

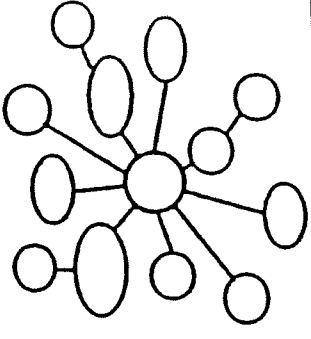
## Glossary of Teaching Strategies

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 created specifically for this guide.

Clustering	Jigsaw	Portfolio
Double-entry/dialectical journal	Journals and learning logs	Quaker reading
Four-corners debate	K-W-L	Quickwrite
Gallery walk	Listing	Sketch to stretch
Grand conversation	Making a personal connection	Storyboard
Guided imagery (visualization)	Mapping	Tableau
Hot seat (character analysis)	Modeling	Think-aloud protocol
Interior monologue	Open mind (character analysis)	Venn diagram

## Clustering

What	How	Why	Format
<p>This prewriting activity 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

What	Why	When	Format				
<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. 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>	<table border="1"> <thead> <tr> <th data-bbox="966 336 1079 577">Double-Entry/ Dialectical Journal</th> <th data-bbox="1079 140 1477 577">Why I find my selections interesting or important</th> </tr> </thead> <tbody> <tr> <td data-bbox="1079 336 1477 577"> <p>Words, phrases, or sentences I find interesting or important</p> </td> <td data-bbox="1079 140 1477 577"></td> </tr> </tbody> </table>	Double-Entry/ Dialectical Journal	Why I find my selections interesting or important	<p>Words, phrases, or sentences I find interesting or important</p>	
Double-Entry/ Dialectical Journal	Why I find my selections interesting or important						
<p>Words, phrases, or sentences I find interesting or important</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. (The activity takes approximately 20 minutes to complete.)</p>	<p>Make four signs: <i>Agree, Disagree, Strongly Agree, and 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. 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

What	How	Why	When
<p>After reading a selection, students examine and discuss comments, questions, and personal responses posted in the classroom as in an art gallery.</p>	<p>Hang three sections of butcher paper: <i>Comments, Questions, and 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. 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"> <li>To allow students to exhibit their level of comprehension without fear of being wrong</li> <li>To show students common elements within their responses to a piece of literature</li> </ul>	<p>After students complete a reading assignment.</p>

## 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. This strategy also prepares students for the collaborative section of CLAS.	After part or all of a text has been read.

## Guided Imagery (Visualization)

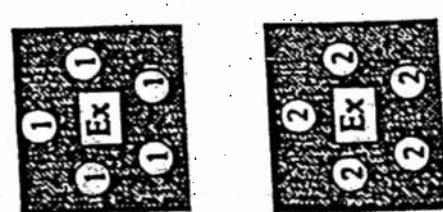

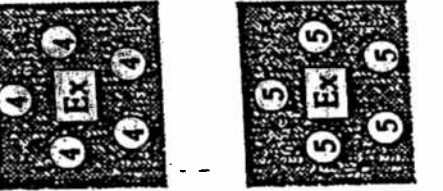
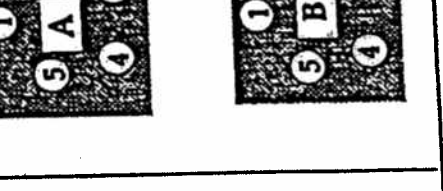


<i>What</i>	<i>How</i>	<i>Why</i>	<i>When</i>
A process in which students create mental pictures in response to an aural description given by the teacher.	To familiarize students with this process, tell them to close their eyes and picture a common object (e.g., an apple, a cookie, a car). Then ask them 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 (Character Analysis)

What	How	Why	When
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"> <li>1. Allow students to work in groups to brainstorm possible questions. Their questions might focus on recalling the story (<i>Who did ...?</i> or <i>What happened after...?</i>) or on speculating about a character's emotions (<i>How did you feel when...?</i>).</li> <li>2. Put students into "expert" character groups so they can share ideas about characters.</li> <li>3. Use puppets, character masks, and living murals as lead-in activities.</li> </ol>			

## Interior Monologue

What	How	Why	When
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.	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.	To increase the reader's depth of understanding of a piece of literature and to expand a student's repertoire of writing strategies.	After students have some understanding of the characters involved or after they have completed their reading.

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><b>Jigsaw 1</b></p> <ul style="list-style-type: none"> <li>Establish "home" groups. Assign an "expert" number to each student.</li> <li>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.</li> <li>Send "experts" back to their home groups to teach content learned in expert groups.</li> </ul> <p><b>Jigsaw 2</b></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>	 <p><b>Jigsaw 1</b></p>  <p><b>Jigsaw 2</b></p>  <p><b>Jigsaw 3</b></p>  <p><b>Jigsaw 4</b></p>  <p><b>Jigsaw 5</b></p>  <p><b>Jigsaw 6</b></p>

## Journals and Learning Logs

What	Why	When
<p>Journals and learning logs 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.</p> <p>These documents are usually graded on a credit/no credit basis, with comments but without corrections.</p>	<p>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.</p>	<p>Daily, several times per week, or weekly.</p> <p>Journals and learning logs may be part of any class format.</p>

## K-W-L

What	Why	When
<p>This uses a metacognitive format that involves a three-part thinking process.</p> <p>Before reading, the reader is asked to indicate</p> <ol style="list-style-type: none"> <li>1. what he or she already knows about the topic</li> <li>2. what he or she wants to know after reading</li> </ol> <p>After the reading, the reader is asked to show</p> <ol style="list-style-type: none"> <li>3. what he or she has learned from the reading.</li> </ol>	<p>The process accomplishes three things:</p> <ul style="list-style-type: none"> <li>• It activates students' previous knowledge or schema.</li> <li>• It provides students with a purpose for reading.</li> <li>• It asks students to summarize what they have learned.</li> </ul>	<p>The process is introduced before reading and used during and after the reading.</p>

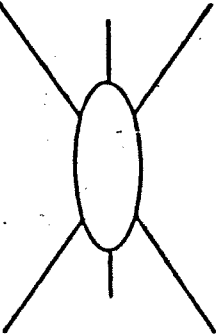
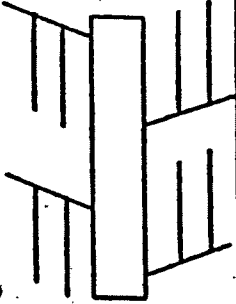
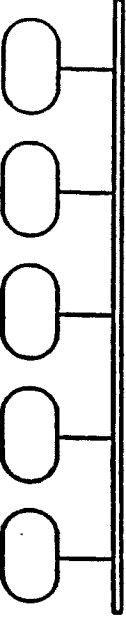
What	How	Why	When
<p>A means of organizing information in a vertical format.</p>	<p>Lists may be written formally or scribbled quickly. Often students can incorporate elements of mapping into their lists. Some specific directions to students appear below.</p>	<p>Students can</p> <ul style="list-style-type: none"> <li>recall what they already know about a topic</li> <li>discover what more they need to learn</li> <li>put their ideas in order quickly</li> <li>take a first step in finding possible writing topics.</li> </ul>	<p>Listing is useful</p> <ul style="list-style-type: none"> <li>before students write a first draft</li> <li>as they prepare for a discussion</li> <li>after they have discussed a topic or read a text</li> <li>when they're preparing for assessment</li> </ul>
<p>Directions to students about how to utilize this strategy may include the following:</p> <ol style="list-style-type: none"> <li>Title your list.</li> <li>Write as fast as you can, using only short phrases.</li> <li>Include any ideas that seem useful; you can sift them later.</li> <li>Think about your list in 3-5 minute bursts of concentration; add to it after each period.</li> </ol> <p>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.</p>			

### Making a Personal Connection

What	How	Why	When
<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"> <li>As an introduction to a literary work</li> <li>In anticipation of a critical point in the work (e.g., just before the climax)</li> <li>In response to reading a work</li> </ul>



# Mapping

What	How	When
<p>Like clustering, mapping 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>		

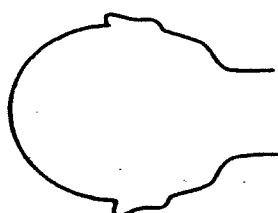
# Portfolio

What	How	Why
<p>A portfolio is a collection of projects, reading responses, and writings that illustrate the range of a student's work gathered over time and periodically reviewed.</p>	<p>Begin the process of keeping portfolios gradually, developing a workable system for collecting and storing papers, for student self-assessment of portfolios, 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>Compiling portfolios encourages students to reflect on and assess their own learning processes. Portfolios can also be used by teachers to assess students' learning.</p>

## Modeling

<i>What</i>	<i>How</i>	<i>Why</i>	<i>When</i>
Modeling is a demonstration of desired behavior that occurs naturally in the classroom. Either teachers or students can do it.	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.	Modeling how one responds to writing, or how one reads literature, can be useful to students.	Before students are expected to use a particular skill, e.g., mapping, clustering, listing.

## Open Mind (Character Analysis)

<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>	On a blank "open mind" diagram, students draw symbols or write words and phrases from the text that represent that character or what the character is thinking or feeling. (On a CLAS reading assessment, this activity is usually followed by a request that the student explain the symbols and phrases used in the diagram.)	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 helps students focus their ideas.	During or immediately after an initial reading of a piece of literature. This activity prepares students to talk or write about a character.

## Quaker Reading

What	How	Why	When
<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

What	How	Why	When
<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.</p> <p>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>

### Sketch to Stretch

<i>What</i>	<i>How</i>	<i>Why</i>	<i>When</i>
A process whereby students transform their intellectual understanding of a piece of literature into a graphic representation.	In groups students discuss 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.	Gives students an opportunity for visual meaning-making.	Either during the reading or after working with a text.

### 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.	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.	<ul style="list-style-type: none"> <li>• Immediately after a reading.</li> <li>• In preparation for a discussion or a writing assignment.</li> </ul>

Tableau

What	How	Why	When
<p>Students use a dramatic pose to visualize and interpret a text.</p>	<p>Working in groups, students select a scene from literature and create a "frozen" version of it. Then the group leader taps a person in the scene who, while the others remain unmoving, speaks "in character." When tapped again, the character stops speaking. Each character has an opportunity to speak; only one speaks at a time. A speaker can simply relate what the character is thinking at that time.</p>	<p>This strategy draws students into the text. It also permits them to make spontaneous interpretations beyond the text.</p> <ul style="list-style-type: none"> <li>• Students vicariously explore a character's behavior.</li> <li>• The audience gains additional perspective on the text.</li> <li>• Students must re-read the text to study for a particular scene.</li> <li>• Fun and appreciation surface.</li> <li>• It integrates reading, speaking, and listening skills.</li> <li>• Active learning takes place.</li> <li>• Groups can choose their meaning from others' presentations.</li> <li>• Students at all levels of English competency can participate.</li> </ul>	<p>At any point during or after a reading.</p>

## Think-Aloud Protocol

What	How	Why	When
<p>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.)</p>	<p>Pair students. Tell them 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.</p>	<p>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.</p>	<p>While students read a piece of literature with a partner.</p>

## Venn Diagram

What	How	Why	When
<p>A Venn diagram is an organizational device (two overlapping circles) for charting similarities and differences between characters, stories, or other elements.</p>	<p>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 common to both entities. (See diagram.) This information may be recorded in note form or in sentences, and may include illustrations.</p>	<p>This activity enables students to analyze similarities and differences in a visual format.  All students can be successful with this activity because it requires a minimum of writing.</p>	<p>Prior to students' writing an essay of comparison/contrast or engaging in a discussion.</p>

## Strategies/Tips For Assisting ELL Students

1. Use shorter, simpler phrases and sentences
2. Use a simpler vocabulary
3. Clearly pronounce your words
4. Speak at a slower pace
5. Use a variety of pitch and intonation when you speak
6. Use visuals, real objects, pictures, drawings, and gestures or other physical body movements to provide clues to what you mean and are trying to communicate to the student.
7. Assign a buddy to help the student. Don't allow the student to sit alone or become isolated.
8. Ask district ESL staff about the background and culture of particular students and their proficiency level.
9. Be sensitive to the students culture. Find out as much as you can. Always ask "Is this a cultural behavior" when trying to interpret student behavior.
10. Actively engage the student. Talk to him or her, encourage him or her to communicate with you. Use appropriate strategies for the student's language proficiency level.
11. Avoid using idioms and slang.
12. Repeat and rephrase what you are trying to communicate and use body language.
13. Model everything. If you want the student to stand in line behind another student, model that for him or her.
14. Make use of all senses. Allow students the opportunity to touch things, listen to sounds, smell, and taste when possible. Talk about the words that describe these senses as the students experience them.
15. If you ask a question, give the student a longer time to respond (increase wait time). An ELL may know the answer but may need extra processing time to say it in English.

16. Encourage students to speak but don't force them, especially non-speakers or beginners who begin their language acquisition by listening. If they are not ready or able to speak, allow them to show their comprehension through non-verbal means (body actions, pointing, nodding, drawing pictures, manipulating objects, etc.)
17. Be patient and offer encouragement. Resist the urge to over correct. This may inhibit students. Instead, when mistakes are made, model the proper responses.
18. Don't forget to learn the student's name and to call him or her by it. Don't forget to introduce yourself to the student and help them to learn your name.
19. ELLs, especially non-speakers and beginners, will often feel frightened. Be kind and patient. Try to keep the student calm and get assistance from ESL staff, if necessary.
20. Remember students' parents may not speak English well. You can use the same strategies to work with parents of ELLs.