

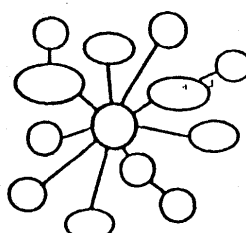
• Glossary of Teaching Strategies •

prepared by Arlene Mulligan

This glossary describes the following teaching strategies. The division of strategies into components of *what, how, why,* and *when* was pioneered by the California Literature Project at California State University, Dominguez Hills, in 1989; the format used on these pages was adapted from that used in the guide *Advanced English 3,4: Teaching Strategies and Student Activities* (Stock No. 41-E-5054).

Clustering	Jigsaw	Quickwrite
Double-Entry/Dialectical Journal	Journals and Learning Logs	Readers' Theatre
Fishbowl	K-W-L	Responding-Aloud Protocol
Four-Corners Debate	Listing	Role Play
Gallery Walk	Literary Get-Acquainted Party	Socratic Seminar
Grand Conversation	Making a Personal Connection	Storyboard
Graphic Organizers	Mapping	Stylistic Imitation
Guided Imagery	Modeling	Sustained Silent Reading
Hot Seat	Open Mind	Think-Aloud Protocol
Improvisation	Portfolio	Venn Diagram
Interior Monologue	Quaker Reading	Visual Representations

Clustering

<i>What</i>	<i>How</i>	<i>Why</i>	<i>Format</i>
<p>This graphic device shows possible relationships among facts and ideas; it is based on an idea of Dr. Gabrielle Lussor-Rico in <i>Writing the Natural Way</i> (J.P. Tarcher, Inc., 1983).</p>	<p>Give students a word. Have them use free association or brainstorming to cluster other words around it. Stress that there are no "wrong" responses; add all suggested words to the cluster. Then ask students to write a piece based upon one branch of the cluster or a series of related words.</p>	<p>Clustering helps get ideas flowing on a given topic. Students can also use it to review for a test, to respond to a film, or to generate ideas before writing in journals or learning logs.</p>	

Double-Entry/Dialectical Journal

<i>What</i>	<i>Why</i>	<i>When</i>	<i>Format</i>
<p>A double-entry or dialectical journal is a record in which the student, while reading literature, takes notes and adds his or her own reflections. The two-column format creates an external structure that assists students in creating a dialogue with the text and the author.</p>	<p>This type of journal provides a non-threatening means for students to respond to literature and promotes writing fluency. Students are encouraged to explore ideas, to ask questions, and to take risks in their interpretations.</p> <p>Such journaling helps students not only to develop a method of critical reading but also to formulate reflective questions. The journal creates a visible, permanent record of a student's interaction with a work of literature.</p>	<p>As the reader progresses through a text.</p>	<p>Double-Entry/ Dialectical Journal</p>
			<p>Words, phrases, or sentences I find interesting or important</p>

Fishbowl

What	How	Why	When
<p>"Fishbowl" is a strategy for discussing literature; it combines elements of debate, symposium, and round table. Its name comes from the circle-within-a-circle in which the discussion takes place.</p> <p>A series of "fishbowls" can be used to discuss the relationships between different poems, stories, or articles. Each student must prepare notes and questions on all pieces to be discussed. The class is then divided into small groups, each of which conducts its own fishbowl.</p>	<p>Two circles are formed. The inner one—the "fishbowl"—has seven chairs; the outer one has enough to seat the remainder of the class. Five of the inner circle's chairs are for panelists; the other two, placed opposite each other, are "jump seats" to be used by any student who wishes to "jump into" the discussion and then return to the audience. (Add a third for intense discussions.) Only students seated in the fishbowl may talk or ask questions. Panelists are responsible for synthesis and closure.</p>	<p>A "fishbowl" discussion provides an opportunity:</p> <ul style="list-style-type: none"> • To develop classroom community and participation • To hold a large class discussion in the manner of a small seminar • To encourage students to take responsibility for their own thinking • To allow students to generate their own questions • To foster close textual analysis • To clarify controversial points in the text 	<p>After reading a piece of literature.</p> <p>Before the discussion begins, students should have read the assigned literature and have prepared questions, perhaps based on dialectical journals. They bring the literature, their notes, and their questions to the fishbowl.</p>

Four-Corners Debate

What	How	Why
<p>A large-group debate on a complex issue that encourages students to express their points of view, to reflect on and reconsider their reasoning, and to draw conclusions.</p>	<p>Make four signs: <i>Agree</i>, <i>Disagree</i>, <i>Strongly Agree</i>, and <i>Strongly Disagree</i>; place one in each corner. Write on the chalkboard a statement that will elicit a reaction from students. Direct them to move to the corner whose sign most closely reflects their opinions. In the corners, students should spend approximately five minutes discussing their reactions.</p> <p>Each group then selects a spokesperson to report its opinions. After all groups have reported, open the floor for debate. Finally, allow students who have changed their opinions to change corners. Have them note whether any opinions changed and why.</p>	<p>To show students how to discuss topics about which there are varied points of view.</p>

Gallery Walk

<i>What</i>	<i>How</i>	<i>Why</i>	<i>When</i>
After reading a selection, students examine and discuss comments, questions, and personal responses posted in the classroom as in an art gallery.	<p>Hang three sections of butcher paper: <i>Comments</i>, <i>Questions</i>, and <i>Personal Responses</i>. Direct each student to generate an objective comment, a question, and a personal response to the reading and then, without talking, post these under the appropriate title.</p> <p>Then have students walk in silence through the "gallery," reading all "exhibits." Finally, have them discuss their classmates' comments; clarify the text as necessary.</p>	<ul style="list-style-type: none"> To allow students to exhibit their level of comprehension without fear of being wrong To show students common elements within their responses to a piece of literature 	After students complete a reading assignment.

Grand Conversation

<i>What</i>	<i>How</i>	<i>Why</i>	<i>When</i>
A Grand Conversation is a model of a meaningful discussion of literature.	Five student volunteers come to the front of the class and discuss a literary work or an aspect of it. One of them keeps a record of the topics and issues discussed. At the close of the conversation, the leader reviews the record and reports any patterns that emerge.	Students have an opportunity to model how to share varied responses to literature. Participating in or observing a Grand Conversation can also bring them to a greater understanding of the work than might be possible for them as individuals.	After part or all of a text has been read.

Graphic Organizers

Graphic organizers are visual representations of facts and ideas. There are multiple graphic devices that can help students explore and organize ideas. Clusters, spider maps, and Venn diagrams are graphic devices.

Guided Imagery

<i>What</i>	<i>How</i>	<i>Why</i>	<i>When</i>
A process in which students create mental pictures in response to an aural description given by the teacher.	To familiarize students with the process, tell them to close their eyes and picture a common object (e.g., an apple, a cookie, a car). Then ask them to describe these images aloud; note in discussion similarities and differences in students' images of the same object. Next, direct students to repeat the mental imaging process as you read a description full of sensory details.	Visualization allows students to connect personally but vicariously with a setting. It helps them to "set" a scene mentally before they read a text or write a descriptive paper. They also gain a better understanding of how <i>place</i> contributes to meaning in a literary work.	Before, while, or after students read the text.

Hot Seat

<i>What</i>	<i>How</i>	<i>Why</i>	<i>When</i>
A group activity in which individual students adopt the persona of a character in literature and answer questions from the character's perspective.	Divide class into groups of 3-5 students. Each student selects a character whose persona he or she will adopt. Then, in turn, each "character" responds to questions posed by other members of the group. (A two-minute limit per character is suggested.)	"Sitting in the hot seat" requires a student to experience a work of literature from a different point of view.	After all or a portion of a text has been read.
<p>To facilitate implementation of this strategy, consider these suggestions:</p> <ol style="list-style-type: none"> 1. Allow students to work in groups to brainstorm possible questions. Their questions might focus on recalling the story (<i>Who did ...? or What happened after...?</i>) or on speculating about a character's emotions (<i>How did you feel when...?</i>). 2. Put students into "expert" character groups so they can share ideas about characters. 3. Use puppets, character masks, and living murals as lead-in activities. 			

Improvisation

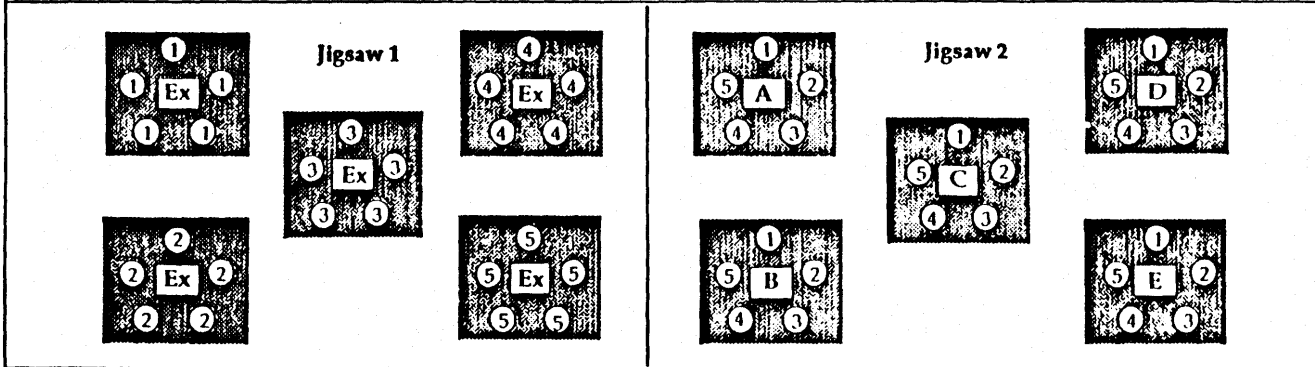
<i>What</i>	<i>How</i>	<i>Why</i>	<i>When</i>
<p>An improvisation is a spontaneous monologue or dialogue in response to a hypothetical or simulated situation.</p>	<p>Assign or have students select characters, and then provide them with an idea or situation to which to respond.</p> <p>For example, have individuals or groups of students improvise</p> <ul style="list-style-type: none"> • dialogue from a written or unwritten scene in literature or a scene from a student party • the dialogue and actions of a cheering section at a hypothetical baseball game • a call-in radio or television show on a controversial topic 	<p>Because improvisations are unplanned, they generate intuitive understandings on the part of participants. Unlike formal oral presentations, improvisations are informal and playful.</p> <p>They help students</p> <ul style="list-style-type: none"> • improve their ingenuity, inventiveness, and oral language skills • understand the literary characters they are analyzing • become involved in the discussion of a topic • develop realistic dialogue for stories and plays 	<p>At appropriate points during the study of a work of literature; the discussion of a significant issue; or during the drafting of short stories, plays, or preparation for oral story telling</p>

Interior Monologue

<i>What</i>	<i>How</i>	<i>Why</i>	<i>When</i>
<p>An interior monologue is formed—to use the words of James Moffett in <i>Teaching the Universe of Discourse</i>—by subjective, spontaneous thoughts. It is a writing strategy through which a writer lets a reader know a character's thoughts at a given moment.</p>	<p>Ask students to "get into" the mind of a character in a piece of literature, to try to think and feel as that character thinks and feels. Then ask them to write an interior monologue in which they transcribe the words flowing through the character's mind.</p>	<p>To increase the reader's depth of understanding of a piece of literature and to expand a student's repertoire of writing strategies.</p>	<p>After students have some understanding of the characters involved or after they have completed their reading.</p>

Jigsaw

What	How	Why
<p>In this collaborative learning technique, individuals become experts on one portion of a text and then share their expertise with others in a small group. (Groups are called "home" groups or "rainbow" teams).</p>	<p>Jigsaw 1</p> <ul style="list-style-type: none"> Establish "home" groups. Assign an "expert" number to each student. Use these numbers to reassemble students into "expert" groups. There they should master the assigned content and determine how to teach it to their home groups. Send "experts" back to their home groups to teach content learned in expert groups. <p>Jigsaw 2</p> <p>Direct members of the home group to become experts on a portion of the content and then share it within the group.</p>	<p>This strategy enables students to cover large portions of material in a short period of time. Each student shares the responsibility for learning the subject matter.</p>



Journals and Learning Logs

<i>What</i>	<i>Why</i>	<i>When</i>
Journals and learning logs—sometimes considered synonyms—are places where students record what they are learning in and out of school. In them students make notes; record observations, learning processes, dialogues, reflections, and lists; ruminate about unfolding news events and fictional stories—to list only a few possibilities.	Both techniques offer students an opportunity to clarify their thinking, to make connections, and to reflect on their learning. Journals used for personal observations often give students the beginning of writing ideas that can be developed and crafted in later drafts. Dialectical journals and learning logs are used in all content areas to clarify understanding of text and/or class discussions.	Daily, several times per week, or weekly. Journals and learning logs provide data on students' understanding of concepts and suggest topics for additional classroom discussion. These documents are usually graded on a credit/no credit basis, with comments but without corrections.

K-W-L

<i>What</i>	<i>Why</i>	<i>When</i>						
This uses a metacognitive format that involves a three-part thinking process. Before reading, the reader is asked to indicate 1. what he or she already <u>k</u> nows about the topic 2. what he or she <u>w</u> ants to know after reading After the reading, the reader is asked to show 3. what he or she has <u>l</u> earned from the reading.	The process accomplishes three things: <ul style="list-style-type: none"> • It activates students' previous knowledge or schema. • It provides students with a purpose for reading. • It asks students to summarize what they have learned. 	The process is introduced before reading and used during and after the reading.						
<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 33%;">What I Know</th> <th style="width: 33%;">What I Want to Know</th> <th style="width: 33%;">What I Have Learned</th> </tr> </thead> <tbody> <tr> <td style="height: 40px;"></td> <td></td> <td></td> </tr> </tbody> </table>	What I Know	What I Want to Know	What I Have Learned					
What I Know	What I Want to Know	What I Have Learned						

Listing

<i>What</i>	<i>How</i>	<i>Why</i>	<i>When</i>		
<p>A means of organizing information in a vertical format.</p>	<p>Lists may be written formally or scribbled quickly. Often students can incorporate elements of mapping into their lists. Some specific directions to students appear below.</p>	<p>Students can</p> <ul style="list-style-type: none"> • recall what they already know about a topic • discover what more they need to learn • put their ideas in order quickly • take a first step in finding possible writing topics 	<p>Listing is useful</p> <ul style="list-style-type: none"> • before students write a first draft • as they prepare for a discussion • after they have discussed a topic or read a text • when they're preparing for assessment 		
<p>Directions to students about how to utilize this strategy may include the following:</p> <table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <ol style="list-style-type: none"> 1. Title your list. 2. Write as fast as you can, using only short phrases. 3. Include <i>any</i> ideas that seem useful; you can sift them later. 4. Think about your list in 3–5 minute bursts of concentration; add to it after each period. </td> <td style="width: 50%; vertical-align: top;"> <ol style="list-style-type: none"> 5. Between these periods, or after you have finished, analyze what you've listed so you organize your material in some way. You might put an asterisk by each of the most promising items on the list; number key items in order of importance; group related items; cross out items that don't seem promising; add new items. This important step may lead you to further discoveries about your topic. </td> </tr> </table>				<ol style="list-style-type: none"> 1. Title your list. 2. Write as fast as you can, using only short phrases. 3. Include <i>any</i> ideas that seem useful; you can sift them later. 4. Think about your list in 3–5 minute bursts of concentration; add to it after each period. 	<ol style="list-style-type: none"> 5. Between these periods, or after you have finished, analyze what you've listed so you organize your material in some way. You might put an asterisk by each of the most promising items on the list; number key items in order of importance; group related items; cross out items that don't seem promising; add new items. This important step may lead you to further discoveries about your topic.
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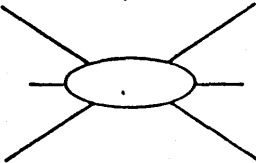
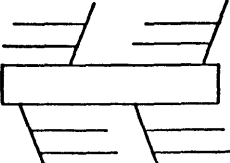

Literary Get-Acquainted Party

<i>What</i>	<i>How</i>	<i>Why/When</i>
<p>At a Literary Get-Acquainted Party, students "meet" characters from either fiction or non-fiction by mimicking the interaction of a social gathering.</p>	<p>Copy thought-provoking or representative phrases or sentences from the selected literature onto index cards or pieces of construction paper. Prepare one card for each student.</p> <p>Direct students at the "party" to share the quotes on their cards with all classmates. Only the quotations on the cards are permitted as conversation during this get-acquainted gathering; the quotations replace inquiries such as "How are you?" and "Fine. And you?"</p>	<p>After all of the quotes have been introduced, students can</p> <ul style="list-style-type: none"> • attempt as a class or as individuals to arrange the quotes in sequential order • describe in a writing log the characters, incidents, or themes they anticipate encountering in the literature • discuss in a group their impressions, hunches, and predictions.
		<p>A Literary Get-Acquainted Party</p> <ul style="list-style-type: none"> • introduces students to the ideas in a piece of fiction or non-fiction before it is read • gives them an opportunity to anticipate characters, themes, conflicts • stimulates their interest in reading

Making a Personal Connection

<i>What</i>	<i>How</i>	<i>Why</i>	<i>When</i>
<p>Students recognize a connection or similarity between a personal experience and either a character's experience or some other aspect of a reading selection.</p>	<p>Identify a theme (or another aspect) of the literature being studied. Ask students to do a quickwrite that makes a connection between a personal experience (e.g., an exhilarating event, a lost love, the first day of school, prejudice) and the selected theme or aspect.</p>	<p>This strategy encourages students to see connections between their lives and a character's experiences. It also helps them realize that literature explores universal truths and experiences.</p>	<ul style="list-style-type: none"> • As an introduction to a literary work • In anticipation of a critical point in the work (e.g., just before the climax) • In response to reading a work


Mapping

<i>What</i>	<i>How</i>	<i>When</i>
<p>Like clustering, mapping is a graphic device that offers students an opportunity to plan a piece of writing—an autobiography, a news story, an essay, a research paper—both verbally and visually. A map is a <i>Gestalt</i>, a whole picture of a writing idea with its major and minor parts, showing the interrelationships of ideas.</p> <p>Mapping can also be used as a means of analyzing a piece of literature.</p>	<p>This can be a collaborative or individual activity. Direct students to draw a large geometric shape—a circle, a square—to represent the thesis. From that shape they should extend lines that represent main and supporting ideas.</p>	<p>Mapping is used as an advance organizer or ideational scaffolding for compositions, notetaking, and comprehension.</p>
<p>Maps take on various shapes and sizes, depending on the task being organized. Let students exercise their creativity when structuring their maps. These are some possible shapes maps might take:</p> <div style="display: flex; justify-content: space-around; align-items: center;">    </div>		

Modeling

<i>What</i>	<i>How</i>	<i>Why</i>	<i>When</i>
<p>Modeling is a demonstration of desired behavior that occurs naturally in the classroom. Either teachers or students can do it.</p>	<p>The “think along” strategy, for example, is based on the concept of modeling: Without preparation, read a selection to the class. Next, verbalize the thinking process you used to understand what you read. Then ask students to describe the steps you took.</p>	<p>Modeling how one responds to writing, or how one reads literature, can be useful to students.</p>	<p>Before students are expected to use a particular skill, e.g., mapping, clustering, listing.</p>

Open Mind

<i>What</i>	<i>How</i>	<i>Why</i>	<i>When</i>
<p>A diagram used for a visual character analysis.</p>  <p>The same strategy can be used with two heads to show differences between characters.</p>	<p>On a blank "open mind" diagram, a student draws symbols or selects from the text words and phrases that represent a character or the character's thoughts or reactions. Outside of the diagram the student explains the rationale behind the symbols and phrases chosen.</p>	<p>Drawing taps into a student's visual understanding, often generating ideas that elude a student's ability to verbalize. Drawing symbols associated with a character and then verbalizing those choices helps a student to focus his or her ideas and to make interpretive connections.</p>	<p>During or immediately after an initial reading of a piece of literature. This activity prepares students to talk or write about a character.</p>

Portfolio

<i>What</i>	<i>How</i>	<i>Why</i>
<p>A portfolio is a collection of student work gathered over time and periodically reviewed.</p> <p>Portfolios may include:</p> <ul style="list-style-type: none"> artifacts that represent students' lives and accomplishments running records, check lists, teacher and parent observations, conference notes students' self-assessment of their learning processes across the curriculum projects or exhibits that represent students' skills with oral and aural language; illustrate their reading and writing abilities, including the use of appropriate reading strategies and use of the writing process; and the ability to conduct and comprehend research student work that demonstrates media and visual literacy, as well as appropriate use of technology projects, observations, or reflections that exemplify students' abilities to work effectively in group situations: to discuss, create, and solve problems 	<p>Begin the process of keeping portfolios gradually, developing a workable system for collecting and storing papers, for student self-assessment, and for student-teacher conferences.</p> <p>There are many portfolio designs, ranging from models created by individual teachers and negotiated with students to state-wide portfolio assessments.</p>	<p>Portfolios provide more authentic examples of students' accomplishments than on-demand assessments. Compiling them encourages students to reflect on and assess their learning processes.</p> <p>Portfolios can be used:</p> <ul style="list-style-type: none"> to showcase a student's talents to show a student's development; to encourage self-assessment to assess a student's work for evaluation, placement, or exemption to assess a curriculum or program

Quaker Reading

<i>What</i>	<i>How</i>	<i>Why</i>	<i>When</i>
<p>Students and the teacher participate in the voluntary, random sharing of their responses from dialectical journals. These readings can be 5–15 minutes long.</p> <p>Plan to participate actively with students during this activity. There may be lengthy spaces of quiet in the beginning. Be patient.</p> <p>(Students might want to illustrate their verbal images.)</p>	<p>Have students select from a reading words, phrases, or sentences they find particularly meaningful or that create a vivid mental image. Tell them to record their selections in the left-hand column of a dialectical journal. In the right-hand column, they should reflect why the items evoke this special meaning or image.</p> <p>Students then volunteer, at random, to read their writing aloud—as Quakers speak at random in a meeting. While one person reads, other students should listen.</p>	<p>This strategy gives validity to students' personal reactions to a work and allows them to express those reactions in a non-judgmental setting.</p>	<p>After the first reading or as the reader progresses through the text.</p>

Quickwrite

<i>What</i>	<i>How</i>	<i>Why</i>	<i>When</i>
<p>A 5–10 minute exercise that lets students use the act of spontaneous writing to discover what they already know.</p> <p>Quickwrites are sometimes called freewrites.</p> <p>When this same approach is used to generate ideas visually, the result is called a quickdraw.</p>	<p>Have students write about a given topic until their fingers are tired—or for a given amount of time. Tell them to move their pens or pencils <i>continuously</i>. If they can't think of anything to write, they should repeat their last word or phrase until something new comes to mind. Allow them to suspend rules of punctuation, spelling, and grammar ...and just write!</p>	<p>Quickwriting develops students' ability to generate language. It brings internal discoveries to the surface, providing students with insight into their thinking.</p>	<p>Before, during, or after a learning experience.</p>

Readers' Theatre

<i>What</i>	<i>How</i>	<i>Why</i>
<p>Readers' Theatre is a dramatic interpretation of literature in which actors read scripted parts, similar to the production of radio plays. This dramatization does not require stage movement or memorization.</p>	<p>Readers' Theatre scripts can be purchased, but students are more involved when they create their own. An older class—experienced with scripting Readers' Theatre material—can provide a good model for younger students. In developing scripts with a novice class, start with a strong story from which one scene has been scripted for Readers' Theatre. As a whole class, script another scene. Divide the remaining story so that small groups or partners can complete the script. Bring the groups together for a "cold" reading and discussion of the script before they revise. This process of reading and revision can occur several times depending on the complexity of the material.</p> <p>The ideal literature for Readers' Theatre scripts has a strong plot, much dialogue, several characters, and narration that is minimal or can be adapted to dialogue.</p> <p>As students become more experienced at scripting fiction, encourage them to include sound effects and other choral reading devices to add variety, set a mood, or increase dramatic tension.</p>	<ul style="list-style-type: none"> • To increase reading comprehension • To develop oral, aural, and writing skills • To encourage creative collaboration

Socratic Seminar

<i>What</i>	<i>How</i>	<i>Why</i>	<i>When</i>
A Socratic Seminar is a guided group discussion exploring the ideas, values, and issues found in literature.	<p>The seminar leader begins by asking a question based on close study of a text. The leader listens carefully to student responses, and guides the conversation according to those responses.</p> <p>All participants share responsibility for keeping the discussion tied to the text. Students listen carefully, respect the rights and opinions of others, and strive to understand the ideas and issues presented.</p>	Socratic seminars encourage students to think for themselves, to tolerate ambiguity, and to explore multiple meanings. In them students engage in a collaborative quest for enlarged understanding by testing each other's thinking. Rigorous thinking, not simple mastery of facts, is demanded of participants.	<p>A Socratic Seminar can be used</p> <ul style="list-style-type: none"> • at any stage of teaching a major piece of literature • to explore issues prior to a writing assignment • to bring closure to the study of a poem, essay or short story.

Storyboard

<i>What</i>	<i>How</i>	<i>Why</i>	<i>When</i>
A storyboard is a graphic, chronological depiction of the major events in a piece of literature.	Ask students to recall the major events of a story. Have them work individually or in collaborative groups to illustrate the events in sequence on storyboards and then share the storyboards with the class. With some books students can transform the plots of stories into a board game like Candyland or Monopoly.	Creating storyboards requires students to use the right sides of their brains. The process improves students' recall of plot incidents and their sequence in the story. Storyboards can be used to report on independent reading.	<ul style="list-style-type: none"> • Immediately after a reading. • In preparation for a discussion or a writing assignment. • As an end-of-unit project.

Stylistic Imitation

What	How	Why	When
<p>Students imitate a writer's style precisely or approximately, substituting their own words and/or meaning.</p> <p>For younger students, repetitive rhyming or sentence structures ("Good night moon/good night moon") are excellent early models. For older students, Dickens ("It was the best of times, it was the worst of times...") is a good model.</p>	<p>Select from the work of an accomplished writer a representative paragraph that has distinguishing characteristics. Then ask students to imitate selected elements of that writer's style: tone, syntax, diction, punctuation, theme, and so on.</p>	<p>Stylistic imitation can be used</p> <ul style="list-style-type: none"> • To extend students' range of available sentence structures • To aid in the analysis of writing styles • For fun 	<p>As part of a lesson on sentence structure, as part of the study of a piece of literature or a writer, in preparation for a paper on a writer's style, or to enter a contest that requires entrants to imitate or parody a writer's style</p>

Sustained Silent Reading

What	How	Why	When
<p>Sustained Silent Reading (SSR) is the uninterrupted reading of books, newspapers, or magazines for pleasure. It is not tied to assignments or assessment.</p> <p>a.k.a.:</p> <p>DEAR—Drop Everything And Read</p> <p>DIRT—Daily Individual Reading Time</p> <p>SQUIRT—Sustained Quiet Uninterrupted Reading Time</p> <p>FVR—Free Voluntary Reading</p>	<p>Students bring their own reading material to class or select from a classroom library before the SSR period begins. Classroom libraries should hold a wide range of reading materials. At school or at home, teachers and parents model reading with students.</p>	<p>Students' reading improves with practice. The reading of books, magazines or newspapers for pleasure also improves students' attitudes toward reading. Free choice of reading material is key to reading pleasure and the success of SSR. Research has shown that readers slip into a creative, intense state of "flow" when what they read is absorbing enough to make them less aware of daily concerns.</p> <p>Research has also shown that students whose teachers read to them daily—and read well—and students whose daily pleasure reading totaled the greatest number of pages achieved the highest reading scores and largest vocabularies.</p> <p>In addition to improving test scores, SSR also helps develop lifelong readers.</p>	<p>Depending on students' ages, SSR periods range from 10–20 minutes. Pick a time with no interruptions, perhaps at the beginning of class or after lunch. Because readers/students often encounter exciting or amusing material as they read, offer a time for conversation at the close of SSR.</p>

Responding-Aloud Protocol

<i>What</i>	<i>How</i>	<i>Why</i>	<i>When</i>
<p>The Responding-Aloud Protocol is a strategy to improve students' analytical skills through multiple oral readings and discussion of a short piece of literature. No writing is involved until after the discussion process is complete. Because multiple readings are essential, this protocol is most appropriate with poetry and short-short stories.</p>	<p>The Responding-Aloud Protocol is described in detail in the unit "Techniques for Analyzing Literature through Writing and Discussion" found elsewhere in this guide. The following is a brief summary:</p> <p>Students hear the poem (or story) read by the teacher, a student volunteer, and— after groups are formed— by a member of the group. Students then read the poem silently. Each student gives an initial response to the poem, and then joins in a discussion of the reactions of other members of the group. After listening to reports of each group's response to the literature, students re-read the literature selection and again discuss it in small groups.</p> <p>In a wrap-up discussion, the teacher connects common themes in the groups' analyses and raises additional questions. Interpretations of the piece of literature are written as homework.</p>	<ul style="list-style-type: none"> • to increase students' confidence in their ability to interpret literature • to encourage collaborative thinking • to give opportunities to English learners and oral/aural learners • to prepare students for writing thoughtful analyses of literature 	<p>When introducing a poem or comparing a series of poems.</p>

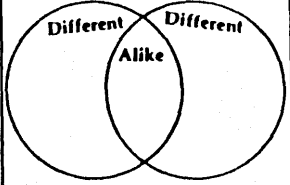
Role Play

<i>What</i>	<i>How</i>	<i>Why</i>	<i>When</i>
<p>In role play, students take on the parts of known fictional or non-fictional characters—from the arts, sciences, mathematics, social sciences, or other branches of public life—and then improvise dialogue based on their understanding of the characters, settings, or conflicts.</p> <p>The terms “role play” and “improvisation” are often used interchangeably, but they are different: a role play is based on some <i>known</i> factors. “Hot Seat,” another strategy in this glossary, is an example of role play.</p>	<p>Students can prepare for role play exercises in small groups. Each student is assigned to become “an expert” on one specific character. After discussing a period in history or a piece of literature, for example, students practice taking on the roles of their assigned characters in selected situations.</p> <p>For more in-depth analysis, the jigsaw method could be used. Again, each student in the group is assigned to become the “expert” on a specific character. In this model, however, the expert groups meet to discuss insights into the characters and situations under study; each member of the expert group prepares to play the role of their character. The teacher or a student selects hypothetical situations or scenes that replicate actual or fictional events for the students to role play.</p>	<p>Role play allows students to “walk in the shoes” of another person and from that walk to elicit new understandings of the character and the situation. The rationale for offering students an opportunity to role play are similar to those listed under Improvisation.</p>	<p>Role play is appropriate after students have read enough about a story, a character, a conflict, or a historical period to generate interpretations. It can be used</p> <ul style="list-style-type: none"> • to stimulate discussion • to prepare for writing assignments

Think-Aloud Protocol

<i>What</i>	<i>How</i>	<i>Why</i>	<i>When</i>
Pairs of students freely exchange thoughts and explore ideas, encouraging each other and extending each other's thinking. (Limit this to pairs so that participants receive immediate feedback.)	Tell pairs of students that, as they read aloud, they should freely express to their partners thoughts they have about the content or about problems they encounter—and how to resolve them, any connections they can make to persons or situations in real life, and any interpretations or judgments they are making.	This process evokes maximum involvement as each pair grapples with unlocking the literal level of the text (e.g., vocabulary, speaker, images, etc.). It also forces students to articulate how they come to understand the selection.	While students read a piece of literature with a partner.

Venn Diagram

<i>What</i>	<i>How</i>	<i>Why</i>	<i>When</i>	<i>Format</i>
A Venn diagram is a graphic device (two overlapping circles) for charting similarities and differences between characters, stories, or other elements.	Students may work individually, with partners, or in groups. Have them label the diagram with the names of the two entities under analysis. Show them how to list the elements particular to each entity in the outer parts of the circles. Within the overlap of the circles they should place the information <i>common</i> to both entities. (See diagram.) This information may be recorded in note form or in sentences, and may include illustrations.	<p>This activity enables students to analyze similarities and differences in a visual format.</p> <p>All students can be successful with this activity because it requires a minimum of writing.</p>	Prior to students' writing an essay of comparison/contrast or engaging in a discussion.	

Visual Representations

<i>What</i>	<i>How</i>	<i>Why</i>	<i>When</i>
<p>A visual representation is a graphic response to a piece of literature completed by an individual or small group. There are numerous strategies that encourage students to make connections between verbal and visual thought. Some examples are murals, collages, "Sketch to Stretch" activities and "One-Pagers."</p> <p>Visual representations should show an interpretation of the text.</p>	<p>In "Sketch to Stretch," students discuss in groups what in a reading intrigued them most. They can consider the text as a whole, or a character, a theme, an individual episode, symbols, and so on. Their interpretation guides them in creating a visual to share with the class. Groups use poster paper, colored markers, magazine pictures, or other materials to create their graphic. They then explain their visuals to the class.</p> <p>To create a "One-Pager," students incorporate</p> <ul style="list-style-type: none"> • quotations from the text • a visual image—drawn or cut from magazines • questions and/or personal statements about the text • found objects <p>They cluster—much like a collage—all or some of these elements around a dominant impression, feeling, or thought about what they have read.</p>	<ul style="list-style-type: none"> • To give all students, but especially English learners and visual thinkers, an opportunity for visual meaning-making • To stimulate discussion • To encourage metaphorical thinking. With practice, students tend to push their visual interpretations beyond literal observation. 	<ul style="list-style-type: none"> • During reading or at the end of reading a text. • In preparation for class discussion or writing assignment. <p>Students may, for example, discuss "One-Pagers" they've done after reading a chapter of a novel before they discuss the chapter itself.</p>