

Carrie Thomas has been teaching English for thirteen years at Warren Township High School and specializes in curriculum and instruction. She is LATE North Lakes district co-leader and would LOVE to talk to you about how to be more involved in LATE. She has a four year old son, and far too many pets. She loves reading comic books and making things.



Jamie Zarnstorff has been teaching English and Reading Improvement for twelve years at Warren Township High School. She loves going fishing with her two little boys and reading a good book with a glass of wine



in hand as soon as they're asleep...

# 25 strategies in 50 minutes

**...TO HELP YOU IMPROVE, STREAMLINE,  
SIMPLIFY, EVALUATE, AND ENJOY  
READING AND WRITING IN ANY  
CLASSROOM.**

with

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**1. THE TIMER STARTS**

**2. YOU CHOOSE A STRATEGY FROM THE menu AND SHOUT OUT THE number.**

**3. We TELL YOU all about the STRATEGY YOU chose.**

**4. Repeat the previous two steps.**

5. If we finish all 25 strategies in 50 minutes, we'll share our chocolate! If we don't, you can check them out online here:

# MENU

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1. Umbrella

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2. BIGGER BETTER BOLDER

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3. silent exchange

---

4. *Silence To Foster Understanding*

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5. BETTER THAN STUMBLES, MARBLES, GRAVY

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6. read and roll

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7. TAKE A PAGE FROM MY BOOK

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8. HIT RECORD

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9. What does it say; what does it mean; what does it matter?

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10. CONVERSATION CALENDAR

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11. QFT

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12. THAT DAMN FROG THING

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13. TARGET PRACTICE

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14. PQP

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15. `writing.include?(code)`

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16. ice +

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17. Templates

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18. SAVE THE LAST WORD FOR ME

---

19. cut it out

---

20. the word game

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21. Stand Up and Say Something

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22. *Easter Egg*

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23. DISCUSSION SEEDS

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24. CATAPULT

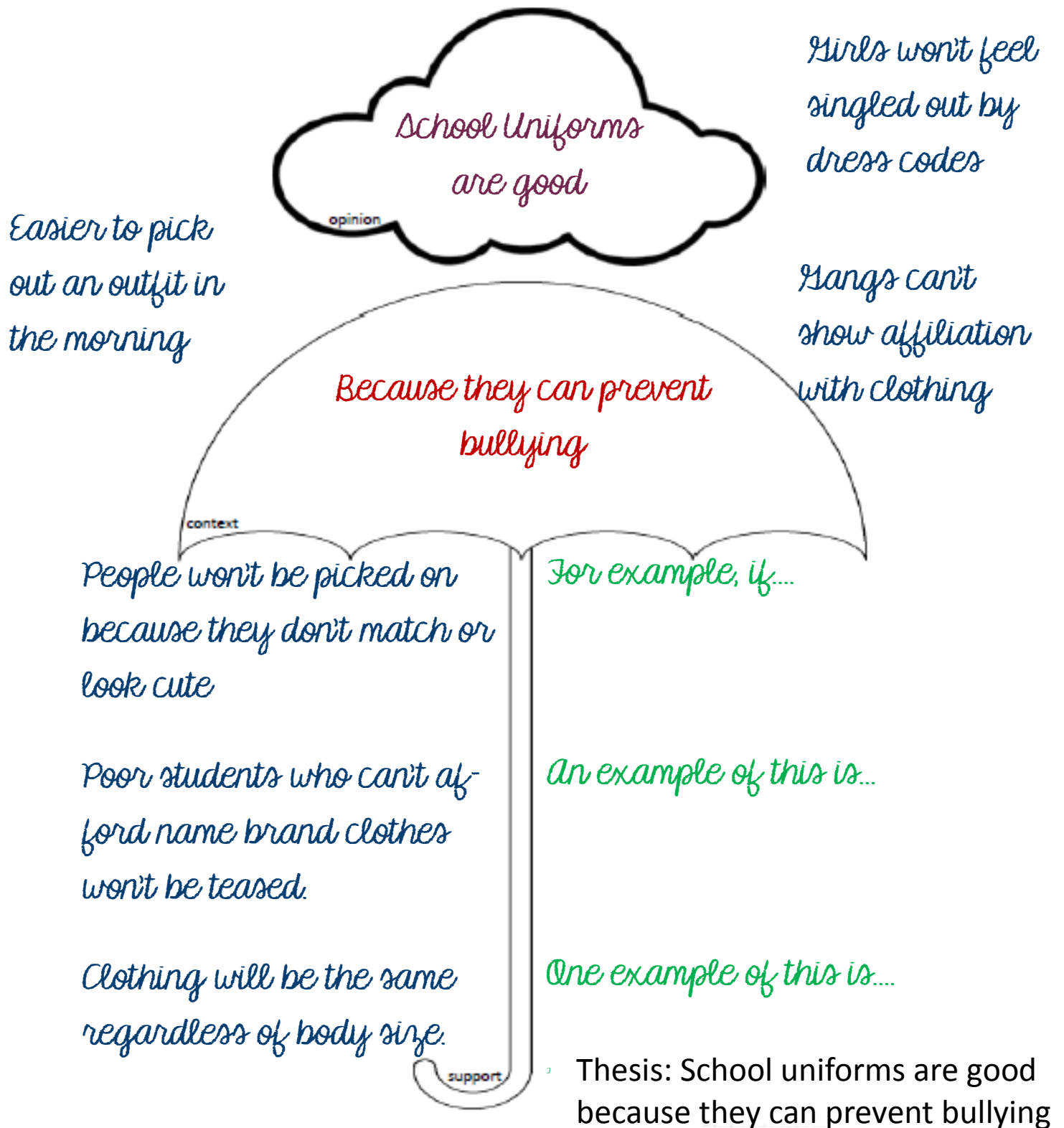
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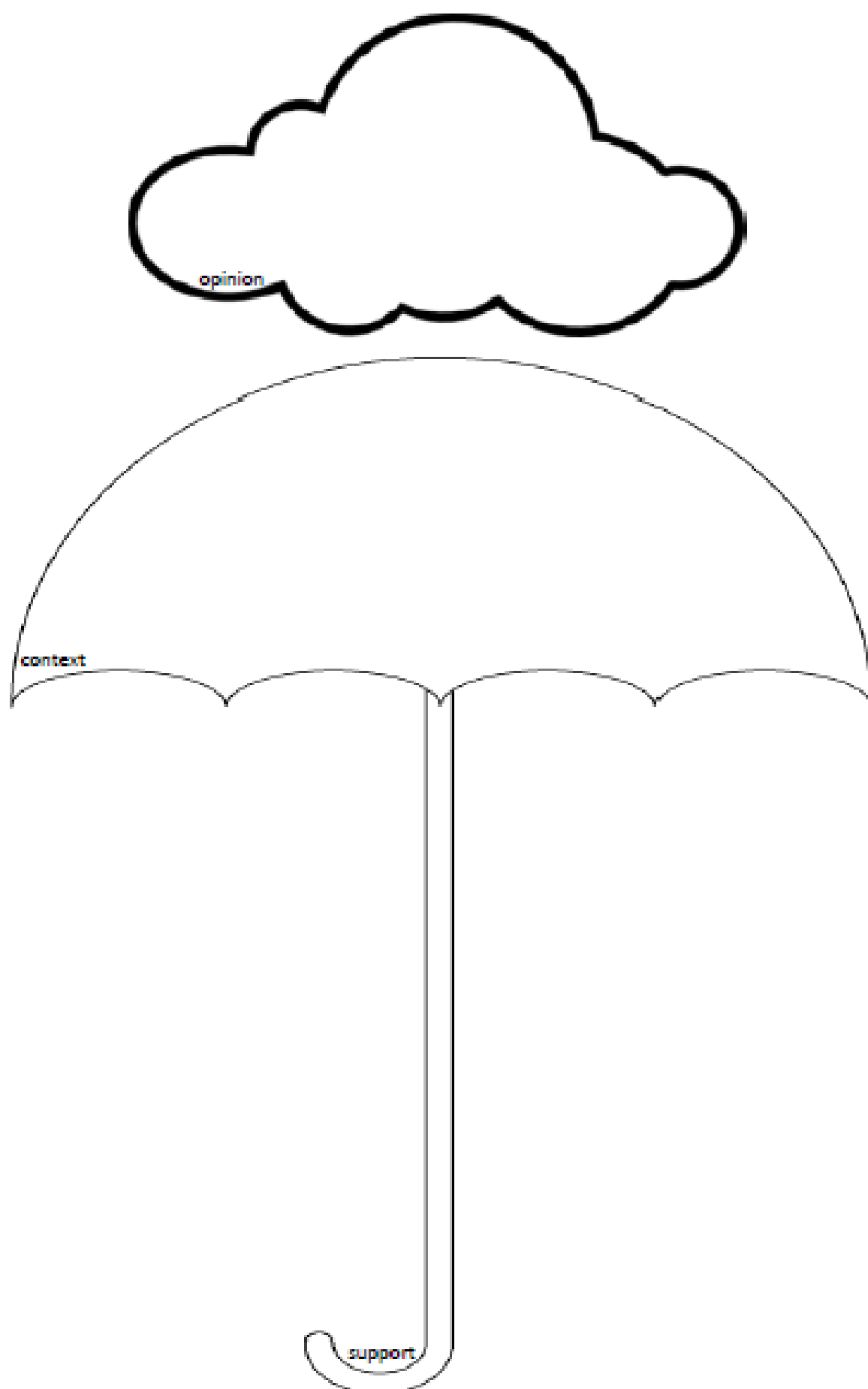
25. trouble slips

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# 1 Umbrella

This graphic organizer helps students narrow their focus and identify a context for their argument. The premise is that since it's impossible to cover everything, you pop up an umbrella and cover what you can.



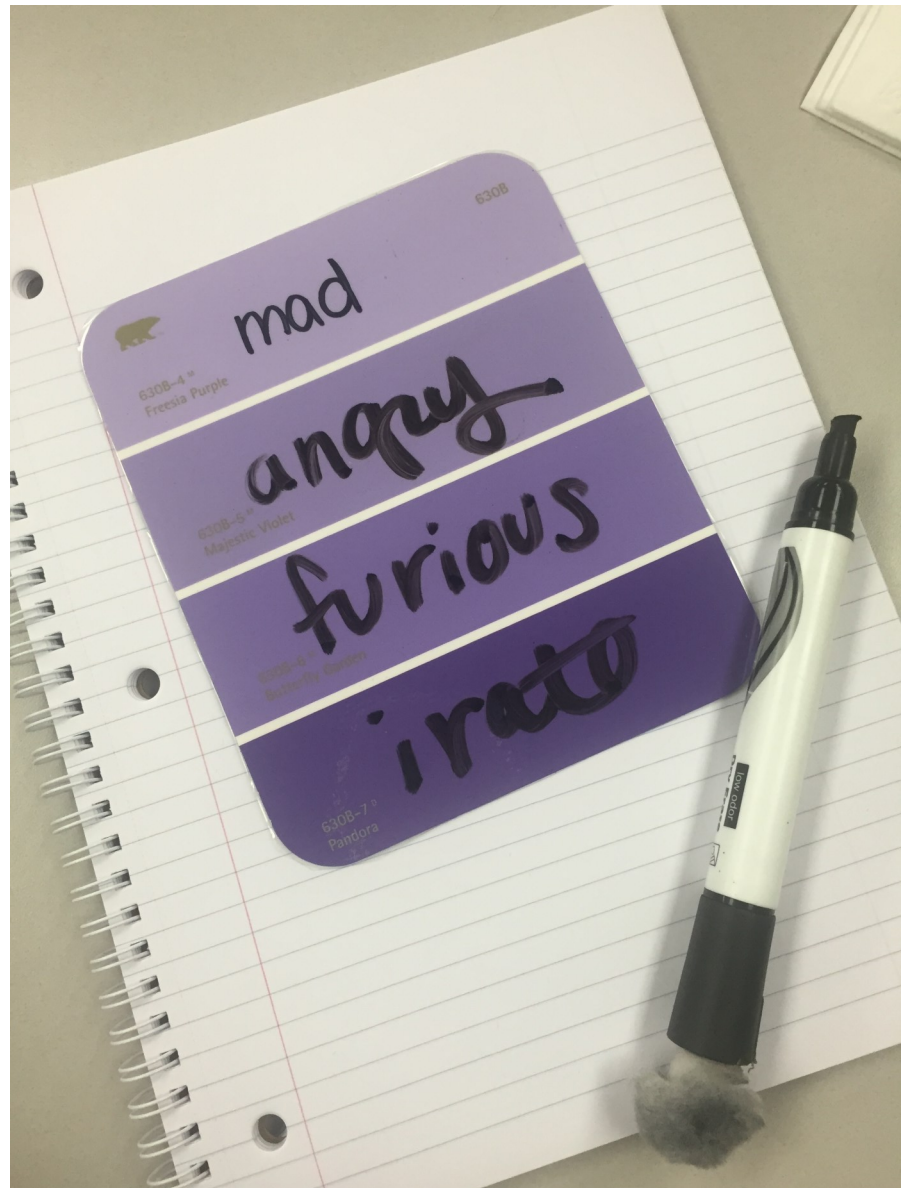


# 2 BIGGER BETTER BOLDER

1. Collect a class set of paint chips (stick to lighter shades) and have them laminated.
2. Write an overused word on the lightest shade.
3. Students write a more descriptive word in the next section, and pass the card on. The next student writes an even more descriptive word, and so on.
4. Once the card is full, you will have lot of much more descriptive options to use.

## Variations:

- Students break into small groups and choose overused words from their own writing, pass the card around and select their favorite alternative.
- Winners can earn points.



### 3. Silent Exchange

**This one puts discussion ownership on the students...**

- 1. They are asked to create their own open-ended discussion question about a chosen chapter or passage.**
- 2. After writing their questions at the top of a sheet of paper, they are grouped with at least three other students.**
- 3. Students silently pass their questions to the right so their group members can have two minutes to give a thoughtful response.**
- 4. The rotation continues every two minutes until students get their own questions back.**
- 5. Silence is broken and discussion begins...**



*4 silence to foster understanding*

# 5 BETTER THAN STUMBLES, MARBLES, GRAVY

Students should work in small groups (approximately four students per group). Ideally, all four essays are swapped with another group. Each student takes the lead for one of the essays passed to his group, reading it aloud. As he reads, the other group members call out the following phrases when relevant:

**Stumbles:** The reader stumbled over a **word**, and they should add a suggestion for another possibility.

**Marbles:** The reader had trouble getting through a **sentence**, and they should add a suggestion to make the sentence clearer.

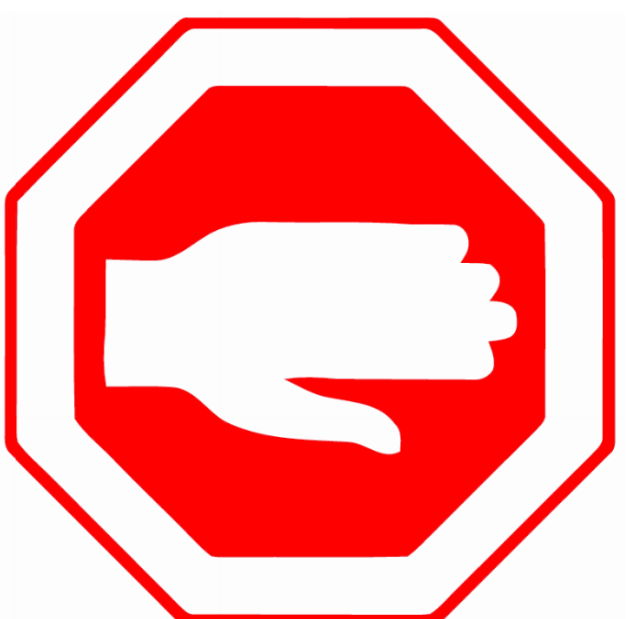
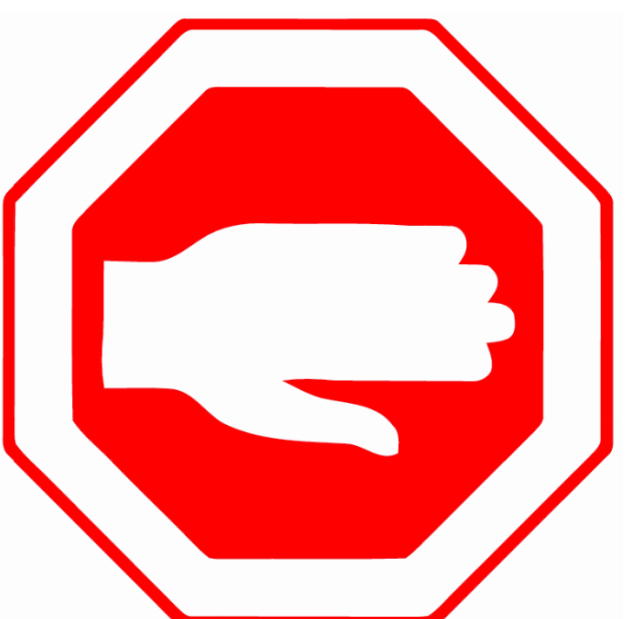
**Gravy:** The essay is going on and on without offering argument or evidence, and they should give a suggestion about that or cross out plot stuff.

However... we have found that teenagers often complain about having to shout out weird things like “gravy!” in the presence of their peers. As a result, we’ve had a bit more luck with “Add, Subtract, Clarify.” This Instruction sheet can be printed and laminated to be reused with this activity. Printing on a bright color makes the sheet noticeable, so that more reserved students can simply hold up the card instead of shouting something out.

## Add, Subtract, Clarify

1. Break into groups of 3 or 4 people.
  2. Swap papers with another group so that no one has his or her own paper.
  3. The first person will read the paper he or she is holding from beginning to end.
  4. As he or she reads, the other members of the group will say **STOP**, or hold up this paper, when something problematic catches their attention.
  5. Once the reader stops, the rest of the group will choose one of the following options for the reader to mark on the page. The reader will simply write a symbol at that point and then continue reading.
    - ◇ **ADD (+):** reader comes to a place where the essay needs something like explanation, support, elaboration, or specifics
    - ◇ **SUBTRACT (-):** reader comes to a word, phrase or section that is not necessary (phrases such as “in my opinion” or excessive plot recap should be subtracted)
    - ◇ **CLARIFY (c):** reader is stumbling as he or she speaks because the sentence is awkwardly worded or the words themselves are not quite right
1. After the reader finishes the paper, he or she will walk the group through the paper stopping at the places the group marked earlier. As a group, decide how to fix these places while the reader makes notes on the paper itself. This is also the perfect opportunity to double check minor errors and citation problems.
  2. After each person’s paper has been read, the authors will be able to fix their writing in preparation for the next draft deadline.





## 6 read and roll

While partner A reads, partner B will roll the die and respond according to the instructions on the die. Both partners write their questions and responses in your book as annotations.

1: summarize: summarize the section that your partner just read.

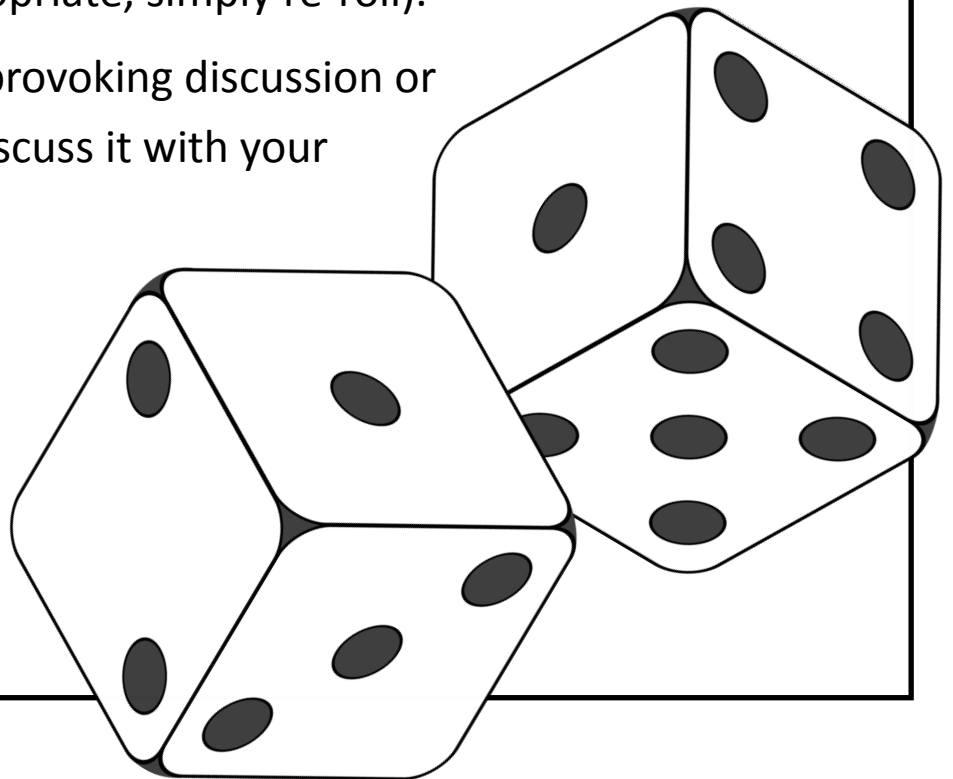
2: vocabulary: select one difficult word and guess what it means based on context, check a dictionary or ask a friend to see if you are right.

3: connect: make a connection to your own life, to something that's happened in the world or something in a book or movie.

4: visualize: draw a picture, or vividly describe this section (If doing so would be totally inappropriate, simply re-roll).

5: ask: write a thought provoking discussion or opinion question and discuss it with your partner.

6: prediction: make a prediction about what will happen next based on what your partner has just read.



**Read and Roll:** While partner A reads, partner B will roll the die and respond according to the instructions on the die. Write your questions and responses in your book as annotations.

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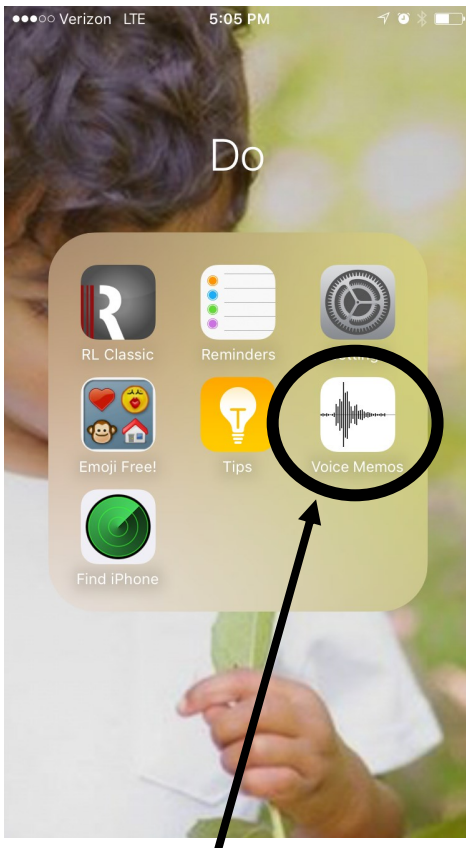
## **7. TAKE A PAGE FROM MY BOOK**

- 1.Xerox pages from the text and copy onto colored cardstock**
- 2.Distribute to individuals, partners, or small groups to annotate**
- 3.Groups present their work to the whole class**

Adaptations:

- Xerox each page on a particular color and use the think-pair-share approach by having kids work independently, then find a partner with the same color, and finally joining as a complete color group
- Copy discussion questions onto the cards instead and have groups respond to the questions
- Copy a single quotation onto the cards and have the group discuss the quotation
- Pass completed cards to another group and ask the second group to evaluate the response or annotation

# 8 KIT RECORD

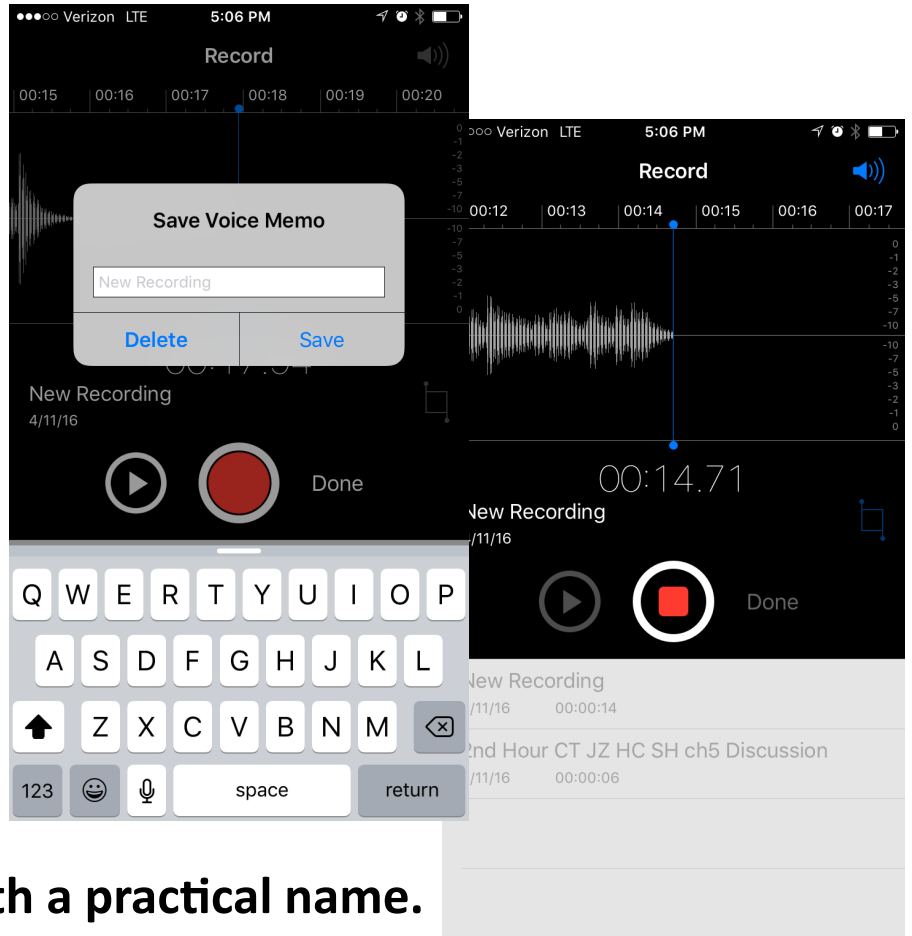


Use this app

1. Record the conversation.

2. Save the file with a practical name.

3. Email it to the teacher.



## Tips:

- BEFORE anyone starts anything, make sure someone in the group has a device that can record, send the recording as an email, and has enough available space to store the conversation.
- Encourage each group to do a “testing 1 2 3” recording to make sure they know what they are doing.
- Write your email address on the board and ask students to take a picture of it with the phone they are using for recording.
- Communicate by flashing the classroom lights unless you enjoy listening to your own voice.



## 9. What does it say; what does it mean; what does it matter?

# Say, Mean, Matter

<b>SAY</b>	<b>MEAN</b>	<b>MATTER</b>
<b>This is a <i>summary</i> of what the texts says.</b>	<b>This is about <i>interpretation</i>.</b>	<b>What are the <i>implications</i>? (Possible outcomes or results?)</b>
<b>What does the text say?</b>	<b>Ask questions like, “What makes you think that?”</b>	<b>Why does it matter to me or others?</b>
<b>What happened? Cite text (quotation) or paraphrase.</b>	<b>“How do you know that?”</b>	<b>Why is it important? (to the story as a whole?)</b>
		<b>What is the significance?</b>

What does the text SAY?	What does the author MEAN?	Why does it MATTER?
According to the author, “...”	The quote is saying that...	This quote is important because it...
The text directly states, “...”	The quote is explaining the...	This quote includes an example of...
As stated by the author, “...”	In this quote, the author describes...	This quote demonstrates how...
The author claims that, “...”	The quote is reinforcing the idea of...	An examination of this quote reveals...
In the author’s words, “...”	The quote clarifies why the...	This quote models the author’s use of...
The author plainly asserts, “...”	In this quote, the author proposes...	This quote reminds the reader that...

# 10. CONVERSATION CALENDAR

Conversation Log Exchanges for Books 19-24

YOUR NUMBER.

**Directions:** You are going to have a conversation with a student from another class period in order to gain a new perspective on Books 19-24. Please be open and honest with the reactions or questions you share. Here are some ideas to get you started:

- If you are confused about something, write down your questions and ask your partner for clarification.
- Challenge the text by asking pointed questions
- Make connections from The Odyssey to other texts, films, music, art, or real-world situations...
- Identify the writer's craft. Discuss literary techniques used. How does the writer draw you in or make his points?
- Make a prediction and give EVIDENCE of your prediction's credibility.
- ALWAYS be thinking: What does it Say? What does it mean? What does it MATTER?

Period One

Period Five

# 11. QFT: Question Formation technique

## The basic idea is simple:

1. Provide a piece of evidence for the students to respond to. It might be a chapter title, a significant word or phrase, a picture, a photo, a brief article, a quote, a movie trailer, etc.
2. Students then generate as many questions as possible –only questions, no statements. The questions get recorded.

## Variations:

- Have students generate questions in small groups first (or use a think-pair-share approach) and bring their questions to the larger group.
- The teacher can type all the questions as they are generated by the class.
- Using the master list of questions, ask students to select the three questions that they think will be most significant in the reading.
- Return to the master list (or top threes) after reading and reevaluate the questions, sort the questions, respond to the questions, manipulate the questions...

**Use this activity as a pre-reading activity and return to it for follow up throughout the reading or use it as a springboard for your essay. Or use your essay rubric as the evidence and build your questions around that.**

### 8th hour QFT for Lord of the Flies, Chapter 8



1. Is that a spear?
2. Does Piggy die?
3. Why is it a pig?
4. Is someone wearing the pig head?
5. How does the pig die?
6. Is it some sort of symbol on the island?
7. Is it supposed to put fear in people?
8. Does Jack hunt it?
9. Do they get rescued?
10. Is that blood dripping down?
11. Why did they put it on a stick?
12. Why did they chose the head?
13. Are those (little dots) flies around it?
14. Where did the body go?
15. Who killed it?
16. Why are the eyes gone?
17. Do they eat the rest of it?
18. How long is it there for?
19. Why does the stick fade?
20. Is that firewood?
21. Why do the ears look like leaves?
22. Where did they find the pig?
23. How did they chop off the head?
24. Whose idea was this?
25. What is the purpose of it?
26. Who finds it? Does it get found?
27. Does it represent a person? Piggy maybe?
28. Is it a sacrifice to the beast?
29. Is it a baby pig? A boar? A sow?
30. Why is it a female pig?
31. Was the pig pregnant?
32. Is there more than one?
33. Was there a pig massacre?
34. Where was the spear placed?
35. Are they gonna put more heads on sticks?
36. Is anyone gonna die?
37. Is Jack planning to hurt someone?
38. Is that, like, a sign to scare the beast?
39. Does someone end up wearing the pig head?
40. Does Ralph carry it around bc he's the leader?
41. Is someone gonna end up like the pig?
42. Why did my teacher pick a black and white picture if color is so important in this book?



# 12. THAT DAMN FROG THING

This approach to evaluating writing shifts the responsibility onto the students and in doing so requires them to think critically about their writing and thinking. It also solves two major frustrations of essay grading: having to write the same comments over and over on everyone's essays and having students throw away the paper without really considering the comments that it took you ages to write.

## How it was presented to me:

1. Read the first essay and grade the heck out of it. Leave lots of comments. Set it aside.
2. Read the next essay. Determine if it makes different mistakes from the previous one or similar mistakes. If it makes similar mistakes to the first one, simply throw it in a pile with the first one. If it makes different types of mistakes, grade the heck out of it, leave lots of comments and use it to start a new pile.
3. Repeat step number two until all essays are graded. Limit yourself to 3-6 piles. This is possible if you focus your grading on a limited set of characteristics.
4. Mark each group with a particular symbol (I used frog, toad, turtle, salamander the first time I did it) and allow students time to meet in those groups to compare essays and understand their own areas of strength and weakness.

## How I modified it:

- I did not "grade the heck out of" any of the essays; instead, I wrote my observations on a sticky note and used the sticky note to label the piles.
- When I finished reading all of the essays, I used my sticky notes to write an overarching comment about each group's strengths and weaknesses. I printed all of the overarching comments on a single page.
- Students compared their writing, identifying areas of strength and weakness and added "teacher comments." They then chose the overarching comment that best described their group's performance.
- The subsequent time I did this activity, I provided a comment bank to help them so that the comments would be more complex and focused.
- The last time I did this activity, I included a letter grade with the overarching comments.

## My experience

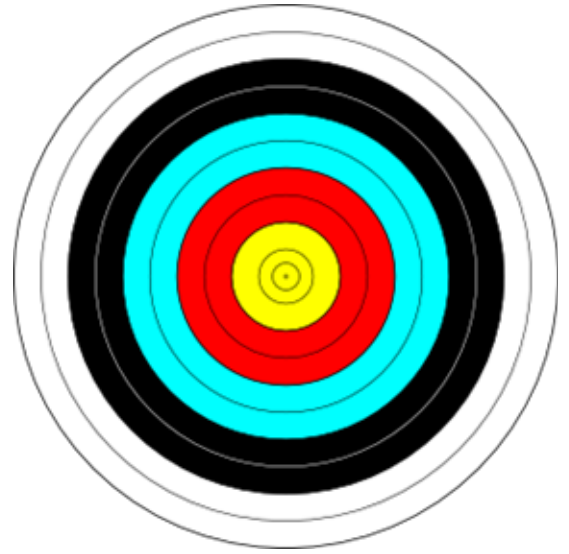
I had my students do this activity for two of the four body paragraphs they wrote for an essay about Homer's *Odyssey*. This essay came together slowly, one paragraph at a time over the course of reading the first half of the story. Each time they self-evaluated, they got better at it and were better able to anticipate my expectations. Ultimately, I graded the entire essay in this manner. They earned up to 50 points for grammar and mechanics (which I graded and left feedback about) and up to 50 points for argumentation and writing technique (which they self-evaluated). Most importantly, since they all received a blank essay, they could earn or lose up to ten points by adding thoughtful "teacher comments."

## Why it works

Grading in this way saved me time because I avoided making the same comments over and over again. Students were invested in figuring out their own strengths and weaknesses. Instead of passively receiving comments, or ignoring them altogether, students played an active role in evaluating and thought critically about their work and how to improve it. They made the comments I would have made, and felt my frustration as they wrote (and rewrote) "explain how this supports the thesis." The activity automatically differentiates to meet students' specific needs and ability levels. It continues the thinking even after the essay has been graded. And best of all, students have the opportunity to improve their essay score, not by fixing a mistake here or there, but by objectively critiquing their work and suggesting ways to improve next time.

## 13. TARGET PRACTICE

Often, the learning stops as soon as students see a grade. One way to get around that problem is to give feedback in a different format. Assign a task, and clearly articulate a single skill that you intend to evaluate, print an archery target on the worksheet or rubric, and use it to indicate the student's degree of success in expressing mastery of the evaluated skill.



name Carrie Thomas

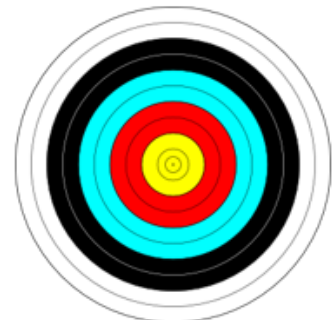
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hour 4

*The Life of Pi*, chapter 36: Two Truths and a Lie

Of the following three statements, two are true, and one is a lie. Select a statement and prove or disprove it using evidence from the text and information from the articles about Ganesh, Shiva Nataraja, and the Virgin of Guadalupe.

1. The Patels move to Canada because they are enticed by the promise that a new land holds.
2. Pi's mother is dead.
3. The story that is about to be told is horrific.



Pi's mother is not dead. Throughout the story so far, Pi has told stories about his mother, such as turning to her for comfort when he was frightened by Mahisha, the tiger (Marcel 36). Though her role in his religious experience is minimal, she is none the less present "playing along nicely" during his baptism (77). Even as an adult, his home is filled with symbols of mothers, such as Parvati, whose son protects her, even at the cost of his own head (Kumar).

## 14. PQP: PRAISE, QUESTION, POLISH

**This works well for struggling readers and writers, as it helps them give an author specific feedback in memo format.**

**P8** Praise for what you like

**about the author's writing style or ideas.**

**Q8** Ask questions you have for

**the author to remove any confusion you have.**

**P8** Polishing ideas for the author  
to improve his or her writing.

**This activity can be introduced after reading a chapter, novel, article, or peer editing. The students can even email the feedback to the teacher, which offers an opportunity to address email etiquette.**

[illegible]

## 15. writing.include?(code)

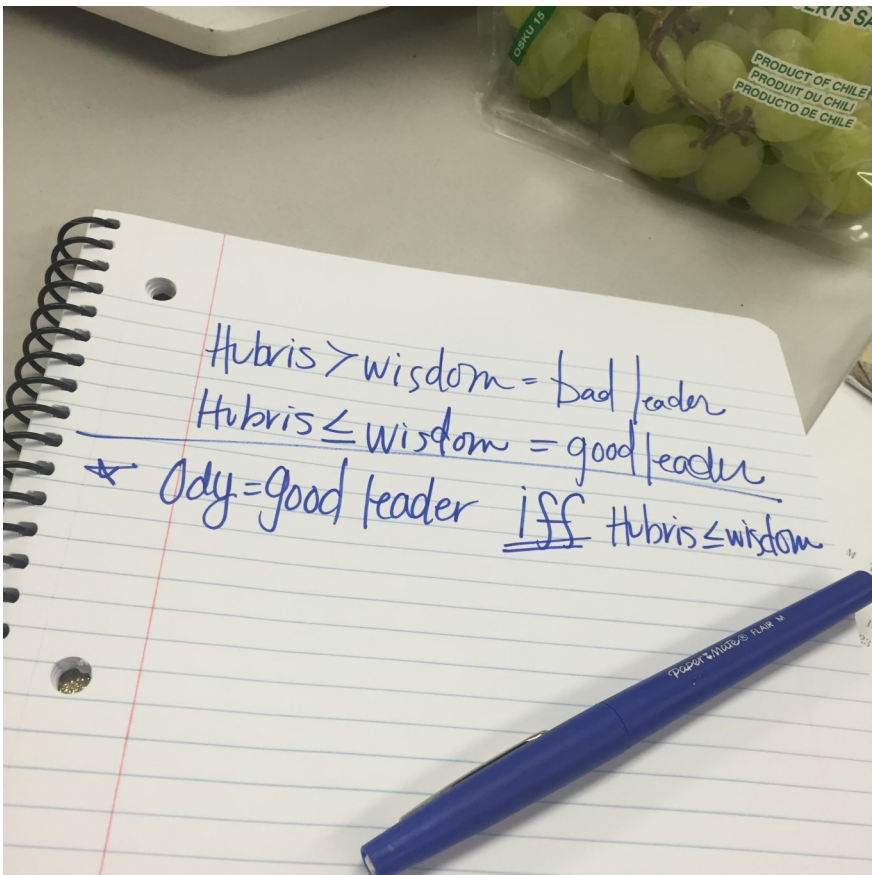
Our students are entering a world where success will be tied to code literacy. Regardless of the field they intend to enter, the most successful people will be those who are what Farrah Bostic calls “a conversational coder,” that is, at least somewhat versed in programming languages.

If you are code literate, teach it. Use code to express ideas and relationships. Help your students create code poetry. Here, a few lines of code describe how the death of his friend shifts Romeo's motivation to revenge and it accounts for the spiraling escalation of violence through use of a loop, a repeating section of code that allows for changing variables across multiple passes.

```
tybalt.challenges(romeo) if party.include?(tybalt) && party.include?(romeo)

while play.continues?
  unless romeo.rage > 0
    romeo.sub(mercutio)
    ( tybalt.kills += 1 ) if mercutio.destroy
    ( romeo.rage += 1 ) unless mercutio.present?
  else
    romeo.challenges(tybalt)
    ( romeo.kills += 1 ) if tybalt.destroy
    romeo.woe += 1
  end

  break if romeo.woe > 0
end
```



If you are not code literate, you can still think like an engineer and express ideas and relationships using logic that translates well to programming. Here, I help a student articulate her thesis based on the information she's gathered observing Odysseus lead his men in various situations. I used mathematical constructs, because she's more math-minded. Shifting from a formula to a sentence once we were done was simple enough: Odysseus is a good leader only when his hubris does not interfere with his wisdom.

## INTRODUCING YOUR SOURCES

**INTRODUCE YOUR CITATION.** Introducing material you include legitimizes the information because the source is no longer a mystery to your reader. For example, introducing medical information you pull from the Journal of the American Medical Association is instantly more credible than an anonymous fact that could just as easily be from Buzzfeed: *The Journal of the American Medical Association recently published a study citing the need for improved...* In some cases, a carefully crafted introduction can stand in place of a parenthetical citation in research papers. This is also a fantastic approach for speeches and presentations, allowing you to build ethos without the benefit of parenthetical citations.

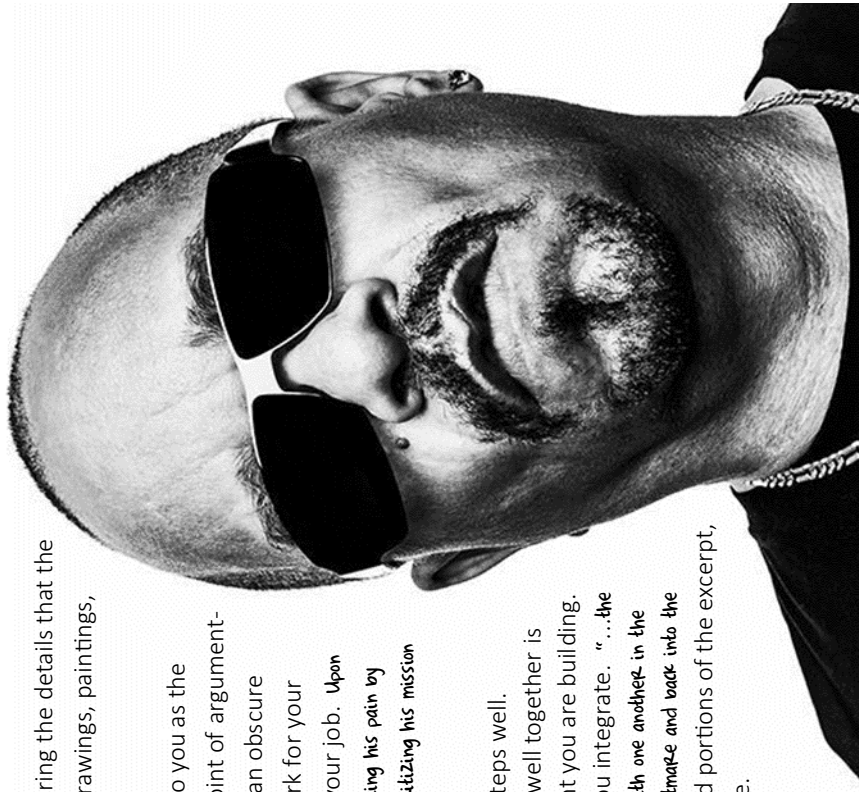
In the context of literary analysis, introducing a quote provides your reader with context so that he or she can mentally place the quote within the text. It is also an opportunity to begin steering your reader toward the argument you plan to make. Be careful, though, it is easy to get lured into a false sense of context by using chapter or line numbers: *In act 1, scene 5 of Romeo and Juliet, Lord Capulet says...* Chapter numbers seem, on the surface, to provide very specific and useful information, however, it is far more practical to briefly place your reader in the right context with a quick plot point: *At the start of the masquerade, Lord Capulet says...* Just don't go overboard; your audience is already familiar with the text, so you don't need to summarize the entire plot.

**CITE YOUR QUOTE PROPERLY.** Once you have committed to bringing outside materials into your essay, it is critical that you give appropriate credit to the original creator. Whether you summarize, paraphrase, quote, or copy-and-paste, you must include a parenthetical citation that conforms to MLA formatting to officially recognize the creator of the original content. The parenthetical citation should be placed at the end of the sentence that contains the quote before the sentence is formally concluded with end punctuation: *In using metaphors such as "dove-feathered raven! Walrus-creeping lamb!" Juliet expresses her conflicting feelings about Romeo (MLA.ii.76).* Any wording taken directly from the source must be enclosed in quotation marks.

Keep in mind, the parenthetical citation is only one link in the chain. The bibliography is a critical component, offering the details that the parenthetical merely abbreviates. Remember, too, words aren't the only things you need to cite. Photographs, drawings, paintings, sculptures, maps, charts, song lyrics... the list goes on. If you didn't make it, credit the person who did!

**EXPLAIN YOUR QUOTATION THOROUGHLY.** The reason for including a particular quote may be fairly obvious to you as the writer. You might even feel a bit juvenile explaining a chain of logic that seems so brutally clear. But the whole point of argumentative writing and literary analysis is for you to reveal your train of thought, the logical leaps you made to get from an obscure quote or fact to a complex interpretation. As a writer, your job is to do all of the analysis, leaving no analytical work for your reader. Sure, you might feel like you are insulting the reader's intelligence, but you're not. You are simply doing your job. Upon seeing his mother, Odysseus "grieved/ But held her off through pang on pang of tears," (11. 97-98). In describing his grief, and reiterating his pain by confessing to weeping over his choice, Odysseus shows the reader the difficulty involved in making what was a very important choice. By prioritizing his mission over his personal suffering, Odysseus proves his worth as a leader.

**TRANSITION INTO YOUR NEXT ARGUMENT.** It's tempting to get complacent after completing the previous steps well. However, a successful paragraph requires more than one piece of evidence, and ensuring that all evidence works well together is your job. Transitioning between your examples allows the reader to understand the overall shape of the argument you are building. Use subordinating conjunctions and conjunctive adverbs to acknowledge the relationships among the evidence you integrate. "...the choice of 'Now that We've Found Love' as the song the boys gather together to listen to emphasizes the familial connections they are building with one another in the absence of their actual families. What's more, the author uses rap music in a similar way in the following scene to pull himself out of a nightmare and back into the safety of his new life, 'I tried to identify the rap music coming from a car passing by' (19). In this example, Beah is..." in the underlined portions of the excerpt, it is clear that the second example will continue to develop the argument in a similar way, but using a new passage.





# 17. Templates

The following is a list of templates to assist you in making the moves from one part of a paragraph to another. Use them judiciously to help you take the steps you need to take in your paper.

## Templates for topic sentences

- [Author] shows \_\_\_\_ with/when \_\_\_\_.
- [Event/character/object] illustrates the point that \_\_\_\_.

## Templates for introducing an example

- For instance, \_\_\_\_.
- For example, consider that \_\_\_\_.
- Specifically, \_\_\_\_.
- One way [the author] shows \_\_\_\_ is with \_\_\_\_.

## Templates for setting up a quote

- The description of \_\_\_\_ suggests \_\_\_\_:
- The author shows \_\_\_\_ when \_\_\_\_:
- The author illustrates \_\_\_\_ with \_\_\_\_:
- The author suggests \_\_\_\_ in the conversation between Character X and Character Y when Character Y says "\_\_\_\_."
- The author emphasizes the point that \_\_\_\_ in the description of \_\_\_\_ as "\_\_\_\_."

## Templates for connecting the quote to the topic sentence

- The point that \_\_\_\_ is illustrated best with \_\_\_\_.
- What is important here is \_\_\_\_ because it illustrates/suggests/supports \_\_\_\_.
- The use of \_\_\_\_ here supports the idea that \_\_\_\_.

## Templates for adding elaboration

- In other words,
- To put it another way,
- What X essentially means here is that \_\_\_\_.
- Even more important here is that \_\_\_\_.
- My point is not \_\_\_\_ but \_\_\_\_.
- What is easy to overlook in this case is that \_\_\_\_.

## Templates for addressing the alternative

- While \_\_\_\_ seems like a reasonable argument, the problem is that \_\_\_\_.
- While \_\_\_\_ is true sometimes, the problem in some situations is that \_\_\_\_.
- I know that others argue \_\_\_\_, but I must insist on \_\_\_\_ because of the problem that \_\_\_\_.
- The previous example challenges the idea/assumption that \_\_\_\_ by pointing out the problem that \_\_\_\_.
- At first glance, one might say that I'm wrong because \_\_\_\_\_. However, this is inaccurate because it overlooks \_\_\_\_.
- Many people may simply assume that \_\_\_\_\_. But what they fail to realize is that \_\_\_\_\_.

# 10. CASE STUDY: LOST WORDS

1. Each student chooses a meaningful passage and copies onto the front of his paper. Then, he writes his thoughts about the passage on the back of the paper.
2. Students form small groups and take turns reading their passage to the group. Each of the other group members weighs in on the passage, offering his or her comments. Students can use this opportunity to annotate their texts, etc. After each group member has shared his or her thoughts, the original writer, then gets to explain why he chose the passage.
3. Continue until each group member's passage has been discussed.

## 19. cut it out

Help students understand organization by destroying their work. Cut up a paragraph –student work or something you prepare ahead of time– and give it to the students to reassemble. Discuss the evolution of their argument or even just placement of citations.

Taking apart a paragraph about Art Spiegelman’s Maus, by cutting along the dotted lines gives me an opportunity to discuss the best order to present support. I can add complexity by withholding strips of the paragraph and asking students to create the missing element on their own. The sky is the limit.

Artie does just this in the short story “Prisoner on the Hell Planet” in which he deals with the trauma of his mother’s suicide.

At the climax of the short story, Artie depicts himself, dressed in a prison uniform, turning away from his mother who is seeking his reassurance.

In a final and definitive act of symbolic self punishment, Artie depicts himself inside of a prison cell in the final panels of the story.

In the article, it says that individuals suffering from survivor’s guilt will blame themselves, they punish themselves for the deaths of those who did not survive.

Nonetheless, the prison uniform shows that Artie has already convicted himself he sees himself as responsible for her death.

One of the symptoms of survivor’s guilt that Artie exhibits is self-punishment associated with feelings of guilt.

Realistically, Artie pushing his overly sentimental mother away does not cause her to kill herself; it’s more complicated than that.

The traumatic events leading up to Anja’s suicide are illustrated and depicted overlapping one another atop Artie’s shoulders, symbolically placing the blame on his shoulders.

To an outside observer, it seems unrealistic that Artie would blame himself it is so obvious that the unbearable trauma of the holocaust is what is actually responsible for Anja’s suicide, but this is the very essence of survivor’s guilt.

To sum up, Artie suffers from self-punishment and guilt about Anja’s death despite not actually being responsible for it at all.

Here is what the reassembled paragraph looks like:

One of the symptoms of survivor’s guilt that Artie exhibits is self-punishment associated with feelings of guilt. In the article, it says that individuals suffering from survivor’s guilt will blame themselves, they punish themselves for the deaths of those who did not survive. Artie does just this in the short story “Prisoner on the Hell Planet” in which he deals with the trauma of his mother’s suicide. The traumatic events leading up to Anja’s suicide are illustrated and depicted overlapping one another atop Artie’s shoulders, symbolically placing the blame on his shoulders. At the climax of the short story, Artie depicts himself, dressed in a prison uniform, turning away from his mother who is seeking his reassurance. Realistically, Artie pushing his overly sentimental mother away does not cause her to kill herself; it’s more complicated than that. Nonetheless, the prison uniform shows that Artie has already convicted himself he sees himself as responsible for her death. In a final and definitive act of symbolic self punishment, Artie depicts himself inside of a prison cell in the final panels of the story. To an outside observer, it seems unrealistic that Artie would blame himself it is so obvious that the unbearable trauma of the holocaust is what is actually responsible for Anja’s suicide, but this is the very essence of survivor’s guilt. To sum up, Artie suffers from self-punishment and guilt about Anja’s death despite not actually being responsible for it at all.



# 20 The Word Game

We love this one for a way to focus students at the beginning of class!

Simply write a single word on the board and have them explain the significance of it to the chapter they read the day (or night ) before.

**EX:** If students read Chapter 1 of *Lord of the Flies* for homework, one word you might choose for them to explore is "Conch". They would be asked to write a paragraph explaining the significance of this word in Chapter 1. Students who DID read the chapter would be able to identify a) WHAT a conch actually is and b) HOW it was used in chapter 1.

This is perfect for a little reading check quiz AND a warm-up for discussion!

**\*NOTE:** It's easy and helpful to change the word every class period to keep students honest!

**Variation:** As a warm-up, you could also ask students to identify what they thought was the most important word in a chapter and explain their reasoning using plenty of support.

# 21. Stand Up and Say Something

## The Game:

As I play the scene/chapter on my iPod, I will stop periodically.

When I stop, take a moment to think of a summary, a connection, a good question or explain a literary device.

Make an annotation in your book.

THEN STAND UP.

For each original contribution, you will earn a point.

## Scoring:

At the end of the hour, I will record all points and take the average.

If you earn an average amount of points, you will receive 100% on the activity. If you earn more points, you will earn extra credit. If you earn fewer points, you will earn a slightly lower score. (Alternatively, I may announce a minimum participation goal)

## Sentence Starters

The only thing I understand from this line/sentence is \_\_\_\_\_, what else is happening?

What \_\_\_\_\_ is saying here is ...

I noticed that the author uses \_\_\_\_\_ (literary device). He probably used that device in order to ...

This line/part reminds me of ...

I felt just like that when ...

I think this line is significant because ...

Based on \_\_\_\_\_ What I think will happen next is ...

This choice seems out of character for \_\_\_\_\_ because ...

This choice shows that \_\_\_\_\_ is a bad/good/smart/etc. guy because ...

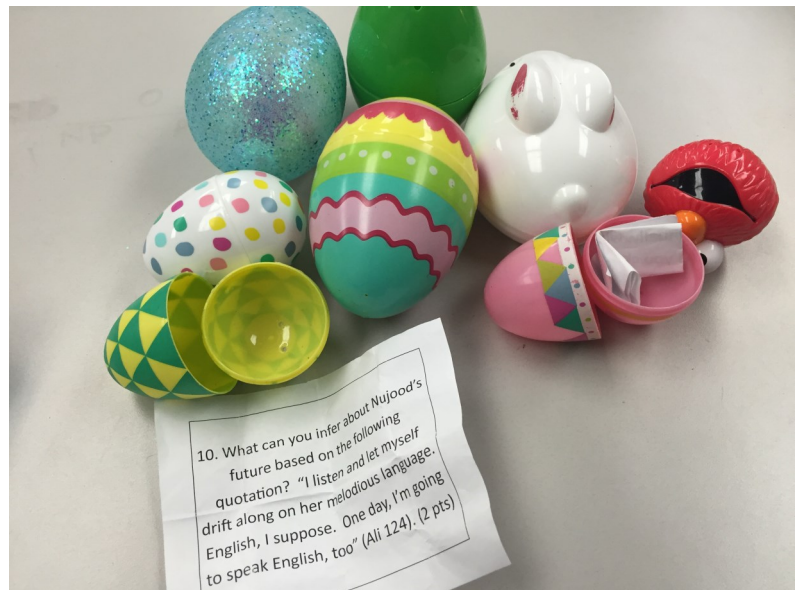
If I were in this situation, I would ...

## 22. *Easter Egg*

Use any set of questions that you would like students to answer. Write each question on a quarter sheet of paper and put inside an Easter egg. Set the basket of eggs at the front of the classroom (or hide them...). Students work in groups to answer the questions and record their answers on a sheet of paper.

### *Tips*

- Use all different eggs so the kids can keep track of which ones they've already done
- They gravitate toward the interesting eggs, so put the most important questions in the coolest looking egg.
- Include bonus eggs to make yourself laugh (I made up new lyrics to "Eye of the Tiger" and forced the groups to belt out my version, "Pi and the Tiger" in the middle of a Life of Pi egg game).
- Put candy in the eggs at your own risk. It build excitement, but the kids forget what the game is really about.
- Insist that the eggs be opened at the students' desk (or they start opening them up front and it's chaos).



10. What can you infer about Nujood's future based on the following quotation? "I listen and let myself drift along on her melodious language. English, I suppose. One day, I'm going to speak English, too" (Ali 124). (2 pts)

## 23. DISCUSSION SEEDS

1. Assign small groups a particular page or passage from the text, and give them a stack of post-it notes.
2. The group must come up with thought provoking questions related to that passage and write the questions on the post-it notes –one question per post-it. Post-its can be stuck to the group's desk or workspace.
3. Then, groups rotate, taking over the workspace of a different group. The new group, discusses each question one at a time and sorts them into two piles: “good” and “meh”
4. Groups can share the questions that sparked the best discussion with the whole class.

# 24

Before reading a new text, ask students to take out a paper and write CATAPULT down the left side of the paper.

Read each prompt to them and allow them time to reflect on what they can learn from that part of the text.

C  
A  
T  
A  
P  
U  
L  
T

C cover

A author

T title

A audience

P page 1

U underlying idea

L looks

T time and place

# 25. trouble slips

In an effort to encourage metacognition in our students, we like them to identify WHERE in their reading comprehension broke down.

These are pieces of card stock roughly the size of a bookmark. As they read, they take note of their trouble spots in the text. Upon returning to class, they're grouped with students and asked to share their trouble slips. This teaches them that confusion is normal, and through discussion with their peers, they can work through their confusion without the help of a teacher.