# AVID STRATEGIES

## GCCISD SOCIAL STUDIES STRATEGIES, INSTRUCTIONS, AND TEMPLATES

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

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# SECTION ONE

# INTERACTING WITH TEXT OR VISUALS

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

# Cornell Notes
## Instructions

| One Third of the Paper | Two Thirds of the Paper |
|---|---|
| **Connections to Notes** | **Notes** |
| This can include:<br>• Main ideas<br><br>• Vocabulary terms<br><br>• Questions<br><br>• Reflections<br><br>• Reactions<br><br>• Drawings<br><br>• Inferences<br><br>• Opinions<br><br>• Interests<br><br>• Connections to other events<br><br>• Significance | Students take notes here from lecture, reading, video, etc. |
| **Summary of Most Important Ideas:** ||

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

# Cornell Notes
## Template

| Connections to Notes | Notes |
|---|---|
| | |

**Summary of Most Important Ideas:**

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

# Cornell Notes
## Template with Lines

| Connections to Notes | Notes |
|---|---|
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**Summary of Most Important Ideas:**

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

# UNDERSTANDING LEVELS OF QUESTIONING

| Bloom's | | | | Costa's |
|---|---|---|---|---|
| Social Studies involves making judgements about people and events; judge the worth of the content/material | | | | Level 3 |
| Evaluate | Argue | Criticize | Assess | |
| | Persuade | Evaluate | Judge | |
| | Recommend | Convince | Opinion | |
| Social Studies involves making sense out of a jumble of facts; reshape the content/material into a new form | | | | |
| Synthesize | Imagine | Infer | Create | |
| | Predict | Hypothesize | Design | |
| | Compose | Propose | Speculate | |
| Social Studies involves figuring out complicated situations; break content/material down to understand it better | | | | Level 2 |
| Analyze | Compare | Classify | Categorize | |
| | Contrast | Examine | Question | |
| | Characterize | Investigate | Tell Why | |
| Social Studies involves applying lessons of the past to the present; use what you've learned to apply the lessons of the past to another time or era | | | | |
| Apply | Demonstrate | Construct | Apply | |
| | Organize | Map | Utilize | |
| | Illustrate | Model | Imitate | |
| Social Studies involves explaining people and events; show that you understand the facts you've learned | | | | |
| Interpret | Chart | Show | Restate | |
| | Speculate | Explain | Translate | |
| | Summarize | Describe | Report | |
| Social Studies involves people, events, and dates from the past; recall what you have learned | | | | Level 1 |
| Recall | Name | Locate | Record | |
| | Define | Memorize | Cluster | |
| | Identify | Label | List | |

# Dialectical Journal
## Instructions

Students divide a piece of paper in half and then copy an important passage, chart, map, photograph (description is fine for a visual) on the left side. On the right side, they respond to the text by:

- Asking a question
- Analyzing (breaking down the various parts)
- Interpreting (explaining their view of the meaning)
- Evaluating (explaining the value)
- Reflecting (expressing personal thoughts or opinions)
- Making personal connections
- Creating a drawing or illustration
- Relating it to a different text or visual
- Summarizing the text
- Predicting the effect

| | Passage or Quotation from the Text or Visual | Student Response |
|---|---|---|
| 1 | The text could be a fact, quote, picture or map | Student may make a reaction to the quote |
| 2 | Quote | Student may make an analysis, question, or connection |
| 3 | Text/fact | Student may ask a question, evaluate, or make a prediction |
| 4 | Picture/graph | Student may interpret, question, or summarize |
| 5 | Chart | Student may question, evaluate, or write a reaction |

# Metacognition Journal

Students divide a piece of paper in half. On the left, they record "What I Learned" and on the right, they record "How I learned It." The teacher should indicate how many examples should be included for each reading/visual.

The metacognition section can include:
- Explaining what enabled the student to gain the most from the experience
- Strategies the student used to gain knowledge
- What the student would do differently if they were able to go back to the project or task

| | What I Learned | How I Learned It |
|---|---|---|
| 1 | | |
| 2 | | |
| 3 | | |
| 4 | | |
| 5 | | |

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

Problem-Solution Journal
Instructions

Problem-solution journal writing encourages students to interact with a reading, artifact, or visual. It encourages the students to record their thinking about actual solutions to problems presented, as well as connecting past problems and solutions with present ones.

Problem-Solution Journal
Version One

**Title of Source:**_____

As you read, identify problems found in the left column. In the right column, identify and explain solutions. These can be solutions discussed in the reading or solutions that have been used in the past for similar situations or solutions you think up on your own.

| | PROBLEM(S) | SOLUTION(S) |
|---|---|---|
| 1 | | |
| 2 | | |
| 3 | | |
| 4 | | |

# Problem-Solution Journal
## Version Two

**Title of Source:**_____

As you read, identify problems found. For each problem, identify at least two possible solutions and explain the probable consequences – positive and negative – of each solution. Finally, identify and explain the <u>best</u> solution for each problem.

| Problem: | | |
|---|---|---|
| **Possible Solution #1** | **Possible Solution #2** | **Possible Solution #3** |
| | | |
| **Consequences of this Solution** | **Consequences of this Solution** | **Consequences of this Solution** |
| | | |
| **Best Solution and Why:** | | |

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

# Reflective Journal

| What I Did | What I Learned |
|---|---|
|  |  |

| Questions I Still Have | Things that Surprised Me |
|---|---|
|  |  |

| Overall Response |
|---|
|  |

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

## SPECULATION-PREDICTION JOURNAL
### Instructions

Speculation-prediction writing allows students to interact with a text, document, visual, internet site, etc. Students consider the events and material and predict the possible effects. This strategy helps to develop students' understanding of the complexity of cause-and-effect relationships as well as to recognize recurring themes over time.

Have students divide their paper in half. On the left side, they will record "What Happened" and on the right they will record "What Might/Should Happen as a Result." Students should be encouraged to think about the "what ifs" and speculate about consequences.

| | What Happened (Facts) | What Might/Should Happen as A Result (Speculation/Prediction) |
|---|---|---|
| 1 | | |
| 2 | | |
| 3 | | |
| 4 | | |
| 5 | | |

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

# Ideas for Textbook Reading

There are a number of excellent strategies for helping students interact more deeply with their textbook – just a few of these are listed below. We encourage teachers to be creative and have students do more than just "read the section and answer the questions at the end."

<u>Interacting with the Textbook – have students:</u>

- Turn the titles, headings, and subheadings into question prompts beginning with "explain" or "describe" and then answer those questions
- Create new titles, headings, and subheadings for each section
- Develop questions from the text, pictures, or data
- Prepare a graph, chart, or table using information in the text
- Write a poem about a key idea, term, or character
- Make inferences (given a fact, what else is probably true?) from the text
- Provide new examples or make connections to other times in history (either from before or later)
- Write a script or dialogue and role-play the situation or dilemma
- Evaluate a section in the text by questioning the author's purpose and credibility
- Develop "what if" statements from the text, pictures, or data
- Relate the text to personal experience
- Compose metaphors or similes for events or issues in the text
- Create an analogy
- Make a visual interpretation of the reading using words, symbols, and pictures

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

## Storyboarding
### Instructions

Storyboarding is a strategy requiring students to sequence a series of events or concepts by writing summaries, creating illustrations, and posing questions (remember to have them use the various levels of questions from Bloom's or Costa's). This activity helps students develop skills in chronological reasoning, summarizing, and causation.

Have students divide a piece of paper (poster size is best, but any will work) into the number of sections corresponding to the number of sections in a selected chapter or reading. After reading each section, students should:

- Create a title for that section

- Write a short summary of the section

- Create an illustration of the information (this should be the largest portion of the section)

- Pose at least one question that is not directly answered in the text (an "I wonder" question)

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

## OPTIC FOR VISUALS
### Instructions

OPTIC is a well known strategy for helping students interact with visuals. It works particularly well with paintings, photographs, and posters. Please make sure students understand that they can complete an OPTIC organizer in any order they choose – frequently, it's easier for students to identify parts before they try to give an overview.

As with ALL AVID strategies, this strategy works best when students create their own version of the organizer. It is useful to have a template for students to use while initially learning the strategy, however, a template also makes students believe that their response is limited to the space given and we obviously want them to give as many answers as they can come up with rather than staying inside a box, so we ask teachers to stop using the template as soon as possible after teaching the strategy and encourage students to answer each part as completely as possible – sometimes it's better not to draw the boxes until the answers are complete.

| O | OVERVIEW | Students give an overview of what they see in the image, what it seems to be about in a general sense. |
|---|---|---|
| P | PARTS | Students identify all the specific parts of the work, giving details, colors, figures, arrangements, groupings, shadings, patterns, numbers, etc. |
| T | TEXT | Students analyze the text (starting with any title or caption, but also looking for text within the image). Have them think both literally and metaphorically for meaning. What does the text suggest and why was it included in the image? |
| I | INTER-RELATION-SHIPS | Have students discuss the interrelationships in the image – both how the parts are related to one another and how they are related to the image as a whole. Consider how all the parts come together to create a mood or to convey an argument or meaning. |
| C | CONCLUSION | Students write a conclusion paragraph about the image as a whole, including analysis of what its creator intended to convey as well as how effectively it conveys its message and the parts that contribute to that effectiveness. |

# OPTIC

| | |
|---|---|
| **O** | **Overview**<br>Write a brief overview of the image; in one or more complete sentence(s), what is this image about? |
| **P** | **Parts**<br>Take note of all the parts in the image – important details, colors, figures, textures, groupings, arrangements, patterns, shadings, numbers, etc. Whichever are relevant to this image. |
| **T** | **Text**<br>What is the title? Is there a caption? What do these tell you about the meaning of the work? Is there any other text in the image – labels, speech bubbles, signs, etc.? How do they relate to the meaning or message of the work? |
| **I** | **Interrelationships**<br>Specify the interrelationships in the image – how are the parts of the image related to each other? How are they related to the image as a whole? How do the parts of the image come together to create a message, mood, meaning, or convey an idea or argument? |
| **C** | **Conclusion**<br>Write a brief conclusion paragraph about this image as a whole, including some discussion of the creator's intent and how effectively the image conveys its intended meaning or message. |

# SECTION TWO

# READING FOR UNDERSTANDING

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

Prior to the Reading – Establishing a Purpose/Understanding Text Structure
- Pre-read the text by reading title, subtitles, and bold printed words/terms
- Examine visuals, charts, graphs, and maps
- Preview learning outcomes, review questions, and chapter summaries
- Connect to prior knowledge using KWL chart, media clip, children's book, tell a story
- Create a purpose for the reading
- Learn and retain academic vocabulary

During the Reading – Monitor Comprehension
- Teach the organization of the text structure (charting the text)
- Vary the reading instruction: read aloud, shared reading, choral reading, partner reading, small group reading, and independent reading
- Pause to connect ideas within a text
- Use graphic organizers to understand the reading
- Mark the text: circle key terms, cited authors, and other essential words or numbers; underline the author's claims and other information relevant to the reading purpose
- Use instructional strategies that improve comprehension: thinking aloud, questioning the source, reciprocal reading, or ReQuest
- Enrich the content with primary sources
- Provide varied learning activities: dialectical responses, storyboarding, Cornell notes, reciprocal reading, questioning the author, pre-writes and quickwrites, and poetry writing

After the Reading – Extend Comprehension
- Summarize the text
- Discuss what you learned or complete a reflective journal response
- Design extension activities, projects, simulations, or performances
- Put "social" back in social studies – structured discussions like Socratic Seminar, fishbowl, inner-outer circle, debate, character corners, and four corners discussions

# Introduce the Textbook
## Instructions

At the beginning of the instructional year, students benefit from the teacher conducting an introduction to the textbook, explaining how the book is laid out, what its special features are, and how to navigate the book.

Consider the following concepts/ideas:

- Prefaces, forewords, and introductions give the author(s) a chance to explain why the book was written and how it is organized – have students read the introduction and explain what it told them about the textbook
  - This can be done through Read-Think-Pair-Share or some other collaborative activity
- The Table of Contents provides a "road map" of the textbook
  - Have students find specific pages, give examples of how to use the Table of Contents, or even use the Table of Contents to find specific pieces of information
- The glossary gives definitions of terms used in the textbook
  - Ask students to find the glossary and find examples of the types of terms included and what they mean
- The Index provides the fastest means of finding information in the textbook
  - Give the students three topics covered in the book and have them use the Index to locate where information about those topics can be found
  - Have students discuss and determine the different kinds of fonts used in an index and what they mean
- Assign a chapter and have students list all the different ideas that help them understand while reading the chapter – be very specific
  - Pre-questions, objectives, pictures, footnotes, etc.

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

# Chapter Tour
## Instructions

This is a frontloading technique used to improve reading comprehension of a chapter or textbook. The process involves guiding or talking students through a chapter, pointing out features of the text – vocabulary, pictures, charts, graphs, timelines, major ideas or concepts. This prepares students for successful reading and comprehension.

## Step One

Orally guide students through the chapter in order to build background knowledge by asking probing questions about each of the following:

- The Chapter Title – identifies the main idea of the reading
- Subtitles – present the important concepts, themes, ideas, and events that support the main idea
- Photographs and Illustrations – give visual cues to better understand the context of the reading
- Charts and Graphs – give more specific information about ideas in the reading
- Vocabulary Words – must be understood in the context of the reading
- Timelines – present the order in which events take place

## Step Two

Have students create a list or paragraph describing what they know about the main idea or chapter title.

Have them share their list or paragraph with a partner to see if either is missing any important information.

Students are now ready to read the chapter.

Students may also be assigned to work in pairs to create their own chapter tour after becoming familiar with the strategy.

# Anticipation Guide
## Instructions

An anticipation guide is a frontloading strategy that forecasts major ideas on a topic or reading and activates thinking about a topic by presenting statements about the main ideas or vocabulary prior to reading a text. This strategy provides a focus for reading and encourages students to be actively involved with the text by anticipating issues the students might encounter. The strategy can also be used with visuals.

The teacher will write five questions in a questionnaire that students respond to by agreeing or disagreeing with each statement before they read. After completing the reading, students return to the statements in the Anticipation Guide and either reconfirm or change their response and then justify their response by locating evidence in the text to support it.

Before Class:
1.    Read through the selected text you plan to assign to students and develop four to six statements based on important points or terms.
2.    Create statements that students can agree or disagree with using the template.

During Class
1.    Hand out the Anticipation Guide and have students agree or disagree with each statement in the column that says "Pre-reading."
2.    In groups or as a whole class, poll students to see who agrees and disagrees with each statement – mark the results somewhere visible in the room.
3.    Give the students the selected text and ask them to read it carefully, marking important ideas in their notebook, or highlighting or annotating the text.
4.    After carefully reading and marking the text, ask students to look at the Anticipation Guide again and mark the Post-reading column.
5.    Students should search for evidence in the text that supports their claim and then restate that evidence in their own words (as well as citing the page number for the evidence).
6.    Have a class discussion on the evidence found as well as any continued disagreement over the statements.

*Note – it is difficult in this format for us to provide a template that is easily editable for teachers; however, a simple Google search for Anticipation Guide templates will bring up a variety of forms and templates you can easily modify for your own classroom.

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

# Anticipation Guide
## Template

| Title of Text: | | | | |
|---|---|---|---|---|

| Pre-reading | Statement | Post-reading | Pg. # |
|---|---|---|---|
| Agree ☐    Disagree ☐ | | Agree ☐    Disagree ☐ | |
| Restate Evidence in Own Words: | | | |

| Pre-reading | Statement | Post-reading | Pg. # |
|---|---|---|---|
| Agree ☐    Disagree ☐ | | Agree ☐    Disagree ☐ | |
| Restate Evidence in Own Words: | | | |

| Pre-reading | Statement | Post-reading | Pg. # |
|---|---|---|---|
| Agree ☐    Disagree ☐ | | Agree ☐    Disagree ☐ | |
| Restate Evidence in Own Words: | | | |

| Pre-reading | Statement | Post-reading | Pg. # |
|---|---|---|---|
| Agree ☐    Disagree ☐ | | Agree ☐    Disagree ☐ | |
| Restate Evidence in Own Words: | | | |

| Pre-reading | Statement | Post-reading | Pg. # |
|---|---|---|---|
| Agree ☐    Disagree ☐ | | Agree ☐    Disagree ☐ | |
| Restate Evidence in Own Words: | | | |

# Think Aloud
## Instructions and Ideas

A think aloud models for students the thought process of pausing and connecting, which is what good readers do while reading difficult and complex text. The teacher verbalizes their thoughts while orally reading a source, pausing and connecting by "thinking aloud," (e.g., questioning the author, recognizing bias, defining vocabulary, clarifying a difficult passage, making predictions, drawing inferences, etc.).

## Instructions

1.  Prior to distributing the reading, mark the first third of the selected text with places you plan to stop and think aloud (see the list of prompts below for ideas to help choose those places).

2.  Distribute the text and have students read it.

3.  Model "thinking aloud" by reading the text and pausing at marked places to verbalize your thinking. Students can take notes on your "think aloud."

4.  Direct students to continue the "think aloud" by continuing to read through the text on their own and mark in the text where they might pause to think and connect.

5.  Have students share their work and discuss similarities and differences.

## List of Prompts for Thinking Aloud

-   I know this word means…because…
-   The author seems to be suggesting here that…
-   This reminds me of…
-   I am picturing what this might look like…
-   I wonder why…
-   I would like to ask the author…
-   I wish I knew why…
-   This viewpoint seems biased because…
-   This part suggests that something else might also be true…
-   I can relate to this because…
-   I wonder how this connects to…
-   This seems very similar to…
-   I remember when…
-   I really question this because…

# Reciprocal Teaching/Reading
## Instructions

Reciprocal reading, like a Think Aloud, provides students an opportunity to interact with text under the guidance of a teacher modeling or providing instruction related to the things good readers do while grappling with difficult text.

This strategy uses five specific skills while reading develop understanding of the text, and part of the strategy involves helping students understand which of the five skills to use at any given point in a text – sometimes all five will be used, sometimes only two, sometimes one is used several times, etc.

This is a collaborative activity and can be done whole class with the teaching leading, in small groups with one reading and the others reacting, or with partners who share the roles.

<u>Instructions</u>

1.     Reader reads aloud, pausing regularly to allow the group or partner to respond using one of the five skills below.

2.     Students should share roles, rotating reading and responding responsibilities.

Teachers should scaffold this activity by modeling initially, then marking text ahead of time so groups know when to pause, and gradually releasing responsibility to students.

<u>The Five Skills/Strategies</u>

A.     Predict – using information from the text, make a prediction about what comes next (either within the text or later); the prediction should be logic-based
    1.     "I predict that…"
    2.     "I wonder why…"
B.     Question – developing a question that is directly answered from the text, requires an inference or evaluation beyond the text, or connects to other text
    1.     "I wonder if…"
    2.     "I'm curious whether…"
    3.     "Why does…"
C.     Clarify – this is a process used to clear up confusing parts of the text and may focus on an idea, word meaning, or term
    1.     "When I began reading this, I thought…now I know…"
    2.     "It would be easier to understand this if it said…"
D.     Visual – creating a mental or word-visual to describe the information
    1.     "I can see…"
    2.     "I can picture what this looks like…"
    3.     "I imagine this looking like…"
E.     Summarize – summarizing the main ideas presented in the reading; retell the key points in your own words
    1.     "Another way to say this is…"

## Questioning the Author
### Instructions

This strategy unfolds a series of queries with the author, helping students understand an author's purpose. Throughout the reading, students engage in a series of questions about the credibility of the author's sources and ideas and decide if the reading is convincing. Students use the text, their questions, and discussions of possible answers to draw conclusions.

Make sure you model this strategy with students before asking them to use it on their own. Just as with a Think Aloud, students should mark the text to show where they would pause and ask a question.

<u>Questions for the Author</u>

- Why does the author use this title?
- What is the author trying to say here?
- This is what the author says, but what does it really mean?
- The author uses an interesting example here to make the point…
- Why does the author continue to use this term?
- How does this connect to…?
- I may be seeing some bias in the author's viewpoint…
- This language seems to be biased; I wonder why the author used it?
- The author cites specific sources as experts, but does the author know who they are?
- Does this argument even make sense?
- I would like to ask the author…
- What information has the author added to this?
- Are the author's sources credible? Why/why not?
- I really question that…
- How does the author stand on this issue? How can I tell?
- Is the article convincing? Why/why not?

ReQuest
Instructions

ReQuest is an interactive reading, inquiry, and discussion activity in which students generate and request answers to questions they write while engaged in reading. This strategy can be done in pairs, groups, or whole class. The reading can be done independently, or as a read-aloud activity in pairs, groups, or teacher-led.

Instructions

1.   Preview the reading with the class by noting title, subtitles, important vocabulary, charts, graphs, maps, and pictures that help build knowledge prior to reading.

2.   Explain to students that they will be writing higher-order questions (Costa's Levels 2 and 3) while reading (or listening).

3.   Model the process of questioning by reading aloud a portion of the text, pausing, and then asking a Level 2 or 3 question.

4.   Students continue the process by either reading independently and generating questions, or listening while a partner or the teacher reads aloud and then discussing and generating questions. Have students refer to the Understanding Levels of Questioning on Page 7 of this guide and focus on writing Level 2 and 3 questions only.

5.   After reading is complete, students should discuss the questions they have generated with a partner or small group. Share with the group why they asked this question and make a decision about the most interesting or "best" question to share with the class.

6.   Have a class discussion over student questions.

7.   As an exit ticket, have students share what they learned most about the content in the reading by asking and sharing questions with other students.

# Read, Write, Speak, Listen
## Instructions

This cooperative activity provides opportunities for students to read, write, speak, and listen about specific topics before studying an historical event. This helps build background knowledge and interest about topics to be studied.

<u>Instructions</u>

1.    Select four short high-interest texts about one topic. The text should be no more then two pages in length.
        For example, if teaching the Civil War, you might include a reading about the Lincoln Presidency, military strategy, Andersonville Prison Camp, and the life of a Confederate Soldier

2.    Arrange students in groups of three or four. Assign each student a different topic to read. Students then read their assigned text.

3.    After reading, students return to the text and create a list of important and/or interesting facts to be discussed at the table.

4.    Each student should be given 3 – 5 minutes to explain their notes about their reading, while the others in the group take careful notes.

5.    Each group is given one piece of paper to construct their writing. Begin the writing process with the first reader's topic.
        Reader #1 writes a topic sentence about their reading
        Student #2 adds one sentence about the SAME reading to the paragraph
        Student #3 adds another sentence
        Student #4 adds another sentence
Continue rotating until time is called or ideas are exhausted.

6.    The writing process continues with student #2 constructing a topic sentence for the second reading. Continue until all four readings have a paragraph.

<div align="center">

Concept Map
Instructions

</div>

A concept map is very similar to the Frayer Model used by many teachers for vocabulary instruction – it includes the same components. However, a concept map asks students to complete those components for a larger concept rather than for a specific vocabulary word or term.

<u>Example Concepts</u>

- Segregation
- Migration
- Industrialization
- Cultural Divergence
- Revolution
- Urbanization
- Inflation
- Scarcity
- Patriarchy

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

| CONCEPT: | |
|---|---|
| **Definition (in your own words)** | **Characteristics** |
| | |
| **Create a Visual Representation of the Concept** | |
| | |
| **Non-Examples** | **Examples** |
| | |

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

# SECTION THREE


# GRAPHIC ORGANIZERS

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

# Graphic Organizers

Although they use different terms for the specific organizers, AVID recommends the use of Thinking Maps, along with a few other organizers.

Graphic organizers are a powerful tool for organizing information, using words and symbols to identify and clarify patterns and relationships. The decision about which type of organizer to use depends on the purpose of the learning task.
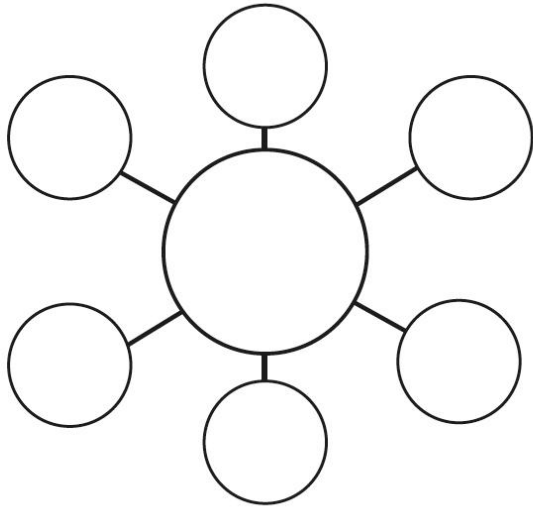
In almost all cases, graphic organizers are most powerful when they are generated by students, so we are not including templates – just descriptions and instructions. Also, make sure students understand that exemplars are intended to give them an idea of the pattern of the organizer – there are no hard and fast rules about the number of lines, boxes, circles, etc. on any map. They should include as many ideas as possible, not be limited by the organizer or map.

Thinking Maps can and should be used to reinforce specific thought-processes, regardless of content or task.
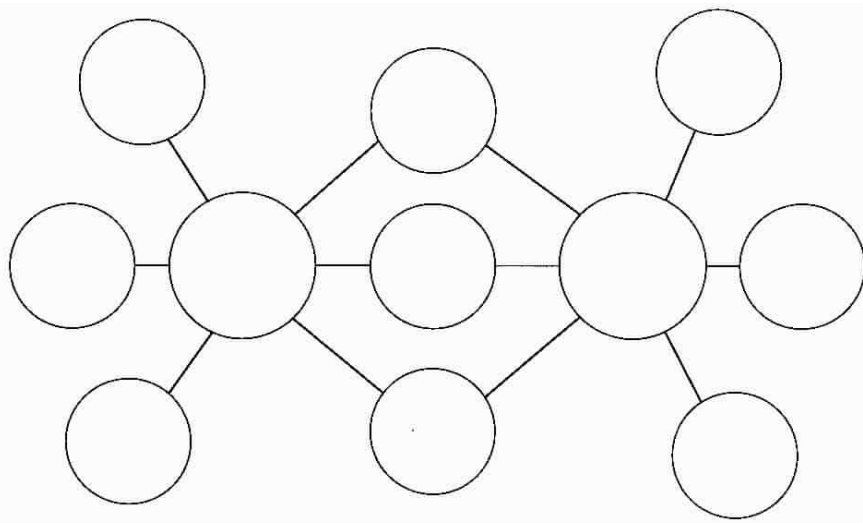
Task-oriented graphic organizers should be used when the task itself is part of understanding the content.
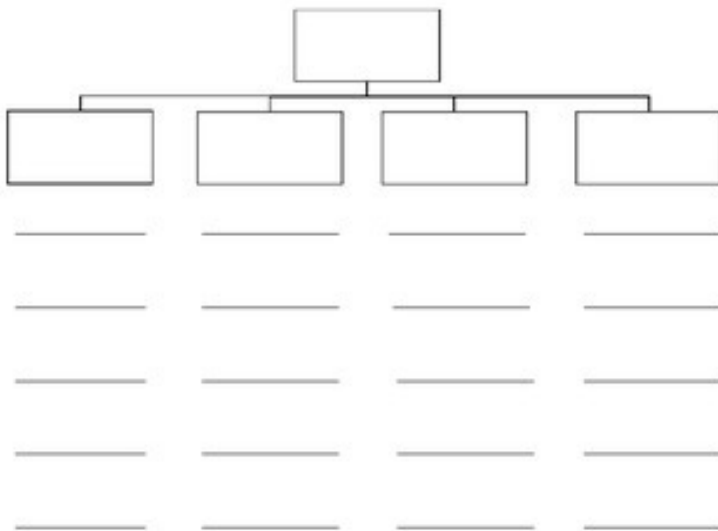
Descriptive Organizer (Bubble Map)
Used for defining, explaining, describing

Compare and Contrast Organizer (Double Bubble Map)
Used for comparing and contrasting

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

Classification Organizer (Tree Map)
Used to categorize, organize, understand hierarchy

Cause and Effect Organizer (Multi-Flow Map)
Used to understand cause and effect
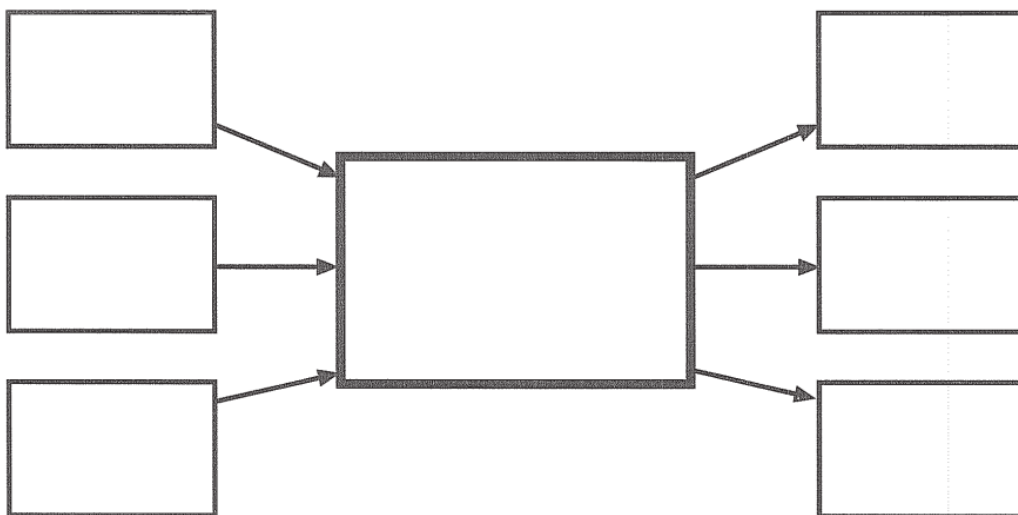
Sequence Organizer (Flow Map)
Used to understand the order and stages of an event or events.
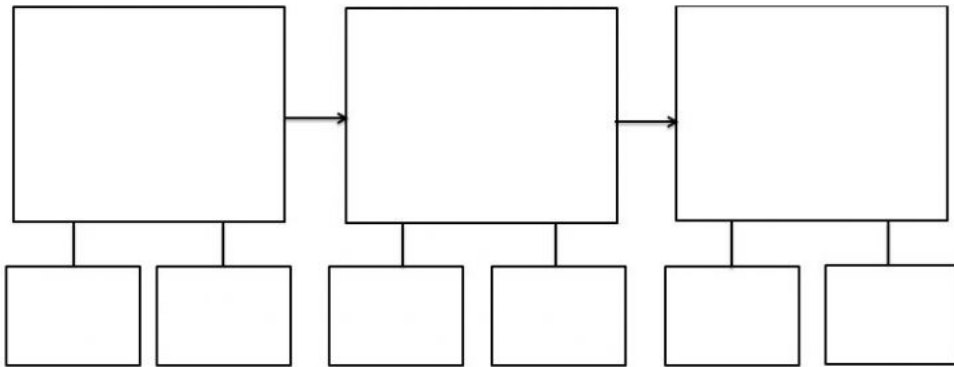
Parts and the Whole Organizer (Brace Map)
Used to understand the various parts that make up a whole (main and supporting ideas)

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.
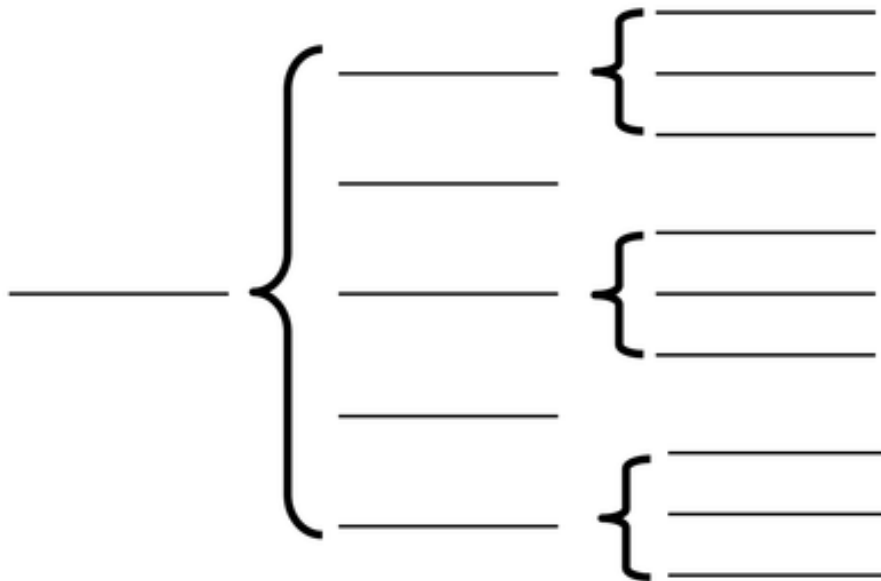
Analogy Organizer (Bridge Map)
Used to understand relationships, make inferences and comparisons

as

Relating Factor

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.
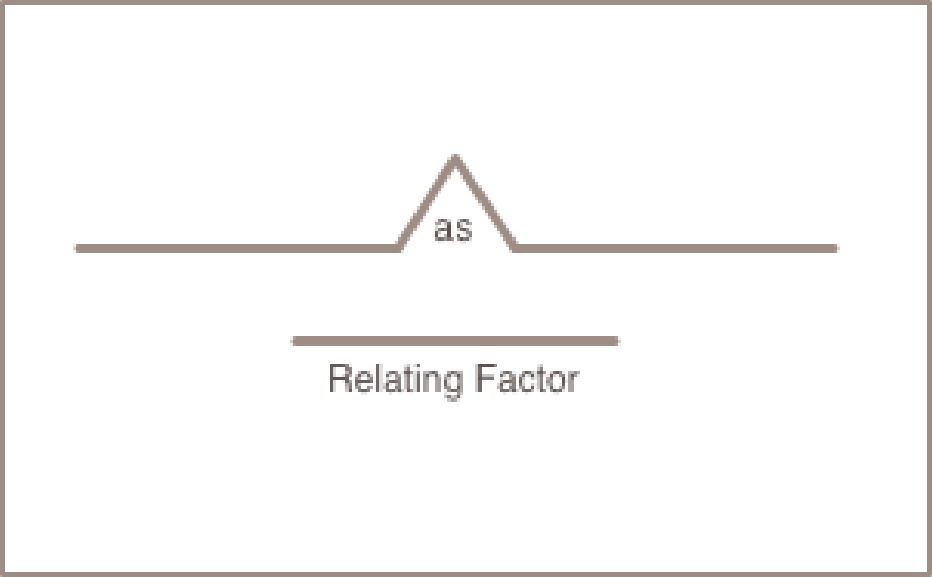
## Annotated Timeline
Used for understanding the timeline of a sequence of events, using visuals and annotations to clarify concepts and events.

Timeline Title:
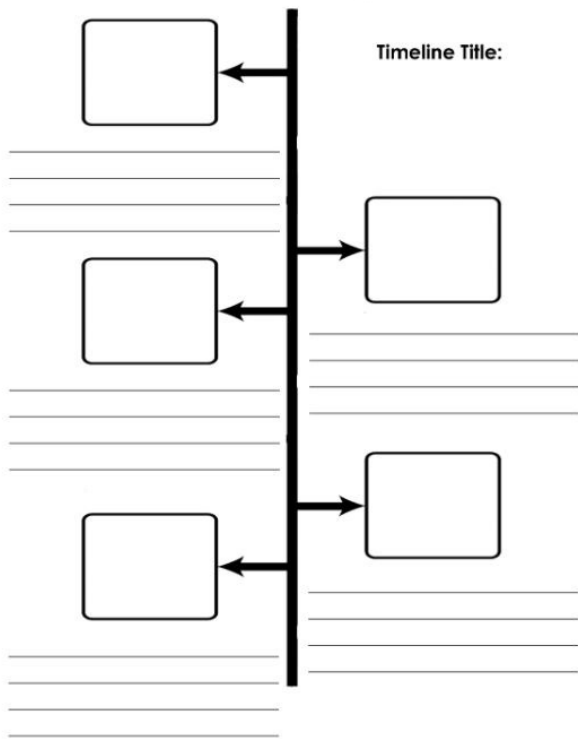
## Understanding Events Organizer
Used for understanding the relationships between key information and events.

| Who was involved? | EVENT What Happened? | Why did it happen? |
|---|---|---|
| When did it happen? | | How did it happen? |
| Where did it happen | | Why is it Significant? |

Web Diagram
Used for brainstorming, creative thinking

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.
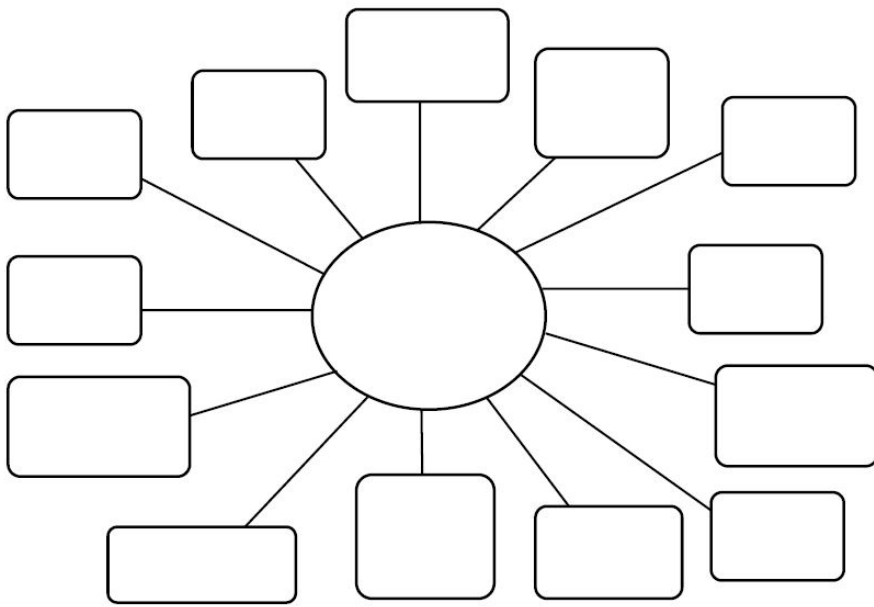
# SECTION FOUR


# WRITING TO LEARN AND LEARNING TO WRITE

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

# Pre-Write and Free-Write
## Instructions

Pre-write and Free-write provide time for students to express thoughts and ideas without worrying about traditional writing conventions. The strategy can be used over a specific topic, event, person, primary source, or visual.

<u>Instructions</u>

1.  Pre-write
    Identify the topic for the writing and give them approximately 5 minutes to brainstorm a list of ideas/facts/examples about the topic.

2.  Pair-Share
    Have students share their lists with a partner, identifying major similarities and differences between their lists. Choose the most important or interesting ideas on their lists to share with the class.
    Class discussion regarding the shared ideas.

3.  Free-write
    Give students about 10 minutes to summarize, explain, or describe the ideas from their list (keeping the main point of the topic given in mind). During this free-write, students should not be concerned with writing conventions; they are instead focused on generating ideas, adding details and examples for as long as time allows.

Quickwrites
Instructions

A quickwrite is a short writing assignment, in which students respond to a prompt quickly and concisely. These are often used as formative assessments, such as Exit Tickets, bellringer activities, or transition activities.

Sample Prompts for Quickwrites

- In three sentences, summarize what you learned about (reading, event, person, place, etc.).
- From the reading we did for homework, generate three level 2 or 3 questions for a class discussion.
- Create an illustration, symbol or drawing about the reading and explain its meaning.
- Examine the graph (picture, map, timeline) on page ____ and write a summary of its meaning.
- Develop "what if?" statements from the reading (picture, data).
- What questions would you ask (historical figure)?
- This is a controversial issue – how would you support your position on it?
- Write a dialogue of a conversation between yourself and (historical figure).
- Create a political or editorial cartoon about the reading.
- 3-2-1 – Write three things you learned, two interesting facts, and one question you still have.
- Create a thesis statement over the reading (or video).
- If this event were to happen today, what would be different?
- Would you like to have witnessed this event? Why/why not?
- Which person from this unit would you most like to have dinner with? Why?
- Which technological innovation from this period is most important and why?
- Looking at the picture on page ____, identify one person and explain their perspective on the events.
- Describe (an event) from a particular point of view.
- Take a position on (an issue) and defend it.

# Create a Historical Narrative
## Instructions

Writing a fictional narrative about the past invites students to use their knowledge of history and their imaginations to create a story about facts and events. The narrative requires research in order to convey the events accurately, and imagination to describe the sensory detail around an event. Stories also allow students to explore an event from multiple perspectives as they develop multiple characters.

Instructions

1.   Research a topic (a helpful organizer to use for this is the Understanding Events Organizer on page 37).

2.   Create a storyboard chronicling the actions of an event. Under each scene, make a list of description/action words that paint a picture for a reader.
        If you have limited time, this can be the final step of an assignment

3.   Create a chart of sensory descriptions using sight, sound, smell, taste, touch.

4.   Choose the narrator's perspective and role.

5.   Write the story using vivid descriptions, dramatic action, sensory details to bring the story to life, and the perspective of the narrator where appropriate.

6.   Have students share throughout the writing process with different partners or groups to help them refine and revise their writing.

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

# A Sensory Moment in Time
## Instructions

Descriptive sensory writing helps students develop empathy for historical figures, both extraordinary and ordinary. Understanding how characters felt in the context in which they lived is challenging, but also necessary.

After researching or learning about an historical event, students choose a perspective to describe (it can be even more powerful if students choose two very different perspectives).

<u>Instructions</u>

1.    Students create a visual portrait of the person they are describing that should take up about one-half to two-thirds of the page.

2.    On the remaining space of the paper, students should:
    A.    Give a brief summary of the event/context
    B.    Give a brief description of the person they are describing
    C.    Explain the person's experience from a sensory perspective:
        1.    Sight – "I would have seen…"
        2.    Sound – "I would have heard…"
        3.    Taste – "I would have tasted…"
        4.    Touch – "I would have felt…"
        5.    Smell – "I would have smelled…"

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

## Interview an Historical Figure
## Instructions

Developing questions to ask a historical figure and then brainstorming that figure's responses gives students the opportunity to review material and interact critically with it, as well as develop understanding of different perspectives.

After learning about an event or period, have students choose a major historical figure from the period and write a series of 10 to 15 interview questions for that person as if they were a journalist questioning the person. Students can then either write responses to those questions or swap papers and answer the questions someone else wrote over a different figure.

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

## Write an Editorial
## Instructions

Writing an editorial is an opportunity for students to express opinions and reactions to a controversial issue. They can either express their own opinion or take the perspective of a historical figure to demonstrate their understanding of that person's viewpoint.

Instructions

1.    Students research an event or issue (either historical or current).

2.    Using the format below, students write a draft of an editorial regarding the issue from a specific perspective (either their own or that of a historical figure).

3.    Students share their editorial with a partner – each offers suggestions to the other for improvement.

4.    Students revise and rewrite their editorial, producing a final copy.

| FORMAT FOR WRITING AN EDITORIAL |
| --- |
| **The Opening** |
| Describe the situation and issue as it now exists (or existed at the time of the person's perspective being taken). <br><br> Identify the writer's position on the issue and the action the writer wants taken. |
| **The Body** |
| Explain the reasons that support the writer's position. <br><br> Explain arguments against the writer's opinion and why they are not valid or why they are unimportant. |
| **The Conclusion** |
| Explain what will happen if the action demanded by the writer is not taken and the more positive future that will occur if it is taken. |

# Write a Letter to the Editor
## Instructions

Letters to the editor gives students an opportunity to express their ideas and feelings about a topic or issue that concerns or interests them. These letters should be short, concise, and focused on a single issue. Often, these letters comment on current events.

Students should be reminded that regardless of topic, a letter to the editor should have opinions based on facts and supported by evidence. These letter may include personal pronouns, unlike most formal writing, but must remain respectful and timely.

Letters to the editor can be based on historical events (in which the student takes the position of a historical character) or current events (in which a student expresses their own viewpoint).

## Instructions

1.    Students decide on a single issue to address in their letter.

2.    Students brainstorm a list of reasons and evidence to support their position.

3.    Students write their letters, clearly identifying reasons for their perspective and evidence to support them.

4.    Students share letters with a partner to help with revisions and clarifications before finalizing their letter.

## Writing From Differing Perspectives
### Instructions

Having students role-play by taking the perspective of a specific person in history is a powerful activity that builds understanding of content, context, and perspective.

<u>Instructions</u>

1.    Identify a topic or era for students and then brainstorm with the class differing roles/characters in the period

2.    Write a specific question about the era to generate ideas (i.e., "How did Prohibition affect life for people in the 1920s?", "How did fears about nuclear war affect people during the 1950s?", "How did rising taxes and social inequalities affect different groups of people in pre-Revolutionary France?")

3.    Students should spend some time brainstorming:
      A.    The character/figure they want to be
      B.    Details regarding that person's perspective on the era/period
      C.    The writing format they will use (diary entry, editorial, editorial cartoon, speech, sermon, letter, news story)

4.    Students spend time developing and revising their writing, then share with a partner or group to hear different perspectives and viewpoints.

5.    Hold a class discussion about which viewpoints were still missing after the share activity and why.

# Primary Source Rewrite
## Instructions

For many students, the ideas and language of historical documents threaten to prevent them from understanding the past. Giving students an opportunity to work with the document to rewrite it into contemporary language helps them think through its meaning and context more effectively.

This activity works best as a collaborative strategy in very small groups of two or three.

<u>Instructions</u>

1.	Have students mark the difficult text by noting important and/or confusing terms

2.	Students work together to define each of those terms and ideas, using contemporary language

3.	After gaining an understanding of the confusing and difficult terms, students go back through the text to identify the main idea(s) of each paragraph and write those ideas in contemporary language

4.	Together students work through the entire document to rewrite it into language that is easily understandable

5.	Have student groups share their rewrites, noting similarities and differences in their rewrites
	A.	This should be their check for meaning – if any part of their rewrite means something different, they should go back to the original and determine which is the better "translation" of its meaning

# "I" Search
## Instructions

"I" Search is a paper students plan and take notes in order to create over the duration of a research project. It gives students the opportunity to describe and reflect on the process of research, which fosters original thought, reduces plagiarism, and builds research skills. Often, teachers have students complete this as part of a research journal.

<u>Instructions</u>

In a research journal or notebook, students record what they already know about a topic, including any preliminary hypothesis or conclusion.

Students then create an outline that identifies their plan for conducting research and completing the project – identifying locations to visit, resources to locate, and a timeline.

As research continues, students note what they have learned from various sources, what changes they have made to their strategy and timeline and the difficulties and obstacles they have encountered and how they have overcome those difficulties.

Once the research is complete students can write their "I" Search paper. This should include narrative describing:

- Phase I – The Opening
  - What I already knew about the topic
  - My preliminary hypothesis/conclusion
- Phase II – The Research Process
  - Where I began my research
  - How I was led to other sources and sites
  - How my strategy changed from the original plan
  - Difficulties I encountered and how I dealt with them
- Phase III – Analysis of What I Learned
  - The most important things I learned about my topic was…
  - Some details/quotes/examples that support this are…
- Phase IV – My Growth
  - The skills I developed or improved during this research
  - I will do things differently in the future by…
- Phase V – The Product
  - Description of final product

Writing poetry breathes life into history and social studies, reminding students of the human element rather than just memorizing dry facts. History and social studies consist of a fertile field for creative expression through its events, topics, themes, and characters. Below are some ways teachers can use poetry in the classroom, but there are many others.

Acrostic Poem
In an acrostic poem a term or name is written vertically and each letter then becomes the first letter for a word, phrase, or sentence describing that thing. You can also have students create a poem for an opposing concept or idea using the same strategy.

| | |
|---|---|
| M | D |
| A | I |
| G | V |
| N | I |
| A | N |
| | E |
| C | |
| A | R |
| R | I |
| T | G |
| A | H |
| | T |

ABC Poem
Similar to an acrostic, but this time the letters of the alphabet serve as the first letter of each word, phrase, or sentence describing a topic. This type of poem may end before the letter Z, as students should focus on telling a story and coming to a logical conclusion.

## Biographic Poem

After learning about a character from the past, the student uses the following framework to write a poem summarizing major points about the character. Each response should be a few words, not sentences or phrases.

| NAME OF CHARACTER: | |
|---|---|
| Resident of | |
| Three Traits | |
| Related to | |
| Cares Deeply About | |
| Feels | |
| Needs | |
| Gives | |
| Fears | |
| Would like to see | |

## Cinquain Poem

To create a cinquain, students name a topic and then describe that topic using specific elements:

Name (person, event, invention, etc.)
Two adjectives
Three verbs
Simile (using "like a…" or "as…as…")
One-word summary

## Descriptive Poem

This type of poem invites students to creatively summarize the most important aspects of an idea, theme, topic, or concept creatively in three lines.

The first line defines the topic, the second line starts with "which" to further describe the topic, and the third line starts with "when" to clarify the context.

EXAMPLE:
**World War I**
Trench War was a major way of fighting
Which was horrifying with human carnage
When tens of thousands of men hid, fought, and died

## Found Poem

A found poem is a collection of words or phrases that groups have students have found in various sources that resonated with them as they learned about a topic. Students individually gather words and phrases and then work together to choose the ones they want to use to create their "Found" poem over the topic. Students should be encouraged to look for words and phrases that are emotional, strong, descriptive, and meaningful.

>      EXAMPLE
>           **Gandhi**
>           Non-violence the law of our species
>           Violence the law of the brute
>           Non-violence means conscious suffering
>           The dignity of man requires obedience to a higher law
>           Self-sacrifice
>           Strength through forgiveness
>           Defy the might of an unjust empire
>           Through non-violence

## Haiku Poems

Haiku poetry invites students to describe a series of events or topics with short and descriptive poems following a specific structure.

Haiku poetry uses the following structure:
>           Line One = 5 syllables
>           Line Two = 7 syllables
>           Line Three = 5 syllables

>      EXAMPLE
>           **Islam**
>           Allah is the one
>           Praise to him they all will cry
>           Islam is our life

"I Am" Poem
An "I Am" poem is about a person, group of people, organization, or even an inanimate object, which uses the ideas of emotions and senses (this can be particularly powerful when used with an image – "In this photograph of protesters being attacked with fire hoses by the fire department, write an "I Am" poem from the perspective of the street lamp.").

Template:

I am…
I wonder…
I hear…
I see…
I am…
I pretend…
I feel…
I touch…
I worry…
I cry…
I am…
I understand…
I say…
I dream…
I try…
I hope…
I am…

Song or Rap
Rather than writing a poem, consider having students write lyrics for a song or a (school-appropriate) rap about a topic, event, or person.

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

# SECTION FIVE


# ANALYZING PRIMARY SOURCES

ACAPS
Instructions

ACAPS is one of several types of analysis tools for looking at primary sources (AP-PARTS is another, often used by AP teachers). All are valuable and teachers should probably choose one to use with students while analyzing a source.

With ACAPS, as with almost all acronyms used as memory devices in education, the actual order in which students respond is NOT important and the length of response for each "letter" may differ widely. Because of this, although we provide a template for you to use while teaching the strategy, it is recommended that teachers "wean" students off the template and allow them to create their own organizers as soon as they understand the meaning of each letter (not just what it stands for, but all the various components of what it means).

 

ACAPS stands for:
      Author
      Context
      Audience
      Purpose
      Significance

## ACAPS – PRIMARY SOURCE ANALYSIS
## Template

| | | |
|---|---|---|
| **A** | **Author**<br>Who created the source? What do we know about the person and his or her point of view? How might this affect the source's meaning? | |
| **C** | **Context**<br>When and where was this source created? What else was going on there at the time? How might this affect its meaning? | |
| **A** | **Audience**<br>For what audience was this source created? How can we tell? Was there more than one audience? How might audience affect its meaning? | |
| **P** | **Purpose**<br>For what reason was this source created? Was it effective? How might its purpose affect its message or meaning? | |
| **S** | **Significance**<br>What can be learned from this source? What were its main ideas? Why was the source important at its time? Why is it important today? | |

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

# ANALYZING A PHOTOGRAPH

Look at the provided photograph from history and answer the following:

## IDENTIFY THE PHOTOGRAPH

Who took this picture and when?

Who was the intended audience (family, friends, the public)?

Why was this photograph taken (keepsake, historical record, news)?

## EXAMINE THE PHOTOGRAPH

Describe the action or subject of the photograph.

List the objects shown in the photograph (look at the background, individuals, and groups shown).

Which details give you the most information about what is happening? Why?

## EVALUATE THE PHOTOGRAPH

Based on what you can see in the photograph, what facts are likely to be true?

Explain the impact this photograph may have had on viewers in the past.

In what ways might this photograph be misleading?

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

Collaborative Inquiry of Sources (Primary or Secondary)
Instructions

Through collaboration and discussion students analyze numerous primary and secondary sources about a general topic of study. By rotating different sources from group to group, students are able to conduct an in-depth analysis of the topic.

Instructions:

1.    Arrange students in groups of two to four students.

2.    Assign each group a different source (some should be text, but others should be visual or some other type of source).

3.    Have each group analyze their source using ACAPS (see page 56 for template).

4.    After a specified period of time, each source should rotate to another group and each group now analyzes a new source.

5.    After analyzing each source, each group should hold a discussion about what they have learned about the topic as well as identify any areas of confusion and any questions they still have.

6.    Hold a class discussion to elicit areas of confusion and questions.

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

# Editorial Cartoon Analysis
## Template

Editorial cartoons communicate opinions about current events of their time, using drawings, words, symbols, exaggeration, and humor to convey an idea or message. Some cartoonists use them to portray the ills of society, while others attempt to identify a cure.

| Editorial Cartoon Techniques | |
|---|---|
| Symbolism | Using objects, colors, or images to stand for ideas or concepts |
| Labeling | Labels are used to clarify identity of people or make clear what an object is |
| Caricature | Deliberate distortion or exaggeration of a person's features to create an effect |
| Exaggeration | Distortion of an object or person in size, shape, or appearance |
| Analogy | A comparison between two unalike things – usually one complex and abstract and the other simple or familiar |
| Irony | The difference between the way things are and the way they ought to be |
| Stereotyping | Generalizing about an entire group by a single characteristic that may be insulting and/or untrue |

Analyze the provided cartoon by answering the following questions:

1.    What is the general subject of the cartoon?

2.    Who are the characters shown and what do they represent?

3.    What symbols are used, and what do they represent?

4.    What outside knowledge and facts are needed to understand this cartoon?

5.    What is the cartoonist's opinion about the topic and how can you tell?

6.    What techniques did the cartoonist's use and how effective were they?

## Student-Generated Editorial Cartoons
## Instructions

Once students are familiar with analyzing editorial cartoons, having them create their own can help them gain greater insight and understanding of a topic.

Have students first create and then analyze their own cartoon.

<u>Instructions</u>

1.   Have students choose a topic and brainstorm all the facts and ideas they can come up with related to that topic.

2.   At this point, students should choose which message or opinion they want to convey and decide on the details, facts, etc. they will include.

3.   Review the techniques of editorial cartoons (from the analysis tool on page 59) with students and have them decide which techniques they will use.

4.   Students should then create their editorial cartoon.

5.   After creating their cartoon, have students answer the following in the margins or on the back:
    A.   What is the general subject?
    B.   Who are the characters and what do they represent?
    C.   What symbols are used and what do they represent?
    D.   What is your message or viewpoint on the issue?
    E.   What techniques were used?

# Analyzing Less Traditional Resources

When analyzing a poster, painting, sound recording, artifact, or other non-traditional primary or secondary source, the following questions may be useful:

Questions

- Who created this?
- When was it created and what else was going on there at the time?
- For which audience was this created?
- Why was this made?
- What message, mood, or meaning is conveyed and how?
- What inferences can be made about the object?
- What questions would you like to ask the creator about the object and/or the time period in which it was created?

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

# Analyzing Data
## Instructions

Depending on how data is presented, there are different questions to ask students that will help them analyze the information and create meaning. Make sure you choose the questions that are appropriate within each category for the specific graph, chart, or map being analyzed.

Tables and Charts
- What is the title?
- What does the source information suggest about the reliability of the data?
- Read the headings at the top of each column – what subjects are being compared?
- Read the labels in the far left column – what sub-groups are being compared?
- What can be learned by comparing the different columns?
- Summarize the information shown on this table or chart.
- What inferences can be made from this information?
- What questions NOT addressed in the chart or table would allow for greater understanding of this topic?

Line and Bar Graphs
- What is the title?
- What does the source information suggest about the reliability of the data?
- What does the vertical axis (left side) of the graph show?
- What does the horizontal axis (bottom) of the graph show?
- If there is a key/legend, what do the symbols indicate?
- Explain what comparisons, trends, or patterns you can infer or predict.
- Summarize what you have learned from this graph.
- What questions NOT addressed in this graph would allow for a better understanding of the topic?

Circle (Pie) Graphs
- What is the title?
- What does the source information suggest about the reliability of the data?
- If there is a key/legend, what do the symbols indicate?
- What can be learned by comparing the various segments in the graph?
- Summarize what you have learned from this graph?
- What questions NOT addressed in this graph would allow for a better understanding of the topic?

# Evaluating a Website
## Template

It is critical that you learn to evaluate all sources of information in order to judge its accuracy and reliability. This is especially true of information found on the internet. It can be difficult to determine whether a source is accurate or whether it should be trusted.

The following questions can guide you as you attempt to decide whether a website is providing accurate and reliable information.

| Authority of the Source |
| --- |
| <ul><li>Is it stated who is responsible for the website's content and are their credentials stated?</li><li>Is it a reliable source of information?</li><li>Is contact information given?</li></ul> |
| **Accuracy of the Information** |
| <ul><li>What is the source of the factual information?</li><li>Can the information be verified?</li></ul> |
| **Objectivity of the Content** |
| <ul><li>What is the purpose of the website or organization?</li><li>Are the authorities' biases stated clearly?</li></ul> |
| **Currency of the Information** |
| <ul><li>How recent is the information?</li><li>How often is the website updated?</li></ul> |

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

# SECTION SIX

# STRUCTURED DISCUSSION
# ACCOUNTABLE TALK

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

# GROUPS

| G | Give Encouragement |
|---|---|
| R | Respect Others |
| O | On Task |
| U | Use Quiet Voices |
| P | Participate |
| S | Stay in Groups |

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

Preparing Students for Discussion

Structured discussion is a powerful way to increase rigor and deepen comprehension of content; however, the quality of a discussion depends in large part on the preparation of students as well as the complexity of the topic and/or text being discussed. If the discussion is text-based, it is important for students to read, analyze, and take notes prior to the discussion. Whenever possible, notes should be taken directly in the margins of the text itself to help keep the discussion text-based and assist students in using the text to find evidence to support their ideas.

The following prompts may help students prepare written notes prior to a discussion (choose questions appropriate to both the text and the planned discussion):

- What surprises or interests you?
- What questions do you have about the text or for its author(s)?
- What connections do you see between the ideas in this text and other ideas, past or present?
- What predictions can you make?
- Given the facts presented in the reading, what else do you believe may be true?
- What cause/effect relationships do you see?
- What evidence exists to support your ideas?
- What personal connections do you have to the text?
- What are the most important ideas or passages in the text? Why?

Tips for Teachers Facilitating Discussions:

- Start small – use shorter texts and plan shorter discussions and build slowly
- At the start of each discussion, review the guidelines for discussions briefly
- Take notes visibly during the discussion; evaluate students, chronicle ideas discussed and then use these notes during the debrief to help coach students and set goals for the next discussion
- Never neglect the debriefing; this feedback is vital if the group is going to grow with each structured discussion; request non-judgmental comments from students that will improve future discussions
- Over time, use a variety of texts, visuals, fiction, essays, poetry, quotations, artwork, editorial cartoons, etc.

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

# Think, Pair, Share
## Instructions

One of the most commonly used types of structured discussion, this strategy can be used "on the fly" by teachers when they determine students would benefit from a collaborative discussion about content. It can help assess students' prior knowledge, help students improve their listening skills, and their ability to analyze material.

<u>Instructions</u>

1. Present students with a specific question, problem, or prompt.

2. Give the class 1 – 3 minutes of quiet time to think and jot down some ideas.

3. Students then share their ideas with a partner, specifically noting the similarities and differences between their responses.

4. Facilitate a class discussion by having a few students share their responses or their partner's responses.

Alternate Versions:

- Think, Write, Pair, Share
  - o Give students a longer period of time to think and write before sharing with a partner
- Think, Research, Pair Share
  - o Allow students to research evidence to support their ideas (either in a textbook or on an electronic device)
- Think, Pair, Pair, Pair, Share
  - o Have students rotate partners several times, so each student hears ideas from a variety of their peers (this works best when the question is very open-ended, allowing for a wide variety of responses)

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

# Character Corners
## Instructions

This strategy requires students to think critically about ordinary or extraordinary people, adding interest by including multiple perspectives of men, women, and children from historical or current events. Students have the opportunity to share their insights and comments with other students.

<u>Instructions</u>

1.  Place placards in the corners or walls of the room, each with the name of a different character being studied. This can be a specific person or a description of a type of person (i.e., Napoleon Bonaparte, an infantry soldier in the French army, a peasant working in rural France, Tsar Alexander, etc.).

2.  Typically, four names are used (hence, corners), however, you can use as many as you wish. However, be sure you do not use so many names that students end up alone in a corner.

3.  Present students with a prompt, such as:
    * Which character would you like to meet with and why?
    * Which character would you have questions for and what are they?
    * Which character would have the best perspective on this topic and why?

4.  Give students 3 – 5 minutes to write their responses and then move to the appropriate placard for the character they addressed.

5.  Students should discuss their responses with the other students who addressed the same character.

6.  Students choose (or teacher chooses) one student from each group to record the group's discussion and share those with the class.

7.  Have each group recorder share out.

8.  Facilitate a group discussion by challenging some responses, asking probing questions, or having students in one group respond to or question another taking the perspective of the character they chose.


*Note – it is possible that the vast majority of students will choose the same character. It is important to have students write down their answers before moving to limit the possibility that they will try to gravitate to the same character as their friends. It is up to the teacher to decide whether a few students need to move to a different character or whether to allow larger groups to exist.

Four Corners Discussion
Instruction

Similar to Character Corners, Four Corners allows students to move around the room and share their ideas with other students. In this strategy, students take a position on a controversial topic and defend it. This strategy encourages students to listen to the perspectives of others and be willing to change their position if convinced by another student's arguments.

<u>Instructions</u>

1. Write a statement on the board that requires students to take a position
   - The American Colonists were justified in their anger over British taxes
   - It is more important for the Brazilian government to feed its people than to protect the remaining rain forest
   - It is the government's responsibility to provide welfare to all citizens in need
   - Feudalism is a better form of government than a strong monarchy or empire

2. Have students choose one of the following responses and explain their reasoning in writing:
   - I strongly agree because…
   - I somewhat agree because…
   - I strongly disagree because…
   - I somewhat disagree because…

3. Create and post placards in the corners or walls of the room representing each response. Have students move to their corresponding placard.

4. In their respective corners, students share their reasoning and evidence and together develop a position statement to present to the entire class, choosing what they believe to be the best evidence and strongest reasoning. One person in each group records the position statement.

5. Each corner shares their position statement without comments from teacher or other students. Students are then allowed to change corners if their opinion has been changed.

6. Facilitate a discussion between the four corners, allowing students to question and debate one another. Students may change corners any time their opinion has changed.

7. Debrief the content and process of the discussion.

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

Fishbowl Discussion
Instructions

Fishbowl is an activity in which a small group of students engage in a discussion of a text, while the remainder of the class observes and takes notes. Participants interact with others to create meaning in response to the source.

It is important that students DO NOT know which of them will be selected to participate ahead of time so that all students will be obligated to prepare for the discussion.

Instructions

1.     Have students prepare for the discussion by reading from a primary or secondary source and responding in writing to a series of prompts, such as:
   - What surprises you?
   - What interests you?
   - What questions do you have about the topic or for the author?
   - What connections do you see with other events, ideas, or eras?

2.     Select four to eight students to form a discussion group in the center of the room. Other students should be seated in a circle or semi-circle around them.

3.     Choose a group facilitator to begin the discussion by sharing one idea. Each student in turn then shares a new idea. Remind students to use active listening and discussion norms.

4.     Group facilitator now uses the shared ideas to choose topics for the group to discuss by asking questions or challenging an idea. Students in the discussion group should be allowed to respond freely as the discussion continues.

5.     Students on the outside of the fishbowl should record:
   - Statements from the discussion with which they agree or disagree
   - Examples of peers using discussion norms and listening skills

6.     Debrief with a class discussion of outside students' comments and questions.


*Notes – the teacher should ensure that all students have an opportunity to serve in discussion and in outside roles as this strategy is used throughout the year. Early in the year, the teacher should take the role of group facilitator, but as students develop discussion skills, that role should be taken by a student.

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

# Inner-Outer Circle
## Instructions

This discussion strategy provides students with practice in formulating and answering questions. Inner-Outer Circle works well when used to review material from a topic or unit.

Instructions

1.  Assign students to write questions about the topic or reading. Early in the year, this will be most productive if students work in pairs and write the questions in class. Questions should include open-ended and higher order questions (see the Understanding Levels of Questioning chart on page 7).

2.  Organize the students into an inner and outer circle that face one another. In turn, each side asks and responds to the questions. Remind students not to interrupt each other and that talking only occurs in the question/answer format.

3.  Once all questions and answers have been given, allow time for follow-up questions to be asked and responded to.

4.  Debrief with the class both the content and the process of the discussion.

5.  Have the students write an exit ticket describing the most important ideas learned from the discussion.

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

# Socratic Seminar
## Instructions

1. Students are seated in a circle. The seminar leader poses an opening question to initiate the dialogue (early on, the seminar leader should be the teacher, but over time, the role should be released to students). One way to initiate good discussion is to have each student read one of their questions before any commentary or questioning takes place, then the seminar leader can focus on one question to guide the discussion moving forward. Students who have already shared one question are more likely to continue involving themselves for the remainder of the dialogue.

2. Participants begin by responding to the chosen question. They should cite specific passages in text or other source to support their ideas. Other participants should paraphrase other speakers for clarification, ask additional probing questions and develop a deeper exploration of thinking. Participants can also challenge assertions or defend ideas, always using evidence. This should be a freestyle dialogue – not controlled through hand-raising or waiting to be called on.

   Participants should also take notes throughout the dialogue, both to remind themselves of points to raise and to prepare for a writing prompt after.

3. The seminar leader should remind students of the dialogue guidelines, direct them back to the text/source to support their ideas, reinforce listening and engagement skills, and prevent dominant voices from taking over.

4. The teacher can monitor the discussing, intervening when necessary to continue the dialogue or involve reluctant students. They can also write messages to individual students to coach them in the process.

5. After the dialogue, give students a writing prompt that will allow them to summarize the major ideas and issues developed during the conversation.

6. Debrief with students on both the content of the dialogue and the process.


*Note – this kind of freestyle conversation is often unfamiliar and challenging for students initially. Start with a short reading and a short dialogue so the class can become comfortable with the process and learn discussion norms.

Mapping a Socratic Seminar
Instructions

It can be beneficial for the debrief and discussion growth process to assign one student the job of mapping the seminar.

This student uses either a large sheet of paper that can be displayed on the wall, or a regular sheet of paper that can be displayed on a document camera to keep track of the flow of dialogue in the seminar. The student draws a large circle and an x or small boxes to indicate each student in the speaking circle. As the dialogue starts, the student draws a line from the first speaker to the second, the third, and so on. At the end, the class can analyze the map and make observations. They should point out patterns and identify who has the most lines and ask, was that person too dominant? Are there times where lines go back and forth between two people? Are those two dominating the dialogue? Can we, should we, change the patterns in some way and how can we do that?

Mapping the Dialogue
Instructions

If the teacher decides that it is the quality of the content in the dialogue that needs growth, having students map what is said by each speaker can be more beneficial than mapping who is speaking at each point. Choose a few students and assign specific speakers to each of them to track – those students take notes on what is said by their assigned speakers.

During the debrief, have the mapping students share their notes and facilitate a discussion about how the group can increase the rigor and deepen their exploration of the content.

If students are struggling to develop and share ideas, consider using this strategy to provide support for speaking students.

Instructions

1. Arrange students so that one-third of the students are in a circle – these are the pilots. Each of these students has two students who sit behind them – these are the co-pilots.

2. Pilots are the only ones who speak during the dialogue, while the co-pilots sit On the outside, listening, taking notes, and preparing to consult.

3. The seminar proceeds as usual, with students sharing ideas, asking questions, and taking notes.

4. At regular intervals (every 5 to 7 minutes is common, but can be more frequent as needed, especially early in the process), pause the dialogue to allow the pilots to consult with the co-pilots. This can take the form of discussing the conversation to this point and suggesting ideas to move forward or the seminar leader can pose a new question for the triads to discuss to prepare the pilot for the next part of the dialogue.

5. During consultation times, one of the co-pilots can move into the pilot seat for the next session of dialogue. It is up to the teacher to determine whether this should be a triad decision or whether they are going to require changes throughout the dialogue. Either way, movement can ONLY occur during consultation times – never during the dialogue itself. Additionally, co-pilots can not participate in the dialogue except during consultation.

*Note – this strategy is very helpful to use as a way to introduce Socratic Seminars and allow students to learn norms and discussion skills before moving to the large-group setting. It is also helpful for Els and other students who struggle with speaking in a large group. They can still participate in the triad, but do not have to feel the pressure of being in that larger setting.

# Philosophical Chairs
## Instructions

Philosophical Chairs is a format for discussion and debate. Students take a position on a controversial issue and then try to influence the opinions of others through logical arguments and presentation of facts. Students improve listening skills, argumentation, and constructive discourse.

## Instructions

1. Teachers provide a reading on a controversial issue and formulate a statement requiring students to take a position on that topic.
   - Mask-mandates during COVID were a violation of individual rights
   - All Americans should be required to purchase health insurance
   - The Electoral College protects the rights of smaller states
   - The most influential innovation of the 20th century was the internet

2. Students read the article and mark the text for areas of agreement and/or disagreement as well as questions that need clarification.

3. Students take a stand on the issue and ensure they can use the text to support that position.

4. Designate one side of the classroom for students who agree with the statement and the other side for those who disagree; the middle of the room is designated for students who are unsure or unable to choose sides. Review active listening.

5. Students move to their side of the room. In the group, they will discuss their ideas and choose the three most compelling arguments for their position. One student will record and share those arguments.

6. Start the discussion by having the recorder share their three arguments, with no commentary or response for each of the three groups.

7. Students may now change positions in the room based on the arguments.

8. The discussion should now become free-flowing between the opposing groups. Only one student may speak at a time. Students may change positions at any time during the discussion by moving to their new position.

9. When time is called, any student remaining in the middle of the room must choose a side.

10. Debrief, reflect, and have student summarize how and why their position changed through the conversation (or did not).

# Debate
## Instructions

Debates foster critical thinking and the use of facts and evidence to support a viewpoint. Debates are most powerful when students are required to occasionally support a perspective with which they may disagree – this forces students to see multiple perspectives and understand opposing arguments.

## Instructions

1.    Present students with a topic, prompt, or question to guide the debate.

2.    Assign one team of students to defend the statement and one team to oppose it.

3.    Have each team prepare for the debate by recording arguments using the template on the next page. If your classes are large, have students begin by independently developing these arguments; then move into half-team groups to share ideas and then into full team groups to finalize.

## Guidelines

Following is a suggested timeline for conducting the debate. Times can be adjusted depending upon the complexity of the debate or the amount of preparation time. Start with the team defending the statement, then move to the opposing team, then back to defenders, etc.

| Affirmative Team | Time | Negative Team | Time |
|---|---|---|---|
| Opening Statement | 2-3 minutes | Opening Statement | 2-3 minutes |
| Rebuttal | 2-3 minutes | Rebuttal | 2-3 minutes |
| Back-and-forth | 15-25 minutes | Back-and-forth | 15-25 minutes |
| Closing Statement | 2-3 minutes | Closing Statement | 2-3 minutes |

*Note – teams should choose different speakers for the opening statement, rebuttal, and closing statement. All members of the team should participate at different points during the back and forth.

# Debate
## Organizational Template

| | |
|---|---|
| Identify arguments, facts, details, and other evidence that support your viewpoint | |
| List likely arguments that the opposing team might make to counter your viewpoint | |
| List arguments, facts, details, and other evidence that would discredit the opposing side's arguments | |
| Outline a 2 – 3 minute opening statement | |
| Outline a 2 – 3 minute closing statement (this may be altered later as a response to ideas raised during the debate) | |

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

# Character Groups
## Instructions

This discussion format requires students to take on the persona and thinking of a figure from history and to think critically about the context in which that figure existed. It provides opportunities for students to write and respond to higher order questions and increase understanding of connections between different figures during the same era/event.

Instructions

1. Choose a major topic or event from your standards and create a list of characters involved in that event. Post the list clearly at the front of the room.

   EXAMPLES

   | Topic – Little Rock, Arkansas | Topic – Reformation |
   | --- | --- |
   | Central High white student | Catholic priest in a German village |
   | One of the Little Rock Nine | Martin Luther |
   | Governor Faubus | Queen Isabella of Spain |
   | President Eisenhower | High-ranking German prince |
   | Representatives of the media | Henry VIII of England |
   | Outside agitators | The Pope |

2. Present students with a chronology of major events connected with the topic (or, have students develop a timeline of major events). Between 4 and 6 is appropriate.

3. Students choose a character (or are assigned one) and record that character's thoughts, feelings, motivations, concerns, or questions as each event on the timeline unfolds.

4. Students meet in character-alike groups to write two questions that their character would like to ask each of the other characters on the list. These can be written on index cards or on sticky notes.

5. Teacher collects and distributes the questions to the appropriate groups so they can develop responses to those questions, from their character's perspective.

6. Return the questions to the original groups and facilitate a class discussion by having character groups ask and respond to questions. After each group responds, they ask a question of a different character. Continue until all questions have been asked and answered.

7. Debrief by discussing which responses best reflected the character and why.

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

# SECTION SEVEN


# ORAL PRESENTATIONS

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.

# Total Physical Response Vocabulary (TPR)
## Instructions

TPR requires students to explain and demonstrate for an audience a word or concept. The activity is especially helpful for kinesthetic learners and English Language Learners, and it adds variety and creativity to vocabulary development.

<u>Instructions</u>

1.  Arrange students in groups of three to five and assign each a different vocabulary term or concept.

2.  Students discuss and define the meaning of the term or concept to prepare how to present that meaning in their performance.

3.  Students work together to create a physical demonstration or acting out of the term or concept – this may include an example. All students in the group must be part of the demonstration.

4.  Each group explains their definition of the word and presents their physical demonstration of the term or concept.

5.  Conduct a class discussion about the performances, the meanings of the terms, and the connections between the words.

# Oral Essay (a.k.a., Storytelling)
## Instructions

History is a story well-told and oral essays provide students an opportunity to research and share stories with others. Oral essays are most effective when topics have high interest (consider allowing students to choose their own topics, always approved by you, of course) and are told to an audience. Presentations can be individual or group activities.

For shyer students, consider allowing them to record themselves telling the story to present to the class.

Instructions

1.  Have students choose topics (either from a list of approved topics or let them find topics themselves that you approve). Topics should be standards based.

2.  Students should also identify the purpose of the oral essay:
    - Persuade
    - Inform
    - Explain
    - Demonstrate
    - Entertain

3.  Student presentations should follow the presentation format on the following page.

# ORAL ESSAY (STORYTELLING)
# ORGANIZATIONAL FRAMEWORK

Your oral essay should follow the format described below:

| INTRODUCTION |
| --- |
| Begin with something that grabs the attention of the audience, such as an interesting quote or fact; or showing an interesting visual, or singing/humming a song from the era. Make sure your introduction ends with you explaining your thesis – the main argument of your essay. |
| **BODY** |
| The body of the presentation should outline the chronology of events, giving special attention to names, places, and vivid descriptions. Pause at various points of the information for the audience to think about what was said. |
| CONCLUSION |
| The conclusion should include what you believe to be the most significant about your topic, or the one idea that you want the audience to learn and remember about your topic. |
| QUESTION AND ANSWER |
| Provide an opportunity to answer questions from the audience about the topic. |
| EXPLANATION OF RESOURCES |
| This explanation should include a description of the process of research and the resources that were most valuable. |

Meeting of the Minds adds a variety of perspectives on a topic or unit of study. Each character in the discussion can be from the same time period or from different time periods (or countries, or social classes, etc.).

<u>Instructions</u>

1. Create a list of characters for the activity (4 to 6 works best). List diverse characters from the time period or characters from different eras who share an attitude, issue, or concern. The list may include the extraordinary named figures from history, or ordinary people.

2. Have students research EACH character and that character's role during the period of study.

3. Assign each student a specific character and have them write three questions their character would want to ask EACH of the other characters. (Note: the questions should be different and should be written from the assigned character's perspective).

4. Arrange students in groups, making sure that each character is represented in each group. Assign one student to act as discussion facilitator for the group.

5. Students should introduce themselves (as their character) and give a brief overview of their role or thoughts about the period or issue.

6. Facilitator begins the process of each character asking questions of another character and allowing that character to respond. The responding character should then ask a question of a third character and so on.

7. Debrief the activity with the entire class, focusing the discussion on how views of this time or event differ depending on the perspective presented.

## Reader's Theater
## Instructions

The Reader's Theater activity invites students to play the role of different characters through a script that is original. Students write the play, then perform it in character. The teacher should be sure to clarify the required minimum and maximum length of the skit/play.

<u>Instructions</u>

1.   Choose a reading (primary or secondary) that describes a specific event.

2.   Assign the reading to student groups of three to five. Have groups create a strategy to plan their research, writing, and performance. Each group may work on the same reading/event, or they may be different.

3.   Students work in their groups to research the event and characters and write a script. They must decide which figures to represent in their play/skit and write the dialogue that will be presented.

4.   Students may also choose props and/or costumes to use to represent different characters.

<u>Performance</u>

5.   Each group narrates to the audience the setting and context of the specific scene they are representing.

6.   Each group then performs its play/skit.

7.   While watching the performance, the other students should write questions they would like to ask each group.

8.   Group members debrief the performance by describing their research and answering questions from the audience.

# Tableau

A tableau is a recreation of a specific moment in time featuring a number of characters and may also include inanimate objects. Students draw upon historical evidence and recreate a scene that provides insight into the minds of the characters. The tableau consists of a group of "actors" frozen like statues into a scene, each of whom comes to life and expresses the thoughts and feelings of that character or object.

Instructions

1. Students choose a specific event or episode from the past. This may be a recreation of a photograph in their textbook, or of a famous painting, or a scene they design based on their knowledge of the event.

2. After researching their topic, students work together in a group to write dialogue for each character. The dialogue should include the thoughts and feelings the character might experience based on the context and facts about the event.

3. Narration is written to give the audience the context of the scene and introduce the characters.

4. The performance begins with each character "frozen", holding a pose and unable to speak.

5. The narrator introduces the scene and the characters.

6. Each character, according to the script written, "comes alive" and speaks the thoughts and feelings of the character being enacted. Each then "freezes" again before the next character comes to life.

7. Debrief through questioning and discussion of research.

# The Hot Seat
## Instructions

This type of performance allows students to assume the persona of a character in history and then answer questions from other students about the character's life.

<u>Instructions</u>

1.    Create a list of characters from the past for students to choose from.

2.    Have the class brainstorm (in partners or small groups) questions they would like answered by the characters on the list.
   - Some may be questions that students would ask of all the characters
   - Some should be specific to specific characters

3.    Students should research the life and context of the character they chose, using both primary and secondary sources. Their research should include biographical information, as well as contextual information.

4.    Students begin their performance in character by describing some of their biographical data to the audience.

5.    The student then responds in character to questions posed by the audience.

6.    Debrief by discussing the appropriateness of character responses and how "truthful" those characters would likely be, if actually asked these questions.

All strategies adapted from Kurt Dearie and Gary Kroesch, *The Write Path*, AVID Press, 2011.