <u>OR</u></p> <p>⑧ Circling words or phrases <u>OR</u></p> <p>⑧ Predicting (I predict that..., in the next part, I think..., I think this might be...) <u>OR</u></p> <p>⑧ Picturing (I can picture..., I can see...) <u>OR</u></p> <p>⑧ Questioning (A question I have is... I wonder about..., could this mean...) <u>OR</u></p> <p>⑧ Making connections (This is like..., this reminds me of...) <u>OR</u></p> <p>⑧ Identifying a problem (I'm confused about..., I'm not sure of..., I didn't expect..., "?") <u>OR</u></p> <p>⑧ Summarizing (So what it's saying is..., the big idea is..., the point is..., this is all about...) <u>OR</u></p> <p>⑧ Using fix-ups (I'll reread this..., I'll read on and check back...) <u>OR</u></p> <p>⑧ Other (any strategy not covered above; indicate below what the strategy was or looked like):</p>	<p>The strategies my partner used included (check all boxes that apply):</p> <p>⑧ Underlining</p> <p>⑧ Highlighting</p> <p>⑧ Circling words or phrases</p> <p>⑧ Predicting (I predict that..., in the next part, I think..., I think this might be...)</p> <p>⑧ Picturing (I can picture..., I can see...)</p> <p>⑧ Questioning (A question I have is... I wonder about..., could this mean...)</p> <p>⑧ Making connections (This is like..., this reminds me of...)</p> <p>⑧ Identifying a problem (I'm confused about..., I'm not sure of..., I didn't expect..., "?")</p> <p>⑧ Summarizing (So what it's saying is..., the big idea is..., the point is..., this is all about...)</p> <p>⑧ Using fix-ups (I'll reread this..., I'll read on and check back...)</p> <p>⑧ Other (any strategy not covered above; indicate below what the strategy was or looked like):</p>

My name _____

My partner's name _____

1. As I reflect on the strategies that I and my partner used to understand the passage, what did my partner do that was *different from* what I did to understand the text?

2. How can using one or more of my partner's strategies help me to become a better reader?

3. The next time that I have a reading assignment for this course, I will try using

to help me understand the text, and I will keep track of whether or not it assisted me.

Connection to the Classroom:

Talking to the Text is a metacognitive conversation routine similar to Think Aloud. It builds on all the dimensions of Reading Apprenticeship and offers students multiple entry points for comprehension. It differs from Think Aloud in two key features: the individual reflecting about the reading process is written rather than spoken and the collaborative discussion is delayed until after the individual reading and reflecting. It is useful for English learners because it alleviates the challenge of simultaneously reading and engaging in metacognitive conversation.

Talking to the Text can be done outside class and thus is useful for managing class time. However, Talking to the Text works best when focused on particularly challenging and important passages or texts rather than on the whole of lengthy texts.

There are many classroom applications for Think Aloud and Talking to the Text, including review of the syllabus, peer review, review of graded essays & teacher's comments along with assignment instructions & rubrics, review of graded tests, etc.

For Reflection:

Think Aloud:

How did it feel to Think Aloud? Talking to the Text? Did you learn something you would not have thought of on your own?

What are some texts or kinds of texts that might be useful to use for Think Aloud at various points in courses in your discipline? Texts for Talking to the Text?

What might be some of the benefits and burdens of engaging students in Think Aloud in your own classes? Talking to the Text?

What similarities and differences did you notice about Think Aloud and Talking to the Text?

How might you modify Think Aloud and/or Talking to the Text to fit your discipline and classroom?

Questions

Questions about Think Aloud:

Questions about Talking to the Text:

Questions about Reading Apprenticeship:

Reading Apprenticeship Future Opportunities

If you want more information about RA:

- The book by the developers of the Reading Apprenticeship framework, *Reading for Understanding: How Reading Apprenticeship Improves Disciplinary Learning in Secondary and College Classrooms* 2nd edition, is available to view in or borrow from the TLC or can be bought at the Reading Apprenticeship at WestEd website; see under the Publications tab.
- Attend the 1-day RA Workshop at Los Medanos, Friday, August 30th 9-4, led by RA veteran Shawn Frederking with the assistance of Kristie Iwamoto and Lisa Yanover.
- Inquire about/Join the NVC RA Inquiry Group (email Lisa lyanover@napavalley.edu or Kristie kiwamoto@napavalley.edu for more information).
- Request/Look for RA workshops in the TLC throughout the year (by request or sign-ups) and possibly videotaped versions. (Support and materials for you to implement RA strategies in your classrooms are available, and it may also be possible to have an RA activity brought to your classroom.)
- Attend other 1-day RA Workshops in the area (we are working to host one at NVC in the spring possibly in cooperation with SRJC).
- Learn more about Reading Apprenticeship at the WestEd website (<http://readingapprenticeship.org/cs/ra/print/docs/ra/home.htm>), including Professional Development opportunities, such as:
 - the 6-week online course through WestEd (scholarships are available).
 - Fall: September 23-November 1, 2013
 - Winter: January 20-February 28, 2014
 - Spring: dates TBD
 - Attend the 3-day summer workshop (July, 2014, exact dates TBA—scholarships are available).
 - Go all in and attend the Leadership Community of Practice next June, 2014 (exact dates TBA). Participants must have completed the 3-day seminar or online course in order to attend. Scholarships are available.)