The Write Path

English Language Arts:
Exploring Texts with Strategic Reading

Teacher Guide

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WPELA1S2–20141112_A

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Acknowledgments

Biographies

Sandy Boldway

Sandy Boldway is currently a full-time teacher of ELA and the Gifted and Talented elective at Smithson Valley Middle School in Spring Branch, Texas. She previously taught all levels of English 7–12, Speech and Debate, and numerous electives in the San Dieguito Union High School District in Encinitas, California, and she acted as a Student Teacher Supervisor at California State University, San Marcos. Since 2003 she has been a Staff Developer and contributing writer for AVID. Sandy has served as ELA District Coordinator and Department Chairperson, Staff Development Chairperson, Mentor Teacher, and Master Teacher. She has twice been honored as Teacher of the Year. Over her nearly thirty years of service, Sandy has positively affected thousands of students, motivating them toward achievement and success.

Marcia Carter

Active in supporting and working with AVID since 1992, Marcia has conducted numerous workshops for NCTE, IRA and AVID at a variety of sites across the US and is author and coauthor of four texts for Scholastic Books and Heinemann. She has taught a range of English classes from grades six through college and has served as a regional coordinator for AVID in California.

Rob Compton

Rob Compton spent 11 years at Wichita High School North, where he taught language arts and AP® Art History. In his time there, he taught 9th–12th grade English, ranging from reading intervention to AP English Literature. He has served as department chair, AP Vertical Alignment Leader, and AVID site team member. Currently, Rob serves as the AVID District Director for Wichita Public Schools in Wichita, KS, and is a regular staff developer for AVID Center.

Susie Golden Gutiérrez

Susie Golden Gutiérrez has taught for twenty-six years in the areas of dance, language arts, AVID, and most recently social studies. Her teaching assignments have included both seventh and eighth grades, regular and honors classes. She teaches at Potter Junior High School in the Fallbrook Union Elementary School District situated in north San Diego County. She has been co-department chairperson for the past several years and helped to establish AVID as a priority at her school site and district. Susie has planned and presented to staff and district audiences and trained at the AVID Summer Institute for the past seven years.

Michelle Mullen

As the National Director of Curriculum Initiatives for AVID Center, Michelle Mullen works with districts and schools to expand the AVID reach to as many students as possible. She is currently working on developing college readiness support structures for English Language Learners and collaborating on the development of online professional learning for educators in the AVID world. Michelle has been an English teacher at all high school levels, an adjunct professor at California State University, San Marcos, a curriculum writer, and a national staff developer. She is a National Board Certified Teacher and a two-time Teacher of the Year finalist in San Diego County.

Stacie Valdez

Stacie Valdez worked in the Wichita Public Schools for 33 years as a secondary English and AP English Literature teacher. Her experience with AVID over the past ten years includes being the first AVID Elective teacher in Kansas and site coordinator at North High School, a site that has received many national awards including the honor of being a National Demonstration Site. She currently serves as an AVID consultant and national staff developer, working with AVID Postsecondary, and supporting various AVID curriculum and program projects. Stacie is a National Board Certified Teacher and a past Kansas Teacher of the Year for Region 4.

The Write Path English Language Arts: Exploring Texts with Strategic Reading

Introduction

The AVID® College Readiness System

The AVID College Readiness System (ACRS) is an elementary through postsecondary system that brings together educators, students, and families around a common goal of AVID's mission: to close the achievement gap by preparing all students for college readiness and success in a global society. The system is represented by the figure below and shows how AVID's mission is the foundation of the system.

ACRS

Elementary

Secondary

Postsecondary

AVID's Mission

AVID's mission is to close the achievement gap by preparing **all** students for college readiness and success in a global society.
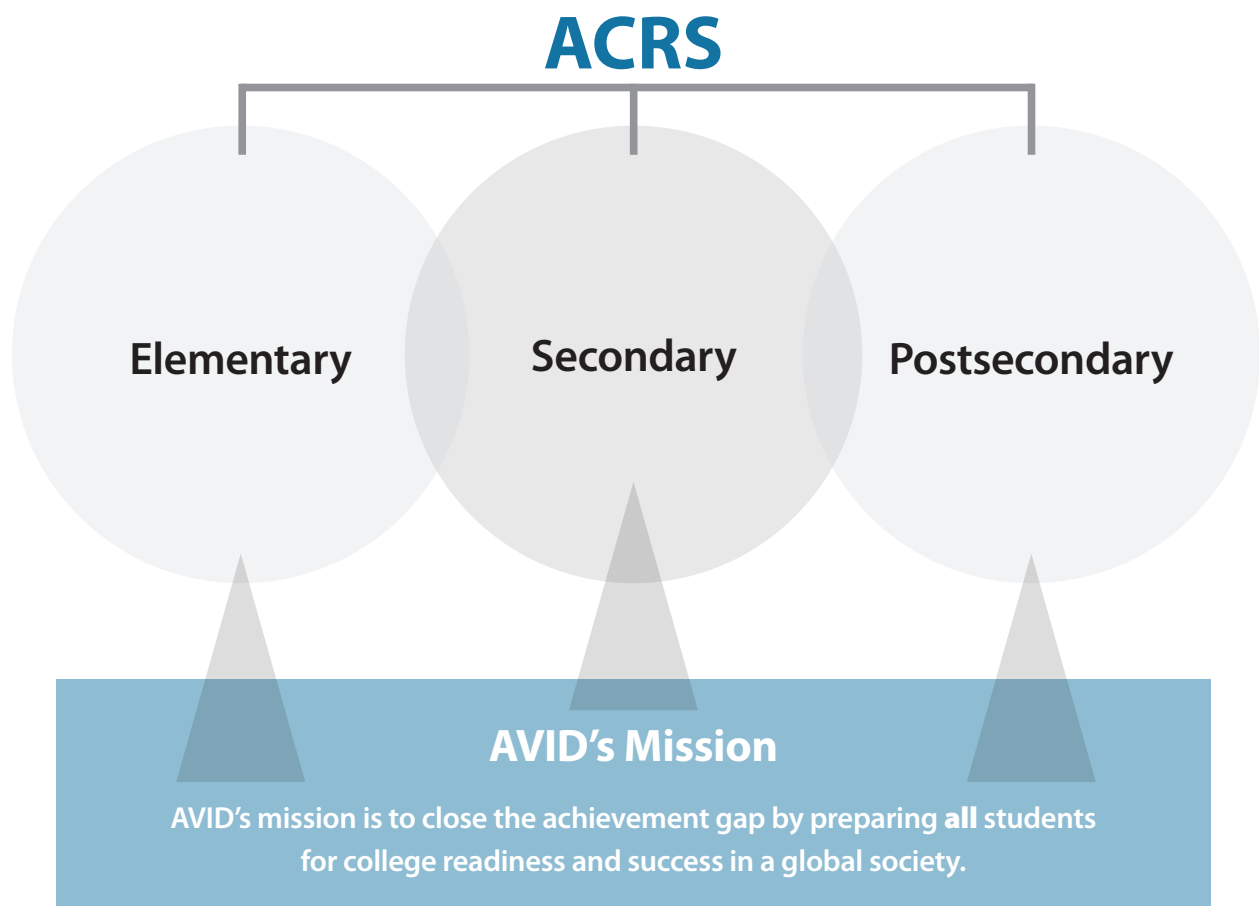
The Write Path Library

In pursuit of AVID's mission, The Write Path Library is designed to support secondary content-area teachers who, as part of the AVID Site Team, are working to increase student college readiness on their campus. These books, organized by core content areas, show teachers how AVID strategies and best practices in content teaching can be maximized to help students access rigorous curriculum, think critically and achieve reading and writing skills necessary for college.

The Write Path English Language Arts guides are specifically designed to showcase key strategies for critical reading, thinking, speaking, listening and writing in middle school and high school classrooms. *The Write Path English Language Arts: Exploring Texts with Strategic Reading* focuses on reading strategies and how to unpack text (print and non-print) to discover meaning about ourselves and others. *The Write Path English Language Arts: Informing Ourselves and Others Through Writing and Speaking* focuses on writing and oral language strategies and how to create print and non-print text for communication and self-expression.

Vertical Teaming

The goal of this book is to offer a variety of strategies that are adaptable for implementation in all classrooms. The Advanced Placement® or honors teacher can use any of the strategies in this book, as can the sixth grade teacher—what will be different will be the application of the strategies. While the Advanced Placement teacher might use a charting-the-text strategy to help students track an author's rhetorical devices, the sixth grade teacher might use a charting-the-text strategy to help students identify the main idea and purpose of each paragraph in an article. The goal for both groups of students is the same: to be able to read a text closely and to unpack what the author is saying and doing; the approach is different based on the level at which students are prepared to work.

Vertical teaming is not just a way to look at articulation across grade levels; it is also a way to think about differentiation within a classroom. The typical classroom contains students at various levels of readiness and skill. Within the same classroom, students may need more or less scaffolding for a particular text or reading purpose. To meet these various needs, it is helpful to think about how to make parts of a lesson more foundational or more advanced (the language of vertical teaming) for particular groups of students. The strategies in this book can be used to adjust to these varying levels of scaffolding. Each strategy description in the book includes ideas for how to increase scaffolding and how to increase rigor as the strategy is implemented with students.

Access and Equity

The ultimate purpose for using AVID strategies and best practices in the content area is to ensure that all students have equal access to rigorous curriculum and the development of college readiness skills. If students come to the language arts classroom with little experience in close and critical reading, they will disengage from the texts out of boredom, frustration and even despair. The strategies included in this book, when used in well-designed units and lessons, can help students learn the skills necessary for close and critical reading, writing, speaking, listening and thinking. These skills in turn can give students a foothold into curriculum to which they might not otherwise gain access. Since one hallmark of college-ready students is their ability to handle complex subject matter, it is paramount that the middle school and high school language arts classroom engage students in successfully tackling progressively more challenging texts.

A planning process that involves a backward mapping approach is necessary to provide the proper scaffolding for students: educators should be aware of the complexity of texts at the college level and the skills necessary for comprehension, so that a continuum can be created. A sixth-grade teacher needs to understand what a student must be able to do, not only in the seventh grade, but also through high school. Many schools utilize pre-Advanced Placement (AP®) classes to align skills necessary for access and success in AP classes; but that is not the only system. Schools can develop their own continuum; however, the goal must remain constant—the development of skills

for success in rigorous coursework. Purposefully choosing reading strategies that will teach students how to engage with and make sense of difficult text is one of the critical ways language arts teachers can ensure access to rigorous curriculum for all students, and thus, help them become college-ready.

For more information about rigor, see Appendix A, "Rigor in Language Arts."

Strategic Use of WICOR in Language Arts for Critical Thinking

Based on what we know through brain research, learning has to be organized in such a way that students can build on existing schema to create new neural pathways. Pathways are only built if the brain has an opportunity to "wrestle" with new information—to figure out how the new fits with the old. This "wrestling" is best accomplished when we ask students to work actively with new information—they have to think, talk, write, read and ask questions. When students are passive recipients of information, there is very little cognitive wrestling and critical thinking and therefore, very little long-term learning—new

pathways are unlikely to be formed. Additionally, brain research helps us understand students' motivation and engagement. Spencer Kagan tells us that when learning is social, it helps carry rigorous inquiry—it helps make the critical inquiry worthwhile by engaging the social mammalian part of our brain. To maintain interest and motivation, the brain needs that social engagement, but it also needs emotionally engaging, relevant and thought-provoking topics to excite the amygdala and keep the brain's attention on the rigorous topic. Daniel Willingham reminds us that we don't like to think unless the conditions are right: we need the brain to be engaged at all of these multiple levels.

Students are more likely to be able to comprehend and maintain attention to a challenging text if the language arts teacher provides multiple opportunities for them to use critical reading strategies for comprehension and to write, talk, and ask questions about that text.

In AVID, we strategically embed WICOR (writing, inquiry, collaboration, organization and reading) into our courses to engage students in active learning and critical thinking.

Each reading strategy in this book incorporates WICOR to move students to higher levels of thinking in language arts. Whether using these strategies or ones of your own making, it is imperative to consider WICOR as their foundation.

W: Writing is a cornerstone in the language arts classroom and is infused in most of the reading strategies throughout this book. The focus in *The Write Path English Language Arts: Exploring Texts with Strategic Reading* is on "writing to learn" activities—those activities that allow students the opportunity to use writing to make sense of information and that jumpstart the process in which students communicate their engaged thinking. For an extended look at how to teach and scaffold writing through the writing process, see *The Write Path English Language Arts: Informing Ourselves and Others Through Writing and Speaking*.

I: Inquiry is the foundation upon which all progress is born. It is "the question" that moves the learner to action, whether that be an explicit question or a set of implicit questions that drive the process of working through ideas to a solution. Questioning the text and questioning what is seen, heard or discussed is at the heart of the language arts classroom, as is the learner's questioning of their own thinking or learning, making the implicit questions more "visible" in the process. Inquiry is inherent in the act of creating a visual, a written piece, formulating an oral, physical or musical response. The key is for teachers to establish an environment where it is safe for students to engage in authentic inquiry, where **wondering, questioning and hypothesizing are fostered** and students recognize how to push each other's thinking to higher levels.

To understand what it means to move to higher levels of cognition, AVID uses **Arthur Costa's Levels of Thinking**. Benjamin Bloom's Taxonomy is also a point of reference and can be used just as well, but students seem to find Costa's hierarchy easier to remember (three tiers vs. Bloom's six tiers). Costa's levels can be described as:

Level 1: Input:
This is the level at which we find, gather, identify and recall information; it requires us to think literally.

Level 2: Processing:
This is the level at which we make sense of information, using what we know from our sources to make connections and create relationships; it requires us to think analytically and inferentially.

Level 3: Output:
This is the level at which we apply information and try it out in new situations; it requires us to think creatively, evaluatively and hypothetically.

See Appendix B for a more extensive listing of terms to define each level, to see sample questions that promote each level of thinking and for suggestions about how to teach Costa's Levels of Thinking.

C: Collaboration in AVID is about working with others toward a common goal or goals and tapping into that mammalian side of the brain discussed earlier to increase motivation and attention to rigor. The strategies in this book demonstrate how to use collaboration to help students learn the language arts content. For collaboration to be truly effective, teachers have to **structure such activities** to maximize engagement and accountability. See Appendix C, "Structuring Collaboration."

O: Organization includes the ability to organize and manage "stuff" and the ability to organize and manage learning and self. In the language arts classroom, teachers can teach/reinforce explicit organizational skills by helping students find systems for recording homework and organizing their materials in a binder, in their backpack and online. Our primary focus, however, is teaching/reinforcing the more implicit organizational skills that help students see how their brains work, how they make sense of and organize information, how they apply specific strategies and monitor their outcomes and how they take control of their learning. Included in the strategies throughout this book are opportunities for students to think strategically and metacognitively—to understand the steps involved in a task and to think about their thinking and processes. These take the form of written or verbal reflections, learning logs and journals. Students are regularly asked to debrief experiences, so they understand the learning

process, what they have learned, and what skills they have acquired, and so they can identify where they might apply that learning or those skills again.

R: Reading is the primary focus of *The Write Path English Language Arts: Exploring Texts with Strategic Reading*, and the goal is to help students read for <u>meaning</u> versus reading for <u>identification</u>. To develop the necessary college readiness skills, students have to practice close and critical reading, and teachers have to model and teach the skills using the Critical Reading Process.

21st Century Skills and College Readiness

In an age where "21st century skills" have become synonymous with "survival skills" for students entering college or a career track, it is important to reference them here. 21st century skills generally refer to a set of interdisciplinary skills that have been identified as important for students to have if they are going to be successful in life and careers in the coming decades. These skills include the ability to:

- **use technology** to gather, decipher, select, and evaluate information in digital, scientific or verbal formats and use the information ethically;

- **communicate clearly** and to design and share information in diverse environments for a variety of purposes and in multiple formats;

- **work effectively in diverse groups**, compromising and sharing responsibility;

- **think critically and solve problems** by analyzing and reasoning, asking questions, and making sound judgments;

- **think and work creatively**, developing innovative and original ideas and using failure as a stepping stone to success.

(For more information about 21st century skills, see www.p21.org.)

These 21st century skills are embedded within the reading strategies in this book, in order to demonstrate how the teaching of these skills can be part of the regular language arts classroom. While the language arts have always included a focus on oral and written communication and analysis of reading, unless we model how to use these skills for authentic and strategic purposes and then ask students to think metacognitively about how they've developed these skills and will apply them in the future, we are not making the best use of our opportunity to prepare students for the world beyond the classroom.

Many teachers have actively embraced the use of technology in the language arts classroom, but quite a few teachers shy away from technology because they are uncomfortable or lack the knowledge about how to adequately use these tools. Where it is appropriate, the reading strategies in this book highlight possible uses of technology for implementation or for extension.

It is important to realize though, that technology is not just a vehicle for implementing strategies; it actually provides a different way of "seeing" and making sense of the world. Our high-tech students enter our classrooms with a whole new literacy that we want to engage. Students accustomed to "Googling" a topic for instant research, to texting as a way of creating a shared dialogue and to creating multi-media images as a means of self-expression have developed very complex literacy skills, some of which teachers might not fully understand. It is incumbent upon us to engage students by bridging their high-tech literacy skills to some of the more traditional literacy skills found in the language arts classroom. Students are poised to engage in rich and complex intertextual study if teachers are willing to seize the opportunity. For this to be possible, teachers need to be willing to use new technology themselves to know where the technology and text intersections fit. For more ideas related to technology, see Appendix F, "Technology Resources."

How to Use This Book

The Write Path English Language Arts: Exploring Texts with Strategic Reading is designed to be used as a part of the AVID College Readiness System. An overview of that system, including the AVID mission, WICOR, the Write Path Library and how The Write Path ELA books fit into the system, was presented in the preceding sections.

The heart of this volume is called "Unpacking Text: The Critical Reading Process."

The Critical Reading Process is presented in five sections. The first section, *Plan*, describes how to prepare for teaching students to unpack or closely read, complex text. The next four sections describe and provide strategies for teaching each of the critical reading stages: *Build Vocabulary, Pre-Read, Interact with the Text* and *Extend Beyond the Text.* The *Build Vocabulary* section offers strategies that can be used at any of the other critical reading stages (pre-reading, interacting or extending beyond). Each strategy description in the book includes ideas for how to increase scaffolding and how to increase rigor, depending on the levels of the students.

It is not intended that a teacher will use all the activities in a given section or use them in the order presented. Rather, you will select strategies and implement them based on your curriculum and your students' needs. Nor should you feel limited by the strategies presented; we hope the models we provide will serve as a jumping-off point for you to begin designing your own WICOR-based activities.

A note about the organization of strategies: In all sections, the strategies are grouped together based on their goals—strategies with similar purposes are arranged together—and they are organized so that they mimic the natural thinking processes we encourage students to follow. For example, in the *Pre-Read* section, strategies such as the Anticipation Guide or KWL/KNL encourage students to think about what they already know regarding a subject or text. From there, strategies such as DR-TA and PReP help students scan the text to make preliminary observations and predictions, learning how to navigate and question the text. Inquiry-based strategies, such as the Gallery Walk or a WebQuest, follow to help engage students and provide context and relevance. Additionally, as you read through this text, you'll notice that strategy names are capitalized; each capitalized strategy is described in detail in this volume.

After the sections on the Critical Reading Process is a section of Unit Maps, which give clear examples of how to integrate WICOR into typical curriculum units using the Critical Reading Process. Finally, the Appendices contain additional resources, ideas and definitions. These are especially useful in building understanding of how to use collaborative structures, how to develop students' inquiry skills and how to plan for increased rigor in the language arts classroom.

The goal of this book is to inform you of the **Why** behind the AVID approach to English Language Arts and then support you with **How** to guide your students through challenging texts. Ultimately, you will be providing students the keys to unlock such texts for themselves, giving them access to a world of important literature and ideas and the advanced curriculum necessary to be college-ready.

Section 1

Unpacking Text:
The Critical Reading Process

How it Works

The metaphor "unpacking text" describes the process of closely reading a complex text. This includes:

- determining the context within which the text is situated;
- examining the way the author reveals meaning by analyzing essential parts of the text;
- studying unknown or ambiguous wording and complex syntax to interpret the author's intention.

It also involves interacting with the text by predicting, questioning, making connections, drawing parallels, tracing the author's reasoning or narrative, and examining the meaning. This positions the reader to then extend beyond the text, interpreting, evaluating, negotiating, and synthesizing to arrive at new understandings and new questions.

As teachers model and then guide students through the process, students gain an understanding of how they can derive meaning from complex and ambiguous texts. At first, teachers provide the scaffolding necessary for less efficient readers. Gradually, students acquire the confidence and skills to tackle other, denser texts on their own. They achieve autonomy and gain the freedom to choose their own methods for unpacking a text and to venture and support opinions, defend their interpretations, and resolve confusing or conflicting ideas about the material being studied. For a list of traits possessed by effective critical readers and a suggestion for helping students assess their reading skills, see "Plan for Reading" on the following pages.

Critical Reading Process

Plan for Reading

Pre-Read → **Interact with the Text** → **Extend Beyond the Text**

Build Vocabulary
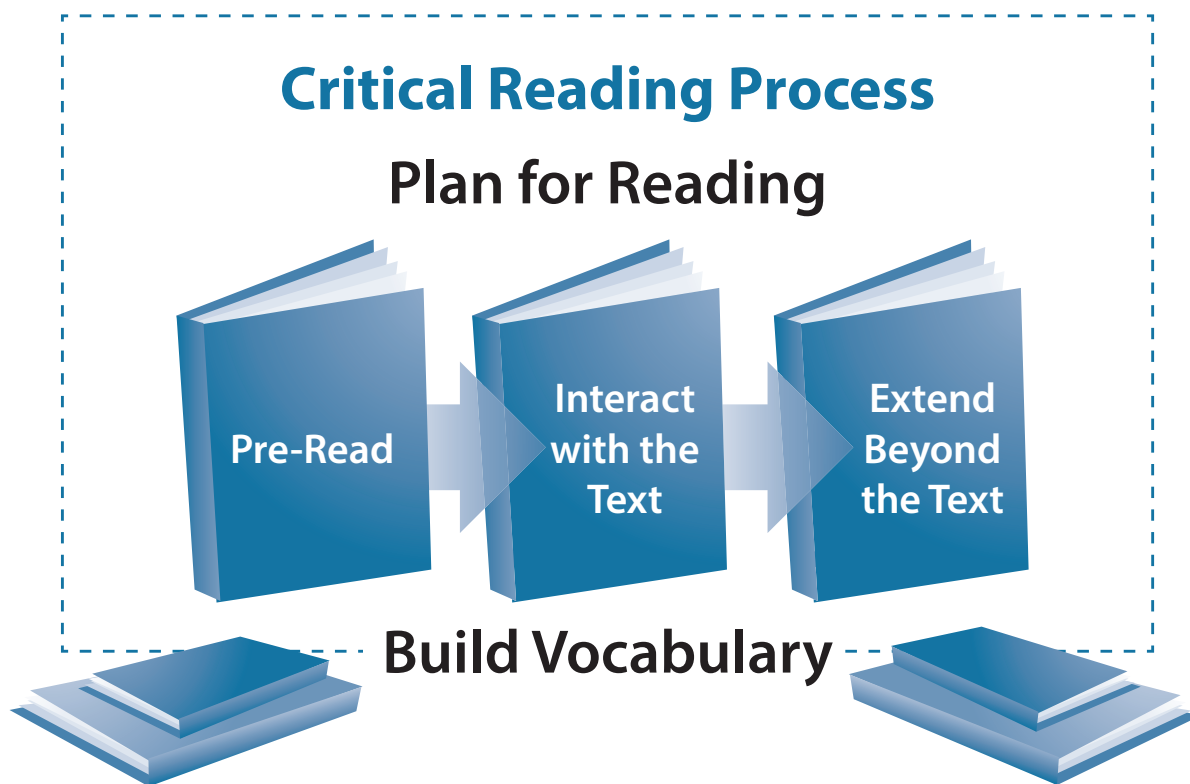
Why the Critical Reading Process is Important

David Conley, author of *College and Career Ready* and *College Knowledge: What It Really Takes for Students to Succeed and What We Can Do to Get Them Ready*, suggests that there is a misalignment between the typical high school instructional program and what colleges expect. For example, in an effort to help students who are struggling readers, secondary teachers might differentiate by giving those students less rigorous text. While this may seem laudable as a way to build students' reading skills, Conley argues that unless those students are systematically monitored to ensure that they eventually receive access to the more rigorous text, this approach falls short—these students will never understand what complex text looks like nor how to "unpack" it. Conley posits that it's better to engage all students in the more rigorous text, using differentiated levels of scaffolding to gain access to that text. For example, a teacher might use Francis Bacon's essay "On Revenge" with all students, but use a reciprocal teaching approach and increased scaffolding for responding to selected passages in the text for students still developing their reading comprehension skills. He argues that it is the teacher's responsibility to continually increase or decrease scaffolding around a core text as students' needs dictate.

Similarly, the 2005 ACT® report, "Reading Between the Lines: What the ACT Reveals about College Readiness in Reading," suggests that rigorous reading is key to college readiness. Key findings in the 2005 report include:

- Not enough high school teachers are teaching reading skills or strategies, and as a result, students are losing momentum in readiness for college-level reading.

- Performance on complex texts is the clearest differentiator in reading between students who are more likely to be ready for college and those who are less likely to be ready. A complex text will contain multiple layers of meaning, not all of which will be immediately apparent to students upon a single superficial reading. Such texts require students to work at unlocking meaning by calling upon sophisticated reading skills and strategies.

The ACT report describes complex text using six aspects:

1. Relationships: Interactions among ideas or characters in the text are subtle, involved, or deeply embedded.

2. Richness: The text possesses a sizable amount of highly sophisticated information conveyed through data or literary devices.

3. Structure: The text is organized in ways that are elaborate and sometimes unconventional.

4. Style: The author's tone and use of language are often intricate.

5. Vocabulary: The author's choice of words is demanding and highly context-dependent.

6. Purpose: The author's intent in writing the text is implicit and sometimes ambiguous.

Links to the executive summary and full text of the ACT report:

Full Report: <*http://www.act.org/reseach/policymakers/pdf/reading_report.pdf*>
Executive Summary: <*http://www.act.org/reseach/policymakers/pdf/reading_summary.pdf*>

The 2011 ACT college readiness results show that just 52% of high school graduates met the reading benchmark (and that number has stayed relatively constant from 2007). For the latest report, follow this link: *www.act.org/readiness/2011*.

Dr. Ann Johns, author of *AVID College Readiness: Working with Sources*, identifies key research findings about the expectations of large postsecondary institutions:

• When students read and write in college they are expected to integrate their sources. "They are expected to integrate class readings, lectures, discussions, and data into their writing. Through this integration, [students] must demonstrate that they understand these sources and can relate them to class concepts and content." (Johns, xiv)

• "The [academic] tasks often require critical reading and thinking of various types: summary, analysis, synthesis, and critique. [College] faculty may ask students to identify arguments in texts, compare arguments or concepts, respond to an author's thesis, or summarize, analyze, or critique in their written responses." (Johns, xiv)

And finally, in *Reading Rhetorically*, Drs. Bean, Chappel, and Gillam counsel students as they read complex texts: "Reporting what you have read will be only a beginning point. …You will need to analyze not just *what* texts say but *how* they say it." They remind students that to fully understand a text, the reader cannot stop at a literal level of comprehension; the reader must continue to unpack the text to determine how it was crafted. Francine Prose makes a similar connection in *Reading Like A Writer*, when she validates the purpose for using complex texts as an integral step to writing: "Close reading helped me figure out …a way to approach a difficult aspect of writing."

In giving our students complex texts and teaching them the process of reading critically through to understanding and commentary, we enable them beyond our classrooms; we help them meet the AVID goal of becoming college-ready and life-long readers, confident in their abilities to unlock and express meaning.

Plan for Reading

Before students can engage in the Critical Reading Process, it is imperative for the teacher to strategically plan their literacy instruction. This is the time we consider the purpose and goals for the reading and the types of texts (informational? fictional?) that will suit those purposes. In this section, you will find guidelines to help in selecting appropriate texts, picking reading strategies based on students' needs, developing a reading prompt to guide the students into the reading, and creating a plan for assessment, including students' own metacognition.

It is important to articulate the purpose of the reading and the assessment goals to the students. Even the most adventurous travelers among us carry a guidebook and a map. If our trip has a purpose and a timeframe, we create an itinerary as well. In the same way, students benefit from knowing where they are headed and why; we do not burden their journey with blind assignments and open destinations. We provide students a map by answering these questions for them:

- What do we expect students to gain from the reading and what kinds of interactions with the text will help students realize that purpose?
- How will they be held accountable and what are the skills and knowledge they need to demonstrate?
- Why do we want them to demonstrate their learning?

Selecting Texts and Strategies

Borrowing from AVID's *Critical Reading: Deep Reading Strategies for Expository Texts* by Jonathan LeMaster and *Research-Based Strategies to Ignite Student Learning* by Judy Willis, these suggestions can help teachers determine text selection and reading strategies:

1. Be sure to read any potential text just as closely as you will expect students to read it. Pre-Read, consider opportunities to Build Vocabulary, Interact with the Text, and Extend Beyond the Text to understand what the author is saying and doing and to understand the text's demands. Monitor the strategies you use as you read to determine what aids your own comprehension and then determine which reading strategies students will need to use to access the text, keeping in mind the differentiated needs of your student population.

2. When selecting texts for instructional purposes, choose texts that will engage and challenge students, that will build their critical reading skills, and that fit your course objectives and desired student outcomes. Text selection should always be strategic, not random; be sure you are confident in your purpose for using a particular text.

3. Based on your text selection and students' needs, determine the specific reading strategies students should use to pre-read a text (find their way into the text), interact with the text, and then extend beyond. **Strategy selection should again be purposeful**, not random; this is the point where the teacher plans for both scaffolding and challenging student learning.

4. Use these guiding questions to help ensure that you are on-course in your planning for student literacy achievement:

    - Do I know what I want students to know and be able to do?
    - Will the texts I selected serve the purposes I have stated?
    - Have I critically read the texts myself to determine concepts and challenges that will need to be addressed?
    - What content-area and general vocabulary will I target with this text?
    - What provisions have I made to help students move the learned vocabulary into long-term memory and usage? (Vocabulary log? Accountability in assignments? Other?)
    - Have I explicitly planned reading strategies and activities that will help students make connections to past learning and background information and that will assist students toward the desired outcomes?
    - How have I scaffolded the reading and the activities to allow access to important information and skills?
    - Have I allowed enough time during the class, the week, the unit for students to pre-read and interact with the text, to collaborate and validate important concepts, and to process the information to meet the purpose of the reading?

- Have I developed activities that will take students beyond the text—activities that require students to make meaningful connections and to strengthen their understanding?
- Have I considered how students will demonstrate that they have comprehended the ideas in the text and learned the skills we've targeted?
- Do students have time for reflection/metacognition, so they understand what they have learned and how to apply it?
- How will students extend the learning to other texts?

5. Judy Willis urges teachers to add another element to preparation for teaching and learning: setting a positive emotional climate. This helps students focus their attention, since positive interaction filters out distracting stimuli that would interfere with critical data. With this reasoning, the following are guiding questions to add to the list:

- Have I captured the interest of students by introducing information through humor, visuals, unexpected elements, or by invoking their curiosity?
- Have I calibrated the pace of the lesson and activities so that students can adjust to transitions between reading and activity?
- Have my expectations and planning resulted in a lesson that is appropriate for the students in my grade or class?
- Will the text and lesson engage students and help them enjoy the work?

Establishing a Purpose and Reading Prompt

Once text and strategy selections have been made, teachers should craft an actual reading prompt to share with students. The reading prompt should establish the purpose for reading and help guide students as they enter the text, giving them a cognitive "hook" upon which to place the text and explicitly stating the teachers' expectations for reading. Borrowing again from AVID's *Critical Reading: Deep Reading Strategies for Expository Texts*, consider these questions before creating a reading prompt:

- What do you want your students to understand?
- What do you want your students to do while reading?
- What will you have your students do with what they have read?
- What will you have your students summarize, analyze, or evaluate?
- What writing will students do related to this reading? Is there a model? A template? A rubric?

Below are sample reading prompts:

Sample 1: In her essay "On Self-Respect," Joan Didion uses irony and allusion to communicate her personal journey toward developing self-respect. As you read, circle words or ideas that are unclear or confusing and underline examples of irony and allusion. In the margin, explain why each underlined example is ironic or why you think Didion used that specific allusion (use your vocabulary awareness chart to remember what the allusions refer to). Develop two questions you would like to discuss with others as you explore this text further in a Socratic Seminar. At the end of your reading and discussion, summarize your margin notes and discussion notes to answer these two questions:

- How does Didion's use of irony help to communicate her main point about self-respect?
- How does Didion's choice of allusions help to communicate her main point about self-respect?

Sample 2: Chapter one of *To Kill a Mockingbird* establishes the Depression-era setting and the main characters of the book. How would you describe these characters and setting? Would you like to live in this neighborhood

and be friends with these people—why or why not? Read to see what you think. As you read, circle the names of the characters and places and underline the descriptions that go with these names and places. In the margin, take notes about your answers to the questions above and also write your own questions you want to ask in small group discussion. At the end of your reading, use your underlined descriptions and margin notes to complete a description graphic organizer for each character and the setting and to write a summary of the ideas in each organizer.

See Teacher Reference: "Developing Reading Prompts" at the end of this section for a template that can guide the development of reading prompts.

Assessing Students' Reading Strengths and Needs

Part of the planning process includes developing assessment tools to gauge whether or not students have met the desired learning outcomes and gained the skills and knowledge for which the reading and strategies were planned. There are multiple ways to assess student learning, but the most effective happen formatively over the course of the Critical Reading Process. Teachers who use students' work—their writing, reading annotations/notes, their talk—to assess their progress toward the learning goals have the benefit of adjusting instruction over the course of the reading process. While summative assessments provide a way for students to show what they've learned in the aggregate, it is through formative assessment that we know whether to provide more scaffolding or challenge for students to be able to accomplish the final summative assessment. Below are some sample formative assessment tools:

- Use any of the written, verbal, or visual outcomes of strategies (student products) from the "Interact with the Text" section of this book.

- Use any of the written, verbal, or visual outcomes associated with the "Structures for Collaboration" (Appendix C). Many of these structures (like pair-shares and numbered heads together) can act as informal assessment strategies that allow the teacher to assess by observing and listening.

- Use less formal assessments like verbal comprehension checks…to assess student comprehension. For example, a teacher might ask students to point to something in the text that is essential to the reading task. While walking around to determine if the students have located the essential information, a teacher might say, "Where is the main idea in paragraph eight? Please locate the main idea in paragraph eight and place your finger at the beginning of the sentence. I am going to check if you successfully located the main idea." Do not indicate if individual students are right or wrong. A simple "Thank-you" or "Okay" will work best. Once students have had an opportunity to share their answers, the teacher can ask a student for the correct answer (from AVID's *Critical Reading: Deep Reading Strategies for Expository Texts*).

- Have students participate in dialogues where they are responsible for information to present to the entire group, and the rest of the students are responsible for asking questions. For example, conduct a Carousel or Gallery Walk where students "vote" with sticky dots on questions (gathered from the previous night's reading notes) that they feel are important regarding the day's reading. Have a "hot seat" panel of fix to six students who are chosen to answer/discuss the questions selected by students.

- In response to teacher questions designed to gauge students' understanding of concepts, students use small, individual white boards to record short answers and then hold them up simultaneously for the teacher to see and review. In the moment, the teacher can adjust instruction based on the responses on the white boards.

- Have students create and submit analytic questions on 3 x 5 cards, based on the reading they

have done. Redistribute the questions for students to take home and answer. Later, use these for discussion or writing.

- Create a multiple-choice or short answer quiz that assesses students' ability to read for a particular purpose. The purpose should be articulated in the reading prompt (from AVID's *Critical Reading: Deep Reading Strategies for Expository Texts*).

To gauge students' understanding and use of particular reading strategies:

- Have students define the purpose of a given strategy and explain why a reader would use it and how it has benefitted them personally. (See the metacognition strategy suggestions below.)

- Collect student work samples and look for evidence of how a targeted strategy was employed, or walk around and evaluate students' use of a strategy while in the process of doing it. This provides immediate feedback to the teacher and an opportunity to coach students in the moment.

For assessment to be truly meaningful, students must be involved in the process; they need to know what the assessment targets are, and they need to engage in self-assessment to monitor their own growth and needs. This places the students in a position to make conscious decisions about how they will use their learning; it fosters the autonomy, confidence, and ultimately, college-readiness toward which we are striving. Any of the assessment tools above can have a metacognitive element where the teacher asks students to measure themselves against a rubric or against the original reading prompt or some other metric.

Additionally, it can be helpful to have students self-assess their reading strengths and needs as they consider the traits of effective critical readers (see below). They can do this at the beginning of the year for an initial assessment and then periodically over the course of the year to gauge progress. It is also important to have students reflect on the reading strategies they are learning to evaluate which are most effective for them and how they can apply the strategies in other contexts.

For the beginning-of-the-year self-assessment, try these steps:

1. For round 1, give students a very short, accessible text and ask them to read silently for the purpose of identifying the author's main point or message. Invite them to write directly on the text in any way that makes sense to them and will help them understand the text.

2. After students have read and marked the text as they see fit, ask them to answer three to five questions about the text. One question should ask students to identify the author's main point or message, and the other questions should be relevant to the text and should also gauge students' comprehension. The questions could ask students to provide:
    - A definition of a word that contains context clues within the text
    - A paraphrase of a significant passage from the text
    - Examples of evidence the author presents
    - Character traits described or implied in the text
    - Inferences based on ideas/events in the text

3. With teacher guidance, have students grade their answers to determine how well they comprehended the text.

4. Using the results from their round 1 reading experience as evidence, ask students to mark which traits of effective readers they possess (see below).

5. Repeat the process again—round 2—using a short, but more challenging text. Let students know that

this text is difficult on purpose and that their goal is to try to make sense of it the best way they can. Invite students to pay attention to the things they do when they get stuck in the text. There is no right or wrong way to proceed through the text at this point; the goal is for students to be aware of what they are doing when they get stuck.

6. Using the results from their round 2 reading experience as evidence, ask students to add to or revise their previous marks, identifying which traits of effective readers they possess—they may have identified new skills or areas of learning they didn't realize they had after round 1.

7. Have students write a reflection about the self-assessment process and what they see as their greatest need(s) as they work to become better critical readers.

8. Reviewing their self-assessments and reflections, determine whether or not the strengths/needs are accurate based on the reading evidence just collected, as well as any other reading data acquired (test scores, etc.). Prioritize the skill needs for the class and for individual students to determine where to focus first and how to differentiate instruction.

For the during-the-year self-assessment, try these steps:

1. When introducing a new and challenging text to students, ask them to read an excerpt silently for the purpose of identifying the author's main point or message. Invite them to write directly on the text in any way that makes sense to them, using any of the strategies they've learned so far this year. Ask students to pay attention to the things they do when they get stuck in the text. There is no right or wrong way to proceed through the text at this point; the goal is for students to be aware of what they are doing when they get stuck and what helps them understand the text. **Note:** This process can be a pre-reading experience for the students that also doubles as a self-assessment.

2. Ask them to answer three to five questions about the text. One question should ask students to identify the author's main point or message, and the other questions should be relevant to the text and should also gauge students' comprehension. The questions could ask students to provide:
    - A definition of a word that contains context clues within the text
    - A paraphrase of a significant passage from the text
    - Examples of evidence the author presents
    - Character traits described or implied in the text
    - Inferences based on ideas/events in the text

3. With teacher guidance, have students grade their answers to determine how well they comprehended the text.

4. Using the results from this reading experience as evidence, ask students to identify which traits of effective readers they have demonstrated.

5. Have students write a reflection about the self-assessment process and what they see as their need(s) as they work to become better critical readers.

6. Review their self-assessments and reflections and determine whether or not the strengths/needs are accurate based on the reading evidence just collected. Re-prioritize the skill needs for the class and for individual students to determine where to focus next and how to differentiate instruction.

Traits of Effective Critical Readers

- Expect the reading to make sense.
- Make predictions and form good hypotheses about the text's meaning before they begin to read.
- Understand the purpose for reading and adjust their rate and reading techniques to fit the purpose.
- Manage the time and the reading task to read efficiently and completely in the time allotted.
- Organize information while they read.
- Form mental pictures while they read.
- Ask (and try to answer) questions while they read.
- Monitor how well they comprehend as they go along and are aware when the text stops making sense.
- Have strategies for figuring out the text when it stops making sense.
- Use context clues to determine word meanings.
- Recognize the main idea of the text.
- Identify patterns in a text.
- Read ahead or reread for clarification.
- Read for global meaning (not word by word).
- Summarize/paraphrase what they have read.
- Relate what they are reading to what they already know.
- Make connections between the reading and their lives, other texts, or the world.
- Trace an author's argument or reasoning, citing the author's evidence.
- Follow the author's narrative "steps" even if they are not chronological (narrative text).
- Identify the structure of the text and how the structure supports the author's purpose.

Try these metacognition strategies regularly during the year to help students become aware of the reading strategies they learn and use to successfully navigate, comprehend, and review information in a text:

1. **Learning Log:** A learning log can be an ongoing record of strategies students have learned and used with a place to reflect on how effective each strategy is. The main components of the log should focus on naming reading goals, identifying strategies, evaluating the effectiveness of the strategies, suggesting alterations to the strategies to make them more effective, and committing to using particular strategies in the future, especially as they relate to the specified reading goals. See a sample learning log handout at the end of this section. Learning log pages are typically kept in a student's binder and should be easily accessible. It is helpful to have the pages photocopied on colored paper or to have students tab their learning log pages, so they can be easily found. Logs can also be housed on the school's network (if student folders are available) or on a portable flash drive.

2. **Reflective Journal:** A reflective journal can be a place for students to record their reading processes and to identify specific strategies that work well for them. Like the learning log, students should also record reading goals and keep track of how the strategies they are learning can help them reach those goals. A reflective journal has the added benefit of having students write more than they would in a learning log that is organized as a chart. Having time and space to write supports students' reflective thinking and gives them the opportunity to figure out what they think. Use the student handout "Reflection Starters" at the end of this section to help students get started on their reflective writing. A spiral one-subject notebook or composition book works well as a reflective journal. Journals can also be housed on the school's network (if student folders are available) or on a portable flash drive.

3. **Blog:** A weblog (blog) can be a place for students to record their reading processes just like a reflective journal, but it is kept online instead and made available for a larger audience: classmates and the teacher. It is important to establish the blog space as a secure location, open only to classmates and the teacher. A blog creates an opportunity for students to comment on each other's reflections and to offer suggestions as well. These comments should be monitored for appropriateness by the teacher.

Developing Reading Prompts

Title, author, and genre of text: _____

Purpose: This statement can provide background of the text or isolate the information that you want the reader to focus on during the reading.	*(Example: In her essay "On Self-Respect," Joan Didion uses irony and allusion to communicate her personal journey toward developing self-respect.)*
Set the reading task: Identify the "marking the text" strategies – what words or elements you want to the reader to circle and underline. These should align with the extend activities you have planned. You will also need to provide direction on notations to write in the margins.	*(Example: As you read, circle words or ideas that are unclear or confusing and underline examples of irony and allusion. In the margin, explain why each underlined example is ironic or why you think Didion used that specific allusion – use your vocabulary awareness chart to remember what the allusions refer to.)*
Outcome: Provide general information on the extend beyond activities, so that the reader is reading with a purpose.	*(Example: Develop two questions you would like to discuss with others as you explore this text further in a Socratic Seminar. At the end of your reading and discussion, summarize your margin notes and discussion notes to answer these two questions:* • *How does Didion's use of irony help to communicate her main point about self-respect?* • *How does Didion's choice of allusions help to communicate her main point about self-respect?)*

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Sample Learning Log for Reading Strategies

Reading Goals:

Reading Strategy	How It Helped/ Didn't Help Me Better Understand the Text	Changes I Will Make so the Strategy Works Better for Me	How or Where I Will Use this Strategy

Reflection Starters

Reflection takes the form of questioning, thinking on paper or aloud, and reviewing the information for the purpose of making a personal connection. The reflection starters below may help you to begin your reflection.

- One way this strategy helped me is by…

- This strategy was challenging for me because…

- It seems to me that...

- What's interesting about this is that...

- This strategy is similar to…

- It's important because…

- One of the most interesting parts was...

- This helps...

- There is a link between...and...

- From doing this, I realize...

- One challenge that I see is...

- After doing this, I think...

- Now I understand that...

- It seems reasonable to me that...

- If I were doing it over again, I would...

- As a reader, I'm struggling with…

- A question raised in my mind is...

- Maybe...

- As a reader, I feel better prepared to...

- One thing I can do is…

- I want to…

- I will use this when I…

- I wonder how others…

- A question I have for others is…

Build Vocabulary

While building students' vocabulary should occur throughout the Critical Reading Process (in the Pre-Reading, Interact with the Text, and the Extend Beyond the Text stages), it is of sufficient importance to call it out separately and to highlight a few key strategies. There are many facets to building students' vocabulary, and as teachers, we have to make a variety of decisions before selecting the appropriate vocabulary strategy. Key questions to ask include:

- What specialized vocabulary will students need to know to understand or interact with the text ("denouement," "idiom")?

- What general academic vocabulary will students need to know to understand the text and then to talk and write about the text ("analyze," "according to," "compromise")?

- Do students need to know this vocabulary short-term (to get through the immediate reading task) or do they need to know the vocabulary long-term (because they will continue to be expected to understand and use it)?

- How can I maximize student exposure to and practice with the vocabulary to make sure they "own" it (for long-term retention)?

- Which of the targeted vocabulary terms do students already know?

The answers to these questions will guide your vocabulary study. To find out which vocabulary terms students already know, use strategies such as the Vocabulary Awareness Chart. If vocabulary in a text is only necessary for short-term use, then do not spend a great deal of time on word study with that vocabulary; instead, use this as an opportunity to practice Using Context Clues and to tackle the vocabulary in the course of the reading and/or provide a word bank with definitions to assist students as they read. Vocabulary worthy of deeper study—those words that should be used regularly and committed to long-term memory—should be given more attention and practice using strategies such as Concept Mapping and keeping a Vocabulary Journal. Regular practice using these words verbally and in writing will also be important. These are all elements of instruction that can be developed upfront with a little forethought about the purpose of the vocabulary study.

The strategies described in this section feature a combination of student-driven activity and teacher-driven vocabulary instruction. For example, in List-Group-Label, students brainstorm a list of words they consider relevant to the subject to be studied or read, and which they then categorize based upon word relationships. The teacher defines and adds more words to lengthen the list and make it easier for students to categorize. Students justify their lists and categories to each other, fostering whole class discussion of the vocabulary. In this activity, students maximize their exposure to the vocabulary through informed discussion. Yet, in Using Context Clues, the teacher directs most of the process and instructs students in contextual practice. Both types of instruction and involvement are useful and effective in helping students understand the texts they read and study and committing important vocabulary to long-term memory.

Robert Marzano and Debra Pickering underscore the importance of vocabulary study for all subjects in Building Academic Vocabulary. "The more terms a person knows about a given subject, the easier it is to understand—and learn—new information related to that subject. …When students have general knowledge of the terms that are important to content taught in school, they can be said to have the necessary academic background knowledge."

Included in Marzano's recommendation is the idea that students maintain an academic notebook in which vocabulary terms are regularly recorded and revisited often throughout each school year. The goal is to underscore long-term retention and use of subject-specific and general use vocabulary. To firmly affix new terms in memory, Marzano recommends a process that has students describe, explain, and use an example of the term, restate the description, explanation, and example in their own words, construct a graphic depiction of the term, and participate in direct hands-on experiences, discussions, and games with the terms. Being able to use the vocabulary and to recognize its forms is dependent upon repeated exposure to the terms and words studied, whether that exposure is written or hands-on. See the Vocabulary Journal strategy for ideas about implementing this recommendation.

Why is this long-term retention desirable? Marzano explains, "People's knowledge of any topic is encapsulated in the terms they know that are relevant to the topic." In other words, if students do not know the language, they do not know or understand the subject. It is for this reason that this text offers a sampling of activities that introduce the types of work students and teachers can do with vocabulary. As with all the material listed in this text, these are just suggestions and are by no means the only methods to be used in classrooms. In fact, each activity should be redesigned to suit each teacher's own specific classroom needs. For more vocabulary-building ideas, consult AVID's *The Write Path English Language Learners* or *Critical Reading: Deep Reading Strategies for Expository Texts.*

Vocabulary Awareness Chart

Goal: To gauge students' prior knowledge of selected vocabulary and to build their vocabulary by making connections between a new text and prior knowledge.

Key Elements	Information and Procedures
Rationale	This strategy allows students to comfortably assess their knowledge of vocabulary words before reading a selected text. It provides students with the opportunity to chat about and note definitions of unfamiliar words and to make predictions about the text to be studied. One variation allows students to track their level of knowledge with the selected words through the reading process. This strategy is good for introducing vocabulary that students will encounter immediately in a text; it is not a strategy for in-depth word study.
Materials	Vocabulary Awareness Chart handout (See Teacher Reference: "Vocabulary Awareness Chart Templates.")
Instructional Steps	1. Select a list of five to 15 words from a text that students will read. The list should not be overly long; prioritize the target vocabulary to capture the most important concepts.
	2. Using the samples provided, prepare a handout, (see Teacher References for examples) which includes the selected words. Leave a few empty spaces where students can add words of their own as they read. Note: Make a decision as to whether or not students will track their knowledge level throughout the process; this will influence the handout design.
	3. Give each student a copy of the handout and allow time for them to complete the chart based on their own knowledge. If students will track their vocabulary knowledge throughout the process, have them fill in column one at this time (Tracking During Reading version).
	4. In small groups or with a partner, have students compare their charts, discuss word meanings, add definitions, and write their questions, as needed. They may not have all definitions at this point.
	5. In whole class discussion, have students discuss the "no clue" words, make predictions about the possible definitions, share the "heard it/seen it before" column, and ask their written questions. **Note:** The goal is not for students to look up each word, but to get a sense of what the words mean before reading the text, offering insight into the topic of the text.
	6. Have students add their predictions on the line at the bottom of the chart and then share their ideas with a partner or a group.
	7. Have students read the text and add to or revise definitions as word meanings become clearer. They should also add other words they do not understand. If students are tracking their knowledge, have them fill in column two at this time.
	8. Revisit the charts after the reading. Students should review or revise their definitions based upon their reading and then verify the most difficult words with a dictionary. If students are tracking their knowledge, have them fill in column three at this time.

Differentiation: Increased Scaffolding	• Lead students through the Vocabulary Awareness Chart process. Begin by explaining the different columns and how to mark them. Model the process and work together as a whole class or in guided groups.
	• After reading, have students work in small groups to make visuals of the words that were originally in the "no clue" column and words that may be used in Extend Beyond the Text activities. Students share out and post finished visuals, so all can reference them during the extension activities.
	• After reading, have students practice using the vocabulary from the awareness chart to write sentences about the text. Follow up with oral language practice by having students "mingle" with their peers in the classroom, sharing their sentences.

| **Differentiation: Increased Rigor** | • Have students use the above process with an awareness chart that covers allusions. (See Teacher Reference: "Vocabulary and Allusion Awareness Chart Samples" for an excerpt from *The Diary of Anaïs Nin*.) |
| | • Before the text reading, randomly list thematic or main idea words/terms in a scattered pattern all around a PowerPoint slide (or projected on the board). Ask pairs of students to use the displayed words to create one or more logical, coherent sentences, indicating their prediction of the main idea of the reading. It may be necessary for students to add a prefix or suffix or other such clarifying structure to make a sensible statement. All students share out constructed sentences. After the text is read, students compare the constructed sentences with the actual reading. |

An Awareness Chart could also contain examples of figurative language, symbolism, or other literary devices.

| **Using Technology** | • Project the Vocabulary Awareness Chart using a document camera or LCD projector and fill it in as a class. |
| | • Create a template, post in Google Docs, have students tally their entries on one chart, and then collaborate to write questions and make predictions. Set a deadline for all additions and then discuss the results in class. |

Connections to Other AVID Resources:

Note: The Vocabulary Awareness Chart sometimes appears with the name "Knowledge Rating Scale."

• *Middle Level Writing with Integrated Reading and Oral Language Teacher Guide*

• *The Write Path English Language Learners Teacher Guide*

• *Critical Reading: Deep Reading Strategies for Expository Texts Teacher Guide*

Vocabulary Awareness Chart Templates

Vocabulary Awareness Chart—Prior to Reading

Vocabulary for: _____

Word	Know it well– can explain it	Heard it or seen it before	No clue	Notes/Definitions

Questions I want to ask: _____

Predictions I am making: _____

Vocabulary Awareness Chart—Tracking During Reading

Vocabulary for: _____

Word	BEFORE Reading	AFTER Reading	AFTER Discussion	Notes/Definitions

+ = know it well; can explain it   ? = uncertain/may know something   - = no clue

Questions I want to ask: _____

Predictions I am making: _____

Vocabulary and Allusion Awareness Chart Samples

Vocabulary Awareness Chart Sample: Excerpt from *The Diary of Anaïs Nin* Vocabulary

Words	Know it Well	Have Heard/ Seen it	No Clue	Definitions As Needed
diary				
reflection				
testament				
preoccupied				
luminous				
meager				
transfigures				
humid				
immobile				
somnambulistic				
decomposed				
personages				
recomposed				

Allusion Awareness Chart Sample: Excerpt from *The Diary of Anaïs Nin* Vocabulary

References	Know it Well	Have Heard/ Seen it	No Clue	Definitions As Needed
Marie Antoinette				
Charlotte Corday and Marat				
Joan of Arc				
Sara Bernhardt				
Mélisande				
La Dame aux Camélias				
Madame Bovary				
Thaïs				

Based on these words, what predictions can I make about the topic or tone of this piece?

List–Group–Label

Goal: To review words, concepts, and ideas, in order to activate prior knowledge

Key Elements	Information and Procedures
Rationale	Students use this brainstorming activity to consider what they already know about a subject before beginning a unit of study or reading a particular text. By brainstorming lists of words and then grouping them, students also review and categorize words they know based upon word relationships. The completed activity can give the teacher an idea of what students already know prior to beginning a unit or text and indicate areas where instruction should focus. This is also a place for the teacher to add words that will be targeted during the reading.
Materials	Paper or small cards for recording words
Instructional Steps	1. Ask students to list all the words, names, or phrases they can think of on a topic related to the reading. For example, before beginning a unit on Heroes, students would list words and phrases they associate with heroism. They might also list names of people they consider heroes. Sometimes it helps if the teacher designates a minimum number of words. So the teacher might instruct the students to write 10 words they think of when they consider Heroes.

2. Have students work with a partner or in small groups to combine their lists.

3. In the same pairs or small groups, have students arrange the words on their list into groups by discussing how the words are related to one another. Students may or may not become aware that they are creating categories under their umbrella topic; let them struggle through the process with only an occasional guiding question to assist. This talk is significant for student learning; it is where all the negotiation of meaning occurs.

4. Monitor and listen to the discussions around the room to gauge students' prior knowledge of the subject and to determine their level of comfort with ambiguity and relational thinking.

5. Have students label the groups they created. For example, the Hero lists might have the following groups: traits, contemporary, historical, etc.

6. Ask students to share their categories and compare how different groups/partners assembled their words. Discuss the different relationships students observed among the words.

7. If desired, have students add targeted words you'd like them to have in preparation for the reading. Give students the words and the definitions, as well as examples. In their small groups, they should talk about where these new words will fit and why.

8. Segue to the target unit or text, making connections between the student categories and the unit or text focus. |

Instructional Steps (cont.)

9. Periodically revisit the targeted words plus any words from students' brainstormed lists that are appropriate. This can be done by creating sets of word cards for a word sort (one word per card). Groups sort or manipulate the cards in different ways, depending on your goal. They could:

- arrange the words into new groups and make new categories and labels for the groups

- arrange the words into different categories that the teacher identifies

- choose one to two of the targeted words and create sentences that include those words

- choose three to five of the targeted words and put them in an order that makes sense and that they can explain

- play Jeopardy: the teacher or another student calls out a definition and students hold up the word

The key is regular practice and manipulation with the target vocabulary. Students have to be using, talking about, and negotiating meanings of the vocabulary if they are to commit the words to long-term memory.

Variations: When teaching and reinforcing particular literary terms or style analysis terms, give students the "labels," such as setting, plot, and theme or figurative language, tone, and syntax, and have them list and group words, phrases, or even passages from the text that go with each label. This can be done as a review after students have read the text. Another option is to give students word cards of all the literary terminology they have learned and to sort the cards into groups that make sense. Students must be able to articulate the relationship among the words in a group and give the group a label.

Differentiation: Increased Scaffolding

- Work in pairs or groups for the entire brainstorming part.

- Reduce the number of words that students brainstorm.

- Give students some of your own target words and definitions first, to get them started on their brainstorming.

- Explain and model the process of arranging words for one group.

- Create word walls of targeted groups of words for reference during reading of texts.

Differentiation: Increased Rigor	• Review groupings and labels developed from brainstorming lists and add additional labels that students didn't think of; have students rearrange words with new labels included and see what changes.
	• Give students the labels. Divide them into groups of three to four, and ask them to brainstorm the words or terms that might appear under each label. For example, if students will be reading Steinbeck's "The Chrysanthemums," give them a setting (1930s) and labels, such as "women's roles" and "goals." Have them brainstorm for each label and then share their lists.
	• Provide only the topic and have students explain what they know or think they know about the topic. Then, have them predict words/concepts that might appear in a reading on the topic. Follow up by having students read the selection and check off the words as they find them in the reading. Follow up with discussion.
	• Add the study of tone in the List-Group-Label. To do this, remind students that "tone" is an expression of attitude, and as such, is revealed through word choice. Have the student teams look at their created word lists and the labels they created for the word groups. Ask them to describe the tone they think their list displays. You could use the terms "negative, positive, or neutral" as an example. Once they have determined the dominant tone, have them recreate their list, but make it a different tone by selecting words that mean the same as those in their list, but that convey a different attitude (tone). For example, a mature adult is a more positive description than an antique human relic, and a proud man is a more positive description than an egotistical man. Have them share their lists with the class.
Using Technology	• Complete the brainstorming and grouping using an online graphic organizer or using graphic organizer software, such as Inspiration.
	• Display groupings with an interactive white board or document camera.

List–Group–Label

historical

traits

contemporary

Using Context Clues

Goal: To teach students to recognize and use context clues for making sense of unfamiliar vocabulary as they read.

Key Elements	Information and Procedures
Rationale	Good readers are able to make intelligent guesses about the meaning of new words as they read. If they misread a word, their brains will catch what doesn't make sense; they will pause and self-correct. They will often figure out the meaning of an unfamiliar word from the context of the surrounding words. We can be explicit about how to identify and use context clues, so students can build those pausing and self-correcting skills.
Materials	Paper for taking Cornell notes
Instructional Steps	1. Explain to students that when we read, it is common to encounter words we don't know. Looking up words we don't know while reading breaks the flow, so good readers try to guess the meaning by looking at the sentences and words around the unfamiliar word. This is called "using context clues" to guess word meanings.
	2. Have students take Cornell notes on the following context clues and include the examples as part of their notes. (See Cornell Notes in the "Interact with the Text" section.) Be sure to write the example sentences on the white board, overhead, or document camera to model the cognitive connections aloud for students. To start out, focus on only two to three context clues at a time; students will be too overwhelmed trying to tackle all at once.

For Context Clues, look for…

Definitions/ descriptions:	Often, a sentence will contain the actual definition of the word.
	People who suffer from <u>acrophobia</u>, *or fear of heights, should not climb mountains.*
	The exact definition of *"acrophobia"* is given in the sentence.
Example/ Illustration:	Often, a sentence will provide information that helps the reader see and understand the word, even if the exact definition is not known.
	Mr. Jones is a real <u>recluse</u>. *He lives alone at the edge of town and never comes out of his house, except to go to work.*
	It's easy to get a picture of *"recluse"* from these sentences. It most probably means a person who is alone and isolated.
Comparisons or contrasts:	Sometimes, an unknown word is used in comparison to *(synonyms)*, or in contrast with *(antonyms)*, a word that is already known or that is explained in the sentence.
	Unlike Professor Dixon, who is extremely nervous, Professor Benton is very <u>placid</u>.
	The meaning of *"placid"* has to be the opposite of nervous, so it must mean calm or relaxed.

Logic:	The reader's innate knowledge about the world, or of a particular situation, can help that reader with an unknown word.
	The babysitter put a <u>pacifier</u> in the baby's mouth, and suddenly little Marty stopped crying.
	People who have knowledge of infant care will know that a *"pacifier"* is that little piece of rubber on a ring and that it is used to calm a crying baby.
Latin and Greek Word Parts:	Even if a student doesn't have all these stems, prefixes, and suffixes memorized, he or she will know a few and will have clues about many unfamiliar words.
	Many politicians still favor the use of <u>geothermal</u> energy.
	The prefix *geo* may remind students of the word *"geography,"* so there is a clue that the word has something to do with the earth. The stem *therm* may remind students of words like *"thermometer"* or *"thermos,"* so there is a clue that the word is related to heat. In fact, *"geothermal"* refers to energy that is produced by the earth's heat.
Grammar:	Knowing the part of speech of an unfamiliar word tells us a lot about the word.
	A computer user can change a word simply by moving the <u>cursor</u> to the place where the change is to be made.
	Here, the article *the* gives a clue that the unfamiliar word must be a noun. Knowing this helps us limit guesses to nouns only. Students do not need to think about other parts of speech, so guessing is easier.
Punctuation:	Commas, dashes, parentheses, and semicolons help to tell us quite a bit about unfamiliar words. Commas, dashes, and parentheses are often used to show us that the writer is providing a definition.
	My aunt is an incurable <u>kleptomaniac</u>, a person with an uncontrollable desire to steal, and one day she will be arrested.
	My aunt is an incurable <u>kleptomaniac</u> —a person with an uncontrollable desire to steal—and one day she will be arrested.
	My aunt is an incurable <u>kleptomaniac</u> (a person with an uncontrollable desire to steal), and one day she will be arrested.
	A semicolon, used to join two related sentences, is also helpful. The sentence that follows the semicolon may explain a word or idea in the first sentence.
	The weather in San Francisco is very <u>erratic</u>; one day it's cold and windy, and the next it's hot and muggy.
	By looking at the second sentence, it's easy to see that *"erratic"* means constantly changing or unstable.

Instructional Steps (cont.)	**Clues from words in a series:**	Sometimes a sentence will give us information about a word because of its association in a series of more familiar words.
		Spring brings sparrows, finches, robins, and <u>magpies</u> to our yard.
		By viewing *"magpies"* in a series of familiar words, readers can figure out that they are a species of bird.
	Cause and Effect:	Understanding that an outcome or result has happened because of a source or reason can give us clues about an unfamiliar word.
		When too many students <u>loitered</u> in the cafeteria, lunch periods were shortened to 20 minutes, in order to make room for the next lunch period.
		Recognizing that one part of the sentence is the result of another helps to figure out the meaning of the word, *"loitered."*

3. Have students review a few context clues, and then give them practice identifying the clues by showing some text passages and having partners look for the clues associated with selected vocabulary words you've listed on the board.

4. Practice with longer texts where the vocabulary words are not pre-identified. Continue to have students work in partners so they have practice talking about their thinking as they identify the context clues.

5. Reinforce the practice of using the learned context clues as they read other texts. Have students write the clues and the words' meanings (that they figured out) in their notes, to share in class or bring questions about words and clues they couldn't figure out.

6. Move onto teaching additional context clues from the list above as students master the initial ones.

7. Have discussions about what to do if context clues aren't sufficient for figuring out an unknown word. Model additional strategies, such as reading further to see if the word makes sense later; using a dictionary or thesaurus; or skipping the word altogether (although warn about doing this too much and losing their comprehension).

Differentiation: Increased Scaffolding	• Teach fewer context clues at a time and give additional practice with short passages. • Continue to have students work collaboratively to talk out their thinking as they look for and use context clues.
Differentiation: Increased Rigor	• Have students take turns sharing the processes and connections they are able to make, based on the context clues given. • Have students include context clues in their own writing.

Concept Mapping

Goal: To assist students in learning a few key words and concepts prior to reading a text and to set up a frame for concept analysis during or after reading.

Key Elements	Information and Procedures
Rationale	This strategy allows students to graphically map a word/concept with teacher guidance and establishes the concept as a "guidepost" – a concept to continually revisit while reading. Initial concept framing can enhance students' comprehension and help to establish prior knowledge. Vocabulary mapping moves study away from memorizing words, relying instead on graphic depictions that enhance understanding of the concepts words denote.
Materials	Concept Map handout or blank paper (choose size based on how it will be used) Markers
Instructional Steps	1. Select a few key words/concepts that are significant to the reading and/or analysis of a text. For example, "apartheid" might be a word to introduce prior to reading a newspaper article about unrest in South Africa. Consider also choosing a general vocabulary word that will be significant during the reading of the text (e.g., "analyze" or "perception").

2. Using a handout, overhead transparency, document camera, or computer projector, have students begin a graphic organizer, analyzing each word/concept (see example on the following pages). This should be done with teacher guidance and small group or whole class discussion. Areas on which to focus:

Students could do a concept map for "tone" if that will be part of the analysis of the text.

- What the word/concept means
- What the word/concept can be compared to
- What the word/concept can be contrasted with
- Examples of the word/concept
- Pictures that demonstrate the word/concept

Note: Analysis done prior to reading might include predictions of the definition and comparisons and contrasts. Analysis done during or after reading might include examples and pictures.

3. Have students post the concept maps in the classroom or keep in their notebooks, so they can be easily reviewed and referenced, and connections can be made to them. The key to lasting understanding of the word/concept is repeated contact with it. If the concept is important enough for close word study, see what other connections can be made to it: additional texts, current events, students' lives, etc.

Differentiation: Increased Scaffolding	• Model more with the whole class. • Have students work in partners or small groups to create collaborative concept maps.
Differentiation: Increased Rigor	• Have students create individual graphic organizers within their small groups. Then, individuals share organizers with the group, and the group selects one to share with the whole class. • Give different groups of students different levels of vocabulary to analyze: students who are ready can have more challenging terms/concepts. • Give different groups of students two to three words that are related in some way and have them create a concept map for each word and a visual that shows how these words are related to one another. For example, one group might have denouement, conflict, resolution; another might have Depression and Hooverville.
Using Technology	• Have students use "Image Blender" to create a web graphic organizer of their own or with a partner. • Have students create PowerPoints individually or in small groups about what was learned/discovered and present to the class.

Connections to Other AVID Resources:

High School Writing Teacher Guide

Adapted from Allen, J. (1999). *Words, words, words: Teaching vocabulary in grades 4-12*. York, ME: Stenhouse Publishers.

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Sample: Vocabulary/Concept Map

Word/Concept

Suppress

Definition or prediction of definition:

To put down using force or authority; to keep from being

Compare to (synonyms)	Contrast with (antonyms)
Put down	*Make known*
Keep down	*Help up*
Stifle	*Uncover*
Hide	*Reveal*

Examples (from life or reading)

She suppressed her anger so others wouldn't know she was mad.

They had to suppress their laughter, so they wouldn't interrupt the presenter.

Pictures/Symbols

Concept Map

Word/Concept

Definition or prediction of definition:

Compare to (synonyms)	Contrast with (antonyms)
Examples (from life or reading)	**Pictures/Symbols**

Vocabulary Cards and Word Wall

Goal: To create interactive opportunities for students to learn and practice key vocabulary/concepts, using the classroom wall as an ongoing resource.

Key Elements	Information and Procedures
Rationale	Students retain more vocabulary/concepts when they engage with the new terms in multiple ways. This strategy allows students to interact with—and discuss—target words, while creating visual, linguistic and oral representations. The Word Wall provides a place for the ongoing display of target vocabulary, giving students multiple opportunities to review the words and giving teachers an easy reference point for using the vocabulary in class.
Materials	8½ x 11 paper, or 4 x 6 or 5 x 8 cards for making Word Wall cards 3 x 5 cards for individual student vocabulary cards Dictionaries and/or thesauri
Instructional Steps	1. Select a few key words/concepts that are significant to the reading and/or analysis of a text. For example, "diverged" might be a word to study when reading Robert Frost's poem, "The Road Not Taken." "Metaphor" might be a literary term to introduce if that will be part of the analysis of the selected text. Consider also choosing a general vocabulary word that will be significant during the reading of the designated text (e.g., "analyze" or "perception").
	2. Pair up students, assign one to two words to each partnership, and include examples of the words used in the same context they will be used in the text. If possible, use actual passages from the text to show students how each word is used. If students have learned about using context clues to figure out words, have them practice with their assigned words and make predictions about meanings.
	3. Distribute resources, such as dictionaries or thesauri, paper and colored markers. Have students look up their words to determine the meanings, based on the way they are used in the examples/passages. Have them confirm or revise their predictions if they made predictions initially.
	4. Students fold a sheet of paper in half, write a target word on the front flap, and then draw a picture or cartoon that depicts the word. Explain that creativity and color are key to this activity to help the word "attach" in the brain. Words and pictures should be large enough to be read from a distance as these will be displayed on the wall.
	5. Next, have partners lift the flap and write the definition inside (in their own words and simplified for their peers) and add an example of the word in a sentence.
	6. Have partners figure out a way to creatively present their word to the class.
	7. Students present their words while the rest of the class records the words, definitions and examples in a vocabulary log or personal vocabulary cards (3 x 5 cards) that they keep in their own notebooks. The log could be formatted in Cornell notes style or using the following columns: Word—Definition—Example—Memory Cue (picture). Personal vocabulary cards would simulate the Word Wall card, using the front and back of the 3 x 5 card. Students will need guidance in establishing a format that works well as a study tool.

Instructional Steps (cont.)

8. After all partners have presented, select vocabulary cards to display on a designated Word Wall. Consider giving students credit who correctly use the posted vocabulary in class or who bring in outside examples of the words (from articles, cartoons, examples from conversations, etc.). Possibilities include: developing creative assignments for students to share their findings, opening class (bell work) with vocabulary sharing, or giving extra credit.
Note: Think about the best way to organize your Word Wall. Should the words be placed in alphabetical order, or should they be grouped together by common usage or definitions or grouped together based on the text they came from? Since the goal is for the Word Wall to act as a ready resource for students, the words should be organized in a way that is logical and easy for students to reference.

9. Do periodic writing assignments or oral activities that require students to use the words on the Word Wall. For example, an opening quickwrite might be to use eight words from the wall to describe something that happened over the weekend—exaggeration is encouraged! If time permits, students can share their pieces in small groups and select some "winners" to be read to the entire class. The goal is repeated use of the vocabulary.

10. For additional practice with the Word Wall vocabulary, have students use their personal vocabulary cards or create and distribute a set of word cards that include all the vocabulary on the Word Wall. Have students work in partners or small groups to sort the cards into different groups, depending on the kind of practice you want them to have. They could:

   - arrange the words into groups and create labels for each group

   - arrange the words into different categories that the teacher identifies (e.g., adjectives, verbs, nouns, adverbs)

   - choose one to two of the targeted words and create sentences that include those words

   - choose three to five of the targeted words and put them in an order that makes sense and that they can explain

   - play "Jeopardy": the teacher or another student calls out a definition and students hold up the word

Differentiation: Increased Scaffolding

- Have students create vocabulary cards after giving direct instruction on definitions and examples. The cards then act as a practice and review strategy, building on what the teacher has taught.

Differentiation: Increased Rigor

- Challenge students with more sophisticated vocabulary/concepts—it is okay to give some partners harder words than others.

Students can create vocabulary cards for literary analysis terms, such as tone, point of view, etc. Examples from the reading are recorded on the inside flap.

Sample Vocabulary Card

Front Flap

gregarious

Inside Flap

Definitions:

To be outgoing; to be noticed because of actions and willingness to speak out.

Example:

To be an effective salesperson, one should be gregarious with potential clients, but not so assertive that a possible sale becomes impossible.

Vocabulary Journal Student-Directed

Goal: To increase students' vocabulary by helping them identify and research unknown words that they select themselves from their reading.

Key Elements	Information and Procedures
Rationale	When students have the opportunity to choose the focus of their learning, their engagement and motivation increase. In vocabulary study, it is important to support students' developing awareness of new words/ideas and to engage them in discovery processes that let them learn those words/ideas. This models a lifelong strategy for vocabulary study where they self-select the words they want/need to know.
Materials	Paper for taking Cornell notes, or a spiral-bound notebook or a composition book
Instructional Steps	1. While reading a text, model how to identify and select a few unknown words that would be worthwhile to capture in a journal. The key is to help students differentiate between meaningful vocabulary and words that are easily defined as students continue reading.

2. Model how to record the word, the sentence it was found in, and the source on a journal page. Model how to figure out definitions and examples to learn about the word: dictionary, thesaurus, electronic resources online, and asking others. Write down what is learned about the word (definition, example, visuals, and other memory cues to help remember the word) and demonstrate how to determine which information is not accurate (based on the context in which the word is used and because the word has multiple meanings).

3. Using the same text, read further along and have students each choose a word they want to put into their journals. Practice the steps just modeled, so students understand the process.

4. Until students are able to work independently on their journals, give them time in class to research their words and record definitions, examples, visuals, and other memory cues in their journals. Have them share their journal entries and talk about their words.

5. Encourage students to seek out examples of their words outside of the classroom and to include those examples in the journal.

6. Provide opportunities in class for students to use words in their journal verbally and in writing. Examples might include having students:
   - select three to four words to include in a quickwrite
   - select a certain number of words to use in a skit or role play associated with the reading
   - share some of their words in small groups, and then having the small groups do an activity where they synthesize all of the words shared into writing or an organizer, etc.
   - create Jeopardy questions for a select number of words that are then compiled by the teacher for a class Jeopardy game (that way everyone benefits from seeing and practicing new words)

Instructional Steps (cont.)	7. Establish guidelines for journal work: number of words/entries by a certain due date, how much interaction for each entry (the contents of the journal), how they use the words in class and out, etc. It may be useful to designate one section of the journal for literary terms that are taught and used throughout the course, keeping this separate from other general vocabulary gleaned from the reading.
	8. Once students are able to maintain their journals independently, it will be important to establish due dates for turning in their journal for grading and to consistently remind students of the expectations for keeping the journal.
	9. Give students credit for finding and recording examples of their words in use in the outside world; this requires students to tune in to vocabulary use outside of class.
	10. At key grading periods, have students reflect on their learning from the journal, giving them an opportunity to take ownership for the purpose and function of the journal.
Differentiation: Increased Scaffolding	• Use teacher-selected words at the beginning, so all students share the same journal entries and research and can work collaboratively.
	• Provide specific methods and a format for students to record their entries, modeling first and then keeping the methods/format visible in class, so students have an ongoing reminder of what their journals should look like.
	• Help students choose words that are really functional and not too esoteric—these will bog them down and frustrate students who are struggling already as readers.
Differentiation: Increased Rigor	• Challenge students to choose more sophisticated vocabulary/concepts.
	• Give students more flexibility with the methods they use to record their entries, but hold them accountable for accurate use of the vocabulary to ensure sufficient rigor.
Using Technology	• Have students maintain electronic journals on the computer.

Pre-Read

Preparing students for a reading task is an essential part of the Critical Reading Process and cognitively one of the most important—the brain has to receive signals to pay attention and to engage. It also needs preparation, so it knows where to "place" the new learning, where to create new neural pathways. With this in mind, the Pre-Read stage has been called many things: "into," "before reading," "preparation for reading"— all to indicate that something significant needs to happen before students jump into a text. We know that left on their own, many students pick up a text and begin reading left-to-right, top-to-bottom, without any notion of the purpose or context for reading the text. It is incumbent upon teachers to model and then use rich pre-reading strategies that:

- help students deconstruct the reading prompt to understand the purpose for reading and the teacher's expectations
- motivate, engage and create relevancy
- tap into or build background knowledge
- encourage students to evaluate text sources (print and non-print)
- establish context
- generate questions and inspire curiosity
- allow students to consider the text's structure
- foster prediction and anticipate assumptions
- help students establish a plan for reading

A thoughtfully implemented Pre-Read stage will prepare students to think more critically and creatively when they read; they will be poised to think more deeply about the text and to engage more authentically.

This section describes a variety of pre-reading strategies with suggestions for how to increase scaffolding or rigor, depending on students' needs and how to embed technology where appropriate.

It provides students with opportunities to reflect on the strategies as well, so they understand what is happening cognitively when they survey the text looking at its structure, do a quickwrite, discuss key concepts with their peers, offer opinions on an anticipation guide, participate in a think-aloud protocol, examine photographs related to the text or engage in a WebQuest. Ultimately, students need to be able to identify the pre-reading strategies that work best for them (or develop their own), so they move toward the autonomy that marks college readiness.

Deconstructing the Reading Prompt

Goal: To teach students the critical thinking skills necessary to deconstruct a reading prompt and to articulate the purpose for reading and the expectations outlined by the prompt.

Key Elements	Information and Procedures
Rationale	A key component to college readiness is a student's ability to read, understand and articulate the expectations for a given academic task. In order to critically read a text, students need to understand for what purpose they are reading and how they are to interact with the text. Additionally, they need to be able to plan their reading to align with the stated expectations and to then evaluate their work at the end, to determine if they've met the expectations. This metacognitive process is vital for developing students' critical thinking skills and inspiring autonomy.
Materials	Reading prompt Student Handout: "Understanding a Reading Prompt" Teacher Reference: "Sample Prompt and Deconstruction" Document camera or other projection device For Increased Rigor: Summative assessment instructions
Instructional Steps	1. Distribute a reading prompt to students. 2. Project the prompt on the board and read it aloud; just have students listen. 3. Read aloud again and have students identify any background information about the text or author. Does the prompt establish any context? What do we know about this text before we even read it? 4. Read aloud again and this time have students say, in their own words, what they think the prompt is asking them to do— the aim here is just their general understanding or gist. 5. Have students give ideas for which words they should underline or highlight as most important in the prompt. They are practicing how to identify the main ideas of the prompt—what the actual reading task is. 6. Ask students for ideas about what can be crossed out in the prompt—phrases/ sentences that are not necessary for understanding the reading task. 7. Circle each of the major verbs that tell what the reading task is. On the board, write the verb and what it's asking the reader to do. If students are using the student handout, have them complete their verb chart at the same time. (See the Teacher Reference: "Sample Prompt and Deconstruction.") 8. Using the highlighted/underlined key ideas and the pulled-out verbs (and the "what"), have students paraphrase to a partner what the reading task is. Start with this frame: "The purpose for reading _____ (*title*) is to _____. As I read the text, I will _____ and I will mark the text by _____ and _____. (*Use verbs from the chart to describe the reading task*.) When I am done reading, I will use my markings to _____."

Instructional Steps (cont.)

9. While students are verbally paraphrasing, listen for an example or two to write on the board. Have students write one paraphrased version of the prompt on their prompt papers (their own verbal paraphrase or one from the board).

10. Have students identify any words/ideas in the prompt that need clarification and discuss. Students should write notes on the prompt paper.

11. Have students identify any additional steps they need to undertake, in order to meet the expectations they have paraphrased from the reading prompt—this is planning for reading. Do they need supplies, do they need to chunk the reading into specific sections, do they need to read more than once, do they need to arrange a partner with whom they can discuss their work?

12. After students have completed their reading, have them revisit the original prompt and their paraphrase to determine if they've met the expectations. Can they restate the main idea of the text as it relates to the purpose for reading? Have they appropriately marked the text according to the prompt? Have they used their markings to complete the task outlined in the prompt?

13. After students have learned about and practiced deconstructing a few reading prompts, have them recap in writing the key steps of the prompt deconstruction process and then reflect in writing and discuss why this process is important. What does this process allow them to do when they read on their own?

Differentiation: Increased Scaffolding

• Begin with sample prompts that are succinct and easy to access.

• Practice careful reading and deconstruction of the prompts first as a whole class, then in small groups and/or partners, giving students who need extra practice more time to do so.

• Use the Student Handout: "Understanding a Reading Prompt" to guide students' thinking.

• Do a Carousel Walk process with a sample reading prompt on each of several chart papers around the room. Have groups deconstruct and paraphrase the prompt on the large paper together and then have subsequent groups evaluate and revise the paraphrase. Debrief the process at the end and engage students in discussion about what is challenging in this deconstruction and paraphrasing process.

Differentiation: Increased Rigor

Have students read the writing prompt from released Advanced Placement exams. Students then develop a reading prompt based on the essay requirement.

• Reduce the use of frames and have students paraphrase using their own sentence structures and wording.

• Students read, deconstruct and paraphrase a reading prompt using the steps they've learned, but not necessarily using a student handout or teacher guidance. **Note**: It is important to let students use their own process for deconstructing and paraphrasing once they have the skills to do so. Let them move at their own pace and get into the text more quickly as their skill allows.

• Give students the directions for a summative assessment (for a paper or project, etc.) related to a text and have them backward plan what the reading prompt should be, in order to be able to meet the expectations of the summative assessment. This models a common practice in college classes: the students receive the end product description, but little or no guidance on how to read to meet those expectations.

Using Technology

• Use an interactive white board or document camera to project prompts for whole-class practice or for student sharing of their work.

Sample Prompt and Deconstruction

Reading Prompt:

Chapter One of *To Kill a Mockingbird* establishes the Depression-era setting and the main characters of the book. How would you describe these characters and setting? Would you like to live in this neighborhood and be friends with these people—why or why not? Read to see what you think. As you read, circle the names of the characters and places and underline the descriptions that go with these names and places. In the margin, take notes about your answers to the questions above and also write your own questions you want to ask in small group discussion. At the end of your reading, use your underlined descriptions and margin notes to complete a description graphic organizer for each character and the setting and to write a summary of the ideas in each organizer.

What background information (context) about the text and/or author is given in the prompt?

This story takes place during the Depression; we are only looking at Chapter One right now.

What are the major verbs and what is the focus of each action?

Verb	What
Read	To see how I would describe the characters and the setting and whether or not I'd like to live in this neighborhood and be friends with the characters
Circle	Names of characters and places
Underline	Descriptions for the characters and places
Write	Notes in the margins to answer the "read" questions and create my own questions
Complete	Graphic organizer for each character and setting
Write	Summary of graphic organizers

My paraphrase of the prompt:

The purpose for reading Chapter One of *To Kill a Mockingbird* is to determine who the characters are and what the setting is. As I read the text, I will pay attention to how I feel about the characters and setting. I will mark the text by circling names of characters and places and underlining descriptions of the characters and places. I will write my ideas about the characters and setting and my own questions in the margins. When I am done reading, I will use my markings to complete graphic organizers and write a summary.

Questions I need answered before I read the text: What exactly is the Depression?

Understanding a Reading Prompt

Reading Prompt:

What background information (context) about the text and/or author is given in the prompt?

What are the major verbs and what is the focus of each action?

Verb	What

My paraphrase of the prompt:

"The purpose for reading _____ (*title*) is to _____. As I read the text, I will _____ and I will mark the text by _____ and _____. (*Use verbs from the chart to describe the reading task*.) When I am done reading, I will use my markings to _____.

Questions I need answered before I read the text:

Anticipation Guide

Goal: To engage students in the topic to be studied and to help them access and build prior knowledge.

Key Elements	Information and Procedures
Rationale	Brain research has established the importance of connecting new learning to previous learning and background knowledge. Anticipation Guides activate students' prior learning about a topic before the actual reading takes place and cue them into the main or major ideas they will be learning.
Materials	Selected text Student worksheet (Anticipation Guide created by teacher) For Increased Rigor: Document camera or other projection device

Instructional Steps	1. Consider the most important concepts of the selected text and identify which issues should be presented in an Anticipation Guide.
	
	2. Determine how students will engage with a series of main idea statements: Will they mark true/false, agree/disagree or will they sequence the ideas or group them into some structure?
	
	3. Create a student worksheet based upon the targeted main ideas from the text. The worksheet might be organized according to one of the following formats:
	
	   • **Columns:** a series of six to 10 main idea statements in one column; agree/disagree or true/false in two other columns, labeled "before reading" and "after reading"
	
	   • **Survey:** a series of statements with a place for students to mark yes/no if the statement is true for them personally or to mark in some other way, such as certain/uncertain (see Teacher References for examples)
	
	   • **Listing of main actions/events from the text that students put into sequential order, predicting the order in the text**
	
	   • **Listing of main ideas (cause & effect; proposition & support; compare & contrast, etc.) that students group into a graphic organizer, predicting the text structure and the organization of ideas**
	
	4. Have students read each statement/idea on the worksheet and mark or organize according to the instructions, before reading the text selection.
	
	5. Use the "Before Reading" answers to host a class discussion about the issues associated with the selected text, engaging them in the ideas and building motivation to read the text.
	
	6. After reading the selection, have students return to the Anticipation Guide and make a new entry (true/false or agree/disagree) next to each statement in the "After Reading" column or re-sequence or correct the information in the graphic organizer, so it reflects knowledge gained from the reading.
	
	7. Have students defend their answers and corrections by looking in the text for evidence and writing it next to each statement or at the bottom of the page.

From the literature to be read, select 10 words that belie the tone. Have students read just the words and predict what the tone of the piece might be.

Differentiation: Increased Scaffolding	• Model the process for completing the Anticipation Guide, practice part of the worksheet with partners and then have individuals finish the worksheet.
	• To create more discussion with ELL or reluctant students, use the Give One, Get One structure for sharing. (See Appendix C.)
	• Use a Four Corners structure (Dearie et al., 2004, 142) to display a few main ideas in each of four different areas of the room and have small groups mark true/false, disagree/agree or sequence or group the ideas. This is a kinesthetic and collaborative variation of the individual Anticipation Guide. Have each "corner" finish the Four Corners activity by collaborating on a summary, which will be shared with the whole class.
Differentiation: Increased Rigor	• Display thematic or main idea words/terms randomly in a scattered pattern on a document camera, whiteboard, overhead projector, etc. Ask students to use the words/terms to create as many logical sentences as possible, indicating what they think the main idea of the reading might be. Instruct students to add a suffix/prefix as necessary to a word or add smaller words to make a sensible statement. Discuss the sentences that students create and have students use their created sentences to predict a possible tone or author's bias (depending upon the selected reading).
	• Have some students create an Anticipation Guide for a text they read ahead of the class or with which they are already familiar.
Using Technology	Place the thematic/main idea words in a random list and have students use "Image Blender" to create a brainstorming graphic organizer of the words with created sentences connected. *(http://www.tech4learning.com/imageblender)*

Connections to Other AVID Resources:

The Write Path English Language Learners Teacher Guide

Critical Reading: Deep Reading Strategies for Expository Texts Teacher Guide

The Write Path History/Social Science: Interactive Teaching and Learning Teacher Guide

Anticipation Guide Samples

Sample 1

Main Idea Statements	Before Reading: True/False	After Reading: True/False
1.		
2.		
3.		
4.		
5.		

Sample 2

Before Reading: Agree/Disagree	Main Idea Statements	After Reading: Agree/Disagree
	1.	
	2.	
	3.	
	4.	
	5.	

Sample Anticipation Guide for "A Philosophical Essay on Probabilities"

Which of the claims below do you feel certain about? Mark those with C. Which of the claims do you feel uncertain about? Mark those with U.

_____   1. The sun will rise tomorrow.

_____   2. You will be tired tonight.

_____   3. 1 + 2 = 3.

_____   4. A tossed coin has come up heads nine times in a row. The next toss will be tails.

_____   5. The weather report says there is a 95% chance of rain. Therefore, you know it will rain.

_____   6. When a traffic light turns red, the cars stop.

_____   7. A tossed coin has come up heads 100 times in a row. The next toss will come up heads.

Choose one item above that you are uncertain about and explain why you are uncertain.

What do you think these words mean?

probability:

illusion:

Sample Anticipation Guide: The Odyssey

Answer "Yes" if the statement applies to you and "No" if it does not.

_____ I have gotten involved in something that took way longer than I thought it would.

_____ I have been scared.

_____ I have told lies or tricked someone to get out of trouble.

_____ I have been in love.

_____ I have been tempted by something that I knew wasn't good for me.

_____ I have let people down who were counting on me.

_____ I have made powerful people angry.

_____ I have been homesick.

KWL and KNL

Goal: To encourage students to activate what they know, understand what they need to know and finally, express what they have learned while reading. KWL can also guide the reading of the text to be assigned.

Key Elements	Information and Procedures
Rationale	KWL is a strategy that models the active thinking needed when getting ready to read and actually "reading to learn" from text. The letters K, W and L stand for three activities that students engage in when reading to learn*: • Recalling what they **KNOW**, • Determining what they **WANT** to learn, and • Identifying what they **LEARN** as they read.
Materials	Text Student worksheet (or class chart paper) with KWL in columns For current events variation: Notebook paper Newspaper article
Instructional Steps	To use this strategy effectively, the teacher must prepare by reading the text, determining the key concepts that will be the focus for the KWL chart and then producing the student worksheet and/or class chart. 1. Engage the students in a brainstorming session to gather what they already know as a group about the concept(s) the teacher has selected to introduce in the lesson. List on the board or class chart all that the students think they **know**. Have students complete their own individual charts, recording the class brainstorming. In this process, students may generate questions at points of ambiguity—write these questions in the **want to learn** column. 2. Next, elicit from students topics or categories of information they anticipate the reading selection might contain. For example, if the class is going to read a selection about Cesar Chavez, they should be able to anticipate that there will be information about his family background, about his experiences as a migrant farm worker and union organizer and some evaluation of his accomplishments. Have students record these topics/categories at the bottom of their charts for reference. 3. Based on the topics/categories generated, ask students to think about questions they have or specific details they'd like to learn from the reading. Add these to the **want to learn** column (on both the class chart and students' individual charts). 4. Post the class chart for students to access and reference while they read. 5. After the K and W preparation, students read the text and take notes, mark the text or in some other way interact with the reading and capture key ideas. Key ideas can be recorded in the **what has been learned** column. 6. When the reading is completed, the class discusses what has been **learned**, what questions have been answered and what new questions have emerged. These are added to the last column of the class and individual charts. This is a point of reflection and summary.

Instructional Steps (cont.)	What I KNOW	What I WANT to learn	What I LEARNED

*Variation on the columns: KNL = What I KNOW; What I NEED to know (especially good for developing research questions); What I LEARNED

Differentiation: Increased Scaffolding

• Have students complete portions of the KWL chart as partners before working as a whole class. This creates more opportunity for rehearsal and oral language practice, since not everyone gets to speak in a whole-class sharing.

• Use the KWL process as a way into Reciprocal Teaching groups to read the text (see Reciprocal Teaching in this text) and then use the chart as an ongoing way for the group to track their ideas.

Differentiation: Increased Rigor

• Give students the writing prompt they might be assigned based on the text they are reading. Have them complete the KWL chart, based upon what the prompt is asking them to explain/show/detail from their reading.

• Have students add a fourth column to their KWL chart, titled "What I Still Want to Learn," for what they want to learn more about or what they still have questions about after reading. Have selected students or groups do additional research based on their questions. This research can be shared with the class.

Variation Using Current Events: Newspaper Article

1. Before they read the article, have students turn notebook paper sideways (landscape) and create five blank columns, labeled: Who, What, Where, When, Why.

2. Ask them to "quickwrite" a list of the 5Ws of a selected topic by writing in the appropriate column: What do you know or have heard about <u>who</u> is involved? <u>What</u> is the problem involving the topic? <u>Where</u> does the topic (subject of the article) occur? <u>When</u> does it occur? <u>Why</u> does the problem (topic) occur?

3. Have students continue to fill in the columns with information about the topic as their fellow students share out their lists.

4. Have them then read the article to confirm and correct the information in the 5Ws columns.

5. Have students look at the columns where information is missing and then review the information they have recorded to determine what they still need or want to know about the topic.

6. Post sample questions, based upon what information might be needed or wanted. For example, in an article about the Bermuda Triangle, one question might be: "What craft disappearances have been reported whose eventual returns were not reported, thus falsely adding to the mystery?" or "If there are returns of previously missing craft, why are these returns not documented?" or " Could some ship 'disappearances' be acts of piracy instead of mystery?"

7. Have students research and then share what they learn about their questions. Clarifications and/or additions are made in the 5Ws columns and students are assigned the role of newspaper reporters to either rewrite the existing article or to write a new article incorporating information from both the original and their research.

Connections to Other AVID Resources:

The Write Path English Language Learners Teacher Guide
Critical Reading: Deep Reading Strategies for Expository Texts Teacher Guide

KWL/KNL

Name Stephanie Robinson
Mrs. Gotten
Date 5/24/2010
Period 4

Shakespeare

K
What I Know (or Think I Know)

Shakespeare was an English writer during the Reinaissance
- performed for Queen Elizabeth
- wrote the plays Hamelet, Romeo & Juliet, Macbeth, Midsummer Night's Dream, and other plays
- most often had his plays performed in the Globe theatre
- his stories were based on tragedies and misfortunes
- was also a poet

W
What I Want to Know

- What "Midsummoner Night's Dream" is about
- What are the morals that go with the story "Midsummer Nights Dream"
- When did Shakespeare visit the Queen
- Why did the Queen like his visits
- What inspired William Shakespeare to start writing.
- What'll happen when Demetrivs catches up to Hermia?
- What'll Hermia think about Lysander once he falls in love with Helena
- How is the outcome going to conclude?

L
What I Learned

- The word "lice" came from Lysander
- Another word for moon is Phoebe
- Laws in Athens made women their father or husband "owned" them
- That the ending is going to be very interesting
- That the juice Puck has is going to make that person fall in ♡ with his 1st person he sees
- Lysander starts loving Helena & she loves Demetrius & he loves Hermia & she loves Lysander, so it's a love square

WICOR

Think Aloud for Purposeful Reading

Goal: To help students understand why they are reading a specific text and to help them determine what they should be thinking and doing while reading.

Key Elements	Information and Procedures
Rationale	When students are given a purpose for reading, they benefit from knowing what they should be doing or thinking about while reading. Too often, a teacher assumes students know how to find and identify useful information in a text. Learning how to use titles, subtitles, review questions, various reading aids (maps, graphs, pictures and captions, illustrations) and asking purpose-driven questions will help students read with a purpose. **Note:** This is a strategy geared to building students' autonomy as readers, while strengthening their metacognitive skills.
Materials	Text to be used Guiding questions to be considered by the teacher Guiding questions to be used by students as they consider their purpose for reading Guiding questions to be used by students as they read the text For Increased Rigor: Moodle set-up and preparation by the teacher (See Using Technology section.)

Instructional Steps	1. Prior to engaging students in activities to help them understand the purpose for reading a text, the teacher needs to be clear about what the purpose and focus happen to be. Good questions the teacher should consider:
	    • Why are we reading this text? What are the goals?
	    • What function does this text serve in our class and in this unit of study?
	    • What do I want my students to understand (about the text content or structure)?
	    • What do I want students to do while reading and why?
	    • What will I have my students summarize, analyze or evaluate?
	    • How will the planned activities help students achieve the goals for this unit?
	    • How will I know students have comprehended the ideas in the text?
	
	2. Introduce a text to students by sharing the purpose and outcomes for reading it (the answers to the questions above).
	
	3. Model and then have students practice generating one question (to ask their teacher) that will help them understand the purpose for reading a text if it isn't clear to them. They might ask questions such as:
	    • How would you like us to read this text?
	    • Do you want us to take notes, create an outline, answer questions, draw a graphic organizer or something else?
	    • What would you like us to know and understand?

Instructional Steps (cont.)

4. Model and have students practice using the text and reading aids to reinforce or create a focus or purpose for their reading using questions such as:

   - What kind of text is this (fiction/nonfiction/poetry/etc.) and how can knowing this help me predict a purpose?

   - Are there titles and subtitles, and if so, how can they help me establish purpose or focus for my reading?

   - How are the subtitles related to each other and to the overarching title?

   - What focus/review questions are there and how can they help me know the purpose of this text?

   - Are key concepts summarized anywhere in the text? If so, what questions can I ask about them that will help focus my reading?

   - How is the text connected to class themes or concepts?

   - What's the best way for me to record the most important ideas from this text?

5. Model and have students practice choosing and using the best reading strategies to accomplish the outcome (purpose) identified by the teacher or the student. Use questions such as these to guide their thinking:

   - Do I need to identify main ideas from this text? How can I do that?

   - Do I need to identify the speaker in this text and the speaker's attitude? How can I do that?

   - Do I need to identify a sequence of events or progression of ideas? How can I do that?

   - Do I need to identify the author's position and his/her supporting ideas? How can I do that?

   - Do I need to identify why something happened and its effects? How can I do that?

6. Have students apply these thinking and questioning skills to multiple texts over time, building their capacity to tackle increasingly more challenging text.

Differentiation: Increased Scaffolding

- Isolate specific strategies as the most common and introduce one at a time until students feel competent before adding another.

- Model and practice a variety of reading strategies matched to explicit reading purposes, so students are prepared for step #5.

- Model and practice how to use the various reading aids using a think-aloud protocol, such as DR-TA (see the next strategy in this section).

Differentiation: Increased Rigor	• Using the final assessment (writing task or project) as a starting point, students come up with their own purposeful questions to guide their reading of a text, so they are prepared for the assessment. This can be done initially in pairs or small groups before it's done individually. For example, if the writing task or project requires students to consider analyzing author's style, ask students to focus on creating questions that will help them read for evidence of author's use of imagery for effect or that will help them read for the influences of diction and syntax choices on tone. Note: This kind of backward planning models a college expectation.
Using Technology	Set up a Moodle discussion/chat (*www.moodle.org*). Moodle is a learning management system that allows protected online forums (only the class can participate in their Moodle unless the moderator-teacher allows selected others), where discussions can be held online. When using Moodles, the teacher can moderate forum topics and hold students accountable for discussion results by making further assignments about literature. The use of this forum results in spontaneous discussions, the "publication" of responses and reflections, and the natural increase in writing to all sorts of formal and informal prompts.

Connections to Other AVID Resources:

Critical Reading: Deep Reading Strategies for Expository Texts Teacher Guide

Think Aloud for Purposeful Reading

Directed Reading – Thinking Activity (DR-TA)

Goal: To develop students as active readers through a process of asking and answering questions and making and testing predictions.

Key Elements	Information and Procedures
Rationale	As a comprehension strategy, directed reading engages students in asking questions and making predictions, thus increasing their understanding of the text and encouraging them to be thoughtful readers. The process of making and confirming predictions activates prior knowledge/learning and provides students with a focus for reading the text.
Materials	A text "chunk" selected by the teacher Texts to be used for the reading assignment For Technology: Document camera or interactive white board Cornell notes

Instructional Steps	1. Select and chunk the text to be used, noting stopping points. Text chunks can be shorter or longer depending on students' abilities.
	Note: DR-TA works well with any text, but is best used with shorter pieces or selected passages of a longer reading. Using DR-TA with the opening pages/passages of a longer text can engage students and help them establish focus and momentum.
	
	2. Ask students to survey the text by scanning the title, subtitles, illustrations, photos, captions and words in bold-faced or italic print, headings and other text markers.
	
	3. Ask open-ended questions to activate prior knowledge and to direct student predictions. Record the ideas so the class can see them for future reference. For example:
	    • What do you know about the ideas noted in bold-faced and italic print?
	    • What do you know about the ideas in the subtitles?
	    • Given the title of this article, what do you believe this text will be about?
	    • Considering the titles and subtitles, are there any connections you can make to what you already know about the topic (or subject)?
	    • Based on the introduction, what do you think will be in the following paragraphs?
	    • Will this short story have a happy or tragic ending and what leads you to think that?
	
	4. Provide additional background knowledge, where necessary, to ensure students have entry to the text. This is done quickly as part of the reading process; it should not be a lecture.
	
	5. Have students read the text silently on their own or aloud in partners, (or teacher reads aloud) to the first selected stopping point. The teacher selects the silent or oral reading mode depending upon his or her knowledge of the class and the difficulty of the text.

Instructional Steps (cont.)	6. Ask students to think about the text and discuss their predictions—in pairs and/or with the whole group—at the end of the section. They can confirm that a prediction was correct, reject a prediction or revise the prediction based on information read. They should refer to sections of the text to support their determinations about the predictions. 7. Continue the process of making predictions, reading, discussing the outcome of predictions and making new predictions until the end of the text. As students become more comfortable with the process, they can generate and write predictions on their own or in pairs/small groups without teacher modeling. 8. Have students examine the proof or support of their predictions and how they revised them throughout the reading and discuss how the prediction process helps them engage with the reading. The goal is to debrief *the process*, so students think metacognitively about the purpose and usefulness of DR-TA and how they might use it when reading independently.
Differentiation: Increased Scaffolding	• Model in a Think Aloud how to ask and answer questions to show how to focus on the text markers (titles, subtitles, visuals and other markers) and how to make predictions from those markers. • Model in a Think Aloud how to use prior knowledge to help guide predictions. This includes being explicit about where prior knowledge comes from: other texts, history, current events, personal life events, etc. • Conduct a whole-class reading of text "chunks" and guide students through the reading, modeling how to make predictions, identifying the basis for those predictions and how to revise/confirm them after reading each chunk.
Differentiation: Increased Rigor	• Select more challenging text. A strategic way to do this when differentiating for a group within the class is to have the challenging text (for the group) be related thematically or topically to the text the rest of the class is reading. Later, all students can discuss the topic of the readings comparing the ideas that come from all the texts. In this way, the class has a shared focus/topic, but the reading experiences are different. • Have students generate the open-ended questions, and/or generate level 2 and 3 questions and make more analytical predictions using Costa's Levels of Thinking. For example: "Based on what Schwartz presents as evidence for his claim, how do you think he'll address his opponents' concerns?" "How do you think these two characters will handle this situation based on what we know about them so far?" • Have students lead the class or small groups, guiding their peers to make, confirm and revise predictions with a selected text.
Using Technology	• Use an interactive white board or document camera to capture and display predictions, questions and student thinking. • Set up a Moodle forum (*www.moodle.org*) for students to read assigned chunks of a novel or short story, pausing while they discuss the pre-arranged and posted discussion prompts. For accountability, arrange for two students for each forum to take Cornell notes that will be used as a rehash during class debriefing.

Connections to Other AVID Resources:

Middle Level Writing with Integrated Reading and Oral Language Teacher Guide

Critical Reading: Deep Reading Strategies for Expository Texts Teacher Guide

Pre-Reading Textbooks

Goal: To help students understand the structure of and how to navigate academic textbooks, so that they may access information quickly and efficiently.

Key Elements	Information and Procedures
Rationale	This strategy increases students' awareness, comfort and understanding of how textbooks are structured, enabling them to locate information quickly and efficiently, and giving them a feel for the length, difficulty, and importance of the material. The process encourages students to use pre-reading strategies to create a mental image of the structure of a textbook and the chapters within its cover, thus creating a purpose or focus for reading and establishing a framework for organizing new information. Strategies such as this increase student comprehension and prepare them for lectures, discussions, activities and exams relating to the material.
Materials	Textbook (or chapter) Questionnaire/handout For Scaffolding and Increased Rigor: Graphic organizer such as Venn Diagram
Instructional Steps	1. Select a textbook or a chapter within a textbook that students will pre-read. 2. Using the Teacher Reference: "Sample ELA Pre-Reading Questions" as a guide, prepare a questionnaire or handout that guides students through the book or chapter. 3. Explain the idea of pre-reading to the whole class, sharing the goal and rationale behind such an activity. Use this opportunity to share that this is a strategy they will be able to use throughout their lives. 4. Organize students in pairs, trios or table groups. 5. Give students a copy of your questionnaire or handout and tell them to get out the material for pre-reading. 6. Have students work through the pre-reading process. Circulate and observe, offering assistance, as needed. 7. After students have finished with the activity, ask them to discuss what they have discovered and how it may help them as they approach this textbook or chapter. Have them do this in their pairs, trios or groups. 8. Host a whole-class discussion, in which students share their discoveries and insights. Use this opportunity to emphasize the importance of pre-reading as a study tool and how it helps comprehension. **Variation:** This activity can also be organized as a Jigsaw, where members of a group each take responsibility for pre-reading a certain section of the text or for answering certain questions on the questionnaire. See Appendix C for a description of Jigsaw.

Differentiation: Increased Scaffolding	• Model with the whole class how to pre-read a textbook or a chapter within it by using a think-aloud procedure. Using the teacher references provided, prepare a specific list of questions that you will ask yourself while pre-reading this particular textbook or chapter with students. Gather students in a circle, each with the textbook on his/her desk. Join the circle with your own copy. Orally go through the process of pre-reading, asking yourself the selected questions and allowing students to listen in on your thought process and discoveries. • Provide a graphic organizer for students to recap, in pairs, their understanding of how the textbook or chapter is organized.

Differentiation: Increased Rigor	• Assign entire textbooks or individual chapters to small groups or individuals. Have small groups or individual students create the questionnaires or handouts for the pre-reading activity. It is especially fun to have upper grade students create these for lower grades through which they have recently travelled!
	
	• Ask students to pre-read textbooks across disciplines. Have them create Venn Diagrams or other graphic organizers to compare and contrast how textbooks vary in different disciplines. Ask them to write questions that lead them to draw conclusions about what they notice. For example:
	
	    • What are the main differences between textbooks in the humanities and the sciences?
	
	    • What similarities can be found between history and language arts textbooks?
	
	• Allow students to pre-read textbooks that are being considered for adoption by your district, the state, etc. Have them evaluate which they would choose and why. Have them prepare their recommendations and submit them to your curriculum director.

Using Technology	• Access different online textbooks in a given discipline. Have students pre-read them. Include college level texts to give them the feel for what is to come!

Connections to Other AVID Resources:

Critical Reading: Deep Reading Strategies for Expository Texts Teacher Guide

Sample ELA Pre-Reading Questions

Explanation: The questions in the example below are based on material in *Elements of Literature, First Course* by Holt, Rinehart, and Winston, and are suggestions of the <u>kinds</u> of questions you might wish to use with your students to understand and navigate the class text.

1. What is the title of your English textbook?

2. Find the *Contents* page on A2. How many chapters are in part 1 of the book?

3. Notice that your book has 8 main sections, called "Collections." What's the title of collection 2?

4. Name **three** of the activities that are at the end of every collection.

5. What are the titles of the first three chapters?

    Chapter 1:

    Chapter 2:

    Chapter 3:

6. How many chapters are in part 2? What is part 2 about?

7. Is there a part 3 in this book? If so, what purpose does it serve?

8. Find the index in this or any other text. What is the difference between the index and the table of contents?

9. Why is an index as important as the table of contents in texts?

10. One type of reading (genre) in this book is a short story. What are some other genres found in this collection?

11. What do pages 3, 105 and 411 have in common? What important information is found on these pages?

12. Open the book to the first short story found in chapter 1. What page is it on?

13. Who is the author of this story?

14. Turn to page 12. This page comes after the short story. Why? What is it about?

15. What page does the reading "Names/Nombres" begin on? How did you find out?

16. Turn to "Names/Nombres." What is on the page just before the story begins? What is the purpose of this page?

17. Turn to page 267. What is on this page? What is the purpose of this page?

18. Where in the text can you find definitions of new words? There are two different places. (Hint: Look at the bottom of the pages that have readings on them.)

PReP (Pre-Reading Plan)

Goal: To activate and assess students' prior knowledge before reading a text.

Key Elements	Information and Procedures
Rationale	This strategy allows students to activate, access and reflect upon prior knowledge about a subject or theme central to the text they will read. Students learn to make associations about a topic, which gives them a purpose for reading the text. Throughout this process, teachers are able to assess student knowledge on the subject, as well as their ability to communicate ideas.
Materials	Text Pre-Reading Plan with focus questions in a 4-column handout (See Teacher Reference: "Sample Pre-Reading Plan.")
Instructional Steps	1. Select a text for reading and write a focus sentence that captures the subject or theme of the text. Example Focus Sentence: A sentence to begin the study of *The Gettysburg Address*, delivered by Abraham Lincoln, might be: In *The Gettysburg Address*, Abraham Lincoln promotes the principle that the United States government is "of the people, by the people, for the people." 2. Using the Sample Pre-Reading Plan as a guide, create focus questions that will allow students to explore the over-arching focus sentence. Organize these focus questions into the first column of a 4-column handout for the selected text. Example Focus Questions: What do you think of when you hear the word "*government*"? What do you know about *The Gettysburg Address*? What do you know about the Constitution of the United States of America? What do you know about the origin of the quotation "of the people, by the people, for the people"? What happens when a government acts upon this principle? 3. Give students a copy of the Pre-Reading Plan and ask them to brainstorm lists of words and phrases in response to each focus question and write them in the second column. 4. Have students reflect upon their initial associations. Tell them to write these reflections in column three. Prompt them with questions like: • What made you think of these ideas when you heard the word "government"? • Where did you get these ideas about *The Gettysburg Address*? • Why did these words and phrases come to mind when you thought about the Constitution? • What leads you to believe that this is the origin? • What experiences led you to the conclusion that this is what happens under such a government?

Instructional Steps (cont.)	5. Have students share their ideas with a partner. Circulate and listen in on these conversations to gauge student understanding.
	6. Give students a copy of the text and allow time to read it carefully. Tell them to jot words and phrases in column four that reveal ideas and realizations they get as they read.
	7. Have student partners discuss new realizations and understandings stemming from the reading. Tell them to also discuss how well their prior knowledge related to the content of the reading and whether or not it helped them access the text.
	8. Host a whole-class discussion, in which students share their realizations, understandings and connections. Use this as an opportunity to help students understand how this strategy can be employed when they read independently.
Differentiation: Increased Scaffolding	• Display the Pre-Reading Plan and guide students through the activity, step-by-step.
	• Practice with shorter, more accessible texts before using more complex texts.
	• Create multiple focus sentences that get at smaller chunks of meaning to be discovered in the text. Assign each sentence to a small group and have them make a chart of their findings to present to the class. Guide each group to the chunks of text that will best "feed" ideas for column four. Debrief each of the presentations and help students see the connections between their prior knowledge and the text.
Differentiation: Increased Rigor	• While generating their initial responses and reflections, have students identify questions they have about the focus questions. Prior to reading, have students research some of these questions. Allow them the opportunity to share their discoveries.
	• After the initial reading, have partners create other focus sentences that would help them activate prior knowledge. Allow them to create a chart and give it to other students to complete.
	• Prior to reading, create and give the students two to four assumptions the author makes (or might make) in the targeted text. Have students capture their responses and reflections about these assumptions individually. Then divide the room into groups and assign one-half of the groups the task of disproving the author's assumptions based upon the details in the reading. Assign the other half of the groups the task of proving the assumptions are true based upon details from the reading.
Using Technology	• Post the template online and have students fill it in electronically.
	• Conduct online web searches to clarify information.

Sample Pre-Reading Plan

The Gettysburg Address

In *The Gettysburg Address*, Abraham Lincoln promotes the principle that the United States government is "of the people, by the people, for the people."

Focus Questions	Initial Responses Words & Phrases	Reflect on Initial Responses	Ideas & Realizations from the Text
What do you think of when you hear the word "government"?			
What do you know about *The Gettysburg Address*?			
What do you know about the Constitution of the United States of America?			
What do you know about the origin of the quotation "of the people, by the people, for the people"?			
What happens when a government acts upon this principle?			

Pre-Reading Plan

AVID®
Proven Achievement.
Lifelong Advantage.

Title of Text: _____

Focus Statement: _____

Focus Questions	Initial Responses Words & Phrases	Reflect on Initial Responses	Ideas & Realizations from the Text

PReP

Text Impression

Goal: To make connections between students' prior knowledge and the content to be learned and to give students a purpose for reading.

Key Elements	Information and Procedures
Rationale	Good readers work at predicting what a text is about, both before they start and as they read along. These are specific skills that need to be practiced if they are to develop a context for more rhetorically difficult texts they will see in later-grade reading tasks. Most students will require specific instruction in how to accomplish this.
Materials	Post key words from the reading Kinesthetic Variation: One paper bag for each group of students Contents: objects, pictures, words
Instructional Steps	1. Using key words from the text, create and post a word bank. 2. Ask students to use the words from the word bank to write a paragraph. Students will struggle using the words they do not know, but the goal is for them to work at making meaning; let them struggle and make guesses about how to use the words. **Note:** Make sure the word bank is not comprised solely of difficult words students will not know. 3. Based on their paragraphs, have students predict what the text will be about and what the author's purpose might be; have them write a two- or three-sentence prediction. 4. Have students share their paragraphs and predictions in partners/small groups. 5. After students read the text, lead a discussion where they compare their predictions to the actual text and then clarify the meanings of words that stumped them initially. **Variation:** Give students a handout with the word bank words. For homework, have them write their predictions in paragraph form to be shared the next class. **Kinesthetic Variation:** Use objects, pictures and words on cards drawn from the text and place everything in a paper bag. Have students work in groups to empty the bag and place the contents in some kind of storytelling order, in preparation for writing the paragraph and predictions.

Differentiation: Increased Scaffolding	• Create a collection of pictures and words from the text to use as the word bank. Students study the contents of the collection and then write their paragraphs and make predictions using both images and words.
	• Have students define some of the words either individually or in small groups prior to creating the paragraph.
	• Have students work collaboratively on their paragraphs and predictions.
Differentiation: Increased Rigor	• Select more challenging words for the word bank.
	• Add words that describe tone and have students predict the attitude the writer will have toward the subject.
	• Ask students to select one paragraph in the studied text and to change the tone of the text by altering key words.
Using Technology	• Use a interactive white board to "move" words into the paragraph when the students compose as a large group.

Connections to Other AVID Resources:

Critical Reading: Deep Reading Strategies for Expository Texts Teacher Guide
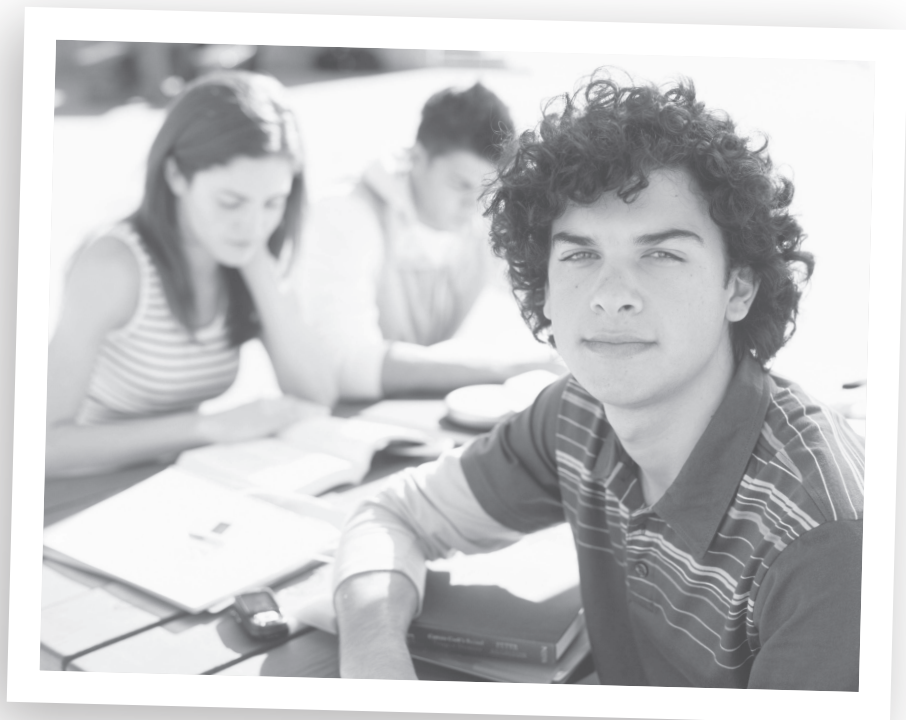
Text Impression

Variation on Story Impression

A variation on this would be to have a grab bag of pictures and words that will appear in the story. The students predict in a paragraph what the story will be about.

"The Tell Tale Heart" by Edgar Allan

Write a paragraph using the pictures and words from the grab bag. _____

_____

_____

_____

_____

_____

_____

What do you infer this story is about? _____

_____

_____

_____

After you read the story, how close were you?_____

_____

_____

"The Highwayman" by Alfred Noyes

highwayman

landlord

redcoats

musket

King George

moors

galleon

ostler

1. Write a paragraph using these words.
2. What might you predict that this poem is about? What clues led you to make your inferences?
3. What do you predict the author's purpose is for this poem?
4. After you read the poem, how close were you to understanding its meaning? What words do you still need to have clarified?

Gallery Walk and Carousel

Goal: To connect to students' prior knowledge, to set the tone, and/or to explore specified concepts prior to reading a text.

Key Elements	Information and Procedures
Rationale	These interactive strategies allow students to offer ideas and interact with peers' ideas in a "safe" manner. The quiet, introspective nature of the Gallery Walk encourages students to thoughtfully explore the concepts set forth. The verbal component of the Carousel fosters small group discussion and collaboration, as students come to a consensus about the thoughts they will write on each paper displayed. The exploration of specific ideas prepares students for reading and results in thoughtful dialogue. Although presented here as Pre-Read strategies, both variations can be used during or after reading, as a way to chronicle and respond to one another's interpretations or questions related to the text or to review concepts previously learned.
Materials	Butcher paper with quotations, pictures, cartoons, music lyrics, questions, words on the paper, one item (or word group) on each poster
	Colored marker, one per student
	Variation for Carousel: One specific marker color per group
	Timer or clock with second hand for teacher

Instructional Steps	**Gallery Walk**
	
	1. Choose quotations, pictures, cartoons, music lyrics, questions, words or other primary source references that are related to the text and that will elicit students' prior knowledge or help them to understand some background information essential to the text—for example:
	
	    • Pictures of migrant workers from around the country and families living in the Dust Bowl will help establish background for *The Grapes of Wrath*.
	
	    • Words/phrases such as "Shakespeare," "suicide," "Montagues and Capulets," "family feud," "O Romeo, Romeo, wherefore art thou Romeo?'" and "teenage love" might help establish background and interest for *Romeo and Juliet*.
	
	    • Quotations from different poets/musicians on what poetry means might help draw out students' reactions to and feelings about poetry.
	
	2. Post each item at the top of a sheet of chart paper so there is room below the quotation, question, word, picture, etc., for students to write. Note: Multiple sets will be needed if you teach more than one class.
	
	3. Hang the butcher paper posters around the room in places where students can access them and with enough room between them for students to get around comfortably. If space is an issue, you might do the Gallery Walk in a hallway, in the library, etc.—somewhere where students won't be distracted, but will have enough room to move around.

4. Give these directions to students:

   "When the time comes, you will quietly walk around with a marker in hand and interact with the ideas on each poster. You may make comments and ask questions. You may interpret, reflect and explore the ideas presented. You may respond to the original prompts provided and/or to other students' thoughts, ideas and questions." **Note:** It's important to establish what is acceptable in terms of responding to other students' ideas prior to this activity.

5. Determine the amount of time you will allow for the Gallery Walk and announce it to the class.

6. Instruct students to walk around with a marker in hand, making comments, asking questions or interpreting what they see on the papers. Students respond to the prompt provided and to other students' thoughts and questions.
   Note: The teacher may participate in the Gallery Walk.

7. At the selected time, ask students to stop writing and tell them to re-visit each paper, reading the ideas that are written there—it's like moving from exhibit-to-exhibit in a gallery.

8. Gather the class together around a poster to discuss the exhibit and work through issues and questions that have arisen. Use this opportunity to fill in missing information and/or establish links between the exhibit and the reading. Continue this for each exhibit.

Carousel Variation

The goals and rationale are the same as for the Gallery Walk with the addition of a verbally collaborative component. The Carousel allows students to discuss their ideas and to determine what they want to write on each paper as a small group. This fosters small group discussion.

1. Follow steps 1-3 above, keeping the number of topics to between four and eight, depending upon the size of the class.

2. Divide students into small groups, making sure that the number of groups matches the number of posters hanging around the room. Have each group stand in front of a different poster and give each group a different colored marker.

3. Tell students they will have about five minutes to observe/read the prompt, discuss it as a small group, arrive at a consensus and write their thoughts on the paper. Remind them that they must write their responses with the marker they were given.
   Note: You may vary the time depending upon the topics.

4. Call time and have each group move clockwise to the next paper. Give them about the same amount of time, approximately five minutes, to observe/read the prompt, read the other group's ideas, discuss it as a small group, arrive at consensus and write their ideas/questions/etc. on the paper.

Instructional Steps (cont.)	5. Have the groups continue to move clockwise, increasing the time if necessary, so they have time to read the other groups' ideas before writing their own. Continue this until each group visits each paper.
	6. Have the student groups participate in a Gallery Walk and direct them to read what was added after they last visited each exhibit.
	7. Have students return to their seats for a full group processing of the individual exhibits. Move one of the exhibits so that it is visible to all and use this opportunity to fill in missing information and/or establish links between the exhibit and the reading. Continue this for each exhibit or for ones that require processing.
Differentiation: Increased Scaffolding	• Allow students to listen in on your thought process as you respond to the posted ideas. Walk from poster-to-poster, sharing your thought process and writing your ideas. Work to give different types of responses. For example, write a question on one poster, a comment on another and so on.
	• Model in a class discussion how to make comments, ask questions and write interpretive, reflective and exploratory responses to ideas set forth.
	• Stand at one of the exhibits and elicit student responses to the original prompt, as well as to the ideas of others. Record the ideas on the poster, modeling appropriate responses.
	• Ask a student to volunteer to let the class listen in on his/her thought process. Once the student has responded to a few of the ideas, model how you might respond to those ideas. (For even greater scaffolding, select several students the night before and allow them to prepare their thoughts.)
	• Select concepts for the posters that fit the needs of the class. Have students respond to selected posters, instead of having them respond to all of them.
Differentiation: Increased Rigor	• Have student docents stand as experts for the exhibits during the debrief. They can prepare ahead of time so they are "expert" on the ideas and how the concept links to the text. (See step 7 for Gallery Walk.)
	• Have each student write a summary, synthesizing key information from the posters.
	• After previewing the text, have students create a Gallery Walk. This is good for a designated small group that needs more challenge.
Using Technology	• Access selected music on iTunes and play it to establish the desired atmosphere. It is even more effective if the music and lyrics relate in some way to the ideas being explored.
	• Create the Gallery Walk or Carousel and post each exhibit online; have students respond electronically and post to a board in such online discussion groups as Study Wiz or in a dedicated Wikispace.

Gallery Walk

Theme or Character Quotes

Goal: To engage students in thinking of universal meanings to discover the relevance of a text.

Key Elements	Information and Procedures
Rationale	By considering relevant thematic quotes before reading a text, interpreting their various meanings and examining how they apply to their lives or contemporary society, students will be poised to make critical connections while interacting with the text.
Materials	Five to 10 direct thematic quotations Five to 10 posters, one for each quotation Markers for students Variation: Five to 10 quotations about or by a character or characters

Instructional Steps	1. Select five to 10 direct quotations from the text that function as thematic statements and are important to understanding the central meaning of the text. These need to be universal statements.
	
	    • Example for *Bless Me Ultima*: "...every generation, every man is a part of his past. He cannot escape it, but he may reform the old materials, make something new (Anaya 247)."
	
	    • Example for *Their Eyes Were Watching God* (Zora Neale Hurston): "Two things everybody's got tuh do fuh theyselves. They got tuh go tuh God and they got tuh find out about livin' fuh theyselves (Hurston 183)."
	
	2. Write each statement on a separate sheet of poster paper and post around the classroom.
	
	3. Ask students to participate in a brainstorm Carousel or Gallery Walk (see previous strategy for details). Students walk around the room, armed with their own markers and respond to each of the quotes by writing a comment, a question or a connection to their lives.
	
	4. Assign small groups to each poster. Have students review all the comments and questions and highlight three to four of the most intriguing or repeated ideas to share out.
	
	5. Conduct a large group discussion on responses to quotes.
	
	Variation: Rather than using thematic quotations, select quotations about or by a character (or several characters) and use this same process to introduce and make predictions about a character's motivations, personality and relationships with others.

Differentiation: Increased Scaffolding	• Use fewer thematic quotations and have small groups or partners brainstorm ideas for each quotation, rather than individuals.
	• If doing the character variation, use quotations clustered together around a category. For example, have a few quotations together on a poster that describe the character's physical traits and a few together on a different poster that describe the character's personality. Students work together in pairs or small groups to arrive at conclusions, based on the cluster of quotations.
	• Group work itself becomes a scaffold when the teacher uses care in forming the groups/teams. Students whose academic strengths are evident (or stronger than others in the group to be formed) are often able to assist others in the group/team to the advantage of all. Try forming the base of each group of four to five members with two students who tend to have strong literary insight
Differentiation: Increased Rigor *Have students review quotes from two different poems, using poems from a released AP exam.*	• Respond to quotes on notebook paper individually before small group discussion.
	• Pose a guiding question that asks students to rank, order or evaluate in some other way the importance of the quotations and ideas generated on the posters; have students defend their evaluations in a large or small discussion.
	• Use quotations from two different texts (identifying the text titles so students know the difference) and ask students to identify how the texts might be related. For example, using lines from Yeat's poem "The Second Coming" with quotations from Achebe's *Things Fall Apart*. **Note:** This can also be used as an Extend Beyond reading activity.
Using Technology	• Use laptops to record responses as students rotate and then post all responses using a LCD projector or interactive white board.

Anaya, R. (1972). *Bless me, ultima* (p. 247). New York, NY: Warner Books.

Hurston, Z. N. (1965). *Their eyes were watching God* (p. 183). New York, NY: Harper & Row, Publishers.

Theme or Character Quotes

Introducing Texts Using Children's Literature and Poetry

Goal: To introduce themes and establish content topic connections, prior to reading a complex text.

Key Elements	Information and Procedures
Rationale	This strategy allows students to become familiar with complex themes and/or content topics through the study of other accessible texts, such as poetry and/or children's literature featuring the same or similar themes or content topics. This pairing provides a conceptual "bridge" as a way into more challenging and possibly longer text(s), which is especially important for second language learners. It exposes students to common ideas across multiple texts, building their background knowledge and creating rich connections. It also sets the stage for students to write compositions that connect ideas across texts.
Materials	Texts with similar themes or content as core text Materials as specified by the activity selected (e.g., Gallery Walk, Anticipation Guide, Text Impression) Cornell notes <u>For Increased Rigor:</u> Chart paper
Instructional Steps	1. Determine and list the most important themes, content topics and allusions that emerge in the selected core text. 2. Research poems and/or children's books that share these common themes, topics, and/or allusions. Example: • Explore Magical Realism by coupling Sachar's *Holes* with Anaya's *Bless Me Ultima*. • Golding's *The Lord of the Flies* is a core text that features bullying. A possible theme is that only civilization keeps human behavior from becoming savage. Children's books that carry similar content topics and themes are *The 18th Emergency* by Betsy Byars and *Say Something* by Peggy Moss and Lea Lyon. To use Byars' lengthy piece as an "into" path to the core texts, perhaps the teacher might have students read selected portions of the novel. Or another possibility for introducing a core text like *The Lord of the Flies* is Richard Peck's short story, "Priscilla and the Wimps." • Joyce's *A Portrait of the Artist as a Young Man* features direct and indirect allusions to the myth of Daedalus and Icarus. The children's book, *Wings*, by Jane Yolen and the poem, "Landscape with the Fall of Icarus," by William Carlos Williams help establish the reference and significance of that allusion. • Shakespeare's *Macbeth*—particularly the "Tomorrow" speech— explores man's indifference to suffering and the need to move on with life after death. The poems "Out-Out" by Robert Frost and "Musee des Beaux Arts" by W.H. Auden also explore this theme.

Resource text: Hall, S. (2007). Using picture story books to teach literary devices. Santa Barbara, CA: Libraries Unlimited.

Instructional Steps (cont.)

- *Across Five Aprils* (Irene Hunt) is a text often used to support core content in middle school. Various thematic foci include the strength of family and loyalty. Children's books that may be paired with this core text include Patricia Polacco's *Pink and Say* and *Moon Over Tennessee* by Craig Crist-Evans and Bonnie Christensen. Though it is always advisable to thoroughly preview Internet resources before sending youthful researchers to the web, one suggested site for music of this time period is *http://www.civilwarmusic.net/*.

3. Decide upon one or more of the poems or books to be used in conjunction with the core text and read the selected poem/book aloud to the class.

4. Engage students in an activity that will allow them to explore and respond to questions that examine the targeted themes, content topics or allusions. Most of the Pre-Read strategies in this book could be applied to a poem or children's book, e.g., Gallery Walk, Anticipation Guide, Text Impression, etc.
   Examples:
   - Using *The 18th Emergency* and "Priscilla and the Wimps" listed above:
     - In a whole-class discussion or smaller groupings, solicit insights about the theme and make initial connections with the text:
       - Ask the class what behaviors the characters displayed that would have resulted in a disciplinary action at school.
       - Ask why the dean of students would feel it necessary to stop the behaviors and ask about incidents in the news that cause authorities to stop similar behaviors.
       - Ask what would happen if the behaviors were never corrected.

   or

   Have students take notes (in numbered list format) of each bullying incident that occurs in the story. In pairs, have them construct the statement they would write to a dean of students, referring the offending children for disciplinary action. Remind them to be as factual as they can to support their claims. Then, host a whole-class discussion during which students share their "disciplinary referrals" to the dean of students.

   Then, perhaps…

   Select current news events featuring the theme of your core text and compare that material with the thematic incidents (or topics) of the bridge text. Ask what would happen if the behaviors in the news were not corrected.

5. Make sure students have a grasp of the theme/concepts before moving forward.

6. Depending upon time and the complexity of the theme/topics, read another poem or children's book, repeating the process above.

7. Have students write short paragraphs connecting the two (or more) pieces thematically and/or by topic, making sure they use textual evidence to show their connections. Have students share their paragraphs with each other before you ask for selected students to share with the whole class.

8. After fully exploring the themes in the poem or children's literature you selected, the students will be ready to segue into the denser core text.

Differentiation: Increased Scaffolding	• Introduce themes and content topic ideas that are less complex, but related to the text to be studied. Use these as building blocks to more complex ideas. • Train students with more simplistic poems and children's stories and preview the connections that will be made in upcoming texts by sharing excerpts that connect. • Have students work in groups to create theme, topic or allusion posters that capture specific examples from the children's literature or poems that will be referenced as the core text is read.
Differentiation: Increased Rigor	• Have students create theme charts that connect the poems and/or children's books covered. Ask them to keep it going as they study the more complex text. • Have students chart the differences among the similarly themed texts being studied. How is each author's perspective different? What related issues or ideas do these perspectives lead you to think about? (Have students look for the interactions among ideas or characters, the literary devices and the way the text is organized, as well as the tone or language use and the author's intent.) • Have students work in small groups on different related texts, as in a multi-genre project. "A multi-genre...[project] is composed of many genres and subgenres, each piece self-contained, making a point of its own, yet connected by theme or topic and sometimes by language, images and content (Romano 2000, x-xi)." Tell them to pull out the themes and content topics that they discover. Have them make and present a chart or poster displaying their findings. Ask groups to compare, contrast and draw connections among all of the works presented. • Have students complete the task above, but have them present in a Fishbowl format where they discuss their findings. Ask students around the outside of the Fishbowl to take notes and chart the similarities and differences across all of the texts. (Fishbowl instructions are in Appendix C.) • Upon completion of all the selections (including the core text), have students write an academic-theme essay, connecting at least three of the works. • Use Literature Circles (see Interact with Text): Give each group one of the selected related texts. After they have finished their jobs, have them prepare questions surrounding theme and content topic ideas for a Socratic Seminar. Continue to have these groups meet to explore the core text and to make connections to their initial focus text. • Increase the complexity of the texts; the denser the text, the more rigorous the study.
Using Technology	• Many poems have an audio version online—often with the poet reading the poem. Use this in place of or to augment the teacher read-aloud. • Have students choose one of the texts they have read. Ask them to use technology to research thematic and topic connections in poems and children's literature, as well as in songs and movies. Have them put together a multi-media extravaganza, connecting multiple genres and pieces to one theme or topic. • Research lyrics and YouTube postings that connect themes and content topics.

Peck, R. (1984). "Priscilla and the wimps." In D. Gallo (ed.), ***Short stories by outstanding writers for young adults*** (pp. 42-45). New York, NY: Dell.

Using the Outside World to Approach a Text: Related Music, Video Clips and Current Events

Goal: To spark in students an initial interest or connection to a piece of literature and to provide accessible bridges to stylistic devices used by authors, composers and film-makers.

Key Elements	Information and Procedures
Rationale	Music, video clips and current events allow students to discover connections beyond the classroom and provide a bridge between the literary world we expose them to and their own pop culture. With so much music and video available on the Internet, there are clips and music to match countless objectives. The following techniques can be used in connection with other AVID methodologies and should inspire inquiry and collaboration opportunities, as well as be a vehicle for reading comprehension. These techniques will be an initial exploration of the many uses of these media to entice students. All three can be used at the Pre-Read, Interact and Extend Beyond stages of literary exploration.
Materials	Music, video clips or media articles, such as newspaper articles for selected purpose(s) Computer with speakers or CD player DVD player
Instructional Steps	**RELATED MUSIC** **Use music to…** • **set a thematic stage** Example: Play Bruce Springsteen's "Devils and Dust" before reading *The Crucible*. This song and the play both explore the notion of losing what we hold dear through the act of holding onto it too tightly. Example: Have students listen to and read the lyrics of Indigo Girls' "Romeo and Juliet," and compare the story in the lyrics with the Prologue of *The Tragedy of Romeo and Juliet*. **Note:** Enter "lyrics" in a web search engine to find sites, such as *http://lyrics. astraweb.com/*, featuring lyrics. • **understand a character or characterization** This is often easier for students if the song is written in the first person and therefore, this strategy can be ratcheted up by switching to a song written in the third person. Example: Gavin Degraw's "I Don't Want To Be" • **establish an idea** Example: Play John Lennon's "Imagine" prior to studying Utopian literature. • **establish or explore tone** Example: Choose a piece of classical music that is robust and compare it to a piece that is subdued. Can students differentiate between the "attitudes" that the two works portray? Or, choose an upbeat song with somber lyrics or vice versa and have students inquire about the intentions of the writer.

• **explore tonal shifts**
Example: Play Bruce Springsteen's "My City in Ruin" and have students track the changes in music and lyrics from one part of the song to the next. How does the change in style suggest a change in tone?

• **explore the artistic interpretation of a text**
Example: Before reading the poem, "The Highwayman," listen to Loreena McKennitt's song, "The Highwayman," and ask students to examine the content and tone of the song. Later, students compare their interpretation of the poem with the artist's musical interpretation.

Note: Variation to use while reading (Interact with the Text):
The above-mentioned strategies and purposes can be incorporated during a unit or reading as a way to refocus attention or to expand students' grasp of a concept. Additionally, they work well at the beginning or end of a class period to either jump start your session or draw it to a meaningful close.

Note: Variation to use after reading ("Extend Beyond"):
What we do with music once we complete a work should be determined by the objectives of the unit. For example, a compare/contrast assignment, whether written or done orally, will be a meaningful activity for students. How much more potent would a Socratic Seminar over *The Crucible* be if it were in part being discussed in relation to "Devils and Dust"?

VIDEO CLIPS

Use video to…

• **demonstrate parallels among stories and/or to highlight archetypes**
Example: While exploring the hero's journey, show clips of the various stages of the hero's journey from films, such as *Star Wars*, *Lord of the Rings*, *The Lion King*, etc.

• **compare/contrast the written version of a text with the presented version of a text (speech)**
Example: Show video of great orators, such as Martin Luther King Jr. and ask students to explore the content and examine the delivery techniques. Then have students read the print version of the text and compare/contrast their understanding of the content and stylistic techniques to the speech version.

• **reinforce a concept**
Example: While exploring challenging vocabulary, such as "tone words," what videos may be used to help reinforce a particular word? Martin Luther King might help students connect to the word "indignant," while a *carefully* chosen clip from George Carlin might be just the connection students need to grasp "ribald."

• **establish or explore tone**
Example: Show several different video clip versions of the opening scene of Hamlet and discuss the tone that is established in each clip—how does each director establish a different tone when it stems from the same literature?
Example: Take advantage of the many student videos on the web that are about the very literature we ask our students to tackle: show two student video projects over a literary work where each one exposes a particular attitude or interpretation of the literature. Student videos over *As I Lay Dying* are just as likely to explore the absurd humor of the book as they are the various tragedies that the Bundrens face on their journey.

• **establish an idea, context or sense of place**
Example: Watch film footage of anti-apartheid uprisings in South Africa as a way to discuss South African history and politics prior to reading *Cry*, *the Beloved Country*.

• **help students "read" non-print media** and by doing so, teach them how to be more sensitive to the choices of poets and novelists
Example: Using a video clip or several clips that complement your unit/lesson, show students only the opening credits or scene and have students inquire about the choices the writer/director has made. This same skill can then be transferred to the careful examination of the opening of a novel, short story, memoir, etc.

CURRENT EVENTS

While teachers can use specific strategies highlighted throughout this book to process current events with their students: Socratic Seminar with a magazine article, a Gallery Walk with selected world events photographs, a Jigsaw with a series of statistics/data graphs, etc., the following describes a way of thinking about current events as a means for getting into text.

Much like our music and video examples, current events should be carefully chosen by the teacher to enhance the overall experience of the unit, to meet the specific objectives of the lessons and to enrich students' understanding of texts/concepts as they relate to the larger world. So often the literature we ask our students to tackle is foreign to them only in the details; the essence and message remain universal and timeless. A powerful bridge can be built between our texts and our world when we use current events to explore questions, such as:

• How is power attained and kept?
• What are the costs and benefits of standing up for a belief?
• What is gained by conserving our resources?
• Can people who disagree live together peacefully?
• Is violence ever the answer?
• Is one political system better than another?
• Does technology make life better?
• Is there such a thing as a perfect society?
• Do we need heroes?
• Who are the "haves" and the "have-nots" and how are they determined?
• How do we deal with unhealthy relationships?
• What does it mean to live a fulfilled life?

Examples:

• As a way into *Heart of Darkness*: Read commentaries from different perspectives on the reasons for the American presence in Afghanistan or Iraq as a way to explore why countries "invade" other lands.

• As a way into *The Great Gatsby*: View photographer Michael Nye's exhibit on hunger and resilience (in excerpted form) online to explore current issues of "need" in a "rich" society or "haves and have-nots."

• As a way into *The Catcher in the Rye*: Read articles about current activists and explore the benefits and costs of standing up and being independent.

Instructional Steps (cont.)	Current events surround us in many forms and from many sources. Keep these sources in mind while planning:
	• Video clips
	• *AVID Weekly*, an online resource for short, accessible pieces
	• Statistics (Census Bureau, non-profit research organizations and research think tanks)
	• Newspaper articles
	• Magazines
	• Op-Ed pieces
	• Political/social cartoons
	• Art exhibitions (or the reviews from those exhibitions)
	• Blogs
	• Social networking site updates (many companies and organizations are now updating their "status" or providing consumer news via Facebook, Google + and other sites)
Differentiation: Increased Scaffolding	• Depending on the nature of the music, video clips or current event, provide students with background information or context as needed.
	• Provide vocabulary support, as needed, to access the music, video or current event.
Differentiation: Increased Rigor	• Ask students to "chart the text" of the selected music, video clip or current event. See Student Handout "Charting the Text-Text Structures" to determine tone (author's/poet's/composer's) attitude toward the subject.
	• Ask students to write their own song lyrics or create their own video clip to demonstrate a synthesis of the material.
Using Technology	• Ask students to participate in an online discussion, online voting or post their own comments to a blog concerning a current event.

Connections to Other AVID Resources:

Critical Reading: Deep Reading Strategies for Expository Texts Teacher Guide

AVID Weekly (See Resource List)

WebQuests

Goal: To provide students with background information on a subject before reading a related text.

Key Elements	Information and Procedures
Rationale	WebQuests are short, inquiry-based research projects that engage students in specific tasks with Internet resources for support. Students can discover information about inventions, politics, society, norms, etc., of a time period to better understand characters and setting of a text. WebQuests provide for differentiated and collaborative learning to motivate students.
Materials	Computer stations for classroom use General guidelines Student instruction sheets (including introduction, tasks, sources, process and guidelines) WebQuest

Instructional Steps	• Think about the background information students should learn before engaging with a selected text.
	
	• Create a WebQuest targeting that background information by organizing short research experiences for multiple computer stations (5-7). A WebQuest consists of six essential parts, keeping in mind the connection of the tasks to the subject of the reading. Student instructions for a WebQuest include:
	
	    • An introduction that explains the background and purpose of the WebQuest
	    • Doable and interesting tasks for that specific computer station
	    • A set of Internet information and sources needed to complete the tasks
	    • A clear process for completing the WebQuest ("First, you will need to...")
	    • Guidelines and organization of the tasks
	    • A conclusion that provides for student reflection of learning
	
	Note: Websites that allow for creation of WebQuests: PHPWebQuest, Questgarden, Filamentality, zWebquest
	
	• Establish five to seven numbered computer stations each with Internet access. Allow enough space around each station for small groups to gather (if the tasks are to be performed by small groups).
	
	• Equip each station with the necessary resources and instructions so students can accomplish the assigned WebQuest task for that computer.
	
	• Assign students to the stations as individuals, partners or small groups, depending on the objectives for the WebQuest and have students complete the assigned tasks.
	
	Examples:
	    • See the following pages for a WebQuest example for Elie Wiesel's *Night*.
	    • At the time of this printing, there are many WebQuests online. Here are some sources: *http://edweb.sdsu.edu/webquest/webquest.html* or *http://webquest.org/index.php*
	
	Note: Although there are WebQuests available online from other teachers across the US, it is best if teachers or school teams design WebQuests for their own students. Online tasks designed to suit the needs of a particular subject, school, classroom and student environment are always better than unrelated tasks designed by anonymous others.

For older students, try a poetry WebQuest:
http://questgarden.com/74/89/5/081206181638.process.htm

Differentiation: Increased Scaffolding	• Begin tasks at a Level One, so that students are discovering basic information about the topic, then move students to a higher-level task to culminate the WebQuest.
	• Complete a whole-class WebQuest with students working in small groups on certain tasks and combining for a large group product as the final presentation of the WebQuest.
	• Structure specific, assigned roles for each student in a small group WebQuest, so each individual is accountable for a small piece of the task and the work isn't completed by just a few in the group.
	• Post a set of teacher-created outcomes from a WebQuest in a Carousel format (see Appendix C for Carousel), so that all students read and respond to the material. This creates an opportunity to model a set of WebQuest outcomes and to provide common background information for a class discussion.
Differentiation: Increased Rigor	• Utilize more complex sites on the Internet for research.
	• Incorporate higher-level tasks for the entire WebQuest, especially those that require evaluation and creation.
	• Assign students to work individually on a WebQuest, especially students who have special interests they'd like to research related to the target text.
	• Have students create WebQuests for other students.
	• Have students create a list of higher-level questions to develop in WebQuests.
	• Use information gathered as resource material for further writing or inquiry in a Jigsaw activity, so that all students can access a large amount of background material and use it to create one overall task that everyone completes
Using Technology	• WebQuest tasks can involve various technological aspects: PowerPoint, blogs, Glogsters (*www.glogster.com*), Wordles (*www.wordle.net*), etc.

Adapted from Dodge, B. Search for WebQuests. *WebQuest.Org.* San Diego State University, California. Retrieved from http://webquest.org/search/index/php

WebQuest:
DeJaco-McKee, T. "Night WebQuest." 10/06/2006

Night WebQuest

Topic 1: What was Kristallnacht?

(Crystal Night or "The Night of Broken Glass")

Guiding Questions:

1. When did Kristallnacht happen?

2. What happened during Kristallnacht?

3. What was the supposed spark that initiated this violence?

4. What was the role of police on this night?

5. What is a "pogrom"?

6. After Kristallnacht, what happened to many Jews?

7. Add any other interesting facts you think would be valuable to your research.

Sites:

http://www.ushmm.org/museum/exhibit/online/kristallnacht/issues/k-night2.htm

http://www.ushmm.org/museum/exhibit/online/kristallnacht/issues/k-night1.htm

http://www.ushmm.org/museum/exhibit/online/kristallnacht/frame.htm

http://www.ushmm.org/wlc/en/article.php?Moduleid=10005201

Task:

Create a PowerPoint presentation that explains your topic to your classmates. Your PowerPoint will include the answers to your guiding questions. Requirements:

 • Title page

 • 10 facts

 • Two direct quotes

 • Five visual images

 • List of sources

WebQuest:
DeJaco-McKee, T. "Night WebQuest." 10/06/2006

Night WebQuest

Topic 2: How did Hitler gain power and begin Nazi Rule?

Guiding Questions:

1. How and when did Hitler gain power?

2. What was the Third Reich?

3. Who were the SS?

4. What was "Nazi Propaganda" and how was it used?

5. What is Euthanasia?

6. What is "Anti-Semitism"?

7. Add any other interesting facts you think would be valuable to your research.

Sites:

http://www.ushmm.org/outreach/en

http://motlc.learningcenter.wiesenthal.org/pages/t055/t05584.html

http://motlc.learningcenter.wiesenthal.org/pages/t024/t02404.html

http://www.ushmm.org/wlc/en/

Task:

Create a PowerPoint presentation that explains your topic to your classmates. Your PowerPoint will include the answers to your guiding questions. Requirements:

• Title page

• 10 facts

• Two direct quotes

• Five visual images

• List of sources

WebQuest:
DeJaco-McKee, T. "Night WebQuest." 10/06/2006
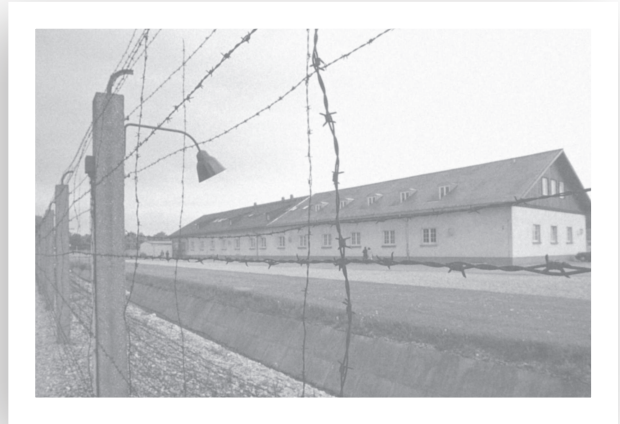
Night WebQuest

Topic 3: What was life like in a Concentration Camp?

Guiding Questions:

1. What are some of the things that happened to the prisoners when they first got to the camps?

2. What was "Selection"?

3. What was the difference between death camps and labor camps?

4. What happened to the personal items people brought with them?

5. What were a crematorium and a gas chamber?

6. Add any other interesting facts you think would be valuable to your research.

Sites:

http://motlc.learningcenter.wiesenthal.org/pages/t035/t03559.html

http://www.yadvashem.org/

http://www.ushmm.org/wlc/en/

Task:

Create a PowerPoint presentation that explains your topic to your classmates. Your PowerPoint will include the answers to your guiding questions. Requirements:

• Title page

• 10 facts

• Two direct quotes

• Five visual images

• List of sources

WebQuest:
DeJaco-McKee, T. "Night WebQuest." 10/06/2006

Night WebQuest

Topic 4: Did anyone try to save the Jews?

Guiding Questions:

1. How did some people try to rescue Jews?

2. What was the "Resistance" movement?

3. How were some children hidden?

4. What happened during uprisings in camps?

5. What happened during uprisings in the ghettos?

6. Add any other interesting facts you think would be valuable to your research.

Sites:

http://www.humboldt.edu/~rescuers/index.html

http://www.rongreene.com/Sug.html

http://motlc.learningcenter.wiesenthal.org/pages/rr.html

http://www.yadvashem.org/

http://www.ushmm.org/wlc/en/

Task:

Create a PowerPoint presentation that explains your topic to your classmates. Your PowerPoint will include the answers to your guiding questions. Requirements:

• Title page

• 10 facts

• Two direct quotes

• Five visual images

• List of sources

WebQuest:
DeJaco-McKee, T. "Night WebQuest." 10/06/2006

Night WebQuest

Topic 5: What was a "ghetto"?

Guiding Questions:

1. How was a ghetto formed?

2. What kind of things did they have in a ghetto?

3. What were some of the rules of the ghetto?

4. How did the Nazis keep the Jews in the Ghetto?

5. What happened after the Jews left the ghettos?

6. Add any other interesting facts you think would be valuable to your research.

Sites:

http://motlc.learningcenter.wiesenthal.org/pages/t036/t03616.html

http://www.yadvashem.org/

http://www.ushmm.org/wlc/en/

Task:

Create a PowerPoint presentation that explains your topic to your classmates. Your PowerPoint will include the answers to your guiding questions. Requirements:

• Title page

• 10 facts

• Two direct quotes

• Five visual images

• List of sources

WebQuest:
DeJaco-McKee, T. "Night WebQuest." 10/06/2006

Night WebQuest

Topic 6: What was the "Final Solution"?

Guiding Questions:

1. What was the "Final Solution"?

2. Who was going to carry out the "Final Solution"?

3. How was the "Final Solution" supposed to be carried out?

4. How many Jewish lives were lost as a result of "The Final Solution" and the Holocaust?

5. Add any other interesting facts you think would be valuable to your research.

Sites:

http://motlc.learningcenter.wiesenthal.org/pages/fs.html

http://www.yadvashem.org/

http://motlc.learningcenter.wiesenthal.org/pages/t023/t02323.html

http://www.ushmm.org/wlc/en/

Task:

Create a PowerPoint presentation that explains your topic to your classmates. Your PowerPoint will include the answers to your guiding questions. Requirements:

• Title page

• 10 facts

• Two direct quotes

• Five visual images

• List of sources

WebQuest:
DeJaco-McKee, T. "Night WebQuest." 10/06/2006

Assessing Source Material

Goal: To provide tools for establishing the credibility of reading/research sources.

Key Elements	Information and Procedures
Rationale	Students frequently work under the assumption that everything they find on the Web, hear broadcast on the news or read published in hard copy, is accurate and reliable. As students read texts and research, they need to know how to determine whether or not the text and source are accurate, reliable and timely, so they can be effective readers who arrive at plausible conclusions. Additionally, learning to evaluate the credibility of sources gives students important tools they need to be reliable, credible and effective communicators themselves.
Materials	Data projector, such as a document camera Computers with Internet access Two articles on one subject, but with differing slants A list of research topics the teacher has created
Instructional Steps	**Determining Author Bias**

1. Reinforce and/or teach target vocabulary associated with this work: connotation, bias, authority, credible/credibility, reliable/reliability.

2. To reinforce the meaning of "connotation" (that is, the meaning or feeling a word/phrase suggests or displays) with students, use the following chart or create your own:

NEGATIVE	NEUTRAL	POSITIVE
cruel	hurtful	mischievous
homely	simple	modest
mushy	soft	delicate
cheap	inexpensive	bargain
john	toilet	commode

3. Using the document camera, display the Teacher Reference: "Sentences for Discussion." With the first sentence as an example, ask students to determine the emotion or feeling the first sentence conveys and how they determined this emotion. (Answer: Negative. The words "scaly, reptile and slithered" are negative in connotation.)

4. Have student pairs read the next sentences and determine the emotion or feeling conveyed in each and whether it is negative or positive. Then, have them reword the sentences, so they are written to convey the *opposite* feeling or emotion.

5. Have students share their findings and discuss on what basis they determined the emotion of each sentence. Ask students why authors might choose to use certain words, phrases or sentences to convey a positive or negative connotation. Reinforce the idea that by carefully examining texts they read on the Web or in print, they can determine the emotional impact the author is trying to communicate and whether or not the author is taking a positive or negative slant. Readers can use that information to figure out an author's position and bias.

Instructional Steps (cont.)

6. Have students practice by working in collaborative groups of four to read and process two articles on the same subject, but written by different authors with different slants—each pair reads a different article. These articles can be from two politically or socially opposing publications. (*AVID Weekly* is a good source for these articles and you can also use newspaper editorials.)

7. As students prepare to read, have them number the paragraphs first and identify any information in the text (title of the text, the author's credentials, the source of publication, captions and pictures, etc.) that would give a clue about the author's background, position or bias before they even read.

8. Give instructions for annotating the text in accordance with the reading purpose: to identify the author's message and slant/position by determining particular words, phrases and examples the author uses to support his/her message and to communicate a particular emotion. (See "Annotating Texts" in Interact with the Text section.)

9. Have student pairs discuss their texts, reaching agreement on the author's message and slant/position, as well as the supporting words, phrases and examples. Then, in their groups of four, students should complete a graphic organizer identifying the key words/phrases from their articles that show the opposing sides of the author's positions.

10. As a class, debrief why this careful reading skill is important and why it is important to consult more than one source on a topic. What if they had only read one of the two articles? How might they be persuaded to believe a certain way about the topic? Generalizing this concept, ask students to think of examples where they've heard one side of a story in the news or from their friends that caused them to believe a certain thing only to discover that there was more to the story or another perspective that made that belief invalid. Ask students how this situation might affect their view of the author or speaker—could it cause them to think the author/speaker was not truthful, credible or reliable?

11. Reinforce the significance of determining an author's stance and bias so that, as readers, students can maintain a critical stance (they don't believe everything they read), can entertain the possibility of other perspectives, and, if needed (for research, for example), they know to seek out other possible sources from other perspectives.

12. Introduce the notion that a text might actually be "neutral," meaning there is no identifiable author bias. When might this be true? Does that automatically mean a text or source is credible? Discuss this and use examples such as a recipe, "help" instructions from Microsoft Word, an announcement in the newspaper of a community meeting, a description of an insurance policy, a Wikipedia entry for a famous person, etc.

Instructional Steps (cont.)

Determining Text Credibility

1. Once students understand how to determine an author's bias, introduce other ways in which they might evaluate a text's (print or non-print) credibility. It's important to use a variety of different kinds of texts as students practice evaluating the credibility of sources. Use this as an opportunity to teach about the differences between:

   - an academic journal article and a popular magazine article
   - a reference book and a popular book (such as a memoir, biography, etc., written for a popular audience)
   - a tabloid and a newspaper
   - a text with no documentation or citations and one that has notes and cited sources
   - websites with identifiable "authors" or people responsible for the postings vs. anonymous sites
   - blogs and web-based articles
   - URL addresses ending in .com, .gov, .net, .org and .edu (.gov and .edu tend to be seen as more credible)

2. Use the "Evaluating Source Credibility" handout to guide instruction and practice at determining a text's credibility. As they learn to use the handout, teach or reinforce the following ideas:

   - **Where did the information originate?** Government and education sources, such as the Library of Congress or a university and some non-profits (like AVID!) are usually the most reliable. These kinds of web sources often have .gov, .org or .edu at the end of their URL addresses.
   - **Is the information the most recent?** If the statistics or other such information is from a twenty-year-old book, that may not be accurate/ reliable. On the other hand, if material is on a historical event, such as the first moon landing, that is something that will not change. Websites will often have an "update," "copyright," or "publication" date at the bottom of the page—check for these. Also check for working links. If a site has many "dead" links, it could indicate that it is not current.
   - **Is the author, source or the person being quoted an authority?** Unless the author, source or person being quoted is someone who is an expert, that person may not be the best source. Being an expert means that she or he has university degrees in or has published a book on or has worked/is working in the field of this research. Check the qualifications of the author, source, quoted person to verify authority. Websites will typically identify their source or affiliation if they are legitimate—look for these sources and confirm the purpose of the website to verify authority. Also consider:
   - **Is the site maintained by a paid sponsor, an educational or government institution or an expert?** All the previous instructions about who might be an expert could determine if there is a bias.

Instructional Steps (cont.)

- **Is the material biased?** This means that the person who wrote the text uses words/sentencing to manipulate the reader to feel or think about the subject in a way that prejudices the reader for or against the subject. Language and facts can be manipulated to discriminate against religions, political parties, genders, races, ethnic and various age groups. Consider the work done previously on determining author bias (above). For websites, consider whether or not there is advertising on the page; if so, are the ads clearly differentiated from the content?

- **Is the material accurate?** Incorrect interpretation of statistics, dates or the facts sometimes gets published. Comparing data from one source to another is important to confirm accuracy. Also consider evidence of errors in the information; a source full of grammatical errors, for example, brings into question the credibility of the source and the accuracy of the information.

- **Can you cross-check the information in the article or book by using more than one source?** More than one source saying the same thing or interpreting data and information resulting in similar messages will be helpful in making sure the material is reliable.

3. Have students work in pairs to evaluate multiple print and Web sources, using the Student Handout: "Evaluating Source Credibility" and monitor their ability to tackle each area of evaluation. Re-teach and practice areas of need.

4. Have students select a subject from a list you provide. This list should be focused on a topic (national issue, a local problem, a political movement and so on).

5. Ask them to do a web search and identify three pieces of information they had not known before about the topic and to verify that the information is or is not reliable by using the Student Handout: "Evaluating Source Credibility."

6. Have them create a two-column chart identifying **what** they learned (their three pieces of information) on the left side and explaining **how** they verified veracity listed on the right side.

7. Give students the opportunity to share their research findings with their peers.

8. Debrief what was easy and what was challenging about verifying their information and troubleshoot difficulties as a class.

Differentiation: Increased Scaffolding	• When students are paired (or in groups no larger than four) to collaborate, select which students are in each pair/group so that there are potential research strengths in each working team.
	• Offer research topics that evoke curiosity. Research skills are more easily developed if students explore topics they find intriguing. This might mean students explore a local issue that affects them as an age group or a topic such as whether it's better to jump into pro-ball or go to college first before signing. It might mean an issue affecting a pastime they enjoy (hunting vs. protecting wildlife) or the pros and cons of certain career choices.
	• Design the research task so that students submit smaller "chunks" or perform smaller/shorter tasks toward the final goal.
	• Chunk the "Evaluating Source Credibility" handout and have students do a small portion at one time or Jigsaw the chunks with a partner or small group.
	• Model the steps as a large group before moving to small groups or pairs.
Differentiation: Increased Rigor	• Demonstrate where to find citation information and how to cite sources in correct MLA format and have students practice citing sources they have found.
	• Provide students with articles that are not valid sources and have them determine what is faulty.
Using Technology	Online sites for citation: • *http://www.dianahacker.com/resdoc/* • *http://citationmachine.net*

Connections to Other AVID Resources:

AVID College Readiness: Working with Sources Teacher Guide

AVID Weekly (See Resource List)

Sentences for Discussion

1. The scaly reptile slithered closer to the children as they played innocently in the sandbox.

2. We can vote for the tyrant currently chairing the board or we can vote for the write-in candidate.

3. Because the clouds look ominous, we might want to move under the awning to finish our barbeque.

4. The stigma of going to the protest meeting was enough to get him fired.

5. Can we use this ingenious system to predict exactly when the earthquake will hit?

6. If you did not know it already, Lady Gaga is not a bland person with no personality or opinions.

7. The "Hack News Daily" is the local gossip sheet that passes for a newspaper in the dinky town near us.

8. Taylor Swift's shrewd and resourceful manager keeps coming up with clever ways to promote her new album.

9. Two days later, we were still talking about the harsh sentence the judge inflicted upon the prisoner.

10. Gradually, the soft morning light grew brighter and the first day of summer started with the gleeful sounds of children splashing in the pool.

Evaluating Source Credibility

As you consider whether or not the text or online source you are reading is credible, ask yourself the following questions. Note your findings here to give you the big picture and to help you determine if this source should be used in your work.

1. Where did the information originate?

2. Is the information the most recent? What is the publication, copyright or update date?

3. Is the author, source or the person being quoted an authority? What are his/her qualifications or credentials?

4. Is the source or website maintained by a paid sponsor, an educational or government institution or an expert? Who maintains this source/site?

5. Is the material biased? What bias do you detect and how do you know it exists?

6. Is the material accurate? How do you know?

7. Can you cross-check the information in the article, book or website by using more than one source?

The Write Path English Language Arts: Exploring Texts with Strategic Reading

Interact with the Text

When is the last time we assigned a journal assignment that was so popular, students from across a vast network of schools wanted to read it, respond to it and wait for the response to the response? "Never" is probably the answer most of us would give; unless we've fostered electronic communication in our classrooms, this kind of interaction would be rare. However, our students post messages daily to their peers near and far on a wide range of topics in various journal formats by way of Twitter, blogs, Facebook and other UNameIt forums. They collaborate freely through Wikis and Google Docs. They read, research and review online more than they do in person. In all these forums, they are interacting with each other and a variety of texts and they are cultivating literacy skills they probably cannot name. As they work to evaluate the validity of a Wikipedia posting, decipher whose argument is better on a Facebook exchange about a movie or determine the tone of a friend's IM, students are using close reading and critical thinking skills we want to capitalize on and help grow in the classroom.

This section relies less on technological means of interacting than it does on drawing student involvement into the text by evoking thought, action and reflection on paper, in person or in other media. For example, we teach students how to annotate a text and take Cornell notes to chronicle their thinking and learning and to study for long-term retention. Students work with Interactive Maps to explore a text's setting or context or interpret non-print text using elements of design—both strategies that engage students in visual media. Dialectical Journals and Dialogue Poems are detailed in this section, as are several verbal strategies, such as Philosophical Chairs, Reciprocal Teaching and Literature Circles—all strategies that foster students' close reading, writing and oral language skills, while taking advantage of the social contact that optimizes student learning.

Recent brain research has shown that the more students are involved in active learning, the greater the increase in memory retention (Willis 2006). Meaningful, active contact with the text enables young readers to surface what they already know and to make and validate new assumptions, predictions and conclusions. Processing information in this way makes it more likely that students will understand and enjoy the text while retaining the skills and learning they've acquired.

Since students spend most of their time in the Critical Reading Process at this stage of Interacting with the Text, strategies should be chosen carefully to ensure that they help students to:

- monitor their comprehension;
- process and make sense of their reading;
- generate questions to clarify and add to understanding;
- make connections to prior learning and experience;
- identify main and sub ideas and interpret the text's meaning;
- analyze the text's structure;
- examine an author's style and rhetorical techniques;
- understand an author's tone and intention;
- determine how the context for the text is significant;
- and ultimately, read and interpret more challenging, abstract or nuanced text.

Additionally, as was discussed in the planning section of this book, "interacting" strategies should also serve as formative assessments to allow the teacher to monitor student understanding and skill development.

Like the other strategies in this book, WICOR is embedded in the strategy descriptions in this section, as are suggestions for differentiating instruction to increase the scaffolding or rigor. Keep in mind though, that the activities and suggestions in this text are just that—suggestions, because the best lessons are often those that are crafted and delivered by teachers who focus on their own students' needs. Thus, while AVID's mission is to prepare all students to be college-ready, the key to that readiness is what each classroom educator does to provide support and inspiration for the daily work involved in rigorous lessons. It is through such efforts that, as Bean et al. write so succinctly, we ready our students "…to be critical readers and writers of the word and of the world."

Re-Creation

Goal: To facilitate a process for students to offer initial interpretations of a poem/text as a foundation for building deeper and more thorough interpretations.

Key Elements	Information and Procedures
Rationale	This strategy draws students into the text by having them listen and "capture" impressions. It is a non-threatening way to lead or scaffold students into interpretation and it allows them an opportunity to negotiate meaning from their impressions. This strategy also supports students' developing listening skills and is most appropriate for a short text.
Materials	Student text Notebook paper
Instructional Steps	1. Tell students that you will read the text to them twice and then ask them to have paper and a pen/pencil ready. Students should write nothing during the first reading. They should merely listen. 2. Read the text for the first time, paying attention to the pace and tenor of the reading, so students can follow easily. Some students may find it helpful to close their eyes for the first reading—it helps them visualize the text (a key skill we're trying to build for effective reading). 3. Have students next draw a small circle in the center of their paper. During the second reading, students cluster images, words and details on the outside of the circle. These images should be ones that leave a strong impression. Have the students leave the center blank until a particular word or phrase stands out to them as a central idea. If the center remains blank for a student at this time, that is okay. Students may use words or pictures to capture their impressions and what they perceive as the essence of the text. They should not attempt to write the whole text—the goal for them is to isolate major ideas, images or words. **Note:** Some students may get more out of just listening a second time. That will work as well; you know your students! 4. Give students three minutes after the second reading to write below their cluster of words/images, "re-creating" what they heard from both readings. Their re-creations may take the shape of a poem or a summary (some students may continue to use pictures). They are to work alone, silently. The three-minute time period reinforces the need to get to work immediately, without over-thinking their first impressions. No one will finish re-creating the text exactly in three minutes, but the point is for students to distill their first impressions as they remember them. Do not add more time. 5. Instruct students to share their re-creations in pairs or a small group and then share out a few as a whole class. The opportunity for students to hear multiple approaches and interpretations is important.

Instructional Steps (cont.)	6. Consider your objectives and determine how to proceed once students have shared their initial interpretations. Questions to consider:
	    • What do students understand the text to be about? How do they know? Are they accurate?
	    • What stands out for them and how can you capitalize on what they perceive versus what your objectives might be for using the text?
	
	7. Have students extend their interpretations in a variety of ways. Try doing a closer reading of the text and discussing it or writing about it; creating visual interpretations individually or in small groups; comparing this text to another, etc.

Differentiation: Increased Scaffolding	• Monitor the pacing of the reading and determine if it should be slower. Read more than two times if necessary. • Use shorter pieces of text to practice the listening and "capturing" skills (getting the images and ideas down during the clustering).
Differentiation: Increased Rigor	• Ask students to search for a particular tone throughout the poem/passage and take notes as to when the tone shifts.

Original source: Rico, G. Writing the Natural Way–Home. *Gabriele Rico*. Retrieved from http://www.gabrielerico.com

Poems for advanced work: Donne's "A Valediction Forbidding Mourning" or Shakespeare's "The Marriage of Two Minds" for metaphor/conceit, simile, image and connotation

Poems with strong imagery: "The Road Not Taken" (Frost) or "How to Eat a Poem" (Merriam)

Re-Creation

Re-Creations of "There Was a Boy" by Wordsworth

Sample #1

The owls screamed back into the silent air echo on echo like a dare on a dare, across the glittering lake perhaps in the clave of rocks or mountains woods there was a boy shouting beneath the tree as he stood.

Sample #2

It is the story of a boy, perhaps a dreamer, who sat by the lake to watch stars rise and set, maybe some time to watch them fall. He talked to his brothers of the animal kingdom. They understood each other. And he sat by the lake At the foot of the mountain, under the sky. That was not for him to fly in. Perhaps she dreamed, perhaps he lived, perhaps there was a boy.

Cornell Notes

Goal: To teach students how to effectively take and use notes, maximizing opportunities for interaction, synthesis and higher-order thinking.

Key Elements	Information and Procedures
Rationale	To retain information from a text, lecture, video or discussion, students need to efficiently record and interact with the ideas presented. Brain research suggests that interacting with the information they need to learn will move that information beyond working memory to long-term memory (Willis 2006). Cornell notes provides a framework for effectively recording, processing and summarizing important ideas and it provides students with a tool for studying and interacting with those ideas.
Materials	Blank Cornell note paper or blank notebook paper Document projector Short, interesting text for students to use for practice Student Handouts: • 10 Steps of the CORNELL WAY • Common Note-Taking Abbreviations • Cornell Note-Taking Revision List • Cornell Note Questioning • Costa's Levels of Thinking • Exchange Ideas Using the Collaboration Protocol • Cornell Note Summary Template • Tips for Studying with Notes • Cornell Note Checklist Teacher References: • Cornell Notes Introduction and the CORNELL WAY • 10-2-2 Note-Taking Structure • Creating Essential Questions • Sample Language Arts Cornell Notes Showing Steps 1-6 of the CORNELL WAY

Instructional Steps	1. Teach students the basic format for Cornell Notes and introduce them to the CORNELL WAY. The CORNELL WAY is an acronym for a series of steps for taking notes, revising them, using them and getting feedback on them. Do not try to teach students all of the CORNELL WAY at the beginning; start with steps 1-7 as the primary focus. See sample Cornell notes template and Teacher Reference: Cornell Notes Introduction and the CORNELL WAY:
	
	    • How to prepare their paper
	    • Where to write the heading, topic and essential question
	    • What information goes on the left and right sides of the page
	    • How to write a summary

Instructional Steps (cont.)

It's beneficial to model the Cornell note-taking format while presenting this information, having students copy what they see you writing on the board or screen. *Example excerpt:*

Topic: **Format for Cornell Notes**

Essential question: **How do I set up my note-taking system to make sure it helps me remember all the important information from the reading or class?**

How do I set up my paper?	Make a fold or draw a line 1/3 of the way over from the left side of the paper.
What goes in the heading and where do I write it?	Name, class and date. Upper right-hand corner, depending on what the teacher requests.
Where do I write the title & essential question?	At the top of the page.
What is an essential question?	An essential question is a question that will be answered in the notes. It provides a frame to help our brains remember the information we write in our notes.
What do I write on the right side of the paper?	The major ideas and details about the topic, including any organizational schemes like an outline, etc.
How do I organize the information on the right?	Write only main ideas and use: • abbreviations • bullets • numbers • indentation • skipped lines
What do I write on the left side of the paper?	Questions or summary cues related to the information on the right side.
Etc.	

(See Teacher Reference: "Creating Essential Questions" for help with developing essential questions.)

2. As a class, have students discuss how this format is different from what they usually do when they take notes. Ask them why this format might be useful for them and discuss how it might be challenging.

   • Teach students how to listen or read for main ideas and organizational schemes and how to abbreviate and use symbols to capture ideas quickly and efficiently (See Student Handout: "Common Note-Taking Abbreviations.")

Instructional Steps (cont.)

3. Using a short text students find engaging, practice taking notes from a text by first marking the text. Model all of the steps for students before having them participate in an interactive practice session. Mark the text with these steps:

- Number the paragraphs
- Circle key terms
- Underline main ideas related to the purpose for reading

(See Teacher Reference: "10-2-2 Note-Taking Structure" for ideas on the timing of "input" and "processing" stages for taking notes.)

4. Model identifying the main ideas from the text markings that should be transferred to the right side of the Cornell notes and demonstrate how to abbreviate and write only key words rather than complete sentences in their notes. Revisit the text to see if any text features, such as titles, subtitles, bold words, graphs, pictures, etc., should be included in the notes. Have students continue with the text on their own or with a partner.

5. Once the reading (marking and transferring main ideas to notes) is completed, have students work in partners or small groups to compare the details they have on the right side of the paper, adding or changing as needed. Then have the partners generate questions or summary statements from the details to record on the left side of the page. Make sure they know that the question/statement on the left should correspond with the information directly to the right of it. The goal is for students to develop increasingly higher-level questions on the left side, in order to make sense of the material beyond just the recall level. (See Student Handouts: "Cornell Note Questioning" and "Costa's Levels of Thinking" for steps to creating higher-level questions.)

6. As a class, share some of the left-side questions/statements and write them on the board. Have students offer abbreviations or shortcuts and main ideas for the right side and record some on the board. Discuss the thinking students engaged in to know what was a main idea, how to abbreviate/shortcut, what question to use for the left side, etc. It's important that students recognize how to think through these processes, so they can replicate the thinking on their own.

7. As a class, discuss what might be included in the summary section at the end of the notes and practice writing a group summary. Students should answer the essential question in the summary—use it as the prompt. It's important that students recognize the difference between re-copying what they have in their notes and summarizing. Summarizing should be a synthesis of the main ideas put in students' own words. In the process of creating the summary, some students realize they don't have as strong an understanding of the material as they thought they did. This is a good time to write questions for the teacher. (See Student Handout: "Cornell Note Summary Template" as a model for structuring a summary.)

Many students will benefit from having sentence frames to assist them with beginning their summaries. As needed, try some frames, such as:

For advanced work: Have students try summarizing with a four-sentence précis.

- There are ____ main ideas to remember about… First, _____. Second, _____. Third, _____. Finally, _____.
- It's important to remember … about …. The key _____ (ideas, steps, words, etc.) are. . .

Instructional Steps (cont.)

8. On a different day, do another practice reading with a topic students find engaging. Provide modeling or collaborative support as needed to give students the scaffolding necessary for success. Have students practice the same skills as above.

9. Again, have students work together as partners to compare right sides of the notes and to revise them and then to generate the left-side questions/statements.

10. Have students work individually to develop their summary section of the notes and then have them compare summaries with one another and revise them as needed.

11. Share and discuss as a class what is challenging about taking notes from text. Have students share strategies for identifying what to mark, what to write in their notes and how to abbreviate and use key words.

12. Give additional practice in class (with text and lecture) or as homework until all students feel confident marking a text, taking notes and summarizing. Regularly have students work together in small groups to compare notes (right and left sides and summaries) and to revise them. Give them suggestions for revising: looking for ways to abbreviate and use symbols, re-organizing so it's clear what is a main idea and what is a supporting idea, how to generate questions/statements for the left side, how to synthesize the main ideas into a summary, etc. (See Student Handouts: "Cornell Note-Taking Revision List" and "Exchange Ideas Using the Collaboration Protocol" for revision and collaboration suggestions.)

13. Use a note-taking checklist to have students self-evaluate or peer-evaluate their notes and then have them work together to revise based on the checklist feedback. (See Student Handout: "Cornell Note Checklist.")

14. Discuss how students might use their notes to study for tests, prepare for projects or papers, etc. Get ideas from students about how they are already doing this and then add as needed. (See Student Handout: "Tips for Studying with Notes" as a resource.)

15. Provide in-class opportunities for students to use their notes: on a test/quiz, as a bell work activity, as pre-writing for a longer writing task, etc. Students MUST see the value in having notes as a resource and learning tool; that only happens if the teacher models it.

16. Regularly review students' notes as they continue to practice Cornell notes (for reading and other purposes). Re-teach and practice specific skills as needed. (See Teacher Reference: "Sample Language Arts Cornell Notes Showing Steps 1-6 of the CORNELL WAY.")

17. As students learn to take notes about vocabulary, follow the instructional steps in the Teacher Reference: "Using Cornell Notes for Learning Vocabulary."

Differentiation: Increased Scaffolding

- Give more opportunities for guided practice and collaboration.
- Provide some pre-determined information for students on either the left or right sides of the notes, giving students clues as to what should be included.

Differentiation: Increased Rigor	• Give students partially completed Cornell notes, in which the left side lists important details they will be reading and the right side is blank. The left side is entitled "main ideas" (or concepts or questions) and the right side is labeled "details." As students read, they complete the right side with details, answers, examples, pertinent quotes and so on. The completion of this guide then provides a student-created study guide, as well as a structure for discovery of details for later written discussion or other response (Wormeli 2005).
	• Provide sentence frames or starters to assist with writing the summary, demonstrating how to synthesize the information in the notes and how to use academic language. Students with prior experience successfully using Cornell notes could become teachers in small groups or could be the models used to demonstrate each step of the note-taking process.
	• Offer more sophisticated or longer text to practice marking and taking notes.
	• Invite students to add visuals, color-coding and other kinds of personalization to their notes. (**Note:** These techniques will help all students, but those who are gaining mastery faster should be challenged to do it first as models for other students later.)
Using Technology	• Model marking the text and taking notes using a document camera or interactive whiteboard.
	• If the class has a Wikispace or other shared space, students could post notes for peer feedback.
	• If students are using iPads or other tablets or laptops, give them an electronic version of the Cornell notes template or have them set up their own template, so they can take notes directly on their computers.

Cornell Notes originally developed by Walter Pauk at Cornell University.

Connections to Other AVID Resources:

AVID Focused Note-Taking DVD

Strategies for Success Teacher Guide

Cornell Notes Introduction

The ability to take notes is a skill people usually associate with successful study in college, but too seldom are students formally introduced to this skill in elementary and secondary education. Note-taking taught and used in a systematic way can effectively contribute to student success in learning experiences no matter the grade level of education.

To retain information from a lecture, video, reading selection or discussion, students need to efficiently record and interact with the ideas presented. Too often, students record random ideas and then let these notes languish in the bottom of their backpacks or they attempt to record everything presented, making no distinction between major and unimportant ideas. Students need to learn methods for discerning and efficiently recording important ideas as they are presented, as well as to learn methods for interacting with their notes once they have made them. The CORNELL WAY, AVID's focused note-taking system, accomplishes both. Additionally, for the English learner, the micro skills required to take and use Cornell notes effectively support and promote language practice, especially when the note-taking process is used as a tool to engage students in dialogue around their notes.

The CORNELL WAY

A quick overview of the Cornell note-taking system reveals that it is a dynamic, complex system and not just a study technique for recalling facts and ideas. The CORNELL WAY includes a sequence of tasks encompassed within 10 steps that require students to collect, process and apply information presented to them within a learning activity, such as a lecture, discussion, video, textbook reading or group activity, followed by assessment, metacognition and reflection.

C *Create Format*

Step 1:

Create Cornell notes format and complete heading.

1. Use a piece of pre-formatted Cornell notepaper or create the Cornell notepaper format using loose leaf binder paper by:
   - Designating 1/3 of the paper on the left for questions and 2/3 on the right for notes.
   - Leaving 2 inches of blank space on the bottom of each page for summary or notes to be added during later revisions.

   Note: It is unrealistic and inappropriate to summarize every individual page. A summary should be written at the bottom of the page at the closing of a lesson, concept, topic, etc.

2. Write name, class, period, date, topic, standard/objective in heading.

3. Write down the essential question for the day's lesson. Essential questions are usually created by the teacher and are based on the standard/objective. (See "Creating Essential Questions" for examples).

4. Be prepared to actively listen and take notes.

O *Organize Notes*

Step 2:

Organize notes on right side.

1. Take notes while listening to a lecture from the teacher, reading a text, watching a video, solving a problem, participating in a discussion or engaging in Socratic Seminar, etc.

2. Listen and take notes in your own words—paraphrase what you hear.

3. Leave spaces for revisions by skipping lines between ideas.

4. Abbreviate words and use symbols, when appropriate. Use "Common Note-Taking Abbreviations" as a guideline.

5. Write in phrases (not complete sentences).

6. Use bullets or lists, when possible.

7. Change pen colors (or use a numbering system) to indicate a change in concepts.

8. Use indentation to show relationships between main ideas and details.

9. Know what to write—important information vs. trivial information.

10. Recognize verbal cues—"This is important…," "This might be on the next test…," and repeated information. Incorporate teacher's note-taking style/requirements on the right side—outline style, diagrams, graphs, illustrations, etc.

R *Review and Revise*

Step 3:

Review and revise notes.

Use the "Cornell Note-Taking Revision List" to revise notes:

1. Number each new concept or main idea that is introduced.

2. Circle important vocabulary/key terms.

3. Separate main ideas from details by underlining the main ideas (in pencil).

4. In red ink, add your own thinking/fill in details to clarify, complete or create greater meaning and understanding. Add references to other materials as they come to mind or make connections to other concepts/content. Paraphrase information (this may require re-writing).

5. Delete unimportant information by drawing a line through it with red ink.

6. Identify information that needs clarification using a question mark to indicate the need to check with a partner or teacher.

7. Use * for information that may be used on a test, essay, etc.

8. Create a visual or symbol to represent and help recall information.

N Note Key Ideas

Step 4:

Note key ideas to create questions.

Use "Cornell Note Questioning" to guide the process of creating questions on the left side.

1. Re-read the essential question to determine the purpose of the lecture, reading or activity.

2. Read aloud the underlined main ideas on the right side and develop questions on the left side that are answered with these main ideas.

3. Use "Costa's Levels of Thinking" to help you create your questions, which should reflect the various levels of thinking you need to process the information on the right side. The following are example questions from Language Arts.

Level 1 questions focus on gathering and recalling information:

- In the book The House on Mango Street (Cisneros), what type of neighborhood does Esperanza live in? (describe)

- How does "The Road Not Taken" (Frost) begin? (recite)

- What is the definition of "idiom"? (define)

- What traits characterized the depression? (list)

Level 2 questions focus on making sense of gathered information:

- How are Esperanza's character traits the same as and different from another character's traits in another book? (compare and contrast)

- In "The Road Not Taken," what are the characteristics of the two roads and what images does Frost use to communicate those characteristics? (analysis)

- In "The Bet" (Chekov), how do the lawyer and the banker differ in their attitudes toward capital punishment? (contrast)

- In Native Son (Wright), how does Bigger Thomas' violence against his gang members reveal a deeply-rooted insecurity and fear of people? (analysis)

Level 3 questions focus on applying and evaluating information:

- Predict what will happen to Esperanza as she grows up. How will moving away from Mango Street change her perspective about life? (speculate)

- If you were faced with two paths like in "The Road Not Taken," how would you determine the direction of your journey? (apply)

- Which of the characters in Great Expectations (Dickens) suffered the most and on what do you base your conclusion? (judgment)

- If you were to write a new ending for Catcher in the Rye (Salinger), how would you end things for Holden? (imagine)

E *Exchange Ideas*

Step 5:

Exchange ideas by collaborating.

1. Using the "Exchange Ideas Using the Collaboration Protocol" handout, collaborate with a peer(s), in partners, as a small group, as a whole class or outside of class to compare, enhance and revise your notes.
2. Using a different colored pen, fill in any gaps and clarify any points of confusion.
3. Together, identify the circled vocabulary from the notes to be included in the summary.

L *Link Learning*

Step 6:

Link learning to create a synthesized summary.

1. Re-read the essential question of the lesson. This is the question that ultimately will be answered in the summary.
2. Review the circled key vocabulary, the underlined main ideas on the right side and the questions created on the left side, in order to determine the focus of the summary.
3. Use the "Cornell Note Summary Template" handout as a guide until you feel comfortable creating summaries without it. Synthesize or combine main ideas together to explain the most important ideas from the notes. In your synthesis, be sure that you have answered most of the higher-level questions from the left side, as well.
4. As the summary is written, there may be a need to address some points of confusion. Write these new questions on the left side to ask a teacher or classmate. Leave the right side blank until this discussion has happened and then record your learning in the blank space.

L *Learning Tool*

Step 7:

Use completed Cornell notes as a learning tool.

Using notes as a learning tool provides an opportunity for students to transfer knowledge to long-term memory. Use the "Tips for Studying with Notes" handout to help students generate ideas on how to use their notes to maximize learning.

1. Use notes to study for a test, to write an essay, to prepare for a presentation, Socratic Seminar or Philosophical Chairs, etc.
   - Review and read the notes, questions and summary—this may also be done in a study group.
   - Fold Cornell notepaper on the crease or line, in order to test yourself and then check your answers.
   - Have another person ask you the questions on the left side and then check your answers.
2. Interact with material first by taking notes, then by studying them and writing practice test questions and finally by summarizing to maximize learning.
3. Play a class/group game (such as Jeopardy) to review for an upcoming test.

W *Written Feedback*

Step 8:

Provide written feedback.

1. Submit Cornell notes to be checked for quality, using the "Cornell Note Checklist" handout. Feedback may be provided by a peer or teacher.

2. Review, revise and improve notes, questions and summary, based on feedback. Ask questions about feedback to be sure you understand it.

A *Address Feedback*

Step 9:

Address written feedback.

1. Use the feedback you received to identify an area of challenge and to create a goal for improvement on future note-taking.

2. Identify specific actions to address this challenge in future note-taking.

3. Review goals prior to upcoming note-taking sessions.

4. Focus on only one area of improvement while taking notes.

Y *Your Reflection*

Step 10:

Reflect on your learning.

1. Gather all Cornell notes on the topic, concept, standard, objective, text, etc.

2. Review notes, questions and summaries on all Cornell note pages.

3. Reflect on your learning by writing a reflection or learning log to show how you mastered and/or applied your new knowledge.

10 Steps of the CORNELL WAY

NOTE-TAKING:

Read or listen to information for the first time while jotting down and organizing key points to be used later as a learning tool.

C	Create Format	Step 1:	Create Cornell notes format and complete heading.
O	Organize Notes	Step 2:	Organize notes on right side.

NOTE-MAKING:

Within 24 hours of having taken the notes, revise these notes, generate questions and use collaboration to create meaning.

R	Review and Revise	Step 3:	Review and revise notes.
N	Note Key Ideas	Step 4:	Note key ideas to create questions.
E	Exchange Ideas	Step 5:	Exchange ideas by collaborating.

NOTE-INTERACTING:

Interact with notes taken by creating a synthesized summary. Use Cornell notes as a learning tool to increase content class achievement.

L	Link Learning	Step 6:	Link learning of main ideas to create a synthesized summary
L	Learning Tool	Step 7:	Use completed Cornell notes as a learning tool.

NOTE-REFLECTING:

Use written feedback to address areas of challenge by setting focus goals to improve future notes.
Use a learning log or other tool to reflect on your learning over time.

W	Written Feedback	Step 8:	Provide written feedback.
A	Address Feedback	Step 9:	Address written feedback.
Y	Your Reflection	Step 10:	Reflect on your learning.

10-2-2 Note-Taking Structure

10-2-2 Structure & Rationale	• The structure involves the following:
	    10 minutes: <u>receiving</u> information/taking notes
	    2 minutes: <u>processing</u> information
	    2 minutes: <u>summarizing</u> information
	• Allows students the necessary time to process information and concepts presented in whole group instruction or from reading text
	• The structure allows for:
	    Greater retention of information
	    Improvement in the quality of notes, question and summaries

10 Minutes: Whole Group Instruction or Reading Text Selection	• The student receives information from a lecture/presentation, audio-visual source or from reading a text for **ten minutes** and takes Cornell notes • Encourage students to use abbreviations and shortcuts while taking notes

2 Minutes: Partners/Small Groups Processing	• "Input" pauses for **two minutes** while the students take time to process the information by working collaboratively in partners/small groups to do the following:
	    Share notes
	    Revise/refine notes
	    Fill in gaps in notes
	    Clarify information/concepts presented
	    Create questions on the left side
	• During this time, students are not allowed to ask the teacher questions; students should rely on the support of peers to assist them in processing the information

2 Minutes: Independent Summarizing	• Students then take **two minutes** silently to individually process the information and create a one-sentence summary to be placed across the page just below the chunk of notes • The teacher may choose to have students share out their sentence summary as a way to check for understanding
Repeat the Process	• Repeat the process until all information is presented or read

Last 5 Minutes of Class: Whole Group	• Reserve the last 5 minutes of the period for the students to interact with the teacher
	• Students can ask questions to:
	    Resolve unanswered questions in their notes
	    Get clarification about information presented
	    Sort out misconceptions/gaps

CORNELL NOTES	TOPIC/OBJECTIVE:	NAME:
AVID® Proven Achievement. Lifelong Advantage.	_____	CLASS/PERIOD:
	_____	DATE:

ESSENTIAL QUESTION:

QUESTIONS:	NOTES:

SUMMARY:

QUESTIONS:	NOTES:

SUMMARY:

Creating Essential Questions

Purpose: Essential questions guide and frame the note-taking process and summarization.

Subject	Standard/objective	Essential Question(s)
Language Arts	Identify significant literary devices (e.g., metaphor, symbolism, dialect, irony) that define a writer's style.	How do literary devices such as metaphor, symbolism, dialect and irony define the writer's style?
	Students identify main ideas in a text and use those main ideas to summarize the text.	How are main ideas used to write a summary?
	Analyze text that uses the cause-and-effect organizational pattern.	How can we tell if a text has a cause-and-effect organizational pattern and how can we show this pattern?
	Analyze the way in which the theme or meaning of a selection represents a view or comment on life, using textual evidence to support the claim.	How can textual evidence be collected, analyzed and used to support a claim about the theme of a text?

Practice Writing Essential Questions

Directions: Create an Essential Question based on a standard/objective/topic.

Subject	Standard/objective	Essential Question(s)
Language Arts		

Common Note-Taking Abbreviations

academy	acad		et alii (and others)	et al.
altitude	alt		factorial	!
and	& or +		Fahrenheit	F
April	Apr		February	Feb
association	assn		fluid ounces	fl oz
at	@		foot, feet	ft
atomic number	at no		for	4
atomic weight	at wt		from	←
August	Aug		government	govt
avenue	ave		governor	gov
Bachelor of Arts	BA		graduate(d)	grad
be	B		Gross National Product	GNP
between	b/w		hour	hr
boiling point	bp		id est (that is)	i.e.
born	b		if and only if	IFF, ↔
calories	cal		important	!
Celsius (centigrade)	C		infinity	∞
centimeter	cm		incorporated	inc
century, centuries	cent		institute, institution	inst
circa (about)	c		January	Jan
congruent	≅		July	Jul
corporation	corp		June	Jun
country	co		Junior	Jr
cubic	cu		Kelvin	K
December	Dec		kilogram(s)	kg
decrease, down	↓		kilometer(s)	km
department	dept		Limited	Ltd
died	d		March	Mar
difference, change	Δ		May	May
district	dist		mean	μ
divide, division	÷ or div		meter(s)	m
doctor	Dr		miles per house	mph
empty set	⊘		millimeter(s)	mm
equal, same	=		minus, less, negative, against	–
equal (approximately)	≈		minute(s)	min
established, estimated	est		money, dollar(s)	$

mountain, mount, mountains	mt mts		symbols (greater than, more than, less than, etc.)	$\geq \leq > <$
no, not ever	$\oslash$		then, implies, towards, going	$\rightarrow$
not equal	$\neq$		therefore, because	$\therefore$
November	Nov		theta—used for angles	Θ
number	no or #		times	$\times$
October	Oct		to, too, two	2
ounce(s)	oz		union	$\cup$
parallel	$\parallel$		university	univ
part	prt		versus	vs
perpendicular	$\perp$		volume	vol
pi	Π		weight	wt
pint(s)	pt		with	w/
plus, add	+		within	w/i
point	pt		without	w/o
population	pop		yard(s)	yd
positive, good	+			
pounds	lbs			
published, publisher	pub		**Think of some of your own shortcuts or abbreviations**	
quart	qt			
question	Q or ?			
reference	ref			
revised	rev			
revolutions per minute	rpm			
school	sch			
second(s)	s or sec			
September	Sep			
series	ser			
sigma—standard deviation	σ			
similar	~			
square	sq			
sum/summation	Σ			

Additional Suggestions

• Make names and titles into acronyms after writing them the first time.

    wp   writing process

    BoR   Bill of Rights

• Write first few syllables of long words and complete the word when reviewing/revising notes.
(coll = collect; comm = communicate)

• Write words without vowels until notes are reviewed/revised.
(spk = speak; commnct = communicate; commnty = community)

Cornell Note-Taking Revision Checklist

Directions: Review and revise notes taken in the right column using the suggestions below. Check off each revision strategy as you use it.

Completed	Symbol	Revision
☐	1, 2, 3… A, B, C…	1. Number the notes each time a new concept or main idea is introduced. Use bullets to show details or sub-points of a main idea.
☐	Key Word	2. Circle vocabulary/key terms in pencil.
☐	Main Idea	3. Underline main ideas in pencil.
☐	1879 born ∧ & lived…	4. Fill in gaps of missing information and/or reword or paraphrase in red pen.
☐	Unimportant	5. Delete/cross out unimportant information by drawing a line through it with a red pen.
☐	?	6. Identify points of confusion to clarify by asking a partner or teacher.
☐	✳	7. Identify information to be used on a test, essay, for discussion, etc.
☐	Visual/Symbol	8. Create a visual/symbol to represent important information to be remembered.

Cornell Note Questioning

Directions: Follow these steps as you create questions for the left side of your notes.

Step 1:   **Read the essential question**/standard/objective at the top of the Cornell notes.

Step 2:   **Review the first chunk** of notes on the right side. A chunk is defined as a section of notes where the main ideas are all related.

Step 3:   **Identify the first main idea** of this first chunk (may be underlined from previous review and revision).

Step 4:   **Write a question** on the left side for the first main idea that can be answered by the details written on the right side.

Step 5:   **Repeat this process** until all the main ideas in each chunk of notes are incorporated into questions.

Step 6:   **Reread your questions.** Are there any lower-level questions? At times, lower-level questions are necessary to create context for more advanced material to come, but they shouldn't be the only level of questions in your notes.

Step 7:   **Create additional higher-level questions** that incorporate two of the lower-level questions.

For example:
- **Lower-level question #1:** Who is the protagonist of the story?
- **Lower-level question #2:** Who is the antagonist of the story?
- **New higher-level question added to notes:** How does the protagonist compare/contrast to the antagonist?

Step 8:   **Create notes** on the right side to answer the new higher-level questions created from the lower-level questions.

Step 9:   **Review your questions/notes** to ensure the essential question/standard/ objective at the top of the Cornell notes is being addressed.

Step 10:   **Review your questions/notes** to study for tests/quizzes, write essays, prepare for discussion or to complete a project.

Costa's Levels of Thinking

Costa's Level	Cognitive Functions	Sample Questions
Level 3: **Applying Information** Demonstrates mastering of knowledge learned (OUTPUT)	• Apply • Create • Evaluate • Generate • Hypothesize • Imagine • Judge • Modify • Predict • Speculate	• What would happen to _____ if _____? • What would it be like to live …? • Pretend you are a character in the story and… • What do you think will happen to _____? Why? • Could this story have really happened? Why or why not? • How would you solve this problem in your life? • How does the author's claim hold up under these circumstances: ____? • What if the situation changed to ___; how would that impact the outcome?
Level 2: **Processing Information** Practice knowledge learned (PROCESS)	• Analyze • Categorize • Compare • Contrast • Demonstrate • Develop • Group • Infer • Organize • Relate • Sequence • Synthesize	• Would you have done the same thing as…? • How are ____ and ___ alike and different? • What was important about…? • What other ways could ____ be interpreted? • What is the main idea of the story (event)? • What information supports your explanation? • What does ____ mean? • What does _____ suggest about _____'s character? • What lines of the poem express the poet's feelings about _____? • What is the author trying to prove?
Level 1: **Gathering Information** Introduction of knowledge (INPUT)	• Define • Describe • Find • Identify • List • Locate • Name • Observe • Recite • Report	• What information is given? • Where does ____ happen? • When did the event take place? • What are…? • Where did…? • What is…? • Who was/were…? • What part of the story shows…? • What is the origin of the word _____? • What events led to _____?

Exchange Ideas Using the Collaboration Protocol

Directions: Pair up with a partner from class. Have your partner review his/her notes and answer the following questions from the first column as you ask them. Make sure your partner uses the symbols in the middle column to revise his/her notes as you go through the list. Check off the box as the task is discussed and completed. Switch roles and repeat this process.

Your Name: _____ Partner's Name: _____

NOTE ON RIGHT SIDE

	Questions to ask your partner while reviewing his/her notes	Symbol	Make sure your partner...
☐	Are your notes numbered, bulleted or spaced each time a new idea is introduced?	1, 2, 3... A, B, C...	1. numbered the notes each time a new concept or main idea is introduced and sub-points or details are bulleted
☐	What is the key academic vocabulary of this lesson that should be incorporated into the summary? Any additional words to include?	(Key Word)	2. circled vocabulary/key terms in pencil
☐	What are the main ideas of this lesson that should be incorporated into the summary? Any additional?	Main Idea	3. underlined main ideas in pencil
☐	What information is in my notes, but not in your notes—let's look at them side by side?	∧	4. filled in the gaps of missing information and/or reworded/paraphrased in red
☐	What information is extraneous and can be crossed out?	~~Unimportant~~	5. crossed out unimportant information by drawing a line through it with a red pen
☐	What is identified as a question or point of confusion? Can I help to clarify this for you? (Discuss point of confusion, if any exists.)	?	6. identified points of confusion to clarify by asking a partner or teacher and added notes based on this discussion
☐	What information is identified as a possible test, essay or discussion question? Any additional?	✻	7. identified information to be used on a test, essay, discussion, etc.
☐	What visual representation did you use for any main ideas? Any additional?	Visual/symbol	8. created a visual/symbol to represent important information to be remembered

NOTE ON LEFT SIDE

Questions to ask your partner while reviewing his/her notes	Symbol	Make sure your partner...
☐ Is there a question for each chunk of notes on the right side?	✓	9. has written a question on the left side that corresponds to each chunk of information on the right side
☐ Do the questions on the left side reflect a variety of thinking levels? (level 1, level 2, level 3)	L1 L2 L3	10. labels the questions to identify them as level 1, 2 or 3, as a way to ensure there is a variety of thinking in the left column
☐ Is there at least one higher-level thinking question posed by combining two or more level 1 questions?	HLTQ	11. created at least one higher-level thinking question by combining at least two lower-level thinking questions
☐ Do the questions in the left column reflect the academic vocabulary found in the right column?	(Key Word)	12. circled the key academic vocabulary terms within the questions on the left side

Preparing for the Summary

☐ What is the essential question for this lesson? Is it written clearly at the top of the notes? If not, talk together to figure out what the essential question should be and record it at the top of the notes.

☐ Based on your notes, how would you respond to the essential question? As your partner verbally explains her/his ideas, note the key ideas here:

☐ Have your partner choose two to three of the circled key vocabulary words from the notes. Have him/her use each word in a sentence that shows his/her understanding of the material in the notes. Write his/her sentences here as he/she talks:

Cornell Note-Taking Summary Template

Steps for Writing a Complete Summary

Step 1: **Read the essential question**/objective at the top of the Cornell notes.

Step 2: **Respond** to the essential question/objective in one sentence—this is the introduction to the summary. Use your own words in writing your summary.

Step 3: **Review the first chunk** of notes on the right side.

Step 4: **Reread the first question** written for the first chunk.

Step 5: **Write a one-sentence response** to this question incorporating content-based vocabulary.

Step 6: **Repeat this process** until all our questions are incorporated in the summary—accounting for all the main ideas in your notes.

Step 7: **Reread your summary** for clarity and accuracy, adding transitions when possible.

Step 8: **Review your summary** to study for tests/quizzes, writing essays, completing the "Cornell Note Reflection Log," etc.

Summary Paragraph Template

Essential question/objective introduction:

_____

_____

_____

Response to the question for the first chunk of notes:

_____

_____

_____

Response to the question for the second chunk of notes:

_____

_____

_____

Response to questions for all additional chunks of notes:

_____

_____

_____

Tips for Studying with Notes

Make Use of the Format

- Position notes so that the right side of the page is covered and answer questions from the left-hand column. Use the right side of the page as your answer key.

- Engage in an oral quiz with other student(s) or someone at home using the left-hand questions column.

- Cover the right-hand column with blank paper; write the answers to the left-hand column questions and/or explanations of main ideas.

Write

- Write summaries of the most important material in each section of notes.

- Write a quiz for others using the notes; exchange, grade and clarify mistakes.

- Write anticipated test questions beyond those already in the left-hand column and write answers to the questions.

- Rewrite notes if they are messy or cannot be read easily.

- Draw visual pictures or symbols to help you remember key ideas.

Review using the 10/24/7 rule

- Review your notes within 10 minutes of taking them.

- Review your notes within 24 hours of taking them—revising them in the process.

- Review your notes at least once 7 days after taking them.

- Recite out loud information from your notes that you do not recall easily.

- Read the summaries you wrote before a test or quiz to remind yourself of the big ideas contained within the notes.

With a Group

- Exchange ideas with other students using the Collaboration Protocol to clarify and add information.

- Use notes in study groups to provide a common reference and review.

Cornell Note Checklist

1. Name . . . . ☐ Yes ☐ No

2. Class . . . . ☐ Yes ☐ No

3. Period . . . . ☐ Yes ☐ No

4. Date . . . . ☐ Yes ☐ No

5. Topic/Objective . . . . ☐ Yes ☐ No

6. Essential Question . . . . ☐ Yes ☐ No

7. Written in ink . . . . ☐ Yes ☐ No

8. Handwriting legible . . . . ☐ Yes ☐ No

9. Sufficient space between main ideas . . . . ☐ Yes ☐ No

10. Cornell-style notepaper . . . . ☐ Yes ☐ No

11. Indentation to show relationships between ideas . . . . ☐ Yes ☐ No

12. Abbreviations or symbols used when possible . . . . ☐ Yes ☐ No

13. Notes in right column edited with bulleting, numbering,
    underlining, and/or other methods . . . . ☐ Yes ☐ No

14. Questions in left column reflect different levels of thinking . . . . ☐ Yes ☐ No

15. Left-column questions can be answered by the right-column notes . . . . ☐ Yes ☐ No

16. Summary complete and written in complete sentences . . . . ☐ Yes ☐ No

Comments and suggestions:

Adapted from Kinsella, K. (1998). San Francisco State University.

Sample Language Arts Cornell Notes Showing Steps 1-6 of the CORNELL WAY

Cornell Notes	Topic/Objective: Identify significant literary devices that define a writer's style and use to interpret work	Name:
AVID Proven Achievement. Lifelong Advantage.		Class/Period: Lang. Arts
		Date: Oct. 12, 2009

Essential Question:
How does Langston Hughes' poem, "Mother to Son", advice the reader to overcome difficulty and keep from giving up in life?

Questions:	Notes:
① What is the significance of the speaker in the poem?	① Speaker – *Voice that communicates a poem's ideas, actions, descriptions, & feelings - similar to narrator - can be unknown or specific (like character)
② How does a poet's choice of speaker affect the mood / meaning of a poem?	② Impt. - Poet's choice of speaker contributes to the poems mood/meaning - who speaks is as impt. as what is said - different points of view regarding same event (ie. parent, child, elderly person) -*the person telling the story gives point of view and affects the message told ← P.O.V *
③ How does hughes use vocabulary to contribute to and convey his message?	writer's/poets style ③ Vocab – helps to understand meaning "Crystal stair" = luxuries metaphor Compares 2 things ie. "Life for me ain't been no crystal stair" "reachin'" – replace letter at end of word dialect " 'Cause" =because → Slang var. lang used by group speech patt.

Summary:
The speaker/voice in the poem is important because it communicates the ideas/feelings of the poem. Who the poet chooses as the speaker identifies the point of view and affects the message/meaning. Hughes uses vocabulary and style to convey the message that life is hard when Mother says " Life for me aint been no crystal staircase.

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Questions:	Notes:	
④ How are literary elements used in "Mother to Son" to convey the author's message?	④ Literary Elements: Ⓐ Speaker: – voice of poem – creates tone (attitude) – attitude based on P.O.V. Ⓑ Character: – person	Ⓐ Mother (Hughes - author) Ⓑ mother – hardworking, determ. son – wants to give up because life is diff.
⑤ How does the poets choice of speaker contribute to the mood / meaning of the poem?	⑤ Ⓒ Mood: – emotional quality – atmosphere ← feeling get from poem Ⓓ Meaning: message in poem lesson (use on essay test as ex.)	Ⓒ Mother – uses her ⟨victory⟩ & ⟨survival⟩ of diff. exp. to motivate son Ⓓ ⟨Hard life⟩→ filled with many difficulties * – "tacks", "splinters," "torn-up boards" – "climbin', reachin', turnin'" = Struggle – "goin' in the dark" w/o light to guide the way not giving up is like climbing stairs... If she could do it so can he (Mother's message)

Summary: The mother's words in Hughes' poem "Mother to Son" shows life as a climb up a staircase full of tacks, splinters, torn up boards and sometimes without light; but even though it is a hard climb, she says don't sit down on the steps and give up, keep climbing until you achieve.

2

Using Cornell Notes for Learning Vocabulary

The Cornell note-taking format is particularly effective for helping students learn new vocabulary. While there are many strategies for teaching and learning new vocabulary, the following activity will help students pull together many of those strategies into one format.

Instructional Steps:

1. Instruct students to take a piece of Cornell note paper and divide the right-hand column into two separate columns. This means that their paper will have three columns. (See example on the next page.)

2. List the target vocabulary word in the left-hand column.

3. In the middle column, have students write the sentence or phrase in which the word is found (for example, a sentence from their textbook or story). Circle the target vocabulary word in the sentence.

4. Have students add the part of speech underneath the word.

5. Students may notice word parts they have been studying in these vocabulary words. It would be wise to have them draw a box around the word part as this may help them determine the meaning of the word.

6. Underline the context clues within the sentence(s) that will help them define and understand what the word means.

7. Have students write down a "best guess" definition of the word, based on their initial ideas around the word part, context clues and other background knowledge. Record this in the middle column under the sentence.

8. Repeat steps 2–7 until all of the words from the vocabulary list are examined. Students may self-select vocabulary words or you may choose to give the class a list. It is helpful to provide them with page numbers and paragraphs so they can easily locate the words within the text they are reading.

9. Pair students together to share their best guess definitions with each other and make any necessary additions or modifications to their existing definitions.

10. As a whole group, discuss the definitions and make sure that all students have a good understanding of each word. Have each student write down a "class definition" for each word in the middle column under their best guess definition. If their initial definitions were incorrect, have them cross those out with a single line to remind them which definition is most accurate.

11. If students still have questions about how the class definitions apply to the word in the sentence, they can write a question in the far left column, leaving space on the right side for the answer.

12. For English learners, ask students to identify any words that may sound/look like a word in their first language. Place that word or cognate in the far right column. If there is not a word, students should translate the word to the best of their ability.

13. In pairs, students create pictures/icons of each word and put those in the third, far right column.

14. Next, ask students to create original sentences using the new vocabulary word. Those sentences go in the third column of their notes.

15. If students have been introduced to Vocabulary Concept Maps, they can integrate those maps into these notes by placing them in the second column underneath their definitions. Or, they can simply list synonyms and antonyms underneath the definitions.

16. Since the words are now in Cornell style, students can easily use this as a study guide for vocabulary quizzes or as a reference to use these words in their writing.

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Using Cornell Notes for Learning Vocabulary

"Examine the following vocabulary notes. All vocabulary words come from an essay by Richard Rodriguez entitled, 'Aria: A Memoir of a Bilingual Childhood.'"

Susana Scholar
October 16, 2011
Language Arts, Per. 6

Vocabulary Notes

Essential Question: How does learning vocabulary help me understand what I am reading?

stray (adj.) *Why are the words lost?* *I don't get it.*	"I remember…when I first entered a classroom—able to understand about fifty stray English words." **My best guess definition:** ~~words I don't understand~~ **Our class definition:** something that has lost its way or that is disconnected or unrelated	**perdida** When I found a stray dog in our neighborhood, I put a leash on him and then knocked on doors to look for his owner.
scheme (noun) *Is a scheme a good thing or a bad thing?*	"Now, many years later, I hear of something called "bilingual education"—a scheme proposed in the late 1960s by Hispanic-American social activists…" **My best guess definition:** a program to improve social conditions **Our class definition:** a plan or a plot; a visionary program	**plan, proyecto, idea** Our scheme to make more money was to sell our old toys we didn't play with anymore.
effusive (adj.) *Are you always happy and friendly if you are effusive?*	"…my father was not shy whenever I'd watch him speaking Spanish with relatives. Using Spanish, he was quickly effusive." **My best guess definition:** very friendly **Our class definition:** pouring out, overly expressive	**efusivo** My friend's effusive greeting made everyone feel very welcome in his home.
Summary	I will be able to use the words stray (lost) and effusive (expressive) to describe nouns. If my dog ever becomes stray and he finds us again, I am sure that he will be very effusive when he greets us. Scheme is a noun and I think I will be able to use it when I am describing a plan or project that needs to be completed. I am still not sure if schemes are good or bad things. I think if a money-making scheme cheats people then it is bad, but if a scheme to make money works and doesn't hurt anyone else, then it is a positive thing.	

Annotating Texts

Goal: To help students develop the necessary skills to independently interact with a variety of texts by strategically marking the text and writing in the margins for different purposes.

Key Elements	Information and Procedures
Rationale	Many students read a text once and feel that is sufficient. Simply put, they lack the necessary skills to actively interact with a text. This often leads to a complete misunderstanding or, at best, a superficial understanding of the text, as well as a lack of learning. Annotation allows students to dialogue with texts, formulate questions and record responses, thus developing a deeper understanding of the work's meaning and enabling them to reflect on and write about it.

Materials	Literary selection for students to read
	Student Handouts:
	    • "Writing in the Margins: Six Comprehension Strategies"
	    • "Writing in the Margins: Six Points of Literary Analysis"
	Data projector/document camera

Instructional Steps	1. Select a piece of **short** fiction or nonfiction for reading (no more than two pages). Vary the selection to fit the intent of your lesson and the needs of your students, making sure that the text is dense enough to warrant close study.

From Carnegie Corporation report: Students improve their reading proficiency and comprehension when they respond to what they read in writing.

The "Review" tab in Microsoft Word's toolbar allows you to insert comments within a student's electronically submitted annotations.

2. Prior to teaching the lesson, complete the following:
   - Divide the text into reasonable sections or chunks.
   - Determine the purpose(s) for this annotation lesson and decide upon the outcome. What assignment(s) will you have students complete once they finish annotating?
   - Target the desired focus areas for annotation. To make it more specific, you may provide a copy of one of the handouts: "Writing in the Margins: Six Comprehension Strategies" or "Writing in the Margins: Six Points of Literary Analysis."
   - Determine the focus area and strategies you want students to use as you guide them through the selected text.

3. Give students a copy of the text and instruct them to number the paragraphs. Verify that all students have the same numbering.

4. Ask them to read the text once to get the gist of it; it's okay if they don't understand all of it at this point. Ask the class for initial ideas about the text—what is it about? Jot these ideas on the board/screen.

5. Project the first chunk of the text on the screen and together read it a second time. Model identifying and circling key terms in the chunk that will be helpful given the purpose for reading and the intended outcome. For example, if the purpose is to analyze how the author develops the main characters, then students would circle character names.

Instructional Steps
(cont.)

6. Review the chunk again and this time model underlining main ideas that are tied to the reading purpose and outcome. For example, if the purpose is to analyze how the author develops the main characters, then students would underline descriptions, actions or words that give clues about the personal traits of the circled characters.

7. Repeat this process with each chunk of the text, modeling as needed and having students do more of the identification of key terms and main ideas.

8. Once the whole text is marked, go back to the beginning and model how to write in the margins given the specific purpose for reading and the skills you are teaching. Demonstrate how writing in the margins relates to what is circled and underlined. For example, given the character development focus, students could write their observations (what they think about the character; how the author is developing the character) and their questions in the margins. This takes practice. Students are generally not accustomed to "talking to" the text in this way; many will be tentative and want to know exactly what to write. Help them understand the purpose for writing in the margins and define and model observations and questions, so they see authentic examples.

9. Review the purpose for reading and the outcome (what students will do with the text after reading) and discuss how the annotations (all the circles, underlines and margin notes) are related to the purpose and can help them accomplish the outcome. For example, if the outcome is to write a paragraph describing how the author develops a main character, then demonstrate how to write the paragraph using the margin notes and underlined/circled information. This is an important step so students understand how everything is related, that the work they do is not assigned arbitrarily.

10. Practice annotating a different short text, reducing the amount of modeling and increasing the amount of time students work together in pairs to read, circle, underline and write in the margins.

11. Continue to practice annotation skills with subsequent texts, teaching students new ways to focus their circling, underlining and writing in the margins, depending on the purpose for reading. For struggling readers and for texts that are more challenging, it is really important that students learn how to write in the margins as a part of practicing effective comprehension skills: visualizing, summarizing, clarifying, connecting, responding, questioning. (See Student Handout: "Writing in the Margins: Six Comprehension Strategies.")

12. Use the Student Handouts, "Writing in the Margins: Six Comprehension Strategies" and "Writing in the Margins: Six Points of Literary Analysis" to reinforce specific ways of writing in the margins and regularly refer to these resources as you establish the purpose for reading and annotating a text. The goal is for students to be able to eventually use these resources to develop their own annotation plan for reading a selected text. When students work with these handouts, be sure they:

    • Know the terms and definitions included on the handouts.

    • Understand how a comprehension strategy or point of literary analysis relates to the purpose for reading and the expected outcome.

    • Get your guidance to use these as tools for writing in the margins; otherwise, they become unnecessary pieces of paper in their binders.

    • Write notes on their handouts, personalizing them for their own use.

Billy Collins' "Marginalia" poem speaks to the common experience of annotation and to the messages annotated books leave us.

Differentiation: Increased Scaffolding	• Model annotating a text using one or more strategies of either handout: "Writing in the Margins: Six Comprehension Strategies" or "Writing in the Margins: Six Points of Literary Analysis." • Model annotating a shorter text with a more limited focus, making sure that the selection has clear examples of the elements students will mark. Take the whole class through all of the steps. • Review Costa's Levels of Thinking. Read a fairy tale, such as Cinderella and help students pose level one, two and three questions as annotations on the text; have them speculate about answers on the text as well. Use this as a model for later text annotations and questioning the text. • Develop a legend for students to use as they annotate. Give it to them as a handout. • As students become comfortable with annotation, have them work in small groups or pairs. • Select a text containing examples of three or four elements you want students to practice finding. Put students into groups and assign each member a concept. Choose a sticker to go with each concept. Have students place stickers next to the concept for which they are responsible. Tell the group to go back and make notes and write questions. Have them share their ideas by projecting their documents for the class.
Differentiation: Increased Rigor	• Create more demanding outcomes and select more demanding elements for students to annotate. For example, have them annotate for tone shift, rhetorical shift, syntax and argumentation. • Have students annotate a text on their own and then share their ideas with a partner. • Select a rigorous text and determine the outcome/assignment students will complete. Have students review the handouts, "Writing in the Margins: Six Comprehension Strategies" and "Writing in the Margins: Six Points of Literary Analysis" and devise a plan for annotation that will lead them to find information that they need to complete the outcome/assignment.
Using Technology	• Have students work in small groups using Google Docs to digitally annotate; each student can use a different color for individual annotations. • Use a document camera to project the text and model annotating.

Connections to Other AVID Resources:

Critical Reading: Deep Reading Strategies for Expository Texts Teacher Guide
High School Writing Teacher Guide

Writing in the Margins:
Six Comprehension Strategies

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This table, adapted from *Critical Reading: Deep Reading Strategies for Expository Texts Teacher Guide*, provides six strategies that help readers understand texts. While making connections, clarifying information or doing other work defined on this page, write down your thoughts in the margins of the text, on sticky notes or in your Cornell notes.

Visualize

Visualize what the author is saying and draw an illustration in the margin. Visualizing what authors say will help you clarify complex concepts and ideas.

When visualizing, ask:
- What does this look like?
- How can I draw this concept/idea?
- What visual and/or symbol best represents this idea?

Summarize

Briefly summarize paragraphs or sections of a text in the margin. Summarizing is a good way to keep track of essential information while gaining control of lengthier passages.

When summarizing, ask:
- What is this paragraph/section about?
- What is the author *doing* in this paragraph/section?
- What key terms and/or ideas should be included?

Clarify

Clarify complex ideas presented in the text. Readers clarify ideas through a process of analysis, synthesis and evaluation. Pausing to clarify ideas will increase your understanding of the ideas in the text.

To clarify information, ask:
- What terms are important here and what do they mean?
- What do I need to reread to make sure I understand?
- What are the important ideas here and how do I know they are important?
- What can I paraphrase or summarize to see if I understand what the author is saying?
- What examples of figurative language do I need to figure out?

Connect

Make connections within the reading to your own life and to the world. Making connections will improve your comprehension of the text.

To make connections, ask:
- How does this relate to me?
- What does this remind me of?
- What does this make me think about?
- How does this idea relate to other ideas in the text and to other texts?
- How does this relate to the world?

Respond

Respond to ideas in the text as you read. Your responses can be personal or analytical in nature. Thoughtful responses will increase engagement and comprehension.

When responding, ask:
- What is interesting to me and why?
- How is the author using language or images in interesting ways?
- How do I feel about the ideas here? (link to emotions)
- What do I agree or disagree with?
- What is the author trying to convince me of?
- What facts, data and other evidence is the author using and do they persuade me?

Question

Question both the ideas in the text and your own understanding of the text. Asking good questions while reading will help you become a more critical reader.

To question, ask:
- What am I confused about?
- How would I explain the important ideas?
- Do I understand what the author is saying?
- Do I understand what the author is doing?
- What questions would I like to ask the author?
- What does this make me question about my life or world?
- What questions do I have about how the author wrote this piece (writing strategies; style)?

Writing in the Margins:
Six Points of Literary Analysis

This table provides six ways of looking closely at texts to do literary analysis; these are ways to consider how an author crafts a text. Your teacher may assign a particular point to look for or you may determine a focus yourself. As you read, mark the text according to your focus and then use the questions at the bottom of the page to help guide what you write in the margins. Write down your responses in the margins of your text, on sticky notes or in your Cornell notes.

Elements of Language
In order to understand and interpret elements of language used in a text, **identify and mark** examples of:

- parts of speech
- unusual, purposeful or repetitive diction (word choice)
- use of phrases
- use of clauses
- patterns of sentencing (e.g., simple, compound, loose, periodic)
- approach to syntax (how sentences are constructed; e.g., use of conjunctions, parallelism, etc.)

Figurative Language
In order to understand and interpret the use of figurative language in a text, **identify and mark** examples of:

- metaphor
- oxymoron
- paradox
- personification
- pun
- idiom
- simile
- hyperbole

Literary Elements
In order to understand and interpret literary elements in a text, **identify and mark** examples of:

- characters (protagonist, antagonist, foil)
- setting
- plot
- point of view
- theme
- tone
- rhetorical shift

Literary Techniques
In order to understand and interpret literary techniques in a text, **identify and mark** examples of:

- allusion
- characterization
- dialogue
- irony
- satire
- persuasive appeals (ethos, logos, pathos)
- motif
- symbolism
- imagery

Writing in the Margins: Six Points of Literary Analysis
(cont.)

Sound Devices	Overall Voice and Style Analysis
In order to understand and interpret sound devices in a text, **identify and mark** examples of:	In order to understand and interpret voice and to analyze the overall style of a text, **identify and mark** examples of:
• alliteration	• active/passive voice
• assonance	• detail
• consonance	• diction (word choice)
• meter	• imagery
• onomatopoeia	• syntax
• rhyme	• structure
• rhythm	• tone shift

Based on what you marked in the text, address these types of questions in your margin notes:

Level 2:
• What language patterns do I see?

• How does the language (or figurative language) change over the course of the text or with different characters/narrators?

• What do I notice about the author's use of figurative language? Are there patterns?

• What are the details of a particular literary element—setting, for example? What makes up the setting (or who are the characters, what are the conflicts in the plot, etc.)?

• What do I notice about the author's use of allusion (or dialogue, motif, persuasive appeals, etc.)?

• What do I notice about the author's use of alliteration (or assonance, rhyme, etc.)?

• What stands out as important about the author's style? Is the imagery important (or the detail, syntax, etc.)?

Level 3:
• What is the author's purpose using language (or figurative language, sound, literary techniques, etc.) in this way—what effect does s/he achieve?

• How does this example impact the overall meaning of the text?

• How does the author's use of specific literary techniques help develop or support a theme or claim in the text?

Annotating Texts

Dialectical Journal

Goal: To acquaint students with a format for responding to reading that encourages critical reading, thinking and reflective questioning.

Key Elements	Information and Procedures
Rationale	This strategy allows teachers to gauge students' thinking and reading processes. It also offers students the opportunity to interact with and make meaning of text. When the dialectical journals are used or shared collaboratively, it gives students an opportunity to interact with one another's thinking—they are able to learn from one another's processes and ideas.
Materials	A text for student use Notebook paper Document projector or whiteboard

Instructional Steps

1. Identify a text for students to use.

2. Model for students the template/format you would like them to use. Typically, this is a vertical line drawn down the middle of the page with a specific heading at the top of each column. (See the sample Dialectical Journal handout as another option.)

3. Direct students to use the left-hand column for direct quotations, citations, summaries, paraphrases, key words, and/or other clear references to the text. Invite students to use the right-hand column for responses to the text indicated in the left-hand column. Student reactions in the right-hand column might include:

   - Personal connections – what the passage stirs in his/her thinking or memory
   - Associations to other texts, events or references
   - Feelings about the ideas, tone, and/or style of the text
   - Questions about parts of the passage he/she does not understand
   - Commentary about what he/she thinks is important in the passage
   - Speculation about the significance of images that stand out in the text
   - Commentary about repetition of ideas, words, phrases, and/or images
   - Connections among passages or sections in the text
   - Explanation of or speculation about symbols present in the text
   - Speculation about the theme
   - Questions raised by the students

   For advanced work: Analyze author's attitude, purpose or tone.

   NOTE: Like Cornell notes, dialectical journals demonstrate a relationship between the information on the right side and the left; however, unlike Cornell notes, the focus here is on using the left side as an "anchor" to text (text quotations) with student processing on the right.

4. Have students write a brief summary of their observations and questions at the end of each set of entries or at the end of the dialectical journal in preparation for discussion.

5. Indicate to students a minimum number and the types of entries needed.

Instructional Steps (cont.)	6. Use students' dialectical journals as the basis for partner or small group discussion or as a springboard for Socratic Seminar. 7. Be sure to take time as a class to analyze a range of student-selected passages because students' understanding and sophistication with dialectical journals will increase over time. For the same reason, analyze as a class their journal entries to discuss why the passages were selected, what kinds of responses were made and why, how the responses might be expanded, and/or how the passage selection might become more focused. The goal is to increase students' awareness of how to use the dialectical journal to aid their comprehension and insight.
Differentiation: Increased Scaffolding	• Choose entries for the left-hand column to which students will be able to readily respond. Have students read a prescribed number of pages/paragraphs, looking for the selected passages. In pairs, have students identify why they think each passage was selected and have them work together to draft a response on the right side for each left-side entry. • Have students read a designated number of paragraphs. In small groups, have students discuss those paragraphs and identify two to three of the most important or intriguing ideas and which parts of the text they should pull out to show those important/intriguing ideas. Each student creates a dialectical journal with the selected passages and, together, the group decides what the right-side responses should be. Have each small group share one selected passage and response with the class and discuss the selection and response process—make the thinking explicit. Repeat with other text "chunks" as needed. • Use the Student Handout: Questions and Sentence Starters for Dialectical Journals to help students start their right-side responses. • Use the Student Handout: Writing in the Margins: Six Comprehension Strategies (from "Annotating Texts" strategy) to guide selection of passages and how to respond. The questions under each comprehension strategy can help students respond on the right side of the dialectical journal.
Differentiation: Increased Rigor	• Have students choose passages that examine a particular character, indicate significant diction, trace symbols and motifs or respond to imagery and connect to the overall meaning or theme. • Use the Student Handout: Writing in the Margins: Six Points of Literary Analysis (from "Annotating Texts" strategy) to guide selection of passages and how to respond. This will help students look more closely at the text to analyze the literary or rhetorical features. • Have students use two theme-related pieces of literature and the dialectical journals for each to compare/contrast the supportive evidence for the shared theme. Or have students write an introductory paragraph using their dialectical journal as the source for responding to an AP-style essay prompt. (See The College Board website for prompt samples.)
Using Technology	• Have students create dialectical journal templates on computers. • Have students share their dialectical journals through a class website and invite them to respond to one another. • Use an interactive whiteboard or document projector and have students create journals as a large group during discussion.

Name_____

Dialectical Journal

Dialectical Journaling allows me, as your teacher, to gauge your thinking and reading processes. It affords you, the student, an opportunity to interact with and make meaning of text. When you share your ideas with your peers, it gives you the opportunity to interact with one another's thinking and learn from each other! Use the left column of the chart below to write clear references to the text; use the right column of the chart below to share your reactions. Use the summary section to write a brief summary of your observations and questions for each set of entries. In the center column, place the number for the type of reaction.

Text Title:_____   Author:_____

Reference to the Text	Response Type (#)	Responses to the Textual Examples
In the space below, copy direct quotations, citations, summaries, paraphrases, key words, and/or other clear references to the text that "speak to you." Use MLA format for all direct quotations and citations.		In the space below, write your responses. You may (1) make personal connections; (2) make associations to other texts or events; (3) share feelings about the ideas, tone, and/or style; (4) question parts of the passage you don't understand; (5) comment about what you think is important; (6) speculate about the significance of images; (7) comment about the repetition of ideas, words, phrases, and/or images; (8) make connections among passages or sections in the text; (9) explain or speculate about symbols or motifs; (10) speculate about theme; and/or (11) address questions that are raised.

Summary

Questions and Sentence Starters for Dialectical Journals

Use the questions or sentence starters below if you need help getting started on your right-side responses.

Questions

1. What does the passage mean or suggest to you?

2. Why do you think it is important—to you personally and/or to the whole text?

3. What confuses you about the passage? Why is understanding this passage important to your response to the whole text?

4. How does the passage connect to other ideas in the text?

5. How do you think the author feels about the ideas, events or characters he/she is presenting?

6. If the passage suggests a problem, what solution(s) might exist?

7. What might have caused the problem?

8. Do the characters remind you of anyone else—in fiction, history or your own life?

9. What is revealed about the character(s) through this passage?

10. Are the ideas in this passage correct or reasonable? Do you agree or disagree with them? Why?

11. How does this passage relate to other texts you have read?

12. How does this passage relate to your personal experiences?

13. What works of art, music, dance or film does the passage remind you of? How? How does making this connection help you get more out of the passage?

Sentence Starters

1. I wonder…
2. I began to think of…
3. I suppose that…
4. I don't see how…
5. I like the idea…
6. I noticed that…
7. I was surprised that…
8. It is interesting that…
9. I don't really understand…

10. I was reminded of…
11. I can't believe…
12. If I had been…
13. It bothers me when…
14. Why did…
15. How did…
16. I agree with this because…
17. I disagree with this because…
18. I think the author intends…

Dialectical Journal

"Finished, I went outside with my jacket across my arm. It was a cold sky. The faces of clouds were piled up, hurting" (Soto 58).	5 6 9	*The personification of the clouds' faces, piled up and hurting, reflects the boy's mood and view towards the jacket.* *A cold sky symbolizes that life isn't fair, and it's not going to give the boy a break. The cold sky also shows that it is cold outside and that the boy depends on the jacket to keep him warm, even though he doesn't want to depend on it.*
"I started up the alley and soon slipped into my jacket, that green ugly brother who breathed over my shoulder that day and ever since" (Soto 58).	3 5 6 8 9	*The metaphor and personification of the jacket, "that green ugly brother," shows that the jacket is ghastly, but like a brother, it can't be thrown away. This will then change his life and show that he has given up those few years of his young life to this "ugly brother."* *The phrase "and soon slipped into my jacket" again shows that the boy has to depend on the jacket to keep him warm.* *The phrase "breathed over my shoulder" uses touch and sound imagery that creates an image of something breathing over your shoulder. This means that the jacket is always going to follow him and is never going to go away. This shows that he inevitably is going to give up his whole life to the jacket because even though it is not there, it has still won the battle. Earlier in his life, he let it kill his cool in school, and later in his life, after he has disposed of it, he will allow it to completely soil the memories of those years. The jacket is going to forever be engraved in his memory.*

...at the author uses personification, metaphor, imagery, and ...eelings towards the jacket. The boy is constantly getting ...und, but he chooses to let this jacket ruin his life. In this set ... out the most, the boy's hatred for the jacket. Soto uses these ...boy has completely given up his power to the jacket and will ...f his life back.

Dialectical Journal

Name _____ *Gary Soto*

Dialectical Journaling allows me, as your teacher, to gauge your thinking and reading processes. It affords you, the student, an opportunity to interact with and make meaning of text. When you share your ideas with your peers, it gives you the opportunity to interact with one another's thinking and learn from each other! Use the left column of the chart below to write clear references to the text; use the right column of the chart below to share your reactions. Use the summary section to write a brief summary of your observations and questions for each set of entries. In the center column, place the number for the type of reaction.

Text Title: _____ *"The Jacket"*   Author: _____ *Carson Meyer*

Reference to the Text	Response Type (#)	Responses to the Textual Examples
In the space below, copy direct quotations, citations, summaries, paraphrases, key words, and/or other clear references to the text that "speak to you." Use MLA format for all direct quotations and citations.		In the space below, write your responses. You may (1) make personal connections; (2) make associations to other texts or events; (3) share feelings about the ideas, tone, and/or style; (4) question parts of the passage you don't understand; (5) comment about what you think is important; (6) speculate about the significance of images; (7) comment about the repetition of ideas, words, phrases, and/or images; (8) make connections among passages or sections in the text; (9) explain or speculate about symbols or motifs; (10) speculate about theme; and/or (11) address questions that are raised.
"I hurled orange peels at the mouth of an open garbage can, and when the peels were gone I watched the white puffs of my breath thin to nothing" (Soto 56).		*The mouth of the trash can reflects to the image of a monster eating orange peels. When the boy is throwing orange peels into the trash can it symbolizes that the jacket is peeling and that he wants to throw it away.* *The breath thins to nothing is used to show that the boy is watching his life disappear. Even though he can do something about it, he doesn't. In turn, he is throwing his life away.*

Three-Column Poetry Notes

Goal: To guide students through three levels of reading (literal, interpretive, critical) to arrive at a better understanding of complex and ambiguous poetry.

Key Elements	Information and Procedures
Rationale	This strategy requires a student to read a poem a minimum of three times, each with a different purpose that pushes the student to probe the meaning of the poem in increasing depth. The questioning and marking require student analysis and higher level thinking skills.
Materials	Copy of the poem for each student Teacher Reference: "Three-Column Poetry Notes"
Instructional Steps	1. Provide students with a copy of the poem, which has been typed in the center of the page. Have students number each line of poetry. 2. Instruct students to draw a vertical line to the left of the poem and another one to the right of the poem, so that the page now has three columns with the poem in the middle column. 3. Ask students to read the poem and focus on the literal, most concrete (level one) understanding. This level is simple inquiry with meaning found directly in the text. Complete the following tasks in the middle column: 1) circle new or unfamiliar vocabulary; 2) underline words, phrases or lines that answer the key questions: who, what, when, where; 3) place question marks next to sections that are confusing. 4. Ask students to read the text again; this time the focus is on the interpretive level (level 2). Notes written in the left column will focus on why certain words, phrases or lines are significant or how they are important to the meaning of the poem. In the left-hand column, ask students to write notes that address the following tasks: 1) mark examples of figurative language and write possible meanings; 2) look for shifts (time, place, point of view, etc.) that occur; 3) underline lines that address the key questions: why and how. • Why does the author use night as the setting for the poem? • How does the comparison emphasize the message of the poem? • Why is the use of dialect important in establishing the speaker/character of the poem? • This is a key place to look closely at the poet's style, particularly in an honors or Advanced Placement course.

Strong poems for analysis:

"Dulce Et Decorum Est" (Owen)

"Those Winter Sundays" (Hayden) for tone

"Lovesong of J. Alfred Prufrock" (Eliot) and Milton's "On His Deceased Wife" for allusion

Instructional Steps
(cont.)

Students can examine poetic riddles, such as William Carlos Williams' "The Thing."

5. Ask students to read the poem a third time. The focus this last time will be level 3, requiring critical thinking in order for students to make connections beyond the poem to themselves and their world. Notes written in the right column focus on the universal meaning.

- Why is the poem important to study?

- What does the poem have to do with me or the world in general?

- What do I think about the poem?

- What does this poem say about people?

- How does the poet's style establish or reinforce the larger theme or significance?

Differentiation: Increased Scaffolding

- Work on one column (level of reading) for several poems or until students fully understand that process before moving to the next.

- Model the process and use think-alouds, so the class sees and hears what this kind of thinking is about.

- Collaborate in small groups on all three columns; share in a Gallery Walk.

Differentiation: Increased Rigor

- Assign poems that are more abstract.

- Ask students to work individually before sharing notes with a partner.

- Assign a different poem to small groups and then ask the group to facilitate a discussion on the poem based on their three-column notes.

Using Technology

- Use laptops/computer stations for different poems and students can rotate in pairs to add notes to the previous set.

- Post a copy of the three-column notes for a poem and then facilitate a Wiki discussion of the poem.

Three-Column Poetry Notes

Level 2
(Interpretive)

Notes written in this column will focus on why certain words, phrases or lines are significant or how they are important to the meaning of the poem—this is the place to focus on the author's style. In the left-hand column, ask students to write notes that address the following tasks:

1. mark examples of figurative language and write possible meanings;

2. look for shifts (time, place, point of view, tone, etc.) that occur;

3. underline lines that address the key questions: why and how.

Level 1
(Literal)

Make notes on the following aspects of the poem:

1. circle new or unfamiliar vocabulary;

2. underline words, phrases or lines that answer the key questions: who, what, when, where;

3. place question marks next to sections that are confusing.

Level 3
(Explorative/Reflective)

Notes written in the right column focus on the universal meaning.

• Why is the poem important to study?

• What does this poem have to do with me?

• What do I think about the poem?

• What does this poem say about people?

• How does the poet's style establish/reinforce the larger theme or significance of the poem?

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Three-Column Poetry Notes

Handwritten annotations on the first worksheet:

- Repetition & Rhyme scheme

- alliteration →

- Rhyme scheme & Repetition.

Poem text (center column):
I feel and see and hear, Harlem, I hear you:
hear you, hear me--we two--
-you, me, talk on this page.
(I hear New York, too.)
Me--who?
Well, I like to eat, sleep, drink, and be in love.
I like to work, read, learn, and understand life.
I like a pipe for a Christmas present,
or records--Bessie, bop, or Bach.
I guess being colored doesn't make me *not* like
the same things other folks like who are other races.
So will my page be colored that I write?

Being me, it will not be white.
But it will be a part of you, instructor.
You are white--
yet a part of me, as I am a part of you.
That's American.
Sometimes perhaps you don't want to be a part of me.
Nor do I often want to be a part of you.

Right column notes:
He likes to eat, sleep, drink, & be in love. Also, he likes to work, read, learn and understand life.

He says he's not any different really just because he doesn't like the same things as other folks.

The poem says we are all American so we should be treated no different.

The instructor is older, white & more free.

Three-Column Poetry Notes

10/10

JACOB W...
10-6
7th HR

Second Level/Interpretive
Notes written in this column will focus on why certain words, phrases, or lines are significant or how they are important to the meaning of the poem. In the left hand column, ask students to write notes that address the following tasks: 1) mark examples of figurative language and write possible meanings; 2) look for shifts (time, place, point of view, etc) that occur; 3) underline lines that address the key questions: why and how.

First Level/Literal
Make notes on the following aspects of the poem: 1) circle new or unfamiliar vocabulary; 2) underline words, phrases or lines that answer the key questions: who, what, when, where; 3) place question marks next to sections that are confusing.

Third Level/Critical
Notes written in the right column focus on the universal meaning. Why is the poem important to study? What does this poem have to do with me? What do I think about the poem? What does this poem say about people?

Second Level notes:
first person point of view.

- Born in Winston-Salem, went to school @ Durham, then college in Harlem.

- He moves from a rich white educated place, back to Harlem and its almost like being in 2 different worlds.

First Level (poem):
Langston Hughes

Theme for English B

The instructor said,

   Go home and write
   a page tonight.
   And let that page come
   out of you—
   Then, it will be true.

I wonder if it's that simple?
I am twenty-two, colored, born in Winston-Salem.
I went to school there, then Durham, then here
to this college on the hill above Harlem.
I am the only colored student in my class.
The steps from the hill lead down into Harlem,
through a park, then I cross St. Nicholas,
Eighth Avenue, Seventh, and I come to the Y,
the Harlem Branch Y,
where I take the elevator up to my room, sit down,
and write this page:

It's not easy to know what is true for you or me
at twenty-two, my age. But I guess I'm what

Third Level notes:
*I think the poem is eye opening. It's okay to be different because in other ways we are all the same.

He is the only colored student in the class.

At his age, it's hard to tell what's true or not for him & his instructor.

Seven-Step Poetry Analysis

Goal: To aid students in comprehending and analyzing rigorous poetic texts.

Key Elements	Information and Procedures
Rationale	Students often read a poem once, decide they don't "get it," and give up. They need a concrete plan to read a poem—one that gives them a purpose for re-reading the poem several times in order to move from a literal comprehension to a critical analysis.
Materials	Copies of the poem to be analyzed Data projector Student Handout: "Seven-Step Poetry Analysis"
Instructional Steps	1. Give students a copy of the Seven-Step Poetry Analysis handout along with a copy of the poem to be studied. Students number each line of the poem. 2. Project the poem on an overhead, document camera or computer. Explain that you are going to walk through the steps on the handout to establish a concrete plan for reading poetry. As the lesson progresses, jot notes on your copy of the handout and show students your ideas. 3. **Step 1:** Ask students to review the title of the poem. Are there words in the title that are new or unclear? What are some of the possible meanings of the title? What clues does the title provide about the content of the poem? Tell the students to write notes in the space provided on the handout. Ask for volunteers to share some of their ideas and encourage students to jot additional ideas on the handout. 4. **Step 2:** Read the poem at least twice, once orally by the teacher, without making any notes. These readings will provide a basic understanding of the structure and flow of the poem. Ask students: What do you notice about the structure of the poem? How many stanzas? Is there a rhyming pattern? Are there other sound elements that you notice when the poem is read aloud? Give them time to jot notes, share ideas and add additional thoughts. 5. **Step 3:** Ask students to go back through the poem and circle unfamiliar vocabulary. The words might be new or they might be familiar words used in an unfamiliar or unusual manner. Tell them to write brief definitions of circled words. They may do this based on context clues, and/or they may access a dictionary. Ask students to share their ideas with an "elbow partner" and further develop their notes based on that discussion. 6. **Step 4:** Direct students to read the poem again and write a paraphrase of the poem. Explain that the paraphrase will focus primarily on the literal meaning of the poem. Clarify that a paraphrase is not a summary, but rather a "translation" of the poem into a student's own words. After students have finished paraphrasing, have them share in groups of four. Ask each group to choose a "gem" paraphrase to share out with the class. Project a sample paraphrase (written by you or an accomplished student) and ask the class to compare those they heard with the sample. Use this as an opportunity to clarify the criteria for paraphrasing.

Instructional Steps (cont.)	7. **Step 5:** Ask students to read the poem again and underline the figurative language (metaphors, similes, personification, etc.) in the poem. Tell them to jot down notes of possible meanings of these identified literary elements. Have students share in groups of four before asking them to share out with the entire class. Use this as an opportunity to point out any examples missed and to clarify how figurative language adds to meaning.
	8. **Step 6:** Ask students to write a sentence that states the theme of the poem. Remind them of the formula: topic + author's message = theme. Give groups of four a chance to share their theme statements. Have them pool their ideas and write a perfected version to share with the class.
	9. **Step 7:** Direct students to write several sentences connecting the theme of the poem to a personal experience or to the contemporary world. Explain that this clarifies the universal message of the poem and establishes its relevance.
Differentiation: Increased Scaffolding	• Model the seven-step process to the entire class, working through each step and having them write down the class ideas.
	• Assign students to small groups to analyze a poem.
	• Assign a different, but similar, poem to each group and then have the class participate in a Gallery Walk, examining the analysis of the various poems.
	• Identify one or two literary elements for step 5, as students learn the various forms of figurative language. Increase the number gradually over the course of the unit/year.
	NOTE: Remember to have students number the lines of poetry each time they read a poem.
Differentiation: Increased Rigor	• Incorporate more complex poems for study.
	• Require students to complete analysis individually before sharing with others.
	• Include more complex and less common literary techniques or devices for study.
	• Require students to complete the seven-step analysis periodically for formative assessment.
	• Require students to complete an analysis paper using their notes.
	• Have students create a poem of their own and offer it for peer analysis.
Using Technology	• Use an interactive whiteboard or data projector to model for the large group.
	• Require students to work in small groups using a Wiki to post comments in each of the seven steps.
	• Complete handout and notes using Google Docs, so that each student writes his/her responses to be shared with others in the group.

Seven-Step Poetry Analysis

Seven Steps	Student Notes
Title of poem Review the title of the poem. • Are there words in the title that are new or unclear? • What are some of the possible meanings of the title? • What clues does the title provide about the content of the poem? • What other questions do you have about the title of the poem?	
Read the poem Number the lines of the poem. Read the poem once silently and once orally. • What do you notice about the structure of the poem? • How many stanzas? • Is there a rhyming pattern? • Are there other sound elements that you notice when you	
Vocabulary Circle unfamiliar vocabulary. The words might be new or they might be familiar words used in an unfamiliar or unusual manner. Write brief definitions of the circled words.	
Paraphrase Read the poem again and write a paraphrase of the poem. A paraphrase is not a summary, but rather a "translation" of the poem into your own words. This will focus primarily on the literal meaning of the poem.	

Literary Analysis

Read the poem again and underline the figurative language (metaphors, similes, personification, etc.). Jot down notes of possible meanings of these figurative language examples.

Theme

Write a sentence that states the theme of the poem. Use the following formula to help get you started: topic + author's message = theme.

Connections

Write several sentences connect-ing the theme of the poem to your personal experience or to the contemporary world. This clarifies the universal message of the poem and establishes the relevance.

Seven-Step Poetry Analysis

meaning of the poem.	
Literary Elements Read the poem again, and underline the figurative language (metaphors, similes, personification, etc.). Jot down notes of possible meanings of these identified literary elements.	Don't fall = Don't fail
Theme Write a sentence that states the theme of the poem. Use the	Never quit, no matter how hard life goes

Sims

...ke struggled, & some
...of motivation to keep

Seven-step Poetry Analysis
Student Handout

Seven Steps	Student Notes
Title of poem Review the title of the poem. Are there words in the title that are new or unclear? What are some of the possible meanings of the title? What clues does the title provide about the content of the poem? What other questions do you have about the title of the poem?	• from a mother to a son • mom & son mail nor be together at the moment • No unclear words, very understandable
Read the poem Read the poem once silently and once orally. What do you notice about the structure of the poem? How many stanzas? Is there a rhyming pattern? Are there other sound elements that you notice when you read the poem aloud?	• Doesn't Rhyme at all in the poem • Five Stanzas crystal stair = east path splinters, boards, turnin corners, climbin, landin, going in the dark no light = Obstacles
Vocabulary Circle unfamiliar vocabulary. The words might be new or they might be familiar words used in an unfamiliar or unusual manner. Write brief definitions of the circled words.	I associate the word crystal with wealth, money, clear, & diamonds
Paraphrase Read the poem again, and write a paraphrase of the poem. A paraphrase is not a summary but rather a "translation" of the poem into your own words. This will focus primarily on the literal	A woman is doing bad & she's writing a motivational letter/poem to her son, telling him that he can do it, because she's been through so much.

Charting the Text

Goal: To be able to identify how a text is organized and to distinguish between what an author is *saying* and what an author is *doing* in a text, in order to understand how a writer deliberately organizes and constructs text to communicate meaning.

Key Elements	Information and Procedures
Rationale	When readers examine the structures of texts, they gain insight into how authors construct meaning. Analyzing the choices that authors make will also help students understand the types of choices they can make in the papers they write. Since charting a text moves students beyond the simple comprehension of what the author is saying, they will be able to discuss and write about texts with originality and sophistication—key college readiness skills.
Materials	A variety of different texts (editorials, op-ed pieces, research papers, narrative essays, fiction) Teacher-prepared list of charting verbs appropriate to the selected text (a narrowed-down version of the student handout) Student Handout: • "Charting the Text Structure" • "Charting Verbs List" • "Charting the Text: Lit Analysis" Document projector
Instructional Steps	1. Prior to beginning the actual process of charting a text, do the following: • Define what it means to chart the text: identifying what the author is **saying and doing** throughout a text. • Explain why it is important for readers to learn this skill. Analyzing text structure will be foreign to middle and high school students because they have not had a lot of experience examining how professional writers organize their texts to construct meaning. • Select a variety of different texts to use, in order to expose students to the various ways writers organize their ideas. Bring in texts such as editorials, op-ed pieces, research papers, narrative essays, fiction and various other texts that offer unique text structures. 2. As students are first learning how to chart a text, it is helpful to use short texts with fairly straightforward organizational schemes. Chunking the text can also be helpful in the beginning; that is, drawing lines after paragraphs to indicate what paragraph(s) comprise a "chunk" of text with related information. This can help students see how an author might use multiple paragraphs for one purpose. 3. Provide students with a copy of the text and the Student Handout: "Charting the Text Structure." As with every new skill and strategy, model how to do each of the charting steps and have students work together to practice each step. This is challenging work that will take time for students to master.

Instructional Steps (cont.)

4. Have students mark the text by first numbering the paragraphs (or "sections" if no distinct paragraphs) and reading one time through to get the big idea or gist of the text.

5. On the second reading, students circle key terms and underline main ideas/author's claims and other information relevant to the reading purpose.

6. Using the circled and underlined information, students summarize what each paragraph is *saying*. Complete the left column of the chart with the information. This type of work is more familiar to students—it is paraphrasing main ideas. Starting here will build confidence and help students prepare for the next step: charting what the author is *doing*. Below are some questions you should ask while analyzing what an author is *saying* in a text passage.

   • What is this paragraph about?
   • What is the author saying?
   • What is the content?
   • What did I learn from this paragraph?
   • What information is being presented?

7. Prepare an abbreviated list of verbs that students can use to describe what the author is *doing* in the next charting step. See "Charting Verbs List" for a more extended list of verbs to choose from. Without a verb list, students struggle to describe what an author is doing and will settle for general verbs that are often inaccurate. Depending on the list, some verbs might need to be defined for students. Verb lists could be written on the board, photocopied or made available to students in some other way.

8. Use the right column of the handout to identify what the author is *doing* in each paragraph. Here are some examples of what authors do in paragraphs. When articulating what an author is *doing*, begin with a verb.

   • Introducing a claim…
   • Establishing a character's motives…
   • Giving an example...
   • Creating a ___ tone (describe the tone)…
   • Interpreting data…
   • Sharing an anecdote…
   • Summarizing research…
   • Reflecting on a process…
   • Contrasting one idea to another…
   • Listing data…

   Note: While using the student handout is helpful for students to see how a text moves from paragraph-to-paragraph, students should eventually transition to "charting" in the margins of the text—this makes the process more efficient and allows students to keep their conclusions in the context of the text passages.

For advanced work: Chart sentencing types (e.g., polysyndeton, asyndeton, loose, periodic) to determine certain author-designed effects.

Instructional Steps (cont.)	9. Once students have undertaken an initial analysis of the text through their charting, move them to even more sophisticated interactions, such as a dialectical journal, Socratic Seminar or writing an academic summary. Charting should be done as a way into some other kind of textual engagement that requires close reading. There should be a purpose for the charting.
Differentiation: Increased Scaffolding	• Create opportunities for students to learn the differences between what the author is saying and what the author is doing by using pieces that are only a paragraph in length. • Assign specific paragraphs or sections of text for students to chart; it is too overwhelming to chart every paragraph of longer texts. • Create opportunities for students to learn this strategy in small groups. Students could work in pairs as they learn how to effectively chart texts. Students should share with others their charting statements. Have students explain why they chose a particular verb. • Increase opportunities for students to talk about verbs. Learning how to select and use verbs accurately is important to students' academic literacy development. Select volunteers to share the verbs they used to describe what the author is doing in a particular paragraph.
Differentiation: Increased Rigor	• Select longer or more complex pieces of reading to chart. • Increase the variety of genres that students read and chart. • Assign reading and charting to be done independently. • Use the Charting the Text: Literary Analysis sheet to study the rhetorical strategies and devices an author uses to develop meaning.
Using Technology	• Model for students how to chart the structure of a text using either a data projector or interactive whiteboard.

Note: This strategy borrows significantly from the "Charting the Text" strategy description in *AVID's Critical Reading: Deep Reading Strategies for Expository Texts Teacher Guide*. Consult this text for additional ideas to support this strategy.

Connections to Other AVID Resources:

• *Critical Reading: Deep Reading Strategies for Expository Texts Teacher Guide*
• *High School Writing Teacher Guide*

Charting Verbs List

While charting, use this verbs list to help you accurately select a verb that best explains what an author is *doing* in a paragraph. Use the spaces next to the verbs to write brief definitions or synonyms to help you select the most appropriate verb.

High-Frequency Charting Verbs	Medium-Frequency Charting Verbs	Other Charting Verbs
Analyzing:	Acknowledging:	
Arguing:	Challenging:	
Asserting:	Compiling:	
Comparing:	Differentiating:	
Contrasting:	Distinguishing:	
Connecting:	Establishing:	
Defining:	Generalizing:	
Debating:	Incorporating:	
Clarifying:	Justifying:	
Concluding:	Predicting:	
Discussing:	Qualifying:	
Developing	Substantiating:	
Evaluating:		
Extending:		
Explaining:		
Interpreting:		
Illustrating:		
Introducing:		
Listing:		
Offering:		
Proving:		
Stating:		
Suggesting:		
Summarizing:		
Questioning:		

Charting the Text Structure

Use the table below or recreate this table to help organize your charting statements. Even though charting is most effective when done in the margins of texts, a table can be useful when distinguishing between what an author is *saying* and what an author is *doing*. It is also a good idea to use this table to chart texts that cannot be marked.

Paragraph #	What is the author saying in the text?	What is the author doing in the text?
	Here are some questions you should ask: • What is this section about? • What is the content? • What did I learn from this?	*Here are some examples of what authors do:* • **Introducing** a claim • **Establishing** a character's motives • **Giving** an example • **Interpreting** data • **Sharing** an anecdote • **Summarizing** information • **Reflecting** on a process

Charting the Text: Literary Analysis

Use the table below or recreate this table to help organize your charting statements. Even though charting is most effective when done in the margins of texts, a table can be useful when distinguishing between what an author is *saying*, what an author is *doing*, what this might *mean* and how the author *develops the meaning*. It is also a good idea to use this table to chart texts that cannot be marked.

Quotation (include paragraph number)	What is the author *saying* in the text?	What is the author *doing* in the text?	What might this mean?	How does the author do it?
	Here are some questions to ask: • What is this section about? • What is the content? • What did I learn from this?	*Here are some examples of what authors do:* • **Introducing** a claim • **Establishing** a character's motives • **Giving** an example • **Interpreting** evidence • **Creating** an image • **Shifting** from a/an ___ tone to a/an ___ tone • **Building** suspense, mood or intensity • **Summarizing** information • **Reflecting** on an experience	*Here are some questions to ask:* • Why is this content/ section important? • How does this content/ section develop the theme?	*Here are some rhetorical strategies and devices to consider:* characterization, conflict/ resolution, symbolism, metaphor/ simile, imagery, diction, syntax, tone, detail, parallelism, repetition. *Sample questions to ask:* • How can I describe the author's syntax and how does his/ her syntax influence my understanding of the text's main message? • How does the author character-ize the antagonist and how does this characterization impact my understanding of the story's theme? • How can I describe the tone of this text and how does the author establish that tone and influence my understanding of the text?

Charting Text Structure

· Good people are good for the things They do for Themselves and for others. If you were a good person you wouldn't be doing anything ~~more~~ That would be dissaproved of if you were caught. Thinking.............

In The text "The Republic," PlaTo claims even The most Just ~~pe~~ .... t opportunity, to be

Shelby Esgro

"The Republic"
Plat (circa 428-347 BC)

Say

DO

The Republic is written as a dialogue between Socrates and various citizens of Athens. In this excerpt the discussion is centered on the origin and nature of justice. Glaucan, challenging Socrates to defend his view that justice is always preferable to injustice, offers the following argument:

This is saying some people ~~cant~~ ~~sea~~ practice to do good, Then it comes natural. But to theirs dont have power to stop Themsevies. They ollow what is right.

1   Those who practice justice do so involuntarily because they do not have the power to be unjust. Imagine that we can give the just man and the unjust man the ability to do whatever they will. <u>Let us watch them and see where desire will lead them.</u> Then we will discover that they walk along the same road, follow their own interest which all men naturally deem to be their greatest good, and are only diverted onto the path of justice by fear of the law. This is a story about a man who had such freedom.

· Telling The reade That There is 2 Types of people. And it all depend on Their power of good & evil.

· Even shepards of things are faced with good & evil.

2   According to tradition, Gyges was a shepherd in the service of the king of Lydia. Following a great storm, an earthquake made an opening in the ground near where he was feeding his flock. Amazed, he climbed down into the opening where he discovered, among other marvels, a hollow horse made of bronze and within it a dead giant wearing only a golden ring. He <u>took the ring from the giant's finger and climbed back out of the opening.</u>

· starts to Tell The story of a man who discovers a bronze horse & a giant w/ a gold ring.

· It is saying that the shepard was doing evil to take over the kingdom.

3   The shepherds met monthly to report to the king about their flocks. As he was sitting among them, the shepherd chanced to turn the ring on his finger inward toward his palm whereby he became invisible to the rest of the company. They began to speak of him as if he were no longer present. He was astonished at this and turned the ring out to its usual position. He reappeared. He made several trials of the ring with always the same result: when he turned it inward, he disappeared, and upon turning it out, he became visible again. <u>A short time after, Gygnes, arranged to become a messenger to the court. As soon as he arrived he seduced the queen, and with her help, slew the king and took the kingdom.</u>

· Tells of how The ring had The power To turn The shepard inviniable.

· It is saying That no man givin such a great power, !the invisabilty, would use it only for just things.

4   Suppose now there are two rings and we give one to the just man and the other to the unjust man. <u>No man can be imagined who would be of such iron nature that he would stand fast to justice. No man would keep his hands off what was not his own when he could safely take what he like.</u> Then the actions of the just would be as the actions of the unjust; <u>they would both come at last to the same point.</u>

· challenging The powers of Evil doings Vs Good doings.

· It if one person ~~aaa~~ is in ~~th~~ey will always be unjust?

image on how unjust

Charting the Text: Literary Analysis

Interactive Maps

Goal: To enhance student interest in a fictional text and to aid in the comprehension and analysis of the setting and action of a story.

Definition: Interactive Maps are just that, maps created for or by students to engage them in the process of tracking the action of a story. These maps can be created on paper or the computer and should also be used to lead students through the process of understanding setting and action as a symbolic part of a story.

Key Elements	Information and Procedures
Rationale	Interactive maps are a way for students to explore the world of a text either as a Pre-Read or Interact activity. The purpose is to allow the students greater insight into not only the setting of the work, but also the time period and even its relation to their own place in the world. This activity can be completed with or without technology.
Materials	Maps from a Google search Data projector Sample texts for students to use

Instructional Steps	1. Perform a simple Google search to yield maps made by classes or individuals and for many works of literature, commentary that describes the action of the story and its relation to the place on the map. Or go to *http://googlelittrips.org*, an online application that allows participants to tour digital maps, as well as create their own to be uploaded to the site. Student-created lit maps are also welcome on the site. Google Earth is required for the application to work properly, but the format allows students to zoom in and out of a satellite-generated image and click on pictures and commentary for various places on the map, most of which relate specifically to the action of a story.
	
	2. Use these already-created maps to preview a text's actions and/or locations prior to reading, in order to build background knowledge. Students can also use the maps during reading to research more about specific elements of a story. As a point of differentiation, students could explore all or part of a map in small groups, partners or individually and then create a synthesis of the map's information and their own interpretation/knowledge of the same information. This could be done as a dialectical journal, a summary, a graphic organizer, a storyboard, etc.
	
	OR
	
	3. Have students create their own maps:
	    • Students should track the action of a text using a graphic organizer, Cornell notes or a dialectical journal.
	    • Students construct a map that displays the movement within a text. This can be created by hand or done with the aid of technology. A classic text example for this is the migration of the family in *The Grapes of Wrath*.
	    • Students will track the events of the text with written descriptions of the action and locations, including relevant quotations from the text for support. Students can also add pictures, primary source documents, and/or links to other sites (if using technology).

The ultimate Interactive Map is based on The Odyssey.

Differentiation: Increased Scaffolding	• Show sample interactive maps and model how to use them and/or discuss how the developers created them.
	• Create a map from a short story as a class, making the thinking process explicit as decisions are made about what to include and why.
	• Place students in pairs, small groups or together as a class and have them track the major events of the story and discuss how the setting plays a role prior to map creation.
	• Allow students to give more personal responses on their maps, rather than analytical or evaluative.
Differentiation: Increased Rigor	• Have students work individually.
	• Have students track the events of a full-length novel.
	• Have students create their own Google Lit Trip.
	• Have students incorporate contemporary events/places into their novel. Or, have students incorporate a historical perspective outside the realm of the text itself.
	• Require students to provide an analytical or evaluative response on their maps.
Using Technology	• Use Google Lit Trips or other online resources. A good source for initial information is *Google Earth for Dummies*. See also the Google Lit Trip resources in the Resource section of this book.
	• Use various computer software for the creation of the map itself.

Analyzing Non-Print Text

Goal: To challenge students' level of analyzing and interpreting a variety of images: artwork, photography, advertisement, political cartoons, etc. and to build their analytical skills.

Key Elements	Information and Procedures
Rationale	As a culture, we have become increasingly visual. We are continually bombarded with images and it has become important for our students to "read" these images critically. Students become better readers of text—print and non-print—if we teach them how to analyze and interpret. This strategy is meant to be a basic tool for how to lead students through increasingly higher levels of analysis.
Materials	Selected images (artwork, photograph, advertisement, political cartoon) Student Handout: "What do we see/What does it mean/Why does it matter?" Student Handout: "Looking at Images"
Instructional Steps	1. Choose an image for discussion/analysis: artwork, photograph, advertisement, political cartoon, etc. This works most effectively if the image is related to the unit currently under study. For example, if students are doing a short story unit, choose images that relate to the settings or themes of the stories. If doing a satire unit, choose political cartoons or advertisement/propaganda that contain satirical elements. 2. Give each student a copy of the three-column graphic organizer: "What do we see/ What does it mean/Why does it matter?" 3. Direct students to look at the image and fill in the first column. Reiterate to them that they are NOT interpreting at this point; they are only writing down a detailed description of what they see. Direct students to share in small groups or process as a large group what details they notice, since each set of eyes will hone in on different details. 4. Explain to students that column two requires that they attempt to **make meaning** of what they are seeing. They can do this in several ways; use the Student Handout: "Looking at Images" to help guide their understanding of what they are seeing. Process through the second column until you feel students have a strong sense of how the image is working and how it seems to be affecting our understanding of the artist's/creator's intended meaning. 5. Determine when students are ready for column three and draw their attention to its title, "Why does it matter?" At this point, it might help to simply ask your students, "So what?" In column two, we have tried to determine what is most important in the image, but for column three we must narrow down the artist's/creator's intentions and determine the meaning of the piece. Students can practice writing theme statements for an image and use column one and two for supporting evidence. 6. Have students make connections between the images and the unit under study or assign a writing activity based on students' interpretations and analyses, depending on your intended outcomes for using the non-print image.

Differentiation: Increased Scaffolding	• Choose an image that blatantly uses common symbols or motifs. • Model for students how you would process through the three columns. • Allow students to complete the three columns in pairs or small groups. • Avoid overly simplistic images; their meaning actually tends to be harder to determine.
Differentiation: Increased Rigor	• Choose images that may contain symbology that the students will not naturally know and have them speculate about meaning. • Choose images that are overly simplistic—these require more inferential thinking. • Instruct students to work alone with different, but related, images and jigsaw their results for great learning and discussion.
Using Technology	• Find or create images that have been slightly altered so that students must compare and contrast how the slight change in detail alters the meaning of the image. Example: How would it change the meaning of Michelangelo's "Creation of Adam" from the Sistine Chapel if God's and Adam's hands were reversed, leaving Adam with the stronger hand and God with the weaker one? (Use *http://mediacommons.psu.edu/ freemedia* for Media Commons and be watchful of copyright.) • Create still images from commercials or YouTube videos and have students analyze "parts" of the whole. • Conduct virtual tours of exhibits (many museums and photographers have these) and have students analyze a few specific pieces in the exhibit.
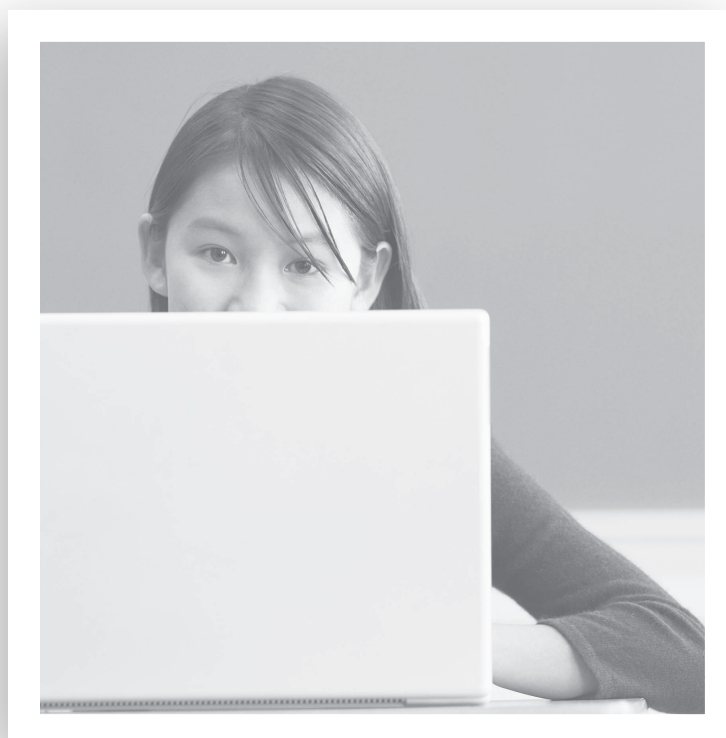
Analyzing Non-Print Text

What do we see?	What does it mean?	Why does it matter?

Looking at Images and Basics of Design

Questions to Consider

- What is the subject matter?

- What is the setting?

- What is the action of the image?

- What is the focal point of the image?

- Is it heavily contrasted or muted?

- What does the color tell us? Is there a dominant color or color scheme?

- Look closely at the lines; where do they seem to lead?

- How do our eyes move through the image?

- How is the composition arranged?

- If there are people, what do their body language and facial expressions tell us?

- What remains unknown? What questions do you still have?

Basics of Design

There are a few things about image design that are important to consider while choosing a work to examine. This list is merely a preview of the effects of design. For more information, the list of resources below might help you navigate the basics of design.

1. Strong horizontals give us a sense of calm and balance. Verticals give us a sense of power and might.

2. Contrast is the difference in light and dark, but colors can contrast as well. A color's "complement or contrast" is the opposite colors on a color wheel. Or, more simply, a primary color's complement is the secondary color made from the two remaining primary colors.

Primary Colors	Secondary Colors
Red	Green (red's complement because it is made from blue and yellow)
Blue	Orange (blue's complement because it is made from red and yellow)
Yellow	Purple (yellow's complement because it is made from red and blue)

Contrast, whether with lights and darks or colors, intrigues the eye and heightens the viewer's emotional response to the image.

3. Variety (or lack thereof) is a way for artists to vary the visual information. An image that is basically uniform may relay a sense of calm solidity, whereas an image that is very busy may create anxiety or even frustration in the viewer.

Resources for further study:

http://www.goshen.edu/art/ed/Compose.htm#principles
http://photoinf.com/General/Robert_Berdan/Composition_and_the_Elements_of_Visual_Design.htm
Design Basics by David A. Lauer, Stephen Pentak

Analyzing Non-Print Text

Victoria

Interpreting Non-Print Graphic Organizer

Jacob lawrence
"Migration of the Negro"

What do we see?	What do we know?	Why does it matter?
people in a diner a rope seperates them blacks on one side. whites on the other. blacks have no expression on their faces. whites have a stern look. Colors are cold and give an etchy feel even though there are warm colors. White people look fat	Segregation! it is a modern piece stylized figures The blacks with no expression shows how they don't "count" or have "a say" in what is happening. The stern look on the white people shows their sophisticy	The message of the artist is to show how even common people in time of segregation were more important or seen better, than black people. How even in a local diner white people enjoy their "solitude" The silverware is yellow and brown/orange represeunting how the whites have "gold" silverweam and the blacks have "bronze" silver wear. showing importances.

Graphic Organizers with Signal Words and Sentence Frames

Goal: To help students increase their comprehension by understanding how aspects of a text are related to one another and how they communicate the author's intention or purpose.

Key Elements	Information and Procedures
Rationale	Using graphic organizers leads students to think critically as they transform information into a graphic representation and then into their own written form. As a visual, graphic organizers show how ideas are connected and organized. Students can use graphic organizers to:
	• identify the main ideas of a text;
	• represent the structure of a text;
	• see how ideas are related to one another and clarify relationships between ideas/concepts;
	• see how details support main ideas;
	• make abstract ideas concrete;
	• make material more comprehensible.
	Students who understand how a text is structured (reading) and how to structure a text themselves (writing) and who can identify the relationships among ideas, have increased comprehension.
Materials	Selected student text Document Projector Signal Words, Guiding Questions, Sentence Frames and Student Handouts chosen to match the purpose of the selected text.
Instructional Steps	1. Explain to students that graphic organizers can help to organize information more readily. Tell students that when they understand the ways texts are organized, they will be able to clarify relationships between concepts, make abstract ideas more concrete and make material more comprehensible.
	2. Select the text with which the class will be working and determine beforehand what the purpose of the text is:
	• elaboration/description
	• cause and effect
	• compare and contrast
	• sequence (chronological or plot sequence)
	• claim and evidence (or proposition and support)
	3. Using the appropriate signal word list and guiding questions (see Teacher References), prepare and then model a series of think-aloud questions/comments to use with the text to demonstrate for students how to identify its purpose. Besides looking for signal words and identifying the author's main idea(s) through guiding questions, also have students consider the author's intention for the text—what does s/he want the reader to get out of it?
	4. Introduce an appropriate graphic organizer for students to use to recap the ideas they've gleaned from the text (see Student Handouts) and have students discuss how the organizer is arranged and how they might complete it.

Instructional Steps (cont.)	5. Offer explanations, as needed and a sample to assist students in seeing how information should be written into the organizer, then have students complete their own.
	6. Model and then have students practice writing a summary to recap the information contained in the graphic organizer. Use selected sentence frames to help students develop their summaries (see Teacher References). **NOTE**: Writing a summary for the graphic organizer ensures that students understand the relationships expressed in their organizer and gives them practice writing with academic language.
	7. As students gain confidence identifying text structures and purpose and using graphic organizers to organize ideas from the text, they can be provided the organizer, signal words, guiding questions and sentence frames to use in small groups, with a partner or individually. Students might also be given these resources before reading a text, allowing them to begin to write ideas on their graphic organizers as they preview the text—they might be able to tell main ideas from the headings, etc.—and then completing their graphic organizers as they read, filling in details and showing where ideas fit in relation to one another.
	Note: While it is valuable to provide students with a ready-made graphic organizer for a text, it helps students to think more critically when they have to develop their own. They have to determine what the relationships are among ideas in a text and develop their own pictorial/visual method for showing them. Therefore, be prepared to remove the ready-made graphic organizers over time and have students develop their own.
Differentiation: Increased Scaffolding	• Give students partially completed graphic organizers and have them complete the missing parts based on the information from the text.
	• Show students many good examples of completed graphic organizers without summaries, have students discuss the relationships expressed in the organizers and then have them write the summaries with teacher guidance. This provides an opportunity to work with the organizational schemes of the organizers.
	• Model the construction of a graphic organizer and discuss as a class the construction procedure and the decisions made during the construction process.
	• Have students work in pairs or small groups until they are ready to work independently.
	• Provide many practice opportunities.
Differentiation: Increased Rigor	• Working with a partner, have students review a number of existing graphic organizers (provided by the teacher or viewed from websites) and rate them for their effectiveness. Have students determine with what genre of writing or subject area they might best be used and why. Have students share their findings with the class.
	• Have students work with a partner or small group to design a graphic organizer to be used with a particular text and then present to the rest of the class.
	• Have students develop their graphic organizer summaries with more advanced sentence frames, using more advanced academic language and/or syntax or without the use of sentence frames at all (only do so after they have demonstrated competence writing summaries and using academic language with the help of the frames).
Using Technology	Have students use computers or interactive whiteboards to create their graphic organizers and share with the class using a data projector.

Connections to Other AVID Resources:

• *The Write Path English Language Learners Teacher Guide*

Graphic Organizers: Signal Words, Guiding Questions, Sentence Frames

Graphic organizers are used to lead students to analyze information, transfer it into a graphic representation and then into their own written form. This requires modeling and scaffolding on the part of the teacher and many opportunities to practice by students. What follow are a series of signal words, guiding questions and sentence frames, grouped according to the purpose of the text (elaboration/description, cause and effect, compare and contrast, sequence or claim and evidence) to support students in:

> • recognizing **signal words** to see relationships between an author's words and the structure or function of a text.
>
> • using **guiding questions** to help comprehend, clarify and analyze text.
>
> • using critical thinking to create a graphic organizer appropriate for a writing task.
>
> • using sentence **frames** to write in a more academic and sophisticated way to express the relationships depicted in a graphic organizer.

Use student handouts and samples, classroom posters, think-aloud modeling, collaborative practice, discussion and Cornell notes to introduce elements of graphic organizers, to support student practice and to serve as ongoing resources for student reference.

Elaboration/Description

- Describes attributes, qualities, characteristics and properties
- Explains relationships of objects in space
- Defines level of frequency

Signal Words

includes	explains
to begin with	shows
for instance	in fact
also	in addition
for example	such as
to illustrate	furthermore
another	reflects
first	second
in other words	most important
identified by	associated with
between	near
characterized by	among

Guiding Questions

- What is being described?
- What are its most important attributes?
- What are the characters, places and objects in the text passage?
- Why is this description important?
- What is the concept?
- To what category does it belong?
- How does it work?
- What does it do?
- How are the pieces related or connected?
- What are the functions of its pieces?
- What are examples of it?
- What are examples of things that share some, but not all, of its characteristics/attributes?

Sample Sentence Frames

- ☐ _____ shows _____.
- ☐ _____ can be described as _____.
- ☐ Usually, _____.
- ☐ _____ is called _____ and is related to _____.
- ☐ _____ is used to illustrate _____.
- ☐ Characteristics of _____ include _____ and _____.
- ☐ _____ can be characterized by _____.
- ☐ _____; in other words _____.
- ☐ _____ can be defined as first _____ and second as _____.
- ☐ _____ is _____; for instance, _____.
- ☐ _____ happens _____.
- ☐ An example of _____ is _____.
- ☐ _____ rests among _____ and near _____.

Elaboration/Description
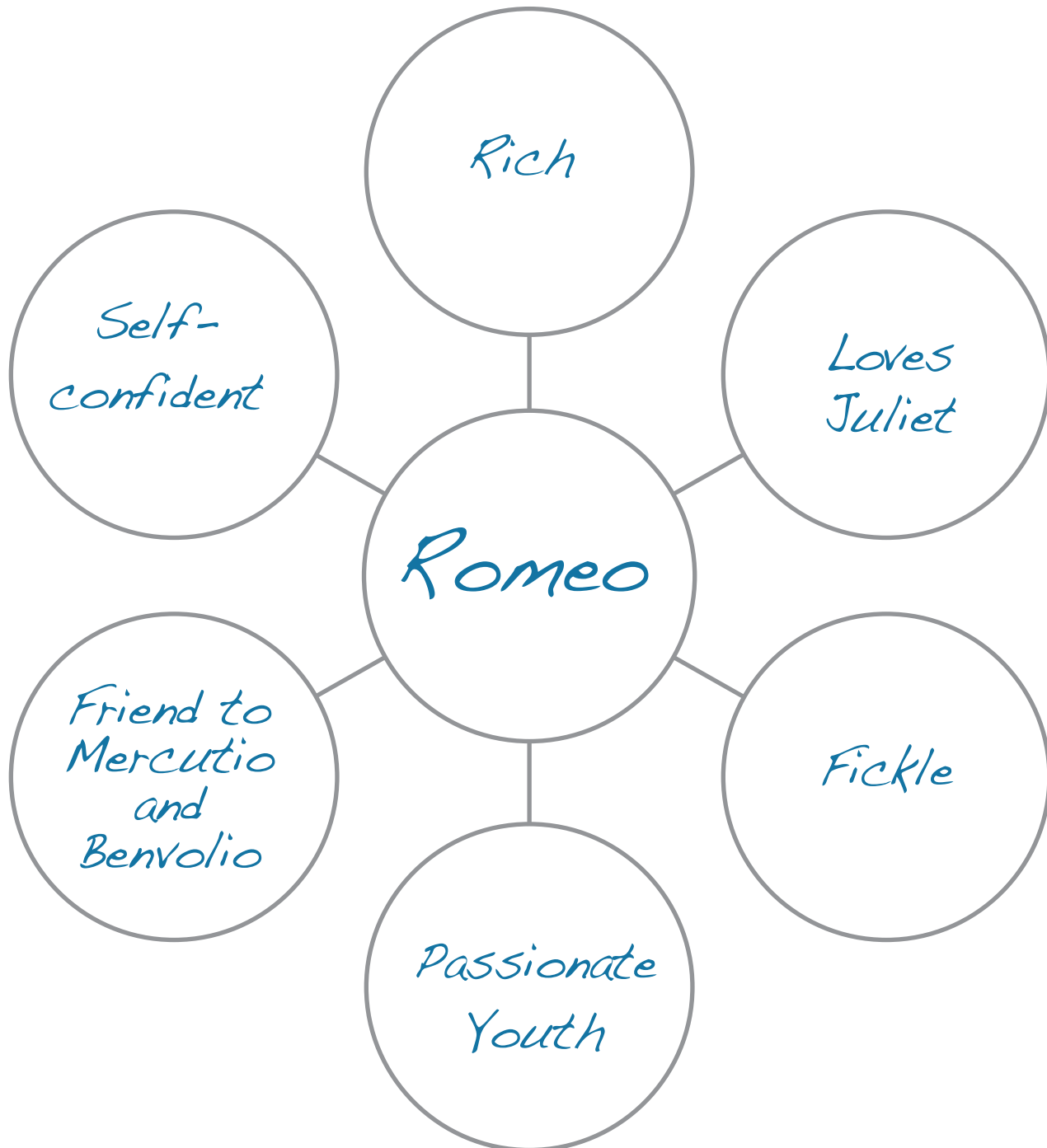
Elaboration/Description

Elaboration/Description

"Oh, I am fortune's fool"
— Romeo

Rash

Runs off with Juliet

Kills Tybalt in a fight

Romeo

Self-confident

Goes against parents

Sneaks into Juliet's room

Challenges foe to a fight
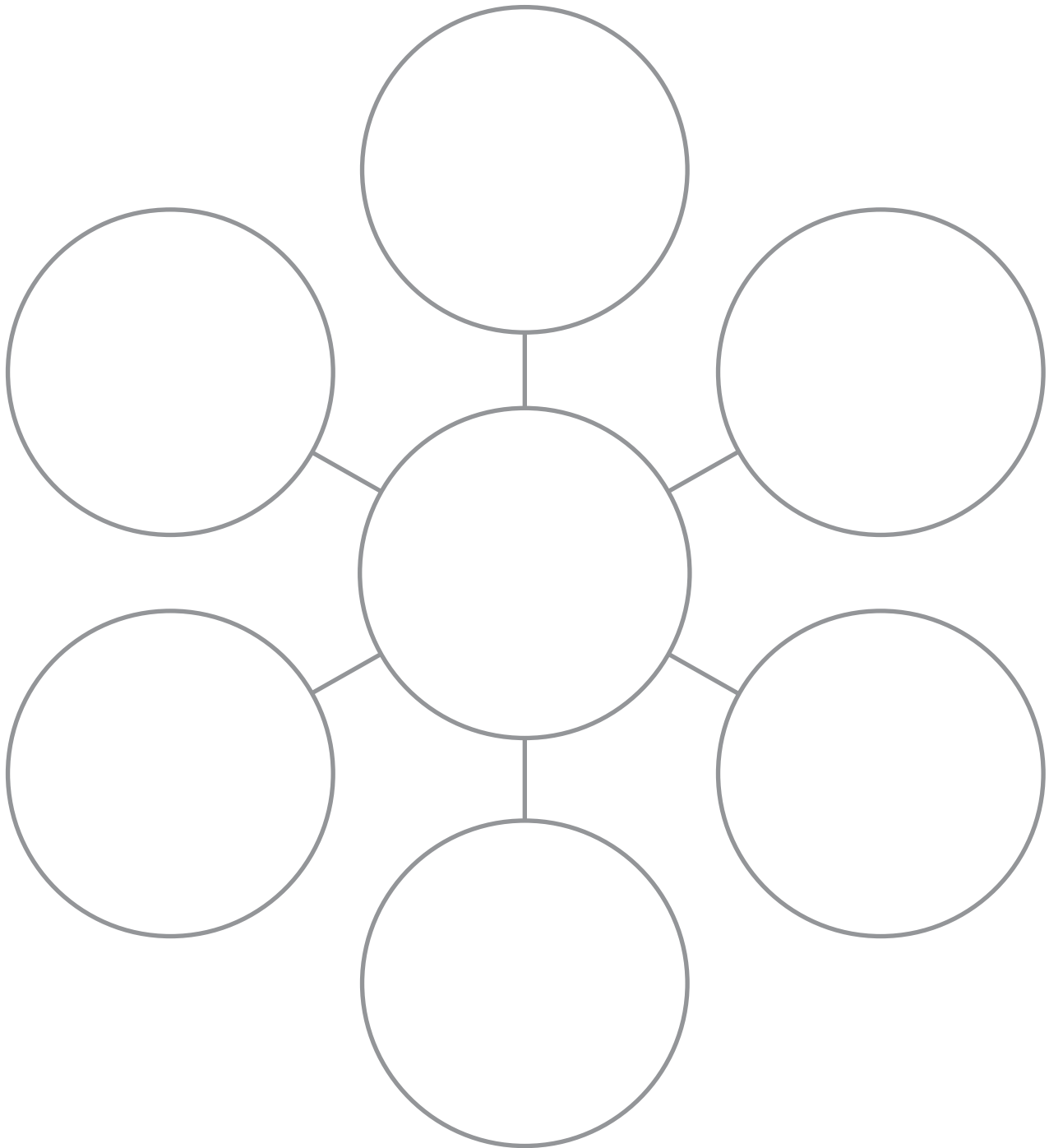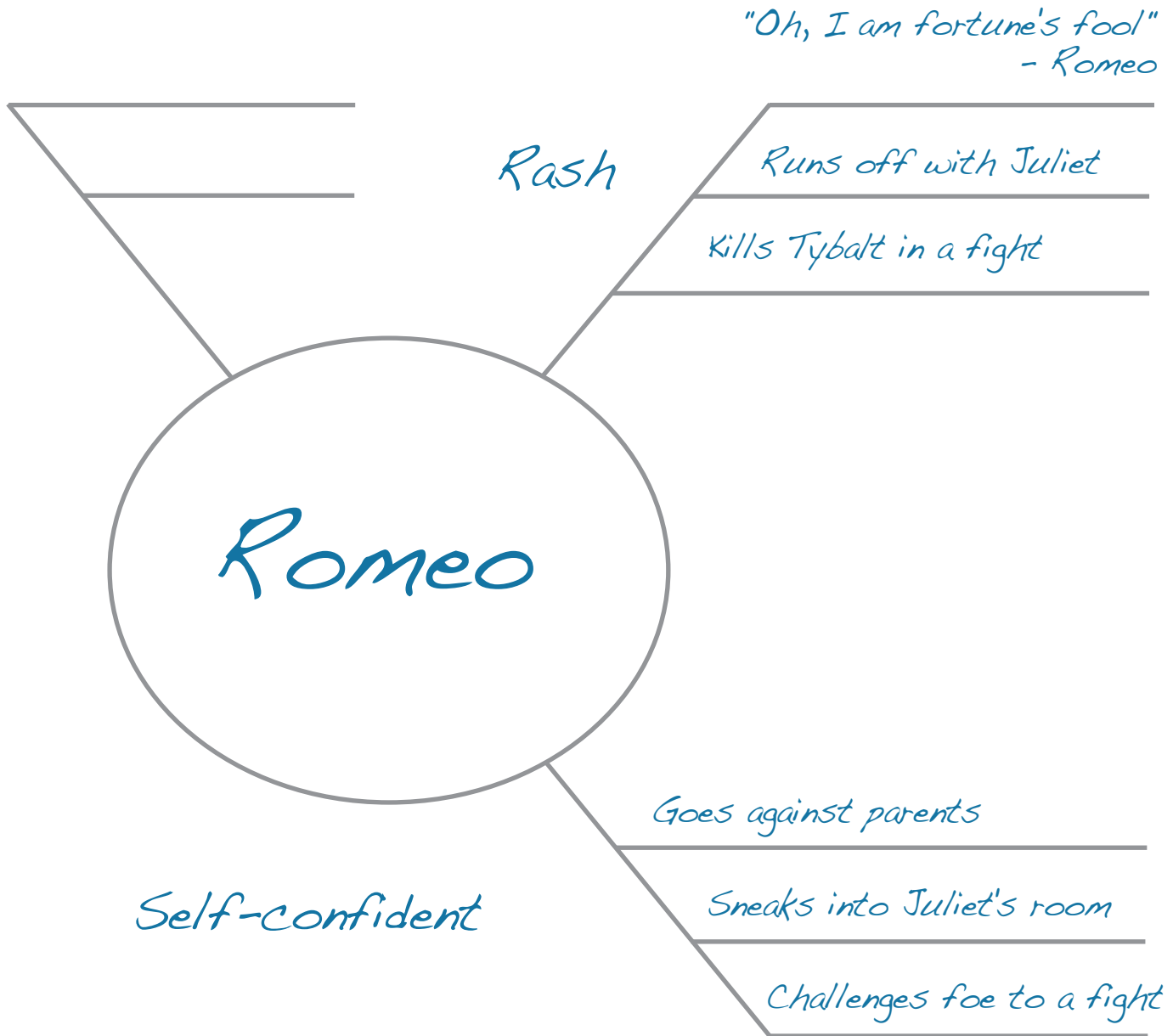
Elaboration/Description
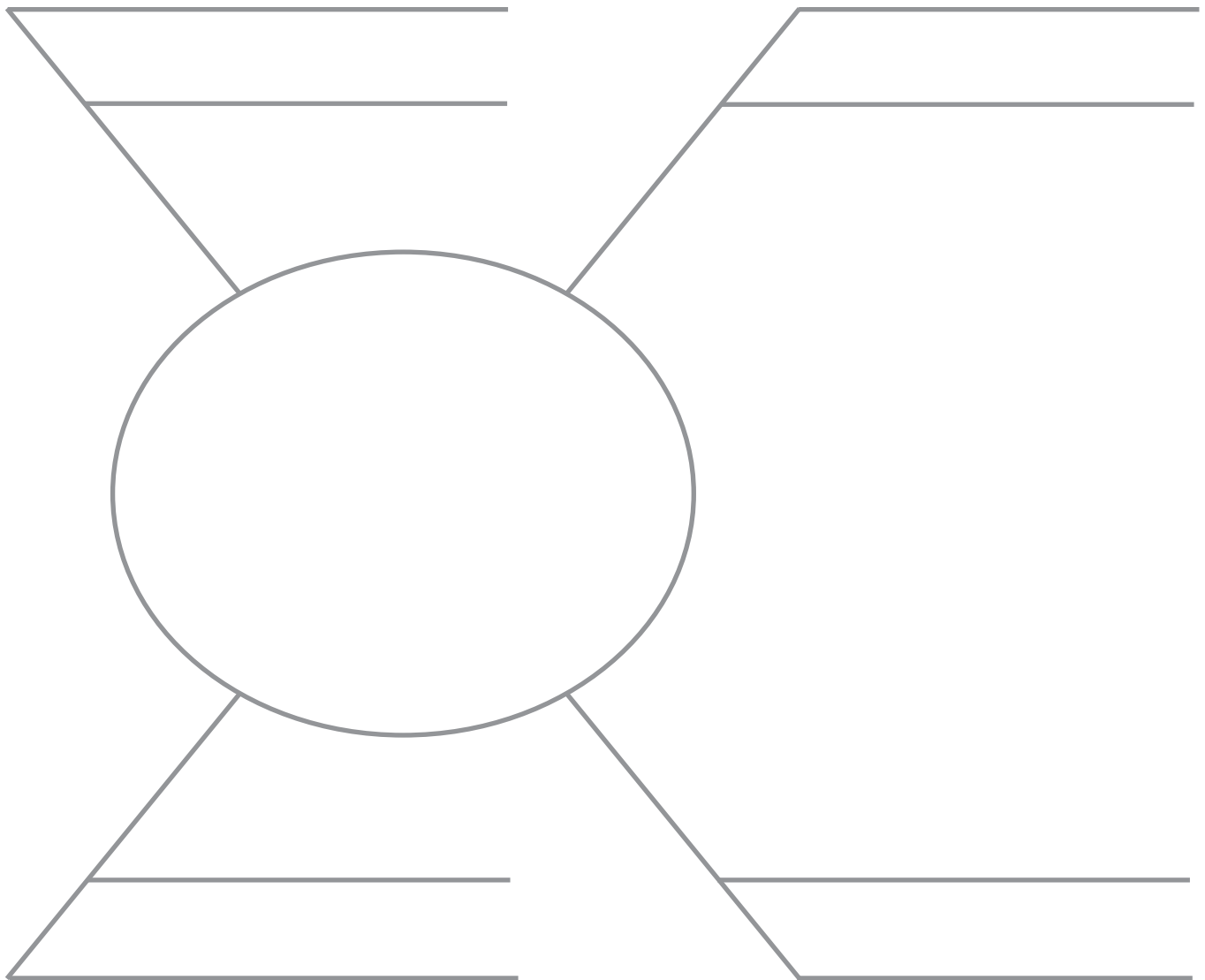
Cause and Effect

• Explain the cause of an outcome

• Express why something occurred

cause	cause	cause	cause

effect

effect

cause	cause	cause	cause

Signal Words

because	since
therefore	consequently
as a result of	this has led to
so that	nevertheless
accordingly	if . . . then
thus	subsequently
because of	in order to
may be due to	effects of
for this reason	the cause was
due to	this led to (caused)

Guiding Questions

• What is it that happens?
• What causes it to happen?
• What is the effect?
• What are the important elements or factors that cause this effect?
• How do these factors or elements interrelate?
• Will this result always happen from these causes? Why or why not?
• How would the result change if the elements or factors were different?
• What is the cause/effect process the author is describing? Why did a cause/effect structure emerge?

Sample Sentence Frames

☐ _____ was _____ caused by _____.

☐ The _____ because _____.

☐ Because of _____, the _____ is _____.

☐ _____; therefore, _____.

☐ As a result of _____, _____.

☐ If _____, then _____.

☐ In order to _____, _____.

☐ For this reason, _____.

☐ _____ has been caused by _____, thus _____.

☐ Due to the fact that _____, it seems evident that _____.

☐ _____ has led to _____. For this reason I believe that _____.

☐ If _____ is _____, then I predict that _____.

Cause and Effect

Fear of others different from us	Economic disparity	Inability to understand another's language or culture	Media bias, stereotyping and sensationalism

Racism

Racism

We don't see individuals, just stereotypes	Perpetuates inequity and reduces opportunities	Creates tension and unreasonable suspicions over limited resources	Segregation – planned and unplanned
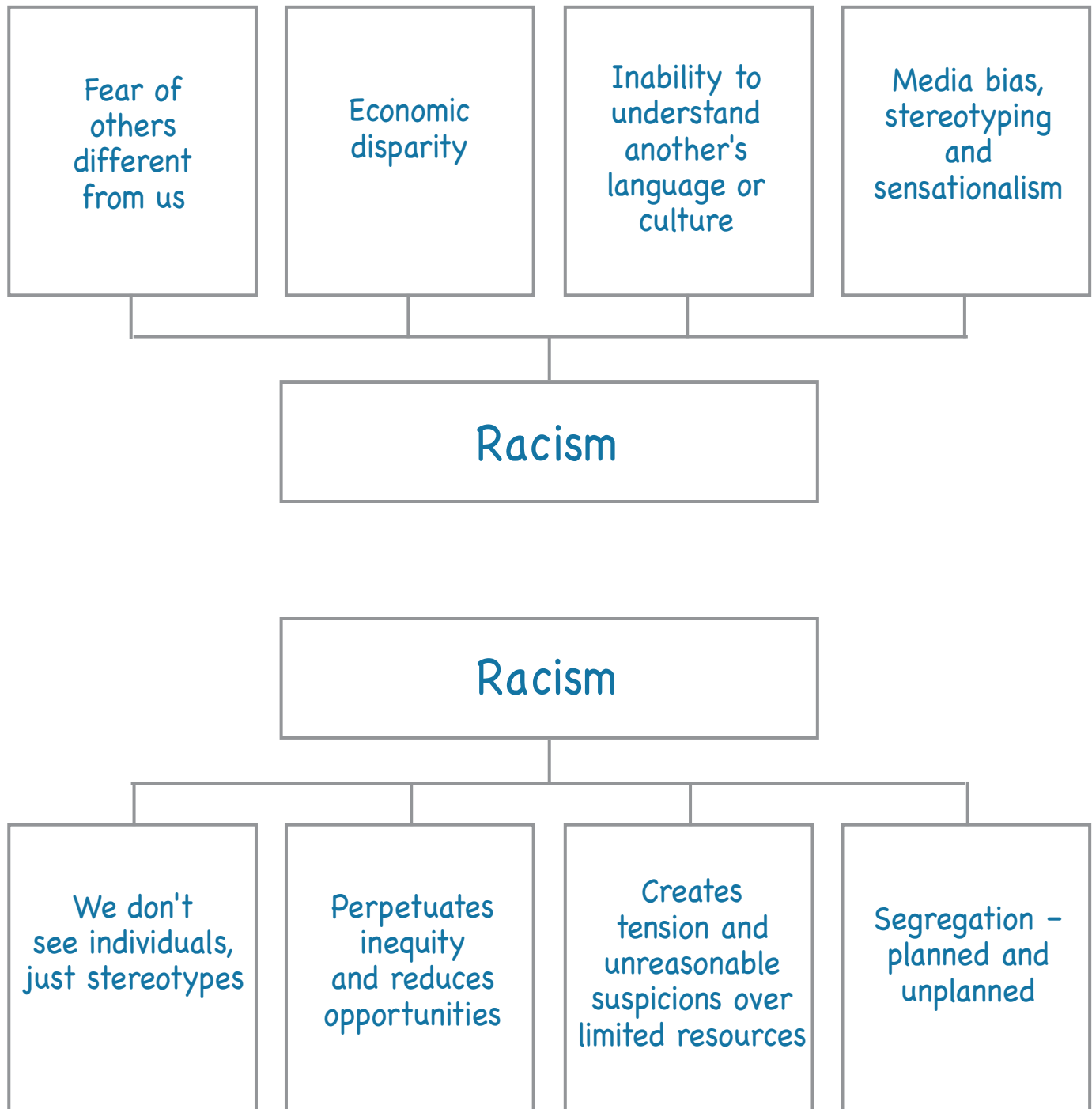
Cause and Effect
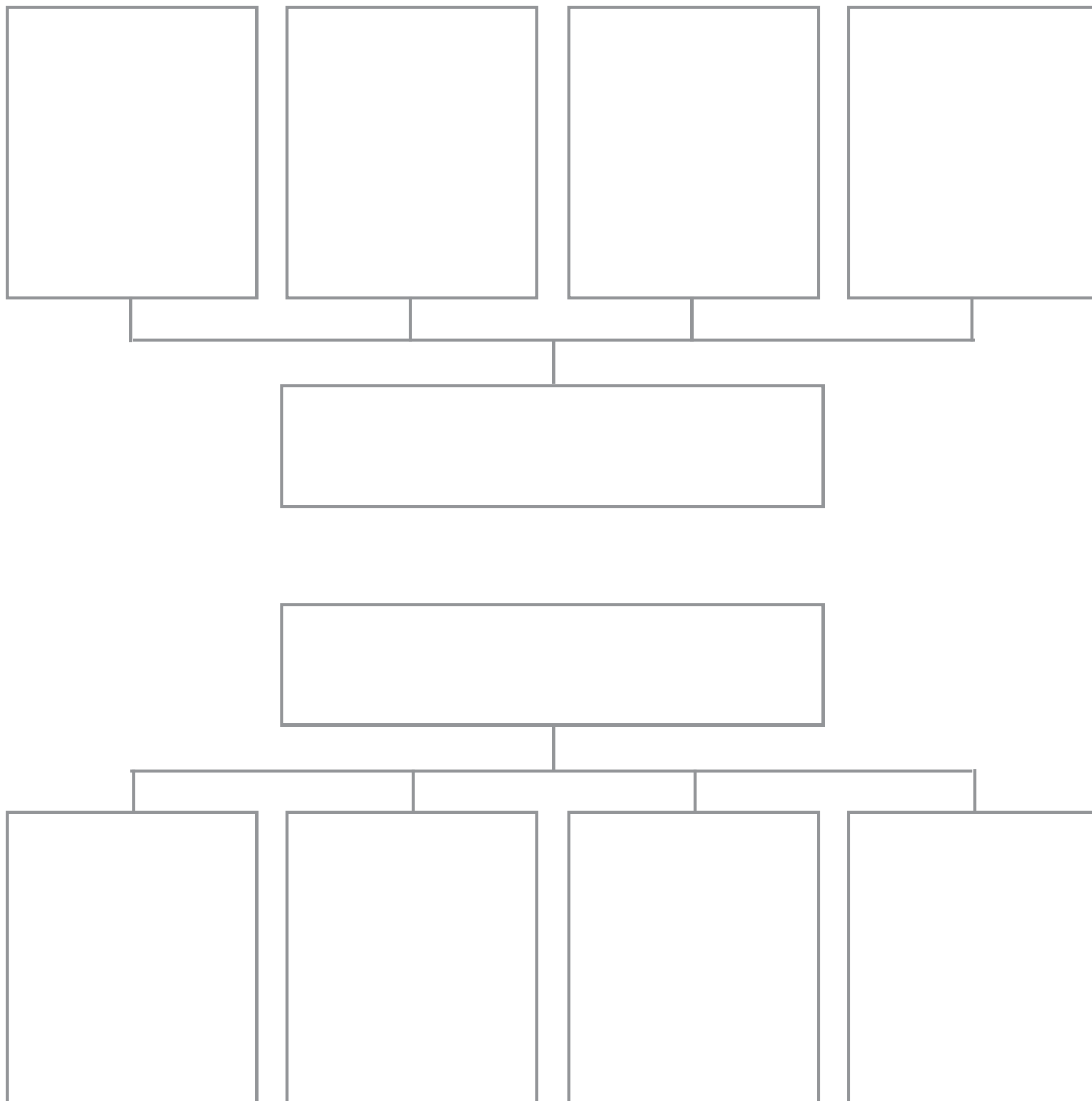
Compare and Contrast

• Understand and express how two or more things are similar and how they are different.

How Alike?

How Different?

With Regard to
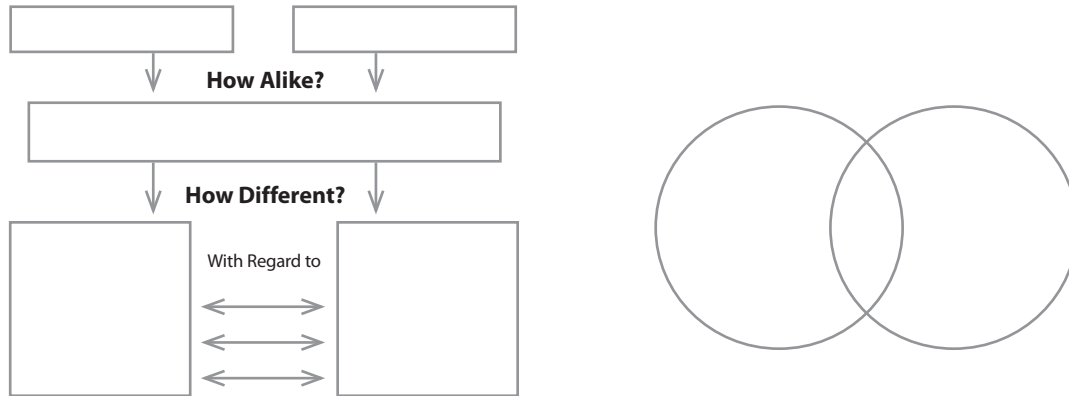
Signal Words

however	both
but	unlike
same as	different from
-er, -est	-er than
are similar	just like
as well as	have in common
on the contrary	difference between
as opposed to	whereas
share common traits	on the other hand
	not only…but also

Guiding Questions

• What is being compared and contrasted?
• What categories of characteristics or attributes are used to compare and contrast these things?
• How are the things alike or similar?
• How are the things not alike or different?
• What are the most important qualities or attributes that make them different?
• What can we conclude about these things or items?
• Why are these things being compared/contrasted?
• When did the comparison/contrast structure emerge?

Sample Sentence Frames

☐ _____ is _____ -er than _____.

☐ _____ is the _____ -est when compared to _____.

☐ _____ and _____ are similar because they are both _____.

☐ _____ and _____ are different because _____ is _____ and _____ is _____.

☐ _____ is _____; however, _____ is _____.

☐ Unlike _____, _____.

☐ While _____ is different from _____, _____.

☐ _____ is _____, as opposed to _____, which is _____.

☐ Not only is _____, but _____.

☐ Although _____ and _____ have some similar characteristics, they are very different _____.

☐ While _____ is able to _____, _____ does not have that capability/feature _____.

☐ The most important difference is that _____ has _____, while _____ has _____.

☐ Just as _____, so too _____.

☐ By comparing _____ and _____, it is clear that/I realized that/I learned that _____.

☐ While _____ and _____ are both _____, there are several major differences between them.

☐ The primary distinction between _____ and _____ can be described as _____.

Compare and Contrast

Setting in *Cry, the Beloved Country*

Ndotsheni	Johannesburg

How Alike?

- People working and following dreams
- Poverty
- Religious conviction

How Different?

Ndotsheni	With Regard to	Johannesburg
• Strong family • Take care of each other	family	• Disintegration of family • Losing traditions
• Work the land • Suffering with little water	relation to the land	• Separated from land • Destroying land

Compare and Contrast

How Alike?

How Different?

With Regard to

Compare and Contrast

Setting in *Cry, the Beloved Country*

Ndotsheni

- Dying
- People work the land
- Lack of water
- Strong families
- Nativism strong

(overlap)

- People working
- People following dreams
- Poverty
- Religious conviction

Johannesburg

- Alive and corrupt
- Distinct upper and lower classes
- Disintegration of family
- Traditions trampled
- Violence

Compare and Contrast

Sequence

- Relate steps in a process
- Express time relationship and actions within a larger event

CHRONOLOGICAL

Topic:

PLOT

Title/Author:	Setting:
Main Characters:	Minor Characters:

Opening → Set up → Plot Event → Plot Event → Plot Event → Climax → Falling Action → Resolution or Solution

Plot Events & Conflicts in Order (Rising Action)
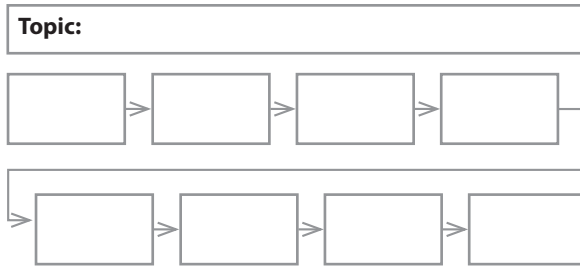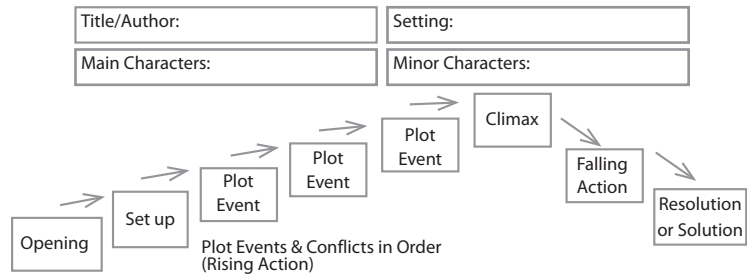
Signal Words

first, second	while
next, later, then	now
before/after	finally
beginning, middle, end	earlier
initially	previously
eventually	following
during	prior to
since	preceding
concluding	meanwhile
subsequently	for the past
	simultaneously

Guiding Questions

- What is being described in sequence?
- Why did a chronological order pattern emerge?
- What are the major steps in this sequence?
- What details should be included (people, places, etc.) with each step?
- Is there a part in the sequence where the events are more important than the others?
- Is there a conflict in this sequence? Where does it get resolved?
- Why is the sequence important?

Sample Sentence Frames

- [ ] First, _____. Then, _____. Next, there was _____ and _____.
- [ ] In the beginning/middle/end (you choose), _____.
- [ ] After (insert action), _____._____
- [ ] Before _____, _____.
- [ ] Initially _____, then_____.
- [ ] Immediately after _____, _____.
- [ ] Meanwhile _____ was taking place.
- [ ] Once _____ happened, then _____.
- [ ] As a result of _____, _____ happened.
- [ ] Following _____, _____.
- [ ] Previously, _____.
- [ ] Initially _____, then _____.
- [ ] Preceding the events of _____, _____.
- [ ] Meanwhile _____ was taking place/occurring/happening.
- [ ] First, _____ happened. Then, _____ occurred and _____. Eventually, _____.
- [ ] For the past _____ (set timeframe), _____.
- [ ] Immediately following the _____, the _____ took place/occurred.

Sequence

Chronological

Topic:

Article about Amy Biehl's parents and their connection to South Africa

Grief for Amy's death	→ Visit #1 to see where killed	→ Visit #2 for trial of killers

→ Visit #3 for trial again	→ Visit #4 to meet parents of other victims	→ Visit every year for foundation work
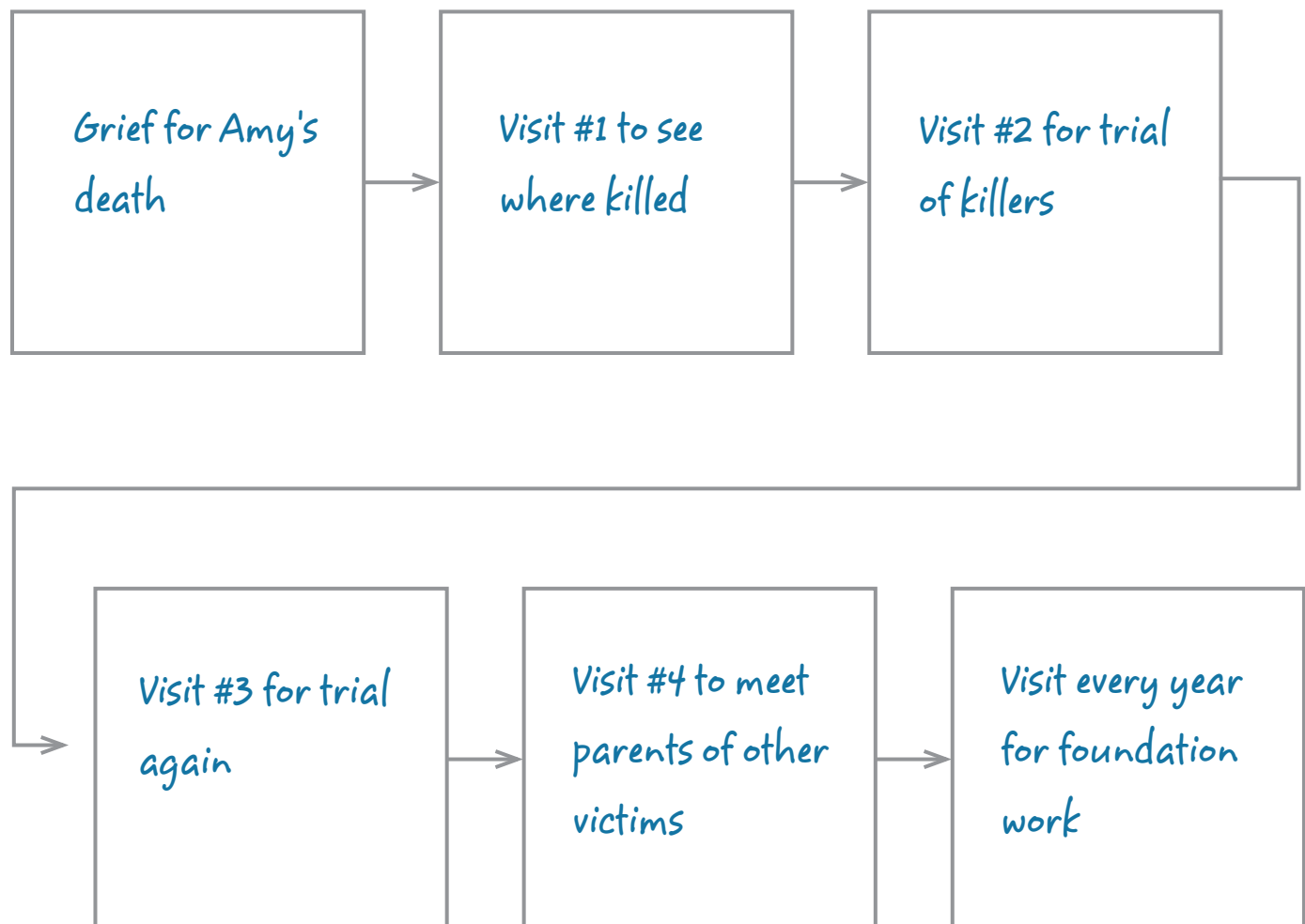
Sequence

Chronological

Topic:
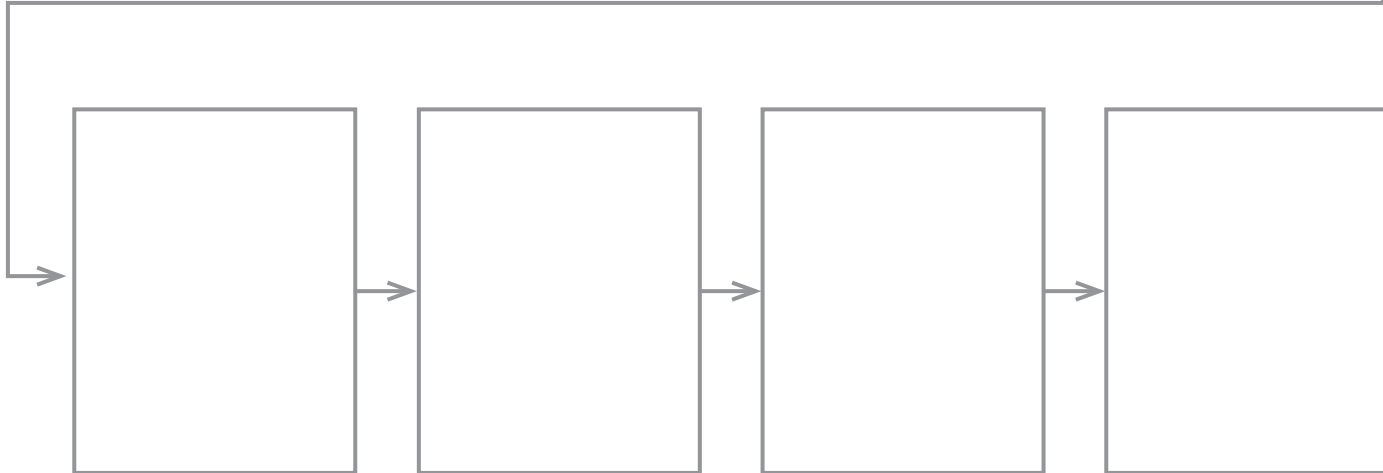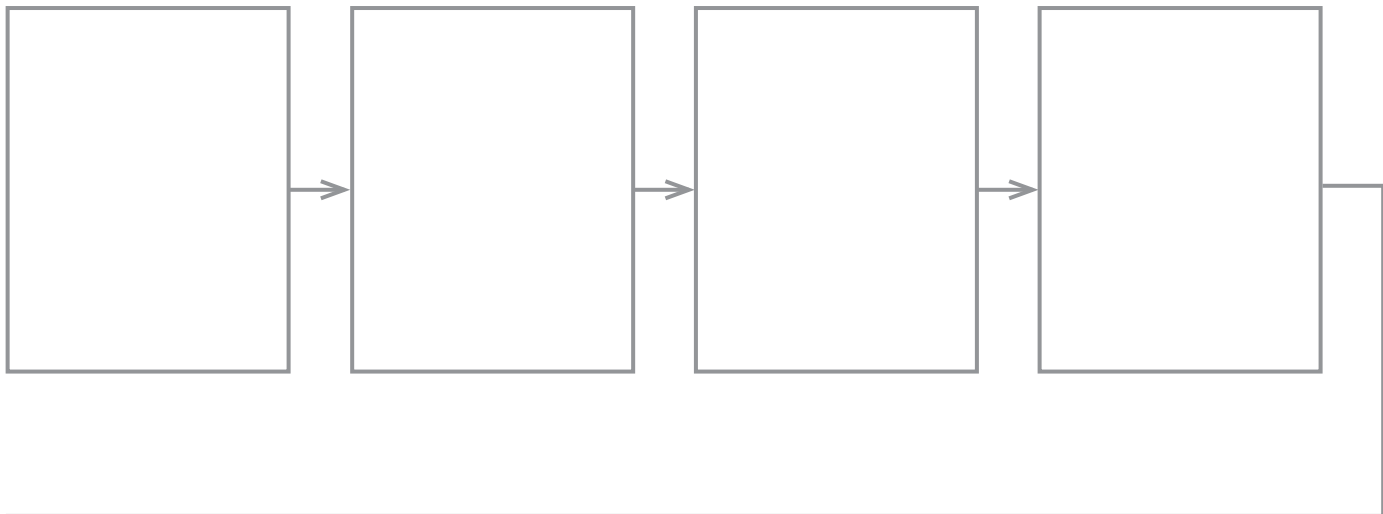
Sequence

Plot

Title/Author:	Setting:
Ballet Battle by Amanda (student writer)	Sunnyville, CA By ocean In dance studio

Main Characters:	Minor Characters:
June and Elizabeth Satterfield (7th grade twins) Madame Leslie - ballet teacher	Other dance students: Kendra Sutton and Jo Morris

Elizabeth gets the part

Both sisters arrive on time and dance for tryouts

Elizabeth realizes June is better dancer; fakes injury so June gets part

June's conscience makes her call her sister to tell new time (inner conflict)

Elizabeth goes shopping and June gets word that tryouts are moved to 11 (early)

June dances beautifully; the children teach Madame not to play favorites

Girls argue that Elizabeth is teacher's pet

Plot Events & Conflicts in Order
(Rising Action)

Practice where Madame Leslie tells how leads will be chosen

Sequence

Plot

Title/Author:	Setting:

Main Characters:	Minor Characters:

**Plot Events &
Conflicts in Order
(Rising Action)**

Claim and Evidence (or Proposition and Support)

- Defend an opinion
- Explain reasoning
- Justify a position
- Make a claim/argument/proposition
- Defend an opinion
- Explain reasoning
- Justify a position

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        │  Claim/Proposition  │
        └─────────────────────┘
           │              │
           ▼              ▼
     ╭──────────╮   ╭──────────╮
     │ Support 1│   │ Support 2│
     ╰──────────╯   ╰──────────╯
           │              │
           ▼              ▼
     ┌──────────┐   ┌──────────┐
     │ Evidence │   │ Evidence │
     └──────────┘   └──────────┘
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  ┌──────────────┐ ┌──────────────┐
  │  Analysis of │ │  Analysis of │
  │   Evidence   │ │   Evidence   │
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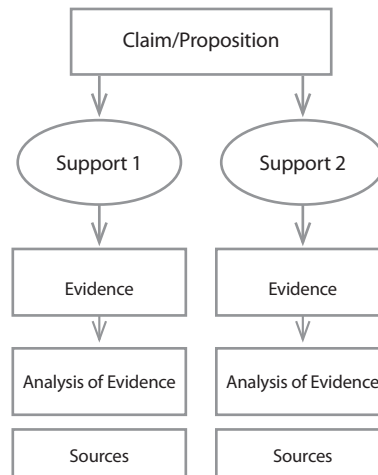
Signal Words		Guiding Questions
believe	the question is	• What is the claim/proposition?
suggests	one answer is	• Why is this important?
reasons	therefore	• Who will this impact?
for example	nevertheless	• What evidence is given to support the claim/proposition?
states	persuades	• What reasoning is given using the evidence (commentary)?
position	opposes	• What might an opponent say against this claim/proposition (rebuttals)?
proposes	argues	• What arguments can be made against the rebuttals (counterarguments)?
evidence	refutes	• What are the consequences or benefits of this position?
asserts	against	
claims	supports	
defends		

Sample Sentence Frames

☐ I believe that _____. I believe this because _____.

☐ I disagree with _____ because _____.

☐ The evidence suggests that _____.

☐ _____ proposes that _____. She/he supports her/his position by _____.

☐ The author's claim is that _____ and s/he supports this claim by _____.

☐ It is clear that _____; therefore, _____.

☐ According to _____, _____ is an important issue/serious problem.

☐ _____ justifies this position by _____.

☐ While she/he tries to persuade us that _____, the evidence suggests _____.

☐ Nevertheless, the evidence strongly points to _____.

☐ _____ argues that _____; however, opponents suggest _____.

Claim and Evidence (or Proposition and Support)

Doctors' assumptions and prejudices are negatively affecting treatment and quality of care for certain patients.

Women treated inappropriately at clinic

- Black woman (PhD) asked if she is on welfare and if she drank
- Latina told she shouldn't have gotten pregnant and that pain she was feeling was her own fault

- Treatment of women based on stereotypes and assumptions about what it means to be Black or Latino
- Assumptions reduced timeliness and effectiveness of treatment

- Patient interviews at Los Angeles County hospital

Doctors admit to treating patients differently

- With a full waiting room, doctor chose to treat the "clean, polite patients" ahead of others
- Doctors ask nurses to perform procedures usually reserved for doctors on the "poor" patients

- Doctors use their powerful position to pick and choose who they care for and how
- Assumptions about "worthiness" attached to appearance and perceived poverty level

- Doctor interviews at two different Los Angeles clinics

Claim and Evidence (or Proposition and Support)

Diary Entries and Letters for Inferential Thinking

Goal: To engage students in writing tasks that allow them to document their reading, discover what they are learning from their reading and move deeper into comprehension and interpretation.

Key Elements	Information and Procedures
Rationale	By assuming the persona of a character in a literature or text selection, students learn to analyze the traits of a particular character and his or her motives for actions and reactions to events. These types of writing activities also give students a chance to write creatively and to "marry" the literature they are reading to an enjoyable activity while checking for understanding. Students also have a chance to connect with an author by expressing opinions or asking questions.
Materials	Sample of literature/text Blank pages for diary entries
Instructional Steps	1. Begin a class discussion of what a diary is and the kinds of things a diary might include. This could begin with brainstorming as a whole class or in small groups. Be sure to share out as a whole class so all students have the same understanding. 2. Refer to and share excerpts from literary examples of published diaries, such as *Super Sad True Love Story*, *The Freedom Writers Diary*, *Zlata's Diary* or *The Diary of Anne Frank*. This gives credibility to the diary form and helps establish the function of a diary. 3. Determine the number of entries required. This may depend on the length of the literature selection or text and the chapter(s) or number of pages assigned at one time for reading. 4. Have students write the required number of entries for a diary from the perspective of one of the characters in the text. Entries should include a summary of events and what the student imagines the character's reactions and reflections could be to and about those events. 5. Monitor students' initial entries, as they will often cite a passage directly from the text as an entry. Students may not readily understand that part of the process of writing an entry includes thinking like the character/author and writing in his/her own words (which requires inferential, rather than literal, thinking). 6. Have students use their diary entries during small group discussion in class, comparing their interpretations, discussing the differences in interpretation, etc. or you can create a character/author "hot seat," where characters/authors sit and come to life, speaking about their experiences (using the diary entries). Students in the audience can ask questions of the character/author who stays in character to answer them. Have the class reflect on the interpretation promoted by the student "actor"—do they agree with the interpretation and why/why not?

Instructional Steps (cont.)	**As a follow-up. and to help the students connect to the text on a deeper level, you may have the students write one or more of the following types of letters:** • **Letter from a character:** Have students write a letter from one character to another or to the author. A variety of forms can be used, such as: thank-you note, letter of complaint, postcard recording events of the day, week, etc. • **Letter to a character:** Have students write a letter to a character. Determine what kind of letter is to be written. Students could ask questions of the character, give advice or compare the character's experiences with their own. Letters can be exchanged and students write a response letter in character. • **Letter to the author:** Have students write a letter to the author of the text, expressing their opinions or asking questions about the book. This is especially effective if the author is alive and the letters can actually be sent. Next, have students edit and revise their rough drafts. While "formalizing" their writing and avoiding the sending of a rough draft, it also gives students a real audience and a sense that authors are genuine people. Use all letter-writing as an opportunity to teach students how different types of letters are formatted: formal business letter, a more informal thank-you letter, a letter to the editor, etc. Consider sharing epistolary novels/stories to show how significant letter-writing can be for communicating a story. Some examples include: *Griffin & Sabine: An extraordinary correspondence*, *The Beatrice Letters*, *The Guernsey Literary and Potato Peel Pie Society*.
Differentiation: Increased Scaffolding	• Teach and/or review the format of letter writing. Have students complete a graphic organizer to which they can refer while writing. • Provide sentence frames for students who need more structure to be able to respond: "Dear Katniss: I am writing to ask you why you _____" (from *Hunger Games* by Suzanne Collins) or, "Dear Polonius: What was your thinking when you told Ophelia _____?" (from *Hamlet* by William Shakespeare). • Help students to brainstorm to find the "unanswered questions" that good literature creates in the readers' minds, such as: "Has Katniss sacrificed her compassion since she has to destroy others in order to survive?" or "Does Polonius genuinely care for his children?" Use these questions as the basis for a letter to the author.
Differentiation: Increased Rigor	• Have students write from one character/author to another across texts to help them see how texts might be related. • Have students write a letter from one author's perspective, proposing his/her argument/position to another author with a differing viewpoint. Exchange letters between authors (students) of differing views and respond back.
Using Technology	• Have students use a computer to complete their letters to an author. Have them print those letters on school letterhead for mailing. Or, have students Tweet short questions to authors and then share their answers with the class. • Have students blog as one of the characters.

Diary Entries and Letters

'The "Highwayman"   3-12-01
Dear Diary
        I can't believe what I have done.
Last night it was dark and gloomy, but
Bess's loe, the highwayman, come to her.
He tapped on the window and
Bess, my beloved Bess, came to it to
see who it was. Then, my dear old
Bess through her dark plaited hair
down for her to kiss. I just
stood there listening, I should
have done something then, but I
heard the highwayman say, "I
will come back tomorrow even
if hell will bar the way. But
first I must do my last job
here tonight." And I saw him ride
off into the distance. Then I
did a stupid thing, I would soon
find out. I called the army, and
they came to the inn door.
They harrassed my dear Bess,
and tied her to a gun. But
they didn't know Bess had
so much love. She wriggled and
turned until she had the trigger
Then, I saw her stand and wait
for her loved one. She saw him
coming up the road, and drew
a big breath. Then pulled the
trigger and shattered her breast.
The highwayman came riding back
the next day to get his revenge
out instead he got shot ahd died. Every
once in a while, when the night
is just right, I can hear the
highwayman come to get his
Bess.

                        -Tim, the ostler

Dialogue Poem

Goal: To show students that writing can function as a tool for uncovering ideas and understanding by creating a "dialogue" between two entities within a text or two entities in two different texts.

Key Elements	Information and Procedures
Rationale	As students read more deeply, they can compare and contrast characters, settings, points of view, theme, literary devices, and/or elements of plot within one text or between two different texts. Comparing and contrasting through a dialogue poem provides a means for students to negotiate their interpretations in more complex ways, allowing them to be more creative and abstract in their thinking (if ready) and moving beyond simple checks for understanding.
Materials	Samples of "two-voice" poems A compare/contrast graphic organizer, such as a Venn diagram Notebook paper Variation: Highlighters—2 different colors Samples of "one-voice" poems
Instructional Steps	This strategy culminates in students writing an original poem that has two "voices." Based on the complexity of the expected final product, students may need guidelines for form and number of lines to be written.

1. Share samples of two-voice/dialogue poems, having students be the readers. Have students practice the appropriate "voice," given their persona and lines in the poem—this opens up discussion about how to create a "voice." Dialogue poem examples:

    - Paul Fleischman books: *Joyful Noise*, *I am Phoenix*, *Big Talk* (poems for four voices!)
    - Theoni Pappas book: *Math Talk*
    - Anonymous: "Two Women" poem about Chilean revolution; published in *Rethinking Our Classrooms*; can be found at: *http://www.regrettoinform.org/education/html/writing02.html*

2. Based on the text(s) being studied, determine which elements students should focus on, in order to gain a deeper understanding of the text(s): characters, setting, points of view, theme, literary devices, etc.

3. Determine the two "entities" that will be the "voices" in the poem or allow students to explore and choose, based on their interpretations of the text. For example, an entity might be a character, a location, an object, the narrator, etc.

    Example: In the book *Cry, the Beloved Country*, students might have Kumalo (protagonist) as one entity and the hills of Ndotsheni (his village) as another entity, in order to explore the themes around home, loss and independence.

4. Identify and discuss what the "voice" of each entity might sound like and what it might say, based on what the students know about it from the reading. This is a good time to review notes or dialectical journal entries to find common issues and to determine a tone of voice for each entity. It is important to determine two (or more) distinct voices in order to create a convincing dialogue (statement and response).

Instructional Steps
(cont.)

5. Using a compare/contrast graphic organizer, such as a Venn diagram, have partners establish what the two entities have in common and what makes each unique—this includes identifying the tone of voice for each entity, how each might "sound" in dialogue.

6. Student partners use their organizer to plan:

   • what they are trying to show with their entities given the focus (chosen element)

   • how they want to arrange their speakers' lines to communicate their interpretations

   • how the speakers will build on each other's lines so it's clear there is a dialogue occurring; the speakers are speaking to each other

   • the number of times each voice will speak and when they will speak individually and when together (for example, each voice might "speak" four times separately and once together), again, focusing on communicating their interpretations

   • the number of lines for each turn in speaking (i.e., three lines)

7. Have students divide their paper into two columns, one column to represent one "voice" and the other column to represent the second "voice." When speakers are to read together, the poem's lines should line up across from each other. When speakers are reading individually, the lines should be staggered to indicate only one speaker has the "space." Students compose their poem in the two columns.

8. Once students have a completed draft, have them check for tone, message (theme or focus) and coherence of their dialogue poem, revising as necessary.

9. Have them rehearse their reading, so they are prepared to share in the appropriate voice of their entity/persona and have them write an explanation/reflection about why they organized their poem the way they did and what they are trying to show.

10. Students share their poems in small groups or with the whole class.

Variation: Convert a "one-voice" poem into two voices, using the process to help students interpret the original poem with more complexity.

1. Decide on the text (poem) or texts to be used by students and after reading the text as a class, together decide what the theme or focus and tone might be for the poem.

2. Discuss whose voices they hear within the poem. Are there more than two? To make a dialogue poem convincing, it is important to have more than one "speaker," so that true dialogue (statements and responses) can be teased out of the poem. If there is no second speaker evident, students can create a second speaker. In any case, the second speaker statement should be able to support, refute or echo the tone and message of the first speaker.

Poems to play with "conversion":
"The Distant Drum" (Calvin C. Hernton)

"Casey at the Bat"

"Where Does a Poem Come From" (Joyce)

Instructional Steps (cont.)	3. Have students highlight the lines they feel one speaker is saying. Using another highlighter in a different color, mark the lines another speaker is saying. Keep in mind that often, there are either not enough speakers in a poem or there are not enough lines for a second speaker to be able to have a dialogue. If this is the case, have students plan on repeating a line or creating a line the other speaker can state.
	4. Have students put together, side-by-side, the lines each speaker states. Have students rearrange the second speaker lines, as needed, to create the dialogue.
	5. Have students check for tone, message (theme or focus) and coherence of the newly created dialogue poem.
	6. Rehearse, reflect on purpose/interpretation and then share the poems in small groups or with the whole class.
Differentiation: Increased Scaffolding	• Have students focus on literal comparisons/contrasts, rather than exploring more abstract themes.
	• Give students a template or organizational scheme to use for their poems. Be careful how many teacher words are provided; too much teacher language takes away the negotiation process for students.
Differentiation: Increased Rigor	• Students select the entities from the text(s) for which they will create "voices" (instead of the teacher choosing), justifying why they chose the entities they did and what they are trying to show in their poem.
	• Students create dialogue poems independently and include more than two "voices."
	• Have students create poetry performances (see strategy in this book) with movement for the rest of the class. Include costuming and/or props to lend authenticity to the voices.
Using Technology	• Have students word-process their poems, adding clipart or images to enhance them.
	• Have students vodcast (podcast with video) or create a YouTube of their presentation of the two-voiced poems. (See Resources on podcasts for information on accessing free software to enable this vodcast.)

Connections to Other AVID Resources:

Middle Level Writing with Integrated Reading and Oral Language Teacher Guide

Dialogue Poem

Comparing Anne Frank and Elie Wiesel from *Night*

My name is Anne Frank	My name is Elie Wiesel
I am dead	But I'm still alive

We are both Jewish

I was with my friend in in Auschwitz	While I was with my father in Auschwitz

We both wrote a book out of our experiences

I never lost hope	God became non-existent to me

We were both teenagers

I was in hiding	But I stayed in a ghetto
I was always cheerful	I was always sad

We both loved our fathers

My father didn't die	While my father did

We were separated from our mothers

I got typhus	My foot froze and got infected

We were both part of the Holocaust

Guided Discussions

Goal: To foster authentic collaboration and shared inquiry with effective, guided dialogue.

Key Elements	Information and Procedures
Rationale	As students struggle to find their voices in the classroom, we can help guide them to success. Whether we are fostering face-to-face or online discussion, students need to practice engaging in academic conversation about the subject area. In guided discussions, students have the opportunity to practice accountable talk—talk that is on task and includes input from everyone—which can also inspire and motivate them, especially as they work to comprehend complex texts.
Materials	3 x 5 cards Texts Questions created by the teacher Timer Red card/green card (or some variation)

Instructional Steps	**Appendix C:**
	
	• For authentic and effective discussions to ensue in the classroom, students must feel safe and connected to the people in class. Consult Appendix C: "Structuring Collaboration" for ideas about building community.
	
	• There are several structures for collaboration that work very well for setting up guided discussions; they include:
	
	    • Fishbowl
	    • Four Corners
	    • Inside/Outside Circles or Parallel Lineups
	    • Jigsaw
	    • Numbered Heads Together
	    • Talking Chips
	
	Use these structures to organize students into groups with accountable talk and tasks.
	
	(continued)

Instructional Steps (cont.)

Guiding Whole-Class Discussion:

The key to guiding whole-class discussion is to make sure everyone gets to talk. There are several ways to ensure that happens:

1. Arm each student with a card that is red on one side and green on the other (See Talking Chips structure). The green side should face up—it means "go"—and the student is eligible to talk. Pass out cards with one to two questions about the text written on them—these can be teacher-generated questions or student-generated questions. Students choose one question to try to answer, jotting notes on the card in preparation for discussion or additional questions if they don't have an answer. The teacher randomly calls on students to read a question aloud and then asks class members to discuss possible answers. Each time students offer an answer, they turn their card to the red side indicating "stop"—they can't add ideas anymore until everyone is red. Questions and answers continue until everyone has red showing. Turn the cards to green and start again.

2. Use Inside/Outside Circles/Parallel Lineups to discuss questions about the text posed by the teacher. Periodically ask a member of the class to recap his or her partner discussion about a specific question and have others offer their responses. Make sure it is a new speaker each time. This process allows "rehearsal" time before a student speaks in front of the class. Additionally, because they are standing up, there's something less intimidating about the discussion.

3. Have students take out their recent notes, journals or other written work about a text. Using a highlighter, have students mark something from their work that they'd like to discuss with the class. The teacher can structure this by asking students to highlight for a specific purpose:
   - Something in your notes that was surprising
   - Something in your work that shows your creative thinking
   - Something in your work that shows your questioning
   - Something in your work that shows attention to the details in the text; etc.

   Give students three minutes in a pair-share to talk about their highlighted idea(s) and then invite students to share their ideas with the class; call on certain table groups or a row to start first and have each person in that group/row talk before moving on. If students have highlighted a number of things, then change up the topic after a group or two has gone.

4. Put students in Numbered Heads Together groups (groups of four) and give specific questions or topics related to the reading to discuss (or have the focus be on student-generated work, such as their dialectical journals). Assign each "number" in the group to be responsible for capturing something specific from the discussion: ones might be responsible for saying a new idea that came in the group; twos might be responsible for a question the group couldn't answer; threes for one to two vocabulary words they figured out; etc. If a number in a group does not have what has been assigned, then the group should come up with something else that person can share when it's time. Set a timer for three minutes and have students talk. After three minutes, call a number and have those members talk to the class. Repeat and have a different number report out.

5. If the teacher is presenting information and the students are taking notes, following the 10-2-2 structure (See Cornell Notes) can ensure regular student talk (in partners) that can be shared out in rounds as a whole class. 1st round: six people do quick whip around share out; 2nd round: six people do quick whip around share out; etc.

Instructional Steps (cont.)

6. Guided whole-class discussion can also be driven by teacher questions. This is especially true if the teacher is doing a demonstration, explaining a process or giving a presentation. In this case, the teacher should have a bank of already-prepared questions that ask students for higher-level thinking related to the demonstration, etc. Every few minutes, the teacher poses an appropriate question, asks students to do a quick think-pair-share and then asks for responses as a class. The teacher monitors who has talked and who hasn't and makes sure to call on students who haven't been heard. The red/green card could also be employed here.

Guiding Small Group Discussion:

1. The key to guiding small group discussion is to make sure students are focused, on task and that everyone participates. Some suggestions include:

2. Creating a sense of urgency by using a large, visible timer to mark the time a group has for discussion.

3. Creating a sense of focus by narrowing the task, but having it be provocative enough to warrant deep discussion.

4. Use a four corners or jigsaw structure to have groups physically move to different locations for discussion purposes; this can create a useful state change for students and bring their attention back up.

5. Set students up into a Numbered Heads Together group of four. Give each student a 3 x 5 card. Instruct them to write two higher-level questions related to the text being studied. Or alternatively, the question can be on a topic the student has formulated an opinion about, but is seeking more information in order to understand a dense text. On the back of the card, students write the reason they are asking the question. (Clarification? Verification? Confusion?)

   Explain the discussion rules:
   - Person 1 starts the discussion by reading one question exactly as it is written.
   - Person 2 responds to the question. The response can be an answer, a connection to other materials read before or to information gained from other sources (a class or from research). During this answer/response, Person 1 and all others in the group remain silent, just listening.
   - Next, Person 3 responds to the question or to the information given by Person 2. During this response, all others remain silent.
   - Person 4 responds in the same manner, while all others are silent.
   - Person 1 then explains why he or she asked the question and repeats any new information gained from the responses the group members just gave. Person 1 should then write notes of the new information on the 3 x 5 card.
   - The whole process starts again with Person 2 reading his question. Person 2 is the last speaker who explains why he asked the question and repeats any new information gained from the responses the group members just gave.
   - The process is repeated by Person 3 and then Person 4.

Note: Alter the time an activity takes by increasing or decreasing the number of students in a group or by increasing or decreasing the number of questions that students write.

Differentiation: Increased Scaffolding	• Use smaller groups or even pairs to provide a non-threatening experience for those students who "fade" into silence, thus allowing someone else to carry the discussion. • Avoid grading every discussion. Making students accountable should be dependent upon a final product as a result of the discussion, rather than the discussion itself. • Design the groups. If the discussion is centered on a difficult literary piece or topic, make sure every group has at least one literature-savvy student and at least one student who needs the input of others before s/he can fully participate. • Make some discussions dependent upon a topic students must read or write about the previous night.
Differentiation: Increased Rigor	• Have students map the discussion in their groups so they can track who is talking and what they say. Each student will build upon the comments others make to a prompt. Since listening is an important part of the discussion, their maps are a helpful focus as they concentrate on the discussion.
Using Technology	• Have students Twitter their discussions, since this activity is a variation of writing, as well as discussion. Students have a limited number of characters to use, which also helps them formulate thoughts in the fewest number of words. • Have students create a podcast of their discussion. Free media software is available from iTunes or Windows Media Player. For some models, try The Education Podcasting Network. As a reminder, any music used must have permission and credit by copyright. Creative Commons, a free non-profit assisting the legal use of music, photographs and so on, will be invaluable as a resource for help in this endeavor. (See Resources list for websites.)

Reciprocal Teaching

Goal: To help students talk about, comprehend and remember information read in texts and to learn how to use explicit comprehension strategies for reading.

Key Elements	Information and Procedures
Rationale	Reciprocal teaching is an interactive practice that helps students learn what good readers do naturally. It is appropriate for all content areas and forms of text and provides for full participation by all students, regardless of reading ability. Reciprocal teaching supports students through explicit instruction in comprehension, fostering skills of predicting, summarizing, clarifying, questioning and visualizing. Through collaboration, each student learns to be responsible for preparing to facilitate his or her particular task, but also for adding to and commenting on the work of others in the group as they discuss a text, thus the reciprocity.
Materials	Text Visual aid to describe the "roles" in the discussion (see below) Document projector
Instructional Steps	1. Explain each of the five strategies/skills of good readers (predicting, summarizing, clarifying, questioning and visualizing). 2. Model and teach each strategy individually in any order that makes sense to you. Visual aids, such as posters, strategy cards and Cornell notes via overheads, document cameras and projectors are important to reinforce learning. 3. Have students participate in a whole-class practice of the strategy after you have modeled the first strategy. **Note:** When selecting a text to use, start with a short selection and chunk the text so the strategy can be practiced at the end of each "chunk." 4. Form a Fishbowl group of students and have them model how they would practice the strategy within their group. Assign the outside circle of students to observe the inside fishbowl group and to write down examples of positive things the group members do to advance the conversation and to practice the particular strategy. See Appendix C for explanation of the Fishbowl structure. 5. Give students multiple opportunities to read in groups and practice proficiency in each strategy as it is taught. Continue to chunk the text selections, so students know when to pause and use their strategies/skills as they read. Teach students how to chunk the text as well, so they can begin to do this independently. 6. Provide ample opportunities for students to reflect on each strategy, as well as their reading in general. 7. Be sure your students have proficiency in all five strategies/skills and then form another Fishbowl group to model a whole Reciprocal Teaching discussion—where all members have a different strategy they are responsible for practicing with a selected text. Assign the outside circle to observe and write down examples of positive things the group members do to practice each of the strategies. 8. Understand that reciprocal teaching should be used and practiced throughout the year with a variety of texts until students internalize the strategies.

Instructional Steps (cont.)

Reciprocal Teaching Process

In groups of five, students read and discuss the text using the five reciprocal teaching strategies. Each student takes a different role.

Strategy	Activity
Read	The students read the text section.
Predict	The **Predictor** makes a prediction and gives evidence. The other students can add ideas.
Visualize	The **Visualizer** draws a representation of the most important information from the passage. Other students can add ideas.
Clarify	The **Clarifier** identifies unfamiliar vocabulary words or difficult to understand concepts. The other students try to figure it/them out.
Question	The **Questioner** asks two different questions. The other students answer and can add their own questions.
Summarize	The **Summarizer** explains the meaning of the text/passage, using the information from the **Visualizer** and **Questioner**. The other students also add to the summary.

Each student keeps his/her role for the entire reciprocal teaching discussion. They change roles each time they meet to read.

Differentiation: Increased Scaffolding

- Create posters that define what each role is and include the strategies used. These could be posted during reciprocal teaching. Posters could also include sentence starters to foster dialogue and collaboration.

- Use teaching cards that provide tips for how to do each strategy. (See Student Handout: "Reciprocal Teaching Cards"). Each strategy can be copied on different colored paper, matching the color of the poster of the same strategy, so it can be easily identified and differentiated.

- Give more practice time for students who haven't mastered specific strategies. Establish differentiated groups for this so the students who need more practice are sitting together with the teacher for guidance.

- Conduct a Fishbowl with students in the center who have mastered the strategies and assign students who need more practice to watch a particular student (the "master") and to take notes on what s/he does to practice the strategy.

Differentiation: Increased Rigor	• Increase the roles of the reciprocal teachers:
	
	  • The Clarifier can also define the unfamiliar vocabulary and its part of speech.
	
	  • The Questioner can come up with several more questions when appropriate or include questions that may have been asked by a historical figure.
	
	  • The Summarizer can provide a recap of the entire conversation or of individual commentaries.
	
	  • The Visualizer can "draw" parallels with other texts (current events, other novels or short stories, other academic course materials such as scientific or historic facts, people, events and predictions) and the Visualizer can create a graphic that connects the disparate ideas discussed or delivered.
	
	  • The Predictor can verify facts, statistics or other such information.
	
	• Check to make sure the advanced students do not find the traditional strategies too elementary. If so, change the nature of the activity by making each student accountable for all strategies. For example, have each student create, share and discuss a multi-response visual to their reading. To do this, have them create a poster or page that:
	
	  • Depicts the information in the reading section
	
	  • Clarifies critical vocabulary .
	
	  • Draws an intertextual parallel (see "Visualizer" in the bullet above)
	
	  • Predicts author's intent
	
	  • States a specific number of higher-level questions for discussion by the group.
	
	• Consider using advanced text—especially dense text—and have students use the traditional strategies to help them gain initial access to the text. Students sometimes assume they cannot read a dense text because they don't understand that their skills need to be explicitly transferred to the new (and harder) reading task.

Using Technology	Create a WebQuest utilizing the reciprocal teaching tasks and skills for a reading assignment.

Connections to Other AVID Resources:

The Write Path English Language Learners Teacher Guide

Reciprocal Teaching Cards

Predicting

When we predict as we're reading, we watch for clues that tell us what may happen next or what we will learn from the text. Strategies to help me predict better:

- List known facts and read for clues for future facts/events/etc.
- Ask: What will the author tell me next? Why do I think that?
- Ask: What do I hope will happen? and What will likely happen?

Compare what I hope and what is likely and decide why I think my hopes won't happen.

- Write down my predictions.
- Check my predictions after reading further. If I was right, ask myself how I knew.
- If I was wrong about my predictions, ask myself how I could have known—what clues did I miss?

Sentence Starters:

- I think…
- I predict…
- I bet…
- I wonder…

Visualizing

Visualizing or picturing the text in our imagination, can help us better understand what we are reading. Strategies to help me visualize better:

- Use my senses:
    - What can I "hear" in the text?
    - What can I "see"?
    - What can I "smell"?
    - What can I "touch"?
    - What can I "taste"?
- Picture concrete items from the reading (close my eyes to see).
- Ask: What descriptions, details, imagery, metaphors, similes help me see ideas in the text?
- Think about the relationships of words or ideas and organize them graphically— pictures or organizers.
- Describe what I saw in my head from the reading.

Sentence Starters:

- I see…
- I envision…
- I imagine…
- I picture…

Reciprocal Teaching Cards (cont.)

Clarifying

Confusion can happen at the word level, sentence level and the idea level. When that happens, we need to stop reading and clarify (make clear) what we don't understand in the text. Strategies to help me clarify better:

- Identify unknown words or concepts and use resources to figure them out (dictionary, thesaurus, other people).
- Reread the text to see if I can make sense of it after another reading.
- Read ahead to see if it is clear after reading more.
- Look at the context around the word or concept and see if I can find clues to help me figure it out.
- Use pictures, charts or other graphic clues related to the word/concept.

Sentence Starters:

- I'm not sure about…, and here's my question…
- When I read…., I thought…, but I'm not sure about…
- I have a question about…
- I don't understand why…
- The picture (or chart or graphic) shows …, but I'm not clear about…

Questioning

We ask questions about a text to help us figure out confusing parts, to see if we really understand the reading and to figure out how the reading fits into our world. Strategies to help me question better:

- Ask **factual questions** about the text (found right in the text): Who? What? When? Where? How?
- Ask **interpretive questions** about the text (use the text and my brain): Why? Would? Should? Could?
- Ask questions about the **author's intention** (use the text, my brain and what I know about the author, time period, etc.): "Why would Harper Lee make Atticus so different from the other people of Maycomb?"
- Ask questions about the **text and the world** (use the text, my brain and what I know or wonder about the world): "If everyone had the courage of an Atticus, how would our neighborhoods be different?"

Sentence Starters:

- Who…and why is she/he/they important?
- Should…and why do you think so?
- What if…; what difference would it make?
- Why would the author…?
- What if…?
- I wonder if…
- I'm curious about…

Reciprocal Teaching Cards (cont.)

Summarizing

A summary is a short version of a text that has only the most important ideas. A good summary does not include unimportant details. Strategies to help me summarize better:

- Group the important nouns and tell how they are related.
- Group the important verbs and tell how they are related.
- Write a ten-word sentence that retells the message.
- Write the major events, actions, conflicts, ideas, etc., in the same order as they appear in the text. Group those important events and ideas into a few sentences, keeping the same order.
- Share my summary with others who have read the text and let them help me add to it.

Sentence Starters:

- The main point of this text is…
- If I put the ideas together, I now understand that…
- First, …, then, … and finally, …
- The author says…
- The most important thing is…

Adapted from workshop materials compiled by Adrienne Rose and Barbara Williams.

Reciprocal Teaching

Literature Circles

Goal: To promote whole-class, in-depth discussion of literature using WICOR (writing, inquiry, collaboration, organization and reading) to achieve higher-order thinking.

Key Elements	Information and Procedures
Rationale	Every teacher has had similar experiences with a class during literary discussions; although the discussion may be lively and spirited, there tend to be the faithful few who participate and are actively involved while the rest sit quietly. When Literature Circles go well, every student is involved in the discussion. Each student has read the same piece and each student brings a contribution to the discussion. It is an activity that works for readers of all levels and for students both outgoing and shy.
Materials	Texts for Literature Circles Class-created rules for behavior/discussion Student Handout: "Literature Circle Jobs"

Instructional Steps	1. Select the text for Literature Circles based on how well students can engage with the text and the degree to which they can relate to it or form a connection. Texts should be at students' independent reading level or just beyond; they should not be "instructional" texts if students are responsible for reading on their own.
	
	2. Teaching students how to work well in groups is the key to success with literature circles.
	
	   • Rules need to be established in order to ensure a balanced and meaningful discussion. Teachers and students can develop the rules together for increased buy-in and ownership. The rules might include things such as:
	      • Always use "indoor" voices.
	      • Use appropriate language in the discussion (see Student Handout: "Academic Language Scripts for Discussion.")
	      • Make sure everyone is facing toward the group and sitting in a chair or on the floor (all at the same eye level).
	      • Have each person share his/her work related to his/her job.
	      • Have a time keeper and respect when that person calls time.
	      • Have students practice pushing their chairs or desks into circles, so they can get into and out of literature circles quickly.
	
	3. Have students practice the various jobs/roles with short pieces before actually starting to work with longer texts. Begin by having everyone in the class be the **Discussion Director** for one short text. Next, everyone is an **Illustrator** (a person who draws or finds pictures to illustrate the scene), then **Vocabulary Enricher** (one who finds, defines and directs the group to view selected words or terms in the reading), **Literary Luminary** (one whose job is to define/describe or otherwise spotlight important sections), **Connector** (a person who draws comparisons with or highlights connections to other texts) and **Summarizer** (a student who distills and shares the important points or information), until they have cycled through all of the jobs using a series of texts. This step is vital to ensure students understand how to do each job before they are responsible on their own.

Instructional Steps (cont.)

4. Introduce the text or set of texts that students will read. Choice is wonderful and important, but Literature Circles work very well with core or teacher-selected texts also. If students are reading a core text, decide how often students will meet and divide up the number of pages or chapters to be read for each meeting. For instance, the students could meet once a week for five weeks or two to three times per week for two weeks. You might also have them meet daily for fifteen days. Any of these options is fine. Other things can be taught while students work on the targeted text; just spread them out.

5. Give a book talk on the selections of texts available if you are giving them a few from which to choose and then invite students to review the selections over the course of a few days. Organizing groups when students have a choice can be accomplished in several ways:

   a. Have students write their first three choices on a slip of paper and then organize groups based on their preferences.

   b. Have students write their names on a slip of paper and pull their names out of a hat and let them choose on a first-come, first-served basis.

   • Reserve the right to adjust groups if the members are not working well together.

   • Avert student disappointment with their books by reminding them that they will be able to choose another one the next round.

6. Rotate students through the usual jobs of **Discussion Director**, **Literary Luminary**, **Vocabulary Enricher**, **Illustrator**, **Connector** and **Summarizer**. Of these, only **Discussion Director** is essential at any meeting. His/her job is to come up with five higher-level questions for the group to discuss. If he/she is absent, the group takes a couple of minutes in order for each member to create a good question to discuss. As students get practice and gain confidence, you'll find a student who will say, "I'm the Illustrator, but I found a good connection too." Or the Literary Luminary who wants to share a vocabulary word he/she liked. After you have had time to assess how the roles are working, experiment with different roles.

7. Have students read the agreed upon number of pages/chapters/etc. and then, have them complete the job they have chosen or were assigned. See the Student Handout: "Literature Circle Jobs" for specific descriptions of each job. They are responsible for bringing in their completed work and text for the scheduled literature circle meeting.

8. Make sure to rotate among the groups and observe as students are meeting. Be sure not to chime in and become a participant. You can choose to simply note how each participant has done and make a mental note on their participation or make up a rubric/chart on which to grade students each time they meet. Another strategy for guiding students while engaged in their literature circles is to carry around sticky notes and write comments, encouragement, questions, etc., on the notes and leave with students as you walk by. This is an especially good tool to use when coaching student behavior or encouraging reluctant speakers to participate.

9. Build in regular time for students to reflect on challenges and successes in their jobs. They should consider how well they worked as an individual and how well they worked as a group. They also need to consider what skills they are learning with respect to critical reading and academic discussion and how they can apply these skills elsewhere.

Note: Students who have not completed their jobs are sometimes asked to sit out and work on the job that was not done or to sit quietly in their groups and observe. Use your discretion.

Differentiation: Increased Scaffolding	• Spend additional time practicing the specific literature circle jobs as a whole group or in designated small groups if some students are not ready to engage in the jobs independently.
	• Allow students who are more proficient reading in their first language to read the chosen text in their own language, but participate in the discussion in English. Even if a student is not a good reader, the benefits from the small, safe group discussion are tremendous.
	• Try having struggling readers listen to the book on tape while following along or have someone read aloud with them.
	• Work with a class that is tough to handle (because of behavior, noise or inability to work responsibly in collaborative groups) by having just one group meet each day, while the other students work quietly on other class work. Rotate between the literature circle group and the rest of the class, monitoring and coaching student behavior and working toward more independent groups in the future.
Differentiation: Increased Rigor	• Have each group create some kind of documentation that synthesizes their understanding of the text after each literature circle meeting. This could include a poster with quotations, explanations and reflection, a summary of the pages or chapters covered so far, etc.
	• Select more challenging texts for students to read.
	• Establish a focus for each group that guides them to deeper analysis of the text. One group might focus on theme; another might focus on characterization, etc.
	• Have each literature circle group read a different text by the same author and then move from literature circles to a whole class synthesis activity, such as a Socratic Seminar or set up new groups with one member from each literature circle and have the new groups develop some conclusions about the author's style, philosophy, point of view, etc., as a way to synthesize the multiple reading experiences. This approach is especially useful in an honors or Advanced Placement setting.
	• Work with students in advanced classes who might find the traditional roles too elementary by creating more sophisticated "roles," such as editor of *The Shakespeare Quarterly*, a literary critic, a feminist and so on.
Using Technology	• Have students keep track of new vocabulary or important insights on a computer or interactive whiteboard to incorporate into writing connected later with the text
	• Electronic Conferencing is a spectacular way to ramp up student interest in supporting the group meetings. Synchronous (students communicate in real time) and asynchronous (students post messages to each other in a forum over a period of time, such as in a message board) discussions are an active way to foster intensive thinking about literature over a period of time. Extending the discussions is a big bonus to teaching literary pieces. Nicenet is one free educational site that hosts private group discussions. Access this utility using the link provided in the Resource list. A newer application is Web 2.0, which consists of blogs, podcasts and feedreaders. See Appendix F for a list of links to provide further information.
	• Access the following site for modeling of a literature circle process: Beltran, Marianne. 2006. "Improving Reading Instruction Using Literature Circles." *http://tinyurl. com/28w5oz5* (accessed September 23, 2010).

Literature Circle Jobs

Five Literary Circle Jobs: Each person will do a different job each time you meet.

1. **Discussion Director:** Your job is to develop a list of five questions that your group might want to discuss about this part of the book. Don't worry about small details; your job is to help people discuss big ideas in reading and to share their individual reactions. Usually the best discussion questions come from your own thoughts, feelings and concerns as you read the book. *Write out a list of **five** discussion questions in advance.*

2. **Illustrator:** Your job is to create some kind of picture related to the reading. It can be a drawing, cartoon, diagram, chart or scene. Your picture can be of a scene in the book or it can be of something the book reminded you of. It can show feelings, include quotations like a One-pager or it can have labeled parts. You should let your group study your picture quietly and ask them for comments before you explain any part of it to them.

3. **Literary Luminary:** Your job is to locate **five** special sections of the text that your group would like to hear read aloud. The idea is to help people remember some interesting, powerful, funny, puzzling or important sections of the text. You must decide in advance what sections are to be read and decide how they are to be read: you might read them, someone else could read, read silently and discuss, read like a conversation, etc. Have a list of the parts ready for your group—page numbers and location on the page.

4. **Connector:** Your job is to find connections between the book your group is reading and the world outside. This means connecting the reading to your own life, to happenings at school or in the community, to similar events at other times and places, to other people or problems that you are reminded of. You might also see connections between this book and other writing on the same topic or by another author. There are no right answers to your job—you are using your brain to connect meaningful ideas! Have a list of **five** connections that you have found in this section of reading and explain them.

5. **Vocabulary Enricher:** Your job is to be on the lookout for **five** new vocabulary words in the reading before your group meeting. If you find words that are new or puzzling or unfamiliar, mark them with a sticky note or book mark. 1) Copy the sentence with the word in it and list the page number in the book; 2) Look up the word; 3) Find the correct definition; 4) Plan a way to teach these words to your group, perhaps through a game, context clues, dictionary search.

Time Schedule and Jobs: Keep track of your pages and jobs with this chart:

Meeting Date	Pages to Read	My Job for the Group

These literature circle jobs come from Harvey Daniels, the guru of Literature Circles.

Academic Language Scripts for Discussion

Clarifying

- Could you repeat that?
- Could you give us an example of that?
- I have a question about that: …?
- Could you please explain what _____ means?
- Would you mind repeating that?
- I'm not sure I understood that. Could you please give us another example?
- Would you mind going over the instructions for us again?
- So, do you mean . . . ?
- What did you mean when you said …?
- Are you sure that …?
- I think what _____ is trying to say is….
- Let me see if I understand you. Do you mean _____ or _____?
- Thank you for your comment. Can you cite for us where in the text you found your information?

Probing for Higher-Level Thinking

- What examples do you have of . . . ?
- Where in the text can we find…?
- I understand . . ., but I wonder about. . .
- How does this idea connect to . . .?
- If _____ is true, then . . .?
- What would happen if _____?
- Do you agree or disagree with his/her statement? Why?
- What is another way to look at it?
- How are _____ and _____ similar?
- Why is _____ important?

Building on What Others Say

- I agree with what _____ said because . . .
- You bring up an interesting point and I also think . . .
- That's an interesting idea. I wonder . . .? I think . . . Do you think . . .?
- I thought about that also and I'm wondering why . . .?
- I hadn't thought of that before. You make me wonder if . . . ? Do you think . . .?
- _____ said that . . . I agree and also think . . .
- Based on the ideas from _____, _____ and _____, it seems like we all think that…

Expressing an Opinion

- I think/believe/predict/imagine that . . . What do you think?
- In my opinion . . .
- It seems to me that . . .
- Not everyone will agree with me, but . . .

Interrupting

- Excuse me, but . . . (I don't understand.)
- Sorry for interrupting, but . . . (I missed what you said.)
- May I interrupt for a moment?
- May I add something here?

Disagreeing

- I don't really agree with you because . . .
- I see it another way. I think . . .
- My idea is slightly different from yours. I believe that . . . I think that . . .
- I have a different interpretation than you. . .

Inviting Others into the Dialogue

- Does anyone agree/disagree?
- What gaps do you see in my reasoning?
- What different conclusions do you have?
- _____ (name), what do you think?
- I wonder what _____ thinks?
- Who has another idea/question/interpretation?
- _____ (name), what did you understand about what _____ said?
- We haven't heard from many people in the group. Could someone new offer an idea or question?

Student Sample:
Literature Circles

Dear Student,

For homework tonight, please write me a letter that tells about the book you are reading and your experience in a "literature circle." Please include the title and author of your book, how much you have read, and what you like and /or do not like about the book. I am interested in knowing the setting of your book, a little bit about the main character(s), and the basic conflict.

I would also like to hear your opinion of the group work that you are doing. For example, what are the benefits of reading and discussing a book together with others? Did you think that you are reading more carefully in order to do your group assignment?) I would prefer that you not mention specific names of other students in your group.)

Please take the time to write a thoughtful letter. I am looking forward to hearing from you.

Sincerely,

Your Teacher

Dear Mrs. Crain,

I am writing to you about the novel that I just finished reading called The Giver written by Lois Lowry. I read the book and enjoyed it immensely.

The story is about a boy named Jonas who is growing up in utopia and doesn't know it until he is singled out to become the next Receiver of Memory. Jonas has a tough time adjusting to being the new Receiver. As the Receiver of Memories, he realizes all the things the rest of the Community can't feel or know. Because of this information, he leaves the community to go Elsewhere. By doing that he gives his memories to the rest of the community to cope with, with the aid of the Giver. Other characters are the Giver, who had all the memories to give to Jonas. Jonas' parents and little sister Lily, who know nothing of the pain and fear Jonas is experiencing, and baby Gabriel who Jonas' father is nurturing. Jonas takes Gabriel with him to Elsewhere.

I enjoyed the story very much. I liked the way Lois Lowry was able to express the memories so vividly and the whole utopia she created was amazing. The only thing I did not like was the ending because it brought no closure to the story. I think this is the perfect literature circle book because of its controversial issues I felt that my group in particular did a great job coming prepared for the discussions and helping me understand it better. I thought reading and working together helped us, as a group, understand the story better, and we could find things that other people didn't see or think of things that other people didn't think of. I believe I benefited greatly from the literature circles because everyone in the group was able to get something different out of the story and gave me something different to think about.

Literature Circle

Philosophical Chairs

Goal: To entice students into a meaningful and structured debate over a controversial topic, while teaching the skills of academic discussion and how to effectively support a position.

Key Elements	Information and Procedures
Rationale	Philosophical Chairs often serves as a precursor to Socratic Seminars and therefore, much of the latter's rationale for use can be applied here: "through exploration, dialogue and constant questioning, students develop their critical thinking skills and their ability to acknowledge and consider viewpoints different from their own" (SDCOE 2010). This strategy will also foster speaking and listening skills and a close scrutiny of language. It can be used to enliven the study of a unit through the exploration of thematic topics or be a catalyst for new learning outside students' comfort zone. Unlike Socratic Seminar, Philosophical Chairs is not bound to a specific text, though being done in conjunction with a text or a unit can only serve to enliven the debate. Also, while Socratic Seminar is a discussion focused on peeling back layers of meaning within a text, Philosophical Chairs is a discussion and debate structure.
Materials	An "agree/disagree" statement (something controversial) Student Handouts: "Guidelines for Participation in Philosophical Chairs" "Philosophical Chairs Evaluation/Reflection" "Philosophical Chairs Report"
Instructional Steps	1. Develop a controversial statement based on the objectives for the unit/text. These should generally be simple "agree or disagree" scenarios. The statement must be divisive in nature and will often utilize language that we typically try to avoid: "all," "never," "every." Example: "All forms of censorship are wrong." 2. Allow students time to process the statement individually and to figure out why they think what they think: personal experience, knowledge they have from history/current events, etc. This is typically done as a quickwrite just before the Philosophical Chairs debate. 3. Have students complete their quickwrite and decide whether they agree or disagree with the statement. If this is a text-based debate, have students select quotations and/or paragraph/page numbers that support their positions. The goal is to encourage informed debate. 4. Beginning the activity, have the students move to the side of the room designated for that position. Keep the students standing and facing one another. Students who simply are not sure or who already see the inherent flaws in a strict single-sided approach may be allowed to sit in the middle of the room, but they should be encouraged to choose a side after hearing the arguments. 5. Have the students debate the merit of the statement in a structured manner, moving back and forth between the different sides of the issue. (See Student Handout: "Guidelines for Participation.")

Instructional Steps (cont.)

6. Pause the activity at a strategic point in the debate—especially after many perspectives have been aired and considered—and ask students to consider where they are now in their thinking—do they still agree/disagree; have they changed positions? Invite students to move and change sides if they are so compelled.
Note: Many students do not want to be that first person to show they have changed their minds by moving across the room. If they seem reluctant to move, ask all students to reconvene in the middle and then prompt them back to a side—this way everyone moves. Typically, once movement has begun, students feel more at ease with showing they have changed their minds.

7. Limit student comments, sidebar conversations, etc., for maximum effect.

8. Have the two groups huddle up and decide on a closing argument as time draws to a close. One student from each side will be chosen to deliver the closing argument. Final movement should be encouraged at this time.
Note: Philosophical Chairs is an open-ended discussion and the discussion often will not have a "conclusion." The purpose of this discussion is to evoke thought on controversial issues.

9. Follow the end of the activity with a written reflection and Philosophical Chair evaluation, so students have time to process what they learned from the experience and so they can set goals for improving their discussion/debate skills. (See Student Handout: "Philosophical Chairs Evaluation/Reflection.")

10. Extend the Philosophical Chairs experience by having students do extended writing (such as a position paper), make deliberate connections back to the text as reading continues, track whether or not their position changes as the reading continues, etc.

11. Finish off the activity by having students complete the Student Handout: "Philosophical Chairs Report."

Differentiation: Increased Scaffolding

• Choose topics in which students are inherently invested. Example: Every school should require a formal dress code.

• Make the topic as divisive and controversial as possible; this will actually help them keep their thinking clear.

• Give time for students to write their reasons for their position, asking them to use personal experience, knowledge from literature, history, etc. This is "rehearsal" for saying their reasons aloud.

Differentiation: Increased Rigor	• Turn your debate into a Four Corners discussion simply by adding modifiers: "strongly agree, moderately agree, moderately disagree, strongly disagree." This will require a more nuanced discussion, forcing students to clarify their positions more acutely.
	• Have your students debate the statement from the point of view of an author or character. If needed, divide your time in half: the first half of the discussion is what the students agree or disagree with, while the second is supporting whether the author seems to agree or disagree. Example:

Agree or Disagree

"We are all murderers and prostitutes—no matter to what culture, society, class, nation one belongs, no matter how normal, moral or mature, one takes oneself to be." —R. D. Laing

Once students have debated this topic from their own point of view, ask them whether William Golding or Joseph Conrad believes this, using *Lord of the Flies* or *Heart of Darkness* as their support.

Using Technology	Try pairing a class with another class via a supervised social networking site approved for classroom use. Often, students in other geographical locales will have cultural subtleties that add a global "flavor" to the discussion. Because such technical utilities as Wikispaces are in real-time, conducting a Philosophical Chairs activity will take collaboration and pre-planning by the instructors involved.

Adapted from The San Diego County Office of Education. Retrieved from http://www.sdcoe.net/lret/avid/Resources/Philosophical_Chairs.pdf

Connections to Other AVID Resources:

Strategies for Success Teacher Guide

Guidelines for Participation in Philosophical Chairs

1. Be sure you understand the central statement or topic before the discussion begins.

2. Read your opening statement carefully.

3. Listen to the person who is speaking.

4. Understand the person's point of view, seeking to understand his/her arguments even if you don't agree.

5. Contribute your own thoughts, offering your reasons as succinctly as possible.

6. Respond to statements only, not to the person giving it.

7. Change your mind about the statement as new information or reasoning is presented.

8. Move to the opposite side or to the undecided chairs as your thinking grows and changes.

9. Support the discussion by maintaining order and contributing constructive comments.

10. Summarize the main ideas presented on all sides.

11. Reflect on the experience during the closing activity.

Adapted from The San Diego County Office of Education. Retrieved from http://www.sdcoe.net/lret/avid/ Resources/Philosophical_Chairs.pdf

Philosophical Chairs Evaluation/Reflection

Name: _____   Date:_____

1. What did you and your peers do that made this Philosophical Chairs effective?

2. What will you do differently during the next Philosophical Chairs to make it more effective?

3. If Philosophical Chairs was done BEFORE reading: What predictions can you make about the reading based on what was discussed?

4. If Philosophical Chairs was done AFTER reading: What connections can you make between the ideas presented during Philosophical Chairs and the reading? Think about how the discussion affects your understanding of or raises questions about, the reading.

5. What other thoughts do you want to offer?

Philosophical Chairs Report

Name: _____   Date:_____

Central Statement/Topic:

My original position: ☐ Pro   ☐ Con   ☐ Undecided

How many times did I change my mind/seat? _____

My ending position: ☐ Pro   ☐ Con   ☐ Undecided

How open-minded was I as I listened to other people talk?

☐ Mostly open-minded

☐ Partially open-minded

☐ Not very open-minded

Use the space below to explain why your position did or did not change and the reasons for your thinking.

Philosophical Chairs
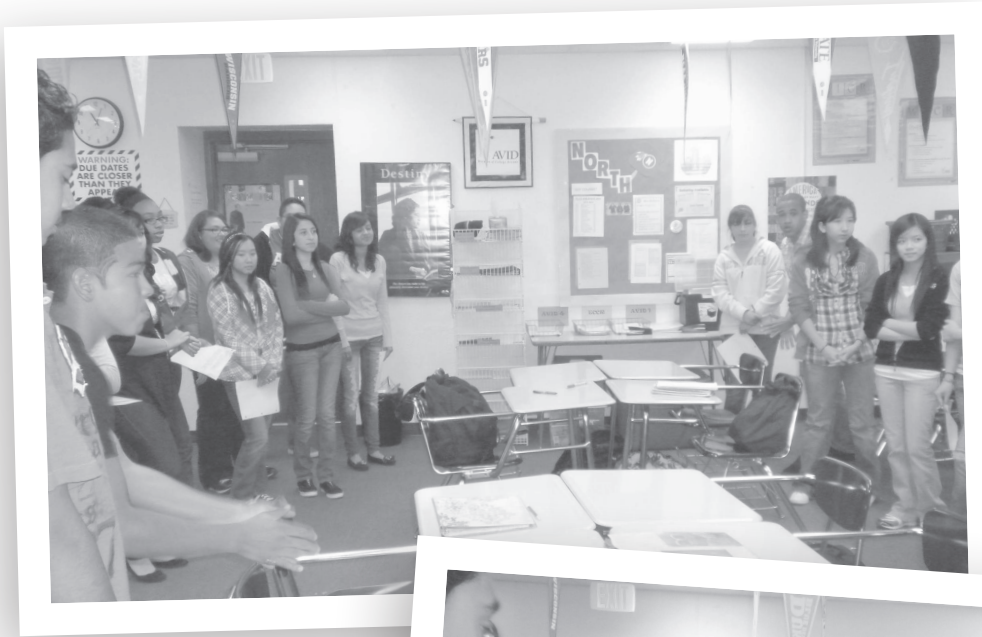
Extend Beyond the Text

Anyone who has participated in a book club knows that the pleasure of reading is consummated in the act of discussing it with others—disagreeing about interpretations, considering passages that others found intriguing, asking questions about nuanced language, figuring out the author's intent—all of these are ways in which we extend beyond the text. It is a process that satisfies our need to make sense of all the "input" we've received during the act of reading. Likewise, as students finish reading a text, we should be engaging them in meaningful activities to help them explore the text more deeply and to contemplate their understanding. The goal of this stage of the Critical Reading Process is to push beyond the text to summarize it, consider its importance and figure out how it fits into the larger world. It includes:

• examining the meaning of the text and evaluating its significance;

• considering how the author has crafted the text and how those literary/rhetorical elements impact the reader;

• weighing the author's claim(s) and evidence and determining the merits;

• synthesizing multiple interpretations or multiple texts to arrive at new or more complex conclusions;

• figuring out how this text resonates with other texts, history, other classes, current experiences and events in the world; and

• creating new "texts" (print/non-print/artistic), as a result of the experiences with this text.

During this stage of the reading, students should be negotiating meaning with others to enhance their understanding and ownership of the text. They should be considering how their learning from this text applies to them and other situations. And finally, they should be aware of having learned new things as a result of their encounter with this text. In the Plan for Reading section of this book, the role of metacognition is discussed and we suggest that students should use learning logs, reflective journals, blogs or other tools to capture their awareness of their learning. Extending beyond the text is the ultimate in metacognition—recognizing what has been learned as a result of the experiences with this text and considering how to use that learning in the future.

The strategies in this section are examples of ways students can be engaged as they extend beyond the text; as in the other sections, this is not a definitive or exhaustive list of strategies. It is typical in the language arts classroom to expect that students will develop significant pieces of writing as part of their extension work. In the sample unit plans in this book, you see evidence of planning for such writing and in this section, we discuss developing writing prompts; however, the details for that writing are not included in this book. These extension strategies are designed to set students up to move into a significant piece of writing. See *The Write Path English Language Arts: Informing Ourselves and Others Through Writing and Speaking* for an in-depth look at supporting students' writing and oral language development.

Developing Writing Prompts

When students are writing about a text, it is important that the writing prompt be consistent with the expectations outlined in the reading prompt; the reading prompt should move students to read interactively in a way that prepares them to respond to the writing prompt. Expectations are clearer for students when the reading prompt, writing prompt and all the selected reading strategies at each stage of the Critical Reading Process are aligned.

To develop effective writing prompts, consider the **Role of the Writer**, the **Audience**, the **Mode** and the **Purpose**. As an acronym, **RAMP** helps establish the purpose of the writing and underscores that the writing is for authentic communication.

The actual drafting of the prompt might include these features:

1. A sentence (a simple sentence, if possible) that makes a generalization about the text and is related to the writing topic.

2. A sentence or two that asks students to make a personal connection to the subject matter or invites analysis, and/or gives them a question to answer.

3. Any specific directions about the *form* of the writing, the length or any qualifiers (e.g., "Be sure to use evidence from the text.").

Writing Prompt Examples:

Fiction is told from a particular point of view. From which point of view is this short story told and who is the narrator? Do you think this is the most effective means of narrating this short story? Acting in the **role of editor**, write a **letter** to the **author** answering these questions and **explaining your position** by using evidence from the story.

————

Authors use elements of plot to engage the reader in a story and to create a sense of purpose for the characters. How would you engage your readers in a story using plot elements? Using what you have learned about plot elements, write your own **short story centered on a major conflict between a protagonist and an antagonist**. Your story should be approximately two pages and will be read and critiqued by our **tenth grade buddies**.

[Implied **role:** student]

————

Authors frequently use allusions to historical events and literature to help develop their main ideas and to lend richness or depth to the writing. After reading "On Self-Respect" by Joan Didion, consider how her allusions contribute to the overall meaning of the essay. Write an **essay** in which you **analyze how Didion uses allusions to convey the change in her thinking about the nature of self-respect.**

[Implied **audience:** teacher; implied **role:** student]

In a novel by William Styron, a father tells his son that life "is a search for justice." Choose a character from a novel or play who responds in some significant way to justice or injustice. Then, write a well-developed **essay** in which you **analyze the character's understanding of justice**, the **degree to which the character's search for justice is successful** and the **significance of this search for the work as a whole**.
(2011 AP English Literature and Composition Free-Response Question)

[Implied **audience:** AP Literature and Composition exam readers; implied **role:** AP student]

————

Writers make deliberate choices in the course of creating their works. Considering one or two stylistic aspects, **compare the effectiveness of some choices writers have made** in two or three works you have studied.
(2005 International Baccalaureate Essay Topic)

[Implied **audience:** IB essay reader; implied **role**: IB student; **mode** specified in the exam instructions: essay]

————

In Appendix A, there is a discussion about the importance of vertical teams and alignment, as well as an invitation to think about how vertical teaming can be a structure for differentiation within the classroom. With that in mind, it can be helpful to develop writing prompts as a vertical team exercise to:

- help teachers across grade levels determine prompts that can be used up and down the grades and that will build on one another from foundational to advanced; and

- have multiple prompt options for students within the same class—this is a powerful way to differentiate writing experiences for students. The teacher can assign a more challenging prompt (intermediate or advanced) to a writer who is ready or use a foundational prompt for a student who needs more scaffolding.

Below are examples of differentiated prompts for writing about characterization and a template for guiding your own prompt development. As you read the prompts, note the implied role, audience, mode and purpose in each.

Advanced: In a literary work, a minor character, often known as a foil, possesses traits that emphasize, by contrast or comparison, the distinctive characteristics and qualities of the main character. For example, the ideas or behavior of the minor character might be used to highlight the weaknesses or strengths of the main character.

Choose a novel or play in which a minor character serves as a foil to a main character. Then write an essay in which you analyze how the relation between the minor character and the major character illuminates the meaning of the work.
(2008 AP English Literature and Composition Free-Response Question)

Intermediate: Oftentimes, two characters seem to be very different, but ultimately turn out to be alike. Conversely, sometimes two characters seem similar, but turn out to be different. Choose two characters from the text and prove one of these statements to be true. Use evidence from the text to prove your thesis.

Foundational: In stories, authors show us a character's personality and attitudes by what the character says, what the character does and what other people say about him/her. What did you learn about the characters in this text? Choose one character and identify one to two traits that you believe to be true about this character and explain how you know that. Use evidence from the text to prove your thesis.

RAMP is adapted from the prompt-writing instructions in AVID's *Middle Level Writing with Integrated Reading and Oral Language Teacher Guide.*

Developing Writing Prompts Template

Advanced Role: Audience: Mode: Purpose:	
Intermediate Role: Audience: Mode: Purpose:	
Foundational Role: Audience: Mode: Purpose:	

Crafting a Prompt:

Include…

1. a sentence (a simple sentence, if possible) that makes a generalization about the text and is related to the writing topic.

2. a sentence or two that asks students to make a personal connection to the subject matter or invites analysis, and/or gives them a question to answer.

3. any specific directions about the form of the writing, the length or any qualifiers (e.g., "Be sure to use evidence from the text.").

Bridging Texts

Goal: To help students make connections between two or more texts based on themes, concepts and skills and to build on these from text-to-text.

Key Elements	Information and Procedures
Rationale	In order to advance students' critical thinking and ability to see similarities and differences in the world around them, students must be able to compare/contrast pieces of literature, ideas, claims and arguments, solutions to a problem, etc. We must help students to see how common ideas thread their way across texts, across time and across people to build their understanding of how interrelated and connected the world is around us. We can do this by linking texts and helping students to look carefully at what they see in that link.
Materials	Multiple texts Teacher Reference: "Bridging Texts"
Instructional Steps	1. Based on the desired focus and/or outcome, choose multiple texts that have certain features or elements that merit linking them together: theme, stylistic features, historical context, etc. Choices or examples might include bridging:

Thematically linked texts, The Grapes of Wrath *(Steinbeck) and* The Maldonado Miracle *(Taylor), for example, can make discussion circle focused on theme accessible to a range of reading abilities.*

- Core novel with one or more previously read novels (For example, *To Kill a Mockingbird* with *A Boy's Life*. Both novels have sharply defined young narrators with insights into human behavior.)
- Core play with several related short stories
- Several related poems and video clips of related poetry performances
- Several text selections by the same author (especially to examine stylistic features)
- Core short story and a related essay and newspaper article
- Essay and one or more works of art
- Historic event with another historic event or events (For example, Paul Revere's ride with the Pony Express and perhaps joined by a fictional *Forrest Gump* or even *Ulysses* in The Odyssey. All have missions that appeal to the human experience.)

(See Teacher Reference 1.41: "Samples of Bridging Texts.")

2. Be sure that students understand the features or elements that you have chosen as a focus.

3. Have students work closely with one text to become very familiar with it. Use appropriate strategies from the Interact with the Text section of this book to ensure that students have read the text critically and can identify key ideas and text passages that are relevant to the focus you have established. For example, ask students to create a Google Lit trip to map out Paul Revere's ride or the Pony Express routes and then to reflect on modern "rides" in the face of adversity. Or alternatively, have students create a dialogue poem using material found in Longfellow's poem and on "The Midnight Ride," a website dedicated to the historic event: *http://www.paulreverehouse.org/ride/*.

Instructional Steps (cont.)	4. Introduce a second text and ask students to consider how this second text is related to the first. They are to look for "resonances," places where ideas from the second text "bounce off" the first to help students read closely and critically. For example, use graphic organizers to compare texts, themes, effects of setting on events and so on. These can be found in "Graphic Organizers with Signal Words and Sentence Frames," a strategy from the Interact with the Text section of this book.
	5. Using strategies from Interact with the Text or Extend Beyond the Text, have students articulate the connections across the texts. How does their understanding of the second text inform their understanding of the first and vice versa? How does reading multiple and related texts allow them to build on and enhance their understanding of key ideas, themes, stylistic approaches, etc.? The amount of structure the teacher builds in to help with this linking and analysis depends on the texts, the students and the teacher's objectives. This strategy leads students into study of another aspect of character, theme, authors' style and design, history or science.
Differentiation: Increased Scaffolding	• Use increased scaffolding techniques with the Interact with the Text strategies used during the reading process of both texts.
	• Have students work with a partner to share notes and activities in becoming familiar with each text.
	• Have students work and share out in small groups and as a whole class to ensure understanding of features or elements from the text.
	• Model a T-chart or other graphic organizer to highlight the similarities and differences between the two texts and discuss and work with the organizer as a whole class.
	• Choose specific sections of the second text to examine for links to the first once a close, critical reading has occurred with the first text. Examine many shorter text passages from the second text as a step into examining the links between the two texts as a whole.
	• For shorter pieces to use as bridged texts, check out *AVID Weekly* for appropriate texts.
Differentiation: Increased Rigor	• Have students complete a T-chart on the similarities and differences between the selected texts on their own and then have students share out with the whole class.
	• Ask students to identify the common link(s) between the selected texts, using a strategy of their own choosing. Have them share out in small groups and then as a whole class.
	• Have students write a Dialogue Poem with facets of both texts in the poem. Design the poem so that two or more students can read the poem as a chorus of two (or more), one speaking, one answering.
	• Have students create a Tracking Poster to feature one aspect, such as the effect of the setting or the antagonists in two different texts.
	• Have students create a One-Pager combining the selected texts. Instructions will need to highlight the comparisons of theme/literary elements or other focus ideas desired.
	• Offer students additional choices of related texts or have students find a related text on their own. On their own or with a partner or small group, students then read and examine the links among the original text(s) and their newly selected text.

Using Technology	• Use an interactive whiteboard or document camera to have students share their findings.
	• Use a related WebQuest to examine the common ideas from both texts and/or to add another "text" to the bridging or that could be used with one or more other texts.
	• See the Resource pages for information on WebQuests and how to create them.
	• Use The History Channel's website (*http://www.history.com*) to research and add new dimensions to the list of events in the texts. Then, add graphic organizers to show comparisons in reality with events in such texts as Hesse's *Out of the Dust* for middle school students or to compare with events in *The Grapes of Wrath*.

Bridging Texts

High School Example of Bridged Texts:

Cry, the Beloved Country by Alan Paton and "The Gettysburg Address" and the "Second Inaugural Address" by Abraham Lincoln

1. Have students read through chapter 21 of *Cry, the Beloved Country*, then write about and discuss who Arthur Jarvis is and what his work and passion are all about. Have the class speculate out loud, as a whole group, why Arthur Jarvis might have been so enamored with Lincoln and his writings. Why do they think his study is filled with works by Lincoln? What do they know about Lincoln's "Gettysburg Address" and his "Second Inaugural Address"? (The "Gettysburg Address" is referenced in chapter 20 of *Cry, the Beloved Country* and the second "Inaugural Address" is referenced in chapter 21.)

2. Divide the class in half, so that some of the groups will look closely at the "Gettysburg Address" and the other groups will look closely at the "Second Inaugural Address." Provide any necessary historical context/references for each piece and scaffold the speeches with some vocabulary work and pre-reading strategies as needed.

3. Have them read the speeches in Reciprocal Teaching groups, discussing the reading as they go and annotating the text for main ideas. Have these questions on the board to guide their annotations: What is Lincoln saying to us as a country? What are his most important points?

4. After completion of the reading, have students work to create Collaborative Group Presentations considering these questions: How might Lincoln's speech relate to the South African situation in *Cry, the Beloved Country*? Why would Arthur see this speech as important? Ask students to write their ideas on easel/poster paper to display and share with the class.

5. Ask the Gettysburg groups to offer some insights to the class; then ask the Inaugural groups to offer their ideas. Students might take Cornell notes, a "class recorder" might write down key points/ideas on the board or easel paper for further exploration and discussion or the teacher might collect and display students' group work. During the course of this sharing, move the students back to the novel for closer reading and analysis of the role of these speeches.

6. Based on their work in class, ask students to choose one of the following writing tasks:

   • Create a Found Poem where students combine lines form Jarvis' work and Lincoln's work in an original poem. They must pull whole or partial lines from the texts (lines they think are important) and create their own poem with the lines they have chosen in their own order. The goal is to show how the texts are related.

   • Create a Dialogue Poem between Jarvis and Lincoln, demonstrating how Jarvis and Lincoln might interact if given the chance and using knowledge from the texts to drive the dialogue. What questions might Jarvis ask Lincoln? What would Lincoln say to Jarvis? What advice might each give to each other? What issues would be important to both of them?

   • Write an analysis of how Jarvis' and Lincoln's words are related. This is a straightforward look at how Lincoln's words might have affected Jarvis' writing. What relation can students find between the texts?

Middle School Example of Bridged Texts:

"The Highwayman" by Alfred Noyes and "Annabel Lee" by Edgar Allan Poe

1. Review the concept of theme and the ways in which writers often reveal theme to their readers (i.e., title, characters, "big moments," resolution). Have students read through the poem, "The Highwayman," looking, as they read, for what they can discover about the characters of The Highwayman and Bess, the landlord's daughter. Have students create a graphic organizer/chart keeping track of their findings about each character.

2. Ask students to share out the traits these characters exhibit in small groups and then as a whole class. Put up appropriate responses on the whiteboard, document camera, etc. and continue with a class discussion about evidence to support the character traits. Create a visual link by also noting evidence. Have students take Cornell notes on what was discovered.

3. Have students continue the discussion by identifying what the writer is trying to reveal about people and life through the main characters. As students begin to make connections, guide them towards more specific responses. For example, if the concept of love is identified, ask students what about love does the writer want us to discover?

4. Have students read through the poem, "Annabel Lee," again looking for what the writer is trying to reveal through the characters. Students can share in small groups and/or in a whole-class discussion. Record their discoveries alongside the discoveries made about "The Highwayman."

5. Ask students to analyze their discoveries about the two poems and the common elements they share. Create a T-chart on the whiteboard, interactive whiteboard, etc. and have a student recorder note the similarities as students continue to take notes. Encourage a whole-class discussion about what the writers have revealed about a common theme through their characters and whether this is something that people all over the world experience. Guide the discussion as needed.

6. Based on their work in class, have students write a response about how the two poems are related and why the theme of love lost speaks to people everywhere.

Bridging Texts

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Proven Achievement.
Lifelong Advantage.

Roll of Thunder, Hear My Cry   Name_____
Connections with "Letter from a Birmingham Jail"   Period_____Date_____

Read the handout with an excerpt from Martin Luther King's "Letter from Birmingham Jail." Discuss the examples of racism King refers to in his letter. Discuss his justification for the Negro not being able to wait.

Part A. In the following exercises, connect the **words and images of Martin Luther King** with events or references to events in <u>Roll of Thunder, Hear My Cry</u>. Give an example from the novel to match each of quotation from King.

1. "...when you have seen vicious mobs lynch your mothers and fathers…"
   An example for this could be when Mr. Morrison's parents were killed by the koo klux Kan as well as when the Berry's weren't burned to death by fire enighted by white folks.

2. "…and see her beginning to distort her personality by developing an unconscious bitterness toward white people"
   An example for this is that everytime the white men and kids drive their bus through the mud and splash Little Man his anger to them and other white kids only increases

3. "…when your first name becomes 'nigger'… and your wife and mother are never given the respected title of 'Mrs.'"
   An example for this is. Cassie's trip to Strawberry When in Mr. Barnett's shop he started insulting her and calling her really bad names And when Big Ma goes to talk to the Simms they treat her like a ... little kid with no respect for her age.

4. "…when you are harried by day and haunted by night by the fact that you are a Negro…"
   An example for this is when cassie could barely sleep after Mr. Morrison told her about the nightmen And also when the nightmen came to her house, she had difficulty falling asleep knowing who they were

5. "…living constantly at tiptoe stance, never quite knowing what to expect next, and are plagued by inner fears and outer resentments…"
   There could be many examples for this. For instance the Berry's getting burned and also the nightmen. As well as shopping in strawberry. But actually, Kassic's whole life is an example of this.

Part B. List below as many metaphors as you can from "Letter from a Birmingham Jail." List also any metaphors or similes you have found in *Roll of Thunder, Hear My Cry*, adding the page number. Use the back of the page for additional space.
"When you see the the vast majority of our twenty million Negro brothers smothering in an airtight cage of poverty in the midst of an affluent society."
"... and see ominous clouds of inferiority beginning to form in her little mental sky."
"... in a deep, quiet voice like the roll of low thunder." Pg 52

Similies and Metaphors

Letter from Birmingham Jail:

"when you see the vast majority of your twenty million Negro brothers smothering in an airtight cage of poverty in the midst of an affluent society."

"... and see ominous clouds of inferiority beginning to form in her little mental sky."

"... who have never felt the stinging darts of segreg to say 'wait'."

Roll of Thunder

"...sun-splotched road wound like a lazy red serpa dividing the high forest bank of quiet..." pg 8

"... as a bus bore down on him spewing clouds of red dust like a huge yellow dragon breathing fire. pg 13

"... in a deep, quiet voice like the roll of low thunder"

"... we consequently found ourselves comical objects to cruel eyes that gave no thought to our misery." pg. 43

"... as a caravan of headlights appeared suddenly in the casty coming fast along the rain-soaked road like cat eyes in the night. pg 57

"... baked in a sea of onions, garlic, and fat orange-yellow yams... pg.145

"... moving silently, like a jungle cat, from side of the house... pg. 58

One-Pager

Goal: To enhance student investigation of a text through careful reading and visualization.

Key Elements	Information and Procedures
Rationale	One-pagers require students to visualize what they have read and to investigate a text at a variety of levels. One-pagers allow students to collapse information into the most important points and can provide meaningful building blocks for higher-level learning and assignments. Because of the specific requirements for the contents of the page, the process of creating a One-pager leads students to focus on what text is important for interpretation or theme (universal meaning), what visual represents the connections to the students, their world or other texts and what color, if any, ties all the concepts together. The graphic representations have strong metaphorical and analytical application to higher-level thinking. This strategy's versatility is part of its appeal because it is so easily differentiated.
Materials	Short text, such as those provided by *AVID Weekly* Unlined paper Colored pencils or markers

Instructional Steps	1. Assign a short text for reading.
	
	2. Instruct students to choose three passages that they feel are particularly meaningful to the author's central claim or theme. Depending upon the instructions, student choice of what passages are meaningful might include those that represent a character's development, relevance to current world (or personal) events, historic occurrences and so on.
	
	3. Use a standard 8 ½ x 11 sheet of unlined paper.
	
	4. Instruct students to design a One-pager to express thoughts about the text. A One-pager should include a minimum of the following:
	    • Title and author
	    • Three or more passages from the text
	    • One or more graphic representations
	    • A personal response to each passage selected
	    • A border or other decoration as appropriate
	
	5. Guide the students to use the One-pagers in a variety of ways: as a final product, as a pre-writing exercise, a group sharing of reactions to the text, a lead-in to deeper analysis and discussion and of course, room decoration!

One-pagers make excellent five-minute exit tickets for a concept discussed during class. Shorten the required elements to fit the time needed.

Differentiation: Increased Scaffolding	• Model the strategy as a whole-class activity.
	• Work in pairs or in small groups.
	• Students only choose two quotes.
	• Students respond using sentence frames.
	• Students write personal responses to the text.
	• Students write summaries of the text, using a graphic organizer and/or foundational template.
	• Show students samples of former students' One-pagers.
Differentiation: Increased Rigor	• Direct students to look for specific features of a literary passage to use as their quotes: i.e., some students only search for metaphors, others imagery and others symbols.
	• Ask students to find passages that accentuate the tone of the text.
	• Require responses to be analytical, as opposed to a personal reaction.
	• Require graphic representations to be interpretive or metaphoric, as opposed to illustrative.
Using Technology	• Use the website, *www.glogster.com,* to facilitate digital One-pagers.
	• As part of an online classroom exchange with other classes, photograph One-pagers made on books read by both online classrooms. One online source for posting classroom exchange requests is *http://www.teach-nology.com*. Other sources include posting your request for class exchanges on your professional member sites and blogs.

Connections to Other AVID Resources:

Critical Reading: Deep Reading Strategies for Expository Texts Teacher Guide
Middle Level Writing with Integrated Reading and Oral Language Teacher Guide
The Write Path English Language Learners Teacher Guide
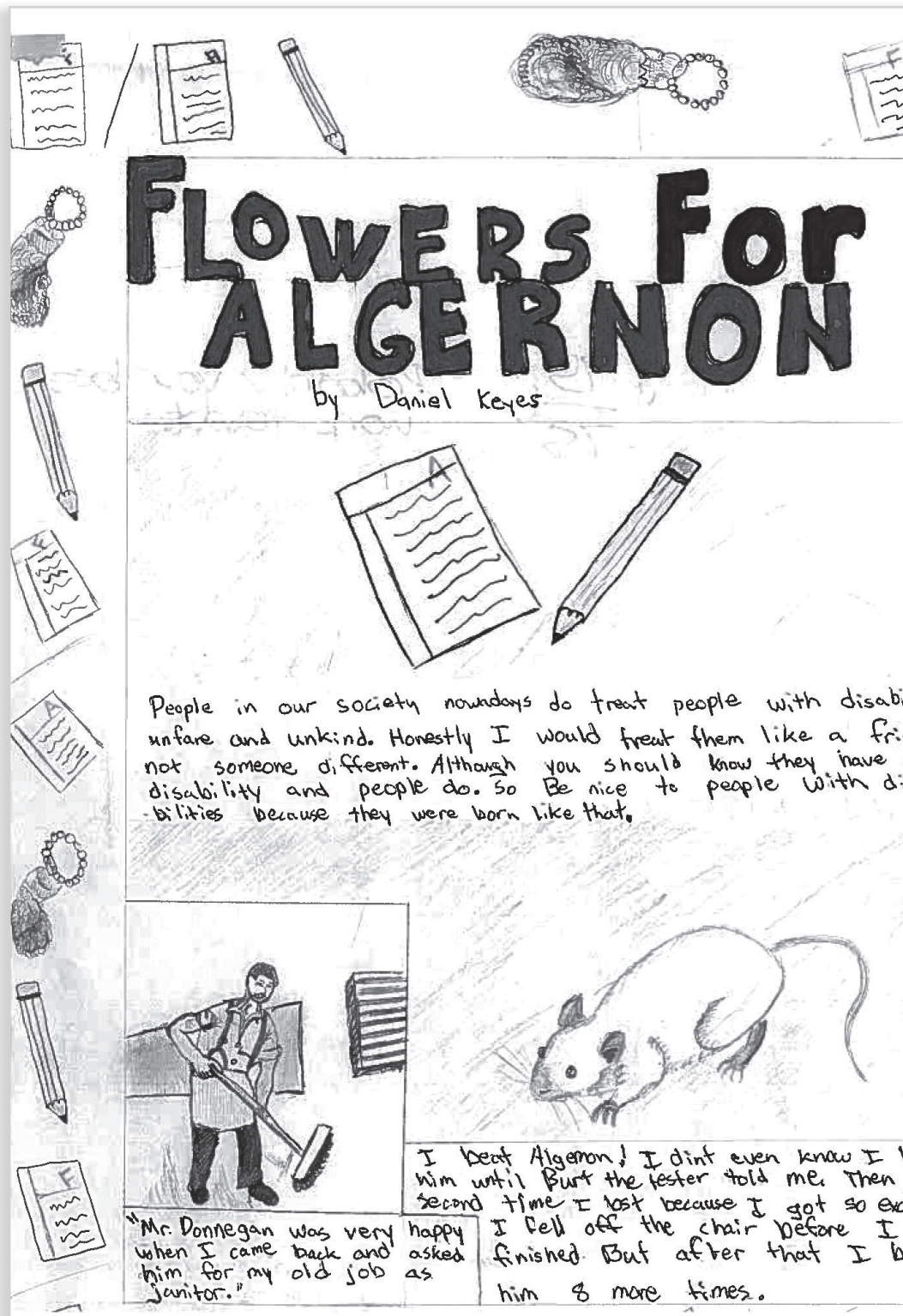
One-Pager Instructions

A One-pager is a written and graphic interpretation on a single sheet of paper of what you have just read. It may be literal or it may be a symbolic representation of the piece. The One-pager will help you visualize what you are reading and help prepare you for other activities that we may complete over this reading assignment.

Guidelines:

- Use standard (8 ½ x 11) unlined paper.

- Fill the entire page.

- Written work must be in ink or typed (no pencils).

- Use color as much as possible (unless black and white would be more appropriate in keeping with the theme/mood.)

- Include ALL of the following (arranged on the page any way you choose):

    - Title and author

    - Three or more excerpts from the reading (passages you like or think are especially important)

    - A personal response to each passage you selected (this may be a personal response, summary or interpretation depending on your assignment)

    - One or more graphic representations (illustrations, magazine pictures or computer-generated graphics that are related to the story and to the passage you selected); these might be illustrative or interpretive depending on the assignment.

- Add a border or any other decoration and you're done!

- When you are finished, put your One-pager on the wall together with the other finished One-pagers. Make sure your first and last name are on the front in a corner. Be prepared to give an oral "tour" of your One-pager.

One-Pager

Body Maps

Goal: To use symbolic and visual representations to enhance students' understanding of character and how that character is affected by the plot.

Key Elements	Information and Procedures
Rationale	Body Maps allow students to produce a visual representation that develops their interpretation of the character and the character's interactions within the plot. Students capture the essence of a character by identifying factual traits: what the character thinks, feels, says and does within the story and what others think or say about that character. It also requires students to make inferences in order to identify more ambiguous traits and to then interpret some of the traits in order to make sense of the character's actions or motivation. Body Maps can work for a wide variety of purposes and with a wide variety of students as a way to build a more complex understanding of character and are unforgettable powerful visual reminders of character motivation and character evolution.
Materials	Student Handout: "Character Body Maps" Body-sized butcher paper for each group Markers
Instructional Steps	1. Assign a character to a student pair or small group after reading a text. This should be a major character since major characters move the plot along and are changed by the story action. You can also give students the option to choose a character. 2. Provide a body-sized piece of chart paper to each group. (Smaller paper can be used, but it limits the effect and might limit the amount of textual support students are able to provide.) 3. Instruct students to trace an outline of a classmate on the chart paper. (It's best to have trusting friends complete this stage of the project!) 4. Give each group a copy of the student handout that describes what will go on the Body Map. A summarized version is provided here: • In the head, write what the character *thinks*. Provide two examples of support from the text. • In a dialogue bubble above the head, include what the character *says* that gives the reader insight into the character. Provide two examples as support from the text. • In the chest, write what the character *feels*. Provide two examples of support from the text. • In the hands, write what the character *does*. Provide two examples of support from the text. • On the shoulders, describe the character's *burden (or conflict)*. Provide two examples of support from the text. • In the feet, write where the character *goes*. Provide two examples of support from the text. • Use the bottom of the map to summarize understanding of this character as a whole (in 2-3 sentences); what would you say to another person if you were going to describe this character using all of the information you know from the Body Map?

- Write a one- or two- sentence description of how the character changed as a result of the action of the story and place those sentences next to the summary. Then, add one or two more sentences offering your thoughts about *why* he/she changed.

5. Instruct students to decorate their characters in meaningful, perhaps even symbolic, ways. For example: Holden Caulfield might be adorned with his hunting hat (a literal illustration) or he might be portrayed as having wings (a symbolic illustration of the "guardian angel" that he often wishes he could be for young children).

6. Hang the Body Maps around the room for a Gallery Walk, review activity or other large group processing.

7. At the conclusion of the Gallery Walk, debrief the walk with the students. Questions to ask could include:

    - What do we know about X character that we can prove from information on the Body Map?

    - What unanswered questions are there about the characters in the Body Maps?

    - What comparisons can we make about the characters displayed? In what ways are the characters similar and different and why is this important?

    - How do some characters play a more prominent role than others in the development of the plot?

    - What do the characters help us understand about the theme(s) of this text?

    - From other books you've read, which of the characters displayed remind you of other characters in other books? How?

8. Determine what else students should do with their maps to meet the course/unit objectives, increase their understanding of the text and develop other literary analysis skills. Students are poised to use the Body Maps for other in-depth work with the text, such as:

    - creating an online character map (modeled after the Interactive Maps strategy in this text) for setting;

    - participating in a Socratic Seminar to discuss the characters' development in the text and to determine the author's intentions;

    - giving "life" to a Body Map by having students "become" the characters (maybe even placing the map in front of them as their "costume") and then participating in a hot seat-discussion (student characters are part of a panel that other students question or interview) or in a small or large group discussion where the characters speak as participants in the discussion;

    - writing a characterization essay (see *The Write Path English Language Arts: Informing Ourselves and Others Through Writing and Speaking* for ideas); and

    - responding to an Advanced Placement essay prompt that requires comparison of characters or an analysis of characterization as it relates to the text's theme (see *The Write Path English Language Arts: Informing Ourselves and Others Through Writing and Speaking* for ideas).

Note: During the Interact with the Text stage of the reading process, be sure students are keeping track of character traits either by annotating the text along the way, keeping track in a Dialectical Journal or some other method. They should use these notes as tools for completing the Body Map.

Differentiation: Increased Scaffolding	• Provide an example for the class or complete a Body Map as a large group with a well-known character (or even the principal) first, before moving on to the characters in the target text.
	• Provide a list of character traits on the board for students to select from to complete part of the map; they generate any additional original ideas to finish the map.
	• Provide examples of specific passages from the text that contain character traits (textual support) and ask students to determine the character, traits and to then interpret them on the Body Map.
	• Allow students to use "I believe" statements about the character as opposed to objective analysis.
	• Provide sentence frames to assist students in drafting their sentences (see the strategy "Graphic Organizers with Signal Words and Sentence Frames" in Interact with Text for ideas).
	• Have students compare maps with other groups/partners several times over the course of completing their maps so they can see how other students are approaching a section of the map.
Differentiation: Increased Rigor	• Require students to write their analysis as if writing an essay—using more formal language; being objectively analytical.
	• Require students to decorate their Body Maps with non-literal, symbolic details (such as the "angel wings" example provided earlier).
Body Maps make an excellent review test prep activity before an AP® test.	• Enhance aspects of the assignment to reflect a higher level of ELA rigor. For example, entice students to examine how a character "feels" in terms of cues the author leaves for the reader. This could be ambiguous syntax or a shift in tone or it could be something overt such as dialogue from another character. Students should analyze those cues to determine the support and analysis they will provide in the Body Map.
	• Have students complete a Body Map for two foil characters: one half of the body represents one character and the other half represents his/her foil. Examples: Marlow and Kurtz, Hamlet and Laertes, Harry Potter and Draco Malfoy.
Using Technology	• Use software or an online program to create the character Body Map as a digital model.
	• Use document camera or interactive whiteboard to record and share student ideas.
	• Using the completed Body Maps, have students enter key words about the character into the Wordle program to create a word cloud (wordle.net); print the clouds to accompany the Body Maps as a "title" page.
	• Have students use Glogster, a digital medium, to create a cut-and-paste poster of a Body Map. (*http://www.glogster.com*)

Character Body Maps

The assignment:

You will be making life-sized character maps to trace the journey of the character through the text. Working with a partner or your small group, choose one of the major characters and create a character map using the outline of a person's body as a base.

You are encouraged to be as creative as you like, but must complete a minimum of the following for each part of the character's body:

1. Provide at least two text passages (direct quotations) or paraphrases that support your claim; this is your evidence for your interpretation.
2. Write a three- to five-sentence analysis below your text passages, explaining how and why your character possesses this trait/attitude.

How it is organized:

HEAD: What the character *thinks* (especially include changes in thought that occur due to the action of the story).

DIALOGUE BUBBLE ABOVE THE HEAD: What the character *says* that helps you understand the kind of person he/she is.

CHEST/HEART: What the character *feels* (again, include any changes in what the character feels throughout the story).

HANDS: What the character *does*. Be realistic: Only include important details that help you and others understand how the character interacts with the world around him/her throughout the story. Remember you are offering interpretation, so you will need to address why the character does the things he/she does.

SHOULDERS: What the character "*carries.*" This is his/her burden or the conflict that the character is going through.

FEET/LEGS: Here you should include "*where the character goes.*" Again, be selective; you cannot relay every- where the character goes. What are the most important places? Where does the character change the most or learn the most? When you make mindful selections, you are half-way toward analyzing the text!

BOTTOM OF THE MAP: Summarize your understanding of this character as a whole (in two to three sentences); what would you say to another person if you were going to describe this character using all of the information you know from the Body Map?

BOTTOM OF THE MAP: Write a one- or two-sentence description of how the character changed as a result of the action of the story. Then, add one or two more sentences offering your thoughts about why he/she changed.

Decorate the character in ways that help your classmates recall the main aspects of the character. Consider how you can use symbols to show your interpretation of the character, not just literal descriptions from the text.

Character Body Maps
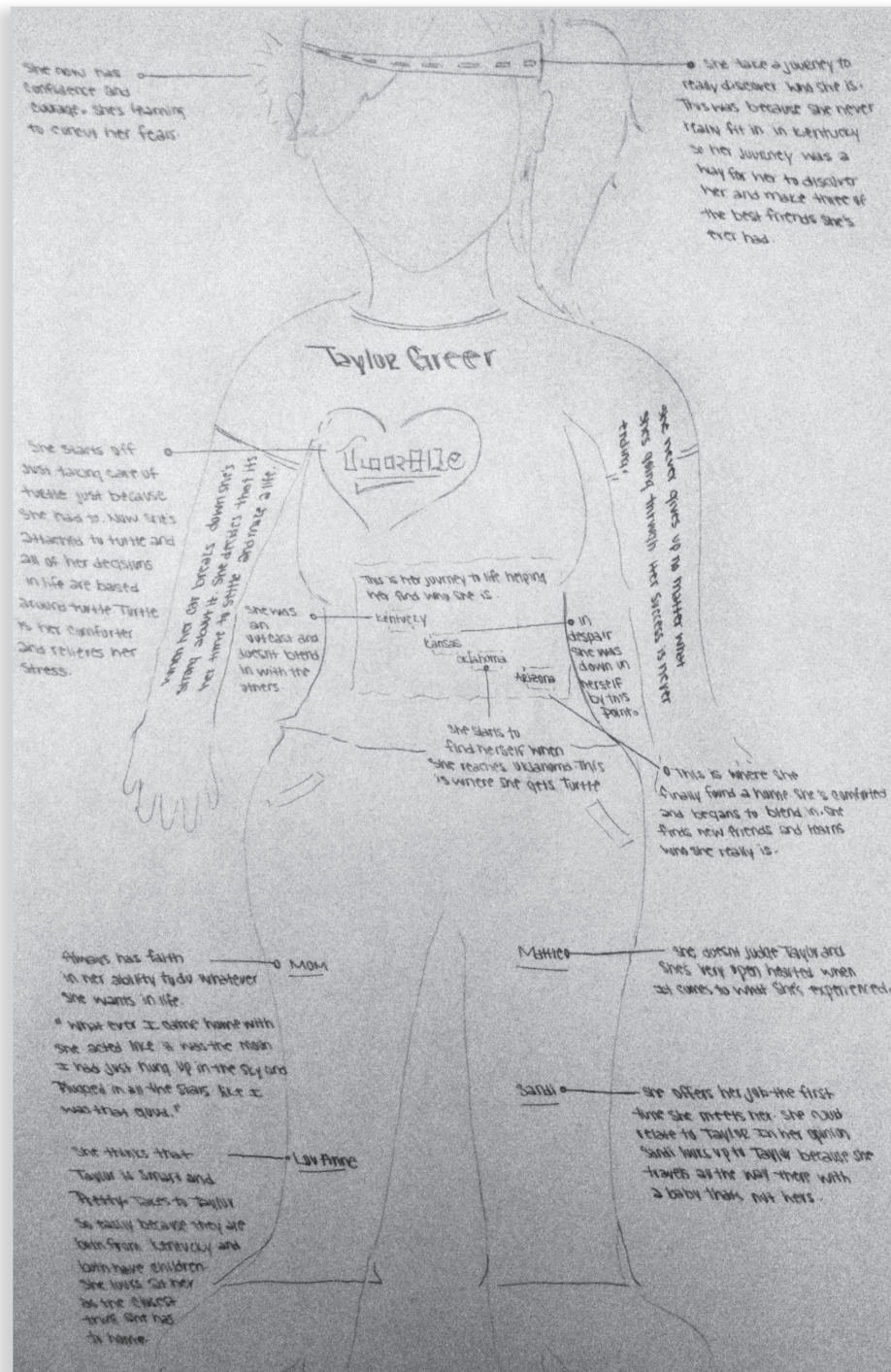
Tracking Posters

Goal: To refine students' ability to recognize patterns in literature and how those patterns enhance the overall meaning of a text.

Key Elements	Information and Procedures
Rationale	A Tracking Poster can be used in a variety of ways, but its primary function is to allow students to visualize how an author pieces together patterns in literature to achieve a particular effect. Ultimately, authors write books with a particular outcome in mind and virtually all the literary techniques and devices align with and enhance that outcome. Tracking Posters are a product to help students discern the development and to make sense of the author's choices.
Materials	Text Dialectical Journals Teacher pre-planning to identify which features to track Poster materials

Instructional Steps	1. Assign a Dialectical Journal to actively read the text. It may be helpful to establish some parameters for the students to track, and/or to have them divide certain aspects of the text among their small group.
	
	    • **Example 1**: Students will track symbolic features of *The Great Gatsby*. In a small group, students will divide the following topics and track them in their Dialectical Journal: setting, weather, actual symbols and thematic statements.
	
	    • **Example 2**: Students will track a particular character and how that character develops throughout the story.
	
	2. Encourage students to discuss with members of their small group the various qualities they were required to track over the course of the reading. The Dialectical Journals or textual annotations will provide the fuel for their discussion, constantly referring them back to the text.
	
	(continued)

Instructional Steps (cont.)	3. Assign the Tracking Poster after reading has been completed. A Tracking Poster is a means for students to create a visual that will help explain how the author developed a particular quality of their writing. Use the Collaborative Group Presentation strategy found later in this section to support students in this work.
	• In the above example of *The Great Gatsby*, students begin in their groups by listing the uses of weather, symbolic qualities of the setting and other symbols and work to answer the question, "How do these three elements come together to enhance the overall meaning of the text?" Another option is to have students discuss their collection of thematic statements, deciding on one or two significant themes. They then create a Tracking Poster for each theme, answering the question, "How does the author's use of weather, symbolic qualities of the setting and other symbols come together to support this theme?" By assigning the Tracking Poster as a collaborative group project, students will have thoughtful discussions about the text as they complete the poster.
	• In the second example above, students create a Tracking Poster to show the evolution of a character as represented by their Dialectical Journals or text annotations. These Tracking Posters will be richer if students collaborate to talk about which traits are most important to highlight for a character.
	4. Require students to use a combination of images and text to achieve their purpose and to display their understanding of that particular pattern in literature. Including text quotations in the Tracking Poster also reinforces that students should always have textual evidence to support their interpretations/conclusions.
Differentiation: Increased Scaffolding	• Complete a Tracking Poster as a whole class for a specific literary technique or element with a short story.
	• Require only a single item to be tracked during the reading process.
	• Allow students to portray the elements of the story in a strictly literal fashion.
Differentiation: Increased Rigor	• Require that the poster be interpretive, not a literal retelling of the story/novel.
	• Assign multiple items to be tracked and assembled into one poster.
	• Require that whatever is tracked is explicitly linked to the overall meaning of the text—reinforce connection to theme.
	• If tracking character development, require that students show and explain how the characterization evolved as the character changed. This will require students to be cognizant of the author's style and how it must evolve as the story does.

Sample Assignment for Tracking Poster

Among your group members, you have looked closely at *The Great Gatsby's* symbolic qualities, especially in Fitzgerald's treatment of symbols, weather, setting and thematic statements or situations.

1. The following are the activities you will complete to process the novel more fully.

2. Share with your group members some specifics from your Dialectical Journals. In your sharing, you will want to give specifics from the book and, most importantly, share some of your *insight* and *interpretation* as to what the symbolic qualities mean and how they affect the novel and the novel's themes.

3. Through the course of your discussion, you will always come back to the novel's theme. Therefore the person who followed thematic statements may want to go first and serve as your discussion facilitator.

4. After you have discussed your Dialectical Journals, you will create a visual representation of how the categories interrelate and how the first three affect theme. Essentially, you are tracking how Fitzgerald wove the symbolic qualities of his novel into a meaningful fabric.

Some Specifics on the Tracking Poster:

- All students should be involved in creating the project, serving as the "expert" for the category followed in the Dialectical Journal.

- You will complete the project on the poster board provided.

- You are encouraged to use a combination of pictures and words to represent your ideas.

- As far as content goes, your only real requirement is to *visually represent how setting, symbols and weather all serve to symbolically represent a major theme of the book.*

- Please state the theme you are representing on the poster itself.

- Please list all group members' names on the front of your poster.

Storyboard (Nonfiction and Fiction)

Goal: To encourage students to visualize as they hear a text read to them or as they read, in order to increase understanding in an organized way and to help them think about the text sequentially.

Key Elements	Information and Procedures
Rationale	Students need many ways to process their reading in order to make sense of the information and then to process it. Good readers are able to picture a text as it unfolds, but some inefficient readers need to practice this skill. Creating a Storyboard allows students to use pictures and sometimes words to express their understanding in an organized way and to generate questions for discussion (as in nonfiction text) or to chronicle the plot or the sequence of a developing story (as in fiction).
Materials	Copy of a short text – fiction or nonfiction. It is best if this is a copy that students can write on; however, sticky notes can be used if the text is not reproducible. Unlined sheets of paper
Instructional Steps	1. Choose a very short nonfiction text (e.g., newspaper article or short essay) on a topic that will engage students. Make and distribute copies of the text to students and display the same text on the screen. 2. Do a class read-aloud of the text, identifying key information (especially the *who, what, where, when, why* and *how* elements) and writing questions in the margins as the text is read. Identify the main sections of the text by paying attention to where main ideas begin and end. (They do not necessarily correspond with paragraph breaks.) Draw lines to separate the sections. 3. Distribute blank sheets of paper to students. Place a blank sheet of paper on the document camera and divide it into picture frames, creating the same number of boxes/frames as the number of sections identified in the text. (If there are more than six sections, a second sheet of paper will probably be needed). Have students set up their blank sheets of paper in the same way. 4. In the first Storyboard frame, write a summary of the corresponding section of the text; next, create an illustration and a question for that section. (See Student Sample: Nonfiction Storyboard) Indicate the text page numbers in the frames. Teacher is modeling while students write/draw on their own Storyboard frames. 5. Continue to do the first few frames together as a class and then have students finish subsequent frames with partners. Share out ideas as a class.

(continued)

Instructional Steps (cont.)	6. Follow up by practicing in partners with additional nonfiction texts until students can do a Storyboard on their own. **For fiction:** Follow the same steps above with the following variations: • **Step 2**: Identify key information for works of fiction (plot, conflict, character, setting, theme, style, tone, etc.). • **Step 4:** Make a decision about which element(s) this Storyboard will focus upon so the Storyboard frames can be completed with that/those in mind. After reading the first text chunk, develop a thought-provoking question, select a significant quotation, and/or choose several key words and write them in the first frame. Next, draw an illustration or diagram that helps depict the significant plot event, character, message/theme, etc.—whatever the chosen focus is from step 2 (style, character, etc.). Finally, record the page numbers the frame covers. • **Step 6:** Follow up by practicing with additional fiction texts. 7. Have students reflect on the Storyboard process and how it helps them understand the text. Elicit responses; offer explanations as needed to help students recognize the need for close reading, slowing down to recognize main ideas and the sequence of ideas and not rushing through a text.
Differentiation: Increased Scaffolding	• Read the model story to the class, but before reading, share with students that you will be stopping at a certain number of places to ask them a question which they will answer by drawing a scene within a square. Before you read, preselect the stopping points and create a content-based question or a level two question to which you want the students to respond with their drawing. Then read a preplanned question at each stop. This serves to encourage close listening and better responses in the squares. • Jigsaw a Storyboard among a group of 5-6 students, with each student responsible for one frame. They will work with expert groups first to complete their assigned frame and then report back to their home groups to share their frames in sequential order. • Give students a short text and have them read it with a partner, making margin notes as described above. Divide the text into sections/chunks before distributing. After students have completed all frames, have them share in small groups and/or with the entire class. Clarify, elicit depth, etc.

Differentiation: Increased Rigor

- Make students responsible for creating the text chunks and number of frames.

- Working alone, with a partner or in triads, have students read an assigned segment from a text and complete one Storyboard frame. In this activity, each student/group reads a different section of the text. When all are finished, have students/groups attach their frames in the correct order on the board or a piece of butcher paper and explain the part they read.

- Have students create the Storyboard in a vertical format with space on the right side of the page to note analytical responses by creating commentary on tone, diction, imagery and so on. This can also be done without the visual element (Storyboard) but the finished product then becomes a two-column Dialectical Journal.

- Have students use symbols to represent key scenes in the Storyboard, focusing on figurative rather than literal thinking.

- For nonfiction, have students identify the issue, the author's claim, a minimum of two pieces of evidence, the counter-argument, the rebuttal and the call-to-action in the series of frames. This can be useful for mapping out the logic of a writer's argument.

Using Technology

- Post Storyboards to a class wiki and invite students to respond. It can be useful to assign each student a minimum number of Storyboards to which they must respond; this mirrors a common online course requirement/protocol. The wiki encourages greater response and more interpretive discussion.

Connections to Other AVID Resources:

- *High School Writing Teacher Guide*

Nonfiction Storyboard

THE FUGITIVE Slave Act of 1793 and 1850

If a person found a runaway slave, they were to return them to the state from which they supposedly fled.

The purpose of this part of the law, is to make sure all slaves are returned to their rightful owner.

If a person were to protect a fugitive, they would be charged a one-thousand dollar fine.

It's not right

pay up
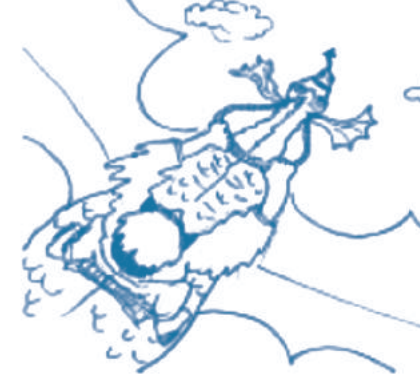
The purpose of this part of the law is to enforce the law, and let people know if they do not follow the law there are consequences

EQUALITY

Fiction Storyboard

Note: To ensure copy quality, this sample (originally done by hand) has been reproduced using computer graphics.

"The Smallest Dragonboy"
by Anne McCaffrey

"Although Keevan lengthened his walking stride as far as his legs would stretch, he couldn't quite keep up with the other candidates...Just as he knew many other things that his foster mother told him he ought not to know, Keevan knew that Berterli, the most senior of the boys, set that spanking pace just to embarrass him, the smallest dragonboy" (120).

"'I like to believe that dragons see into a man's heart,' Keevan's foster mother, Mende, told him. 'If they find goodness, honesty, a flexible mind, patience, courage—and you've got that in quantity, dear Keevan—that's what dragons look for'" (121).

"A bronze rider could aspire to become Weyrleader! Well, Keevan would console himself, brown riders could aspire to become wingseconds and that wasn't bad. He'd even settle for a green dragon; they were small, but so was he. No matter! He simply had to impress a dragon his first time in the Hatching Ground" (122).

"'I'm of age.' Keevan kept his voice level, telling himself not to be bothered by mere words" (123).

"'Yah!' Berterli made a show of standing on his toe tips. 'You can't even see over an egg: Hatching Day, you better get in front or the dragons won't see you at all'" (123).

"'Any boy who is over Twelve turns has the right to stand in the Hatching Ground,' K'last replied, a slight smile on his face...'Only a dragon—each particular dragon—knows what he wants in a rider. We certainly can't tell. Time and again, the theorists... are surprised by dragon choice. They never seem to make mistakes, however'" (124).

"Berterli wrenched the shovel from Keevan's hands. 'Guess!'"

"'I'll have that shovel back Berterli,' Keevan straightened up...He yanked the shovel from Berterli's loosened grasp. Snarling, the older boy tried to regain possession, but Keevan clung with all his strength to the handle...'" (126).

Mandala

Goal: To enhance students' comprehension and interpretation of a text through visual, symbolic and collaborative activities and to use their senses to gain insight into their own perceptions.

Key Elements	Information and Procedures
Rationale	The concept of graphic thinking has a natural relationship with various graphic figures, the circle being one of the most ancient. It is believed that the circle represents "the whole," and the use of the mandala figure allows students to explore and depict their thinking of how the parts of this "whole" represent the "parts" of the literature that they read. Using the mandala as a strategy for students to display their thinking moves students from a literal understanding of a text to a metaphorical understanding, deepening their interpretations and personal connections. It allows students to link works and symbols as they negotiate their understanding. This strategy also introduces students to an ancient method of seeing and interpreting the world.
Materials	Student texts Cornell notepaper or a graphic organizer (such as a Venn diagram) Blank paper Optional: Colored pencils or markers Student Handout: "What is a Mandala?" Teacher Reference: "Comparing Signs and Symbols" Digital Mandalas for samples: *http://www.abgoodwin.com/mandala/index.shtml* **Note** of reference: The word "mandala" is not normally capitalized unless it is used as a proper noun.
Instructional Steps	1. Complete a lesson or review of signs and symbols, depending on your students' understanding of the differences. (See Teacher Reference: "Comparing Signs and Symbols.") 2. Consider and brainstorm answers to this question: What are some things a circle can symbolize or represent? Divide the class into small groups and ask each group to share their insight on what circles can represent. You might want to provide hints to them, such as having them think of what a circle represents in nature, in literature (for example, in Macbeth, the witches are in a circle), in native American lore, in science, in mathematics including geometry and so on. They can also think of and list, how the word "circle" is used in idioms, such as "run circles around." 3. Distribute the student handout that briefly explains mandalas. If you have a few samples, show the samples. To avoid having students regard the displayed sample design as the only design-type, use samples that offer a variety of ways to depict a mandala. Tell students they are going to draw a symbolic picture of some aspect of the reading (often times a character) by creating a mandala. Explain that a mandala is a picture of a character in symbols. This is a good time to remind them of the discussion on the significance of circles.

Instructional Steps (cont.)

4. Ask students to work with a partner and choose one character to focus on closely from the text they have just read (or, teachers can assign the character.) As in the teaching of writing, this is the time to show students you also work with mandalas. Either draw a new one or work on a creation you have already started.

5. Help students make the jump to representational thinking (about the character) by reminding them to regard the character as a real person with all the aspects of personality that people have. Start with the personal and have students think of what symbols represent their own "Selves." Then ask partners to brainstorm images/symbols that represent the various sides to the chosen character. They can do this on a piece of scratch paper, Cornell Notes or on a graphic organizer. They might consider whether or not the character has dualities: light/dark or pessimistic/optimistic sides, etc. If so, they can brainstorm symbols for each of the two sides, trying to show the contrasts. Some prompts that might help student thinking: What animal is the character most like? What plant is he/she most like? What color? What number? What mineral or gem? What natural element (air, fire, water, earth)? The secret to avoiding having students think only of surface or literal features, like showing a baseball because the character likes baseball, is to have them imagine and draw what figure, symbol or design represents why the character likes baseball. This moves students into closer examination of literature.

6. Have students choose 4-5 of the most significant symbols OR they should choose 3-4 for each side of the duality (6-8 total). The number of symbols is flexible, of course.

7. Instruct students to draw a large circle on a piece of paper or provide copies of circles. It helps if there is some kind of template for this since students often become concerned about the "correctness" of the circle.

8. Lead students to decide on a central symbol and draw it in the middle—one that focuses the viewer immediately on the subject of the mandala or some important aspect of the subject. Remind students of their work from step 5 above.

9. Continue to lead students to drawing additional symbols around the central symbol. Students draw their other symbols, using color as appropriate and working to stay in the symbolic and away from the literal. Students might also consider linking related symbols together with another appropriate symbol. For example, a student who is creating a mandala for Holden Caulfield might have a picture of a cliff and a telephone. It might be appropriate to link these symbols together with water droplets, showing the relationship between "falling" (the cliff) and reaching out to others (the phone) and what an emotional cost is being paid (the tears). If students are exploring the duality of a character, they should let half the circle represent one side of the character and half the circle represent the other side.

Instructional Steps (cont.)	10. Adding sentences around the outside of the mandala—either appropriate quotations from the text or sentences that explain the symbols in some way— is an interesting variation. For example, "He is most like poison oak because, like poison oak, he is harmless until stepped on." Students who are new to English might find metaphoric thinking such as the preceding example difficult due to the language issues. Working as part of a duo or a small team helps to negotiate those issues. Besides, giving all students practice in justifying their symbolic representations helps deepen their knowledge of the literary text.
	11. Students should have the opportunity to share their mandalas with the class— they often provide a great catalyst for rich discussion of the text. These also provide reminders of the literature read. Displaying the mandalas on the wall makes for literate conversation with other classes who compare their own work with that of others.
	12. The completed mandala can also serve as pre-writing for an extended writing assignment: a poem, an interpretive character study, a reflective or analytic paper.
Differentiation: Increased Scaffolding	• Create an autobiographical mandala prior to attempting it with a character from a text. • Create a graphic organizer that will help students through the process of creating metaphoric images for a particular trait or quality. • Allow students to work in partners on their first mandala over a character or some other aspect of the text.
Differentiation: Increased Rigor	• Develop a mandala over theme or tone or even culture. Creating mandalas makes evident the connection of literature to history and other cultures. Consider coordinating the study of literature and the use of mandalas with different subject areas. • For additional strategies for symbolic and/or visual representation, reference *Drawing Your Own Conclusion* by Flan Claggett. Also refer to the AVID *Write Path English Language Learners Teacher Guide*.
Using Technology	• Create digital mandalas using clip art and photo • Arrange digital copies of mandalas in a PowerPoint to be viewed by the class

Connections to Other AVID Resources:

• *High School Writing Teacher Guide*
• *The Write Path English Language Learners Teacher Guide*

What is a Mandala?

A mandala is a wondrous and meaningful design made in the form of a circle. The word mandala is from the classical Indian language of Sanskrit and, loosely translated, means "circle." These special drawings were first created in Tibet over 2,000 years ago. Traditionally, they displayed highly intricate illustrations of a religious significance and were used for mediation. Since then, they have been made by people from various cultures. In the Americas, Indians have created medicine wheels and sand mandalas. The circular Aztec calendar was both a timekeeping device and a religious expression of ancient Aztecs. In Asia, the Taoist "yin-yang" symbol represents opposition, as well as interdependence. Over the past 2,000 years, mandalas have become a tool for displaying individual and cultural uniqueness the world over.

A simple definition of the mandala is that it is a circular drawing made to represent the harmony and wholeness of life or the wholeness of a person. Tibetans used mandalas for calming themselves and for thinking about the meaning of life. Today, people often create mandalas to form a simple representation of who they are. To make a mandala, a person begins by thinking of symbols that represent him or her. These symbols might include a dove to represent peace, a heart to represent love or an open hand to represent friendship. The symbols a person chooses are then carefully drawn in the mandala.

The shape of a mandala is a circle because a circle is the most simple and universal shape found in the world. It is the form of the eye, the sun, a snowflake. Also, since there is always a center to a circle, as you look at a mandala, it exercises your mind and draws you into the center of yourself or your topic.

For more information about mandalas, visit these websites:

- Aztec Calendar: *www.crystalinks.com/aztecalendar.html*
- Mandalas in Education: *www.mandalaproject.org/What/Index.html*
- Mandala Link: *www.abgoodwin.com/mandala/ccweb.shtml*

Comparing Signs and Symbols

On the board, write the words "sign" and "symbol" as titles in a T-chart. Ask students to talk about what a sign is and what a symbol is and how they are different. Write the meanings into the chart. Ask students for examples of signs and symbols to add to the chart.

Sign	Symbol
Means only one thing	Means many things: • You must think about and interpret its meaning.
Examples: • A stop sign • A dollar sign • A traffic light	Examples: • A *ring* can represent love, wedding, a championship game. • A *heart* can represent love, passion, feelings. • A bird can represent peace, freedom, power.

Mandala 1

Mandala 2

3 – 2 – 1

Goal: To encourage students to focus on essential information and key ideas in a text and to allow the teacher to quickly assess students' reading comprehension and interpretation skills.

Key Elements	Information and Procedures
Rationale	The 3-2-1 strategy provides a quick method for students to recap their initial understanding of a text and for the teacher to check for comprehension. The strategy also provides a way for students to compare their initial understandings with one another and can be used as a way into writing a more complete summary. As the teacher adjusts the 3-2-1 prompts, students are pushed to higher levels of interpretation and critical thinking. In use, the 3-2-1 strategy provides a brief end-product after reading a text, especially useful if several texts are going to be read before a summative project or paper is developed.
Materials	Student Handouts: • "3-2-1 Summary–Nonfiction" • "3-2-1 Summary–Fiction"
Instructional Steps	1. Select a text and determine the purpose and reading prompt. 2. Then, determine three focal points in the text that will help students highlight their understanding according to the purpose. Turn these focal points into 3-2-1 prompts for the graphic organizer (see sample prompts for Summary/Nonfiction or Interpretation Fiction on the following Student Handouts). 3. Provide the reading prompt and 3-2-1 Graphic Organizer to students prior to reading in order to establish a purpose for their reading. 4. Ask students to read, mark and annotate the text according to the information they should be collecting for the 3-2-1 Graphic Organizer—the goal is to encourage active reading instead of a passive reading of the text. 5. Have students complete the reading and work through the graphic organizer by writing responses to each of the prompts. 6. Follow up by conducting partner, small group, and/or a class discussion using the information on the 3-2-1 graphic organizer. This is an important step to help students determine whether they share the same understanding of the text and to clarify misunderstandings or misreadings. Support students in arriving at consensus for each of the 3-2-1 prompts. 7. Move students to another Extend Beyond the Text strategy that uses their 3-2-1 thinking as a jumping off point or, if adding another text to the discussion, start students reading the next text. See "Bridging Texts" in this section for ideas about using related texts.

A type of review: List 3 literary pieces where characters displayed hubris; choose 2 characters from any of those three texts who displayed hubris; add 1 supporting text reference for each character.

Instructional Steps (cont.)	**Variation:** The 3-2-1 process can also be used to help narrow down a range of possibilities or to reach consensus on prioritizing a main idea. To do this, the 3-2-1 prompts should ask students to: • First, individually identify three ideas about the text (teacher needs to determine the focus here; the "ideas" could be stylistic techniques, themes, main points/claims, areas of confusion in the text, etc.) • Second, compare all their individual ideas in a partnership or small group and choose two of the ideas that seem to be common or representative of the larger pool of ideas. • Third, as a large group, discuss and then select which idea (from the two) is the more significant or emblematic of the text or is the more important one for further discussion or clarification.
Differentiation: Increased Scaffolding	• Model the process as a large group and complete the 3-2-1 organizer together. • Jigsaw the different prompts in small groups. • Start with foundational 3-2-1 prompts that require less inferential thinking and then have students work in small groups to respond to more complex questions that use their 3-2-1 responses as a starting point.
Differentiation: Increased Rigor	• Create more advanced 3-2-1 prompts. For an honors or Advanced Placement course, develop prompts that will help students recap their observations of an author's style or use of rhetorical devices. • Assign more rigorous texts.
Using Technology	• Use an interactive whiteboard or document camera to record student ideas for the class to consider. • Have students use graphic organizer software to record their responses.

3 – 2 – 1

Summary – Nonfiction

3	**List 3 points the author makes in the text.**
2	**Write 2 pieces of evidence the author provides as support for each point above.**
1	**Write the 1 main claim the author makes in this text.**

3 – 2 – 1

Summary – Fiction

3	**List 3 events or quotes that reveal the author's meaning.**
2	**Write 2 connections you can make between the text and your world.**
1	**Write 1 sentence or phrase that states the thematic focus.**

3 – 2 – 1

Twisted By Laurie

3 – 2 – 1
Interpretation – Fiction

3

List 3 events or quotes that reveal the author's meaning.

1. "If that was life, then it was twisted."
2. Tyler has Sit in office for homeroom
3. "Why is Tyler the only one being singled out"

2

Write 2 connections you can make between the story and your world.

1. Life can be unfair sometimes.
2. Some times you have to take control of something.

1

Write one word that states the thematic focus.

1. unfair

3 – 2 – 1
Summary – Nonfiction

	List 3 points the author makes in the text.
3	· Zinn discusses the American military invasion of Cuba and its effect on the Cuban population. · The US Government was involved at least indirectly in the Japanese exploitation of China. · One of the goals of the Carter administration was to restore the people's faith in the US government, but he failed to solve their economic problems.
	Write 2 pieces of evidence the author provides as support for each point above.
2	· "The United States did not annex Cuba. But a Cuban Constitutional Convention told that the United States army would not leave Cuba until the Platt Amendment, passed by congress in February 1901…" · "Americans began taking over railroad, mine and sugar properties when the war ended. In a few years, $30 million of American capital was invested." · "The Government of the United States recognizes that Japan has special interests in China." · It is also mentioned that American counsels in China supported the entrance of Japanese troops into China, thereby facilitating their entrance into China. · "The emphasis on "human rights," the pressure on South Africa and Chile to liberalize their policies." · During the Carter administration, the consumer price index was on the rise, meaning that everything from food to day-to-day necessities became more and more expensive.
	Write the 1 main claim the author makes in this text.
1	One of Zinn's main objectives in this book, is to introduce different voices into the analysis of American History, specifically that which occurred in the twentieth century. The claim he makes in this book is that history is not complete unless it is analyzed from every perspective; therefore one must listen to different voices and hear the different versions of the story, so as not to fall into the trap of "history is written by the winners."
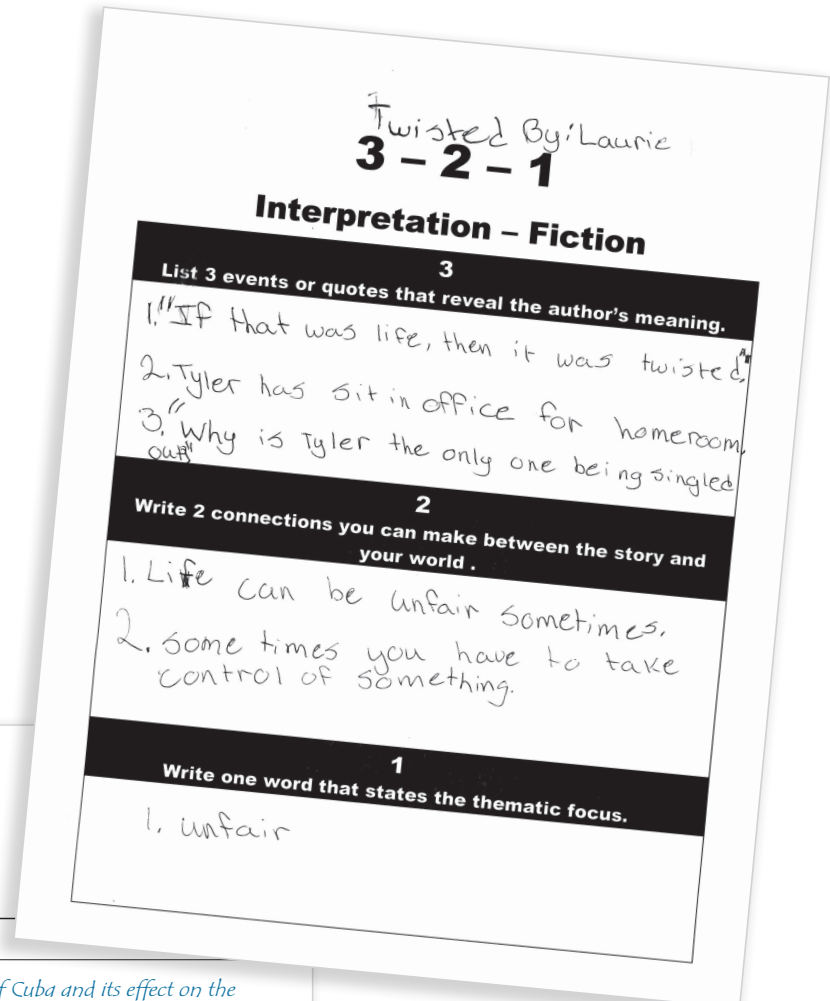
Synectic Analogous Thinking

Goal: To foster critical thinking at the same time students are demonstrating their understanding of a text through analytical reasoning.

Key Elements	Information and Procedures
Rationale	Synectics is the practice of putting together dissimilar elements to show critical attributes of a text or texts, resulting in a metaphorical or unusual comparison. The process of making the comparison encourages a deep analysis of the subject being studied and encourages metaphorical thinking. The process of creating a synectic takes students through a summary of the text and moves them to higher-level thinking. The result provides a way to assess and monitor what the student has learned.
Materials	• Teacher Reference: Synectic Samples • Student Handout: Buehl's Analogy Graphic (for increased rigor activity)

Instructional Steps	1. Have pairs of students brainstorm characteristics of a topic or subject; in this example, a character.
	
	   Katniss (in *Catching Fire*): fiercely independent, focused, outspoken, critical, dependable, physically fit, strong, intelligent, loyal…
	
	2. Give them a prompt: *How is Katniss similar to a panther?*
	
	3. Have them use an activity called Four Box Synectics, which utilizes a graphic organizer to provide visual structure to the synectic (see Teacher Reference: "Synectic Samples"):
	
	   • Have students divide an 8 ½ X 11 size copy paper into four boxes or use another kind of chart graphic organizer (see Samples).
	   • Label each box with a word or term from a category entirely unrelated to the topic to be compared. Topics include types of cars, a sport, animals or music. Have the pairs select a category and write a term or word from that category, one per box.
	   • Have them brainstorm characteristics of each entity (if it's an animal like a panther, brainstorm characteristics of a panther)
	   • Give them the sentence frame: "TOPIC/SUBJECT is like a(n)__*(term or word)*__ because…." Have them explain the connection to the topic. Why does this comparison work?
	   • Have students identify examples from the text to support their conclusions. They should use their annotations and any notes or journals they wrote while reading the text to find the significant text support.
	
	4. Use the synectics to have discussions about the topics/subjects used for comparison. Ask questions such as: What do these unusual comparisons help us understand about the subject? How do they deepen our interpretation? If we were going to visualize our subject, how might one of these comparisons help us to do that?

Differentiation: Increased Scaffolding	• Begin by having students make comparisons with terms related and obvious to the topic. For example, "Katniss is like a prisoner in her own town." Explain how this is true. Give students several similar comparisons before introducing unrelated terms to compare.
Differentiation: Increased Rigor	• Vary the comparison so that it requires an extra thought process. For example: How does Katniss act in the opposite way you would expect a panther to work? This question requires the student to first think of how the topics (Katniss and the panther) are alike and then to consider how the character's actions take a different, opposite direction from the comparison (panther).
	• Critical thinking can also be fostered through teaching students about analogies, which are related to synectics. In analogies, the comparison is expressed as a relationship between a pair of items. The comparison is written as "banana is to fruit." Or, banana : fruit. To finish the analogy, the relationship itself is the model for the other half of the analogy and that half is written "as finger is to digit." Or, :: finger : digit. The entire analogy as read is "banana : fruit :: finger : digit." We explain it to mean that a banana is a kind of fruit just as a finger is a kind of digit. We call that kind of analogy a "classification and type." Two other kinds are "part to whole" (sleeve is to jacket) and "male to female" (ram is to hen). Have students use a search engine to locate a list of the other kinds of common types of analogies and to practice creating analogies.
	• To aid work with the analogies (see the above entry), give students a copy of the Buehl's Analogy Graphic (Buehl, 2001). Using a data projector or an interactive whiteboard, demonstrate the graphic using a concept that has already been introduced. (See the Sample: "Analogy Graphic.") After they have seen and participated in the construction of a sample Analogy Graphic, have them construct their own using characters or themes in a novel. Or if they are working with a nonfiction text, they could use the author's premise or point of view as compared to another, similar nonfiction text. After completion, have volunteers use the data projector or an interactive whiteboard to display and discuss their analogies.

Synectic Samples

(from *The Hunger Games* by Suzanne Collins)

In the examples below, the selected focal categories were living creatures (panther, sparrow, rabbit, citizens of the country, Panem) to be compared to specific characters (Katniss, Peeta, Prim). Other focal categories could be chosen, such as music (rock, soul, reggae, rap), depending upon the focus to be compared (such as character, theme, motif, plot).

Students can create the synectic graphic form on blank paper, but it is best if the teacher selects the categories to be used. However, students should brainstorm the descriptors that the categories have in common with the individual subjects in the left column and give them a sentence frame, such as the one below, to get them started.

After students understand the process, they do not have to use the sentence format exactly as shown, but they should be able to support their selected comparisons. (See Synectic Analogous Thinking instructional steps for more information.)

Students use their annotations and their notes from reading to find textual evidence to support their comparisons. Have them include page numbers as references, so their discussions can be specific to the text.

Frame: (Subject) _____ is like _____ because _____.

Students select three descriptors from their brainstormed list in the box:

Example: Katniss is like a panther because she is strong, focused and determined.

Example of paper folded into four boxes

Panther	Sparrow
List all the characteristics of a panther: _____ (character) is like a panther because… Evidence from the text to support (with page number):	List all the characteristics of a sparrow: _____ (character) is like a sparrow because… Evidence from the text to support (with page number):
Rabbit	**Citizen of Panem**
List all the characteristics of a rabbit: _____ (character) is like a rabbit because… Evidence from the text to support (with page number):	List all the characteristics of the citizens of Panem: _____ (character) is like the citizens of Panem because… Evidence from the text to support (with page number):

Example of Graphic Organizer to compare multiple subjects

Categories	Panther	Sparrow	Rabbit	Citizen of Panem
Katniss	*Strong* *Courageous* *Intelligent* *Focused* *Determined* _____ (character) is like a panther because… Evidence from the text to support (with page number):	*Hunter* *Provider (of food)* *Determined* _____ (character) is like a sparrow because… Evidence from the text to support (with page number):	*Quick* *Agile* _____ (character) is like a rabbit because… Evidence from the text to support (with page number):	
Peeta	*Loyal* *Guarded* *Silent* _____ (character) is like a panther because…. Evidence from the text to support (with page number):			
Prim	*Delicate* _____ (character) is like a panther because… Evidence from the text to support (with page number):			

Buehl's Analogy Graphic

Topic/Subject   **Other being or element**

Katniss   Panther
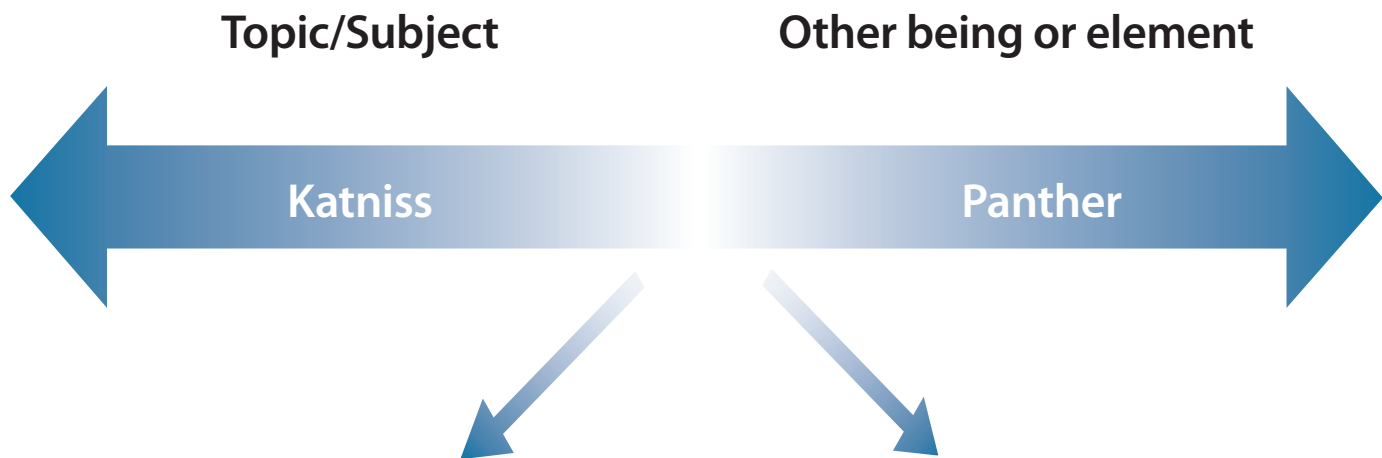
Similarities	Differences
Has boundaries imposed upon her	Has a self-chosen territory
Hunts to help community survive	Hunts to help self or offspring survive
No choice	Choice according to nature
Feels anger toward the State of Panem	Protective instincts only
Conscious of brutality	Brutality is unrecognized; no conscious feeling

Analogy = a similarity of some aspects between two otherwise unrelated items.

Katniss is to panther as instinct is to realization.

Summarizing

Goal: To read a text closely and critically and to then accurately shorten the text into a synthesized format that retains the original intent and maintains the integrity of the author's narration or logical unfolding of ideas.

Key Elements	Information and Procedures
Rationale	Fundamentally, summarizing is a reading activity before it is a writing activity. Writing an effective summary requires a close reading of the text to gain a clear understanding of the author's message and purpose. Summarizing is the skill of distilling important information into an accurate, brief, easily read (or spoken) format. Defined, a summary is "…a condensed version of a text's main points written in your own words, conveying the author's main ideas but eliminating supporting details (Bean et al, 2011)." As a learning strategy, summarizing helps students comprehend and retain content and it also assists teachers in monitoring where students are having trouble assimilating content. Since the skill of summarizing is not innate, students will need to see the process modeled (probably many times) and they will need multiple opportunities to practice before they will write effective and original summaries.

Materials	Text
	Student Handouts:
	    • "Summarizing a Paragraph"
	    • "Using a Graphic Organizer to Summarize Nonfiction"
	    • "Summarizing Nonfiction Text"
	    • "One Paragraph Summary Template—Nonfiction"
	    • "Story Arc"
	    • "Story Arc Summary Template"
	    • "Story Chart"
	    • "The Rhetorical Précis"
	Teacher References:
	    • "Practicing Paraphrasing"
	Optional: Data projector such as a document camera or Elmo.

Instructional Steps	**Introducing Summarizing**
	
	1. Teach the definitions of summarize and paraphrase.
	
	    • Summarize: to give a shortened version of something that has been said or written, stating its main points—the goal here is to chronicle the speaker's/writer's main ideas.
	
	    • Paraphrase: to restate something using other words, especially in order to make it simpler or shorter—the goal here is to rephrase what a speaker or writer has said/written.
	
	2. Using the Teacher Reference: "Practicing Paraphrasing" as a resource, teach and practice how to paraphrase. Model and have students practice paraphrasing short text passages (start with one-paragraph passages first) and short oral instructions. Use the day's homework as an oral example: give them the steps of the homework and ask them to paraphrase and tell it back.

3. Using the same text selections (and, again, starting with one-paragraph passages), have students practice summarizing each by identifying the main idea(s) of the text and paraphrasing those into a statement. See what they notice about how the summaries are the same as and different from the paraphrases. A graphic organizer can work well here.

4. Introduce or reinforce elements of an effective summary:
   • Shortens the original text (1/4 to 1/3 as long as the original)
   • Includes only the most important information
   • Is written in the summary writer's own words (paraphrased)
   • Does not include the summary writer's opinion or added details not stated in the text
   • Uses conventions of good writing; written in sentences not in a bulleted list or outline

5. Introduce the idea that a summary of a nonfiction text (report of information or persuasion) will look different from a summary of a fictional text. They both seek to capture the author's main ideas and to recognize the author's purpose, but they aren't constructed of the same components.

Summarizing Nonfiction (Informational Text)

1. Using a short nonfiction, report of information-type text (instructions, research findings, description, etc.), have students read the selection two times: once to get the gist of the text and once to determine the main idea.

2. Help students determine how to find the main idea. Sometimes it's in a title or heading; sometimes it's in the introduction; sometimes it's implied. For example, a recipe doesn't have a stated main idea, yet we know it is "steps for making a lemon meringue pie." Students bracket or highlight this big main idea (or write it in the margin if it's implied).

3. Then, look for and underline any related topic sentences in each subsequent paragraph to the end of the text. This is a good time to help students chunk the text—find which paragraphs go together and draw a line after each chunk. There may be a topic sentence for each chunk rather than for each paragraph. Note: Leave out nonessential descriptions and supporting details.

4. Students circle any key terms/phrases/ideas that should be included in the summary.

5. Use the margins to answer the following questions for each paragraph or chunk of text (a chunk might contain multiple related paragraphs):
   • What is the paragraph or chunk about? (paraphrase)
   • What is the author saying here? (paraphrase)
   • What is the author doing here? Use the verbs from Charting the Text (in Interact with the Text section) to explain what the author is doing.

Note: If students have actually charted the text while reading it originally, that chart will replace this step.

Instructional Steps (cont.)

6. Using an appropriate template (see Student Handouts) or appropriate sentence frames, have students synthesize their margin notes into sentences that recap the author's main ideas. The sentences will appear in the summary in the same order in which the ideas are presented in the original text. Students will be paraphrasing the author as well as including the author's intent in their summary sentences.

7. As students are more confident summarizing, take away the templates and have them construct their own summaries. Templates and sentence frames should be temporary scaffolds.

Summarizing Nonfiction (Persuasive Text)

1. Using a short nonfiction, persuasive text (argument, editorial, analysis, etc.), have students read the selection two times: once to get the gist of the text and once to determine the author's claim or position.

2. Help students determine how to find the author's claim. There may be hints in the title; it may be stated explicitly in the introduction; it may be alluded to throughout the text but only stated explicitly at the end. Students bracket or highlight the author's claim.

3–7. Follow steps described above for Summarizing Nonfiction (Informational Text).

Summarizing Fiction

1. Using a short fictional text, have students read the selection two times: once to get the gist of the text and once to determine the main idea or theme.

2. As students read the second time, have them mark the text by circling the names of important people and places and underlining descriptions of the people/places and the key elements of the plot: conflict, details, resolution. Be sure to model this and then practice collaboratively before students undertake this work independently.

3. Using the Story Arc graphic organizer or the Story Chart (see Student Handouts), model and practice with students how to gather and record the main ideas of the text. This is an opportunity for rich collaboration and discussion as students negotiate meaning of the text and work to reach consensus.

4. Using the organizers, have students generate a multi-sentence paragraph summary.

Differentiation: Increased Scaffolding

• Continue to practice writing summaries for single-paragraph texts until students are confident in their paraphrasing and summarizing skills

• Use partners to read, mark and summarize texts so there is regular conversation about their developing comprehension, their consensus-building and their conclusions.

Differentiation: Increased Scaffolding (cont.)	• Have students write "magnet" (key word) summaries (Buehl, 69). Demonstrate this technique first on a projection device or an interactive whiteboard:
	• Focusing on the first paragraph of the text, have students find a key term, word, concept from that paragraph and write the key term, word or concept in the center of a 3x5 sized card or paper. (Note: It is visually helpful to have students use this size.)
	• Have students then find details from the paragraph supporting the key word (concept, term). These details may be one to three words each. Write those details around the key word.
	• Model how to combine that information into a one-sentence summary. The key (magnet) word should be central in the constructed sentence.
	• Pair students and have them practice with the next text paragraph. Have all share out using the projection device for each paragraph.
	• Assign students the task of finishing the rest of the text passages and completing a magnet summary for each paragraph.
	• To conclude, have students put their summary sentences together, using conjunctions and other connecting devices to make the resulting summary paragraph read smoothly

Differentiation: Increased Rigor	• Use longer or more complex texts.
	• Have students write a rhetorical précis. This formal type of summary is a miniature of a longer essay, literary piece or other similar text. The title and author of the text (and subject of the précis) should be in the finished piece. In addition, since this is a formal type of writing, no contractions or abbreviations are "allowed." When students are required to keep the summary exactly 4 sentences long, they must concentrate on word choice, syntax and careful editing to complete the assignment.

Using Technology	• Use a respected website such as: *http://oregonstate.edu/instruct/phl201/modules/rhetorical-precis/sample/peirce_sample_precis_click.html* to find practice activities and examples students can reference. This particular site from Oregon State University includes a sample rhetorical précis with embedded comments.

Connections to Other AVID Resources:

Critical Reading: Deep Reading Strategies for Expository Texts Teacher Guide

High School Writing Teacher Guide

Middle Level Writing with Integrated Reading and Oral Language Teacher Guide

The Write Path English Language Learners Teacher Guide

Practicing Paraphrasing

1. Explain what paraphrasing is and clarify the relationship between paraphrasing and summarizing. It is necessary to paraphrase in order to summarize and summarizing also requires distilling the main idea(s) and the author's intent and stating those, rather than restating all the information from the text.

   ### Definitions
   (adapted from Encarta Online Dictionary and Purdue Online Writing Lab: *http://owl.english.purdue.edu*):

   - **Paraphrase:** to restate something using other words, especially in order to make it simpler or shorter—the goal here is to rephrase what a speaker or writer has said/written. To take essential information and present it in a new form. A paraphrase must cite the original source.

   - **Summarize:** to give a shortened version of something that has been said or written, stating its main points—the goal here is to chronicle the speaker's/writer's main ideas. To summarize requires paraphrasing the original author's main ideas and giving a broad overview of the original text. A summary must cite the original source.

   Note: A summary of a longer, more fully-developed text may also include a statement about what the author is doing in the original text (explaining, arguing, comparing, illustrating, etc.).

2. Provide two or three models of original and paraphrased texts. Have students identify the features of the paraphrased text—what do they notice (compared to the original text)? Point out that whenever text is paraphrased or summarized, the original source is still cited. Without attribution, students run the risk of plagiarizing.

Examples:

Original Text: Because the jar contains <u>natural</u> peanut butter, you will find that if the jar sits for a day or so on the shelf, the ground peanuts will separate from the oil. Before using, you will need to remix the oil and peanuts, so the mix looks and acts more like peanut butter (Logan, Gary. *Natural Foods.* (2008): 26).

Paraphrase: A jar of natural peanut butter will separate if it sits more than a day. You will have to stir the peanut butter to reincorporate the oil and peanuts (Logan, 26).

Summary: Because natural peanut butter separates, it needs to be stirred before using to remix the oil and peanuts (Logan, 26).

Original Text: The right hemisphere, it turns out, receives information only from the left side of the body and the left hemisphere receives information only from the right side of the body. When you hold an object in your left hand, for example, only the right hemisphere of your brain detects the object. When you hold an object in your right hand, only the left hemisphere of the brain detects the object. Because you have a normal corpus callosum, both hemispheres receive this information (Santrock, John W. *Psychology.* (1997): 168).

Paraphrase: The right and left sides of the brain each get information from the opposite side of the body. The left side of the brain reads objects in the right hand and the right side reads objects in the left hand. The brain halves communicate through the corpus callosum, which is like a bridge (Santrock, 168).

Summary: In *Psychology*, John Santrock explains that while the right hemisphere receives information from the left side of the body and the left hemisphere from the right side, the corpus callosum—which links the two hemispheres—makes it possible for both hemispheres to receive the information (168).

Original Text: In 1945, Flight 19, carrying five Navy Avenger bombers on a practice mission, disappeared from its training mission. A rescue plane was sent out to find them and it too vanished. In all, six planes and twenty-seven airmen completely disappeared in an area known as the Bermuda Triangle. This mystery might seem to be eerie, except that there were some plausible explanations for what probably happened. In the patrol leader of Flight 19 was a man who had a hangover from drinking the night before and his crew were all new to flying. Though the patrol leader was an experienced airman, he became disoriented after his compass failed and radio transmission was impossible and instead of leading his men and their planes back to land safely, he mistakenly led them farther out in the Atlantic where they all disappeared, probably crashing into the sea off the continental shelf after their fuel ran out. This area is so deep that exploration to the bottom of that area of the sea is still not possible. The situation was just as bad for a different reason for the rescue plane. This plane was a notoriously unreliable Martin Mariner. Several witnesses saw it explode half a minute after takeoff. The crashes in the area known as the Bermuda Triangle sound spooky, but in reality, there are explanations for events that happened in that area (Tremont, Gina. *Mysteries of the Bermuda Triangle*. (1999): 81).

Paraphrase: In 1945, five Navy Avenger planes on a practice mission, as well as a rescue flight sent to find them, all disappeared in the Bermuda Triangle. The Avengers crashed into the sea after the patrol leader, his judgment impaired by a hangover and the inability to receive or send radio transmissions, became disoriented. The unreliable rescue aircraft sent to find them exploded 30 seconds after take-off (Tremont, 81).

Summary: Gina Tremont debunks the mythology of the Bermuda Triangle when she explains occurrences, such as the 1945 disappearance of five Navy Avenger planes. Operator judgment and equipment failure seem to explain why the five Navy Avenger planes and the rescue aircraft both disappeared into the ocean (81).

3. Assign a short text for reading. Project the text so the whole paraphrasing process can be modeled visually.

4. Ask students to circle unfamiliar words and then model how to use resources to define and replace with familiar words.

5. Together, on the board and on students' papers, replace common words and phrases with synonyms where possible. This is a crucial step, since paraphrasing requires condensing the text into a shorter version of the original text and that process frequently requires the use of "other" words.

6. Clarify complex ideas. It is sometimes helpful to begin clarification by saying, "In other words…" or, "The point is…" (and then completing the stem). Model writing these in the margins and have students write in the margins, too.

7. In each sentence, underline the most important words or phrases that communicate the intent of the sentence.

8. Re-write each sentence (or combine two sentences and re-write into one sentence if the information is closely related) using own words and maintaining the intention of the original sentence. It is okay to use the same underlined important words/phrases, but incorporate the synonyms and other rewordings already written on the text from steps 4-6 as appropriate and simplify the original text in the process. Avoid using the same sentence structure as the original. Model one or two sentences together and then have partners work to paraphrase subsequent sentences.

9. Share and discuss the partner paraphrased sentences, looking for similarities and differences.

10. Practice with additional texts, so students feel comfortable paraphrasing. Reinforce why this skill is important and have them consider all the situations where they need to "use their own words."
    Note: This is a good skill to practice with dictionary definitions since many teachers ask students to write definitions in their own words.

Summarizing a Paragraph

Directions: Using key information from your marked paragraph, record your ideas below to develop a one- to two-sentence summary.

Title of Text: _____

Author: _____ Type of text: (essay, article, manual, etc.) _____

Topic or main idea of the paragraph _____

What is most important from the **beginning** of the paragraph (key words/phrases/ideas)?

_____

_____

What is most important from the **middle** of the paragraph (key words/phrases/ideas)?

_____

_____

What is most important from the **end** of the paragraph (key words/phrases/ideas)?

_____

_____

_____

Combine the information above into one or two complete sentences.

_____

_____

_____

_____

_____

_____

_____

Adapted from strategy by Stanfill, 1978.

Using a Graphic Organizer to Summarize Nonfiction

Directions: Using key information from your marked text, record your ideas in the grid below to prepare for writing a summary paragraph.

Title of Text: _____

Author: _____ Type of text: (essay, article, manual, etc.) _____

Topic or main idea of the paragraph _____

	Topic sentence from the text	**Key words or ideas**	**What is the author saying? (paraphrase)**
Paragraph or chunk #1			
Paragraph or chunk #2			
Paragraph or chunk #3			
Paragraph or chunk #4			
Paragraph or chunk #5			
Paragraph or chunk #6			

Using the information in the 2nd and 3rd columns of the grid, develop a summary paragraph, putting the information in the same order as the original text. Use transition words between sentences, so the summary is cohesive.

Summarizing Nonfiction Text

Directions: Using key information from your marked text, record your ideas below as you work your way to a summary.

Title of Text: _____

Author: _____ Type of text: (essay, article, manual, etc.) _____

Topic or main idea of the paragraph _____

1. What is the subject the author is writing about?

   _____

   _____

2. What is the big main idea or claim the author wants the reader to understand? Paraphrase this.

   _____

   _____

3. For each paragraph or chunk in the text, what is the author saying? Use your underlined topic sentences and margin notes, specifically "what the author is *saying*," and your circled words/terms/ideas to **paraphrase** the author in one to two sentences per paragraph/chunk. Write these in the same order they appear in the text.

   a. Paragraph/chunk #1 (author is saying and key related ideas):

   _____

   b. Paragraph/chunk #2:

   _____

   c. Paragraph/chunk #3:

   _____

   d. Paragraph/chunk #4:

   _____

   e. Paragraph/chunk #5:

   _____

   f. Paragraph/chunk #6:

   _____

4. Create a summary paragraph identifying the author and the text and using the sentences you listed above. Make sure you write your paragraph with topics and details as they are listed in *order* above.

_____

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5. Read the summary you created in #4 and add transitions and combine sentences where needed.

One Paragraph Summary Template—Nonfiction

In _____'s _____ entitled _____,
        (author's name)   (genre)   (title)

_____   _____ that _____.
(he/she)   (verb: argues, states, suggests…)   (main claim/argument advanced in the text)

The author supports his/her claim by _____

_____

_____ .

The author next proceeds to show that _____

_____

_____ .

Finally, the author argues (or some other verb) that _____

_____

_____ .

For more advanced work, add the following:

_____ 's purpose is to_____
     (author's last name)

in order to _____

_____ .

The Rhetorical Précis

A formal rhetorical précis tells what a text says and does and the purpose is to make evident the summary, as well as the "methods and intended audience (Bean et al., 2011)." It is a highly structured paragraph that records the essential information. The following directions are designed for a four-sentence précis.

1. Write a sentence that contains the author's name (and credentials, if possible), title of the text and the date in parentheses, plus a rhetorical present tense verb, such as "claims" or "asserts," followed by the word "that" with the rest of the sentence telling exactly what the author claims.

   Example: Statesman and philosopher, Thomas Jefferson, in *The Declaration of Independence* (1776), argues that the God-given rights of life, liberty and the pursuit of happiness entitle the colonists to freedom from the oppressive British government and guarantee them the right to declare independence.

2. Write the next sentence explaining the "proof" that the author uses to support the "that" clause in sentence #1. Present the explanations in the same order that they appear in the original text. Use present tense verbs.

   Example: He supports his claim by first invoking the fact of our inalienable rights; then, he establishes the circumstances under which a people can throw off an oppressive government; he next proceeds to show that these circumstances have been created by King George III, whose oppressive rule now forces the colonists to the separation.

3. Write another sentence explaining what the author's purpose is for writing the text. Use the phrase "in order to" in the middle of the sentence to connect the "purpose" with the <u>action</u> the author suggest be taken. Use present tense verbs.

   Example: The purpose of this document is to convince all readers of the necessity to officially declare independence from Great Britain, in order to establish a separate independent nation, the United States of America.

4. Write a sentence in which you state who the intended audience is for the author's message and possibly identify the tone of the text. Use present tense verbs.

   Example: Jefferson establishes a passionate and challenging tone for a worldwide audience, but particularly the British and King George III.

Bean, J. C., Chappell, V. A., & Gillam, A. M. (2011). *Reading rhetorically, 3rd edition.* New York, NY: Longman.

Story Arc

Directions: Using key information from your marked text, record your ideas below to prepare to write a summary.

Title of Text: _____

Author: _____ Type of text: (essay, article, manual, etc.) _____

Topic or main idea of the paragraph _____

What escalates the problem?

What's the problem (conflict)?

What important details do we learn about the people or places?

How is the problem resolved?

How does the story begin?

Adapted from:
http://www.austinschools.org/curriculum/la/resources/documents/ELA_Summary_ORS_Module_003.pdf

Story Arc Summary Template

The _____ _____, opens with _____.
      (story, poem, essay)   (title)   (describe opening—setting, character, etc.)

The main character, _____, _____.
                 (name)   (describe problem/conflict)

This problem escalates when _____ and that _____.
                (describe what happens here)   (effect of escalation)

The problem is resolved when _____and _____.
                  (resolution)   (character does what?)

The theme of this _____ is _____.
        (story, poem, essay)   (describe the theme—the author's message)

Story Chart

Directions: Using key information from your marked text, record your ideas below to prepare to write a summary.

Title of Text: _____

Author: _____ Type of text: (essay, article, manual, etc.) _____

Topic or main idea of the paragraph _____

Somebody	Wanted	But	So	Then

Adapted from: *http://www.austinschools.org/curriculum/la/resources/documents/ELA_Summary_ORS_Module_003.pdf*

For each row in the chart, develop one to two sentences that recap the information as it is combined from all five columns. For example:

Somebody	Somewhere	Wanted	But/However	So	Then
Anne Frank	Austria	To hide from the Nazis and be safe with her family	Someone turned her in	She died in a concentration camp	Her story was shared with the world

Becomes: In *The Diary of Anne Frank*, Anne wants to be safe with her family in Austria and she hides with them to escape the Nazis. However, someone eventually turns her in, so she dies in a concentration camp and then her story is shared with the world.

WICOR

Playing with Author's Style

Goal: To engage students in close reading, analysis and writing to better understand how authors develop their texts and create particular effects for their readers.

Key Elements	Information and Procedures
Rationale	Through their years of language arts instruction, students often become quite adept at identifying literary elements and techniques. For example, they might be very good at identifying examples of figurative language or sentence types in a text. However, they often don't understand why an author chooses to use figurative language or certain syntactical constructions. Having students play with an author's language to manipulate it and mimic it helps them consider the choices a writer makes and to understand the impact those choices have on a reader. We want students to move beyond just identifying techniques to being able to explain the impact of techniques and their connection to the overall message of the text. We also want students to use what they learn about a writer's craft to enhance their own writing.
Materials	• Selected texts
	• Student Handouts(as needed for particular focus areas listed below):
	• "Exploring Figurative Language"
	• "Writing in the Margins: Six Points of Literary Analysis" (from Interact with Text section, "Annotating Texts")
	• "Charting the Text: Literary Analysis" (from Interact with Text section, " Annotating Texts")
	• Teacher Reference (as needed for particular focus area listed below): "Playing with Author's Style—Sample Assignment"
Instructional Steps	1. Choose the focus for "playing" with the author's style. Will students look at and "play with" one literary or rhetorical element or will they look at several? Will the students identify the elements they are going to work with or will the teacher identify the elements? Note: It's a good idea to establish this upfront before students actually read the text, so they can be looking for key elements as they read. This could also guide how students take notes about the text, using "Writing in the Margins: Six Points of Literary Analysis" as a resource/guideline.
	2. Once the focus has been established, choose the manner in which students should work with the text and play with the style elements. Examples to consider:
	### To understand the effect of…
	• figurative language: Have students practice identifying examples from the text and then writing their own examples in a similar way (possibly making the same comparison or using the same device with a topic of their own)—see Student Handout: "Exploring Figurative Language."

Instructional Steps (cont.)

- **figurative language:** Take a passage and replace all of the figurative language with literal language. Then discuss the difference and why the author would use figurative language.

- **diction:** Take a passage and replace specific kinds of language (the "academic" words that make if formal, all the exclamatory words, the repetitive words, especially connotative words, etc.) with other language (simple or informal words, declarative words, no repetition, denotative words). Then discuss the difference and why the author uses specific diction.

- **syntax:** Take a passage with good syntactical variety or specific kinds of syntax (repetitive adverbial clauses, a pattern of compound sentences, etc.) and replace with simple sentences or take out or replace clauses or change the pattern. Then discuss the difference and the effects certain kinds of syntax have on the reader. Practice different ways to craft sentences using the same information.

To understand…

- **irony:** Take a passage that portrays a sense of irony and rewrite the passage saying exactly what the author's message is without the irony. Then discuss the impact of irony and why an author would develop it in a text.

- **sound devices:** Take a passage that contains specific sound devices (alliteration, assonance, consonance, onomatopoeia, etc.) and rewrite without the sound devices. Discuss the difference and impact on the reader. Practice employing different sound devices in students' own texts.

- **point of view:** Take a passage and rewrite it from a different point of view. Discuss how the story or position changes when told through another point of view.

- **author's particular style:** Analyze the text and identify a host of stylistic/rhetorical techniques the author uses and then write a passage that mimics the author's style by using the same techniques—this passage could be an additional scene for the story, a new ending, another example of support for an argument or an opposing argument or a whole new topic/focus. Note: Consider having students use Student Handout: "Charting the Text: Literary Analysis" while interacting with the text in preparation for this activity.

  - See Teacher Reference: "Playing with Author's Style—Sample Assignment" for an example of how this might look in a Jigsaw arrangement with small groups each focused on a stylistic element.

Note: This is not an exhaustive list of literary/rhetorical elements; it is meant to represent a variety of ways that students can play with language as they work to understand an author's style.

3. Have students use their notes, journals, etc. from interacting with the text to identify the passages they will work with; this work should be connected to the annotations and notes they took while reading the text.

Instructional Steps (cont.)	4. As students play with language, have them share their writing, observations and questions with one another and make sure to build in time to discuss why these techniques are significant—we have to help students understand how and why authors do what they do in their writing.
	5. Students should also reflect on their learning as they better understand different stylistic techniques. These would be good things to record in a learning log. The key is to help students understand their learning well enough that they can both analyze a text by talking about these techniques and apply these techniques in their own writing.
Differentiation: Increased Scaffolding	• Select texts with easily identifiable literary/rhetorical techniques.
	• Choose a passage that the whole class will work on together to analyze and then play with the literary/rhetorical technique.
	• Focus on one particular literary/rhetorical technique until students have mastered analysis and use. Continue to support students who need more time and practice in small groups as other students move on to work on a new technique.
Differentiation: Increased Rigor	• Assign particular students to analyze and then play with more sophisticated techniques in a text.
	• Have students work in partners or small groups to do author studies— reading several pieces by the same author to understand the range of stylistic techniques the writer regularly employs. Have students present their author studies to teach their peers.
Using Technology	• Create a class Wiki or Facebook page (secure group page) where students can post messages to each other in the style of a particular author. The goal is for students to mimic the author's style as they communicate with one another about a variety of topics. If the topics are about the texts being read, this is even better.
	• Establish a WebQuest that takes students to different examples of an author's writing as well as to resources that talk about the author's style.

Exploring Figurative Language

Figurative language is often the language of poets. It lets us capture the scene, the emotion, the movement and the connecting ideas in a few words used in ways that go beyond their dictionary definitions. Writers watch for figures of speech to use; readers watch for figures of speech to enjoy and to find deeper meaning. Look at the definition and examples below and then write your own examples of each type of figurative language.

Simile – A comparison between two different things using "like" or "as."

> *The Cyclops' eye looked like a huge red lantern, coming closer.*
> *His ships swooped down on the white city like wolves on a sheepfold.*
> *Her dress was as blue as the summer sky.*

 1. Example from text:

 2. My examples:

Metaphor – An implied comparison between different things that does not use "like" or "as."

> *wolfing your lunch*   *monkeying around*   *Mom's a bear today*
> *barking orders*   *a freeway of ants*   *carpet of grass*

Often metaphors use these words: is, are, was, were.

> *The road was a ribbon of moonlight.*
> *His ships were the hawks of the sea.*

 1. Example from text:

 2. My examples:

Extended Metaphor – A metaphor that is continued through several sentences or even paragraphs.

"All the world's a stage, and all the men and women merely players; They have their exits and their entrances; And one man in his time plays many parts, His acts being seven ages. At first the infant, mewling and puking in the nurse's arms . . ." — 'As You Like It' — William Shakespeare

Lois Lowry used an extended metaphor in her Newbery Acceptance Speech, comparing the creation of *The Giver* to a river of ideas flowing together *(http://www.loislowry.com/index.php?option=com_content&view=article&id=81 &Itemid=200).*

Try your own extended metaphor describing your journey to school and your school day.

Personification -- A form of metaphor in which a lifeless object, an animal or an idea is made to act like a person.

The winds cheered, jeered, laughed, growing and leaping in freedom.
The new day's light stands tiptoe on the misty mountaintop.
Love smiled warmly and filled his heart with her soft voice.

1. Example from text:

2. My examples:

Hyperbole – Exaggeration for effect. Not meant to be taken literally.

My dad had a cow when he saw my report card.
He's as strong as an ox.
I could eat a horse.

1. Example from text:

2. My examples:

Allusion – A reference to a well-known person, place, thing or event.

Harriet Tubman was called the Moses of her time.
To act or not to act, that was Maria's dilemma.
The final game was John's Waterloo.

1. Example from text:

2. My examples:

Onomatopoeia – The use of a word whose sound makes you think of its meaning.

Bees buzzed around the roses all afternoon.
The tornado swirled and roared its way through the neighborhood.
Baa baa black sheep have you any wool? (nursery rhyme)
How they tinkle, tinkle, tinkle, in the icy air of night. (Poe's "Bells")

1. Example from text:

2. My examples:

Playing with Author's Style

Sample Assignment

"The Secret Life of Walter Mitty" by James Thurber

First: Read the story aloud as a class. It's a great vehicle for prediction. After the first adventure, ask the students what is going on. They usually theorize that he's mad or a war hero having a flashback, etc. Encourage all predictions without telling the truth. We continue and some start to question that he could be a war hero and a world famous doctor. By the time they get to the Waterbury trial, they are coming to understand that he has a first-class imagination.

After reading, discuss the story, particularly the contrast between Mitty's real life and secret life. Ask questions to explore why Mitty might feel a need to escape from his real life and what kind of person Mrs. Mitty is.

Second: Divide the class into six groups for collaborative group presentations. Each group is given a task to do with the understanding that they will come back and teach the rest of the class.

Group 1: Analyze how Thurber reveals Walter Mitty's character and give examples (through Mitty's actions, through his thoughts, feelings and words and through the comments and reactions of other characters). Consider whether or not Mitty changes at all throughout the course of the story.

Group 2: Define "dramatic irony" (the difference between what the character believes and what the reader knows is true) and find examples of dramatic irony in the story. Consider how the ironic contrasts deepen our understanding of Mitty's character. (One example of dramatic irony: when Mitty has a fantasy about being a flying ace, but the reader knows from his inept behavior that he has trouble parking his car.)

Group 3: Understand "jargon." (The special language of a group of people in the same job. Engineers, educators, psychologists, carpenters, have their own terms to communicate complex or technical ideas.) Thurber pokes fun at the jargon of several groups and it becomes mock-jargon. Find examples of the mock-jargon of the doctors and other groups in the story. Look up some of the words to see if they are really words and if they are associated with those professions. Consider why the author added mock-jargon to the story.

Group 4: Examine the story for repetition. Some students may be familiar with the idea of repetition in poetry, but they may not have encountered it in prose. Examples: "pocketa, pocketa," arm in a sling, overshoes and the word "hell" all appear in several of the real or imaginary incidents. Explain why Thurber used this device.

Group 5: Examine how Thurber moves Mitty into his fantasies and then how he brings him out of them. These could be called "transitions." Describe the transition into and out of each fantasy. What do you notice about these transitions?

Group 6: Examine Thurber's use of language. He has Mitty speak differently during his fantasies from the way he does in his real life. (He's much more assertive in the fantasies.) Give examples and explain the author's purpose.

Third: After the groups share their findings and the class has taken Cornell notes, students write an extra adventure for Walter Mitty using as much of Thurber's style as they can. If the student utilizes his own hobby, the jargon should be easy. For instance, if Mitty were a world champion skateboarder, he would be speaking about "ollies," "trucks," "nose-grinds," etc. In a really good paper, students would have an arm in a sling or "pocketa-pocketa," or some other repetition and they would have Mrs. Mitty or someone else snap him out of his fantasy. Perhaps they have him use assertive language during the fantasy and submissive language in his real life.

A final thought: Readers find this story both funny and sad. You could substitute this paradox for one of the groups. What about it is funny and what exactly is sad? Can they think of other pieces that are funny and sad at the same time? It could also be the subject of a Socratic Seminar or Philosophical Chairs.

Found Poetry

Goal: To engage students in the process of negotiating and interpreting meaning of a text and to have them demonstrate their understanding by re-working elements of the original text into poetic form.

Key Elements	Information and Procedures
Rationale	A Found Poem requires students to use a text (short story, essay, novel, etc) they have read and to demonstrate their understanding by creating a new text in poetic format. All words, phrases and lines for the poem come from the original text with few to no original words added; therefore, it is necessary for students to make discerning choices about the words they select. Students must determine what they are trying to represent with their poem and then select the best words, phrases or lines to adequately communicate their intention. There is a natural process of interpretation and negotiation that occurs as students work to create their own text while preserving the integrity of the original text.
Materials	Text selection Highlighters or sticky notes to use in extracting lines for the poem Projector
Instructional Steps	1. Determine the focus of the poem. The focus for a Found Poem can be determined either by the teacher or by the student. The focus could be on traditional literary elements such as theme, character or setting (theme is the most popular focus) or the focus might be to illuminate specific traits of a literary period or the multiple perspectives presented in a persuasive text. The goal is to select a focus that will engage students in the kind of work and thinking that will help them be critical readers and writers and to meet the course or unit objectives.

2. Brainstorm a list of topics related to the focus. For example, if the focus is theme, words on the list might include hope, discrimination, justice, survival or coming of age.

3. Determine if students will be drafting poems individually or with a partner and then instruct individuals or partners to select one topic from the brainstorm list.

4. Create a title for the poem (it is also possible to wait to create a title until after the poem is written).

5. Instruct students to review the text with the focus in mind and highlight or use sticky notes to identify key ideas, phrases and page number references which connect to the focus. Encourage them to use all the resources they developed while reading the original text (Cornell Notes, Dialectical Journal, annotations, charting, etc.), Students then go back to the original text to find the exact words, phrases or lines that they want to extract for their Found Poem.

A Cento is a collage-poem composed of lines taken from other poetry, usually from classic poetry. Have students develop a Cento after establishing a "theme" for the new creation.

Note: For a longer text, it might be more productive to have students track specific elements of the text that will relate to their Found Poem while they are actually reading, rather than waiting until the end of the reading. This requires the teacher to communicate the focus during the pre-reading and interacting with the text stages of the reading process.

6. Create a master list of all the extracted text selections with page and line references. It is probable that they will have more text selections than they can actually use in their poem. That is okay; consider this a rough draft "excursion," seeking out all the possible words, phrases and lines.

Instructional Steps (cont.)

7. Determine the length of the poem and format for citations, for example:
    - You should have 30 lines or phrases
    - Cite the reference (page 23, line 23)

    This determination is usually made by the teacher. The teacher can also share examples of Found Poems to demonstrate the choices that might be made when constructing the poem.

8. Re-read the lines, phrases and words collected and consider the most effective arrangement to demonstrate the assigned/chosen focus.

9. Compose the poem by combining or eliminating selected lines, words and phrases and determining if and where lines, phrases or words should be repeated for emphasis. The poem cannot change the original words, but a few words may be added to create necessary transitions, to differentiate among pronouns, etc. The Found Poem must have a variety of text from the original source.

10. Determine the display of the poem: Should it be typed? Should visuals be included?

11. Reflect on the finished product and write a justification explaining how the Found Poem demonstrates the assigned/chosen focus.

Differentiation: Increased Scaffolding

- Select a short text and stipulate a short Found Poem for the first time.

- Work in small groups or in pairs to create.

- Model the creation of a Found Poem with the class, using a think-aloud protocol to chronicle the text selection, arrangement and composition. A document camera will make the process visible for those who need more examples.

- Provide a phrase, line and word bank, with text citations, for students to use as part of their text selection process. This provides the opportunity for students to use some teacher-selected text to get started and to help guide their own selection process from the original text.

- Provide sentence frames, as needed, for students to use when writing their justification.

- For longer texts, have students create "mini" Found Poems for selected chapters or sections of the text, using the mini poems to create a longer version at the end of the text.

Variation:

Help students create their poems by using a sequencing technique Kirby, Liner and Vinz called "The Bullet" technique. Dictate to or give students printed instructions numbered in order. This way, students complete the exercise by responding to the sequenced instruction list in writing before moving to the next instruction step. For example, for a Found Poem based on Browning's "My Last Duchess," some of the instructions might be:

1. You are the Count of Tyrol arranging the marriage of your beloved sister to the Duke. Imagine that you are being given a tour of the Duke's palace and that you have stopped to view the picture of the Duke's last Duchess. Select any four lines from among the first 15 lines of the poem that let the reader know what he's seeing and what the Duke thinks the Duchess looks like.

Differentiation: Increased Scaffolding

(cont.)

2. You realize the Duchess is not only deceased but that the widower Duke has some thoughts about her. Going through lines 16 through 33, select three lines that show what his thoughts are of her.

3. You are now growing uneasy because it is you who are in charge of marrying off your sweet sister to the Duke and he seems to be telling the story of his last Duchess. Read lines 34 through 43. Select two lines that are making you uneasy about this arranged marriage.

4. Ok. You are <u>definitely</u> alarmed! Read lines 44 through 47. Select one line that alarms you!

5. Finish by reading lines 47 through 56. By now you feel chilled and the hairs on the back of your neck are raised! In fact, you have strong anxiety about this marriage! Select two lines that have given you these chills.

6. Finish off your poem by adding two of *your own lines*. These can be a prediction, a judgment or a statement of belief.

Differentiation: Increased Rigor

• Use a historical text such as Shakespeare or early American literature where the language is more formal and complex.

• Emphasize literary period elements; for example, students might create a Found Poem for *The Scarlet Letter* which illustrates the characteristics of Romanticism.

• Give students a choice of poetic forms to follow for their Found Poem as reinforcement after learning about specific poetic forms. For example, they might create a sonnet or ode or use iambic pentameter (this would need to be a short poem!).

• Challenge students to find classroom text-related Found Poems in unlikely places (freeway billboards, train stations and so on) to use for display. Since they cannot have the actual text to cite, encourage them to take cell phone pictures of the original "text." This will be displayed with their completed poems.

Using Technology

• Create Found Poems in a PowerPoint with visuals, graphics and sounds added for emphasis.

• Use an interactive whiteboard or other data projector with the original text and instruct students to work together to highlight words and phrases.

• The Framework for 21st Century Learning suggests using an online data visual search tool such as *http://services.alphaworks.ibm.com/manyeyes/home*. Once on the site, key in "Many Eyes" to access this tool. Enter a word or phrase and the context of the word/phrase appears in a tree form, showing all instances of the word or phrase appearing in the poem. Many Eyes Word Tree is a useful tool in creating found poetry. As an example displayed on that site, look at the entry for Keats' poem, "Ode on a Grecian Urn." Notice that the word "thou" appears in the poem. Go to Many Eye's Word Tree at the above web address and enter the word "thou." The resulting tree shows ten instances and the context of the word "thou" in the poem, providing a strong visual discussion point of the phrases that arise. Students can also key in rhetorical devices to receive visual results. This experimental IBM site allows "guest" usage of the word tree utility.

Connections to Other AVID Resources:

The Write Path English Language Learners Teacher Guide

Found Poems

Hope

Bret Day

James ain't sick (1)

They go pray for more dollars (4)

He hoped it wasn't James that got caught (10)

He tried to remember the first time he had been in the cave (12)

Sitting there waiting for James to come (13)

Where's James (16)

How do you feel, Alfred (18)

Thank the lord (18)

Major and Sonny have been lookin' for you (25)

Will I become a fighter (34)

I want to be somebody (35)

I want to be a champion (35)

It's the climbing that makes the man (35)

Do I have to pay my two dollars now (66)

Alfred hoped he would be the one up there someday (77)

I'm studying for my permanent teacher's license (85)

Found Poem from "The Contender" by Robert Lipsyte

Determination

Jacob Addis

Determination
Work hard to concentrate (203)
Keep training, keep running, spar (203)
You got to let me finish (203)
I want the fight (212)
You don't have to prove anything (212)
I have to keep my mind active (146)

Determination
A real fight, no slappin' (72)
Skin flushing with sudden blood (71)
Dry skin that cuts so easy (68)
The blood flooded his head (65)
Muscles in his thighs pull (65)
His back muscles tear (65)
The pain faded away (65)
Hit in the face (167)
The blood circulating (167)
Sweat in your eyes (167)

Determination
Stand and fight (173)
The bell rang (174)
Blow-torch breaths (174)
One punch at a time (175)
The crowd was roaring (218)

Determination
Found Poem from "The Contender" by Robert Lipsyte

Determination

Jose Cisneros

I want to be somebody (35)
It's the climbing that makes the man (35)
Getting to the top is an extra reward (35)
I'll try hard (35)
Opportunity for advancement (44)
Just running, officer. I'm in training (51)
You wanna stop me you better kill me (219)
Nobody ever said it was easy (72)
Mr. Donatelli's counting on it (76)
You crazy? (92)
I've decided now (93)
That was the best hook you ever threw (144)
Off ya bicycle, go and fight (173)
Stick and run stick and run (172)
BE LIKE NOT FINISHING (203)
If I win big it's all over (205)
Told you. Always nervous before a fight (205)
I want the fight (212)
You don't have to prove to me anything Alfred (212)
It's not your last chance (213)
In boxing, it is (213)

Found Poem from "The Contender" by Robert Lipsyte

Tableau

Goal: To help students visualize and interpret a text by using a dramatic pose for effect.

Key Elements	Information and Procedures
Rationale	Jeff Golub, educator and author, encourages his students to think about their answers to the questions, "What did you learn?" and "How do you know?" Superficial answers could start with "My Grade" and end with "I passed The Test." But deeper reflection draws out thoughtful answers and reflective replies, which is exactly the kind of thinking that goes into the planning and action of interpretive tableau. Tableau is a strategy that pulls students into concentrating on the message they will deliver and from there, into how to shape and communicate that message in a "still life" presentation to others. Specifically, Tableau draws students into the text by requiring them to picture a character role and then to establish a scene. Since the tableau can be performed anytime during or after reading, analysis and interpretation moves all students into spontaneous interpretations beyond decoding.
Materials	Text for analysis Cornell notepaper
Instructional Steps	1. Instruct students to select a scene from literature and working in groups, create a "frozen" version of it. They may use props and costumes if available, but they should focus more specifically on body placement, expressions and gestures. You will need to keep the number in the group to a manageable size since larger groups tend to allow the less assertive students to fade out. Also, give the groups guidance on how to select their scene. Meaningful scenes will be those in which a significant event or discussion has taken place. Have a class discussion and agreement beforehand on planning time, group etiquette and deadline for all groups to perform. 2. Ask students to write a brief description of what they have selected to portray and reflect on why they have arranged the tableau as they have planned. 3. Ask the class audience to observe the tableau and discuss what they see and what they think their observations might mean. They work to interpret the tableau. 4. Have students refer to the text to review the events of the scene. Ask: What do you see is different from the way the text states the scene? What kind of "author's choice" has been made to make the interpretation? What does this interpretation indicate about the opinions of the group? What element of the scene would change to make a different (positive to negative or vice versa) interpretation? 5. Allow for an option of dialogue if necessary. One variation would be for a leader from the audience to tap a person in the scene who, while the others remain unmoving, speaks in character. When tapped again, the character stops speaking. Only one character speaks at a time. The teacher might have selected characters speak in an effort to focus on individual characters from the text or they might have all the characters speak in turn. The audience listens, interprets and discusses what they hear and see. 6. Instruct students in the audience to reflect on how the tableau has influenced their understanding of the reading, character's personality or events. Allow students a chance to process the tableau experience, making connections back to their individual reading and interpretations.

Differentiation: Increased Scaffolding	• Dramatization: Students might actually act out a particular scene from a text rather than create a tableau. This will allow for the use of words to create meaning for the audience.
	• Puppets: Students might create puppets to depict certain characters and then bring to life a scene or scenes via a puppet show.
	• Video: Rather than staging a puppet show, dramatization or tableau live, students might create a video rendition.
Differentiation: Increased Rigor	• Pictures and PowerPoint: students create the tableau and then take a digital picture. The teacher can then create a PowerPoint of the pictures to share with the class. Students can work in groups on interpretations of the scenes depicted and write a brief analysis of each scene.
	• Create a tableau for more abstract or figurative ideas from the text. For example, create an interpretive tableau that communicates a theme of the text.
Using Technology	• Use of digital cameras, flip cameras, computers and YouTube can be included in any of the variations mentioned above.

Connections to Other AVID Resources:

• *The Write Path English Language Learners Teacher Guide*

Tableau

Collaborative Group Presentation

Goal: To help students function effectively in collaborative groups to process their understanding of a text and to prepare for an effective group presentation.

Key Elements	Information and Procedures
Rationale	Collaborative learning brings students together to share their knowledge as they inter-actively work on a common task. In small groups, students take responsibility for their own learning as they pose questions, consider all aspects of the project or assignment and design solutions to the posed problem or problems. They become better listeners, thinkers, speakers and writers; they discover ideas and remember them because they are actively involved with them. The teacher becomes a coach, carefully guiding students in their learning. Research shows that students learn best when they are actively manipulating materials through making inferences and then generalizing from those inferences. Collaborative groups encourage this kind of thinking. As they prepare to present their work to other students, they must make decisions about who speaks when, how long each will speak, what form the content will take and what desired results they hope to achieve. This kind of decision-making is important and enables students to learn how to reach consensus and navigate the dynamics of a group – something many employers suggest is missing in their employees.
Instructional Steps	**Note:** Before setting students up for this group presentation, refer to Appendix C: "Structuring Collaboration" for general guidelines about fostering collaboration.

Preparing for Collaborative Group Presentations

1. Be clear about the goals of the group presentation and develop tools for assessing both the students' product and the individual and group's process for the collaborative group presentation.

2. Establish clear guidelines for how groups should work and specify the academic task that should be accomplished as they prepare their presentations.

   - The Academic Task: The group task should be meaningful and multi-faceted, offering enough work to engage all members of the group. It should require inquiry and thought about the text that moves students beyond merely reporting on what the text says. The work should require students to rely on one another to problem-solve and generate new questions as they develop their presentation. The guidelines for accomplishing the academic task and for presenting the group's work should be clear before students begin preparations. Some suggested academic tasks include:

   - Present a debate between the protagonist and antagonist on an important issue in the story. Through your debate, your audience should understand at least two sides of the issue.

   - Present a debate between the author and an opponent who are arguing about the author's main claim in the text. Through your debate, your audience should understand why the author holds a particular position and how an opponent might argue against it.

   - Create a commercial to advertise your book/text. Use the commercial to persuade your audience to read the book/text.

• Interview the main character about the main problem/conflict in the story. Develop a panel to interview in a format similar to shows like "The View." Through your interview, your audience should understand the complexities of the problem/conflict.

• Create a graphic timeline of the events in the text. Each event should be portrayed with a relevant symbol or image. The presentation should include explanations about the symbols and images. Through your timeline, your audience should understand the sequence of events in your text and their significance.

• Analyze one aspect of the author's style (each group focuses on a different aspect) and demonstrate how and why the author uses it. For example, if the author uses figurative language, identify multiple examples from the text and explain how the author uses figurative language to advance a particular theme or message. Through your presentation, your audience should understand one aspect of the writer's craft as it appears in this text.

• Collect data about an important issue from the text: research online, survey the campus community, interview a few individuals on or off campus. Synthesize the data and present your findings. Through your presentation, the audience should better understand how an important issue from the text relates to life in our world/community now.

3. Determine selection of groups: There is no fixed way to group students. Depending on the class and on the assignment, the teacher may strategically choose group members, let students choose their groups or randomly select the groups.

4. Establish a reasonable time limit. Allowing too much time for an activity can cause groups to deteriorate. It is better for groups to have too little time than too much.

5. Develop a "Roles and Responsibility" sheet so they can divide duties between group members. Provide time for them to select the roles and become clear about responsibilities.

6. Develop a time management checklist for students to follow so they can monitor and track their own progress.

7. Provide students with clear instructions before they move into groups.

Supporting Students as They Work in Groups

8. Once in groups, reinforce expectations and instructions.

9. Have groups complete their "Roles and Responsibilities" sheet and assign someone to be the time manager (using the time management checklist).

10. As students work, move from group to group, monitor interactions and discussions. Expect some natural digression, but listen for students to pull themselves back on task. Ask questions as a way to re-focus a group that isn't self-correcting. Do not step in to solve problems for students; use questions and coaching to help students figure out how to tackle challenges.

11. As groups work, listen for opportunities to pose questions that will challenge students to work at a higher level. This is a great opportunity to move individuals and groups to more rigorous levels of thinking.

Instructional Steps (cont.)

Preparing for the Oral Presentation

12. Spend time discussing what makes an effective group presentation—pull the information from the students as they know better than anyone what is effective. Characteristics to emphasize:

    - Each group member has a speaking part.
    - Each group member knows the information for ALL parts of the presentation so they can build on, make reference to and make slight corrections/clarifications when needed.
    - There is a distinct order to the presentation and everyone knows the order and where to stand.
    - There is a planned introduction and conclusion.
    - Students have rehearsed as a group and not as individuals.
    - Each group member practices the traits of an effective speaker:
        - appropriate pacing
        - enunciation and volume
        - eye contact with the audience
        - no fidgeting or nervous habits
        - well-rehearsed – doesn't have to read notes
        - uses visual aids, when appropriate, to supplement the presentation
        - reads the audience and adjusts during the presentation

13. Give students time to prepare to meet the above expectations and then time to rehearse. Monitor and coach groups during rehearsal so they can adjust and be more effective.

Presenting, Evaluating, Reflecting

14. Establish the role of the audience for each presentation. They may be required to take notes, to track the evidence presented, to complete a graphic organizer with information from the presentation, etc. The audience should never be passive; they should be actively engaged in learning from the groups.

15. Give students the opportunity to receive peer evaluations/feedback on the presentation as well as to do a self-evaluation. This could be done in the form of a scoring rubric using the characteristics of an effective speaker or orally as a whole class. Since students need practice and time to become effective presenters, this feedback stage and subsequent discussion time is important. Students will need to be trained how to give feedback that is constructive.

16. Have each student reflect on the experience, considering:
    - what they learned about the text
    - what they learned about themselves
    - what they learned about their peers
    - what they would want to do next time they have a group presentation

|	
Differentiation: Increased Scaffolding	• Allow students to use notes/note cards when presenting. • Have students create a diagram showing each group member's placement for the presentation and order. • Have two groups present to each other before presenting to the entire class
Differentiation: Increased Rigor	• Have students develop their own academic task for their presentation and have it approved by the teacher. • Require students to develop their own plan for equally dividing the duties and roles for the creating and presenting (doing their own "Roles and Responsibilities" sheet). • Differentiate the academic tasks assigned by giving students who are ready, a more challenging group task.
Using Technology	• Have students create a PowerPoint or use some other online visual resource to supplement their presentation and act as a visual aid.

Collaborative Group Presentation
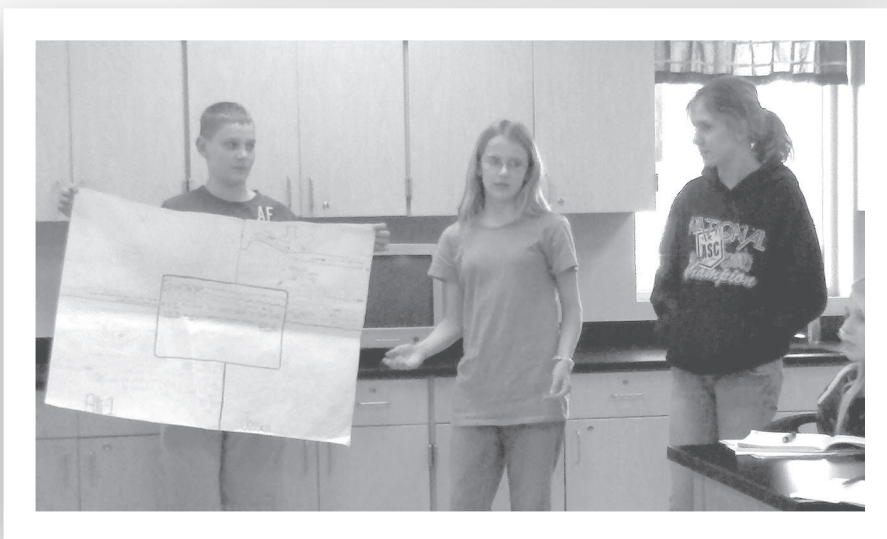
Poetry Performance

Goal: To engage students in performance activities that will require them to move from a literal interpretation of poetry to a more abstract, higher-level interpretation. This strategy should only be done after a collaborative classroom community has been established.

Key Elements	Information and Procedures
Rationale	Poetry often intimidates students who believe there is some mystery to poetry that only English teachers understand. Using performance, along with other explicit reading strategies, serves to make abstractions in poetry more concrete and more accessible to students. Students also develop a better understanding of tone in poetry through their performance.
Materials	Models of poetry performances (YouTube, Poetry Slams, local performances) Poems for student use Student Handouts: • "Performance Reflection" • "Poetry Performance Rubric"
Instructional Steps	1. Introduce a few models of performances. The series *The Language of Life* is especially useful for this. It contains interviews between Bill Moyers and various poets and shows poets performing their poetry at a festival. There are many options available on the Internet and YouTube. One famous performer is Taylor Mali. Interestingly, his poems are often related to education. His website (*http://www.taylormali.com/index.cfm?webid=2*) provides some information on his work with poetry, as do some YouTube videos such as "Speak With Conviction" at *http://www.taylormali.com*
	2. Analyze the different methods the poets use to bring "life" to their poetry and the manner in which they emphasize what is important in a poem. For example, adding emphasis through volume or a more dramatic voice, adding a musical or rhythmical backdrop (like drums), gesturing, costumes, props, etc. Create a list of responses on chart paper or another permanent place for students to refer to at a later time.
	3. Model a poetry performance with a poem the class has studied or is familiar with—let students see you in action. One poem that is fun to use in practice is "Casey at the Bat" by Ernest Lawrence Thayer. (1888).
	4. Ask students to review figurative language and other poetic devices. Demonstrating for students the meter of a poem by having them beat out the rhythm on a drum is an interesting way to reinforce how language and rhythm work together.
	5. Offer students a variety of poems that are fairly easy to understand and that focus on topics that are interesting to them. In groups of two to four, ask students to select the poem they want to perform.

Instructional Steps (cont.)	6. Provide groups time to do a close reading of the poem and discuss the meaning. They should highlight important lines, words, images, etc. (See "Annotating Text", "Three-Column Poetry Notes" and "Seven-Step Poetry Analysis" in Interact with the Text for suggested strategies).
	7. Discuss in their small groups the types of effects (sound, lighting, props, actions, etc.) that will best help to communicate their poem's meaning to the audience. Using the Performance Reflection Student Handout, complete the "Pre" portion.
	8. Remind students that everything they do in their performance should emphasize the meaning—and that they should move beyond the literal and into the interpretive level of meaning.
	9. Ask groups to discuss the various roles required for the performance and designate who should be responsible for each role. They need to decide how the lines should be read and pay attention to rhythm and pacing.
	10. Provide time for groups to work on memorizing lines as much as possible so they don't have to read so much during their performance. Either provide time in class or suggest ways for them to meet to rehearse their presentation as a group.
	11. Determine how feedback will be given to students when they perform. A first performance is usually best evaluated by applause for all groups. It is often useful to record these presentations and later have each group watch their own presentation and evaluate it. Future performances can be assessed using the "Poetry Performance Rubric" handout.
	12. Schedule the performances at intervals so that students have time to present their poem.
	13. Have students complete the "Post" section of the "Performance Reflection."
Differentiation: Increased Scaffolding	• Select poems and create PowerPoint and videos that utilize graphics and pictures to enhance meaning.
Differentiation: Increased Rigor	• Participate in Slam Poetry competitions: performances that are judged on quality. There are many options for schools such as Poetry Alive, *www.poetryalive.com* and Poetry Aloud, *www.poetryoutloud.org*
	• Require students to write their own poems for performance.
Using Technology	• Use computers and PowerPoint, Flip video cameras and videos to capture the performances.

Performance Reflection

Performance Elements	Pre-Performance (What is our purpose?)	Post-Performance (How successful were we?)
1. How will diction be used to enhance meaning?		
2. What level of volume should be used to maximize effect?		
3. What is the appropriate tone for the poet's message?		
4. What actions/gestures will add to the tone of this particular poem?		
5. What kind of lighting will be most effective?		
6. Is there any sound (musical or rhythmical) backdrop that could be used to maximize the effect?		
7. How could props intensify the physical presence of the performer(s)?		
8. Are costumes appropriate – why or why not?		

Poetry Performance Rubric

Names of Performers: _____

Title of Poem: _____

CRITERIA	1	2	3	4
Preparedness	Performers are not prepared; many errors are present in performance	Performers are somewhat prepared, but little rehearsal is evident	Performers are fairly well prepared , but a few additional rehearsals are needed to refine	Completely prepared and the performers have obviously rehearsed
Volume & Articulation	Volume used is not appropriate for audience; more practice when speaking and performing is needed; words/ phrases are lost due to speed or muttering	Volume not used effectively; more practice is recommended; empty fillers (er, um, ah, and, so, like, you know) are used frequently.	Appropriate volume used when speaking and performing with a little room for improvement; words are understandable with only occasional lapses	Highly appropriate audience volume used when speaking and performing; each word is enunciated clearly
Dramatic Expression	Not effective; more practice with tone of voice is needed to communicate feeling; expression is negative or inappropriate	Moderately effective and expressive tone of voice used but with room for improvement and additional practice; expression is strained or unrelated to poem	Effective and expressive tone used to reinforce change in mood, voice, setting and meaning; attempts to use expressions, gestures and movements to enhance message are mostly effective.	Highly effective and expressive tone used to reinforce change in mood, voice, setting and meaning; use of facial expression, gestures and movements to enhance message are effective
Posture & Eye Contact	Infrequent direct eye contact; speaker shifts weight, moves feet and displays nervous gestures and/or distracting movements	Infrequent eye contact, but does sustain it at times and includes entire audience; speaker is basically still, but looks stiff	Frequent, but brief eye contact with audience; speaker is poised while performing, but stiff or overly casual before and/or after performance	Direct, sustained eye contact with audience throughout performance; speaker stands straight, looks formal but comfortable throughout performance

Poetry Performance

Socratic Seminar

Goal: To support students in deep exploration of a text through collaborative dialogue with their peers.

Key Elements	Information and Procedures
Rationale	It is through exploration, dialogue and constant questioning that students develop their critical thinking and problem-solving skills and their ability to acknowledge and consider viewpoints different from their own. Socratic Seminars (if used in a climate of continued exploration) help students develop confidence in presenting their ideas to others for consideration, supporting their claims with reasoned thinking and evidence and negotiating multiple meanings or ideas.
	"The goal of the Socratic Seminar in elementary and secondary schools is not to arrive at a 'correct' interpretation of a text via the seminar teacher's skillful questioning. Instead, it is the assumption of this method that knowledge and understanding are constructed by learners themselves, rather than discovered or received. In other words, understanding is emergent, uncertain and subject to revision; it is connected to what learners already know; and it is a new creation by cooperative action, rather than a product solely of the author's or teacher's effort." —Peter Winchell, *Socratic Seminars West*
Materials	• Selected text(s)
	• Teacher References, as needed:
	• "Socratic Seminar Text Selection"
	• "Socratic Seminar Sample Class Arrangements"
	• "The Elements of Socratic Seminars"
	• "Tips for Teachers and Socratic Seminar Leaders"
	• "Socratic Seminar as Dialogue vs. Debate"
	• "Developing Opening, Guiding, and Closing Questions"
	• "Socratic Seminar Troubleshooting Guide"
	• Student Handouts, as needed:
	• "Socratic Seminar Guidelines"
	• "Questions Planning Template"
	• "Academic Language Scripts for Socratic Seminar"
	• "Socratic Seminar Observation Checklist"
	• "Socratic Seminar Observation Notes"
	• "Socratic Seminar Self-Assessment—Participant"
	• "Socratic Seminar Self-Assessment—Leader"
	• "Socratic Seminar Rubric for Individual Participants"
	• "Evaluating a Socratic Seminar as a Whole"

| **Instructional Steps** | 1. Give students a text (print or non-print) to read and prepare prior to the seminar. Socratic Seminars always include a text. Sample readings might include: primary or secondary source documents, historical speeches, songs (lyrics and instrumentals), poems, laws, edicts, treaties, historical literature, short stories, essays/articles, editorials, photographs and art pieces. |

2. When students read the text and prepare, they should use the Critical Reading Process:

   • Understand the purpose for reading (teacher gives a guiding reading prompt)

   • Pre-Read by previewing the text, considering background information provided by the teacher, generating initial questions, figuring out how the text is structured, etc.

   • Interact with the Text in order to read closely. This includes but is not limited to:

       • Annotating the Text: Marking the text (numbering paragraphs, circling and underlining designated parts of the text such as an author's claim or arguments) and writing in the margins and/or taking notes (sticky notes, Dialectical Journal, Cornell Notes, etc.)

   • Extend Beyond the Text by forming open-ended, higher-level questions that will help them probe deeper into the meaning of the text and the author's intention. (A presentation or review of Costa's levels of thinking is suggested prior to students writing their own questions.)

3. It is helpful to model and practice the Critical Reading Process with texts together before students read their own seminar text. Using a short text on an overhead transparency/document camera and marking the text, making notes, identifying important parts and thinking aloud for students can help them to be clear on the expectations for close reading going into a Socratic Seminar. (See Annotating Texts Student Handouts: "Writing in the Margins: Six Comprehension Strategies" and "Writing in the Margins: Six Points of Literary Analysis" for examples of ways to track thinking in the margins.)

4. Discuss the difference between dialogue and debate (see Teacher Reference: "Socratic Seminar as Dialogue vs. Debate") and talk about what to do when the discussion moves into debate. The seminar leader and students should always be mindful of moving a debate back to dialogue.

5. To start the seminar, students are seated in a circle with the necessary materials for participating in the dialogue: the marked text, questions, pen/pencil and paper for taking notes. The seminar leader, who is also seated in the circle, poses an opening question relating to the text to initiate the dialogue. A good option when starting out is to have each student read one of his/her questions around the circle with the leader listening carefully and choosing one question with which to open the dialogue. This makes it possible for every student to speak as a warm-up before the actual dialogue; speaking once makes it easier to speak a second time. Note: While the teacher might choose to be the seminar leader on occasion—to model thinking and questioning processes—the goal is to have a student be the leader. Teach students the necessary facilitation skills and use each Socratic Seminar as a coaching opportunity for these skills.

Instructional Steps (cont.)

Variation: Arrange students in inner and outer circles (a Fishbowl) where the inner circle engages in a dialogue and the outer circle observes, taking notes on the seminar process and new understandings about the text. The outer circle can share their observations as part of the debriefing process, with the teacher guiding how to offer constructive criticism. Students in the outer circle can keep track of comments/points made to which they would like to respond (if the circles switch places).

Note: See Teacher Reference: "Socratic Seminar Sample Classroom Arrangements" for various seminar configurations including Inner/Outer Circle or Fishbowl, Triad and Simultaneous Seminars.

6. Participants begin by responding to the question. They examine the reading to support their responses, citing specific passages from the text. Participants paraphrase other speakers for clarification and ask additional questions to continue deeper exploration of the text and one another's thinking. They should also clarify or restate their viewpoints and defend statements made, continuing to use examples from the text. The opening question is only a starting point; it should be a catalyst that moves participants to probe for a more profound understanding of the text and to ask additional questions.

Note: Students do not typically raise their hands and wait to be called on in a Socratic Seminar. The goal is to be able to participate in an organic conversation that models what happens in authentic academic discourse rather than answering a set of questions. This requires students to listen carefully, read each other's body language, identify when to put their ideas forward and to then lean into the circle or momentarily raise a hand to get the group's attention in order to speak. This is challenging for students initially; it is part of the learning and growth associated with Socratic Seminar.

7. During the seminar, the leader's role is to remind students of the dialogue guidelines, to direct them back to the text, to listen carefully and to offer guiding questions as needed, to offer his/her own personal ideas about the text and to insure a few dominant voices don't take over the seminar. The goal is to support students in maintaining their own dialogue.

8. During the seminar, the teacher can act as the leader, when needed or be a participant and co-learner exploring the text with students. The teacher can also be an outside observer, monitoring the discussion as a whole, coaching students with short written messages and collecting teaching notes for future instruction about the content and/or the seminar process.

9. At the end of the seminar, give students a writing prompt that will allow them to summarize the main ideas of the text they developed throughout the conversation. If students take Cornell Notes during the seminar, the summary can be written at the bottom of their notes.

10. Have students participate in a reflection about the seminar process. The reflection could be a quickwrite about new thoughts, ideas or questions about the text, a seminar evaluation, a personal reflection on their own participation, etc.

11. After students complete their summaries and reflections in writing, facilitate a whole class discussion/debrief about the activity based on the students' writing. The debrief should focus on the seminar content and process and setting goals for the next seminar. One way to help students think about the seminar process is by having selected students map the seminar or dialogue while it is in progress, using the map as a debrief tool at the end.

Instructional Steps (cont.)

Mapping the seminar: One way to process the seminar dynamic is to assign a student to map the seminar prior to beginning. This student uses either a large sheet of paper that can be displayed on the wall or a regular sheet of paper that can be displayed on a document camera to keep track of the flow of the dialogue in the seminar. The student draws a large circle and an X or little boxes to indicate each student in the speaking circle. As the dialogue starts, the student draws a line from the first speaker (who asks the opening question) to the second speaker, the third and so on. He/she continues to draw the lines through the whole seminar. At the end, the class analyzes the map and makes observations. They determine patterns: who has the most lines (did they dominate the conversation?); who has the least lines; are there many lines back and forth between two people; etc. Based on the map, students can set goals for the next seminar.

Mapping the dialogue: Another option, in addition to mapping the flow of the conversation, is to assign students in an outside circle to keep track of what is actually said. One outer student can be responsible for scripting the dialogue of one or two inner students. This allows the class to analyze the quality of the dialogue.

12. Use students' enhanced understanding of the text to move to the next step of the unit/lesson, building on and connecting the ideas from the seminar to the other activities in the unit/lesson. Socratic Seminar is an especially rich pre-writing experience that prepares students to articulate a more thorough understanding of a topic than they might otherwise have achieved.

Differentiation: Increased Scaffolding

Teach and practice specific skills necessary for an effective dialogue:

- Paraphrasing what another student has said
- Listening actively (eye contact, open and positive body language, nodding, leaning in, etc.)
- Building on what another student has said (creating a conversational "thread")
- Using "Academic Language Scripts for Socratic Seminar" to maintain an academic and respectful conversation
- Asking relevant questions that will propel the dialogue forward
- Speaking clearly and loudly enough for everyone to hear
- Looking at participants when speaking (vs. looking at the teacher or leader)
- Citing the text with language such as, "According to…., …." or "On page xx, I see that…"
- Begin with shorter periods of time, perhaps half a period (non-block) or 20 minutes.
- Begin with short works or quotations in which the students can closely observe key words or lines. Comparing and contrasting two short paragraphs works well.
- Read the text together with teacher guidance using the Critical Reading Process before taking it to Socratic Seminar.
- Develop teacher questions to use as models and then develop questions together as a class based on the teacher models.
- Conduct mini Socratic Seminars where small groups practice the skills they've been learning and one student observes and takes notes on the group's performance and helps debrief when finished.

Differentiation: Increased Scaffolding (cont.)	• Pay close attention to everything said during the beginning seminars, collecting sample student responses that can be used for later debrief and coaching.
	• Allow students to "pass" if they wish, but teach the skills and expectations for active listening; the teacher should be able to tell that a student is an active listener.
	• Teach and help students to disagree in a way that continues the dialogue, not in a way that seems combative or the work of a "devil's advocate."
	• To keep all students focused, use a fishbowl arrangement and have students in the outer circle pair up with a student in the inner circle and keep track of how often his/her partner is participating and in what manner.
Differentiation: Increased Rigor	• Work from a longer or more complex text.
	• Have students develop their own higher-level questions.
	• Consistently require students to build on the comments and analysis of others.
	• Give students more autonomy for structuring and leading the seminar.
	• Use student leaders who moderate smaller groups of Socratic Seminars that can occur simultaneously in class (rather than one large seminar).
	• In a fishbowl arrangement, have the outer circle responsible for tracking particular kinds of questions and ideas around theme(s), author's style, arguments and counterarguments, patterns, etc. This can be particularly useful in an honors or Advanced Placement course.
Using Technology	• Video tape the discussion and have students critique their own performance or the performance of the group as a whole.
	• Extend the discussion to a web-based medium, such as a discussion board, twittering or blogging, so the dialogue may continue after class has dismissed or the entire dialogue can be conducted online with each student having a minimum required number of responses.

Thanks to Miceal Kelly for sharing the Triad variation.

Connections to Other AVID Resources:

Strategies for Success Teacher Guide

Socratic Seminar

Text Selection

Socratic Seminar focuses on deep discussion around a central text, so it is important that complex, rich texts are chosen that invite multiple interpretations and negotiation to arrive at meaning.

Consider the following list of sources to help you think about your text selection.

All Content Areas—Print Texts

- philosophical treatises
- songs (lyrics and instrumentals)
- essays
- articles (e.g., journals, magazines, current events, AVID Weekly, etc.)
- editorials
- political cartoons
- policies (e.g., government, business, health, public)
- workplace documents (e.g., contracts, instructions, manuals, etc.)
- communication/public relations documents (e.g., flyers, posters, propaganda, etc.)

All Content Areas—Non-Print Texts

- photographs
- art pieces
- video clips

Mathematics

- mathematical proofs
- mathematical word problems
- logic "arguments"
- critical thinking puzzles
- graphic and/or data information

Science

- experimental designs or protocols
- court/legal cases
- professional organization bulletins (e.g., FDA, CDC, WHO, etc.)
- medical practice guidelines
- codes of ethics
- environmental issues (e.g., policies, current events articles, journal articles, etc.)
- primary source documents (e.g., Newton's laws, Galileo, Pythagoras)
- articles from the web (e.g., sciencenews.org, nature.com, etc.)

Physical Education/Health

- codes of ethics
- professional organization bulletins (e.g., FDA, CDC, WHO, etc.)
- medical practice guidelines
- nutrition labels
- fitness guidelines
- dietary recommendations
- weight-loss program descriptions
- "playbook"—game strategies

Social Sciences

- primary or secondary source documents
- historical speeches (written or oral)
- laws
- edicts
- treaties
- historical literature
- legislative bills
- court/legal cases

Language Arts

- primary or secondary source documents
- historical speeches (written or oral)
- poems
- short stories
- excerpts from novels
- plays
- author biographies/autobiographies

Visual and Performing Arts

- performances (e.g., dance, play, monologue, musical, etc.)
- art pieces
- scripts
- scores
- art history texts
- artist biographies/autobiographies
- photographs
- director, choreographer, conductor, animator notes (background information about the creative process)

Socratic Seminar Sample Class Arrangements

One Large Seminar

Inner/Outer Circle or Fishbowl
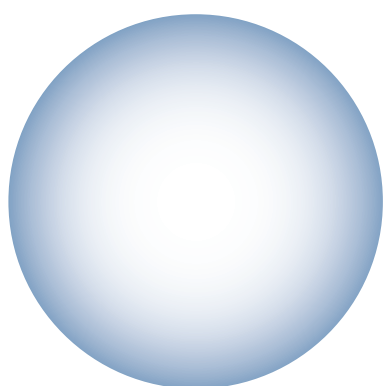
Inner Circle

Outer Circle
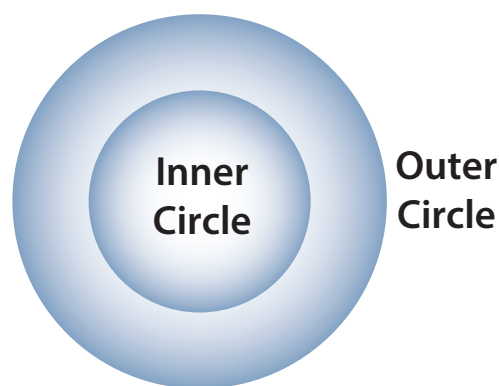
Fishbowl

Triad Seminars

Co-Pilot Co-Pilot
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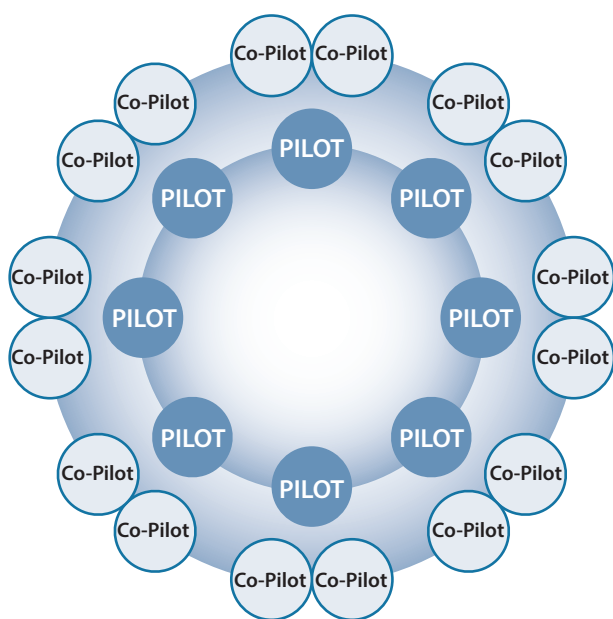
Simultaneous

The Elements of Socratic Seminars

A good seminar consists of four interdependent elements: (1) the text, (2) the questions raised, (3) the seminar leader and (4) the participants. A closer look at each of these elements helps explain the unique character of a Socratic Seminar.

The Text

Socratic Seminar texts are chosen for their richness in ideas, issues and values and their ability to stimulate extended, thoughtful dialogue. A seminar text can be drawn from readings in literature, history, science, math, health and philosophy or from works of art, photography or music. A good text raises important questions in the participants' minds, questions for which there are no right or wrong answers. At the end of a successful Socratic Seminar, participants often leave with more questions than they brought with them.

The Question

A Socratic Seminar opens with a question either posed by the leader or solicited from participants as they acquire more experience in seminars. An opening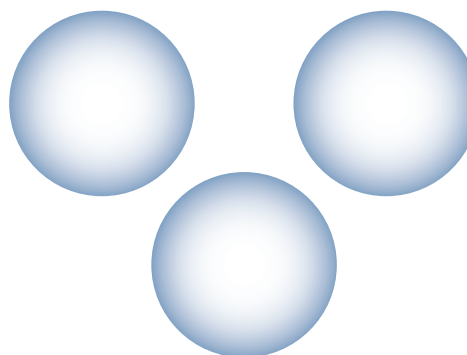 question has no right answer; instead, it reflects a genuine curiosity on the part of the questioner. A good opening question leads participants back to the text as they speculate, evaluate, define and clarify the issues involved. Responses to the opening question generate new questions from the leader and participants, leading to new responses. In this way, the line of inquiry in a Socratic Seminar evolves on the spot rather than being pre-determined by the leader.

The Leader

In a Socratic Seminar, the leader plays a dual role as leader and participant. The seminar leader consciously demonstrates habits of mind that lead to a thoughtful exploration of the ideas in the text by keeping the discussion focused on the text, asking follow-up questions, helping participants clarify their positions when arguments become confused and involving reluctant participants while restraining their more vocal peers. As a seminar participant, the leader actively engages in the group's exploration of the text. To do this effectively, the leader must know the text well enough to anticipate varied interpretations and recognize important possibilities in each. The leader must also be patient enough to allow participants' understandings to evolve and be willing to help participants explore non-traditional insights and unexpected interpretations.

Assuming this dual role of leader and participant is easier if the opening question is one which truly interests the leader, as well as the participants.

The Participants

In Socratic Seminar, participants share with the leader the responsibility for the quality of the seminar. Good seminars occur when participants study the text closely in advance, listen actively, share their ideas and questions in response to the ideas and questions of others and search for evidence in the text to support their ideas. Participants acquire good seminar behaviors through participating in seminars and reflecting on them afterward. After each seminar, the leader and participants discuss the experience and identify ways of improving the next seminar. Before each new seminar, the leader also offers coaching and practice in specific habits of mind that improve reading, thinking and discussing. Eventually, when participants realize that the leader is not looking for the "right" answers, but instead is encouraging them to think out loud and to openly exchange ideas, they discover the excitement of exploring important issues through shared inquiry. This excitement creates willing participants, eager to examine ideas in a rigorous, thoughtful manner.

Tips for Teachers and Socratic Seminar Leaders

Leaders

- Your task is not to make participants "cover" the topic, but to help them use their minds well. You are a co-learner, not an authority on "right" answers.

- Read the text in advance and take ample notes to have a deep understanding of the text yourself.

- Get the group focused on the opening question as quickly as possible.

- Allow for "think" time. Pauses are OK; participants need time to think and process information and ideas.

- Model thoughtful behavior. Ask clarifying and probing questions if others seem stuck or are not asking for evidence, reasoning or connections back to the text.

- Rephrase a question if participants seem confused by it (or ask another participant to rephrase it).

- Don't let sloppy thinking or gross misinterpretations go unexamined. Ask participants to offer textual support for their thinking or to consider what _____ would say about their interpretation.

- Encourage participants to use the text to support their responses.

- Pay attention to what is NOT being discussed. If there is a perspective that is not being represented, introduce it.

- Guide participants to discuss their differences and work through conflicts respectfully.

- Help participants work cooperatively, not competitively.

- Involve reluctant participants (carefully, so as not to alienate or scare participants), while restraining more vocal members. Examples: "What do you think John meant by his remark? What did you take John to mean?" "Jane would you summarize in your own words what Richard has said? . . . Richard, is that what you meant?"

- Avoid making eye contact with participants if they continually talk to you rather than the group.

- Strive for balance. Do not dominate the discussion or withdraw entirely; you are a participant, too.

Teachers

- Don't try long texts or long seminars at first; build gradually.

- At the start of each seminar, set the stage. Review the guidelines of the seminar, but don't deliver a lecture.

- Take notes during the seminar: evaluate students, chronicle main ideas discussed, etc. Use the notes during the debrief to help coach individual students and to help students set goals for the next seminar.

- Never neglect the debriefing. The feedback is vital if the group is going to grow with each Socratic Seminar. Request specific non-judgmental comments to help improve future Socratic Seminars.

- Over time, use a variety of print and non-print texts: arguments, proofs, fiction, essays, poetry, quotations, artwork, editorial cartoons, etc.

Socratic Seminar Guidelines

Before the Seminar

Read and prepare your text before the seminar using the Critical Reading Process.

1. Make sure you understand your purpose for reading. Follow the teacher's reading prompt, if provided.

2. **Pre-read** by previewing the text and determining how it is structured, thinking about any background information you already know or you discussed in class and noticing the questions you have before you read.

3. **Interact with the text** so you read it closely. This includes annotating by:

   Marking the text:
   - Number the paragraphs
   - Circle key terms
   - Underline important parts of the text that are connected to your purpose for reading

   Making notes in the margins:
   - Write notes in the margins or use sticky notes to write your thoughts and questions
   - Use Cornell notes, a Dialectical Journal or some other form of note-taking to keep track of your thoughts, being careful to note passages/paragraph numbers, page numbers, etc. You want to easily reference the text.

4. **Extend beyond the text** by writing several open-ended, higher-level questions that have no single right answer and will encourage discussion. Areas to consider for questions:
   - Ask "Why?" about the author's choices in the text, about a character's motivation, about a situation described in the text, etc.
   - Ask about viewpoint or perspectives (realist, pessimist, optimist, etc.).
   - Examine the title or tone of the text or connect to current issues, theme, etc.
   - Ask, "If the author were alive today, how would he or she feel about…?"
   - Ask questions that explore your own interpretation of the reading.
   - Ask about importance: "So what . . . ?" "What does it matter that . . .?" "What does it mean that . . . ?"

During the Seminar

Use all of your close reading to participate in a discussion that helps you understand the text at a deeper level. Be ready to discuss the text like the scholar you are!

1. Be prepared to participate and ask good questions. The quality of the seminar is diminished when participants speak without preparation.

2. Show respect for differing ideas, thoughts and values—no put-downs or sarcasm.

3. Allow each speaker enough time to begin and finish his or her thoughts—don't interrupt.

4. Involve others in the discussion and ask others to elaborate on their responses (use "Academic Language Scripts").

5. Build on what others say: Ask questions to probe deeper, clarify, paraphrase and add and synthesize a variety of different views in your own summary. Examples:
    - **Ask questions to probe deeper:** "Juan makes me think of another point: why would the author include…?" or "Sonya, what makes you think that the author meant…?"
    - **Clarify:** "I think what Stephanie is trying to say is…" or "I'm not sure I understand what you are saying, Jeff. What is…?"
    - **Paraphrase and add:** "Lupe said that… I agree with her and also think…"
    - **Synthesize:** "Based on the ideas from Tim, Shanequia and Maya, it seems like we all think that the author is…"

6. Use your best active listening skills: nod, make eye contact, lean forward, provide feedback and listen carefully to others.

7. Participate openly and keep your mind open to new ideas and possibilities.

8. Refer to the text often and give evidence and examples to support your response. Example: "The author has clearly stated in line 22 that…"

9. Discuss the ideas of the text, not each other's opinions or personal experiences.

10. Take notes about important points you want to remember or new questions you want to ask.

After the Seminar

Think about what you've learned as a result of participating in the Socratic Seminar.

1. **Summarize:** Use writing to think about and **summarize the content** of the seminar, especially to capture new understandings of the text.
   Examples of Summary Questions/Prompts:
    - Based on this seminar, what are the most important points about this text?
    - How does my understanding of the text connect to other things I'm learning?
    - What major ideas do I better understand about this text after the seminar?
    - There are three main ideas I'm taking away from this seminar…

2. **Reflect:** Use writing to think about and **reflect on the process** of the seminar—both your contribution and the group's process.
   Examples of Reflection Questions/Prompts:
    - How did I contribute to this discussion—what did I add to it?
    - What questions do I now have as a result of this seminar?
    - Who helped move the dialogue forward? How?
    - At what point did the seminar lapse into debate/discussion rather than dialogue? How did the group handle this?
    - Did anyone dominate the conversation? How did the group handle this?
    - What would I like to do differently as a participant the next time I am in a seminar?

3. **Set Goals:** Be prepared to set goals for improvement in the next seminar.
   Examples of Goal-setting Questions/Prompts:
    - What will I do differently to make the next seminar better?
    - Two things I will do in the next seminar to be a more active listener…
    - To be better prepared for the seminar, I will do _____ with the text.

Socratic Seminar as Dialogue vs. Debate

The best Socratic Seminars are those in which something new and unexpected is discovered. This happens when the seminar is approached as a joint search or exploration through dialogue, rather than a defense of ideas.

Dialogue

Debate

Dialogue	Debate
Dialogue is collaborative with multiple sides working toward shared understanding.	Debate is oppositional; two opposing sides try to prove each other wrong.
In dialogue, one listens to understand, to make meaning and to find common ground.	In debate, one listens to find flaws, to spot differences and to counter arguments.
Dialogue enlarges and possibly changes a participant's point of view.	Debate affirms a participant's point of view.
Dialogue creates an open-minded attitude and an openness to being wrong and to change.	Debate creates a close-minded attitude and a determination to be right and defends assumptions as truth.
In dialogue, one submits one's best thinking, expecting that other people's reflections will help improve it, rather than threaten it.	In debate, one submits one's best thinking and defends it against challenge to show that it is right.
Dialogue calls for temporarily suspending one's beliefs.	Debate calls for investing wholeheartedly in one's beliefs.
In dialogue, one searches for strengths in all positions.	In debate, one searches for weaknesses in the other position.
Dialogue respects all the other participants and seeks not to alienate or offend.	Debate rebuts contrary positions and may belittle or deprecate other participants.
Dialogue assumes that many people have pieces of answers and that cooperation can lead to workable solutions.	Debate assumes a single right answer that someone already has.
Dialogue remains open-ended.	Debate demands a conclusion and a winner.

Developing Opening, Guiding, and Closing Questions

Seminar participants and leaders can use the ideas below to help develop questions appropriate to key stages of the Socratic Seminar. Opening questions should get the seminar off to a start; guiding questions should help to examine deeper meanings in the text and to adjust the seminar if it is getting off track; closing questions should help the group bring the seminar to a close, though not necessarily to a conclusion. Use the template on the following page to record questions in preparation for the seminar.

Opening Questions

Description
- Stem from context
- Direct participants into the text
- Elicit more than one-word responses
- Are generally concrete questions

Examples
- What does this text ask us to do?
- What is the theme of the reading?
- What significance is this to _____?
- What are the assumptions of this text?
- Could the two main characters have switched places? Why or why not?
- What might be some other good titles?
- Is it better to be _____ or _____?
- In recent times, what well-known people are like _____?

Guiding Questions

Description
- Move participants deeper into the text and to examine the content of the text
- Help participants examine their own thinking and encourage revision of ideas
- Help participants examine the seminar dynamics to keep it/get it on the right track
- May ask for the interpretation of a specific line or passage—often "how" or "why" questions
- May ask for clarification
- May probe for assumptions, reasons, other interpretations, etc.
- Generally move the discussion into the abstract

Examples
- What other ideas have we learned about that might help us understand this text?
- Why does the main character think _____?
- How do you support that position from the text?
- How does this idea connect to _____?
- If _____ is true, then _____?
- Can you define what you mean by _____?
- Why do you say that?
- What do we already know about _____?
- How can you verify or disprove that assumption?
- What would happen if _____?
- Do you agree or disagree with his/her statement? Why?
- What would be an example of _____?
- What is another way to look at it?
- How are your thoughts now different from your initial ideas?
- What would you say to someone who said _____?
- How are _____ and _____ similar?
- Why is _____ important?
- How can we move from debate back to dialogue?
- Who has another perspective to offer that will help us re-energize the conversation?

Closing Questions

Description
- Establish relevance
- Connect to the real world
- Relate to the lives of the participants
- Are generally abstract

Examples
- What can we do with our understanding of this text?
- If you were writing this work, what would the ending be?
- How does this idea connect to _____?
- Explain the consequences of the ideas in the text.
- Predict/justify future developments.

Questions Planning Template

The quality of the learning in a Socratic Seminar rests on the kinds of questions asked. Keep these guidelines in mind as you prepare questions below and as you think of additional questions while in the middle of the seminar:

- Be sure your questions are based on the text.
- Ask questions that are complex and require participants to think beyond what is directly stated in the text.
- Ask open-ended questions; don't ask YES/NO questions.
- Ask questions to which there are no right or wrong answers.
- Regularly ask "Why?" "How do you know?" and "Why is this important?" to help participants expand their thoughts and responses.
- Ask questions that require participants to explain their reasoning, their assumptions and to examine possible misunderstandings.

Opening Questions	Guiding Questions	Closing Questions

Academic Language Scripts for Socratic Seminar

Clarifying

- Could you repeat that?
- Could you give us an example of that?
- I have a question about that: …?
- Could you please explain what _____ means?
- Would you mind repeating that?
- I'm not sure I understood that. Could you please give us another example?
- Would you mind going over the instructions for us again?
- So, do you mean . . . ?
- What did you mean when you said …?
- Are you sure that …?
- I think what _____ is trying to say is…
- Let me see if I understand you. Do you mean _____ or _____?
- Thank you for your comment. Can you cite for us where in the text you found your information?

Probing for Higher-Level Thinking

- What examples do you have of . . . ?
- Where in the text can we find…?
- I understand . . ., but I wonder about. . .
- How does this idea connect to . . .?
- If _____ is true, then . . .?
- What would happen if _____?
- Do you agree or disagree with his/her statement? Why?
- What is another way to look at it?
- How are _____ and _____ similar?
- Why is _____ important?

Building on What Others Say

- I agree with what _____ said because . . .
- You bring up an interesting point and I also think . . .
- That's an interesting idea. I wonder . . .? I think . . . Do you think . . .?
- I thought about that also and I'm wondering why . . .?
- I hadn't thought of that before. You make me wonder if . . . ? Do you think . . .?
- _____ said that . . . I agree and also think . . .
- Based on the ideas from _____ , _____ and _____, it seems like we all think that…"

Expressing an Opinion

- I think/believe/predict/imagine that . . . What do you think?
- In my opinion . . .
- It seems to me that . . .
- Not everyone will agree with me, but . . .

Interrupting

- Excuse me, but . . . (I don't understand.)
- Sorry for interrupting, but . . . (I missed what you said.)
- May I interrupt for a moment?
- May I add something here?

Disagreeing

- I don't really agree with you because . . .
- I see it another way. I think . . .
- My idea is slightly different from yours. I believe that . . . I think that . . .
- I have a different interpretation than you. . .

Inviting Others into the Dialogue

- Does anyone agree/disagree?
- What gaps do you see in my reasoning?
- What different conclusions do you have?
- _____ (name), what do you think?
- I wonder what _____ thinks?
- Who has another idea/question/interpretation?
- _____ (name), what did you understand about what _____ said?
- We haven't heard from many people in the group. Could someone new offer an idea or question?

Offering a Suggestion/Redirecting the Seminar

- We can't seem to find the connection to the text. Could you point out what and where that connection is?
- We all want to remember that our goal is a flow of questions and comments and ideas to be shared, rather than a debate to be won. How could your comment be rephrased to reflect our goal?
- Maybe you/we could . . .
- Here's something we/you might try: . . .
- What if we . . . ?
- We seem to be having a debate instead of a dialogue, can we . . .
- Who has another perspective to offer that will help us re-focus the conversation?
- Let's look at page _____ and see what we think about . . .

Socratic Seminar Observation Checklist

Directions: Each time your partner does one of the following, put a check in the box.

Your Name:_____Partner's Name:_____

Speaks in the discussion. ☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Makes eye contact with other speakers or as she/he speaks ☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Refers to the text. ☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Asks a new or follow-up question. ☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Responds to another speaker. ☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Paraphrases and adds to another speaker's ideas ☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Encourages another participant to speak ☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Interrupts another speaker ☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Engages in side conversation ☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Dominates the conversation. ☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

After Discussion:
What is the most interesting thing your partner said?

After Discussion:
What would you like to have said in the discussion?

Socratic Seminar Observation Notes

Name: _____

Directions: Choose three participants in the seminar to observe. Write examples of the behaviors listed below as you see or hear them occur.

Participant Name	Offers New Idea	Asks a Question	Refers to Text	Builds on Other's Idea	Distracting Behavior	Other Notes/ Observations
1.						
2.						
3.						

Socratic Seminar Self-Assessment – Participant

Name: _____ Seminar Text: _____

Directions: Score your performance in today's seminar, using the following criteria:

4 = Excellent *3 = Good* *2 = Showing Progress* *1 = Needs Improvement*

_____ I read the text closely, marked the text and took notes in advance.

_____ I came prepared with higher-level questions related to the text.

_____ I contributed several relevant comments.

_____ I cited specific evidence from the text to support an idea.

_____ I asked at least one thoughtful, probing question.

_____ I questioned or asked someone to clarify their comment.

_____ I built on another person's idea by restating, paraphrasing or synthesizing.

_____ I encouraged other participants to enter the conversation.

_____ I treated all other participants with dignity and respect.

Overall Score (circle one):   1   1.5   2   2.5   3   3.5   4

Two goals I have for our next seminar are:

1.

2.

Socratic Seminar Self-Assessment – Leader

Name: _____ Seminar Text:_____

Group Members: _____

Directions: Score your performance in today's seminar, using the following criteria:

4 = Excellent   *3 = Good*   *2 = Showing Progress*   *1 = Needs Improvement*

 I listened carefully and helped clear up confusion.

_____ I asked questions to clarify or probe for higher-level thinking.

_____ I helped the group get back on track if they strayed from the text or moved to debate.

_____ I helped participants work together cooperatively.

_____ I did not dominate the conversation.

_____ I encouraged other participants to enter the conversation.

_____ I treated all other participants with dignity and respect.

_____ The group used the text as a reference throughout the Socratic Seminar.

_____ Group members shared in the discussion of the topic.

_____ The group asked in-depth questions.

_____ Everyone in the group was respectful of other ideas.

_____ The group was able to take the Socratic Seminar to a high level of understanding.

Overall Score (circle one):   1   1.5   2   2.5   3   3.5   4

Two goals I have for my leadership development:

1.

2.

An area where I would like help:

Socratic Seminar Rubric
for Individual Participants

Name: _____ Seminar Text: _____

Exemplary

☐ reads closely, takes notes and develops high-level questions before the seminar

☐ uses prepared text, notes and questions to contribute to the dialogue

☐ moves the conversation forward

☐ asks for clarification when needed

☐ asks probing questions for higher-level thinking

☐ speaks to all participants and is heard clearly

☐ thinks before answering

☐ refers directly to the text

☐ makes connections to other speakers

☐ builds on others' comments

☐ considers all opinions

☐ writes down thoughts and questions

☐ listens actively

☐ demonstrates patience and respect toward others' opinions/ideas

Competent

☐ comes prepared with marked text, notes and questions

☐ contributes to the dialogue

☐ responds to questions

☐ refers to text

☐ offers interesting ideas

☐ asks questions

☐ takes notes

☐ pays attention

☐ is respectful of others' ideas

Developing

- ☐ comes with some text preparation
- ☐ emphasizes own ideas; may lean toward debate, rather than dialogue
- ☐ ideas not always connected
- ☐ refers to text
- ☐ repeats some ideas
- ☐ asks a few questions and/or questions are lower-level
- ☐ takes some notes
- ☐ loses track of conversation
- ☐ judges others' ideas

Needs Improvement

- ☐ does not participate or participation is inappropriate
- ☐ repeats same ideas
- ☐ few or no notes taken
- ☐ no questions asked
- ☐ seems lost/overwhelmed with the seminar

Evaluating a Socratic Seminar as a Whole

Consider the following questions as you prepare to talk about the strengths of a seminar and the areas for growth. Check off the areas below that were evident in this seminar.

Did the participants . . .

- ☐ seem prepared?
- ☐ speak loudly and clearly?
- ☐ cite reasons and evidence for their statements?
- ☐ use the text to find support?
- ☐ build on each other's ideas?
- ☐ paraphrase accurately?
- ☐ ask for help to clear up confusion?
- ☐ ask higher-level questions to move the dialogue forward?
- ☐ stick with the subject?
- ☐ listen to others respectfully?
- ☐ talk to each other, not just the leader?
- ☐ encourage everyone's involvement and avoid dominating the conversation?
- ☐ avoid hostile exchanges and debate?
- ☐ question each other in a civil manner?

Did the leader . . .

- ☐ get participants engaged early?
- ☐ make sure that questions were understood?
- ☐ ask questions that led to further questions?
- ☐ draw out reasons and implications?
- ☐ keep attention on ideas in the text being discussed?
- ☐ question misreadings of the text?
- ☐ allow time (pauses) for thinking?
- ☐ draw in all participants?
- ☐ listen carefully to participants' statements?
- ☐ accept participants' answers without judgment?
- ☐ allow for discussion of disagreements?

Our class/seminar group demonstrated these major strengths:

Our class/seminar group can grow in the following ways:

Socratic Seminar
Troubleshooting Guide

The class has 35 students. How can they all participate?

- **Inner/Outer Circle or Fishbowl:** Split the class in half and use an inner and outer circle (fishbowl) variation. Rotate these groups at pre-set intervals.
- **Triads:** Use the triad variation, where the inside circle is the "pilot," and two "co-pilots" sit outside the circle as consultants.
- **Hot Seat:** Establish a "hot seat" in the inner circle. This will allow those who do not originally volunteer for the inner circle to jump in, participate and then step back out.
- **Separate activities:** Split the class in half with two separate activities: one in seminar, the other in another quiet, focused activity. Later in the class period or the next day, student groups switch activities.
- **Simultaneous seminars:** Once the class is proficient at seminars, conduct two or three separate groups simultaneously, with students leading/moderating.

What kinds of differences should students see between a Socratic Seminar and a typical teacher-directed classroom discussion?

- **Student-led:** Rather than the teacher asking all the questions and the students attempting to give correct answers, students should be encouraged to ask the questions of each other. Students should become the seminar leaders.
- **Deeper questions:** As often as possible, questions should be "why?" and "so what?" questions, rather than "what happened?" questions.
- **Conversational competence:** Encourage students to listen carefully to what others say and add to their comments, rather than look to refute them, ignore them or wait for the teacher's "correct" answer.
- **Academic conversation:** Have students reiterate what was said before responding to a comment. For example, "I heard you say ..., but I found ..." This allows for acknowledgement of others' opinions and differences.
- **Teacher/student roles:** Establish that teacher and students are co-learners in the seminar.

What kind of classroom environment is needed for Socratic Seminars to flourish?

- **Trust:** Students need to feel safe in the classroom. They need to know that everyone—student and teacher—takes responsibility for their words and actions and respects one another. Work to build this from the first day of school by making sure students know and use each other's names, learn about each other's lives and ideas while learning about the content and have opportunities to take risks in the classroom (speaking in class, offering original ideas, etc.)
- **Authentic inquiry:** Foster a sense of curiosity in the classroom by engaging students in the real unanswered questions of the subject area and using students' questions to inform and guide lessons. Ask authentic open-ended questions that require students to use their growing knowledge of a subject to seek answers and to negotiate meaning. Teach students how to create and use high-level questions.

Some students want to dominate the conversation. How can everyone have an equal voice?

- **Seminar guidelines:** Remind students before the seminar begins that they are there to listen, as well as to speak. Review how to listen actively and what the purpose of careful listening is.
- **Don't assess:** Steer clear of assessing students by virtue of the number of times they speak. This promotes the idea that the goal of the dialogue is quantity vs. quality.
- **Advocacy:** Teach students what to say (respectfully) if they are feeling "run over" by another student and how to self-advocate.

- **Outside observers:** Create a small group of student observers (perhaps the ones who want to dominate) who will sit outside the circle as observers and remain silent until such time as they are asked to evaluate the flow of the seminar.
- **Taking turns:** Have the students pass a beanbag or other object. Whoever is holding the beanbag is the only one allowed to speak. This is a great opportunity to teach students how to restrain themselves and make notes on what they would like to say when they have their opportunity.
- **Red card/green card:** Allocate one red card and one green card to each student before starting the seminar. At the beginning of the seminar, all students place their green cards showing on their desks indicating they are ready t o speak. Once a student speaks, he/she puts the red card on top of the desk (taking away or covering the green card) and leaves it out until all students have red cards showing, indicating that all have had a chance to speak. This can occur for another round, if needed, but the dialogue may be ready to continue more authentically and without the need for red/green cards.

How can especially quiet students or those reluctant to speak be brought into the dialogue?

- **Scaffold reading and questions:** Ensure that all students are able to read the text closely and generate their own questions. Offer individual guidance for students who need help generating open-ended questions for dialogue. For students with low confidence or fear of public speaking, the teacher might provide some "stock" questions for students to use as models/practice.
- **Seminar protocol:** Have every student read their question aloud before starting the dialogue; this gives everyone a safe chance to participate—it doesn't require unrehearsed speaking. After speaking once, it's easier to speak a second time.
- **Pre-seminar preparation and rehearsal:** Invite reluctant speakers to develop several observations/ insights to some pre-determined teacher questions and then have them practice responding aloud to the questions with another partner in class or with the teacher. Use some of these pre-determined questions in the Socratic Seminar, making sure the targeted students know which questions to expect, so they can offer their practiced answers before others jump into the conversation.
- **Silent coaching:** Using sticky notes, write comments to students during the seminar, delivering them without interrupting the seminar. Comments can encourage individuals to speak, praise a particular behavior that pushes the dialogue further, remind students who dominate to invite others to speak instead, etc. It's a form of "silent" coaching.

What if the quality of the questions is not provoking thoughtful dialogue?

- **Question review:** Prior to the seminar, have students turn in their questions for review or have them swap with a partner to evaluate them and rewrite as necessary. During review/evaluation, ask questions such as:
  - Can the question be answered without reading the text? If so, discard.
  - If the question refers to a specific quotation from the text, does it give the page and paragraph/line number for quick reference during the seminar? If not, add those.
  - Does the question ask for facts? If so, rewrite, so that it moves beyond facts. You can't discuss facts, you can only state them. Use Costa's level 2 and 3 thinking to guide the new questions.
  - Is the question a YES/NO question? If so, rewrite, so that it is not.
  - Does the text provide enough information to discuss this question? If not, rewrite to be more connected to the text.
  - Does the question ask for 'war stories' or personal experiences that may not add to the discussion of ideas, issues or values? If so, rewrite to make it more text-related.

- Does the question elicit the most important ideas, values and issues in the text? If not, rewrite based on specific sections of the reading to help guide a focus toward main ideas.
- **Collaborative questions:** During the seminar, acknowledge what is happening and ask everyone to pause. Ask partners to work together to develop several questions that will help re-engage the conversation. Their new questions should be based on the current conversational thread, a specific part of the text or on rewriting their original questions that might still be used in the dialogue.

What if the dialogue stalls and no one is talking?

- **Wait:** Resist the urge to jump in and fill the silence. Let the students look at each other and experience silence; often someone will fill in the gap with a question or another comment that jumpstarts the dialogue.
- **Guide the process:** If students continue to sit in silence, ask a question to help direct their next steps. Questions might include: "What can you do when your discussion has stalled?" "Who can help us get started again by posing a different question?" "Who can recap the last major point to remind us where we were?" "What part of the text have we not explored yet?" The goal of these questions is to prompt students to figure out how to continue a conversation; it is not an opportunity for the teacher to assume control of the discussion.
- **Wrap-up:** Sometimes silence means that the dialogue really is exhausted. If that's the case, acknowledge it and coach students to pose a closing question to help wrap-up more "officially" and then move to a summary and reflection debrief.

What if the seminar is getting repetitive and/or staying at a superficial level of discussion?

- **Guiding questions:** Acknowledge what is occurring and ask a question to help direct their next steps. Questions might include: "Who can offer a question that will take the discussion to a deeper level?" "What if the author was sitting in the circle with us; what would we ask him/her?" "What can we find in the text that offers us a different perspective?"
- **Pause:** Acknowledge what is happening and ask everyone to pause, review the text and their notes, highlight one idea or question from their notes/text that offers a new idea from what has already been discussed and then do a one-minute quickwrite thinking about this new idea/question. Ask for a volunteer to share his or her new thinking and to jumpstart the conversation.
- **Teachable moment:** If this is an early Socratic Seminar with inexperienced students, offer a few guiding questions to prompt them forward and take notes about what they are able to do and what skills they still need. Wrap-up the seminar and see if during the debrief any of the students identify the shortcomings of the seminar. Share your observations and facilitate a class discussion about how to avoid repetition and superficial discussion. Set specific goals for the next seminar.

What should be done about students who do not read the text?

- **Alternate activity:** One of the main goals of Socratic Seminar is close reading and analysis. Students who come in unprepared should be excluded from participation. They can be observers or can participate in some other related and meaningful activity that is completed individually and quietly. The incidence of this decreases once a climate has been created in class where people want to explore ideas and want to know what their peers think.
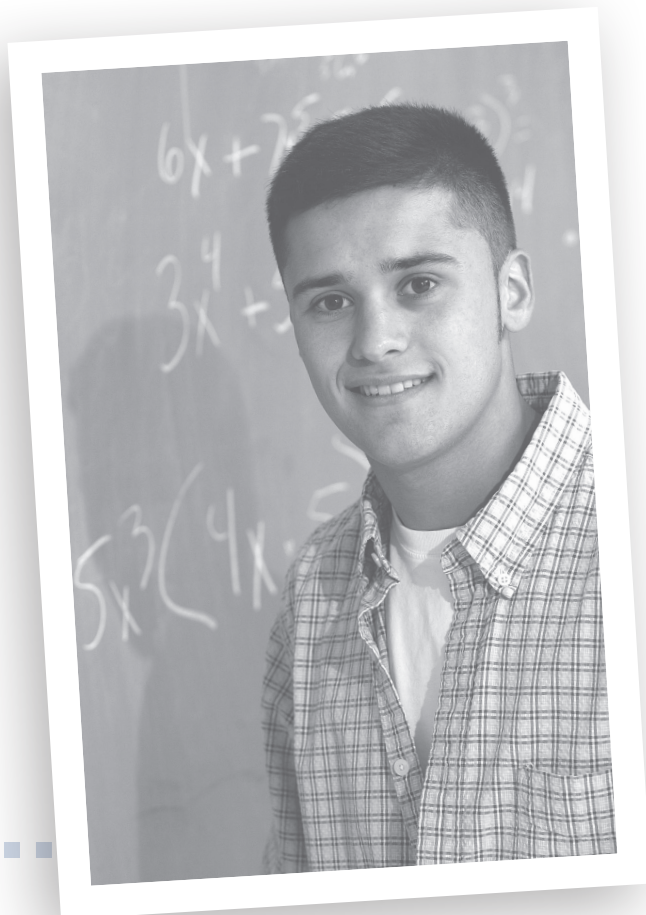
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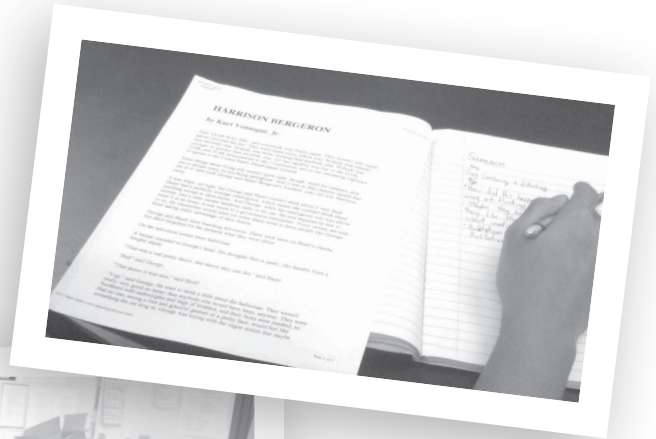
Section 2

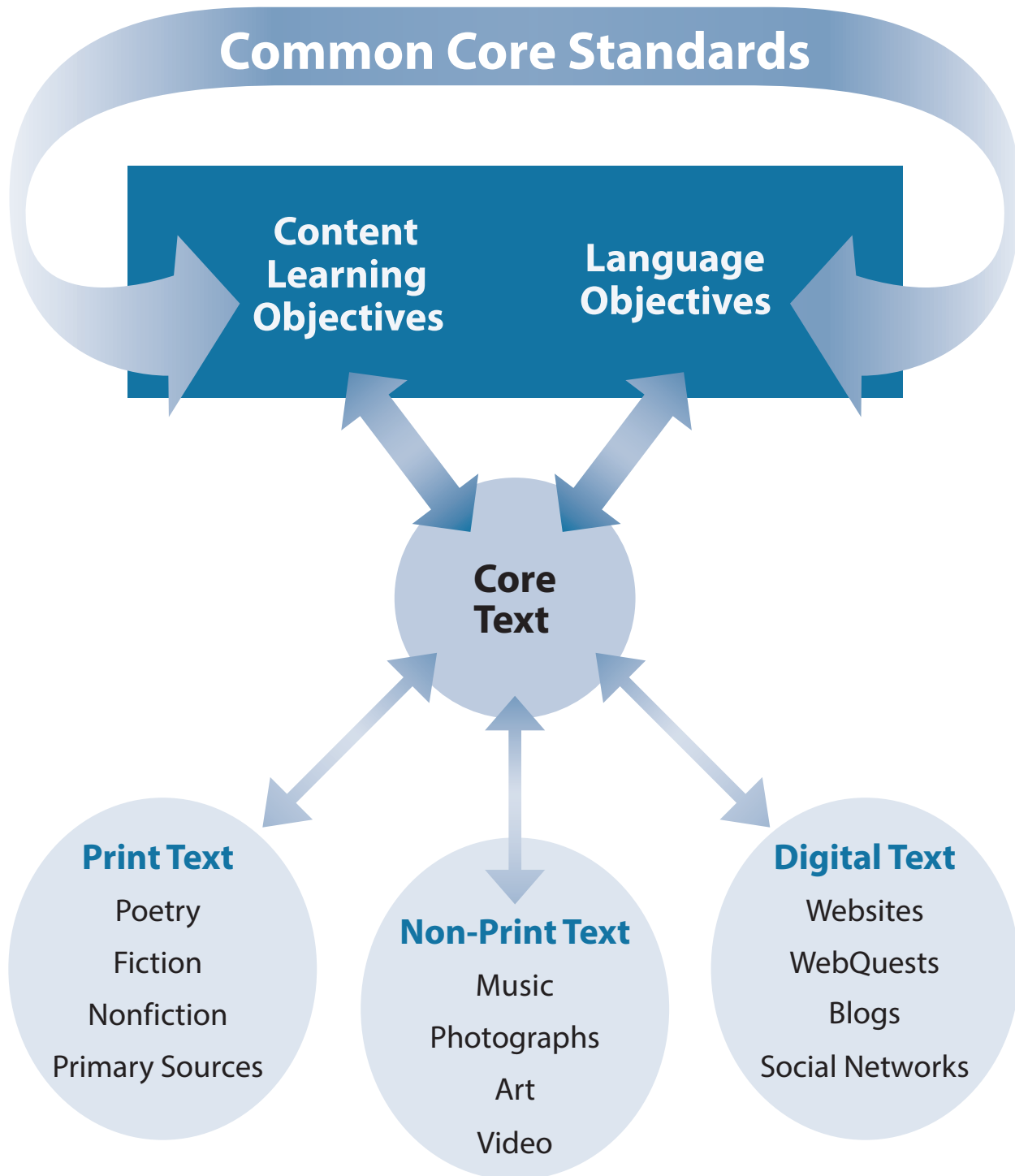# Integrating WICOR:
Sample Unit Maps

The following Unit Maps are designed to show how the reading strategies presented in *The Write Path English Language Arts: Exploring Texts with Strategic Reading* can be integrated into a unit in support of specific themes, standards and objectives. Even though the best integrated ELA unit will emphasize learning that includes oral language and writing, the focus in these Unit Maps is on the implementation of the AVID Critical Reading Process. The intent is to illustrate how core texts are linked or resonate with other texts and across content: nonfiction, primary sources, photographs, poetry and music, for example. The Unit Maps include this range of print and non-print texts to facilitate a deeper understanding of the core text and to build students' critical thinking and college readiness skills.

Each unit begins with a thematic focus or an essential question. This is followed by the Common Core Standards that are addressed and the content/learning and language objectives.

Theme or Essential Question

Common Core Standards

Content Learning Objectives

Language Objectives

Core Text

Print Text

Poetry

Fiction

Nonfiction

Primary Sources

Non-Print Text

Music

Photographs

Art

Video

Digital Text

Websites

WebQuests

Blogs

Social Networks

These Unit Maps are meant to be examples of how units around core texts might be organized and how the reading strategies in this book can be used; they are not meant to be definitive examples of how to teach the identified texts. Included in this section is a template for your own planning, following a backwards design model and using the Critical Reading Process. Consider these steps as you engage in your planning:

1. Determine your texts, theme/essential question, standards and objectives.

2. Determine the outcomes you expect from students as they demonstrate their learning and mastery of the standards and objectives. What final products will they create to synthesize their experiences and demonstrate their learning? These will be part of the Extend Beyond portion of the Unit Map.

3. Based on these outcomes, determine the skills that students need to successfully accomplish them. Identify reading, writing, oral language and thinking skills that students must develop in order to meet the expectations of the culminating activity(ies).

4. Identify the appropriate teaching strategies and learning activities you will use to help students develop and practice the needed skills as they work toward the larger objectives and standards. Also consider what specific scaffolding will be required to meet the range of student needs—this is the place to plan for differentiation.

5. Identify a method for determining what students already know and can do as they enter the unit. Determine what formative assessments will be developed to assess student understanding as they move through the unit.

6. Finally, using all of the information above, articulate the Plan for Reading and develop the reading prompt(s) you'll use with students.

These steps establish a roadmap for developing the individual lessons within a unit; each individual lesson should always work to move students along toward the larger objectives, standards and essential question of the unit.

Unit Map for _____

Theme/Essential Question(s): _____

_____

Texts (print, non-print, digital): _____

_____

Common Core or State Standards Addressed by the Unit:

Content/Learning Objectives:

Language Objectives:

Diagnostic Assessments:

Formative Assessments:

Summative Assessments:

Plan and Strategies	Rationale/Explanation
Plan for Reading (TEACHER: establish purpose/outcome; set reading task)	
Develop the Reading Prompt:	
Build Vocabulary (unknown words, allusions, figurative language)	

Plan and Strategies	Rationale/Explanation
Pre-Read (build background knowledge, interest, motivation)	
Reconstruct the Reading Prompt:	
Interact with the Text (comprehension strategies)	
Extend Beyond the Text (think deeply, synthesize, apply)	

Sample Unit Map for Drama:
Romeo and Juliet

Theme/Essential Question(s):

The relevance of reading a play written hundreds of years ago is that literature portrays universal messages about common human conditions and traditional character types. How does Shakespeare develop archetypal characters that are relevant to contemporary readers?

Texts (print, non-print, digital):

- William Shakespeare: *Romeo and Juliet*

- Taylor Swift: *http://www.youtube.com/watch?v=fDa4ZPt7eVQ*

- Amy Ray: *http://www.youtube.com/watch?v=BJZjLUIT1dk*

- Mark Knopfler: *http://www.youtube.com/watch?v=f-G-GHTFoX4*

- Art source for children: The Folger Library renditions from this drama in a children's book: *Romeo and Juliet* illustrated by Margaret Early

Key Common Core Standards Addressed by the Unit:

- Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

- Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

- Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character or provoke a decision.

- Cite strong and thorough textual evidence to support analysis of what the text says explicitly, as well as inferences drawn from the text.

- Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

Content/Learning Objectives:

- Students will analyze *The Tragedy of Romeo and Juliet* for archetypal characters, in order to understand how archetypes help shape interpretation.

- Students will use evidence from the text—both implicit and explicit—to make inferences and interpretations.

- Students will analyze multiple texts and compare/contrast interpretations through listening to, viewing and reading different versions of one aspect of the tragedy.

- Students will participate in collaborative work to track the development of archetypal characters in the play.

- Art source for children: The Folger Library renditions from this drama in a children's book: *Romeo and Juliet* illustrated by Margaret Early

Language Objectives:

- Students will participate in collaborative work to determine meaning in the poesy of the drama.
- Students will use textual support to discuss and write about the character elements in the play.
- Students will increase their understanding of words and phrases from early modern English, as used in the play.

Diagnostic Assessments:
Theme or character quotes; WebQuests

Formative Assessments:
Annotating Texts; Dialectical Journal; small group discussions; Poetry Performances

Summative Assessments:
Body Map for one character with textual evidence; Mandala on archetypal characters with words and images for support; short analysis of archetypal character

Plan and Strategies	Rationale/Explanation
Plan for Reading (TEACHER: establish purpose/outcome; set reading task)	

• **Develop a Reading Prompt** that focuses on character and archetypes.
 	
• **Sample:** Even though Shakespeare created his characters for a setting hundreds of years ago, many of the problems and issues his characters faced are still relevant today. As you read this drama, track the character assigned to you and analyze how the character reveals the traits of a particular archetype. Circle words that reveal character traits and underline descriptive details. Note your understanding of the character and the archetypal characteristics in your Dialectical Journal and be prepared to discuss your observations in small group discussions. our Dialectical Journals and discussions will guide your work on the Body Map and essay after you have finished reading.
	In this drama, as in most literature, a common human condition and traditional character types form the basis of the story. Shakespeare gives our students a mirror in which they can see reflected vulnerability, strength, uncertainty, courage, bravado, angst, impulsiveness, egocentricity and a thunderstruck love—all aspects of a teenage mindset. Though those aspects are played out on a stage set in an exotic locale, Shakespeare transcends time and culture in portraying the archetypal character's story of the star-crossed lover.
	
	• The guiding purpose for the study of this drama includes, to:
	    • Recognize the commonality of the characters and other human interactions in other literary texts;
	    • Draw parallels with other literature-inspired endeavors, including music, poetry, movies and young adult literature.

Build Vocabulary (unknown words, allusions, figurative language)	
• Vocabulary Cards and Word Wall • Using Context Clues	• **Vocabulary Cards and Word Wall** help students engage in learning the meaning of words in a variety of ways. The Word Wall provides a place for the ongoing display of target vocabulary, giving students multiple opportunities to review the words and giving teachers an easy reference point for using the vocabulary in class. • **Using Context Clues** is an effective way to support students' understanding of rigorous text. These contextual clues can be used to develop the Concept Maps that are posted each day.

Plan and Strategies	Rationale/Explanation
Pre-Read (build background knowledge, interest, motivation)	

• Deconstructing the Reading Prompt
 	
• Theme or Character Quotes on a Gallery Walk with guided posters (Carousel) to understand the language combinations
 	
• Introducing Texts Using Children's Literature and Poetry
 	
• Interactive Maps
 	
• WebQuest on Archetypal Characters
	• **Deconstructing the Reading Prompt** ensures that students understand the purpose for reading and the expectations of the academic tasks in the unit.
	
	• The slightly shifted word order and meanings in Shakespeare are confusing to students. Couple those problems with poetic interpretation and students may grow too discouraged to work for the enticing stories. **Theme or Character Quotes** is one strategy to introduce the early modern English of this work. Preselect eight to 10 quotations (in order of occurrence) from the drama and write the quotes on poster paper – one per poster. Have students participate in a **Gallery Walk and Carousel** activity with the posters. The discussion prepares students for reading and results in thoughtful dialogue, deciphering the language and the meanings at the same time. It also gives students an insight into the vocabulary they will encounter in the text. Make a large poster or establish a Word Wall of key vocabulary to help students remember what some of the recurring Elizabethan words mean.
	
	• **Introducing Romeo and Juliet Using Children's Literature** will provide students with a general knowledge of the events and characters in the drama.
	
	• Have students view already created **Interactive Maps** online showing the location/setting of *Romeo and Juliet* and have students work in small groups to recreate versions that can be posted on the classroom wall and revisited at different times throughout the reading. They can add plot elements to the map as the story unfolds.
	
	• **WebQuests** can be used to discover knowledge about archetypal characters before reading the drama. Students explore traditional archetypes of characters: the fool, the wise man, the warrior, the king, the innocent child, the scapegoat, the outcast, the star-crossed lover. Explain to students that character may be an archetype if it is…
	    • recurrent (exists in many forms in literary history);
	    • primordial (existed since time began);
	    • universal (unaffected by time, culture, situation).
	
	• A Google search with the key words "webquest," "archetype," and "character" will provide many options to consider for this activity.

Plan and Strategies	Rationale/Explanation
Interact with the Text (comprehension strategies)	
• Annotating Texts • Dialectical Journal • Using the Outside World to Approach a Text: Related Music, Video Clips and Current Events • Poetry Performance	• Since this particular piece is so rigorous, scaffolding that involves peer collaboration will be useful in supporting students as they read. Divide students into groups of four or five. Each student will be assigned a different archetypal character to "track" as they read the play. Suggested characters might include: Juliet, the innocent child; Romeo, the star-crossed lover; Tybalt, the warrior; Friar Lawrence, the wise man; Mercutio, the fool. As students read the play, they will **Annotate the Text** with a focus on the character they are tracking. During the course of marking the text and helping students move through dense text, ask them to process the markings in a **Dialectical Journal**. The **Dialectical Journal** can focus on the character traits and how these develop the archetype. **Jigsaw** the journals by having students come together to share their findings in their small group discussions. This kind of activity is stronger for second language students if they are part of a small team. Collaborating on characters' development requires much discussion, which also supports students' language acquisition. • Intersperse the above comprehension strategies or even introduce the day's reading with **Related Music**. For example, Taylor Swift's "Love Story" on YouTube is a contemporary interpretation with which students may already be familiar. Other music could be used to show interpretation. For example, two versions of the same music are by the Indigo Girls' Amy Ray and also by Mark Knopfler. Students can process and discuss the messages in the contemporary music and draw parallels with the messages in *Romeo and Juliet*. This strategy will help to build relevance of the drama for today's teenagers. • Key to reading a play is the performance aspect. For each act, have groups perform a key scene, using the same guidelines as a **Poetry Performance**. The teacher can specify whether students should perform their scenes using modern English or Shakespeare's English. Students should have the opportunity to think about staging, costume and dramatic interpretation.

Plan and Strategies	Rationale/Explanation
Extend Beyond the Text (think deeply, synthesize, apply)	
• **Body Map** featuring the archetypal character in *The Tragedy of Romeo and Juliet*. This assignment is particularly effective in combination with the Dialectical Journal. • **Mandala** activity for group's characters • **Collaborative Group Presentations** of the mandalas • Short writing assignment having students demonstrate analysis of a passage • **Short Essay** about archetypal characters	• As students create their individual **Body Maps** on their assigned characters, they will also be summarizing and synthesizing the information they gathered as they read. Have students indicate the archetype, as well as the character's name and make selections for their examples that best illustrate that archetype. The activity is concluded with a quickwrite discussing the following prompt: Are there similarities between you or someone you know and the character portrayed in your Body Map? Explain. • Students recognize recurrent themes, such as the Hero's Journey, because they have read stories and seen movies (*Star Wars* and the Harry Potter books). Characters go through similar life experiences and challenges and their reactions to these events are predictable *because they are archetypes* or original "templates" from which all other copies are made. To analyze the archetypal characters in *Romeo and Juliet*, students collaborate on a **group Mandala** that represents the characters that the group tracked. By working together on one **Mandala**, students will have thoughtful discussions on all character archetypes because each student traced a different character and archetype during the reading of the drama. Consider having students share their Mandalas in **Collaborative Group Presentations**, accompanied with a written explanation of the symbols and images on the Mandala. Post for display. • The archetypal theory of literary analysis supports students in recognizing character types *recurring in all cultures and times*. Students conclude this unit by writing a **Short Essay** in which they discuss the character and the *archetypal description* they have monitored.

Sample Unit Map for Long Fiction:
The Giver

Theme/Essential Question(s):

What are the characteristics of a utopian world? How does living in a world without pain or pleasure impact people?

Texts (print, non-print, digital):

- *The Giver* by Lois Lowry

- "Imagine" by John Lennon

- "The Ones Who Walk Away from Omelas" by Ursula K. Le Guin

- "Harrison Bergeron" by Kurt Vonnegut Jr.

- WebQuest texts

Key Common Core Standards Addressed by the Unit:

- Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.

- Read and comprehend literature, including stories, dramas and poems, in the grades 6–12 text complexity band proficiently, with scaffolding as needed at the high end of the range.

- Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters and advance the plot or develop the theme.

- Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works, such as the Bible, including describing how the material is rendered new.

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

Content/Learning Objectives:

- Students will comprehend and analyze the text by reading and interacting with the text and peers through various classroom activities.

- Students will demonstrate a thorough understanding of the protagonist and his struggles within the community.

- Students will understand the concept of utopia and analyze the pros and cons of living in a utopian society.

- Students will sustain a conversation in small and whole class groups where they discuss their interpretations of the reading and use evidence to support their interpretations.

Language Objectives:

• Students will use context clues to determine the meaning of words.

• Students will use a Vocabulary Awareness Chart and Vocabulary Journal to help them determine prior knowledge and to record their understanding of new vocabulary.

• Students will write using newly acquired vocabulary from the unit.

Diagnostic Assessments:
KWL, WebQuest

Formative Assessments:
Dialectical Journal, One-Pager, Guided Discussions, Philosophical Chairs and Reflection, Socratic Seminar and Reflection, Summary

Summative Assessments:

Tracking Poster, Essay

Plan and Strategies	Rationale/Explanation
Plan for Reading (TEACHER: establish purpose/outcome; set reading task)	
• **Develop a Reading Prompt that focuses on character development.** • **Sample:** Many authors write of people interacting with the world or society they inhabit. These characters develop as a direct result of the interaction they have with their world/society. As you read each text, identify the main character and analyze how the character develops through the course of the novel. Also consider how the society of the character's world affects his/her development. Circle key words/ideas and underline the passages that show change in the main character. Track your understanding of the character in your Dialectical Journal and be prepared to talk and write about your conclusions.	Most language arts teachers believe that the study of literature fosters a greater dialogue on what it means to be a human interacting with the world around us. Taking stock of a character's interaction with the broader world is essential for this dialogue to begin in the classroom. The guiding purpose, therefore, might be to: • Analyze how a character evolves through the course of the story/novel; • Recognize and analyze how a person's interaction with his/her society can affect the world around them and their own development.

Plan and Strategies	Rationale/Explanation
Build Vocabulary (unknown words, allusions, figurative language)	
• Vocabulary Awareness Chart • Using Context Clues • Vocabulary Journal	• The **Vocabulary Awareness Chart** works well for highlighting key vocabulary and allusions that students will encounter and to determine and build their background knowledge. • Periodically throughout the novel, help students **use Context Clues** in the text to determine the meaning of unknown words. Students should track words they don't know and then the teacher can use these as the focus for the study of Context Clues. • Determine the method and focus of the **Vocabulary Journal** so students aren't overwhelmed by trying to track too much. This is a good place to have students track language with specific connotative meanings that help develop a particular tone or attitude in the text.
Pre-Read (build background knowledge, interest, motivation)	

• Deconstructing the Reading Prompt
 	
• Using the Outside World to Approach a Text: Related Music, Video Clips and Current Events
 	
• KWL
 	
• Bridging Texts: "The Ones Who Walk Away from Omelas" by Ursula K. Le Guin, "Harrison Bergeron" by Kurt Vonnegut Jr. and personal Quickwrite and/ or small group development of own utopia
 	
• WebQuest
	• **Deconstructing the Reading Prompt** ensures that students understand the purpose for reading and the expectations of the academic tasks in the unit.
	
	• Begin the unit with a way to connect students to the concept of a utopia with **Using the Outside World to Approach a Text: Related Music, Video Clips and Current Events**. For this unit, John Lennon's "Imagine" serves well to make connections.
	
	• **KWL** is a useful tool for establishing prior knowledge of utopia/utopians and what the philosophical stance is. Students can then update with what they have learned after a few activities and throughout the unit.
	
	• **Bridging Texts** is listed in the Extend Beyond section and for this unit plan, the "extend beyond" activity for the short stories is a "pre-read" for the novel. The two stories are a good way for students to develop an understanding of utopian literature and how it generally serves to function as a warning to society and should more appropriately be referred to as "dystopian" literature. After reading these texts, have students respond in a quickwrite about their own personal utopia—what it would look like—and/ or have them work in small groups to determine a utopian society. This personalization of the concept of "utopia" helps students move into the text with a baseline understanding that they can continue to develop as they read.
	
	• Students engage in a **WebQuest** to view others' perspectives on utopian societies and to build some background knowledge about the author and the context for this book. (*The Giver* is part of a series of novels.) Sample WebQuests can be found at the sites below (and there are many others if you Google "The Giver Webquest"):
	
	    http://www.nycsd.k12.pa.us/tchr/webquests/giver/default.html
	    http://msdadmin.scican.net/mhs/mhs_area_imc/webquests/The%20Giver/ giver_index.htm
	    http://www2.franciscan.edu/webquests/thegiver/

Plan and Strategies	Rationale/Explanation
Interact with the Text (comprehension strategies)	
• Annotating Texts • Dialectical Journal • One-Pager • Gallery Walk • Guided Discussions • Philosophical Chairs and Reflection	• **Annotating Texts** allows students to mark the text (circling and underlining) in strategic ways and to track particular ideas in the margins, as a way to chronicle their developing understanding and questions of the text and as a way to draw attention to passages they may include in their Dialectical Journal. • As students read the full novel, a **Dialectical Journal** allows students to interact with the text in a meaningful way. One way to organize this is to have students work in a small group and track different elements of the story. Topics for this particular unit might include: character development and change, elements of a utopian society, suggestions or proof that it is in fact a dystopian society and literary devices at work within the novel. Students routinely share their journal entries with their small group. This system will keep students from being overwhelmed by what to write about and it fosters meaningful conversations. • **One-Pagers** can be used in a variety of ways, but they are quite useful as a building block to a writing activity, especially an analysis paragraph or essay. This strategy works best if students narrow their focus to the one element they tracked in the Dialectical Journal, such as character development. With a longer text, it is useful to do a One-Pager for each chapter or a small "cluster" of related chapters. • Students post their **One-Pagers** on the walls and then participate in a **Gallery Walk**. Students reflect on what other students saw as potential changes in the character and how they supported their positions. This can then be a catalyst for whole class or small group discussion. • Over the course of the novel, students should engage in a variety of **Guided Discussions** to help them use their writing (Dialectical Journals and One-Pagers) as a source of reference and support during authentic conversation. • **Philosophical Chairs** creates an opportunity for students to take a stand about an interpretation they hold regarding the novel, character(s), etc.

Plan and Strategies	Rationale/Explanation
Extend Beyond the Text (think deeply, synthesize, apply)	
• Socratic Seminar and Reflection • Tracking Poster (evolution of character, evolution of our understanding of the society) • Carousel • Summarizing • Essay	• A **Socratic Seminar** discussion is a very appropriate mode of dialogue for this particular unit and can be done at virtually any stage of the unit—especially after key chapters—but it's included here as a way to culminate students' understanding of the larger text. • Working alone, in pairs or in groups, students "track" a character's development or another aspect of the novel in their Dialectical Journals and then create a **Tracking Poster** to identify patterns in their journal entries and to synthesize their understanding. For *The Giver*, Jonah's development is critical for understanding the overall meaning of the work, but also for the students to see that one's actions within their society have a great impact. Another pertinent topic for the tracking poster is our own understanding of the society and how it may appear at first to be rather "utopian," but through the course of the novel, we come to understand just how "dystopian" it really is. In lieu of a Gallery Walk, this time try a **Carousel**, where students post their **Tracking Posters** and then move in small groups to read, analyze and make comments either on the posters themselves or sticky notes, so that they can add to the "discussion" that the posters provide. • Before beginning a full-length essay over the novel, have students **Summarize** using a summary template to demonstrate their ability to analyze and use textual support for their analysis. Different students may write different summaries, depending on how they tracked particular elements of the novel in their Dialectical Journals and Tracking Maps. The summaries should be an extension of that work. • All of these activities ultimately lead to a greater under-standing of the text and increase students' ability to write an essay that demonstrates their understanding.

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Sample Unit Map for Nonfiction Texts:
Environmental Issues

Theme/Essential Question(s):

What are the critical issues in the environment that we must address in current times?

Texts (print, non-print, digital):

From College Board Website:

- 2004 AP English Language and Composition Free Response, Form B, Question 1

Sample Articles from *AVID Weekly*:

- Agent Orange's Destruction Continues *By Joseph E. Fahey*
- Saving the Last Lions *By Dereck Joubert*
- To Really Save the Planet, Stop Going Green *By Mike Tidwell*
- Relearning Oil Spill Lessons *By Charles Wohlforth*
- Oil Dispersants' Effects Still Largely a Mystery *By Amina Khan*

Photos of various environmental issues that we face today

Key Common Core Standards Addressed by the Unit:

- Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

- Cite strong and thorough textual evidence to support analysis of what the text says explicitly, as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

- Determine the meaning of words and phrases as they are used in a text, including figurative, connotative and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.

- Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing and engaging.

- Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively), as well as in words, in order to address a question or solve a problem.

Content/Learning Objectives:

- Students will identify an author's claim in a nonfictional text.
- Students will analyze the effectiveness of the evidence an author uses to support his/her claim.
- Students will form an opinion about the environment after reading several texts with differing perspectives.
- Students will orally communicate their ideas and viewpoints on the environment in a Socratic Seminar dialogue.
- Students will communicate their opinion in a "writing-to-learn" or essay format.
- Students will create a brochure expressing their own opinion of environmental issues.

Language Objectives:

- Students will use formal and informal English to describe issues concerning the environment.
- Students will use context clues to learn new vocabulary that focuses on the environment.
- Students will use target vocabulary to compare/contrast personal views on the environment with an author's views.
- Students will use target vocabulary to write academic summaries of articles on the environment.

Diagnostic Assessments:
Anticipation Guide, PReP, Vocabulary Awareness Chart

Formative Assessments:
Annotating the Text (specifically, marking the text), Cornell Notes, Charting the Text, Reciprocal Teaching, Socratic Seminar

Summative Assessments:
Compare and Contrast Graphic Organizer, Summary Paragraph, Brochure, AP English Language Essay

Plan and Strategies	Rationale/Explanation
Plan for Reading (TEACHER: establish purpose/outcome; set reading task)	
• **Develop a Reading Prompt that focuses on learning about the environment by comparing texts.** • **Sample:** What do different authors think about the environmental issues we face on our planet? As you read each text, you will seek to answer this question. While reading, circle key words, identify and underline the author's position or claim and put brackets around his/her evidence – supporting details. You will chart each text and use that information to both write and talk about the author's argument and your conclusions.	The purpose for reading these texts is to better understand current environmental issues facing our planet and to scaffold Critical Reading Processes by learning or reinforcing how to: • Annotate by marking the text; • Identify authors' evidence; • Chart the text; • Write an academic summary.
Build Vocabulary (unknown words, allusions, figurative language)	
• Vocabulary Awareness Chart • Using Context Clues	• To ensure that students understand the content of the arguments presented in each article, the **Vocabulary Awareness Chart** will help assess words the students know and the words that need to be reviewed. • **Using Context Clues** is used to teach students how to identify context clues and how to use them to determine meaning.

Plan and Strategies	Rationale/Explanation
Pre-Read (build background knowledge, interest, motivation)	
• Deconstructing the Reading Prompt • Anticipation Guide • PReP • Carousel with reflective notes	• **Deconstructing the Reading Prompt** ensures that students understand the purpose for reading and the expectations of the academic tasks in the unit. • Using an **Anticipation Guide** will guide students in accessing prior knowledge about the environment and the controversial issues surrounding the topic. Students can then make predictions about the texts they will read, based on the issues raised in the Anticipation Guide. • **PReP** is another pre-reading strategy that requires students to access prior knowledge about the topic. However, this strategy is more focused on the content of the articles that will be read over the course of the unit. As students read the articles, they can complete the fourth column with information that they learn. The **Carousel** utilizes visuals to access and/or build students' background knowledge. The photos which you attach to poster paper should capture various environmental conditions that we face today. The photos can be directly related to the articles, i.e., oil spills and melting polar ice caps, but they could also reflect other environmental issues. The activity can be concluded by having students write individual reflections on what they learned through the pictures and having small group discussions. This can lead to a large group discussion of student responses.

Plan and Strategies	Rationale/Explanation
Interact with the Text (comprehension strategies)	

• Annotating Texts (specifically, marking the text)
 	
• Cornell Notes
 	
• Charting the Text
 	
• Reciprocal Teaching (modified)
 	
• Socratic Seminar
	• As students read each article, they will complete **Annotating Texts** steps by marking the text: number the paragraphs, circle key words and underline claims. Students can also use brackets to mark each author's supporting evidence.
	
	• After students complete reading an article, students use their notes from marking the text to create a page of **Cornell Notes**. This strategy will help students retain the information from each article and will also provide a system for collecting information from several articles. Students can also use this strategy to write and then discuss questions that occur after reading each article.
	
	• Once students are comfortable with the basics of marking the text, have students **Chart the Text** to guide their comprehension of what the author says and to analyze the author's choices by determining what the author does in each paragraph or segment. This strategy will scaffold the summary writing students can do after one or more of the articles. Because the strategy requires students to move beyond comprehension, they will be able to discuss and write about the article with analysis and sophistication.
	
	• Since **Charting the Text** is a more challenging strategy, the teacher might choose to scaffold by introducing it with a modification of the **Reciprocal Teaching** strategy. The teacher should "chunk" the article into smaller segments for students. Working in groups of three:
	   • Read the first chunk orally to the group.
	   • One student identifies what the author "says" in the section, the second identifies what the author "does" in the section and the third student determines what the section "means" in the bigger picture of environmental issues. Students should record the information either on the text or on a graphic organizer.
	   • The steps are repeated until all chunks have been read. Students should rotate tasks so that each has the opportunity to identify "say," "do," and "mean."
	   • Students should discuss the effectiveness of the "doing" sections. In other words, what rhetorical strategies does the author use to create his/her argument? Does the author utilize an appropriate structure to present the claim and evidence?
	   • These notes become part of the Charting the Text strategy.
	   • Students can then practice the skill individually on the next article.
	
	• The **Socratic Seminar** will provide an opportunity for students to discuss the issues raised about the environment in the unit. Students can use the various questions they have written on their Cornell notes, as they have read the texts included in the unit. The dialogue during the Socratic Seminar will support students' understanding of the complexity of the issue and will also guide them in analyzing the controversial issues. A Socratic Seminar can be used after each individual article or after several or all of the articles.

Plan and Strategies	Rationale/Explanation
Extend Beyond the Text (think deeply, synthesize, apply)	
• Summarizing • Graphic Organizer: Compare and Contrast and Sentence Frames • Brochure • AP English Language Essay	• After Charting the Text, students use the information on the chart to write an **Academic Summary** of the article. The articles from the unit could also be divided among small groups of students, with each group writing a summary about their assigned article. Then students share the summaries through a Jigsaw with different groups. This process would support a scaffolding system for struggling readers. • The **Compare and Contrast Graphic Organizer** (such as a Venn diagram) can be used to assess student understanding after reading one or two articles. The graphic organizer can compare/contrast the students' views on the environmental topic with the author's viewpoint or the students can compare/contrast two authors and their viewpoints. Use the sample sentence frames, as needed, to help students summarize their views from their graphic organizer. • After learning about the environment through the articles in the unit, students can work either individually or with a partner to create a brochure on one issue regarding the environment, using targeted vocabulary from the unit and their Cornell notes and charts. This will require students to synthesize the information studied during the unit and to create an authentic format that will present information to an audience of their peers. • A sample follow-up timed writing activity might be the 2004 AP English Language and Composition Free Response Form B, Question 1: "In 1962, the noted biologist Rachel Carson published *Silent Spring*, a book that helped to transform American attitudes toward the environment. Carefully read the following passage from *Silent Spring*. Then, write an essay in which you define the central argument of the passage and analyze the rhetorical strategies that Carson uses to construct her argument." The timed writing essay could be scaffolded by using small groups to write a response or could be an individual task to demonstrate proficiency.

Sample Unit Map for Poetry & Tone:
"My Papa's Waltz" (T. Roethke)

Theme/Essential Question(s):

What poetic elements and language does a poet use to create a specific tone?

Texts (print, non-print, digital):

"My Papa's Waltz" by Theodore Roethke

From College Board Website:
- 2010 AP English Literature and Composition Free Response, Question 1

Suggested texts for extended learning:
- Robert Browning: "My Last Duchess"
- Emily Dickinson: "I Like to See It Lap the Miles"
- John Updike: "The Ex-Basketball Player"
- Langston Hughes: "A Dream Deferred"
- E.E. Cummings: "In Just Spring"

Key Common Core Standards Addressed by the Unit:

- By the end of the year, read and comprehend literature, including stories, dramas and poems in the grades 9–12 text complexity band proficiently, with scaffolding as needed at the high end range.

- Cite strong and thorough textual evidence to support analysis of what the text says explicitly, as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

- Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings.

- Analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging or beautiful (include Shakespeare, as well as other authors).

- Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony or understatement).

- Draw evidence from literary or informational texts to support analysis, reflection and research.

Content/Learning Objectives:

- Students will comprehend and demonstrate the meaning of tone when used in a poem.

- Students will select words and images which support their designation of the tone in a poem.

- Students will communicate their understanding of tone through discussion with their peers.

- Students will apply their new knowledge of tone by altering an existing poem to achieve an opposite effect.

Language Objectives:

- Students will contribute to a Word Wall, which demonstrates their understanding of tone.

- Students will use a variety of tone words to describe and discuss the prevailing tone(s) in a poem.

- Students will explain, verbally and in writing, how diction and syntax contribute to tone.

Diagnostic Assessments:
Text Impression Paragraph

Formative Assessments:
Re-Creation, Three-Column Poetry Notes or Seven-Step Poetry Analysis, Bridging Texts Writing or Discussion

Summative Assessments:
Collaborative Group Presentation, Poetry Rewrite, Tone Analysis Paragraph, AP Literature and Composition Timed Writing Essay

Plan and Strategies	**Rationale/Explanation**
Plan for Reading (TEACHER: establish purpose/outcome; set reading task)	
• **Develop a Reading Prompt with a specific focus on the elements of poetry that demonstrate tone and imply the poet's attitude.** • **Sample Prompt:** In order to determine the overall impression of a poem's tone, the reader must analyze how the poet uses diction and imagery to achieve tone. As you read the poem, circle words and images that are significant in establishing the poet's attitude toward the subject. Underline details related to the circled words, in order to determine if the connotation is positive, negative or neutral. After reading, be prepared to discuss the following questions: What is the tone of the poem? How does Roethke use diction and imagery to develop this tone in the poem?	• When interpreting a poem's meaning, the reader must infer the attitude of the poet (or author, in the case of prose). Often, to miss the tone of a poem is to misunderstand the poem altogether. For that reason, it is important to help students acquire the ability to select specific poetic elements of a poem to infer the poet's attitude toward the subject of the poem.

Plan and Strategies	Rationale/Explanation
Build Vocabulary (unknown words, allusions, figurative language)	

• Vocabulary Card and Word Wall
 	
• Tone "Whip Around"
	• **Word Walls** are usually a collection of new words or terms students encounter in their reading that are posted for reference as students read and write. These targeted words can be introduced prior to reading the poem or can be a focal point during the reading process. The card can include other helpful information to make it a reference for students. It might include:
	
	    • a visual of the word
	    • a synonym
	    • an antonym
	    • an example of its use
	
	When used in this manner, the posted information is succinct enough for students to remember. For example, from "My Papa's Waltz":
	
	ROMP
	    Defining it: **fun, caper**
	    Using it: **The sound of six students in a noisy romp disrupted study hall.**
	    Duplicating it: **hop, leap, cavort, skip**
	
	Posting the words/terms and discussing them and then using them regularly over the course of the unit, helps fix the words and definitions in students' memories.
	
	• Because students generally lack the ability to think of words to describe tone, one easy way to introduce tone words that students already know and use is a strategy called **Whip Around**. (See Appendix C.) Give students a 3 x 5 card or paper on which they write three words that DESCRIBE a common feeling or emotion the teacher names (for example, happy, tired, sad, nosy). All students will have three words that describe the one feeling/emotion. They share these standing up, reading one word at a time in round robin fashion, starting with the first word on their list. If that word has previously been volunteered by someone else, they read the next one and so on around the room. When they have exhausted their list of three, they sit down. This activity can be repeated using a dominant tone (feeling/emotion) that will surface in the text and then the teacher collects the cards at the end of the short activity and posts the words on the wall, thus giving students a word bank of words to describe tone while reading. CAUTION: Before doing this activity, be aware that some students may not yet understand what is meant by "tone words." By using the terms "feeling" or "emotion," the teacher is then able to scaffold and transition to the definition of "tone words." A scaffolding step in this activity would be to list some sample words on a whiteboard or document camera before students write their own.

Plan and Strategies	Rationale/Explanation
Pre-Read (build background knowledge, interest, motivation)	
• Deconstructing the reading prompt • Text Impression with selected words from the poem • Guided Discussion on the connotations students associate with selected words • Related Music with opposite tempos (for example, a waltz and a polka)	• **Deconstructing the Reading Prompt** ensures that students understand the purpose for reading and the expectations of the academic tasks in the unit. • Having students develop a **Text Impression** paragraph activates their prior knowledge and helps them process key ideas in the poem by making associations with words from the poem (possible word choices for "My Papa's Waltz": whiskey, battered, knuckle, romped, beat time, clinging). • **Guided Discussion** of the Text Impression paragraphs centers upon positive, negative or neutral associations that students give to the words and this helps students recognize that words have connotations. Do this as a Think-Pair-Share structure first to ensure that all students have ideas leading into a larger discussion. • To introduce the previous discussion, create a list of words that are illustrative of negative, positive and neutral associations. Place the word NEGATIVE on one wall at the end of the room. Place NEUTRAL in the center on the wall and place POSITIVE on the other end of the wall. Instruct students that when they read a word from the list they hold, they are to move to the part of the room with the sign that classifies the word as negative, neutral or positive. Discuss why students made their selections. NOTE: Expect noise with this activity. • Music also evokes feelings and images, so using appropriate **Related Music** can help shape students' understanding as they begin their reading. In "My Papa's Waltz," the poet's use of "waltzing" is a term that students might think only belongs on a dated dance floor, demonstrated by dancers in formal attire. As they first listen to a polka and then to a waltz, students list what feelings are evoked by the tempo in each piece of music. Generally, students will indicate that the tempo of a waltz implies graceful, quiet movement, while the tempo of a polka will likely be characterized as action-packed, fun-filled and possibly exciting. The use of contrasting tempos leads naturally to discussion of the images each type of music elicits from listeners.

Plan and Strategies	Rationale/Explanation
Interact with the Text (comprehension strategies)	
• Re-Creation • List of words indicating poet's attitude toward the subject • Poetry Three-Column Notes or Seven-Step Poetry Analysis • Socratic Seminar	• Since poetry is best read aloud, pondered and read again, the **Re-Creation** strategy supports students' process of deciphering meaning and inferring tone. It also helps students become aware of the images that are forming in their minds as they experience the poem. This helps them make initial interpretations and allows them an entry point to think about how the words create such images. • To reinforce a close reading of the poem and to guide their understanding of the poem (after the introduction with Re-Creation), engage students in the **Poetry Three-Column Notes** strategy. In all aspects of the Three-Column Note-taking, students are in control of the process and the results, but they also share their notes with others to negotiate meaning and compare and support interpretations. • An alternate activity, the **Seven-Step Poetry Analysis**, takes students step-by-step through deciphering the meaning derived from all the elements in the poem. This is a good strategy to use if students are ready to focus more explicitly and deeply on particular elements of a poem. • Students discuss the poem in a **Socratic Seminar**. If the subject of tone does not come up in the seminar organically, introduce the topic to the students and have them identify the prevailing tone(s) of the poem and discuss their evidence in support of their interpretations. Also have them look for and discuss shifts in tone that may occur in the poem and to offer textual support for their conclusions.

Plan and Strategies	Rationale/Explanation
Extend Beyond the Text (think deeply, synthesize, apply)	

Plan and Strategies	Rationale/Explanation
• Collaborative Group Presentation • Poetry Rewrite • Tone Analysis Paragraph • Bridging Texts and additional practice • AP Literature and Composition Essay	• In small groups, students work collaboratively to develop a **Collaborative Group Presentation** about a selected topic/focus of the poem. Some groups might focus on how imagery helps develop a specific tone in the poem; others may focus on word choice (diction), as it contributes to tone. If multiple groups are working on the same topic, have them compare their conclusions and reach consensus on their interpretations. Then, have them determine which group will present which aspects of their interpretation—it would be boring were they to all present the same information. To help reinforce students' understanding of tone, have them **rewrite the poem** and focus on creating a different effect.

For example, the first two lines of Roethke's poem are:

> The whiskey on your breath
> Could make a small boy dizzy;

A rewrite might be: The sadness in your eyes
Could make a young son fearful;

NOTE: This might also be included in the **Collaborative Group Presentation** above. Each group might have a selected set of lines from the poem for which they identify the existing tone and then rewrite to change the tone.

Students write a **one-paragraph analysis of tone** in the poem, using all of their notes and practicing citing the text with specific evidence.

Sample prompt:
In a paragraph, describe a prevailing tone(s) that Theodore Roethke develops in his poem, "My Papa's Waltz" and explain how he creates it. Include details from the poem to support your analysis.

A more advanced prompt:
In a paragraph, explain how Theodore Roethke develops a particular tone in the poem to advance a specific meaning, theme or interpretation of the poem. Include details from the poem to support your analysis.

• Once students have been guided through a poem (Roethke's poem sample) focusing on tone, give them additional practice until they feel confident identifying tone and how an author develops it. Suggested poetry includes Robert Browning's "My Last Duchess," or Emily Dickinson's "I Like to See It Lap the Miles," and John Updike's "The Ex-Basketball Player." More accessible poetry might include Langston Hughes' "A Dream Deferred" or E.E. Cummings' "In Just Spring."

• Have them **Bridge Texts** by looking for commonalities between the new poem and the previously read poem ("My Papa's Waltz," for example) or by looking for similarities with how the poets establish tone in each poem. The key with Bridging Texts is to use one text to help build understanding of another.

• To make this work more challenging, have students connect the tone(s) in a poem to the poem's theme(s)—to be able to explain how the tone contributes to the readers' understanding of the poem as a whole. A sample follow-up timed writing activity might be the **2010 AP English Literature and Composition Free Response, Question 1:** "Read carefully the following poem by Marilyn Nelson Waniek ["The Century Quilt"]. Then write an essay analyzing how Waniek employs literary techniques to develop the complex meanings that the speaker attributes to "The Century Quilt." You may wish to consider such elements as structure, imagery and tone."

Sample Unit Map for Collection of Short Texts:
Related Theme

Theme/Essential Question(s):

What sacrifices will people make and what are they willing to do in their pursuit of freedom?

Texts (print, non-print, digital):

- "The Fugitive Slave Act of 1793 and 1850"
- "*from* Harriet Tubman, Conductor on the Underground Railroad" by Ann Petry
- "Barbara Frietchie" by John Greenleaf Whittier
- "Too Soon a Woman" by Dorothy M. Johnson
- Song: "Home on the Range" traditional
- Song: "Go Down Moses" traditional African spiritual
- "Home Sweet Soddie" by Flo Ota De Lange
- "Mrs. Flowers *from* I Know Why the Caged Bird Sings" by Maya Angelou

Key Common Core Standards Addressed by the Unit:

- Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.
- Cite the textual evidence that most strongly supports an analysis of what the text says explicitly, as well as inferences drawn from the text.
- Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting and plot, and provide an objective summary of the text.
- Analyze how a text makes connections among and distinctions between individuals, ideas or events (e.g., through comparisons, analogies or events).
- Determine the meaning of words and phrases as they are used in a text, including figurative, connotative and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.
- Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on the matters of fact or interpretation.
- Write informative/explanatory texts to examine a topic and convey ideas, concepts and information through the selection, organization and analysis of relevant content.

Content/Learning Objectives:

- Students will read a text closely, using marking and questioning strategies to examine the text structure, vocabulary, characterization and primary themes.
- Students will sustain a conversation—whole class and small group—where they discuss their interpretations of the reading and use evidence to support their interpretations.
- Students will compare and contrast motivations and reactions of literary characters from different historical eras confronting similar situations or conflicts (biography, autobiography, poetry, fiction).
- Students will use graphic organizers to demonstrate the organization of text and to show connections among ideas.

Language Objectives:

- Students will use knowledge of Latin roots to understand content-area vocabulary.
- Students will use context clues to determine the meaning of words.
- Students will recognize/use signal words to help them see relationships between an author's words and the structure/function of a text.
- Students will use target vocabulary and signal words to write summaries of their graphic organizers.
- Students will use target vocabulary as they compare/contrast characters verbally and in writing.

Diagnostic Assessments:
K-W-L, Vocabulary Awareness Chart

Formative Assessments:
Storyboard, Graphic Organizer, Dialectical Journal, Concept Map

Summative Assessments:
One-Pager, Essay on Character Analysis/Evaluation, Dialogue Poem, Poetry Performance

Plan and Strategies	Rationale/Explanation
Plan for Reading (TEACHER: establish purpose/outcome; set reading task)	
• **Develop a Reading Prompt with a focus on exploring the theme of freedom.** • **Sample:** Throughout history, people have fought for their freedom. In contemporary times, this fight continues and we read of many examples of the sacrifices people make for the sake of freedom. In these texts, you will read about the pursuit of freedom. As you read each text, identify the main point about the pursuit of freedom and analyze how the point is developed through the text. Circle key words/ideas related to freedom and underline the passages that detail the author's points of freedom. Track your understanding regarding the theme of freedom in your dialectical journal and graphic organizers. Be prepared to summarize these texts in discussions with your classmates and in writing.	The purpose for reading these texts is to better understand: • How to mark and chart texts, allowing students to see how text is organized and structured. Students also learn to differentiate between comparing and contrasting structure, finding claims with supporting evidence and sequencing chronologically to tell a story and/or to advance a plot; • The concept of "freedom" as a universal truth, evident in various time periods and in multiple formats.

Plan and Strategies	Rationale/Explanation
Build Vocabulary (unknown words, allusions, figurative language)	
• Vocabulary Awareness Chart with Latin Roots • List-Group-Label • Concept Mapping	• The **Vocabulary Awareness Chart** assesses students' prior knowledge of selected vocabulary and then builds that vocabulary by making connections between the historical and contemporary meaning of the new vocabulary they encounter in the texts. • Use the **List-Group-Label** strategy to have students brainstorm words they know that relate to the word "freedom." This vocabulary strategy supports activating prior knowledge of the universal concept for the unit. The strategy also serves to inform the teacher of the content that students already know prior to beginning a unit or text and indicate areas where instruction should focus. • The **Concept Mapping** activity allows students to take responsibility for learning how to understand unfamiliar vocabulary as they read. Teachers will need to determine beforehand the targeted words for each text used—they should be words that are rich enough to warrant this deeper kind of word study. Having students use the words in original sentences and illustrating them reinforces their meaning and use.
Pre-Read (build background knowledge, interest, motivation)	
• Deconstructing the Reading Prompt • K-W-L • Quickwrite – For the Sake of Freedom • Related Music • For each text: Theme or Character Quotes • For each text: DR-TA or Think Aloud for Purposeful Reading	• **Deconstructing the Reading Prompt** ensures that students understand the purpose for reading and the expectations of the academic tasks in the unit. • **K-W-L** taps into students' prior knowledge of United States history, including the Civil War, rights of citizens and what constitutes a "citizen." Students return to this throughout the unit to update what they have learned. • As they **Quickwrite** on what people have endured for the sake of freedom, students tap into prior knowledge and reflect on the importance of freedom, a concept they later discuss in small groups. Students connect with the sacrifices made for freedom. • **Related Music**, such as "Go Down Moses," can help students make connections with characters and their historical context. Discussion as to who Moses is in a historical and literary context is also important for students who lack that prior knowledge and gives the opportunity to discuss allusion. • Use the **Theme or Character Quotes** strategy for each text to help students build background knowledge before reading the text. The focus of the quote selections may vary depending on the text. • Using a preview strategy, such as **DR-TA** or **Think Aloud for Purposeful Reading**, helps students make predictions and identify genre and text structure before they read. These strategies elicit background knowledge and inspire interest.

Plan and Strategies	Rationale/Explanation
Interact with the Text (comprehension strategies)	
• Storyboard • Annotating Texts (specifically marking the text) • Dialectical Journals • Signal Words (listed in Graphic Organizers with Signal Words and Sentence Frames) • Guided Discussions • Graphic Organizer for Compare and Contrast and Sentence Frames	• Using "The Fugitive Slave Act of 1793 and 1850," students create a **Storyboard** to summarize what the laws state and then visualize and illustrate the laws, reflect on the purpose of the laws and the reason why slaves would risk breaking the laws. Use this Storyboard as a reference point when reading subsequent texts in the unit. • For each text, identify how students will **Annotate the Text**, first by marking the text according to the purpose for reading and second, by writing in the margins. Use the resource **"Writing in the Margins: Six Points for Literary Analysis,"** to assist in determining the focus for writing in the margins. Students should be instructed to look for ideas or messages about freedom, both stated and inferred, in each text. Practice this annotation with early texts and regularly build in Think-Pair-Share or small group discussion time, so students can share information they may have seen that others did not, and others gain new insights which help keep them on track with the text. The small group discussion can be followed by a "sharing out" processing with the whole class. • **Using a Dialectical Journal** with each text allows students to interact with and make meaning of text. Students should select passages for their Dialectical Journal based on what they've been asked to mark in their text and write about in the margins. Writing about text organization/structure, entries are taken from the identified (circled) **Signal Words** and the underlined supporting text and then students chronicle their explanations about the text's structure—what is being compared/contrasted or described or what sequence is unfolding, etc. For each text, regularly give students a chance to participate in **Guided Discussions** to compare their Dialectical Journals and to discuss differing observations and interpretations. This provides students feedback and allows them to see elements of the text they might not have found on their own. This also builds confidence for other reading tasks. Students learn to identify similarities and differences among perspectives and text structures in the reading selections using a **Graphic Organizer** to compare and contrast. Letting students choose the type of graphic organizer for compare and contrast (Venn diagram, T-chart, etc.) gives students ownership of their learning. Comparing and contrasting "Too Soon a Woman" or "Home Sweet Soddie" with "Home on the Range" provides students both strong comparisons and stark contrasts in thematic perspectives and text structure. • Use **Sentence Frames**, as needed, to help students write summaries of their graphic organizers.

Plan and Strategies	Rationale/Explanation
Extend Beyond the Text (think deeply, synthesize, apply)	
• One-Pager • Dialogue Poem • Poetry Performance • Essay – Analyzing Character Traits	• **One-Pagers** can be used for a multitude of purposes, but particularly for middle school students, this strategy is useful here as a culminating activity and assessment of student ability to summarize, analyze and synthesize. One-Pagers can be based on a theme from a particular text selection or can integrate two texts. Texts used for the One-Pagers can be selected by teachers, by the students or by a combination of the two. • The **Dialogue Poem** allows students to compare/contrast multiple themes (from multiple texts) by requiring them to negotiate how each thematic concept will be represented in the poem. Comparing and contrasting through a dialogue poem is a strategy for students to negotiate their interpretations in more complex ways, allowing them to be more creative and abstract in their thinking (if ready) and moving beyond simple checks for understanding. Depending on the level of students, this activity could be done in pairs or individually. • The **Poetry Performance** strategy can be used as a natural progression of the Dialogue Poem. This strategy brings students' writing to life and helps them find meaning through the interpretive act of performance. • An essay comparing the themes of "freedom" from the reading selections draws directly from the "interacting with text" activities. These activities help give students organization to their discoveries and responses and allow students the means for critical evaluation and reflection.
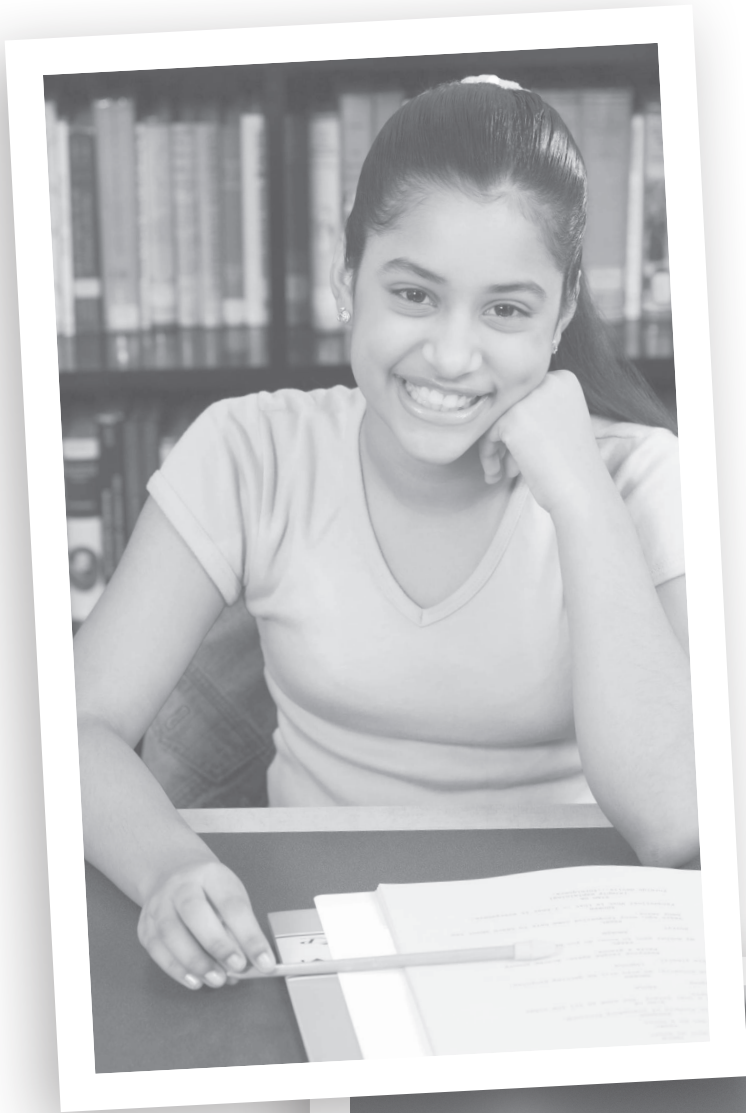
$\mathcal{S}$*ection*3**Appendices**

Appendix A:
Rigor in Language Arts

"Rigor" is a term used frequently in education; however, not everyone shares the same understanding of what constitutes rigor. One definition of rigor proposed by Strong, Silver and Perini seeks to describe the characteristics of the content with which we engage students:

"Rigor is the goal of helping students develop the capacity to understand content that is complex, ambiguous, provocative and personally or emotionally challenging" (Strong, 2001).

- Complex content: Composed of overlapping and perhaps paradoxical ideas.

- Ambiguous content: Found in poetry, statistics and primary documents packed with multiple levels of meaning.

- Provocative content: Conceptually challenging and deals with dilemmas. Students conduct inquiry and work on solving real-world problems.

- Personally or emotionally challenging content: Students study books, events or problems that challenge them to understand how the world works.

This definition offers ELA teachers a way to think about text selection and content focus and opens up discussion for how to scaffold learning activities to support students' understanding of this rich content.

Another definition of rigor to consider is by Barbara R. Blackburn: "Rigor is creating an environment in which each student is expected to learn at high levels, each student is supported so that he or she can learn at high levels and each student demonstrates learning at high levels" (Blackburn, 2008). This definition focuses more on student levels of learning instead of specific content. As ELA teachers, this definition points to the need for high expectations and strategic scaffolding.

As a part of college readiness, David Conley addresses rigor in his four components of college readiness, specifically in the area of key cognitive strategies. Conley describes these cognitive strategies as intellectual behaviors that become the foundation for learning in all content areas. Specific strategies include:

- intellectual openness

- inquisitiveness

- analysis

- reasoning

- argumentation

- proof

- interpretation

- precision and accuracy, and

- problem solving (Conley, 2011).

Conley's intellectual behaviors suggest that rigor is about how students work and think—another call to ELA teachers for high expectations and strategic scaffolding, but also a call toward student-centeredness. If students are to develop these intellectual behaviors, they have to be engaged in cognitive wrestling as described in the introduction to this book. They cannot be passive recipients of information.

AVID's current definition of rigor attempts to integrate all of these aspects, focusing on rich content, high expectations, deep thinking and engaged students. AVID defines rigor as *using inquiry-based, collaborative strategies to challenge and engage students in content resulting in increasingly complex levels of understanding*. AVID sees WICOR as foundational to this definition; using WICOR strategies provides a way for teachers to increase rigor and expectations in the classroom and it also provides a means of scaffolding students' access to complex content.

The Write Path English Language Arts: Exploring Texts with Strategic Reading book focuses on rigor through the use of the Critical Reading Process, using reading strategies that move students to higher levels of thinking. The strategies in the book will guide students to interact with the text, to ask questions, to consider multiple perspectives, to analyze and to make connections beyond the text. Students learn to read carefully, to formulate interpretations or draw conclusions and to defend their thoughts in Socratic discussions or in various written formats.

Rigorous reading in language arts is sometimes interpreted as reading challenging texts. We absolutely must engage students in reading challenging texts if they are to be college-ready and it is incumbent on us to provide the necessary scaffolding to make it possible for students to access that challenging text—that is the purpose of WICOR and the strategies outlined in this book—strategic text selection (print and non-print) is important.

While the complexity of the text is one way to think about rigor in ELA, it is also possible to increase reading rigor by adjusting the complexity of the learning tasks and thinking levels students use to process a text—even one that, by itself, isn't necessarily difficult to read. For example, *Charlie and the Chocolate Factory* is not a particularly difficult text to read; however, if we engage students in thinking like this prompt and chart suggest, the level of rigor goes up by virtue of how students are processing the text.

The novel *Charlie and the Chocolate Factory* develops many different issues and motifs that lead the reader to an understanding of theme. These ideas include poverty vs. wealth; humility vs. arrogance; constraint vs. indulgence; small vs. large; suffering vs. comfort; mundane vs. creative; favoritism vs. judgment; reward vs. punishment; banality vs. absurdity; moral vs. immoral; and virtue vs. vice. Choose one of these and find quotations relating to these ideas in the text. Copy them in the space provided and explore them at the three different levels of critical thinking.

Quotation from Text *(Copy the quotation using MLA format.)*	Level 1 – Literal *(Tell what the quotation means.)*	Level 2 – Interpretive *(Interpret the quotation in relation to the text.)*	Level 3 – Explorative & Reflective *(Connect this quotation to life, literature, personal experience, etc.)*

In language arts, we have the opportunity to consider rigor on both fronts: complexity of text and complexity of learning tasks/thinking. To make this most strategic, we should use this opportunity to differentiate our lessons and to plan in vertical teams (across grade levels) to maximize student growth and learning. In vertical teaming, the terms "foundational," "intermediate," and "advanced" are used to describe different levels of learning around targeted content (concepts and skills). All of the lessons use AVID methodology—writing, inquiry, collaboration, organization and reading—to help students become more efficient and fluent as readers on their way to becoming college-ready students. Two examples of this vertical teaming framework are below.

Targeted Content	Level	Learning Objective	Learning Activities
Literary Analysis: Characterization	**Foundational**	Students identify character traits and identify protagonist and antagonist.	• Mark the text by circling character names and underlining descriptions. • Write notes in the margin that detail traits of the protagonist and antagonist.
	Intermediate	Students identify and analyze the difference between round, flat and foil characters and trace character development over the course of a text.	• Write a Dialogue Poem between the main character and the foil character. • Create a Compare and Contrast graphic organizer and write a summary. • Create a Body Map to identify character traits and to show character development over time.
	Advanced	Students use evidence from the text to analyze static and dynamic characters and explain how the characterization impacts the overall meaning of the text.	• Write an essay analyzing the difference between the static and dynamic character development. How does the characterization of these characters contribute to the overall theme of the story?

Targeted Content	Level	Learning Objective	Learning Activities
Literary Analysis: **Tone**	**Foundational**	Students understand the difference between denotation and connotation and can identify and use words that convey a particular feeling, attitude or mood.	• Engage in activities from Evaluating the Credibility of Sources: Determining Author Bias to practice recognizing neutral, negative and positive words. • Engage in List-Group-Label activity to create a bank of words around particular feelings, attitudes, and moods, and then use this bank to write sentences/paragraphs and/or to identify parts of a text exhibiting these characteristics. • Mark the text by circling words that convey a particular feeling, attitude or mood. • Write notes in the margin that identify what feelings, attitudes or moods are being communicated.
	Intermediate	Students analyze text to identify a prevailing tone and to identify shifts in tone.	• Use already established tone words (more advanced vocabulary) to identify and label tone shifts in a text. • Annotate the text to track tone and create Dialectical Journal entries to track shifts in tone. • Chart the text to identify what the author is saying and doing. • Summarize the text by focusing on the author's intent.
	Advanced	Students use textual evidence to explain how an author establishes a particular tone(s) to advance an interpretation of or a theme in a text.	• Write an essay analyzing how the author establishes a particular tone(s), in order to advance an interpretation of or a theme in the text.

Notice that the strategies move from concrete identification to more abstract interpretation and synthesis and allow for higher-level skills to be embedded in the curriculum. Using a method of backwards mapping, the teacher plans for a developmental continuum to support students in the acquisition of skills related to literary analysis. This development can happen within one classroom, differentiating for students with different needs and across grade levels, aligning expectations from grade-to-grade.

The College Board offers trainings for vertical alignment, specifically for the various Advanced Placement courses. Teachers from varying grade levels work together to develop a continuum of skills for each grade level. The AP Central website contains a plethora of such alignment plans. The common factor in most vertical alignment plans—Advanced Placement or not—is the identification of grade-appropriate texts, skills, outcomes, literary terms, writing tasks and reading tasks.

The strategies in the book *The Write Path English Language Arts: Exploring Texts with Strategic Reading* are specifically designed to adjust to varying levels of scaffolding. Each strategy description in the book includes ideas for how to increase scaffolding and how to increase rigor as necessary for implementation and differentiation.

All of the examples provided focus on moving students from where they are currently achieving to a higher level of learning with support provided to help them be successful. Rigor is not reserved for only advanced or honors classes; all students should be engaged in higher levels of thinking and reading.

_____

Conley, D. T. (2011). *Redefining college readiness* (Volume 5). Eugene, OR: Educational Policy Improvement Center.

Strong, R. W., Silver, H. F., & Perini, M. J. (2001). *Teaching what matters most: Standards and strategies for raising student achievement.* Alexandria, VA: ASCD.

Appendix B:
Inquiry and Critical Thinking

One of the foundations of AVID's philosophy is that inquiry is as fundamental to rigorous teaching and higher-level learning as reading and writing are. The outcome of regular inquiry is often referred to as critical thinking. Inquiry, simply put, is about questioning. One aspect of inquiry in the classroom is teacher-driven; teachers pose interesting, open-ended questions to draw students into the language arts content and they follow up with probing questions to guide students to deeper levels of thought; they ask many "how" and "why" questions to push students to think analytically. Using open-ended questioning is key to authentic inquiry as it models the value of considering multiple perspectives and answers; if the teacher only asks questions with one right answer, the spirit of inquiry is lost—the students are simply playing a guessing game trying to figure out what the teacher wants them to say.

The other aspect of inquiry in the classroom is student-driven. Students must learn how to ask the thought-provoking questions about content. These are the questions that lead students to Socratic discussions as they probe the various meanings of a text in order to reach a higher-level understanding and interpretation. Writing higher-level or critical thinking questions based on content material must be deliberately and strategically taught to students in incremental steps so they become aware of their own cognitive processing and can monitor their own critical thinking.

Many teachers are familiar with Bloom's Taxonomy, but AVID uses Arthur Costa's Levels of Thinking as the framework for driving inquiry. The three levels present a more concise, direct approach which students might find more accessible. The chart titled, "Bloom's Taxonomy and Costa's Levels of Thinking in the ELA Classroom" clarifies the similarities between Bloom and Costa. Introduce this chart to students through direct teaching and include activities that require students to practice developing questions at all three levels. Suggested activities for introducing inquiry and questioning in your classes are listed below.

Activity 1: Developing Level 1 Questions

Have students practice formulating Level 1 questions by playing Jeopardy with them. Show them a word or phrase and give them 20 seconds to write an appropriate question; tell them to read their question to a partner, who then confirms if it is indeed a Level 1 question. Select three students to read their questions aloud; have the class give a thumbs-up for each question they think is correct. Follow up by having students name the cognitive function that each question asks for. For example, if the question for San Francisco is, "Where is the Golden Gate Bridge located? The cognitive function would be "locate" or "identify."

Example words/phrases:

- San Francisco
- addition
- Sponge Bob Squarepants
- fruits and vegetables
- 3:00
- "Happy Birthday dear Monica, Happy Birthday to you."
- baseball
- Any language arts content currently being studied

Activity 2: What's that Function?

Start with Level 1 questions and have students identify the cognitive function required to answer the question. For example, based on four of the "five w's" ask:

Level 1:

- Who are your best friends? *cognitive function: name, list*

- What are the lyrics to your favorite song? *cognitive function: recite*

- Where is the largest muscle in your body located? *cognitive function: identify*

- When does the word bear not refer to an animal? *cognitive function: define*

Have students construct their own questions in pairs and then share out with the class.

Repeat the activity with Levels 2 and 3. Here students may need to learn the definitions of some of the cognitive function verbs and you should provide good examples of questions for each level. A few examples:

- How are you different from your sister or brother? *cognitive function: contrast*

- How are you and your best friend alike? *cognitive function: compare*

- Why is your bike not working? *cognitive function: analyze*

- What do you have to do to start that computer program? *cognitive function: sequence*

- When do you think is the best time to go to the library so it isn't crowded? *cognitive function: speculate*

- Why should we go to that restaurant; why is it good? *cognitive function: evaluate*

Activity 3: Questioning the Story

Use a children's story, such as "The Three Little Pigs," "Cinderella," etc., to have students practice writing questions at all three levels. Caution: Because of the diversity of our student population, do not assume that all students will already know the story of "The Three Little Pigs" or others like it. It is best to bring in a version to read to students for this activity.

Activity 4: Name that Level

After your students have gained a basic understanding of the three levels of thinking, frequently ask them to identify the level of questions you are using in the context of a content lesson. For example, if you ask questions of the class during a presentation or discussion, pause once in a while and ask, "By the way, what level of question am I asking?" You can also follow up by having students name the cognitive function required to answer the question.

Activity 5: Color-Coding Text Questions

Another activity to sustain the use of questioning and inquiry involves the use of sticky notes while reading a text. Provide your students with pads of three different colored, small sticky notes (e.g., yellow, green and blue). Students use a yellow sticky note to write down something in the text that is at level 1 (in the case of the text, it would be the "literal" level). This can be about any literary element, device or concept. For example, a literal note on character development might include a descriptive detail. The question on the note might be, "What does Jonas look like?"

Once students identify an element on the literal level, they then use a green sticky note to move to level 2 (in the case of the text, the interpretive level), teasing out the element in relation to the text. For example, how does the literal descriptive detail about the character impact the theme or perhaps the outcome of the story? Students pose the question on the sticky note.

Finally, the student uses a blue sticky note to move to level 3 (in the case of the text, the explorative/reflective level), making connections through and beyond the text. For example, what does the character development reveal about the society in the story? Why is this significant? The question is written on the blue sticky note.

Other elements students might focus on for this activity include symbolism, setting to define character, alliteration, mood, personification, etc. After students have captured these questions on the sticky notes, they share and discuss the notes in small groups, use them in Socratic Seminars or develop them for essay pieces.

Learning to question at higher levels can be challenging for students who are not accustomed to thinking for themselves. They often start out by developing questions that they think the teacher wants to hear/read or questions that would be used on a quiz. It is a sometimes messy process to help students understand that the goal of questioning is to engage in authentic inquiry to better understand ourselves, each other, a text and the world. Students will need to continually practice and refine their questioning skills throughout the year. Several activities on the next pages offer additional approaches for sustaining the process of questioning in the language arts classroom.

When Oprah Winfrey (2000) visited with Elie Wiesel on her show in November of 2000, she asked Dr. Wiesel, "Is there an answer for every question?" He responded, "I have no answers for anything, really. I have shelves and shelves of books in my apartment, but none of them has answers—only questions. I teach my students how to ask questions. In the word 'question' there is a beautiful word—'quest.' I love that word. We are all partners in a quest. The essential questions have no answers." (Winfrey, O. (Interviewer), & Wiesel, E. (Interviewee). (2000, November 15). *Oprah Talks to Elie Wiesel.* [Interview Transcript] Retrieved on June 1, 2010 from The Oprah Winfrey Show website: *http://www.oprah.com/omagazine/Oprah-Interviews-Elie-Wiesel/7*).

As teachers, we need to develop a partnership with our students in their quests, as Wiesel does, then the critical and creative cognitive skills that they need to succeed, as students and in life, will develop.

Bloom's Taxonomy and Costa's Levels of Thinking in the ELA Classroom

Bloom's Level	Costa's Level	Cognitive Functions		Sample Prompts & Questions
Creating Reconstruct ideas into unique or original forms or rearrange elements to form a new coherent whole	**Level 3** **Applying Information** Demonstrates mastery of knowledge learned (OUTPUT)	alter compose create imagine invent propose	build construct generate improve modify rewrite	• Design a _____ to show... • Predict what will happen to _____ • What would it be like to live …? • Write a new ending to the story (event)… • Pretend you are a character in the story and… • Rewrite the episode from your point of view.
Evaluating Form judgments or opinions according to their understanding of the topic; justify a stand or decision		argue challenge debate judge validate pretend	assess critique evaluate justify weigh	• What do you think will happen to _____? Why? • Could this story have really happened? Why or why not? • How would you solve this problem in your life? • How does the author's claim hold up under these circumstances: _____? • What if the situation changed to ____; how would that impact the outcome?
Analyzing Examine sub-parts of a topic and perceive interrelationships	**Level 2** **Processing Information** Practice knowledge learned (PROCESS)	analyze categorize contrast differentiate infer	arrange compare deduce discuss outline	• Would you have done the same thing as…? • Compare and contrast _____ to _____. • What was important about…? • What other ways could _____ be interpreted? • What is the main idea of the story (event)?
Applying Solve a problem or generalize an idea to a new situation		demonstrate discuss organize report	develop illustrate relate show	• What information supports your explanation? • Explain in your own words what _____ means. • What does _____ suggest about _____'s character? • What lines of the poem express the poet's feelings about _____? • What is the author trying to prove?
Understanding Understand the information and communicate knowledge	**Level 1** **Gathering Information** Introduction of knowledge (INPUT)	explain paraphrase review tell express	inform recognize locate report find	• What information is given? • Locate in the story where… • When did the event take place? • List the... • Name the... • Where did...?
Remembering Learn specific facts, ideas, vocabulary and recall information or specific facts		define recall describe name identify	list memorize label record locate	• What is...? • Who was/were...? • Illustrate the part of the story that… • Make a map of… • What is the origin of the word _____? • What events led to _____?

Costa, A. L. (1985). *Developing minds: A resource book for teaching thinking* (pp. 125-137). Alexandria, VA: ASCD.

Practicing Inquiry: Photographs

Directions: Choose a partner. Each of you will examine the photograph provided by your teacher. Answer the following questions in order to practice working with Costa's Levels of Thinking.

Level 1 Question: Gathers Information

Who and **what** do you see in this photograph?

What two adjectives describe what you see in this photograph?

Write your own Level 1 question here: _____

_____

_____

Level 2 Question: Processes Information

What is happening in this photograph and how do you know? **(Inference)**

Write your own Level 2 question here: _____

_____

_____

Level 3 Question: Applies or Evaluates Information

Imagine this photograph was taken in a different location or at a different time in history. How would that affect the story that it is telling?

Write your own Level 3 question here: _____

_____

_____

Practicing Inquiry:
Adding Questions to Cornell Notes

Directions: Choose a partner. Locate a page of Cornell notes in your binder without questions on the left-hand side. First, identify three chunks in your notes on the right-hand side of your paper. Draw a line to separate the chunks. Then, using the chart below, write down the main idea for each of the three chunks. For each chunk of notes, create one Level 1 question, one Level 2 question and one Level 3 question.

When you are done, exchange papers with another partnership and read the questions. If you think that a question needs revision, have a conversation about that question and make a suggestion on how to fix it.

	Main idea from your Cornell notes (right side)	Level 1 question: **Gathers information**	Level 2 question: **Processes information**	Level 3 question: **Applies/Evaluates information**
Example **Topic: Conflict in Short Stories**	The role of conflict in a short story	What are the various types of conflict found in short stories?	How is the resolution of a short story related to conflict?	Why is a short story with more than one conflict more enjoyable to read?
Chunk 1				
Chunk 2				
Chunk 3				

Practicing Inquiry:
Using Costa's Levels to Question the Text

Directions: After reading the assigned text, create one of each type of question, accompanied by the additional information requested. Be prepared to contribute these questions to class discussion with evidence from the assigned text.

1. **Level 1 Question – literal (input/gather)** • Answers found directly in the text – factual • Answers are "on the line" of the text • Responds to questions: *who, what, when, where* • Some key cognitive function verbs: *count, define, describe, identify, list, name* **Examples** • Who does Romeo kill? • What does everyone in the book think Ultima is? • When is the story set?	Write *your* Level 1 question here: Write the answer, cite the page or paragraph number and explain its importance below.
2. **Level 2 Question – interpretive (process)** • Answers in the text but implied – thoughtful and interpretive • Answers are "between the lines" of the text • Responds to questions: *why, how* • Some key cognitive function verbs: *compare, contrast, explain, infer, analyze, sort* **Examples** • How does O'Brien convey his attitude toward the war in this story? • Why does Hamlet treat Ophelia as he does? • How does Ralph's relationship with the others change by the end of the story? • How are Romeo and Juliet alike?	Write *your* Level 2 question here: Write the answer, provide the examples with page or paragraph number and explain its importance below.
3. **Level 3 Question – explorative/reflective (apply/evaluate)** • Answers are outside the text, but related – theme and universal truths • Answers are "beyond the lines" of the text • Responds to questions: *How reasonable are the ideas in this article? What does this text say about human beings or culture?* • Some key cognitive function verbs: *evaluate, imagine, judge, predict, speculate, hypothesize* **Examples** • How is *Frankenstein* similar to certain modern problems we face today? • Is wisdom the private domain of adults? • What does *Lord of the Flies* tell us about human nature?	Write *your* Level 3 question here: Write the answer, provide the examples with page or paragraph number and explain its importance below.

Literary Terms Analysis Chart – Close Reading

Directions: Authors use many different literary elements, figures of speech, sound devices and literary techniques in their texts. In using these various devices, the author enhances the overall appeal of the text and drives the reader to more complex understandings of the ideas presented in the text. Use the chart below to identify some of these examples and extend your understanding of their power by completing the analysis columns!

Text Title: _____ Author: _____

Quotation from Text (Copy the quotation using MLA format.)	Identify the element, figure of speech, sound device or technique. Name it! (Level 1)	Tease out the specifics of this element, figure of speech, sound device or technique. Explain it! (Level 2)	Why does the author use this element, figure of speech, sound device or technique? Analyze it! (Level 2)	What is the impact of this element, figure of speech, sound device or technique? What does it DO? What does it accomplish? (Level 3)

Critical Thinking Chart – Theme Focus

Directions: Texts consist of many different issues and motifs that lead the reader to an understanding of theme. Examples of issues raised in a text: poverty vs. wealth; humility vs. arrogance; reward vs. punishment. Examples of motifs in a text: the recurrence of a yellow flower; the existence of magical objects; images of flooding; the damsel in distress. Identify key issues or motifs in your text and then find quotations relating to these ideas. Write the quotations in the chart and then explore them at three different levels of critical thinking (use additional paper if you need more room to write).

Text Title: _____

Author: _____

Quotation from Text	Level 1 Literal	Level 2 Interpretive	Level 3 Explorative & Reflective
(Copy the quotation using MLA format.)	(Tell what the quotation means.)	(Interpret the quotation in relation to the text.)	(Connect this quotation to life, literature, personal experience, etc.)

Given your discoveries and your understanding of the text, write down a possible theme statement for this novel. Remember, theme is an author's message for life; it is the fundamental and often universal idea explored in a literary work.

My theme statement: _____

Appendix C:
Structuring Collaboration

Key to college readiness and 21st century skills is the ability to work productively in a group toward a common goal. To support the development of this skill, teachers need to strategically plan and implement the regular use of collaborative activities that teach students how to focus on task, how to have authentic conversation with active listening and turn-taking, how to reach consensus and how to be accountable to each other. Collaboration doesn't happen by accident and is more than simply small group work. Collaborative activities need to include structures and experiences that will teach students how to work together productively and efficiently.

Before collaborative activities can be successful in a classroom, it is important to create a positive learning environment—one where students feel free to express themselves and take risks in order to advance to higher levels of thinking and learning. Good collaboration rests on an environment that fosters a sense of safety and trust in the classroom, and positive collaborative experiences will reinforce and continue to build community in the classroom. As you work to build community and a positive learning environment, keep in mind these guiding questions:

- Do all members of the class (including the teacher) know each other's names and use them appropriately and respectfully?

- Do class members engage in activities (in class) that allow them to learn about and seek common ground with one another?

- Does the class develop and then adhere to a set of norms for behavior where the teacher and students reinforce the expectations?

- Do class members engage in authentic talk about the content material that includes expressing questions, doubts, confidence and negotiating understanding of concepts?

- Do class members work together on learning tasks that require them to take "risks," such as working with new people or content, trying a new skill, speaking in front of class, etc.?

- Are students given the opportunity to adequately prepare before they are required to express themselves in a public manner?

- Does the teacher offer authentic feedback and validation with respect for the privacy and learning needs of students?

- Do class members have clear expectations for learning activities and outcomes and tools for measuring accomplishment (including self- and peer-evaluation)?

Another essential aspect of developing a collaborative classroom relates to the physical environment and room arrangement. If a classroom has desks, think about how students can be paired up or moved into groups efficiently by numbering off desks for partners or labeling desks to be assigned to certain group numbers. The most efficient method is to have tables, but if that is not possible, then desks might be arranged in pods to form groups. If the classroom is too small to facilitate the more complex collaborative structures (such as a Jigsaw or Carousel), consider another room, such as the library, that can be used during those types of collaborative activities. Students need to be able to sit in groups with space between other

groups, so that they can work with few distractions. Another factor to consider is the noise level. Teachers will need to spend time working with students on the appropriate voice level to use during collaborative group work.

Once a safe environment is established for collaborative work, collaboration skills should be taught by implementing **explicit processes that build accountability and cohesion in groups**. The resource "Structures for Collaboration" included in this appendix outlines a variety of collaborative structures that can be used to process content concepts/material, while also teaching and reinforcing particular skills. For example, a Think-Pair-Share structure is a quick way to have students work together to process content, while also focusing on how to listen actively and take turns. The Talking Chips structure allows students to discuss content, while also teaching them how to take turns and monitor talk time, so no one dominates the conversation. Take Five focuses on how to reach consensus in a group while negotiating understanding of content, while Numbered Heads Together focuses on how each individual must contribute and is accountable to the larger group while working on a cooperative learning task. These collaborative structures are designed to be used in the classroom to organize accountability in group learning activities. When designing your own group activities and collaborative structures, keep in mind the following elements and guiding questions to ensure that true collaboration is being fostered.

Groups that demonstrate true collaboration are the result of the decisions an instructor makes when planning for collaboration and includes all five elements of collaborative groups: positive interdependence, individual and group accountability, face-to-face interaction, group skills and group processing.

- **Positive interdependence:** A task is created with a clear goal that cannot be accomplished individually and each person's efforts benefit the individual, as well as the group.

- **Individual and group accountability:** Individual effort and performance is assessed, group assistance is designed to support the individual and there is a task that each individual must complete to contribute to the group project or task.

- **Face-to-face interaction:** The group size is appropriate for the task—usually three to five students, resources are shared in diverse groups, and academic and personal support is provided for peer learning in the groups.

- **Group skills:** Students need the academic skills to accomplish the task, interpersonal skills for teamwork, and leadership and communication skills to work productively.

- **Group processing:** Reflections and assessments should focus on how well the group achieves the task or goal, if the group maintains a positive and productive relationship and an analysis of appropriate individual behavior.

Johnson D. W., & Johnson, R. (1989). *Cooperation and competition: Theory and research*. Edina, MN: Interaction Book Company.

In order to maximize the positive impact of effective collaboration, a teacher needs to focus attention to the following guiding questions when planning.

1. **Task Identification:** What specific type of course content, concepts or issues should be targeted and selected for collaborative work?

2. **Timing:** When should collaborative work take place in class?

3. **Group Formation:** Who should be grouped together to form learning teams?

4. **Group Size:** What should be the total number of students that comprise a learning team?

5. **Group Duration:** How long should teams remain together?

6. **Collective Responsibility:** How will a sense of positive interdependence and true teamwork be promoted among group members?

7. **Individual Accountability:** How will individuals be held personally responsible for their contribution to the group?

8. **Explicit Attention to the Development of Interpersonal Skills:** How will group members be prepared or taught to communicate and collaborate with each other in a supportive and productive fashion?

9. **Instructor as Facilitator:** What role should the instructor play during group learning to promote its effectiveness?

10. **Inter-Group Dynamics:** How should interaction between different groups be coordinated and their separate work integrated, in order to promote class synergy and community?

Cuseo, J. (1997). Guidelines for group work. *Cooperative Learning and College Teaching Newsletter*, 7(3), 11-16.

Student **reflections or metacognition** are a critical part of the collaborative process. Writing is an effective tool for monitoring students' growth toward independence in collaboration, as well as their academic learning. Self-monitoring should be an ongoing part of the collaborative classroom. Initially, reflective writing should be done every class period. The reflections by the students do not need to be elaborate, but do need to be a routine and strategic part of the process.

One time-efficient strategy is to ask students to write a few sentences on a 3 x 5 card to be used as an exit slip from class. The teacher will provide the prompt based on different group processing skills. Examples of initial questions could be: How well did the group stay on task today? How did you support your group members? Did everyone in your group get an opportunity to contribute? What made that possible/not possible? Which active listening skills did you practice today and what was the outcome?

Another way to use the 3 x 5 exit slip is to focus on academic learning. Ask students questions such as: What was one important fact you learned in your work today? What evidence did you use to support your opinions? Whether using the exit slip to process group skills or academic learning, the teacher must strategically direct student reflection. The prompt for the reflection should target specific areas that the teacher determines as a priority. Avoid asking general questions like, "How did your group work today?" These general questions will not lead students to explicit, deep reflection that is necessary for continued improvement in the collaborative process.

The use of an ongoing learning log or reflective journal can also be a tool for reflection. Students can set a goal for the group work each day and then assess their progress toward reaching that goal. For example, a student goal might be to ask follow-up questions during the group discussion. At the end of the period, the student will discuss his/her progress in meeting that target. Again, the teacher must direct student processing through the use of prompting questions or sentence starters.

As students improve in their group processing skills, the reflective component can be less frequent, moving to a weekly or unit basis perhaps. However, reflection is critical for self-monitoring and improvement and should always be included in the collaborative process.
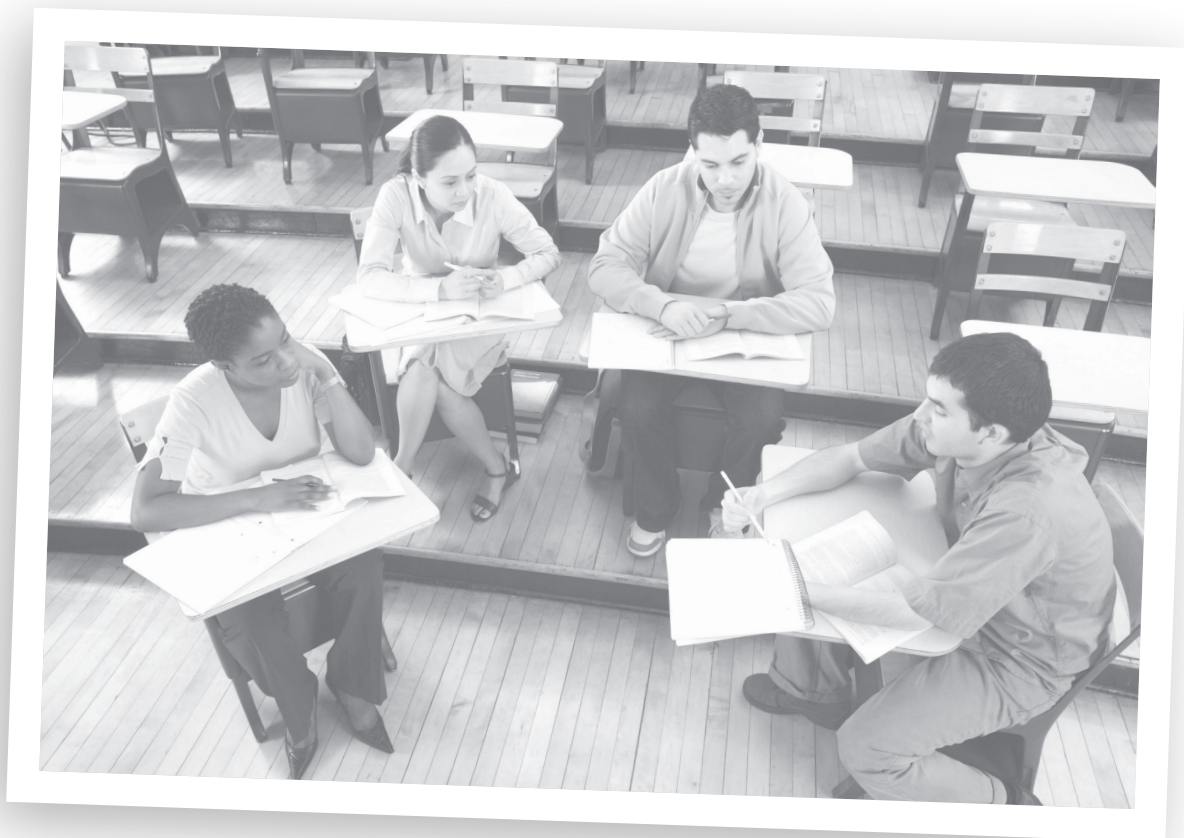
Structures for Collaboration

Carousel Brainstorming

Used to elicit background knowledge, to build background knowledge, to review recently studied information or to gather opinions. Allows students to build on one another's ideas in a very structured manner.

1. Prepare the same number of wall charts as groups. Each wall chart will have some kind of "stimulus" to which students will respond. These can be photographs, steps in a problem-solving sequence, targeted vocabulary, quotations, text excerpts, etc.—usually one item per chart.

2. Assign each group to begin at a specific chart. It may be helpful to assign a different color marker for each group.

3. On the first signal—groups move to assigned charts and generate and record as many ideas as possible for that item.

4. On the second signal—groups rotate clockwise to the next chart, review what the previous group wrote, and generate and add additional ideas or questions.

5. On the third signal—groups rotate clockwise to the next chart, review what the previous groups wrote, generate and add additional ideas or questions … continue until all groups have written on all charts … then, ask the students to take a Gallery Walk of all charts and be seated.

Fishbowl

Used as a structure for modeling a process and for giving groups of students the opportunity to have structured talk while others have structured listening.

1. Set up a small inner circle of students to demonstrate an activity for the class. Have all other students form a larger outer circle around the inner circle (fishbowl group) of students.

2. Give the outer circle a specific listening and recording task to accomplish while they observe the fishbowl group.

3. Give the inner circle (fishbowl) directions for the activity and how they are to proceed.

4. The inner circle (fishbowl) demonstrates the activity to the rest of the class. As necessary, clarify and correct the activity steps with the fishbowl group.

5. Debrief with the entire class.

Note: The Fishbowl can also be used as a structure for Socratic Seminar, where the inner circle of students participate in a discussion and the outer circle of students listen and take notes. Later, the outer-circle students can comment on the discussion, using their notes and then possibly exchange places with the inner-circle students.

Four Corners

Used to check for comprehension and to build student accountability for articulating their understanding. Also helps build cohesion among classmates, as they discover they can help each other.

1. Allow students to divide themselves into four groups, based on their perceived level of understanding or mastery of a question or concept—physically, they can move to four different "corners" of the room. 1 = lowest level of understanding; 4 = highest level of understanding.

2. Ask the groups to brainstorm all that they know about the question or concept and to generate questions that would help them gain more understanding.

3. Ask a representative from the level one group to share all that was on their group's brainstorm list, saving questions until all groups have shared.

4. Proceed in turn with each sequential group allowing them to share new information not previously mentioned.

5. Finish with the group that perceived themselves as having mastered the material.

6. Re-visit groups' questions to see if any have been answered by the other groups' sharing and then invite students to answer the questions still pending.

7. Clarify misconceptions and misstatements.

Give One/Get One

Interactive method for reviewing content, eliciting background knowledge or processing newly taught information.

1. Ask each student to make a list of ideas related to a teacher-generated topic or question on a sheet of paper.

2. Give students two to three minutes to create as long a list as possible.

3. Tell students to draw a line after their final idea.

4. Have students stand with their list in hand and talk, one-on-one, with as many other students as they can in a period of three to five minutes.

5. Students must give each other student they meet an idea from their list; they must also write down one new idea from each partner's list.

6. At the end of the activity, create a class list of information completed from the individual lists of students.

# Inside/Outside Circles or Parallel Lineups ("Conga Line")

Used to review key concepts and to build academic talk.

1. Give each student a slip of paper or card with a question, vocabulary word or some other topic they will need to explain.

2. Give them two minutes to think about their topic and to write notes on the paper/card.

3. Divide students into two equal groups (papers/cards can also be color-coded for easy division into two groups).

4. Place half the group in the inner circle, directly facing a member of the second half of the group in an outer circle. (Alternatively, form parallel lines.)

5. Provide a limited amount of time for the partners to quiz each other on the topics from their papers/cards.

6. Coach the students to speak in complete sentences and to restate the question in their answer as they speak to their partners.

7. Coach students to ask their partner questions if the partner is not able to readily respond about the topic.

8. Have the outer circle move to the left (or right) two or three partners down. With parallel lineups, have one or two persons at one end of the line walk quickly to the other end of the line and all others move one or two spaces to face a new partner. To form a "Conga Line," use Conga music to cue students when to move; all the students dance while the outer circle or line moves.

9. Repeat steps 5 through 8.

Jigsaw—Home Group/Expert Group

Used when discussion of new information is desired, but time is limited or the target text/content material is especially dense. Jigsaw provides scaffolded inquiry with accountability.

1. Divide students into small groups. The number of sections of the reading or the number of concepts being reviewed or introduced will determine the number and size of the groups.

2. Assign each member of the group a number that corresponds to the section of the text to be read or the concept to be mastered. Each member of the group is responsible for completing one part of the reading or mastering one of the assigned concepts. Encourage students to take notes.

3. Students then leave their "home" groups and form "expert" groups with other students with the same number. Each "expert" group works on its part of the assignment; members assist each other with questions, clarifications and summaries. In preparation for going back to his or her "home" group as an "expert," each student rehearses and teaches the lesson to the other members.

4. Students return to their "home" groups and share, discuss information and teach their part of the assignment. Students synthesize their understanding of the whole text or set of concepts by summarizing the main ideas and identifying how all the jigsaw parts are related.

5. Students reassemble as a whole class and share their thoughts and responses.
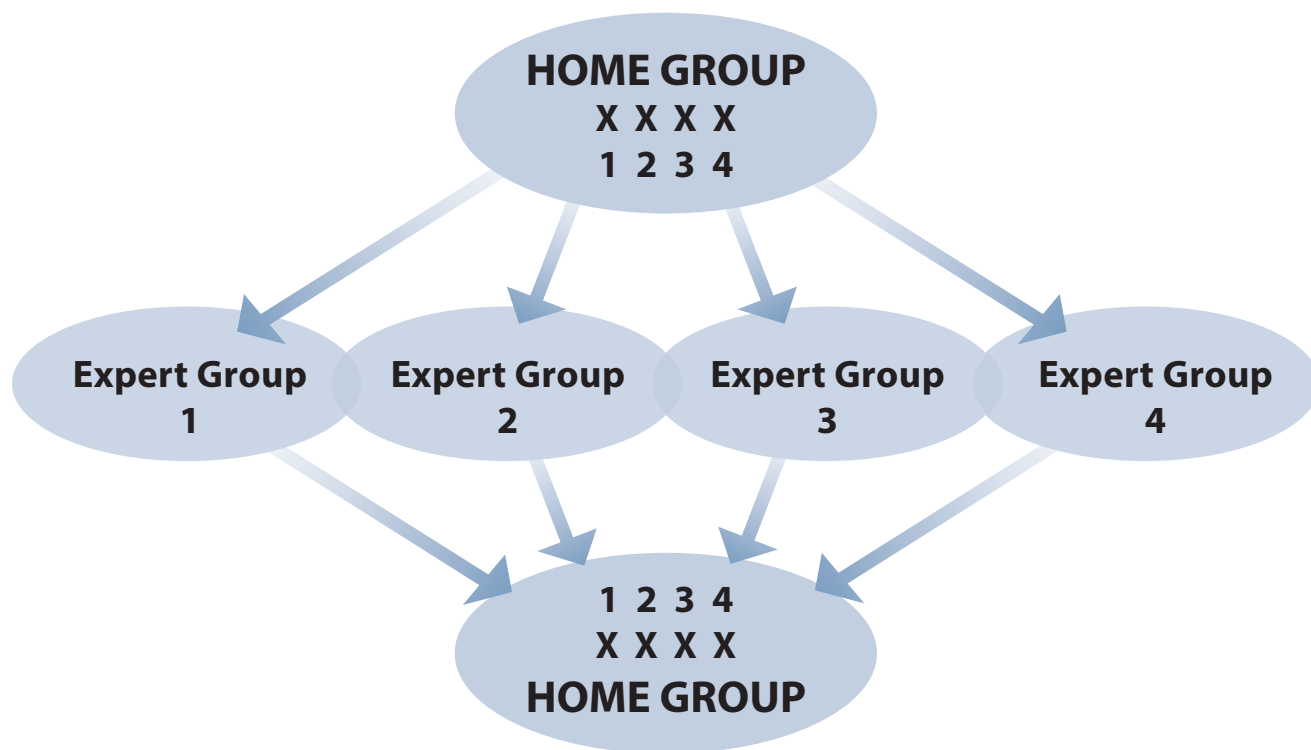
Jigsaw Sequencing Groups

Used to structure a group for negotiation and problem-solving.

1. Cut/separate sections of a text into individual parts. Each part should have a complete meaning and show a type of transition at the beginning or end of that section.

2. Form groups of students that correspond to the number of "jigsaw" pieces.

3. Each group member receives a different piece of the text, problem or proof.

4. Each member of the group must then decide where their piece fits in the text, problem or proof.

5. If a student thinks he/she has the first section of the text, problem or proof, the student must give the reasons why without letting the group read the section. He/she tells the group, "I think I have the first piece because…"

6. If the group agrees that it is the first section, the student reads the text, problem or proof aloud to the group and then places it on the table.

7. The group then proceeds to look for the next section following the same rules as above.

8. Once the group has identified what they think the correct sequence is, they summarize what the text or problem means or represents.

KWL

When done collaboratively, used to elicit collective background knowledge, to build purpose for a learning task and to chronicle learning. Allows students to build on each other's learning.

1. Draw three columns on chart paper. Label the columns of the KWL chart; What we **K**now, What we **W**ant/Need to Know and What we **L**earned.

2. Identify a text selection or topic for pairs or small groups of students to consider during the activity.

3. Ask students to brainstorm and enter information in the first column to indicate what they already know about the topic—this is a way to discover students' prior knowledge.

4. Ask students to brainstorm questions in the second column indicating what they want/need to know about the topic to better understand it—this can help establish purpose during the learning activity.

5. After engaging with the text/topic, have students re-visit the KWL to identify what they've learned in the third column.

Note-Checking Pairs

Used to foster the 10-2 instructional model (10 minutes of "input"; 2 minutes of "processing") and to check for comprehension.

1. At the end of a class segment (10 to 15 minutes), ask students to find a "Shoulder Partner" to review their notes.

2. The note review activities could include:

   • Summarize the three most important points, using both students' notes.

   • Choose the most important idea that will appear on the exam based on the notes.

   • Check the completeness and accuracy of each partner's notes.

   • Use the notes together to solve an example problem.

   • Write questions together in the left column of their Cornell notes.

   • Use the notes together to work on a teacher-generated question.

Note: These notes and the processing that has been done can be collected as a formative assessment.

Novel Ideas Only

Structured method for eliciting collective background information, reviewing recently taught information and for practicing academic talk, careful listening and public speaking.

1. Place students in groups and assign groups to list ideas about a given topic. Set a time limit for the task.

2. Have a spokesperson from each group stand and share one "novel" idea from the group's list.

3. Students in each group must listen attentively to ensure that no group repeats information already provided by another group. As students hear an item shared by another group, they check it off their own group's list.

4. Each spokesperson sits down after they have either read or checked off all the items on their list.

5. The activity continues until all "novel" ideas about the topic have been shared and all students are again sitting down.

Numbered Heads Together

Used for quick collaborative discussion with group and individual accountability.

1. Place students in groups of four.

2. Have students in each group number off from one to four.

3. Ask students a question for discussion or review or assign an academic task.

4. Have students discuss the question or complete the task in their groups, making sure that each member of the group can answer the question or recap the learning from the task if called upon.

5. Select a random number corresponding to a number of a group member.

6. Select one or two students to respond to the question/recap the learning. Additional students with the same number can respond to the question by adding new information to the previous response(s).

Parking Lot

Used to build ownership and to encourage students to communicate their concerns and questions.

1. Provide students with sticky notes on which they can record questions and concerns.

2. Designate a location (the "parking lot") in the room for students to "post" their questions and concerns.

3. Encourage students to add to the parking lot at any time.

4. Check the parking lot frequently and address any notes that have been posted.

Take Five

Used to gain consensus decision-making. It is an effective way to assess group needs and gather information for problem-solving.

1. Divide the larger group into smaller groups of four or five students each.

2. Provide quiet time for each student to complete a five to 10 minute quickwrite on a selected topic about which they are trying to make a decision.

3. Provide time for groups to collaborate and brainstorm.

   a. Each student should share his or her writing one at a time.

   b. Groups should look for common themes and record consensus ideas on paper or small whiteboard.

   c. Each group should then discuss their list and identify their priorities by numbering 1, 2, 3, etc. Each small group shares their top agreements/priorities with the larger group.

4. The larger group records common themes/priorities.

Talking Chips

Used for accountable and equitable talk in small group discussions and promotes academic talk.

1. Have students each create three name cards (talking chips) with small sticky notes or slips of paper.

2. During discussion groups, have students take out their name cards (talking chips). Tell them that when they are ready to contribute to the discussion, they must place one of their chips in the center of the table.

3. When they do this, all other students at the table must stop talking and listen attentively.

4. When students have used up all of their talking chips, they must wait for others to use theirs up too, before they can contribute to the discussion again.

5. Once all chips are in the center of the table, they can be redistributed and all participants are invited to join in the discussion again.

Think-Pair-Share

Used as a quick processing activity and/or check for understanding; the think/write steps are crucial for giving students time to process their understanding in preparation for sharing.

1. Instruct students to think carefully about a specific topic or a question. This may be facilitated by a quickwrite. Think-Write-Pair-Share is especially important for English Language Learners who need more "rehearsal" time before speaking.

2. Instruct students to find a partner near to them.

3. When you give a signal, one partner shares his/her answer to the question and the reasons that support it, while the other partner listens.

4. The partners exchange roles.

5. The partners prepare to share their answers/responses with the large group.

Think-Pair-Share—Squared

Used as a quick processing activity and/or check for understanding; the think/write steps are crucial for giving students time to process their understanding in preparation for sharing.

1. Participants listen to a question, concern or scenario.

2. Individuals think and make notes about the questions, concern or scenario.

3. Individuals pair and discuss their responses.

4. Pairs join into groups of four and discuss responses.

5. Foursomes prepare to share their answers/responses with the large group.

Whip Around

Used for quick processing and checks for comprehension.

1. Divide students into small groups of four to five students each.

2. Present a question or discussion prompt.

3. Give a time limit, usually two to three minutes.

4. Going around the group sequentially, each student comments on the question or discussion prompt.

5. A student may pass one time, but must comment the next time it is his or her turn.

Appendix D:
Energizing Your Audience

Community Building and State Changes

In order to maximize attention, engagement, and learning, **state changes** and **energizers/unity builders** should occur approximately every 15 minutes. Community building should occur frequently enough to create a sense of cohesion and camaraderie in the group where people know each other's names and work comfortably with all members.

While it is important to purposefully build these strategies into your planning, savvy facilitators also read their audiences and make in-the-moment decisions about when and how to energize their participants.

State Changes: Movement that shifts our physical and mental states. While a state change can be an actual structured activity, it doesn't have to be. Whenever you change activities to go from individual work to paired work to small groups, you are facilitating state changes. Likewise, when you stop to check for understanding by having participants talk to each other, you are creating a state change.

Energizers/Unity Builders: Facilitation techniques that create renewed energy in the group and promote a sense of harmony or alignment with one another. When you facilitate a group acknowledgement or affirmation of a person's presentation with a Power Whoosh or engage the whole group in a Rhythm Stomp, you are energizing and creating unity.

Community Building: Activities that help to build the safe environment critical to learning. Community building creates a climate for open communication, provides an avenue to appreciate individual differences, promotes trust, and finally, supports an active learning environment. Community building activities are especially good for session openers and closers and when returning from a break.

Activity Shift: Asking participants to do something different from what they've been doing for the last 15 to 30 minutes can also be a state change. For example, have participants write something down after they've been listening for a long time or write individually after working in a group or talk with a partner after doing quiet individual work, etc. Think simple; think variety.

Activity Movement: You can use state changes to re-adjust for a new activity. For example, have them stack all the chairs in the corner if you need empty floor space; have them hang posters they just made; collect supplies for an activity and move to a new group, etc.

Finger Thumb: On one hand, hold up your index finger. On your other hand, hold up your thumb. Then, switch as fast as you can, so the hand that had the finger up now has the thumb up and the hand that had the thumb up now has the index finger up. Repeat several times. Try it standing up. (*http://songsforteaching.com/gerardjerryevanski/*)

Rock, Paper, Scissors: Use rock, paper, scissors to determine who gets materials, who goes first, etc.

Nose Goes: Use "nose goes" (first to say and touch nose) or "moose ears" (first to say and make big ears with hands) or some other words/action that you've taught them to determine who gets materials, goes first, etc.

Pen Twist: Place your two palms together aligning your fingers and thumbs. Lay a pen or pencil across your hands in front of your thumbs. Instruct participants to move the pen from the top of the hand to the bottom. Demonstrate by placing your right thumb on top of your left, rotating your right hand down and capturing the end of the pen/pencil with your right thumb. Finish with your palms facing down and the pen/pencil on the bottom. With a little practice, it can be done in both directions.

Relaxation Exercises: State changes can simply take the form of relaxation exercises: reaching for the ceiling; stretching all the muscles from toes to head, one set at a time; standing and stretching; doing mini-massages by rubbing a neighbor's shoulders, doing rain drops down their back and ending with karate chops; putting heads down and closing eyes for 30 seconds to one minute (to soft music or to guided imagery).

Brain Gymnastics: Ask participants: "Please take out a piece of scratch paper. When I say 'Go,' please write the numbers by one as fast as you can (1, 2, 3, 4, etc.). Ready? Go!" Give them about three to five seconds.

"*Please pause. Put your pencils down. When I say, 'Go!' please say your numbers by two as fast and as loud as you can (2, 4, 6, 8…). Ready? Go!" Give them about three to five seconds.*

"*Please pause. Pick up your pencils. When I say, 'Go!' please write your numbers by one as fast as you can while, at the same time, reciting your numbers by two out loud as fast as you can. Ready? Go!" Give them about five seconds.*

"*How many could do this? Great! How many found themselves writing what they were saying? Very natural! Great!" Give other words of encouragement and then move on.*

NOTE: We call this a "brain gym" because it forces you to use both sides of your brain simultaneously. You can use any combination of numbers: write by twos, speak by threes; write by ones, speak backwards from 100 down toward 1; write by fives, count by ones; etc. It is best to start with easy patterns and move to more challenging ones in the sequence. Have fun with this—you can do it several times a day.

Group Shoulder Rub: Ask participants to form a circle with all the participants facing the backs of each other. Start the group shoulder rub and walk around the room like a train. After circling the room with shoulder rubs one way, stop the group circle and turn around and face the shoulder of the person that rubbed your shoulder. Continue the train around the room.

Group Matching: Give participants 15 seconds to get up and stand next to everyone in the room who is wearing the same color tops they are. Wait until everyone has found a person or group to stand next to, and then say, "Give everyone in your group a high five and say, 'Great color choice!' and then sit back in your seat!"

Other grouping themes:
- Same size feet
- Same height
- Same birthday month
- Same beginning initial in their first name
- Same color shoes
- Same color eyes
- Same kind of "bottoms" (pants, shorts, skirt)

(LaMeres)

Thumb Wrestle: Ask participants to partner up and grip left or right hands by fingers. Say, "1, 2, 3, 4, I declare a thumb war. 5, 6, 7, 8, try to keep your thumb straight!" Participants begin their thumb wrestle at the word "straight." The best two out of three wins. (LaMeres)

Repeat After Me: Have participants stand and repeat some action that you do: echo claps— you give a sequence of three to five claps and then have them repeat the claps (you can get more complex as you go along); play a mini-version of "Simon Says." You can add a chant to go along with the claps or stomps to reinforce content or to build excitement.

Rhythm Stomp: Engage the room in rhythmic stomps. Have them practice the rhythm by turning to the left, turning to the right, adding hand movements. Increase the complexity by adding words or other movements.

Neighbor to Neighbor: Quick state changes/energizers can happen by using neighbors as "sounding boards." Have them repeat what you just said to their neighbors; give their neighbors a high five; tell their neighbors they are awesome; turn to the person behind them and tell them what you ate for breakfast, etc.

Power Whoosh: To energize a presenter or to acknowledge a job well done, have participants clap three times and then say "WHOOSH!" as they fully extend arms and fingers, like they are swooshing up in the air.

AVID Clap: Once an audience learns the AVID clap, you can call it out anytime. Ask a participant to lead it! Pound your hands loudly two times on the table and then clap your hands together. Shout, "AVID" (or some other concept you want to reinforce) on the clap. Use this instead of standard applause to shorten the amount of time it takes to acknowledge sharing, presentation, etc.

Knock and Snap: A great way to regain participants' attention while they are working is to ask a small group to knock on the table (lightly)—"If you can hear me, knock lightly on your table"— until everyone joins in. Then ask them to snap (the room should get quieter). At this point, you have their attention and can easily change the activity.

High Five/Fist Bump: To conclude a pair/share or small group activity, ask participants to give each other a high five or fist bump. Couple this with a compliment or thank-you and look for all the smiles that appear!

Touch 4 Walls: When participants need to get up and move, ask them to "touch 4 walls" and then sit down. As they visit each wall, they might identify four things they have learned, examine something on each wall or simply say a word or phrase as they touch the wall.

WAVE: Create a crowd wave, just like you would see at a baseball game. Participants stand up and raise their hands, then sit down as the wave moves through the room. Try doing the wave in a circle one direction and then switch directions.

Standing "O": As a way to acknowledge a presenter or small group presentation, you can ask the audience to give a Standing "O." Each person stands up and creates an "O" above their head with their arms extended towards the ceiling. They can also call out "Ohhhhh" in unison as a verbal accompaniment.

Round of Applause: When you ask an audience to acknowledge a group with a "Round of Applause," clap your hands in the air and make a circle with your arms so that you are literally clapping in the shape of a circle.

Group Juggle: Ask participants to wad up a piece of paper for a ball. Construct several groups to form circles facing each other. Start the group juggle in each group with one ball and toss around the circle of participants (must toss the ball to someone across the circle). Next, add another ball and start to establish a pattern of tossing with participants. Continue the process with each ball added to the group toss. After a few minutes, stop the group toss and get everyone's attention to start over with all groups beginning at the same time. Remind the groups to establish and repeat a pattern with their tosses without dropping the ball. As groups drop the ball, they sit down until there is one remaining group. Cheer for all!

Variation: To turn this into a name game, have the person tossing the ball say the name of the person receiving the ball as the group juggles. Do this every time the ball is tossed.

Musical Chairs: Use this activity when participants have created something at their seats that you would like other people to see (for example, if you ask participants to summarize their Cornell notes or create a visual of something or if the table group has created a poster or some other artifact). Have participants stand and ask them to move to the music as it plays. Like musical chairs, when the music stops, everyone finds a seat, sits down and reads/reviews the targeted writing, visual or artifact of that person/group. When you play the music again, they find another seat and repeat.

Team Huddle: Instruct all players to move around the room when they hear music playing and then start the music. When you turn off the music, call out, "Huddle" and a number. For example, if you call out, "Huddle Four," then students huddle in groups of four. Any extra players should form their own huddle. Once players are in huddles, call out an action and a low-risk topic to share. For example, have students high-five each other and share their favorite music or musical group. Turn the music back on and continue calling out huddle groups of different numbers and giving them actions and topics. Increase the depth and complexity of each topic the huddles will discuss and allow for more time in each huddle as groups share.

Stand Up, Sit Down: Choose a word that represents content you are trying to teach (i.e., CORNELL). As you spell out the word, ask your audience to stand up when you say a consonant and sit down when you say a vowel. Switch it up by asking males to sit (consonant) and stand (vowel) and females to sit (vowel) and stand (consonant). You may help them by having the word posted for them to see. Challenge them by taking the word out of their line of sight.

Go and Meet: Ask participants: "Please stand up. When I say, 'Go!' meet and introduce yourself to three people who are wearing the color blue… Go!" Allow this to continue for 10 to 15 seconds. "Stop! In the next 12 seconds, meet three people who are wearing the color red…Go!" Allow this to continue for 12 seconds. "Stop! Meet three people who are less tall than you… Go!" After the last command: "In the next seven seconds, meet one more person and find a seat!"

NOTE: This exercise is intended to be high energy, rapid movement, with loud music playing during each go-to-stop sequence. Allow creativity to surface and invent new options for participants to meet others. You may give only one sequence or you can give several; you decide based upon the needs of your group.

Coin Activity: Put one coin (penny, nickel…) at each table that goes back a few years. Ask participants to explain something about that year in their lives to other members of the group. Variation: Put several coins with different dates at the table and have each participant choose the coin/year he or she wants to discuss.

Other Resources for Games and State Changes:

Gibbs, J. (1994). *Tribes, a new way of learning and being together.* Windsor, CA: Centersource Systems, LLC.

Gregson, B. (1982). *Incredible indoor games book.* Portland, OR: Fearon Teaching Aids.

LaMeres, C. (1990). *The winner's circle: Yes I can! Self-esteem lessons for the secondary classroom.* Newport Beach, CA: LaMeres Lifestyles Unlimited.

Original source: Evanski, G. State Changes and Energizers for your Classroom. *Songs for Teaching.* Retrieved from http://songsforteaching.com/gerardjerryevanski/

Appendix E:
Creating Lifelong Readers

"Until I feared I would lose it,
I never loved to read.
One does not love breathing."

– Harper Lee

Throughout *The Write Path English Language Arts: Exploring Texts with Strategic Reading*, AVID has provided numerous paths for teachers and students to negotiate the academic demands of reading quality literary texts and to use the knowledge that students gain to make other texts accessible. Building new knowledge depends upon connecting to previous learning and this ELA material has demonstrated numerous concepts and skills that teachers will find helpful for students as they interact with texts. We have not, as yet, made one further connection that is crucial in helping our students move into a collegiate readiness and that is the importance of helping them become lifelong readers.

The goal of fostering lifelong readers has been a subject in the reading frameworks in each state, so commercial publishers, in a push to increase reading levels and a desire to sell texts, package whole class reading sets and lesson plans including achievement levels and testing to determine comprehension. Yet, the national and state goal of creating lifelong readers eludes a percentage of every year's graduating senior class.

Research presented by numerous authors tells us that "developing lifelong readers and writers begins early in students' lives and represents a unique balance of competence, motivation, accessibility and experiences with print" (Biancarosa and Snow, 2004). The author of *The Read Aloud Handbook* tells us that reading is an accrued skill (Trelease, 2006), and that the more a person reads, the better the reader gets at reading. Motivating students (and adults) to read more is dependent upon providing the opportunity to read independently those books and other materials which the reader finds interesting, pleasurable and instructive. Given the advantages of having motivated readers, educators are also finding that providing opportunities to read self-selected texts results in an increase of readers' background knowledge. The more the reader brings to the text in terms of background information (which comes from either reading or being read to), the more the reader "…understands more of what the teacher or the textbook is teaching" (Trelease, 2006).

So, what *are* the means to foster lifelong readers?

Sheridan Blau, past president of the National Council of Teachers of English, advocates "conversational opportunities" as important elements in the making of literary knowledge. However, he goes on to say, "Novels contain whole worlds [and] good poems have more going on in them than any single reader is like to notice…" without time spent in study. Book clubs offer small group discussion opportunities about their "whole worlds" reading, and while they are collaboratively negotiating meanings, working their way through textual and conceptually difficult pieces, they are gaining the ability to "change the conversational culture" and to build richer depth to what might have been only surface reading before.

To make the discussions more effective, Harvey Daniels (*Literature Circles: Voice and Choice in the Student-Centered Classroom*) provides the scaffolding needed to train young readers in the tools to use in literary conversations. (See Interact with Text: Literature Circles in this text.) Such conversations are effective if the autonomous group activities are well structured and discussion tasks are open-ended, with the group's purpose being to construct new knowledge together (Nystrand et al., 1993). Book clubs are effectively building an independent reader's smorgasbord of literary opportunities.

If book clubs offer opportunities for growth, so do **talks by authors**. Ernest Hemingway wrote what he considered the shortest story ever written: "For sale: baby shoes, never worn." He also considered it his finest creation. If we gave this story to students and told them it was a novel, they might first debate the elements of a novel versus Hemingway's short, short one. They would probably discuss the who, the what and the why. Eventually, they would make some decisions, but it's a certainty, they would come to the conclusion that they would want to know why he thought it was a novel and why he considered it his finest. Then, they would discuss his purpose in writing it. All discussion of books eventually focuses on the author's purpose, and if the novel (short story, poem, drama) has enough depth to carry differing opinions, students will need to explain their reasoning, if only to convince others of their ideas. Since Hemingway is no longer around to answer to student questions, readers can only rely on close reading for answers, but having living authors around to discuss their books can be the beginning of that close reading. Giving students experience in hearing from authors on the logic of their literary writing choices gives them the power to examine absent writers' rhetorical decisions, other writers' novel dilemmas and other authors' conclusions or messages. Author talks give students permission to read, write, explain and support. In addition, if students connect with authors online, even the most rural students can have contact with authors, poets and dramatists. Questioning and responding on an author's blog or publisher's website where writers talk about their work is the next best thing to "being there."

Another path to fostering lifelong readers is to encourage them in competitions, such as **poetry slams and dramatic presentations** of literature they've read. Give them a chance to hear Mos Def as a rapper in a YouTube video and ask students what they know about rap. Then, show them a video of Taylor Mali and they'll hear how closely poetry that is meant to be performed is related to rap or even hip hop in the beat and the dialogue. "The Impotence of Proofreading" (among others) will convince them that poetry is meant to be enjoyed. As a poetry slam artist, Mali is an unmistakable talent with whom students can identify. Sources for poetry slam competitions and rules are easily available using an Internet search engine. YouTube features several videos of competitions and there are many high schools that already participate in such competitions. Keeping students interested in performance literature is not hard if they can see and hear their involved peers work through their own interpretation of the literature they read and even some that they create to perform.

Finally, students who are given the opportunity to pair their academically rigorous texts with **self-selected (or "independent") reading**, have the opportunity to expand their world views at the same time they are comparing the literary canon to what they have found through their own contemporary reading. Though there is value in totally free choice, students can also be guided to texts that provide more challenge. There are standards for such selections, as Gay Ivey and Douglas Fisher have proposed in *Creating Literacy-Rich Schools for Adolescents*. Such standards include having students read:

1. Multiple texts that allow students to explore big ideas, such as life and death, and that are based upon their interests and reading levels.

2. Current adolescent literature and informational texts, including electronic formats.

3. Literary devices which are explored across texts and genres before students experiment with these devices in their writing.

Ivey, G., & Fisher, D. (2006). *Creating literacy-rich schools for adolescents*. Alexandria, VA: Association for Supervision and Curriculum Development.

For many, this might mean pairing some current young adult literature with some classroom standard texts, such as placing the dystopian *Hunger Games* (Collins) with *Fahrenheit 451* (Bradbury). Such texts base their appeal and messages on key ideas with universal application. However, keeping in mind the previous standards for selecting independent reading, it is important to note that such self-selected reading does not mean that students would choose *The Celery Stalks at Midnight* (Howe) as "rigorous" or as a parallel reading with *Macbeth* because of the other-worldly elements in both. The play on words of Howe's title does not make the "big ideas" definition.

What are sources students can access to find independent reading of literary merit? The following list is only a starting point to help students find such texts. The librarian in your school or in the public library may have other suggestions:

1. *http://www.ala.org/yalsa/aboutyalsa:* The Young Adult Library Services Association (YALSA), associated with the American Library Association. This site also hosts the *http://www.ala.org/yalsa/booklists/bbya* (Best Book Awards).

2. The International Reading Association's Children's and Young Adult's Book Awards: *http://www.reading. org/Resources/AwardsandGrants/childrens_ira.aspx.*

3. *Literature for Today's Young Adults (8th Edition)* by Aileen Pace Nilsen and Ken L. Donelson. (2008) Publisher: Allyn & Bacon.

4. Your state's recommended literature K-12 list. (Often access is available online. Check with your state department of education website.)

Nilsen, A. P., & Donelson, K. L. (2008). *Literature for today's young adults (8th ed.)*. Boston, MA: Allyn & Bacon.

Appendix F:

Technology Resources

Computer-assisted robots perform surgery, engineers regularly utilize computer-aided design and analysis, systems engineers technologically design and operate rockets in space exploration, national defense systems depend upon technological devices …just about every career field utilizes some kind of computer assistance. Investment bankers, graphic designers, publishers, city traffic planners and university registrars are also fields where technological equipment is used as part of their jobs. Where does the training for these fields begin? It begins in our classrooms.

Though today's students are likely to be more knowledgeable in the use of newer tools than their teachers, particularly if the teachers have been in practice more years than students have been in school, the nature of 21st century communication and commerce requires our students to have stronger technology skills than each generation preceding them. Thus, it is just as imperative that teachers, classrooms and schools plan for and train technology users as it is to foster basic academic skills. Successful college and career endeavors demand contact with a world far bigger than one bounded by one city, one state or one nation. Armed with strong tech skills, AVID's college-ready students can take on that world.

Common e-Learning devices in classroom use include cell phones, pagers, Smart phones, I-Pads and I-Pods, interactive white boards, netbooks, tablets and wireless slates. These tools all make use of **Web 2.0** media to provide an interactive atmosphere for students, their teachers and the classrooms with whom they are connecting. This new media, Web 2.0, is useful for educators accessing the web for **collaborative classroom practices**. Tools and equipment that serve Web 2.0 vary according to site needs and according to what each site can support. However, basic information listed below will provide a starting point for educators to consider.

Edutopia, the cost-free publication supported by the George Lucas Foundation, recommends *http://www.teachparentstech.org/*, the Google site for young people to help them bring their parents up-to-speed on basic technology. There, parents can choose from several tutoring videos which will give them information on aspects of using the Web (such as shortening a long URL or changing the default homepage), using media (such as sharing videos or transferring files between computers), using technology to communicate (such as setting up an email transponder or making calls using the computer) and finding information on the Web. This is also a resource that educators might want to recommend to open communication with parents on the use of technology in the classroom. The following list of technology resources for classroom use is accurate as of the printing of this text. **Note:** AVID recommends checking with your technology coordinator or district technology guidebook for specific recommended sites and policies.

Social Networking

Blogging, Twitter

A blog (originally *weblog*) is an online journal allowing for feedback to be posted. It is editable only by its creator, but is often blocked by school districts. Google and Moodle (*http://moodle.org/*) have tools which feature some limited blogging. Check with your technology coordinator to verify access to blogs.

https://21classes.com/ 21 Classes is an ad-free, no cost site host.

http://edublogs.org/ Edublogs features a free, as well as a for-pay, blogging service.

Twitter is a ubiquitous and easy communication avenue for students since its short, public messages can be performed on a cell phone, as well as the Twitter site. It is rare to find students who have no knowledge of it. For the uninitiated, it is a micro-blogging form that allows only 140 characters per post. Hollywood stars and other public figures have found it to be a useful public forum and it is possible to "follow" a Twitter user by logging onto the person's site. Teachers can easily use Twitter to contact parents, set up "private" communication with or among a group of students and to use it for any number of possible lesson ideas (such as geocaching via Twitter to help students find items in a library, tweeting encouragement to individuals or tweeting the entire group for directions or reminders for homework and so on.)

http://twitter.com/ Signing onto a Twitter account allows users to send "instant updates" on all types of events. In **Instant Messaging** or IM-ing, users shorten their texts to stay within the 140 characters, while still getting "the message" across to the receivers. No doubt you have seen **text-speak** in some communications from students. "We'd b surprisd f u did not. Text-speak is the lingo of IMing."

Wikis

The collaborative nature of this long-used utility allows for easy sharing, editing and tracking of content, on top of discussion security for allowed users. Teachers, as administrators of the class wikis, do not need to provide specialized software since only a browser is necessary and there are many versions available for educators. The following are sites that assist in the creation of wikis:

http://teachertube.com/videoList.php?pg=featuredvideolist Try the "Wikis in Plain English" video on TeacherTube.

http://pbworks.com/ PBworks offers a basic, free and easy host for wikis.

http://www.wikispaces.com/ A free K-12 plan is available and it helps teachers set security, create student accounts, embed media and has unlimited space for students and teachers to publish texts, images and files. Very importantly, it is advertisement-free.

http://www.wikimatrix.org/ This matrix lists the free wikis available to educators and compares the advantages and drawbacks of all.

Video Chat/Live Chat

Web conferencing is a useful practice when used to bring the outside world in. Such virtual conferencing is standard procedure in online schools. Educators can conference visually and audibly with their counterparts in far-away sites, while all are in their own work or home environments. Students might use such conferencing sites to collaborate with distant peers on common projects or community concerns. There are several web conferencing sites designed with education in mind, but some in particular are easier to use, though not many are free. Check with your county office of education or district tech department for recommended sites. A few such sites using or offering live chats:

http://tinyurl.com/7phmfcu WebEx (cost involved)

http://ocw.mit.edu/high-school/ MIT's open course work site for high schools

http://www.khanacademy.org/ The Khan Academy is a free online tutorial for students and teachers, and it offers over 2,000 videos on a variety of subjects, such as math, science, history, the humanities, several kinds of test preps and others. Highly recommended.

http://www.jason.org/public/whatis/start.aspx In this free site's own wording, the Jason Project connects fifth through eighth grade students with scientists to provide authentic learning experiences.

http://www.flatclassroomproject.org/ The Flat Classroom Project joins middle and high school students throughout cultures to become a virtual classroom in studying what it takes to become a "flat world." The project motto is "connect, collaborate, change."

http://www.skype.com/intl/en-us/home Skype features free video calling after you have registered for the free account.

http://www.oovoo.com/home.aspx This site, oovo, is similar to Skype in that it supports free face-to-face calls over the Internet.

Texting

http://remind101.com/ A free service that provides the pathway for teachers to text message or email students for a variety of purposes (reminders on homework, brief clarification or correction on facts, etc.)

http://cel.ly/ Another free filtered site that assists teachers in securely polling students as a group, working within discussion groups and allowing students without a mobile number to participate in the discussion groups. Discussions can be archived using Celly.

https://studyboost.com/ StudyBoost is a social media platform that provides study groups the ability to collaborate, participate and focus on the subject while on the go.

http://www.theonlinemom.com/secondary.asp?id=97 Online IM and Texting glossary

Video and Photo Sharing

http://edu.glogster.com/ Glogster is a free online-poster making site.

http://notaland.com/about Notaland is similar to Glogster in that it is an easy, free poster site.

http://explore.live.com/windows-live-photo-gallery-share-in-more-ways Windows Live Photo Gallery (Free); students can "publish" photos directly from Photo Gallery.

http://prezi.com/ Prezi is a commercial site hosting a free version for digital creations, which can be viewed online or offline. The free application allows for 100 mb of storage and can be used with IE 7 and Firefox.

Online gallery of free Web 2.0 tools for education:

http://cooltoolsforschools.wikispaces.com/home

http://www.usi.edu/distance/bdt.htm Bloom's pyramid with hyperlinked activities or online resources that appear at each level; excellent resource written/created by Samantha Penney.

Podcasting

 A podcast is a **sharable digital audio file** and requires a microphone and a host site as basic tools. The following are such sites:

http://aquaculturepda.wikispaces.com/podcast4 (free)

http://www.podomatic.com/login Podomatic is a free site featuring sample podcasts and directions on how to create podcasts.

https://docs.google.com/present/view?id=dhn2vcv5_432d8b8n2wn Interesting ways to use an IPod Touch in the classroom; (this work is licensed under a Creative Commons Attribution Noncommercial Share Alike 3.0 License).

Cell Phone/Smart Phones/Pagers

http://k12cellphoneprojects.wikispaces.com/ A resource of student cell phone projects.

http://tinyurl.com/8x88o6q Quick slide show of 33 ways to use cell phones in the classroom. This work is licensed under a *Creative Commons* Attribution Noncommercial Share Alike 3.0 License.

http://www.evernote.com/about/download/ Free. Makes text within snapshots searchable. Using Evernote, you have the ability to create texts, photos and audio notes that synchronize your notes to your computer.

http://www.iear.org/iear/2010/12/7/mindblowing.html This site hosts educational apps reviews. The particular post reviews "Mindblowing," as "…a multimedia mobile mindmap."

http://learning.blogs.nytimes.com/2010/09/20/can-cellphones-be-educational-tools/ A *New York Times* article on cell phone use in the classroom.

Other items of interest

Internet Security

Early in the exploration of technology for classroom use, safety and security became a concern as educators tried to shield their vulnerable students from cyber-criminal activity. Enough time has passed now that districts have adopted policies, written acceptable use policies (AUP) and sponsored workshops where safeguards were discussed and procedures were outlined to ensure safety. However, the most important safeguards are always those that start with the students who are using the technology. Most students are at such technical competency that it is difficult to predict where their skills will take them, especially if they are more knowledgeable than even their teachers. The following is a suggestion to augment the security procedures already in place.

Assuming your district has required students and parents to sign an AUP, it's time to begin discussions (and they do not have to be lengthy). Humans at every age enjoy hearing "stories," and this is a good way to begin the discussions…with scenarios. Create the scenarios. Some suggestions:

- Give them a **cyber-bullying scenario** where a vulnerable person is the victim and have student groups discuss solutions to the posed scenario situations.

- Another scenario might focus on flame wars, the kind that used to occur in the schoolyard, but that now is all too easy to set off online.

- Yet another scenario might feature student use of social sites, such as Facebook, where occasionally people intent upon harm lurk on the chance that personal identifying information is posted by a vulnerable young person, thus opening that youth to exploitation.

- Another scenario which occurs more often than we realize happens when well-meaning correspondents mistake the **tone** of a received message, and inappropriate verbal and face-to-face exchanges occur, setting off the youth version of the war of the worlds (in this case, school grounds). Using all caps can be innocent, but might even be the innocent cause of such a tone. However, sometimes a disgruntled young tech user can try to sway an entire class against the teacher by purposefully manipulating others into hostility online. This might happen if such a student is frustrated and sees the problems that he or she is experiencing as the result of someone else's fault, and in this case, the teacher is the chosen place to lay blame.

- Create that scenario, as well as the one where students create their own spam stories to distribute online and the resulting problems that ensue. In all cases, you have most likely heard or experienced other instances of technology use where safety, security or smooth technology classroom conduct has been thwarted.

When you begin your discussions with the students, assign small groups the task of discussing how to remedy or avert such situations. After small group discussions, have them share their conclusions. You will also have many instances where students will bring up more scenarios they have experienced or have heard about. These teachable moments are further proof that such discussions are merited, even among those students who are already technologically-aware.

The perceived ability to connect facelessly and anonymously with others is one condition which can give rise to damaging technology use. When that erroneous assumption meets immature brain development, it is a wise teacher who supervises all digital use in classroom work. Being fully present in class and being aware of when students begin experiencing frustration is the action signal for the instructor to head off problems. Knowing one's students and their typical behaviors also helps.

Another important aspect for internet security is to have knowledgeable and approving parents. Some teachers have parents read and sign course outlines sent home with their students. Making parents aware of the upcoming classroom technology use is vital for the student, the teacher and the school, but the course outline is not the only place where such notification should occur. A **back-to-school or class orientation night** where hands-on introduction to the class and the technology use is a good step toward getting support and for potential assistance. Having an administrator present at such meetings is also a wise move.

Quick Response Codes:

QR bar codes are two-dimensional and can be read by apps on a mobile device, typically a Smart phone. When first created, QR codes were used for advertising, but some educators see a use for them in the classroom. The drawback is that not all students possess Smart phones. However, some ideas for use of such codes include embedding information or forms for a student to access, using the codes to create a literary or other scavenger hunt, placing such codes on posters to create interest in, say, an upcoming drama production or game or to provide directions to an activity.

Useful Websites:

http://www.gleeditions.com/ Free Common Core Texts

http://www.archive.org/web/web.php Internet wayback machine: An easy-to-use utility that allows users to "find" and open no-longer supported sites.

http://tinyurl.com/ Enter an unwieldy url string into this free utility and the site will generate a shortened url to use in classrooms or other sites where it is undesirable to have lengthy web addresses.

http://trackstar.4teachers.org/trackstar/index.jsp Trackstar allows you to organize websites for use with students. You may also annotate the list you have created.

https://bubbl.us/ This is a free mindmapping site with many helpful aspects for projects.

http://eyeoneducation.com/Blog/articleType/ArticleView/articleId/597/Top-10-Internet-Resources-I-am-Thankful-For Online listing (in blog form) of useful websites

Appendix G:

References and Suggestions for Further Reading

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Poetry Performance:

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Poetry Aloud, www.poetryoutloud.org

Educational Blog Assistance:

Edublog
http://edublogs.org/

English Companion Ning
http://englishcompanion.ning.com/

Feed Reader:

Google Reader: *http://www.reader.google.com*

Other Websites:

Creative Commons
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iTunes
> *http://www.apple.com/itunes/affiliates/download/*

Windows Media Player
> *http://windows.microsoft.com/en-US/windows/downloads/windows-media-player*

The Education Podcast Network
> *http://epnweb.org/*

Twitter
> *http://twitter.com/*

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> *http://www.glogster.com*

The Midnight Ride (Featuring material from Paul Revere's life and his mission)
> *http://www-958.ibm.com/software/data/cognos/manyeyes/page/create_visualization.html*

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