

Monitoring Those Inner Voices: Strategies to Remember and Reuse Reading
WSRA 2024 Cris Tovani tovanicris@gmail.com

“When I get stuck, I quit.” Luke 9th grader struggling reader

Learning Targets	Reflection
I can describe how I make sense of difficult reading.	
I can provide strategies to help students get unstuck.	

What causes students to stop reading? What do students need to read longer and better?

The Lee Shore

Some chapters back, one Bulkington was spoken of, a tall, new-landed mariner, encountered in New Bedford at the inn.

When, on that shivering winter's night, the Pequod thrust her vindictive bows into the cold, malicious waves, who should I see standing at her helm but Bulkington! I looked with sympathetic awe and fearfulness upon the man, who in mid-winter just landed from a four-year's dangerous voyage, could so unrestingly push off again for still another tempestuous term. The land seemed scorching to his feet. Wonderfulest things are ever the unmentionable; deep memories yield no epitaphs; the six-inch chapter is the stoneless grave of Bulkington. Let me say that it fared with him as with the storm-tossed ship, that miserably drives along the leeward land. The port would fain give succor; the port is pitiful; the port is safety, comfort, hearthstone, supper, warm blankets, friends, all that's kind to our mortalities. But in that gale, the port, the land is that ship's direst jeopardy; must fly all hospitality; one touch of land, though it but graze the keel, would make her shudder through and through. With all her might she crowds all sail off shore; in so doing fights 'gainst the very winds that fain would blow her homeward; seeks all the lashed sea's landlessness again; for refuge's sake forlornly rushing into peril; her only friend her bitterest foe!

Know ye now, Bulkington? Glimpses do ye seem to see of that mortally intolerable truth; that all deep, earnest thinking is but the intrepid effort of the soul to keep the open independence of her sea; while the wildest winds of heaven and earth conspire to cast her on the treacherous, slavish shore?

But as in landlessness alone resides the highest truth, shoreless indefinite as God --so, better is it to perish in that howling infinite, than be ingloriously dashed up the lee, even if that were safety! For worm-like, then, oh! Who would craven crawl to land! Terrors of the terrible! Is all that agony so vain? Take heart, take heart, O Bulkington! Bear thee grimly, demigod! Up from the spray of thy ocean-perishing—straight up, leaps they apotheosis!

Herman Melville
Moby Dick

First Read: What do you think you understand? What made this excerpt difficult for you to read? What strategies could you use could to get unstuck? What would you need to dig for deeper meaning?

Second Read: What do you understand **now** after consciously applying a thinking strategy to the text?

IDEAS ABOUT *INNER VOICE*

Conversation Voice (useful voice)

This voice helps readers to:

- ❑ Relate to the text
- ❑ Make connections between the book and the reader
- ❑ Ask questions
- ❑ Give opinions
- ❑ Talk back to the text
- ❑ Remember what is read

Reciting Voice (waste of time voice)

This voice causes readers to:

- ❑ Lose track of what is being read
- ❑ Stray from the text
- ❑ Forget what is read
- ❑ Not care about the reading

Turn off the reciting voice by **rereading** and giving yourself a job or a **purpose** to read for.

Reading Purposes

Some purposes are:

- ❑ Ask a question
- ❑ Look for the answer to a question
- ❑ Make a connection
- ❑ Look for clues to help draw an inference
- ❑ Retell what has been read
- ❑ Try to visualize a picture

You're the best reader of your text in the classroom. How do you think when you read?

Thinking Strategies Used by Proficient Readers

(Based on the research synthesis of P. David Pearson and Janice A. Dole)

A strategy is an intentional plan that is flexible and can be adapted to meet the demands of the situation.

Proficient Readers:

- **Activate background knowledge** and make connections between new and known information.
- **Question the text** in order to clarify ambiguity and deepen understanding.
- **Draw inferences** using background knowledge and clues from the text.
- **Determine importance** in order to distinguish details from main ideas.
- **Monitor comprehension** in order to make sure meaning is being constructed.
- **Reread and employ fix-up strategies** to repair confusion.
- **Use sensory images** to enhance comprehension and visualize the reading.
- **Synthesize** and extend thinking.

“A TALK TO TEACHERS” BY JAMES BALDWIN

(DELIVERED OCTOBER 16, 1963, AS “THE NEGRO CHILD – HIS SELF-IMAGE”; ORIGINALLY PUBLISHED IN THE SATURDAY REVIEW, DECEMBER 21, 1963, REPRINTED IN THE PRICE OF THE TICKET, COLLECTED NON-FICTION 1948-1985, SAINT MARTINS 1985.)

Let's begin by saying that we are living through a very dangerous time. Everyone in this room is in one way or another aware of that. We are in a revolutionary situation, no matter how unpopular that word has become in this country. The society in which we live is desperately menaced, not by Khrushchev, but from within. To any citizen of this country who figures himself as responsible – and particularly those of you who deal with the minds and hearts of young people – must be prepared to “go for broke.” Or to put it another way, you must understand that in the attempt to correct so many generations of bad faith and cruelty, when it is operating not only in the classroom but in society, you will meet the most fantastic, the most brutal, and the most determined resistance. There is no point in pretending that this won't happen.

Since I am talking to schoolteachers and I am not a teacher myself, and in some ways am fairly easily intimidated, I beg you to let me leave that and go back to what I think to be the entire purpose of education in the first place. It would seem to me that when a child is born, if I'm the child's parent, it is my obligation and my high duty to civilize that child. Man is a social animal. He cannot exist without a society. A society, in turn, depends on certain things which everyone within that society takes for granted. Now the crucial paradox which confronts us here is that the whole process of education occurs within a social framework and is designed to perpetuate the aims of society. Thus, for example, the boys and girls who were born during the era of the Third Reich, when educated to the purposes of the Third Reich, became barbarians. The paradox of education is precisely this - that as one begins to become conscious one begins to examine the society in which he is being educated. The purpose of education, finally, is to create in a person the ability to look at the world for himself, to make his own decisions, to say to himself this is Black or this is white, to decide for himself whether there is a God in heaven or not. To ask questions of the universe, and then learn to live with those questions, is the way he achieves his own identity. But no society is really anxious to have that kind of person around. What societies really, ideally, want is a citizenry which will simply obey the rules of society. If a society succeeds in this, that society is about to perish. The obligation of anyone who thinks of himself as responsible is to examine society and try to change it and to fight it – at no matter what risk. This is the only hope society has. This is the only way societies change.

Now, if what I have tried to sketch has any validity, it becomes thoroughly clear, at least to me, that any Negro who is born in this country and undergoes the American educational system runs the risk of becoming schizophrenic. On the one hand he is born in the shadow of the stars and stripes and he is assured it represents a nation which has never lost a war. He pledges allegiance to that flag which guarantees “liberty and justice for all.” He is part of a country in which anyone can become president, and so forth. But on the other hand, he is also assured by his country and his countrymen that he has never contributed anything to civilization – that his past is nothing more than a record of humiliations gladly endured. He is assumed by the republic that he, his father, his mother, and his ancestors were happy, shiftless, watermelon-eating darkies who loved Mr. Charlie and Miss Ann, that the value he has as a black man is proven by one thing only – his devotion to white people. If you think I am exaggerating, examine the myths which proliferate in this country about Negroes.

All this enters the child's consciousness much sooner than we as adults would like to think it does. As adults, we are easily fooled because we are so anxious to be fooled. But children are very different. Children, not yet aware that it is dangerous to look too deeply at anything, look at everything, look at each other, and draw their own conclusions. They don't have the vocabulary to express what they see, and we, their elders, know how to intimidate them very easily and very soon. But a black child, looking at the world around him, though he cannot know quite what to make of it, is aware that there is a reason why his mother works so hard, why his father is always on edge. He is aware that there is some reason why, if he sits down in the front of the bus, his father or mother slaps him and drags him to the back of the bus. He is aware that

Name _____

Inner Voice Sheet

Title and Author of Text:

Directions: Begin on page _____

Record the conversation you have in your head as you read. Be sure to record at least four sentences per box. If your mind wanders as you read, stop and go back to the place you last remember. Reread that portion with a specific purpose in mind. See if you can ask a question or listen to your inner voice with the intent to connect, give an opinion, or draw an inference.

Inner Voice on page	Inner Voice on page
Inner Voice on page	Inner Voice on page

Annotating Literary Text: A way to record thinking so that it can be remembered and reused

“The brilliance is in the question.” Barbi Bess

Recording thinking while reading helps a reader remember what he or she has read. It also provides an opportunity for the reader to wrestle with meaning. Knowing what to write when annotating gives the reader a purpose and also helps the reader determine what is important. Below are some options for annotation:

- Record the **Action**. What is happening in the story? Who is involved in the conflict and has anyone changed as a result of the struggle?
- Record the **Who**. Identify the protagonist and the antagonist. Examine how other characters fit into the plot. What purposes do they serve?
- Record the **Literary Elements**. Choose a literary element and consider how the author is using it to convey meaning.
- Record the **Where and When**. Setting gives the story context. It helps the reader know why characters respond the way they do.
- Record connections to other texts and personal experiences.
- Record questions.
- Record opinions.
- Record your response. What emotions does the work evoke?