Reading Strategies For Content Areas
Part II

During Reading
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### Effective vs. Ineffective Strategies for “Reading to Learn”

#### Before Reading Text:

<table>
<thead>
<tr>
<th><strong>Proficient Readers</strong></th>
<th><strong>Under-Prepared Readers</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Activate background knowledge on the subject through reflection and pre-reading.</td>
<td>Start reading without thinking about the subject or looking over the selection.</td>
</tr>
<tr>
<td>Establish a realistic reading plan after examining the assignment length and assessing the difficulty through pre-reading.</td>
<td>Have not assessed the difficulty level or length of the assignment and simply begin reading, attempting to finish in one session.</td>
</tr>
<tr>
<td>Understand their reading task and set a clear purpose for reading.</td>
<td>Do not have a reading purpose other than trying to get through some pages.</td>
</tr>
<tr>
<td>Create a productive study environment and mindset to accomplish their task.</td>
<td>Fail to acknowledge the challenges of reading and approach reading tasks with an unproductive mindset &amp; study environment.</td>
</tr>
</tbody>
</table>

#### During Reading:

<table>
<thead>
<tr>
<th><strong>Proficient Readers</strong></th>
<th><strong>Under-Prepared Readers</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Give their complete attention to their task.</td>
<td>Interrupt their reading process regularly with mental or environmental distractions.</td>
</tr>
<tr>
<td>Are familiar with text structure and know how to identify main ideas, terms, concepts.</td>
<td>Are not very “text-wise” and have no clear sense of text organization and therefore have difficulty identifying important information.</td>
</tr>
<tr>
<td>Keep a constant check on their understanding.</td>
<td>Do not monitor their comprehension.</td>
</tr>
<tr>
<td>Monitor their reading comprehension so regularly that it becomes automatic.</td>
<td>Seldom use any repair strategies when they are uncertain or confused.</td>
</tr>
<tr>
<td>Make note of problematic material to later question the teacher and/or other sources.</td>
<td>Rarely or never take the initiative to seek clarification from the teacher.</td>
</tr>
</tbody>
</table>

#### After Reading:

<table>
<thead>
<tr>
<th><strong>Proficient Readers</strong></th>
<th><strong>Under-Prepared Readers</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Decide if they have reached their reading goal.</td>
<td>Are not entirely certain what they have read.</td>
</tr>
<tr>
<td>Evaluate comprehension of what was read.</td>
<td>Do not follow through with any form of comprehension self-check.</td>
</tr>
<tr>
<td>Identify, highlight, and annotate main ideas within the text.</td>
<td>Do not identify and organize main ideas for study purposes.</td>
</tr>
<tr>
<td>Synthesize and organize the main ideas for review and study purposes.</td>
<td>Simply glance over or reread pages of the assigned reading before a text.</td>
</tr>
</tbody>
</table>

--from Kate Kinsella, San Francisco State University
The "Open Mind" is an activity that requires students to think critically about a character in a work of literature or history. It is best done during or immediately after an initial reading. To create an Open Mind, students draw symbols and write words and phrases from the text to represent what a character is thinking or feeling. These illustrations might best be created inside an outline of the character's mind. Outside the outline can be descriptions, phrases, and symbols of the situation or historical context, which the subject is facing. This is a great activity to encourage students to think deeply about the inner life of a character or experience historical empathy.

After students have read part or all of a text, give them the handout and ask them to briefly "accessorize" their character (with hair and facial features). Students should identify their subject with a title at the top or bottom. Inside the outline of the character's head, have students create graphic symbols to represent the character's thoughts and/or feelings. Have them also include lines from the text as well as words or phrases that describe what this character's values are, or how this character perceives him or herself. Encourage students to use shapes, colors, and words to symbolically represent the character.

Alternative versions of the "open mind" include an open mind with thought and speech bubbles (useful in a situation involving hypocracy), an open mind in which the character is facing different directions (perhaps when a character is facing a dilemma), and a double open mind (when two characters (possibly in conflict) have different experiences of the same external "reality").
1. Use the Open-Mind diagram to show what a character is thinking and feeling.
2. Fill your open mind with:

- **pictures** of what the character sees.
- **symbols** to represent important concepts.
- **keywords** to show feelings or ideas.
- **questions** the character has.
- **statements** of what the character says.
THE OPEN MIND FOR__________
THE OPEN MIND
Think-Alouds

What is it?
"Think-alouds" (Davey, 1983) help students understand the kind of thinking required by a specific task. The teacher models her thinking process by verbalizing her thoughts as she reads, processes information, or performs some learning task. Students see how the teacher attempts to construct meaning for unfamiliar vocabulary, engages in dialogue with the author, or recognizes when she isn't comprehending and selects a fix-up strategy that addresses a problem she is having. Ineffective readers especially benefit from observing what skilled readers think about while reading.

How to use it:
1. Explain that reading is a complex process that involves thinking and sense-making; the skilled reader's mind is alive with questions she asks herself in order to understand what she reads.

2. Select a passage to read aloud that contains points that students might find difficult, unknown vocabulary terms, or ambiguous wording. Develop questions you can ask yourself that will show what you think as you confront these problems while reading.

3. While students read this passage silently, read it aloud. As you read, verbalize your thoughts, the questions you develop, and the process you use to solve comprehension problems. It is helpful if you alter the tone of your voice so students know when you are reading and at what points you begin and end thinking aloud.
4. Coping strategies you can model include:

- making predictions or hypotheses as you read: "From what he's said so far, I'll bet that the author is going to give some examples of poor eating habits."

- describing the mental pictures you "see": "When the author talks about vegetables I should include in my diet, I can see our salad bowl at home filled with fresh, green spinach leaves."

- demonstrating how you connect this information with prior knowledge: "'Saturated fat'? I ow I've heard that term before. I learned it last year when we studied nutrition."

- creating analogies: "That description of clogged arteries sounds like traffic clogging up the interstate during rush hour."

- verbalizing obstacles and fix-up strategies: "Now what does 'angiogram' mean? Maybe if I reread that section, I'll get the meaning from the other sentences around it. I know I can't skip it because it's in bold-faced print, so it must be important. If I still don't understand, I know I can ask the teacher for help."

5. Have students work with partners to practice "think-alouds" when reading short passages of text. Periodically revisit this strategy or have students complete the assessment that follows so these metacomprehension skills become second nature.
**Examples of Visual Representatives: “Think-aloud” Assessment**

**Assessing My Use of the “Think-aloud” Strategy**
While I was reading, how much did I use these “think-aloud” strategies?

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Not much</th>
<th>A Little</th>
<th>Most of the Time</th>
<th>All of the time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Making and revising predictions</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Forming mental pictures</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Connecting what I read to what I already know</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creating analogies</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Verbalizing confusing points</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Using fix-up strategies</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Teaching Reading in the Content Area by Rachel Billmeyer, Ph.D. and Mary Lee Barton, M.Ed.*
Think Aloud

Context Clues
Informational Text

What is the process you use when trying to determine the meaning of an unknown word in context?

Example Sentences:

• As the people looked for answers, the plague became personified as an old hag who wandered through the land with broom and rake. Stories grew up of the sorry encounters people had with the harridan.”

   *Introducing Children to Folk Tales, by Beth Weir*

• “Benito Mussolini called his political system fascism, named after an ancient symbol of Rome. The dictation dreamed of controlling the entire Mediterranean region.”

   *Exploring America’s Past, by John Grady*

Adapted from: Teaching Reading in the Middle School, Scholastic Professional Books
Using the Think Aloud strategy to teach

Content Context Clues

The Southern extremists demanded that Congress pass a fugitive slave law. The law said Northerners had to return runaway slaves to their owners. It made helping an escaped slave a crime. Some Northerners were willing to break the law rather than return blacks to slavery. Some Northerners wanted laws passed that would end slavery. They were the abolitionists.

1. Reread sentence with word.

2. Reread the prior section of the paragraph.

3. Use prior knowledge

4. Determine meaning

(It is important to model using context clues that come before, after and around the underlined word.)

Developed by: Mary Beth Munroe, Southern Oregon ESD
Think Alouds and Bookmarks

**Description:** Think-alouds are teacher-directed activities in which the teacher verbalizes his/her thought process while reading orally. Teachers thus model strategies for good reading, as well as strategies for repairing confusion and eliminating distracting thoughts. After observing the teacher model the think-aloud process, students may practice “thinking aloud” with a partner. Bookmarks are useful for reminding students of effective reading strategies and giving them language structures to articulate their comprehension of the text.

**Process:**
- Select a passage to read aloud that contains points of difficulty, contradictions, or ambiguities; something that requires a struggle for comprehension.
- As the teacher reads aloud, students follow along silently, listening to how to think through each point of confusion.
- Choose specific instances when comprehension breaks down and model for students strategies to cope.
- Effective strategies to model include:
  - Making predictions
  - Describing the picture you are forming in your mind from information in the text
  - Making analogies, linking prior knowledge to new information
  - Verbalizing points of confusion
  - Acknowledging potential distractions
  - Demonstrating “fix-up” strategies to correct lagging comprehension
- After several such think aloud modeling experiences, students can work with partners to practice “thinking aloud”, taking turns orally and sharing their thoughts.

**Examples** of teacher-talk for Think Alouds may include the following:

a) “From the title, I predict that this will be about………..”
   “In this next chapter, I think we’ll find out…………”

b) “I have a picture of the setting in my mind. I see………….”
   “I visualize this character as …………….”

c) “This is like the time we read…….”
   “This character reminds me of……because………”

d) “This part doesn’t make sense”
   “This is not what I expected”
   “Wait. I lost it here. I’d better read this part again”
   “Huh? What is author saying here?”

e) “Maybe I’ll read ahead to see if this becomes clearer.”
   “Aha! That’s what I thought would happen.”

---adapted from Ann Jaramillo and Kelly Smith
Core Skills
Ask Questions
- Who is involved?
- What are they doing? (Why)
- What do they want very badly? (Why?)
- What is the situation or problem
- How is the story designed? (Why?)
- What is the source of tension?
- Can You Trust the narrator?

Make Connections
- I wonder why...
- What caused...
- I think...
- This is similar...
- This is important because...
- This reminds me of...
- What I find confusing is...
- What will happen next is...
- I can relate to this because...

Predict
- What will happen next?
- Why do you think that?
- What effect will that have on the story or the characters?

Summarize
- What happened?
- What is essential to tell?
- What was the outcome?
- Who was involved?
- Why did this happen?
- Is that a detail or essential information?

Standards/Test Connection
- The best word to describe the tone is...
- What device does the author use to...
- The writer organizes information sequentially, spatially, comparatively...
- The main character feels/thinks...
- Three important points/ideas are...
- These are important because...
- What comes next...
- The author wants us to think...
- At this point the article/story is about...
- I still don’t understand...
- What interested me most was...
- This means that...

May be copied for classroom use. Tools for Thought by Jim Burke
Reading is a social act. When people compare their sense of the meaning of a text with others, it allows them to see other perspectives and to create deeper layers of understanding. The role of conversation is becoming increasingly acknowledged as a key to reading comprehension. However, many students lack the language structures and conversation practice to express confusion, ask questions of others, articulate their understanding, or listen attentively to others’ ideas. The following are some models for students who are learning to communicate more effectively.

**What to Say When You Don’t Understand**

**Questions:**
- Will you please repeat that word/sentence/question?
- Will you please explain that again?
- Would you mind going over that again a little slower?
- Can you explain that another way?
- Can you give me another example of that?
- Can you tell me more about that?

**Responses:**
- I have a question about that.
- I don’t understand that idea/word/remark/question.
- So you think that... (paraphrase for clarification)
- In other words, you are saying that.... (paraphrase)
How to Acknowledge Other People’s Ideas

* My idea is similar to Paul’s idea.
* My idea is a lot like Patrick’s idea.
* My idea is related to Bette’s idea.
* My idea is somewhat like Valerie’s idea.
* Edie and I have a similar perspective.
* As Rob already pointed out, I think....
* Like Amy, I believe that....
* Similar to Diane, I suggest that...
* I agree with Jose that...
* I disagree with Julio because....
* Rebecca already mentioned...., but I would like to add that...
* My idea dovetails with Johnny’s idea.
* My idea spins off from Kristen’s idea.
* My idea supports Julia’s idea.

---Kate Kinsella, San Francisco State University
Effective Note-taking Strategies

Good notes will help students in many ways:

- **Improved recall**: Organized information aids memory when tested.
- **Increased understanding**: Organizing information requires mental processing, which aids comprehension and establishes connections between ideas.
- **Increased Attention**: Whether students are reading or listening, taking good notes forces them to pay close attention to the topic of study. It does this by a) establishing a purpose, b) providing a focus; and c) determining what is important.

Good notes must be complete, coherent, and concise. Whether students are reading, listening, or watching, they must be able to make notes quickly in a format that will be helpful later on when they prepare to write, speak, or take a test.

**Organizing Information:**

Note pages should be divided into sections that serve different purposes. There are four primary spaces you can use to arrange information on the page, as the sample page below demonstrates:

Train students to organize information into a visual format that is helpful. This might include bullets, dashes, or numbers. For structure and coherence, have them identify and organize information into categories that align with chapters, headings, sub-headings, major themes, or chronological events.
Helpful Note-Taking Tips

Use Abbreviations:

Explain to students that they are the only ones who must be able to use and read their notes. Using symbols, abbreviations, acronyms, or other tricks to condense notes helps them record more information in a timely fashion. Here are some samples and suggestions:

- **Shorten familiar words:** *Info* for information, *WWII* for World War Two
- **Use symbols to represent ideas:** + for add, = for equals, w/o for without
- **Use acroynms:** *USA*, *UN*, *BMS*, *HMS*, *SMS*
- **Shorten words through omission:** *govt.* for government, *bldg.* for building
- **Abbreviate names:** *MLK* = Martin Luther King, *FDR* = Franklyn Delano Roosevelt.

Paraphrase:

Explain to students that, except for direct quotes, they don’t need to write down every word they read or hear. Train them to cut out unnecessary words.

Use White Space:

Train students not to crowd their page. Space should be created between ideas (e.g. leave an extra space between main ideas). This leaves room to add more information at another time and makes notes easier to read and review later.

Set a Purpose:

Encourage students to think about why they are taking notes. Having a clear purpose for taking notes will influence how information is organized and what needs to be written down. If, for example, the purpose of a note-taking assignment is to understand the consequences of a particular historical event, students should pay special attention to information about what followed the event. Students should ask themselves: What is the question these notes are trying to help me to answer?

--- adapted from Jim Burke, *Tools for Thought*
Cornell Notes (with Variations)

The Cornell Note-taking System involves a two-columned page, with the left side column roughly one-third the size of the right-hand column. During a reading or lecture, students should take notes, using abbreviations and paraphrasing. After the reading or lecture, students should use these notes to formulate questions in the left column. Writing questions helps to clarify meanings, reveal relationships, establish continuity, and strengthen memory. Also, the writing of questions sets up a perfect stage for exam-studying later. Finally, students should use the bottom two inches of each page to summarize the notes on that page.

Using these notes effectively involves students in reciting, reflecting, and reviewing these notes and questions. In the “recite” stage, students cover or fold over the note-taking column. Then, looking at the questions or cue-words in the left column, only, saying aloud, in their own words, the answers to the questions, facts, or ideas indicated by the cue-words. Students can also reflect on the material by asking questions, such as: “What’s the significance of these facts? What principle are they based on? How can I apply them? How do they fit in with what I already know? What’s beyond them?” Students should be encouraged to spend at least ten minutes every week reviewing all their previous notes. In this way, they will retain a great deal for current use, as well as, for the exam.

---Adapted from How to Study in College, by Walter Pauk, 2001

Two variations of the classic Cornell Note-taking strategy are “Q Notes” and “T Notes”. Q-Notes are both a “before” and “during” reading strategy, designed to focus readers’ attention on the major themes of the text and establish a purpose for their reading. Before reading, students convert the titles, headings, and subheadings of a text into questions. These are listed in the left-hand column. As students read, they answer these questions in the right-hand column. In the bottom two inches of each page, they should write a summary, reflection, or review of their reading thus far.

T-Notes are designed to help students make comparisons between items, people, or ideas. With this strategy, students divide their two columns evenly, writing the name of the topics being compared at the top of each column. As students read or listen to information, they record their ideas in each column. Students should be encouraged to make parallel notes, recording responses to a related topic in each column. At the bottom of the page, students can write a reflective, summary paragraph using the comparisons made in the above columns.

---Adapted from Tools for Thought, by Jim Burke
<table>
<thead>
<tr>
<th>Name: __________________________</th>
<th>Date: __________________________</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: _________________________</td>
<td>Period: __________</td>
</tr>
</tbody>
</table>

May be copied for classroom use. Tools for thought by Jim Burke
Power Notes

Power Notes (Santa, Havens & Maycumber, 1996) guide students in finding the main idea and the subordinate ideas. Unlike the typical outlining where one must follow a prescribed format, Power Notes are easier to use because students assign numbers to the main ideas and details. Main ideas are assigned Power 1 and details are assigned a Power 2,3, or 4.

Procedure: We like to use sticky notes for this strategy. Students are assigned to find the main idea, and details 2,3, or 4. Each is represented by a specific color of sticky note. Students write on their sticky note the information and come together in cooperative groups to "build the outline." Building the outline can be done by placing the sticky notes on the board or on butcher paper. Figure 2.16 gives an example for a music class.

An alternative to the use of sticky notes would be to have students make signs with the information for their assigned power and holding them, physically arrange themselves in order of the powers. Also, refer to Chapter 5 in the section, Inclusion Techniques where Power Notes are discussed.
V. I. P.  
(Very Important Point)

One of the most popular comprehension strategies we have found both for teachers to guide students in understanding their reading and for students to construct meaning for themselves is the V. I. P. (Very Important Point).

As we work with preservice and inservice teachers, we are always assessing which literacy strategies seem to find their way readily into lesson and unit plans. Over the years, we have found that teachers select strategies that are effortless to design, are economical in terms of teacher and student time, and meet the specific curriculum objectives set by local and/or state guidelines. Hoyt (999)

Although a little hard on a school’s allotment of sticky notes, the V I. P. meets the above criteria. Teachers find it useful in teaching:

- Locating the main idea of a reading selection
- Marking sections that are confusing and need clarification
- Marking personal connections to reading
- Noting a writer's literary style
- Locating specific information to support an argument
- Locating supportive details for additional information.

Mathematics teachers also find this literacy strategy useful in teaching problem-solving. Using this strategy, students demonstrate that they are knowledgeable about:

- Identifying the mathematical problem and selecting information to solve it
- Demonstrating the steps they are using to solve the problem
- Identifying the answer
- Verifying their findings

PROCEDURE:
1. Select a piece of reading material. It is best to start with a shorter segment of text that most members of the class can read. A math teacher would choose a math problem.
2. Have students take a sticky note and cut it into strips. Demonstrate how to cut or tear them to keep the sticky strip intact. In this instance, modeling helps improve efficiency, and lessens waste.
3. Depending on what purpose you have established for reading, have students mark the strips accordingly. For example, strips may be labeled "main idea", "needs clarification", "figure of speech", "personal connection," etc. The math students would label their strips accordingly: "identification of problem", "problem-solving process", "answer", and "verification of findings."

4. As students read, they then tear off these strips and post them, thereby, connecting the place in the text with the literacy activity assigned.

5. Finally, as a post-reading activity, students compare their findings and justify their choices. For the math students, this is an opportunity to check whether they have completed each step of the problem-solving process. In addition, they can see how their peers have chosen to solve the problem. Their observations may affirm their own decision-making, or provide insights into how others solved the problem differently, but still arrived at the same answer.

Further opportunities for evaluative thinking and discussion can be promoted by asking students in their small groups, for example, to evaluate the multiple main ideas they had selected individually. Based on their discussion and support of their thinking, ask them to come to consensus on the one main idea that best represents the topic or theme of the text. We have watched students, who initially pasted their strips anywhere they identified a key term, thoughtfully change its placement when a classmate pointed out a better choice. In addition, we’ve observed how students learn from their peers to use the entire text: margin notes, pictures, or an italicized notation to make connections.
Q Notes

Name: ___________________________ Date: ___________________________

Topic: ___________________________ Period: ___________________________

Overview: Q Notes combine two well-known and powerful methods: SQ3R and Cornell Notes. I call them "Q Notes" because you can only write Q-uestions in the left-hand margin; when you prepare for a Q-uiiz, the Q-uestions serve as CUES to remind you what you must know. When using these notes to study, fold the right edge of the paper over so that it lines up with the dotted line. You should then only be able to see your questions in the Q-column. Use these to Q-uiiz yourself.

Directions: Turn the titles, subheadings, and topic sentences into questions in this column.

Directions: In this area, write the answers to the questions. Use bullets or dashes to help organize your ideas. Also, use symbols and abbreviations to help you take notes more efficiently.

Here you should review, retell, or reflect on what you read so far.

May be copied for classroom use. Tools for Thought by Jim Burke
**Q Notes**

**Name:** Emily Wagstaffe  
**Topic:** Cornell Notes  
**Date:** 4-23  
**Class:**

**Overview:** Q Notes combines two well-known and powerful methods: **SQ3R** and Cornell Notes. I call them “Q Notes” because you can only write Q-questions in the left-hand margin; when you prepare for a Q-quiz, the Q-questions serve as CUES to remind you what you must know. When using these notes to study, fold the right edge of the paper over so that it lines up with the dotted line. You should then only be able to see your questions in the Q-column. Use these to Q-quiz yourself.

**Directions:** Turn the titles, subheadings, and topic sentences into questions in this column.  
**Directions:** In this area, write the answers to the questions. Use bullets or dashes to help organize your ideas. Also, use symbols and abbreviations to help you take notes more efficiently.

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is the setting of the novel?</td>
<td>-Alabama, small southern town, where everybody know everybody else, 1940’s</td>
</tr>
<tr>
<td>Where is Maycomb?</td>
<td></td>
</tr>
<tr>
<td>What is it like?</td>
<td></td>
</tr>
<tr>
<td>Why is this relevant?</td>
<td></td>
</tr>
<tr>
<td>Why does aunt Alex come &amp; stay with Jemi, Scout, and Atticus?</td>
<td>-Because (especially Scout) the kids need a mother type figure, Atticus will not be home to care for the children so they need someone to watch Scout &amp; Jemi.</td>
</tr>
<tr>
<td>What does Harper Lee think of the schools?</td>
<td>-Grammar school is from K-6 grade. Then high school goes from 7 - 12 grade. She also thinks that teachers don’t teach at all. Because Scout’s teacher told her to stop reading.</td>
</tr>
<tr>
<td>What do you think happened between Mayella and Tom?</td>
<td>-I think that Bob Ewell raped his daughter Mayella. The person who beat &amp; raped her used the left hand. And Tom can’t use his left hand.</td>
</tr>
<tr>
<td>What is your evidence?</td>
<td></td>
</tr>
<tr>
<td>Are all people created = in a court of law</td>
<td>-Yes &amp; No what people are created – But in this case everyone is not 100% towards Tom even if he is innocent. But in the end he pleads guilty. A big % because he’s black.</td>
</tr>
<tr>
<td>How do various people react to the trial &amp; the verdict?</td>
<td>-This trial was a big event in Maycomb county. Almost all adult citizens went to watch it &amp; most were fine with the verdict except Atticus &amp; the kids because the whole town is very racist.</td>
</tr>
</tbody>
</table>

Down here you should review, retell, or reflect on what you read so far.

Emily Wagstaffe used Q Notes to help her focus on the important details of *To Kill a Mockingbird.*
Here (and on the back) you should write your observations, draw your conclusions, write your summary.

May be copied for classroom use. Tools for Thought by Jim Burke
### MARRIAGE: INDIA vs. U.S.

<table>
<thead>
<tr>
<th>INDIA</th>
<th>UNITED STATES</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Arranged</td>
<td>• Free to choose</td>
</tr>
<tr>
<td>• Divorce is scarce</td>
<td>• Divorce is frequent</td>
</tr>
<tr>
<td>• Women respect men</td>
<td>• Women do not respect men</td>
</tr>
<tr>
<td>• Men run household</td>
<td>• Both run household</td>
</tr>
<tr>
<td>• Usually only men work</td>
<td>• Usually both work</td>
</tr>
<tr>
<td>• Men &amp; women grow to love each other as the marriage moves on</td>
<td>• The husband &amp; wife love each other and decide to date other people</td>
</tr>
<tr>
<td>• If women are not suitable, they are thrown out.</td>
<td>• If women are not suitable, they just don’t get married, but usually there are no non-suitable women in society.</td>
</tr>
<tr>
<td>• Women can not be in authority</td>
<td>• In most homes, the mother rules the family.</td>
</tr>
<tr>
<td>• Dowry payment → dowry death</td>
<td>• Women are always outside &amp; free</td>
</tr>
<tr>
<td></td>
<td>• Wife &amp; husband’s families both</td>
</tr>
<tr>
<td></td>
<td>Contribute to the wedding cost</td>
</tr>
<tr>
<td></td>
<td>and the families are often in debt of each other.</td>
</tr>
<tr>
<td>• Look to astrology for marriage and make sure that Branman is pleased with the match.</td>
<td>• Most couples do not look to horoscopes or ask others to see if their marriage is correct.</td>
</tr>
<tr>
<td>• If the wife does not give birth to a specific gender of baby they abort or the husband may divorce them.</td>
<td>• The Americans do not care a lot about the genders of the baby but abortions are still very frequent in the U.S.</td>
</tr>
</tbody>
</table>

The United States has a lot more freedom than India, and probably other third world areas. India is a lot stricter towards a lot of things we consider really nothing.

Here Ashley Arata compares marriage in the United States and India as part of her study of India in Social Studies.
Dialectical/Double Entry Journals

Description: A dialectical journal is a variation of the Cornell Notes strategy in which students record directly from a text and reflect on their choices. This activity can be used to help students look more closely at a text by encouraging them to reflect, think about, and remember what they have read.

Process:
On the left side of a double-column journal, have students select words, phrases, lines, or direct quotes from the text. After the student selects each quote, have him/her also record the page that the selection appears. On the right side of this journal, have students personally respond to these selections. They might respond in the following ways:

- Ask a question about a character, idea, or event
- Make a personal connection with characters, ideas, or events
- Speculate about the outcome of a situation
- Analyze the text
- Connect to other learning
- Evaluate or comment on the significance of the text
- Comment on the language or word choice of the text

The teacher might model these strategies with students when presenting this activity for the first time. He/she might suggest a particular number of quotes and responses for a particular chapter or section of text.

Follow-Up Activities may include the following:

f) Students complete an individual summary sentence expressing what they have discovered by doing this activity.

g) Students share individual journals/summaries with a group and arrive at a joint consensus summary.

h) Individual students star or underline quotes of particular significance in their journal.
### Dialectical Journal

**Text Title and Author:**

<table>
<thead>
<tr>
<th>_lines or Quotes</th>
<th>Personal Response</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Double Entry Journal

**Key Quote:** Copy lines from the text, story, movie, or lecture that you think are important or interesting.

| Personal Response: Write or draw to explain.... |
|------------------------------------------------|---|
| * How did you feel when you read/saw/heard this? |
| * What did it make you think about? |
| * What do you already know about this subject? |
| * What other questions do you have? |

---

**Name__________________**

**Date__________________**

**Per___**
Story Elements Organizers

Description: These organizers are a simple way for students to learn major elements of a story (setting, characters, problems, resolution) in a note-taking activity. They also create an easy “book report” format for students. Presented here are an English and Spanish version and an adaptation for students of history. The History(cal) Elements version asks students to apply traditional narrative story elements to a non-fiction context. It could easily be adapted to a current events article, as well.

Process: These organizers might best be presented as overhead transparencies. Students can then use binder paper, folded into six squares, with captions for each square. As students become familiar with this activity, the overhead transparency will become unnecessary.
<table>
<thead>
<tr>
<th>TITLE/AUTHOR</th>
<th>SETTING</th>
<th>CHARACTERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>(What’s the title? Who’s the author?)</td>
<td>(When? Where?)</td>
<td>(Who are the main characters?)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PROBLEM</td>
<td>RESOLUTION</td>
<td>RECOMMENDATION</td>
</tr>
<tr>
<td>(What problem does the main character have?)</td>
<td>(How are these problems resolved?)</td>
<td>(Why do you like this story? What was your favorite part?)</td>
</tr>
<tr>
<td>THEME</td>
<td>SETTING</td>
<td>CHARACTERS</td>
</tr>
<tr>
<td>------------------------</td>
<td>-----------------------</td>
<td>-----------------------</td>
</tr>
<tr>
<td>(What are the major</td>
<td>(When? Where?)</td>
<td>(Who)</td>
</tr>
<tr>
<td>themes of the story?)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PROBLEM</td>
<td>RESOLUTION</td>
<td>RECOMMENDATION</td>
</tr>
<tr>
<td>(What problem does the</td>
<td>(How does he or she</td>
<td>(Why do you like this</td>
</tr>
<tr>
<td>main character have?</td>
<td>solve his problem?</td>
<td>book? To whom would</td>
</tr>
<tr>
<td>What situation is he</td>
<td>Predict how he or she</td>
<td>you recommend it?)</td>
</tr>
<tr>
<td>or she dealing with?)</td>
<td>will solve it.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TEMA(S)</td>
<td>LOCACIÓN</td>
<td>PERSONAJES</td>
</tr>
<tr>
<td>---------</td>
<td>----------</td>
<td>------------</td>
</tr>
<tr>
<td>PROBLEMA</td>
<td>RESOLUCIÓN</td>
<td>RECOMENDACIÓN</td>
</tr>
<tr>
<td><strong>SETTING</strong></td>
<td><strong>CHARACTERS</strong></td>
<td><strong>CONFLICT</strong></td>
</tr>
<tr>
<td>-------------</td>
<td>----------------</td>
<td>--------------</td>
</tr>
<tr>
<td>(Historical Context)</td>
<td>(The individuals or groups who are involved)</td>
<td>(The issues at stake)</td>
</tr>
<tr>
<td>When? Where?</td>
<td>Who</td>
<td>What?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>CLIMAX</strong></th>
<th><strong>RESOLUTION</strong></th>
<th><strong>SIGNIFICANCE</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>(The key factor or event which will determine the outcome)</td>
<td>(What Happened next)</td>
<td>(What difference did the key event make?)</td>
</tr>
<tr>
<td>How?</td>
<td>What was the result? What was resolved? What wasn’t resolved? Who won?</td>
<td>Why? So what? What if?</td>
</tr>
</tbody>
</table>
## VISUALIZING STRATEGIES: READING IS SEEING

### Use Visualizing when:
- The text is difficult, in particular because it is abstract or hard to follow.
- Students struggle to see how the information or text is organized.
- Students find the material vague or foreign; lack of exposure or knowledge makes it hard to imagine what they are reading (e.g., ancient texts like Homer’s Odyssey).
- You want to provide students an alternative way to make sense of and respond to what they read, particularly with more spatial, visual abilities.

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Draw the Text</strong></td>
<td>Using the actual words from the text as your guidelines, translate the text into a drawing to help you see what it looks like, what is happening.</td>
</tr>
<tr>
<td><strong>Example:</strong></td>
<td>In Homer’s Odyssey, he describes the hall in which the suitors gather; yet it is so foreign to our experience. Draw the hall in precise detail, using each sentence in the section as a checklist of what to include, how to arrange it, and what it looks like.</td>
</tr>
<tr>
<td><strong>Sensory Notes</strong></td>
<td>Create a page with columns for the different senses (e.g., sounds, smells, etc.). As you read, write down any sensory details the text includes. When finished reading the selection, use those details to write a description of the scene that will show you understand what you read and help you see what it looks like and thus better visualize what you read. Students can also use this list of details to analyze the author’s style.</td>
</tr>
<tr>
<td><strong>Example:</strong></td>
<td>In Tale of Two Cities, Dickens uses abundant sensory detail to help readers see and sense the London of his era was like and how its people lived and looked.</td>
</tr>
<tr>
<td><strong>Visual Explanation</strong></td>
<td>Use some sort of symbolic means of representing movement and connections. One possibility is to envision those complex diagrams football coaches draw to show who is going where and doing what on a given football play.</td>
</tr>
<tr>
<td><strong>Example:</strong></td>
<td>In Julius Caesar, Cassius is left standing alone at the end of act one. Throughout the act, however, he is everywhere, talking to everyone. Using a set of dots somewhat like billiard balls that have an initial for each character in them (e.g., 43 for Cassius), show how Cassius moves through the act, then explain what it means that he stands alone at the end of the first act.</td>
</tr>
<tr>
<td><strong>Perform the Text</strong></td>
<td>Whether role playing a scene or creating a tableau to represent a moment, students create a physical, visible performance that corresponds with the text.</td>
</tr>
<tr>
<td><strong>Example:</strong></td>
<td>When reading Lord of the Flies, place everyone in formation to show the different dynamics in the opening scene as Jack enters and towers over Ralph who is blinded by the sun and impressed by the boy “who knows his own mind.”</td>
</tr>
<tr>
<td><strong>Compare the Text</strong></td>
<td>Comparing what you do not understand to what you do understand helps to create a visual sense of comparison.</td>
</tr>
<tr>
<td><strong>Example:</strong></td>
<td>Thus if you say, “Gatsby is like a grown up Holden Caulfield,” you might better understand the text.</td>
</tr>
<tr>
<td><strong>Recast the Text</strong></td>
<td>Recasting a written text into a movie script or even a poem can sometimes help you better understand it by thinking about it and working with it in a different, more visual genre.</td>
</tr>
<tr>
<td><strong>Example:</strong></td>
<td>Describe the battle scenes from Odyssey as Speilberg would the opening scene from Saving Private Ryan on D-Day in WW II.</td>
</tr>
</tbody>
</table>
### INTERACTIVE READING (CREATED BY JIM BURKE)

<table>
<thead>
<tr>
<th>What to Do</th>
<th>How and Why to Do It</th>
</tr>
</thead>
</table>
| **Mark up the Text (Annotate)** | Reading with a pencil in your hand transforms you into a reader looking for something to mark; the pencil demands that you constantly evaluate the importance of the information as you read, checking each idea to see how it relates to your reading purpose. Use these different tools and techniques to make you a more interactive reader:  
  - **Highlighter**: Highlighters are useful when you want to color code certain aspects of the text. The problem with using them as a general highlighting tool is that you often don’t remember why you highlighted the words later on-when you review for finals.  
  - **Pencil**: Offers several advantages, including the fact that it can be erased. Underline no more than you need-key terms, important phrases-but as much as you should. Explain in the margin why you underlined words/phrases. Create your own codes or abbreviations for more efficient note-taking.  
  - **Sticky Notes**: A useful variation on annotating the text with pencil since you cannot always write on the pages of your textbook. Simply keep a pad of 3 x 3 sticky notes handy. When you find an important passage, put in a sticky note to explain its importance or how you might use it in an essay. Another useful trick: in a difficult book, stop after each section or chapter and explain on the sticky note what the last section was about. If you get stuck, put a sticky note on the exact place where you got confused and explain what makes it hard to understand. This self-diagnosis develops your ability to monitor and fix up your own problems.  
  - **Mental Annotations**: When reading, keep a running conversation in your head about what you would underline if you were annotating the text; this keeps you attentive and reminds you that you are reading the text for a purpose. |
| **Ask Questions** | Asking questions is one of the most important habits for any reader to develop. Direct questions at the author, the characters, yourself, or the text itself. Which questions you ask will depend on why you are reading the text in the first place. Thus your first question is always, "Why am I reading this?" Here are a few examples of other questions you might ask:  
  - What does this word mean in this context?  
  - Why does the author include this scene or detail?  
  - What does the character want most of all?  
  - How does this text relate to others we have read (or to our studies about the Holocaust History?)  
  - What was I trying to learn by reading this? Did I learn it? If not, which part should I reread? |
| **Monitor Understanding: Keep Track** | You absorb so much information as you read. You must create a system, use some strategy or tool to help you keep track of what happens to whom and when. By keeping track of these details you become a more attentive, active reader, one who will be more likely to remember the important details later when you must take a test, write a paper, or participate in a class discussion about the text. Most graphic or note taking strategies will help, but here’s a few that are very effective: Q Notes, Episodic Notes, Timeline Notes, Reporter’s Notes. |
| **Comment and Connect** | We read about others’ thoughts and experiences to better understand our own. Enter into conversation with the author, the characters-the text. Comment on what they do, say, feel, or think; agree or disagree as you wish; such interactions help you connect what you read to your own ideas and experiences. When possible, ask how a character, author, or text connects to others you have read or read about in this or other classes. |
| **Use Your Senses** | Authors, especially those writing narrative, pack their work with sensory details. Ignoring these details is like watching a movie with the sound turned off and your back to the screen. Bring the text to life and improve your understanding of it by doing any of the following:  
  - **See the Text**: use visualization techniques—drawing, acting it out, etc.—to help you see what you are reading.  
  - **Listen to the Text**: Good readers use their ears as often as their eyes to read. Read aloud or develop your capacity to hear what you read; cultivate the “voice inside your head.”  
  - **Use Sensory Notes**: This note-taking tool forces readers not only to look for sensory details but to evaluate them and identify the details that are most important to the story’s meaning. |
| **Predict the Future** | Good readers interact with what they read, arguing with the characters and authors, saying to themselves, “How can you do that?” They also constantly make predictions, speculating about what will happen next. Develop this habit further by using such questions as:  
  - What will happen next? Why do I think that? What effect would that have on the story?  
  - What are some different possible endings to this situation or story? Which one is the author most likely to choose—and why? Which do I think is the most appropriate—and why? |
| **Talk it Out** | Literary conversations are one of the best parts of reading a good book: We can’t wait to tell others what we think about the book, or to hear what they have to say. Have students talk before, during, and after they read a text to help them process the text’s ideas and their responses. Literature Circles are one option; using tools to prepare for discussions (e.g., Article Notes) is another. One other variation is to have someone play the role of the author or a character in the story and talk as that person to the class; such a class might, for example, treat the author as a visiting guest whom they can interview. |
Predicting Detective

1. Start by using small chunks of text to teach this strategy.
2. While reading, stop and ask students to predict and explain the thinking behind the prediction.
3. After reading additional text, have students determine if their prediction was confirmed.
4. Have them explain why the prediction was accurate or not accurate.

<table>
<thead>
<tr>
<th>Prediction</th>
<th>Thinking behind the prediction. (Why I made this prediction)</th>
<th>Prediction Confirmed?</th>
<th>Why was the prediction accurate or not accurate?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sophie’s parents really won’t let her go on the boat trip.</td>
<td>She is the only girl and she is the smallest. Her uncles will probably talk her parents into keeping her home.</td>
<td>No</td>
<td>Everyone likes Sophie and she is a great worker. They want her to go.</td>
</tr>
<tr>
<td>The boat will never get fixed up good enough to make a trip across the Atlantic Ocean.</td>
<td>The boat is really old and her uncle hasn’t taken good care of it. Lots of things are broken.</td>
<td>No</td>
<td>They all work for weeks fixing everything and it is ready to go by summer.</td>
</tr>
<tr>
<td>The boat will end up in a big storm.</td>
<td>Every story I have read about boats they end up in a big storm.</td>
<td>Yes</td>
<td>The Wanderer ends up in a huge storm. The mast get ripped off and they almost die.</td>
</tr>
</tbody>
</table>

Created by Bette Shoemaker, Curriculum Consultant
Predicting Detective

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