Hooks on the Language of Power

Like desire, language disrupts, refuses to be contained within boundaries. It speaks itself against our will, in words and thoughts that intrude, even violate the most private spaces of mind and body. It was in my first year of college that I read Adrienne Rich's poem, "The Burning of Paper Instead of Children." That poem, speaking against domination, against racism and class oppression, attempts to illustrate graphically that stopping the political persecution and torture of living beings is a more vital issue than censorship, than burning books. One line of this poem that moved and disturbed something within me: "This is the oppressor's language yet I need it to talk to you." I've never forgotten it. Perhaps I could not have forgotten it even if I tried to erase it from memory. Words impose themselves, lake root in our memory against our will. The words of this poem begat a life in my memory that I could not abort or change.

When I find myself thinking about language now, these words are there, as if they were always waiting to challenge and assist me. I find myself silently speaking them over and over again with the intensity of a chant. They startle me, shaking me into an awareness of the link between languages and domination. Initially, I resist the idea of the "oppressor's language," certain that this construct has the potential to disempower those of us who are just learning to speak, who are just learning to claim language as a place where we make ourselves subject. "*This is the oppressor's languages yet I need it to talk to you.*" Adrienne Rich's words. Then, when I first read these words, and now, they make me think of standard English, of learning to speak against black vernacular, against the ruptured and broken speech of a dispossessed and displaced people. Standard English is not the speech of exile. It is the language of conquest and domination; in the United States, it is the mask which hides the loss of so many tongues, all those sounds of diverse, native communities we will never hear, the speech of the Gullah, Yiddish, and so many other unremembered tongues.

Reflecting on Adrienne Rich's words, I know that it is not the English language that hurts me, but what the oppressors do with it, how they shape it to become a territory that limits and defines, how they make it a weapon that can shame, humiliate, colonize. Gloria Anzaldua reminds us of this pain in *Borderlands/La Frontera* when she asserts, "So, if you want to really hurt me, talk badly about my language." We have so little knowledge of how displaced, enslaved, or free Africans who came or were brought against their will to the United States felt about the loss of language, about learning English. Only as a woman did I begin to think about these black people in relation to language, to think about their trauma as they were compelled to witness their language rendered meaningless with a colonizing European culture, where voices deemed foreign could not be spoken, were outlawed tongues, renegade speech.

When I realize how long it has taken for white Americans to acknowledge diverse languages of Native Americans, to accept that the speech their ancestral colonizers declared was merely grunts or gibberish was indeed *language*, it is difficult not to hear in standard English always the sound of slaughter and conquest. I think now of the grief of displaced "homeless" Africans, forced to inhabit a world where they saw folks like themselves, inhabiting the same skin, the same condition, but who had no shared language to talk with one another, who needed "the oppressor's language." "*This is the oppressor's language yet I need it to talk to you.* " When I imagine the terror of Africans on board slave ships, on auction blocks, inhabiting the unfamiliar architecture of plantations, I consider that this terror extended beyond fear of punishment, that it resided also in the anguish of hearing a language they could not comprehend. The very sound of English had to terrify. I think of black people meeting one another in a space away from the diverse cultures and languages that distinguished them from one another, compelled by circumstance to find ways to speak with one another in a "new world" where blackness or the darkness of one's skin and not language would become the space of bonding. How to remember, to reinvoke this terror. How to describe what it must have been like for Africans whose deepest bonds were historically forged in the place of shared speech to be transported abruptly to a world where the very sound of one's mother tongue had no meaning.

I imagine them hearing spoken English as the oppressor's language, yet I imagine them also realizing that this language would need to be possessed, taken, claimed as a space of resistance. I imagine that the moment they realized the oppressor's language, seized and spoken by the tongues of the colonized, could be a space of bonding was joyous. For in that recognition was the understanding that intimacy could be restored, that a culture of resistance could be formed that would make recovery from the trauma of enslavement possible. I imagine, then, Africans first hearing English as "the oppressor's language" and then re-hearing it as a potential site of resistance. Learning English, learning to speak the alien tongue, was one way enslaved Africans began to reclaim their personal power within a context of domination. Possessing a shared language, black folks could find again a way to make community, and a means to create the political solidarity necessary to resist.

Needing the oppressor's language to speak with one another they nevertheless also reinvented, remade that language so that it would speak beyond the boundaries of conquest and domination. In the mouths of black Africans in the so-called "New World," English was altered, transformed, and became a different speech. Enslaved black people took broken bits of English and made of them a counter-language. They put together their words in such a way that the colonizer had to rethink the meaning of English language. Though it has become common in contemporary culture to talk about the messages of resistance that emerged in the music created by slaves, particularly spirituals, less is said about the grammatical construction of sentences in these songs. Often, the English used in the song reflected the broken, ruptured world of the slave. When the slaves sang "nobody knows de trouble I see—" their use of the word "nobody" adds a richer meaning than if they had used the phrase "no one," for it was the slave's *body* that was the concrete site of suffering. And even as emancipated black people sang spirituals, they did not change the language, the sentence structure, of our ancestors. For in the incorrect usage of words, in the incorrect placement of words, was a spirit of rebellion that claimed language as a site of resistance. Using English in a way that ruptured standard usage and meaning, so that white folks could often not understand black speech, made English into more than the oppressor's language.

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An unbroken connection exists between the broken English of the displaced, enslaved African and the diverse black vernacular speech black folks use today. In both cases, the rupture of standard English enabled and enables rebellion and resistance. By transforming the oppressor's language, making a culture of resistance, black people created an intimate speech that could say far more than was permissible within the boundaries of standard English. The power of this speech is not simply that it enables resistance to white supremacy, but that it also forges a space for alternative cultural production and alternative epistemologies—different ways of thinking and knowing that were crucial to creating a counter-hegemonic worldview. It is absolutely essential that the revolutionary power of black vernacular speech not be lost in contemporary culture. That power resides in the capacity of black vernacular to intervene on the boundaries and limitations of standard English.

In contemporary black popular culture, rap music has become one of the spaces where black vernacular speech is used in a manner that invites dominant mainstream culture to listen—to hear—and, to some extent, be transformed. However, one of the risks of this attempt at cultural translation is that it will trivialize black vernacular speech. When young white kids imitate this speech in ways that suggest it is the speech of those who are stupid or who are only interested in entertaining or being funny, then the subversive power of this speech is undermined. In academic circles, both in the sphere of teaching and that of writing, there has been little effort made to utilize black vernacular—or, for that matter, any language other than standard English. When I asked an ethnically diverse group of students in a course I was teaching on black women writers why we only heard standard English spoken in the classroom, they were momentarily rendered speechless. Though many of them were individuals for whom standard English was a second or third language, it had simply never occurred to them that it was possible to say something in another language, in another way. No wonder, then, that we continue to think, "This is the oppressor's language yet I need it to talk to you."

I have realized that I was in danger of losing my relationship to black vernacular speech because I too rarely use it in the predominantly white settings that I am most often in, both professionally and socially. And so I have begun to work at integrating into a variety of settings the particular Southern black vernacular speech I grew up hearing and speaking. It has been hardest to integrate black vernacular in writing, particularly for academic journals. When I first began to incorporate black vernacular in critical essays, editors would send the work back to me in standard English. Using the vernacular means that translation into standard English may be needed if one wishes to reach a more inclusive audience. In the classroom setting, I encourage students to use their first language and translate it so they do not feel that seeking higher education will necessarily estrange them from that language and culture they know most intimately. Not surprisingly, when students in my Black Women Writers class began to speak using diverse language and speech, white students often complained. This seemed to be particularly the case with black vernacular. It was particularly disturbing to the white students because they could hear the words that were said but could not comprehend their meaning. Pedagogically, I encouraged them to think of the moment of not understanding what someone says as a space to learn. Such a space provides not only the opportunity to listen without "mastery," without owning or possessing speech through interpretation, but also the experience of hearing non-English words. These lessons seem particularly crucial in a multicultural society that remains white supremacist, that uses standard English as a weapon to silence and censor. ...

That the students in the course on black women writers were repressing all longing to speak in tongues other than standard English without seeing this repression as political was an indication of the way we act unconsciously, in complicity with a culture of domination.

Recent discussions of diversity and multiculturalism tend to downplay or ignore the question of language. Critical feminist writings focused on issues of difference and voice have made important theoretical interventions, calling for a recognition of the primacy of voices that are often silenced, censored, or marginalized. This call for the acknowledgment and celebration of diverse voices, and consequently of diverse language and speech, necessarily disrupts the primacy of standard English. When advocates of feminism first spoke about the desire for diverse participation in women's movement, there was no discussion of language. It was simply assumed that standard English would remain the primary vehicle for the transmission of feminist thought. Now that the audience for feminist writing and speaking has become more diverse, it is evident that we must change conventional ways of thinking about language, creating spaces where diverse voices can speak in words other than English or in broken, vernacular speech. This means that at a lecture or even in a written work there will be fragments of speech that may or may not be accessible to every individual. Shifting how we think about language and how we use it necessarily alters how we know what we know. At a lecture where I might use Southern black vernacular, the particular patois of my region, or where I might use very abstract thought in conjunction with plain speech, responding to a diverse audience, I suggest that we do not necessarily need to hear and know what is stated in its entirely, that we do not need to "master" or conquer the narrative as a whole, that we may know in fragments. I suggest that we may learn from spaces of silence as well as spaces of speech, that in the patient act of listening to another tongue we may subvert that culture of capitalist frenzy and consumption that demands all desire must be satisfied immediately, or we may disrupt that cultural imperialism that suggests one is worthy of being heard only if one speaks in standard English. ...

To recognize that we touch one another in language seems particularly difficult in a society that would have us believe that there is no dignity in the experience of passion, that to feel deeply is to be inferior, for within the dualism of Western metaphysical thought, ideas are always more important than language. To heal the splitting of mind and body, we marginalized and oppressed people attempt to recover ourselves and our experiences in language. We seek to make a place for intimacy. Unable to find such a place in standard English, we create the ruptured, broken, unruly speech of the vernacular. When I need to say words that do more than simply mirror or address the dominant reality, I speak black vernacular. There, in that location, we make English do what we want it to do. We take the oppressor's language and turn it against itself. We make our words a counter-hegemonic speech, liberating ourselves in language.

Hooks, Bell. 1994. *Teaching to Transgress: Education as the Practice of Freedom.* New York: Routledge, pp.167-175. || Amazon || WorldCat

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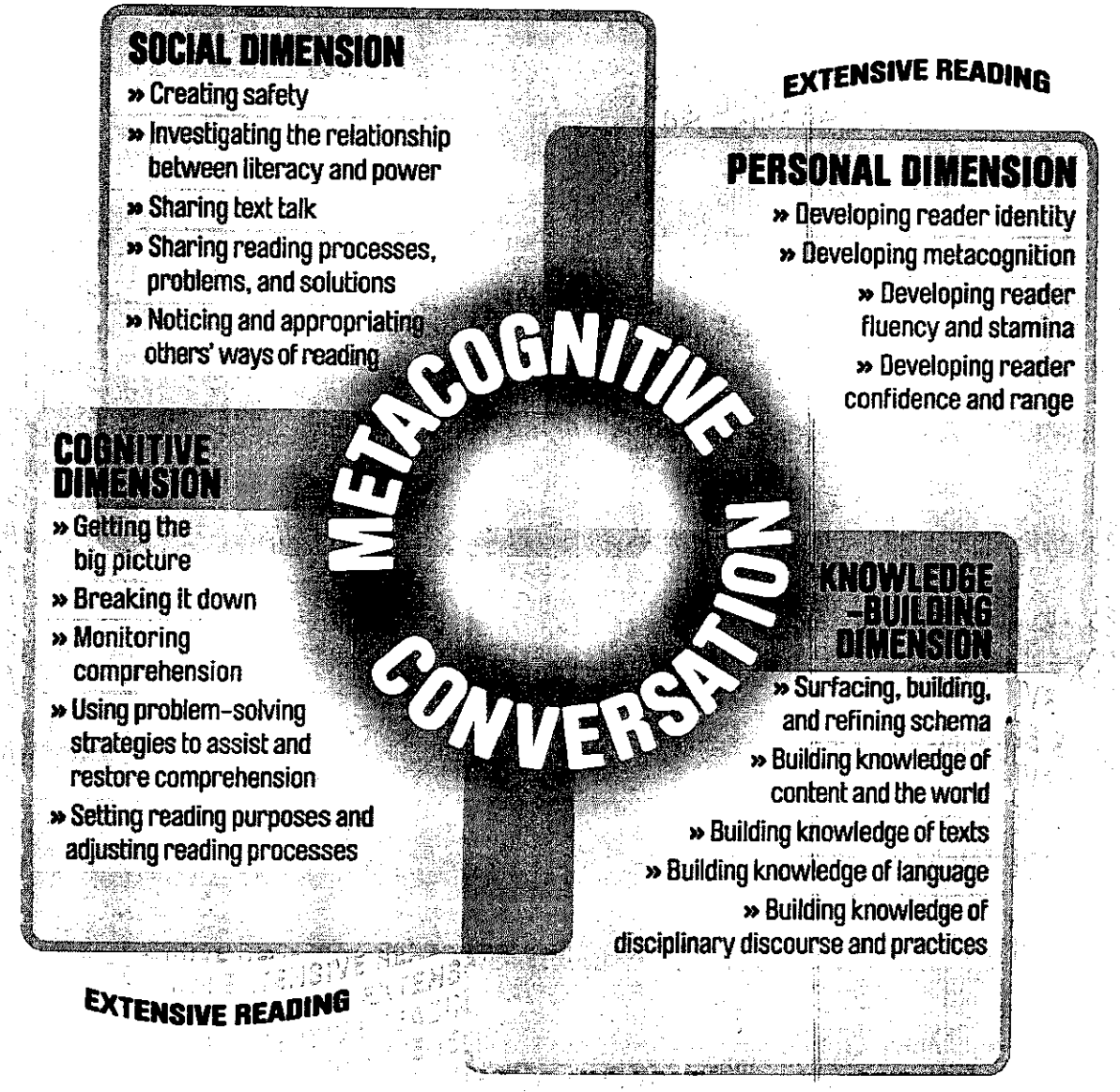
Starting with the Social Dimension in a Polarized Society

Walkabout Bingo

Find someone who

Has some previous knowledge or experience with Reading Apprenticeship	Was born in the 60s	Has participated in a demonstration about a social issue	Does not assign reading because it disengages students	Feels at home within academic discourse
Teaches a subject matter that scares you	Assigns a lot of reading	Has blocked someone on social media for political posting	Has a political bumper sticker	Dislikes reading
Has tried to engage students with non-traditional texts	Prefers lecturing	Has been stereotyped	Signs online petitions about political issues	Finds engaging students in thoughtful reading easy
Is confident in their ability to engage student discussion of polarizing issues	Seeks out news sources from across the political spectrum	Has taught for more than 10 years	Has experienced "othering"	Never discusses politics with students
Has struggled with learning	Was a non-traditional student	Models reading, thinking, and/or problem-solving processes	In concerned about student engagement	Considers him/her/themself politically conservative

Dimensions of Reading Apprenticeship®



What Difference Does Reading Apprenticeship Make?

Reading Apprenticeship Changes for Teachers

Participating Teachers develop:

New understandings of the reading process

- "I've discovered that reading is an incredibly intricate, complicated process – also, that there are multiple ways to teach reading."
- "Overall, I'm finding that using RA is causing me to be a better teacher; I'm more intentional about scaffolding strategies I use, when I use them, how much I use them, when it's time to see how students do without so much scaffolding."
- "After the LIRA last summer, I found myself doing a lot more modeling. One of my big frustrations over the years has been endless requests from students, "what do you want us to say in the journal." I found that that as I modeled Think Aloud with them I stopped getting so many of those questions and they started being able to take their own initiative which is exactly what I wanted to see happen."

New ways of thinking about student reading, especially their sources of difficulty

- "I always assumed students were ready with basic reading skills and could read the text. I have come to realize that many students don't comprehend what they read and that we (across subjects) have to be involved in teaching them to do so."
- "I realize how much we (I) expect of students' reading skills without giving them direct teaching or feedback on reading."
- "I'm much more aware of how students' life experiences and exposure affect their reading skills and understanding. Students read with their whole lives."

Powerful literacy support strategies

- "Using RA routines and strategies, particularly those that require students to talk through their ideas and use evidence to justify their interpretations, has made my students more independent in their thinking processes."

- "The level of engagement with the class reading and the depth and quality of the critical thinking achieved by many of the students far surpasses anything that I saw before starting to implement RA. . . There has been a remarkable shift in classroom culture, from one in which the general idea was to just get through the course. . . to one in which critical inquiry is the general idea. . ."

- "(By the end of the semester) I noticed an increase in 'higher order' comments in (student samples) of Talking to the Text; more students. . . were writing summary comments, labeling passages by their function, writing evaluative comments. . . making inferences, drawing conclusions, making connections, and asking more interesting questions."

Confidence that they can make a difference in student reading achievement in their subject area

- "I modeled talk to the text. Afterwards I saw my ESL students change from working on each word to asking questions about the text"

- "It's a complex, difficult thing to do- but there are many ways even my weakest readers can construct meaning."

- "I now believe that I can facilitate the learning process for more students."

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Reading Apprenticeship Changes for Students

Students in Reading Apprenticeship® classrooms:

Read more and take more pleasure in reading

- "When I first attended (RA English class), I wasn't too interested, but her method makes it fun. To me, now when I read *Warriors Don't Cry*, I am anxious to see what is going to happen. Reading is becoming interesting now that I am understanding reading more." It's fun like going to play basketball, going to get an A or B if I read and do assignments.... I read most of the time, not all the time. Two to three times a week and I used to not read anything, so that's good for me."
- "I think this class has helped me as a reader by pushing me to read. It has taught me to read for enjoyment."
- "This class has shown me how to enjoy books. Since our reading assignment, I have read two books. So I think reading will be something I will now enjoy doing."

Identify their preferences, strengths, and weaknesses in reading

- "...While taking this course I can see my reading skills have improved. They have improved because now when I read something I don't just read the words. I try to understand where the author is coming from and how he sees the matter of the subject."
- "I need to see the article as a real conversation rather than see it as paragraphs that we have to read. For example, in "College," I think that Anzia is telling me her true story in her own words."

Understand that reading involves thinking

- "Now, I think about things I know that connect with the reading, or things that the reading makes me think about. "
- "I started to ask myself questions about what I am reading... 'Why did she say that? How can this be possible? What did he mean?' Then I read again and try to figure out some possible answers."

- "The double entry notes helped me to split the story and guide my thinking a little bit by a little bit. Finally I got not only a picture of the story, but also a big picture about what I think."

Gain a range of strategies to support their reading comprehension

- "I never liked to read because it gave me a headache and I could read a paragraph not remembering what I read. Talking to the text helped me remember and understand what I read."
- "When we were sharing the good reading strategies with each other, I found a lot of them (fellow students) using strategies that I hadn't used, then I decided I would use them to help me make sense."
- "Other people's opinions are very important. Sometimes their opinions make me ask why I never thought about that, or they make me surprised...discussing with others helps you to see ideas you haven't paid any attention to before."
- "The book was kind of confusing but when you had us make the T chart then things started to make sense. I'm excited to finish the book."

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Establishing Norms: Supporting Participation and Collaboration
Think-Write

Think of a time when you were in a learning situation in a community that went very well for you. What were some of the implicit and explicit rules or normal group behaviors that supported your participation as a learner? How did these help? Be prepared to share an idea with the group

Whole Group Share: Our Norms

Personal Reading History

The Reading Apprenticeship Framework stresses the idea that teachers' and students' literacy histories and experiences (reader identity) are a rich resource for creating the kind of classrooms where reading in the subject area happens more often, with more support and with more comprehension as a result. The Personal Reading History exercise will also enable students to recognize and begin the process of understanding the diversity within a classroom.

- Begin by modelling your own reading history for your students. Read this to the class and invite students to interview you about your reading history.

- Invite students to use the same reading prompts to create their own reading history. Follow this with a Pair/Share exercise. After partners have shared with each other, ask them to discuss what they learned: similarities, difference, surprises.

Personal Reading History Prompts:

Think about your early reading experiences, but also think about your experiences beyond the learning-to-read stage. What were your reading experiences like in different stages of your life and with different genres and in different disciplines? You can create your personal reading history as a web, timeline, or narrative.

- Your personal reading history should address the following prompts:
- Write about key moments or events in your development as a reader.
- What experiences stand out for you?
- Were there times when your reading experiences or materials made you feel like an insider? Like an outsider?
- What supported your literacy development? What discouraged it?

Adapted by Rhonda Daniels from: Schoenbach, Ruth, Cynthia Greenleaf, Lynn Murphy.Reading For Understanding: How Reading Apprenticeship Improves Disciplinary Learning in Secondary and College Classrooms. San Francisco: Jossey-Bass. 2012.

Interests and Reading Survey

Part 1: Getting to Know Each Other

1. What is your favorite subject in school? _____
2. What is your favorite pastime or hobby? _____
3. What obligations do you have besides school?

   ☐ Work If so, how many hours per week? Where _____

   ☐ Sports If so, what sports? _____

   ☐ Music If so, what? _____

   ☐ Family (taking care of siblings, chores, etc.) If so, what? _____

   ☐ Community/School Activities If so, please list:

4. What are your talents? Sports? Music? Drawing? Interacting with others? Making friends? Studying? Reading? Other (describe)? Please list:

   _____

5. What is a possible career or occupation you are considering pursuing after completing your education?
6. What kind of writing do you do besides school writing? Letters? Poetry? Notes to people? Journal writing? Email? Other (describe)? What is your favorite kind of writing? Please list:

   _____

7. What is your favorite movie? _____
8. What type of music do you like best? _____
9. Name one of your favorite musicians/musical groups: _____
10. Do you have a favorite poet? ☐ Yes ☐ No

    If yes, please tell me who: _____

Part 2: Getting to Know Each Other as Readers

11. How many books are there in your home?

    ☐ 0–10 ☐ More than 10 ☐ More than 25 ☐ More than 50
    ☐ More than 100

12. How many books do you own?

    ☐ 0–10 ☐ More than 10 ☐ More than 25 ☐ More than 50
    ☐ More than 100

13. Does your family get a newspaper regularly? _____

    If yes, what is the name of the newspaper? _____

14. Does your family get any magazines regularly? _____

    If yes, which magazines? _____

15. Is there a computer in your home? ☐ Yes ☐ No

    If yes, who uses the computer most often? _____

    For what? (Check *all* the ones that are true)

    ☐ Internet browsing ☐ email ☐ business ☐ school work
    ☐ games ☐ other (explain) _____

16. Does your family read in a language other than English? ☐ Yes ☐ No

    If so, which language(s)? _____

17. Who reads a lot in your home? _____

    What do they read? _____

18. What are some different reasons people read? _____

19. What does someone have to do to be a good reader? (Check only the three most important ones.)

    ☐ read aloud well
    ☐ understand what they read
    ☐ read a lot
    ☐ pronounce all the words correctly
    ☐ know when they are having trouble understanding
    ☐ read different kinds of books
    ☐ read fast
    ☐ enjoy reading
    ☐ read with expression
    ☐ concentrate on the reading
    ☐ read harder books
    ☐ know the meaning of most of the words
    ☐ use strategies to improve their understanding
    ☐ other _____

20. Do you think you are a good reader? ☐ Yes ☐ No ☐ It depends

    Explain why:

21. Do you think reading will be important to your future? ☐ Yes ☐ No

    Explain why:

22. From what you can remember, learning to read was

    ☐ very easy for you ☐ easy for you ☐ hard for you
    ☐ very hard for you

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19. What does someone have to do to be a good reader? (Check only the three most important ones.)

    ☐ read aloud well
    ☐ understand what they read
    ☐ read a lot
    ☐ pronounce all the words correctly
    ☐ know when they are having trouble understanding
    ☐ read different kinds of books
    ☐ read fast
    ☐ enjoy reading
    ☐ read with expression
    ☐ concentrate on the reading
    ☐ read harder books
    ☐ know the meaning of most of the words
    ☐ use strategies to improve their understanding
    ☐ other _____

20. Do you think you are a good reader? ☐ Yes ☐ No ☐ It depends

    Explain why:

21. Do you think reading will be important to your future? ☐ Yes ☐ No

    Explain why:

22. From what you can remember, learning to read was

    ☐ very easy for you ☐ easy for you ☐ hard for you
    ☐ very hard for you

23. Do you read in a language other than English?

If yes, which language(s)? _____

In which language do you read best? _____

24. What do you usually do when you read? (Check *all* that describe what you do.)

- ☐ I read silently.
- ☐ I look over what I'm going to read first to get an idea of what it is about.
- ☐ I try to pronounce all the words correctly.
- ☐ I get distracted a lot while I'm reading.
- ☐ I ask myself questions about what I'm reading.
- ☐ I have trouble remembering what I read.
- ☐ I try to get the reading over with as fast as I can.
- ☐ I read a section again if I don't understand it at first.
- ☐ I try to concentrate on the reading.
- ☐ I try to figure out the meaning of words I don't know.
- ☐ I read aloud to myself in a quiet voice.
- ☐ I look up words I don't know in the dictionary.
- ☐ I picture what is happening in the reading.
- ☐ I try to read with expression.
- ☐ I put what I'm reading into my own words.
- ☐ I try to understand what I read.
- ☐ I try to read smoothly.
- ☐ I think about things I know that connect to the reading.

25. What is the best way for you to read?

- ☐ read silently to myself
- ☐ read aloud by myself or with a partner
- ☐ listen to the teacher read in class
- ☐ listen to other students read in class

26. Do you ever read at home, *other* than for your school assignments?

☐ Yes ☐ No

If yes, what kinds of things do you read? (Check *all* the ones you like to read.)

- ☐ newspapers
- ☐ novels
- ☐ letters or email
- ☐ magazines
- ☐ information books
- ☐ poetry
- ☐ comic books
- ☐ song lyrics
- ☐ cookbooks
- ☐ website pages
- ☐ computer manuals
- ☐ how-to books
- ☐ video game
- ☐ strategy books or magazines

☐ other _____

27. How often do you read, *other* than for your school assignments?

☐ every day ☐ frequently ☐ once in a while, not often ☐ never

28. How often do you read at home for school assignments?

☐ every day ☐ frequently ☐ once in a while, not often ☐ never

29. How long do you usually read at a time?

☐ 1–10 minutes ☐ 11–30 minutes ☐ 31–60 minutes
☐ more than an hour

30. During the past 12 months, how many books have you read? _____

How many of these were *not* for school? _____

31. What kinds of books do you like to read? (Check *all* the ones you like to read.)

☐ science fiction	☐ thrillers	☐ picture books
☐ adventure/action	☐ true-life drama	☐ comic books
☐ horror	☐ poetry	☐ romance
☐ mysteries	☐ short stories	☐ fantasy/myth
☐ how-to books	☐ history	☐ information books
☐ sports	☐ science/nature	☐ teen problems
☐ (auto)biography	☐ humor	☐ none

☐ other (describe) _____

32. Which are your three *favorite* kinds of books? (Circle three of the ones you checked in question 31.)

33. Who are your favorite authors? (List as many as you'd like.)

_____

_____

_____

34. How do you choose a book to read? (Check *all* the ones that describe what you do.)

☐ look at the book cover	☐ see how long the book is
☐ ask a teacher or librarian	☐ look for an interesting title
☐ pick a book that looks easy	☐ ask a family member
☐ look at the pictures in the book	☐ look for a particular author
☐ ask a friend or classmate	☐ look to see if it has gotten an award
☐ look for books on a particular subject	☐ look in special displays at the library or bookstore
☐ read the book cover or jacket	☐ pick from a best-sellers list

27. How often do you read, *other* than for your school assignments?

☐ every day ☐ frequently ☐ once in a while, not often ☐ never

28. How often do you read at home for school assignments?

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31. What kinds of books do you like to read? (Check *all* the ones you like to read.)

☐ science fiction	☐ thrillers	☐ picture books
☐ adventure/action	☐ true-life drama	☐ comic books
☐ horror	☐ poetry	☐ romance
☐ mysteries	☐ short stories	☐ fantasy/myth
☐ how-to books	☐ history	☐ information books
☐ sports	☐ science/nature	☐ teen problems
☐ (auto)biography	☐ humor	☐ none

☐ other (describe) _____

32. Which are your three *favorite* kinds of books? (Circle three of the ones you checked in question 31.)

33. Who are your favorite authors? (List as many as you'd like.)

_____

_____

_____

34. How do you choose a book to read? (Check *all* the ones that describe what you do.)

☐ look at the book cover	☐ see how long the book is
☐ ask a teacher or librarian	☐ look for an interesting title
☐ pick a book that looks easy	☐ ask a family member
☐ look at the pictures in the book	☐ look for a particular author
☐ ask a friend or classmate	☐ look to see if it has gotten an award
☐ look for books on a particular subject	☐ look in special displays at the library or bookstore
☐ read the book cover or jacket	☐ pick from a best-sellers list

- ☐ look for books that have been made into movies
- ☐ look for particular kinds of books (drama, horror, etc.)
- ☐ look for books I've heard about
- ☐ read a few pages
- ☐ look for books about my culture
- ☐ I have no method of choosing a book
- ☐ other (describe) _____

35. Do you ever talk with a friend or someone you live with about something you have read?

- ☐ almost every day
- ☐ once or twice a week
- ☐ once or twice a month
- ☐ never or hardly ever

36. Do you borrow books from friends, family members, or teachers?

- ☐ almost every day
- ☐ once or twice a week
- ☐ once or twice a month
- ☐ never or hardly ever

37. Do you borrow books from the school or public library?

- ☐ almost every day
- ☐ once or twice a week
- ☐ once or twice a month
- ☐ never or hardly ever

38. In general, how do you feel about reading?

Part 3: Final Reflections

39. Write any comments or concerns you have about this class.

40. What do you hope to achieve in this class?

Thank you for completing this survey. I will use your answers to help guide my teaching.

Sample Metacognitive Prompts

Prompts for students new to metacognitive prompts:

- While I was reading:
- I felt confused when...and so I...
- I was distracted by...but then I...
- I got stuck when...and so I...
- The time when quickly because...
- I remembered that earlier in the text...
- A word/some words I did not know...
- I stopped because...What I did next was...
- I lost track of everything except...
- I figured out that...
- I first thought...but then I realized...
- I finally understood...because...

Alternative prompts to help students focus on reading strategies:

Reading strategies I used:	**A question I had:**

An Image I had in my head...	A question I went back to check:
A connection I made...	A how does this connect question I figured out:
I summarized...for myself in these words...	A personal connection I thought of:
A prediction I made was...because...	A thought I wondered about:

Adapted by Rhonda Daniels from: Schoenbach, Ruth, Cynthia Greenleaf, Lynn Murphy.Reading For Understanding: How Reading Apprenticeship Improves Disciplinary Learning in Secondary and College Classrooms. San Francisco: Jossey-Bass. 2012.

Metacognitive Reading Log

Throughout the course you will be asked to record notes and reflections from each of your assigned readings. This is a process of thinking about your reading (the actual text) and your reading process. I expect you to think reflectively about the text and relate any connections you make to other texts, your own experiences, prior knowledge, and your personal learning process and questions.

These logs are part of your grade and must be submitted through Canvas on the due date. These are also great tools as you begin the drafting process for your essays.

When I grade your logs, I look for presence of essential ideas and thoughtful reflections. I do not grade on grammar or spelling.

1. Respond to two of the following metacognitive thoughts. Write a paragraph for each one. Try to use different ones with each reading.

While I was reading...
I felt confused when...
I was distracted by...
I lost track of everything except...
I started to think about...
I got stuck when...
I remembered that in an earlier text...
I stopped because...
I figured out that...
I first thought...but then...
realized that...
The time when by quickly because...
I finally understood...
I was excited by...

2. What was the most interesting fact that you learned from this text?
3. Write down two questions that you want to ask about this reading.
4. Write down three Golden Lines--quotes from the text that you found interesting, confusing, exciting, or strange (Make sure to include the page number). Try to explain why you chose them.

Evaluation:

- *Exceeds Expectations (20pts):* Log is completed on time. Responses are thorough and reflective—not rushed and done at the last minute. Connections are being made and explained well. Writer goes beyond the minimum requirements in commentary without being repetitive or fluffing.
- *Meets Expectations (15pts):* Log is completed on time. Responses are thorough and reflective—not rushed and done at the last minute. Connections are being made. Writer has met the minimum requirements in commentary.
- *Below Expectations (10 pts):* Log is completed on time but seems rushed and lacking in content. Little thought or energy put in to the assignment.
- *It's Something (5pts):* Log is turned in late, incomplete, and/or appears rushed and witnout deep thought.
- *No Credit:* Reading log was not done or turned in.

Scaffolding Academic Conversation

Most students are very new to the idea of academic conversations whether we are discussing texts, current events, or science experiments. Through modeling and reinforcing strong conversation behavior during discussions, we can help students discover ways of communicating through difference while knowing their ideas, experiences, and thought processes are valued.

Explicitly Model Good Listening:

Listen to students with interest. Encourage them to make connections with each other's contributions and offer a simple nod or "thank you." Ask students what they notice about the way you listen and respond, and how it makes the speaker feel. This will more than likely become a class norm.

Accept All Contributions:

Try not to correct or praise students--the goal is to let students know that all contributions are valued equally. Invite classmates to comment on what another student has said.

Move To The Sidelines:

Encourage students to speak directly to one another when they respond to each other's thinking. You might take a seat among the students or set up the desks in a circle to help with this.

Encourage Participation:

There is nothing worse that feeling singled out or put on the spot. It's often intimidating. There are several ways to encourage participation.

- *Name Cards*: Make some name cards from the roster and shuffle them up. Be explicit
- and let students know you will use these to randomly call on them to share ideas.
- *Spokesperson:* To help those students who struggle with speaking in large groups, ask
- students to share an idea they heard from someone else in their group.
- *Quick Writes:* Get the juices flowing with a quick write to help students formulate their
- thoughts before sharing in pairs, groups or larger discussions.
- *Wait Time:* Silence is truly golden. Give students time to think. It isn't necessary for us to fill the silence with our own talking. Let the class know that you will wait for them to think before they respond. Remind them they can also use this strategy while working in groups or pairs.

Adapted by Rhonda Daniels from: Schoenbach, Ruth, Cynthia Greenleaf, Lynn Murphy.Reading For Understanding: How Reading Apprenticeship Improves Disciplinary Learning in Secondary and College Classrooms. San Francisco: Jossey-Bass. 2012.

Sentence Frames That Support Academic Conversation

There is nothing more exciting than a class filled with students who love discussion; however, these can often spiral out of control when dealing with sensitive subject matter and passionate students. Sentence frames can help students take part in thoughtful, relationship-building academic conversation. As instructors, we can begin the process by modeling.

Asking Questions: (Encourage students to point to the text during discussion)

- When I read...on page xxx, I wondered...
- After I read...on page xxx, I got confused about...because...
- On page xxx...I could not understand why...
- Do you think it makes sense for...to do...after what happened on page xxx?

Offering Evidence: (Moving away from unsubstantiated claims)

- I think one reason is on page xxx, where it says...
- I don't think...could be true because on page xx it says...
- If the point on page xx...is true, then that is a good reason to believe that...is true.
- Even though...is true, on page xx, ...is stronger evidence for the opposite idea.

Building on Ideas: (Staying away from " You're wrong!")

- I agree with your idea that...and I would like to add...
- I like your idea that...Do you think it means...?
- I have a different idea. To me, the evidence...on page xx means...
- Would you agree that there is a connection between...and...?

Adapted by Rhonda Daniels from: Schoenbach, Ruth, Cynthia Greenleaf, Lynn Murphy.Reading For Understanding: How Reading Apprenticeship Improves Disciplinary Learning in Secondary and College Classrooms. San Francisco: Jossey-Bass. 2012.

Mindful Breathing

Simple Practice

1. Close your eyes and sit up tall. Try to still your movements.
2. Begin to bring all of your attention to your breath and slow it down. Allow your breath to lead and your mind to follow.
3. Count your breaths at the end of every exhale. Don't let your mind count before the end of the exhale. This likely won't be easy or natural to you, the mind always wants to jump ahead, but coach it back. Allow it to remain focused on being the follower.
4. Count to 10 or 20 or however long you want to dedicate.
5. Enjoy the state of presence that follows.

Adapted from https://mindfulminutes.com/how-to-explain-mindful-breathing-to-a-5-year-old/

Think Aloud in Pairs for Problem Solving (TAPPS) • Role Cards (front side)

The Problem Solver

Think Aloud Pairs Problem Solving Protocol

- Read and solve the problem as much as you can on your own.
- Whenever you read or write say aloud the thoughts you are thinking to understand and solve the problem.
- Afterwards listen to your partner's report. Then discuss your processes and solution approaches with your partner.
- Finally, discuss the problem and finish the solution.

Metacognitive Starters

- I am looking for …
- I notice …
- What's important is …
- This reminds me of …
- I am thinking about …
- What I know is …
- A picture/graph I can draw is …
- I wonder …
- A question I have is …
- I am confused by …
- What might be true is …
- I predict …
- I could try …
- An equation I could write is …
- The big idea is …
- What I now know is …
- What is interesting is …

The Listener

Think Aloud Pairs Problem Solving Protocol

- Listen to your partner's Think Aloud comments and watch your partner's solution work.
- Make notes about your partner's reading and problem solving processes.
- Prompt your partner to say aloud his/her thoughts whenever they stop thinking aloud.
- Afterwards tell your partner what you noticed about their reading and problems solving processes.
- Finally, discuss the problem and help finish the solution.

Metacognitive Coaching Prompts

- What are you focusing on?
- What are you thinking now?
- Could you tell me more?
- What are you doing (or writing) now?
- Please elaborate.
- I can't follow that.
- Run that by me again.

A great discovery solves a great problem but there is a grain of discovery in the solution of any problem. Your problem may be modest; but if it challenges your curiosity and brings into play your inventive facilities, and if you solve it by your own means, you may experience the tension and enjoy the triumph of discovery

George Polya (How to Solve It)

Solving problems is a practical art, like swimming, or skiing, or playing the piano: you can learn it only by imitation and practice. . . . If you wish to learn swimming you have to go in the water, and if you wish to become a problem solver you have to solve problems

George Polya (Mathematical Discovery)

The day after the election scenario 1

I went to my class. They were a talkative group and began asking what I thought of the election as soon as I walked in the door. Many voiced their frustration and claimed they were ready to move to Canada, but others were excited. They responded to their peer's with statements like, "Don't worry! Things are going to be great! It's time we take our country back." Just as I was preparing to officially start the class, my young student from Afghanistan arrived. She was disheveled, her eyes were puffy and wet with recent tears, but she showed up! She sat in the only seat available next to the most vocal and strongest Trump supporter in the class. He was visibly shaken and uncertain. I could tell he wasn't sure how to react to her. I looked at the class, the devastated, the depressed, the elated, and the proud--all of them here to do peer work on an essay. I wasn't sure if they could even work together, let alone how to begin.

The day after the election scenario 2

When I arrived a little early to my 9:00am class there were already about 7 or 8 students in the room. Two young women, one a refugee from Western Sahara, were trying to comfort another woman who was crying. The woman who was crying was talking in gasps through tears about how she needed to find someone to take care of her young child because she was certain that she would be deported. On the other side of the room two young men, one from Venezuela, the other a first-generation Mexican-American (both studying criminal justice) looked slightly uncomfortable but also elated as they congratulated each other on Donald Trump's win. Other students just looked shocked and uncomfortable. I was a little in shock myself. I looked around the room and wondered silently, "How are we possibly going to be able to focus on coursework today?"

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Planning to introduce Think-Aloud

Think-Aloud refers to the practice of making ones thinking visible by making it audible; a reader literally speaks out thoughts as they occur in interaction with a text. Instructors strategically model Think-Aloud to help students see, hear, and practice the mental activities engaged in by good readers. As a classroom routine, Think-Aloud helps students focus on comprehension, and helps the instructor know when and how students' comprehension goes awry, giving instructors the opportunity to intervene.

Engaging students in strategic Metacognitive Conversation serves several purposes:

- Engages all four dimensions of classroom life (personal, social, cognitive, and knowledge-building);
- provides practice putting names to cognitive activities that help students figure out what they are thinking;
- encourages students to notice and say when they are confused and use each other to brainstorm meaning through thinking aloud;
- helps students notice text structures and how to navigate various genres, which builds confidence and stamina.

Many instructors feel very comfortable with the theory of Think-Aloud, but nervous about the process of "Making it Real"! Here are some guidelines to keep in mind as you scaffold the activity:

- **Choose a relevant course text** that will engage students in predicting, visualizing, making connections, identifying problems, using fix-ups, and/ or asking questions. Of course, students may not engage in all of these reading processes at any one time. The goal is to support students' development in knowing when, why, and how to engage a text.
- **Model for the students** how you, as an expert reader, would read the text, remembering that what you choose to model will depend on what you want students to glean from the text and activity.
- **Be authentic.** Even though you are choosing to model Think-Aloud with a particular text for a particular purpose, you should still share the contents of your thinking in a spontaneous way. Do not turn your model Think-Aloud into a lecture in disguise!
- **Keep it short.** When you model Think-Aloud, cut yourself off after two minutes at the absolute most. When students work together in pairs, they might be able to sustain the Think-Aloud for longer stretches. For example, a student might practice Thinking Aloud while reading one full paragraph

while his or her partner takes notes, and then the pair will switch roles; this process could take more time, but it should still be focused and limited in scope.

- **Build the metacognitive conversation.** Be sure to provide students with thinking time, time to work with partners or small groups, and time to share out, and be sure to try Think-Aloud with different texts and in different contexts. Model for your students your own faith that the metacognitive conversation will build and will become richer with time and focused practice.

Lovingly stolen from Michele Lesmeister, Renton Technical College

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Planning to introduce Talking to the Text

Talking to the Text, like Think Aloud, is a problem-solving strategy that engages readers in strategic Metacognitive Conversation; unlike Think Aloud, however, Talking to the Text invites readers to record their thoughts in writing. This routine provides students with an opportunity to engage with the text independently before sharing their process or insights and can be especially helpful for second language learners or for learners who need more reflection time. Talking to the Text further provides the instructor with the opportunity to sometimes collect students' written responses on the text and consider individual student's progress in their academic literacy development.

Engaging students in strategic Metacognitive Conversation with Talking to the Text serves the same purposes as Think Aloud:

- Engages all four dimensions of classroom life (personal, social, cognitive, and knowledge-building);
- provides practice putting names to cognitive activities that help students figure out what they are thinking;
- encourages students to notice and say when they are confused and use each other to brainstorm meaning through thinking aloud;
- helps students notice text structures and how to navigate various genres, which builds confidence and stamina.

Talking to the Text feels less intimidating to many instructors and students than Think Aloud, but it is still important to scaffold the activity. Here are some guidelines to keep in mind as you prepare to "Make it Real":

- **Introduce Think Aloud First.** Students are more likely to understand the concept of "talking" metacognitively back to their text if they have already grasped the concept of making their thinking visible through practicing Think Aloud.
- **Choose a relevant course text** that will engage students in predicting, visualizing, making connections, identifying problems, using fix-ups, and/ or asking questions. Of course, students may not engage in all of these reading processes at any one time. The goal is to support students' development in knowing when, why, and how to engage a text.
- **Model for the students** how you, as an expert reader, would read the text, remembering that what you choose to model will depend on what you want students to glean from the text and activity. Modeling Talking to the Text can get a little bit confusing, since the oral component of your modeling will look more like a Think Aloud. Many instructors use an overhead projector or a

document reader to be better able to capture the way they are recording their thoughts in writing.

- **Build the metacognitive conversation.** Make sure that students have the opportunity to share their Talking to the Text with partners, small groups, and/ or you. Provide time in class to share out, and to discuss the ways that Talking to the Text works with different texts and in different contexts. Remind students that Talking to the Text is not only about content, but also about process.

Lovingly stolen from: Michele Lesmeister, Renton Technical College

document reader to be better able to capture the way they are recording their thoughts in writing.

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BOX 4.14

Introducing Think-Pair-Share and Think-Write-Pair-Share

PURPOSE

In a collaborative classroom, you will frequently ask students to work with a partner. Think-Pair-Share and Think-Write-Pair-Share are quick participation structures that can be used over and over to get all students actively engaged and contributing academically and socially to the classroom community.

PROCEDURE

Think-Pair-Share and Think-Write-Pair-Share proceed from individual thinking to partner exchange to sharing with a small group and/or the whole class.

Think or Think-Write

- Ask students to think individually about a prompt.
  - Often it helps to have students quickly write or make notes to capture their ideas.
  - Or ask students review their individual Talking to the Text notes or metacognitive logs before pairing up with another student to talk about them.

Pair

- Ask students to take turns sharing their individual thinking with a partner. To begin with, this sharing can be very structured:
  - Tell your partner one thing the first paragraph made you think about.
  - Share one of the Talking to the Text notes you made.
- Monitor pairs as they work to make sure that students are becoming comfortable sharing ideas, confusions, and difficulties and are not merely chatting. You may need to adjust seating to encourage both comfortable and productive peer conversations.
- If students need help learning how to listen to each another, give the listener a focusing task like making a note of the partner's ideas or preparing to share the partner's ideas with the class.

Share

- In varied ways, draw partner conversations into a whole class discussion. In the beginning, you may want to call on students to report to the class what they learned from their partner. Later, you may want to foster exchanges by regrouping two pairs into groups of four before bringing students back together for whole class sharing.
- When students are sharing in small groups or with the whole class, it may be essential to give listening students a task to do while others are sharing:
  - Listen for ideas that come up more than once—that probably means they are important.
  - If you hear something repeated, let me know to put a star next to that idea on the poster we're making.
  - Listen for things that are similar and things that are different.
  - Listen for evidence from the text.
  - Listen for historical [or literary, or scientific, or mathematical] thinking.

The Naysayer: Not Everyone Agrees

Writing does not occur in a vacuum--it is a conversation, a dialogue with others. In order to make our writing stronger, it is important to acknowledge and include the perspectives of those who many not agree with our points. Although this can be scary, it will actually make us better and more powerful writers. Including the objections we encounter, encourages those who disagree with us to continue reading and consider our ideas. It shows our readers that we respect them as critical thinkers.

Entertaining objections:

- Although it may seem clear that these points speak for themselves, we must acknowledge those who would disagree.
- Yet some readers may challenge this view by _____
- There are many perspectives surrounding the waterfront improvement, including those of X, who disagrees completely with the most recent plan because _____
- Nevertheless, Democratic Socialists will continue to question_____
- In this case, those identifying as other tend to object with the argument based on _____
- Although there are many who support my views on _____, others will point out that these views lack_____.

Introducing Objections:

- But is education reform of this nature even possible? There are those who will say it's too expensive.
- While this argument seems true, is it always the case in every situation? Is it possible that this argument presents generalizations regarding _____?
- Is the evidence I have presented conclusive enough to make changes in our corporate structure? In a recent interview, X suggested that_____. If true, his concern throws serious doubt on our ability to change anything quickly.

Using the Naysayer Well:

- When we include the naysayer, it's important to follow through. Elaborate on their ideas and take them seriously
- Read the naysayers view that you have summarized with different eyes--read as if you support the naysayer's perspective. Will the reader become offended or feel that you are making fun of his perspective or will he feel that you have given him a fair representation?
- Answer objections--never dismiss the naysayer!
- Agree with any portion of the argument that makes sense to you.

Yes and No:

- Although there are gaps in this argument, I still believe that_____.
- X has a good point when he suggests_____; however, the important piece missing from his argument is_____.
- Supporters of X are right to argue_____, but _____ must also be considered as they do.

Be Prepared:

- Including the naysayer will make readers respect you as a writer
- Including the naysayer can make us aware of our own flawed logic (go back and revise your argument).
- Including a naysayer helps us to open our minds, stretch beyond our comfort zones and discover new ideas.

Adapted by Rhonda Daniels from: Graff, Gerald and Cathy Birkenstein. They Say/I Say: The Moves That Matter in Academic Writing. New York: Norton, 2014

Yes and No:

- Although there are gaps in this argument, I still believe that_____.
- X has a good point when he suggests_____; however, the important piece missing from his argument is_____.
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Be Prepared:

- Including the naysayer will make readers respect you as a writer
- Including the naysayer can make us aware of our own flawed logic (go back and revise your argument).
- Including a naysayer helps us to open our minds, stretch beyond our comfort zones and discover new ideas.

Adapted by Rhonda Daniels from: Graff, Gerald and Cathy Birkenstein. They Say/I Say: The Moves That Matter in Academic Writing. New York: Norton, 2014

Voice Markers: Who Is Saying What?

Successful academic writing involves not only your ideas, but the ideas of your sources as well. As we do this, it is important that your readers know when you are stating your own view and when you are stating the views of others. The following are some templates from *They Say/I Say*, by Gerald Graff and Cathy Birkenstein.

Introducing standard views:

- College students today often express_____
- Opponents claim that_____

Introducing the views of sources:

- X acknowledges that_____
- X illustrates_____
- X warns that_____
- X agrees that_____
- The author, X, suggests_____
- According to both X and Y_____
- On the one hand, X claims _____. On the other hand, Y points out_____.

Countering the views of sources:

- Although X makes a strong argument for climate change, many are not persuaded.
- Contrary to the point made by X, research shows____
- We can add to X's argument by pointing out _____

Partial Agreement:

- Although X makes a valid point when he says, _____, I think he has not considered _____
- While I still believe that_____, there is truth in what X suggests.
- Many scholars agree with the theory presented by X; however, new research done by Y clearly illustrates the gaps in_____

I say:

- My analysis of X has clarified many of my assumptions
- X does not address an important point that I think is necessary for fully understanding the environmental impact.
- My own view, however, is that _____

Tying it all together:

- As we continue to consider the impact of oil pipelines across our nation, the research presented by X cannot be ignored.

Adapted with changes by Rhonda Daniels from: Graff, Gerald and Cathy Birkenstein. *They Say/I Say: Moves That Matter in Academic Writing*. New York: Norton. 2014