



The Thompson TDA Model

Module 6: Purposeful Annotations for Text Dependent Analysis (TDA)

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Dr. Jeri Thompson
*National Center for the Improvement of
Educational Assessment*





Warm-Up: Reflection Journal (page 2)

*Why should you teach students
to annotate the text while
reading?*



Reasons for Annotations

“Why is marking a book indispensable to reading it? First, it keeps you awake—not merely conscious, but wide awake. Second, reading, if active, is thinking, and thinking tends to express itself in words, spoken or written. Third, writing your reactions down help you remember the thoughts of the author.”

(Adler & Van Doren, 1972, p. 49)

Annotating the text:

- increases students’ active engagement with the text
- teaches reading as a process
- makes thinking visible
- acts as a bookmark for future reference



Purposes for Annotating the Text

Teaches students to:

- identify and consider the author's use of techniques
 - figurative language
 - sensory vocabulary
 - imagery
 - rhetorical questions
 - characterization
- recognize misunderstandings
- make connections to other ideas, concepts, characters
- judge the importance of what is said



Annotating for Analysis: *Reflection Journal (page 3)*

What should students annotate to support the analysis of text?



Annotations

Types of Annotations	Text Evidence	Inference / Interpretation
Predictions		
Questioning the Author		
Opinions		
Unknown Vocabulary		
Areas of Confusion		

Annotating the text:

- Author's craft or message
- Make connections
- Reflect on the author's meaning
- Dialogue or argue with the author



Purposeful Annotations

TDA Prompt:

*Authors often use figurative language to describe objects, characters, and situations in their story. Write an essay analyzing the role that the figurative language plays in the text, *Uncle Timothy's Ships*. Use evidence from the text to support your analysis.*

Reflection Journal (page 4):

Given the expectations in this prompt, what could be the focus of purposeful annotations?



Annotating the Text for Analysis

Uncle Timothy's Ships

- Examples of figurative language found in the text
- Character descriptions
- Setting descriptions
- Indications of the conflict

General Annotations

- Character behaviors or motivations
- Questions about the author's use of figurative language
- "Aha" moments
- Predictions
- Unknown vocabulary
- Areas of confusion



Annotating Marks

<u>Underline</u>	Important points
○ Circle	Unknown words and phrases
?	Questions about the text
!	Interesting information





Annotating Marks

<u>Underline</u>	Important points
○	Unknown words and phrases
?	Questions about the text
!	Interesting information
#__	Paragraph numbers
*	Aha moment





Annotating Marks

Uncle Timothy's Ships

Uncle Timothy's house had character. A plain log cabin set atop a crumbling hill over the sea. That was all. It had character. His door squeaked rustily and without apology, revealing the essence of the man I so much admired. Just a couch at the window, its tasseled pillows tossed to one side. A rocker, forlornly rocking in the sympathetic wind. And the glass-bottle ships sitting proudly on the mantle—the only objects in the house that were free of dust.

“I love them,” he said quietly. He walked toward them, then stood there, his eyes gleaming in the vivid darkness—I could see that plainly. I drew closer, close enough to see the intricate layout of the ships inside the bottles. They were so old! I could tell by the yellow, gnawing at their framework. Yet so timeless. Trapped and still, forever in a bottle. !

“They are . . .” Uncle Timothy paused and then said, “what I am.* They are trapped. They haven't tasted freedom.”

I glanced out the neatly cracked window at the tied-up boats rocking plaintively on the waves. “They are restless,” I responded absently, not realizing the puzzle I had then completed with my words. ?

“Someday,” Uncle Timothy shook his head, “someday I will let my ships taste freedom.”



Annotating Marks and Margin Notes

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“They are . . .” Uncle Timothy paused and then said, “what I am.* They are trapped. They haven't tasted freedom.”

This means that the house was interesting and perhaps different.

Lots of personification! the door doesn't apologize, the wind is sympathetic, the ships are proud. This helps to visualize the feelings that Uncle Timothy has for his things.

This is a description of the ships in the bottles, but it is also describing Uncle Timothy!

Personification-helps to also understand how Uncle Timothy feels.



Annotating Strategies: *Reflection Journal (page 5)*

Brainstorm a list of some different ways students can annotate the text without writing on the text.



Strategies for Annotating Text

Post-it Notes and/or Sticky Arrows

Information	Interpretation
<i>Quote</i>	<i>Comments</i>
<i>Phrase</i>	<i>Reactions</i>
<i>Word</i>	<i>Questions</i>
<i>Page #</i>	<i>Inferences</i>



Questioning the Author's Technique

Questions for the Author	Collaborative Response
<i>What is the author trying to tell us when the character does/says...?</i>	
<i>How did the author show that something has changed in the character's thinking?</i>	
<i>Why did the author tell us this now instead of in the beginning?</i>	
<i>Why did the author choose to use these examples of personification? What is the author trying to tell us?</i>	

Creative Annotations

Illustrated Notes

HAMLET
 To be, or not to be: that is the question;
 Whether 'tis nobler in the mind to suffer
 The slings and arrows of outrageous fortune,
 Or to take arms against a sea of troubles,
 And by opposing end them? To die: to sleep;
 No more; and by a sleep to say we end
 The heart-ache and the thousand natural shocks
 That flesh is heir to, 'tis a consummation
 Devoutly to be wish'd. To die, to sleep;
 To sleep: perchance to dream: ay, there's the rub;
 For in that sleep of death what dreams may come
 When we have shuffled off this mortal coil,
 Must give us pause: there's the respect
 That makes calamity of so long life;
 For who would bear the whips and scorns of time...

[...] this just means I cut some stuff out :-)

Struggle Between
Good & evil

↓

Hamlet isn't sure
if the way he
wants justice is
the morally correct
way

♥ Internal Conflict
Ham boy is sad & Angry

Courtesy of Lauren Gebel



© pg. 300-301

Dominic
Kaitlin
Jack
Korlee
Riley

Collaborative Annotations

"The thing is, you can scrub Walter Cunningham till he shines, you can put him in shoes and a new suit, but he'll never be like Jem. Besides, there's a drinking streak in that family a mile wide, Finch women aren't interested in that sort of people."

I don't like how Aunt Alexandra is stereotyping the Cunninghams

"Aun-ty," said Jem, "she ain't nine yet."
"She may as well learn it now." — I think Aunt Alexandra is a little too much out of her mind

Aunt Alexandra had spoken. I was reminded vividly of the last time she had put her foot down. I never knew why. It was when I was absorbed with plans to visit Calpurnia's house—I was curious, interested; I wanted to be her "company," to see how she lived, who her friends were. I might as well have wanted to see the other side of the moon. This time the tactics were different, but Aunt Alexandra's aim was the same. Perhaps this was why she had come to live with us—to help us choose our friends. I would hold her off as long as I could: "If they're good folks, then why can't I be nice to Walter?"

Walter will never be different no matter what.

I agree, Scout has a right to be friends with anyone ↓
I think they should get to choose their own friends, not have Jem chosen for them

"I didn't say not to be nice to him. You should be friendly and polite to him, you should be gracious to everybody, dear. But you don't have to invite him home."

"What if he was kin to us, Aunty?"
"The fact is that he is not kin to us, but if he were, my answer would be the same."

I think Aunt Alexandra is very prejudiced toward other social classes!
I think it's something she can be sympathetic to someone who she sees as lower than her than when she cries over Bob's death

"Aunty," Jem spoke up, "Atticus says you can choose your friends but you sho' can't choose your family, an' they're still kin to you no matter whether you acknowledge 'em or not, and it makes you look right silly when you don't."

Atticus has a different perspective on others than Aunt Alexandra. Aunt Alexandra is very judgemental!

Text to self-I had a parent/guardian tell me not to be friends with someone because of their actions

"That's your father all over again," said Aunt Alexandra, "and I still say that Jean Louise will not invite Walter Cunningham to this house. If he were her double first cousin once removed he would still not be received in this house unless he comes to see Atticus on business. Now that is that."

She had said Indeed Not, but this time she would give her reasons: "But I want to play with Walter, Aunty, why can't I?"

She took off her glasses and stared at me. "I'll tell you why," she said. "Because—he—is—trash, that's why you can't play with him. I'll not have you around him, picking up his habits and learning Lord-knows-what. You're enough of a problem to your father as it is."

What does Walter do that is so bad?

I don't think he does anything wrong. I just think that Aunt Alexandra is stereotyping

I don't think Scout is a problem to Atticus. Scout is not a problem to her father

Aunt Alexandra doesn't want Scout hanging out with Walter because of him and how he acts

I don't think it is about what Walter does, but it is about what his family he does. I think Aunt Alexandra doesn't want Scout playing with Walter because she knows more secrets about the Cunningham's.





Using Annotations

Reference during discussions and constructing TDA responses to support:

- locating evidence,
- recalling inferences,
- determining how one reading element is interrelated with another reading element.

Using annotations eliminates the need for students to reread the text in the midst of responding to the prompt.



Purposeful Annotations

TDA Prompt:

Authors choose words and language carefully to communicate a message. Write an essay analyzing how Sandra Cisneros uses figurative language and imagery to reveal a theme. Use evidence from the text to support your response.

Reflection Journal (page 6):

Given the expectations in this prompt, what would you expect to be the focus of students' purposeful annotations?

Purposeful Annotations

Four Skinny Trees

They are the only ones who understand me. I am the only one who understands them. Four skinny trees with skinny necks and pointy elbows like mine. Four who do not belong here but are here. Four raggedy excuses planted by the city. From our room we can hear them, but Nenny just sleeps and doesn't appreciate these things.)? Why is Nenny mentioned here?

isolated don't fit in misunderstood

repetition in this section

"Four" repeated 3x
The trees are
• skinny
• don't belong where they are
• raggedy excuses not there by someone

Their strength is secret. They send ferocious roots beneath the ground. They grow up and they grow down and grab the earth between their hairy toes and bite the sky with violent teeth and never quit their anger. This is how they keep.

ferocious
Very visual!
First and last sentence are simple and direct.
Strong adjectives and verbs.

- fierce
angry
determined

Let one forget his reason for being, they'd all droop like tulips in a glass, each with their arms around the other. Keep, keep, keep, trees say when I sleep. They teach. pow!

simile

each keeps the others strong
repetition of rhyme

When I am too sad and too skinny to keep keeping, when I am a tiny thing against so many bricks, then it is I look at trees. When there is nothing left to look at on this street. Four who grew to despise concrete. Four who reach and do not forget to reach. Four whose only reason is to be and be.

Here's the rest what?
I can picture that well!

"Four" repeated 3x
The trees
• grew to despise concrete
• reach
• know their reason

Excerpt taken from *The House on Mango Street* (1983)

concrete = barriers, limits, all the things that box us in

The trees are a symbol to the author.

- **Figurative language:** *Repetition - skinny trees, skinny necks;*
- **Imagery:** *Pointy elbows*
- **Interpretations:** *isolated, doesn't fit in, misunderstood*



Highlighting as Annotations

It begins at the beginning by Deborah Tannen

Even if they grow up in the same neighborhood, on the same block, or in the same house, girls and boys grow up in different worlds of words. Others talk to them differently and expect and accept different ways of talking from them. Most important, children learn how to talk, how to have conversations, not only from their parents but from their peers. Although they often play together, boys and girls spend most of their time playing in same-sex groups. And, although some of the activities they play at are similar, their favorite games are different, and their ways of using language in their games are separated by a world of difference.

Boys tend to play outside, in large groups that are hierarchically structured. These groups have a leader who tells others what to do and how to do it, and resists doing what other boys propose. It is by giving orders and making them stick that high status is negotiated. Another way boys achieve status is to take center stage by telling stories and jokes of others. Boys' games have winners and losers and elaborate systems of rules that are frequently the subject of arguments. Finally, boys are frequently heard to boast of their skill and argue about who is best at what.

Girls, on the other hand, play in small groups or in pairs; the center of a girl's social life is a best friend. In their most frequent games, such as jump rope and hopscotch, everyone gets a turn. Many of their activities (such as playing house) do not have winners or losers. Though some girls are certainly more skilled than others, girls are expected not to boast about it, or show that they think they are better than the others. Girls don't give orders; they express their preferences as suggestions, and suggestions are likely to be accepted! Anything else is put down as "bossy." They don't grab center stage — they don't want it — so they don't challenge each other directly. And much of the time, they simply sit together and talk. Girls are not accustomed to jockeying for status in an obvious way; they are more concerned that they be liked.





Final Thoughts- *Reflection Journal, pages 7-8*

Consider your instructional practice:

- 1) How can you embed purposeful annotations into your close reading instruction? Describe what you currently teach and what you would include moving forward in your instruction based on what you learned in this module.
- 2) In what ways can you model the use of purposeful annotations when responding to a text dependent analysis prompt?



For More Information...

Thompson, J. (2019). [Purposeful Annotations for Text Dependent Analysis \(TDA\)](#). Center for Assessment (www.nciea.org)

Or

[Pennsylvania Department of Education: Text Dependent Analysis \(TDA\) Toolkit](#)



The Thompson TDA Model

Purposeful Annotations for Text Dependent Analysis (TDA)

During close reading we ask students to annotate text using different strategies and techniques. Preparing students for annotating with a purpose requires instruction and modeling. The purpose of this resource is to provide educators with information necessary for understanding annotations and strategies for guiding students to **purposefully annotate** in preparation for analyzing text, whether during collaborative discussions or when writing in response to a TDA prompt.

The essential idea of annotating text is to help the reader **during and after** reading. There are four main annotating concepts explored in this resource: 1) why use annotations, 2) what should be annotated, 3) how to annotate, and 4) how to use the annotations.

Why Use Annotations

Why is marking a book indispensable to reading it? First, it keeps you awake—not merely conscious, but wide awake. Second, reading, if active, is thinking, and thinking tends to express itself in words, spoken or written. Third, writing your reactions down help you remember the thoughts of the author.
Adler & Van Doren (1972, p. 49)

Annotating is a writing-to-learn strategy during the reading process (Porter-O'Donnell, 2004). Annotating text increases active engagement with the text, teaches reading as a process, makes thinking visible, and acts as a bookmark for future reference.

Teaching students to annotate during the close reading of texts allows students to interact with the text. Annotations promote reading with a purpose to gain a deeper understanding of what is read. Outcomes from the National Assessment of Educational Progress (NAEP) suggest that many students can sound out words and comprehend at a literal level but cannot synthesize, analyze, integrate new ideas with what they know, or perform countless other reading tasks that are integral to reading to learn (Griggs, Daane, & Campbell, 2003).



Going Deeper with Text Dependent Analysis

- Introduction:** Introduction to the TDA Professional Learning Series
- Module 1:** Text Dependent Analysis: A need for curriculum and instructional shifts
- Module 2:** Understanding Text Dependent Analysis
- Module 3:** Anatomy of Text Dependent Analysis Prompts
- Module 4:** Selecting Complex Texts for Analysis
- Module 5:** The Difference Between Inference and Analysis
- Module 6:** Purposeful Annotations
- Module 7:** Close Reading Questions Leading to Analysis
- Module 8:** Analyzing Reading Elements and Text Structures
- Module 9:** Collaborative Discussions
- Module 10:** Modeling a Text Dependent Analysis Response
- Module 11:** The Purpose of Text Dependent Analysis Learning Progressions
- Module 12:** Analyzing Text Dependent Analysis Responses
- Module 13:** Developing Close Reading Lessons Leading to Analysis
- Module 14:** Developing Replacement Units Leading to Analysis
- Module 15:** Using the Grades K-8 Deconstructed Standards



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The Thompson TDA Model

Thank You