

# Instructional Strategies

The AP English Literature and Composition course framework outlines the concepts and skills students must master in order to be successful on the AP Exam. To address those concepts and skills effectively, it helps to incorporate a variety of instructional approaches into your daily lessons and activities. You can help your students develop mastery of the skill categories by engaging them in learning activities that allow them to apply their understanding of course concepts. You may consider the following strategies as you plan instruction. (Note: The texts referenced in this section are **not** course requirements but are used here simply to offer a context for examples.)

## Reading Strategies

Strategy	Definition	Purpose	Example
<b><i>Chunking the Text</i></b>	Breaking the text into smaller, manageable pieces (e.g., words, sentences, lines, stanzas, paragraphs, etc.) by numbering, separating phrases, drawing boxes, and so on	To reduce the intimidation factor when encountering long words, sentences, or whole texts; to increase comprehension of difficult or challenging texts	Have students chunk Hamlet's "To be or not to be" soliloquy (3.1.64–98), into three parts and paraphrase the key ideas of each section: Hamlet questioning his existence (ll. 64–76), reasons why individuals endure despite troubles (ll. 76–90), and why Hamlet endures (ll. 91–98).
<b><i>Close Reading</i></b>	Accessing small chunks of text to read, reread, mark, and annotate key passages—word for word, sentence by sentence, and line by line	To develop comprehensive understanding by engaging in one or more focused readings of a text	Have students analyze the first two paragraphs of Zora Neale Hurston's <i>Their Eyes Were Watching God</i> , focusing on the ship metaphor and annotating significant points of contrast between men and women. Then have them read the first sentence of the next paragraph ("So the beginning of this was a woman . . ."), annotating key ideas and making inferences about the relationship between the first two paragraphs and this sentence.
<b><i>Concrete to Abstract</i></b>	Reading a passage or a poem for its literal meaning initially, and then identifying thematic ideas conveyed in the text and making associations between literal and figurative meanings	To facilitate interpretation of a text by first understanding the text's literal meaning and then making connections and associations to thematic ideas and then arriving at figurative meaning	As students read Amy Tan's "Two Kinds," have the, trace Jing-mei's repeated references to Shirley Temple, the Peter Pan haircut, and other associated details. Then have students consider how Shirley Temple and the Peter Pan haircut can function as symbols, what each may represent in the short story, and how their representational meanings may differ from the perspectives of Jing-mei and Suyuan.

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Strategy	Definition	Purpose	Example
<b>DIDLS</b>	Analyzing a text for its use of (d)iction (particularly connotation), (i)magery, (d)etails, (l)anguage, and sentence (s)tructure to convey a tone	To facilitate a close reading of a text and analysis of how particular elements work together to convey a tone	Have students read the last three paragraphs of “Two Kinds” to analyze Jing-mei’s tone toward her experience playing the piano as a child. They should analyze word choices, imagery (including patterns), details, language (including figurative), and sentence structure to identify a tone (or tones) supported by their analyses.
<b>Diffusing</b>	Reading a passage, noting unfamiliar words, discovering meaning of unfamiliar words using context clues, dictionaries and/or thesauruses, and replacing unfamiliar words with familiar ones	To facilitate close reading of text, the use of resources, an understanding of synonyms, and increased comprehension of text	Focusing on Polonius’s speech to Laertes in act 1 of <i>Hamlet</i> (1.2.51–81), have students examine Polonius’s key lines and identify words and phrases that are particularly challenging or unusual in their usage. Then have them paraphrase the lines in modern vernacular.
<b>Double-Entry Journal</b>	Creating a two-column journal (also called dialectical journal) with a student-selected passage in one column and the student’s response in the second column (e.g., asking questions of the text, forming personal responses, interpreting the text, reflecting on the process of making meaning of the text).	To respond to a specific passage with comments, questions, or insights to foster active involvement with a text and to facilitate increased comprehension	In the first column, have students write several lines from Jimmy Santiago Baca’s “I Am Offering This Poem,” such as “and I will answer, give you directions, / and let you warm yourself by this fire, / rest by this fire, and make you feel safe.” In the second column, they should present their response to the lines; for example, including their reflections on how they came to understand what “this fire” was referring to.
<b>Drama Games</b>	Participating in creative dramatics (e.g., pantomime, tableau, role playing)	To engage students in the reading and presenting of text, and to create meaning through a kinesthetic approach	Have students create a pantomimed scene using <i>Hamlet</i> . Divide students into groups, and give each group an idea conveyed in the play (e.g., love, betrayal, madness). Each group then chooses a scene from the play that exemplifies their assigned idea and creates a pose that captures this scene and idea through movement; students do not speak or make sounds. As each group performs their pantomime, have the class attempt to determine both the scene and the idea portrayed.
<b>Graphic Organizer</b>	Using a visual representation for the organization of information	To facilitate increased comprehension and discussion	When reading “Two Kinds,” ask students to create a graphic organizer with text boxes to identify character traits of the main characters, considering such aspects as physical description, actions, thoughts/feelings, speech, and information from other characters.

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Strategy	Definition	Purpose	Example
<b><i>Guided Reading</i></b>	Identifying a series of strategies to guide students through challenging text (e.g., making predictions, marking the text, skimming the text)	To help students learn to use an array of strategies to make meaning from a challenging text	When reading the last two paragraphs of <i>Their Eyes Were Watching God</i> , direct students to underline or circle key words and phrases that seem to stand out or may become important later in the text.
<b><i>Interactive Word Wall</i></b>	Creating an interactive visual display of vocabulary words that serves as a constant reminder of words and groups of words as they are introduced, used, and mastered over the course of a year	To provide a print-rich environment, reinforcement of learned words, a reference for reading and writing, and an ever-present tool for building word knowledge and awareness	After students study <i>Hamlet</i> , have them compile a list of words from the play that they find critical to understanding the play itself and ideas conveyed in it. These words are posted in the room as students engage in postreading learning activities and practice using these words in their discussions of <i>Hamlet</i> and writing.
<b><i>Manipulatives</i></b>	Using a kinesthetic approach to making meaning in which students are asked to assemble parts of a whole as a way of understanding the text	To provide a tactile and visual means of examining a text in order to encourage multiple ways of understanding it	Before reading Elizabeth Barrett Browning's "How do I love thee?", ask students to consider the question, "How does a poem's structure and arrangement of lines affect meaning?" Then divide students into small groups, and give each group an envelope with small slips of paper. On each of the slips of paper are sets of lines from the poem. Then ask students to reconstruct the poem in the structure and arrangement that seems to make the most sense to them.
<b><i>Marking the Text</i></b>	Selecting text by highlighting, underlining, and/or annotating for specific components, such as main idea, claim, literary elements/ techniques, and so on	To focus reading for specific purposes, such as author's purpose, and to organize information from selections; to facilitate reexamination of a text	Have students read Hamlet's first soliloquy in act 1, highlighting words, phrases, and comparisons that reveal his attitude about his father and his uncle.
<b><i>Mentor Text</i></b>	Selecting a text for extended study because the text features several concepts that students are to learn	To encourage multiple readings of a rich text and learn something new with each reading	After reading "I Am Offering This Poem" at the beginning of the year, have students frequently reference this text when learning new or more advanced concepts.

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Strategy	Definition	Purpose	Example
<b>Oral Interpretation</b>	Reading a text orally while providing the necessary inflection and emphasis to demonstrate an understanding of the meaning of the text	To share with an audience the reader's personal insight into a text through voice, fluency, tone, and purpose	In small groups, have students read "I Am Offering This Poem" aloud, paying attention to how their inflection indicates groupings of ideas and complete thoughts and where in the poem students' voices place emphasis. Then have students compare their oral interpretation of the poem to an audio recording of Baca reading the poem. Finally, have students discuss how the readings differed and how the different readings can affect interpretation of the poem.
<b>Questioning the Text</b>	Developing literal, interpretive, and universal questions about the text while reading it	To engage more actively with texts, read with greater purpose and focus, and ultimately answer questions to gain greater insight into the text	While reading "Two Kinds," ask students to develop literal, interpretive, and universal questions, such as: <ol style="list-style-type: none"> <li>1. What is a Peter Pan haircut? (Literal question)</li> <li>2. What is Suyuan's motivation for getting Jing-mei a Peter Pan haircut and making her learn to play the piano? (Interpretive question)</li> <li>3. How might Suyuan and Jing-mei's conflicts convey thematic ideas about parent-child relationships? (Universal question)</li> </ol>
<b>Sentence Unpacking</b>	Analyzing how the language of a sentence works by chunking the sentence into functional sections and describing what those sections do and their effects	To understand the functions and effects of different language choices	Ask students to examine "How do I love thee?" and consider the effect of starting the poem with a question rather than a statement. Then have them compare the effect of enjambed lines to lines that act as complete sentences, particularly the effect of these lines on meaning.
<b>SIFT</b>	Analyzing a fictional text by examining stylistic elements, especially (s)ymbols, (i)mages, and (f)igures of speech, in order to show how all work together to reveal (t)one and (t)heme	To focus and facilitate an analysis of a fictional text by examining the title and text for symbolism, identifying images and sensory details, analyzing figurative language, and identifying how all these elements reveal tone and theme	As students reads "I Am Offering This Poem," ask them to consider the symbolism of the poem to represent life-giving warmth and love, the imagery of a cold and treacherous world, and similes and metaphors of warming, comforting objects to reveal a compassionate tone and convey a theme of how sincere declarations of love sustain individuals when their world seems detached and apathetic.

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Strategy	Definition	Purpose	Example
<b>Summarizing/ Paraphrasing</b>	Restating in one's own words the main idea or essential information expressed in a text, whether it be narration, dialogue, or informational text	To facilitate comprehension and recall of a text	Have students read Hamlet's "Am I a coward?" soliloquy (2.2.576–634). Ask them to summarize Hamlet's main ideas in this soliloquy and then choose one section of the soliloquy that is particularly challenging to understand. Have them paraphrase that section to aid their comprehension of it.
<b>Think-Aloud</b>	Talking through a difficult passage or task by using a form of metacognition whereby the reader expresses how he or she has made sense of the text	To reflect on how readers make meaning of challenging texts	Ask students to read the last three paragraphs of "Two Kinds." To illustrate the kind of analytical thinking students should practice, model this thinking aloud by saying something like, "Jing-mei says the piano was for 'sentimental reasons.' Usually, when I think about 'sentimental' objects and occasions, they have a positive connotation; however, Jing-mei and Suyuan's connections to the piano seemed negative throughout the story. So this piano seems to be a symbol that connects Jing-mei and Suyuan and represents their complicated relationship."
<b>TP-CASTT</b>	Analyzing a poetic text by identifying and discussing (t)itle, (p)araphrase, (c)onnotation, (a)ttitude, (s)hift, (t)heme, and then (t)itle again	To use an analytical process to understand the author's craft	Before reading "Theme for English B," ask students to make a prediction about what the poem may be about based only on that first line. Next, have them examine the poem literally, noting the main ideas and paraphrasing lines as necessary. Then have students examine the connotative and figurative meanings conveyed in the poem. Continuing the analysis of connotative meanings, ask students to examine the attitudes, or tones, conveyed throughout the poem. Then have them identify shifts in the poem, including shifts in focus, tone, perspective of the speaker, structure, etc. Next, ask students to identify thematic ideas conveyed in the poem and develop thematic statements. Finally, have students review the name the poem is known by again and consider their initial ideas about the poem and new ideas and meanings conveyed in the title.
<b>Visualizing</b>	Forming a picture (mentally and/or literally) while reading a text	To facilitate reading comprehension and promote active engagement with a text	Have students illustrate one of the visual images from the stanzas in "I Am Offering This Poem." On the back of the picture, ask students to explain the importance of that particular image as it relates to figurative meaning, thematic ideas, and/or relationships with other ideas in the poem.

## Writing Strategies

Strategy	Definition	Purpose	Example
<b><i>Adding (Revision)</i></b>	Making conscious choices to enhance a text by adding additional words, phrases, sentences, or ideas	To refine and clarify the writer's thoughts during revision and/or drafting	Have students develop a literary argument about Elizabeth Bishop's "The Fish," and then add additional sentences or ideas to enhance their arguments. One way a student might do this is by adding a comparison of the broken line and hooks to medals that could serve as relevant evidence.
<b><i>Brainstorming</i></b>	Using a flexible but deliberate process of articulating multiple ideas in a short period of time without excluding any idea from the preliminary list	To generate ideas, concepts, or key words that provide a focus and/or establish organization as part of the prewriting or revision process	Have students create a list of extended literary works that could facilitate an argument about how a character's struggle with some aspect of their past contributes to meaning in the whole work. Then ask them to create a web of potential characters and ideas before mapping components of their claims.
<b><i>Checklists</i></b>	Developing a list of writing criteria, characteristics, and/or considerations for providing feedback or to evaluate writing	To focus self- and/or peer evaluation of writing	<p>Before peer reviewing a literary argument, give students a checklist with items such as the following:</p> <ul style="list-style-type: none"> <li>▪ The thesis statement contains a claim that clearly communicates a defensible interpretation of literature.</li> <li>▪ Textual evidence is relevant and sufficiently supports the argument's line of reasoning.</li> <li>▪ Transitions are used throughout the essay to help the reader understand relationships among ideas.</li> </ul> <p>Ask students to review others' literary arguments and check the items that are present in their peer's writing.</p>
<b><i>Critique the Reasoning</i></b>	Critiquing the reasoning of an argument by questioning the writer's perspective, evidence presented, and reasoning behind the argument; evaluating the degree to which a writer develops logical relationships between evidence and their reasoning so that the evidence supports the reasoning and evaluates the degree to which the reasoning justifies the claim	To evaluate the line of reasoning in an argument to determine the degree to which it logically justifies a claim	In a peer-review setting, have students carefully discuss the reasoning of each of their arguments by confirming when aspects of the argument are logical, asking clarifying questions, and/or noting when evidence may not adequately support the reasoning and when reasoning does not sufficiently support the claim.

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<b>Strategy</b>	<b>Definition</b>	<b>Purpose</b>	<b>Example</b>
<b><i>Deleting (Revision)</i></b>	Providing clarity and cohesiveness for a text by eliminating words, phrases, sentences, or ideas	To refine and clarify the writer's thoughts during revision and/or drafting	When they are writing a literary argument about how contrasts in Langston Hughes' "Theme for English B" contribute to a particular interpretation of the poem, ask students to remove a detail because it does not support their reasoning (e.g., removing the detail of the instructor's writing assignment).
<b><i>Drafting</i></b>	Composing a text in its initial form	To incorporate brainstormed or initial ideas into a written format	Ask students to create a zero draft—a collection of their initial ideas organized in prose format—before selecting and further organizing those ideas to create a more substantive first draft. Because writing is recursive, multiple drafts may be necessary for students to eventually arrive at a final draft that they find accomplishes their purposes.
<b><i>Essay Inventory</i></b>	Highlighting an essay for its essential elements	To examine an essay for its essential parts and evaluate its content and arrangement	After writing a first draft, have students color-code the following in their essays and reflect on teacher-supplied guiding questions for each essay element: <ul style="list-style-type: none"> <li>▪ Pink = thesis, topic sentences, concluding sentence</li> <li>▪ Blue = references to the text's elements, strategies, moves</li> <li>▪ Green = textual evidence</li> <li>▪ Yellow = student commentary, analysis, explanations of patterns and relationships</li> <li>▪ Orange = transitional elements</li> </ul>
<b><i>Generating Questions</i></b>	Clarifying and developing ideas by asking questions of the draft; may be part of self-editing or peer editing	To clarify and develop ideas in a draft; used during drafting and as part of writer response	Ask students to generate questions about their own or others' writing by considering questioning techniques or protocols introduced in the classroom (e.g., Bloom's taxonomy, Costa's three-story intellect, Zwiers and Crawford's academic conversations).
<b><i>Graphic Organizer</i></b>	Representing ideas and information visually (e.g., Venn diagrams, flowcharts, cluster maps)	To provide a visual system for organizing multiple ideas, details, and/or textual supports to be included in a piece of writing	Before writing, have students use a Venn diagram to illustrate the similarities and differences between conflicts in two literary works.

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<b>Strategy</b>	<b>Definition</b>	<b>Purpose</b>	<b>Example</b>
<b><i>Guided Writing</i></b>	Teacher-led modeling of the writing that students are expected to produce, guiding them through the generation of ideas, organization of ideas in a text, and revision of texts before students are asked to write independently	To demonstrate the process of writing by modeling the construction, revision, and/or process of crafting texts	Along with students, brainstorm a list of qualities that indicate a particular character from a text is complex. After modeling to students how to brainstorm ideas for such a topic, ask students to independently choose another character from a text and develop their own lists.
<b><i>Marking the Draft</i></b>	Interacting with the draft version of a piece of writing by highlighting, underlining, color coding, and annotating to indicate revision ideas	To encourage focused, reflective thinking about revising drafts	When reviewing their own drafts, have students highlight examples of weak verbs or phrases that could be better communicated with stronger verbs. Students should write the stronger verb above the highlighted text.
<b><i>Outlining</i></b>	Using a system of numerals and letters in order to identify topics and supporting details and ensure an appropriate balance of ideas	To generate ideas, concepts, and/or key words that provide a focus or establish organization prior to writing an initial draft and/or during the revision process	Before writing, have students outline their essays using a system of numerals and letters to indicate the main sections of their essays, particularly noting the main ideas in each section and the claim, reasoning, and evidence.
<b><i>Peer Evaluation</i></b>	Communicating with another person or a small group of peers who respond to a piece of writing as focused readers (not necessarily as evaluators)	To make suggestions for improvement to the work of others and/or to receive appropriate and relevant feedback on the writer's own work; used during the drafting and revision process	In pairs, ask students to trade their literary arguments. Using a system of questions and a checklist, students should then independently read their peers' essays and write questions about the writer's ideas in the margin and write commendations and recommendations on the drafts. Afterward, have pairs discuss their feedback.
<b><i>Quickwrite</i></b>	Writing for a short, specific amount of time about a designated topic related to a text	To generate multiple ideas in a quick fashion that could be turned into longer pieces of writing at a later time (may be considered as part of the drafting process)	After reading a poem, asks students to independently write for 5 minutes, responding to the question, "How does the poem convey the speaker's complex relationship with the event described in the poem?" After writing, have students share their perspectives in a discussion format.

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<b>Strategy</b>	<b>Definition</b>	<b>Purpose</b>	<b>Example</b>
<b><i>Revisiting Prior Work</i></b>	Looking through a collection of previously completed work to identify successes and challenges that may have been encountered with particular formats, conventions, style, word choices, and so on	To build on prior experience in preparation for a new piece of writing and/or to revise a previous piece of writing	At the end of the first semester, have students review the collection of writing they developed throughout the semester. In a reflective essay, they should describe how they have progressed in their ability to establish claims and develop reasoning that justify those claims, particularly noting strengths and challenges in particular writing pieces.
<b><i>Rubrics</i></b>	Evaluating a product through established criteria and descriptions of a range of performance levels of the criteria	To evaluate writing by applying scoring criteria; to focus self- and peer evaluation; to identify strengths and weaknesses in writing	After writing the first draft of their literary arguments, have students refer to the rubric that will be used to score their final drafts. Students should review the rubric and evaluate their own drafts according to the criteria and performance descriptors. Then ask students to identify the greatest strength and need of their drafts for consideration when revising the draft.
<b><i>Self-Editing/Peer Editing</i></b>	Working with a partner to examine a text closely in order to identify areas that might need to be corrected for grammar, punctuation, or spelling	To provide a systematic process for editing a written text to ensure correctness of identified components, such as conventions of Standard English	After writing an essay, students should trade essays with a peer and employ an editing strategy to identify misspelled words.
<b><i>Sentence Unpacking</i></b>	Analyzing how the language of a sentence works by chunking the sentence into functional sections and describing what those sections do	To understand the functions and effects of different language choices	During draft revision, ask students to choose a critical sentence from their drafts and break apart the sentence into functional sections and analyze what those sections are doing. Then have students evaluate whether the sections of the sentence clearly convey the relationships they intended or should be revised to better convey those relationships.
<b><i>Substituting</i></b>	Replacing original words or phrases in a text with new words or phrases that achieve the desired effect	To refine and clarify the writer's thoughts during revision and/or drafting	In a draft, have students replace a phrase with a stronger verb that creates a more powerful image.

## Collaborative Reading and Writing Strategies

Strategy	Definition	Purpose	Example
<b>Ask the Expert</b>	Assigning students as “experts” on concepts or skills they have mastered; then groups rotate through the expert stations to learn about concepts or skills they have not yet mastered.	Provides opportunities for students to share their knowledge and learn from one another	During a poetry unit in which students examine perspective, designate certain students as experts in the art of developing a claim and writing a thesis statement, developing commentary, and selecting evidence. Have other students rotate through stations in small groups to work with the station experts using their own essay drafts about perspective in “How do I love thee?”
<b>Debate</b>	Engaging in informal or formal argumentation of an issue	To provide students with an opportunity to collect and orally present evidence and reasoning for arguments of a proposition or issue	Focusing on act 4 of <i>Hamlet</i> , have students debate whether Old Hamlet’s ghost is “real” in the play and how the ghost being real affects Hamlet’s characterization. Students should provide textual evidence to support their claims and reasoning.
<b>Fishbowl</b>	Discussing specific topics within groups; some students forming the inner circle and modeling appropriate discussion techniques, while an outer circle of students listens, responds, and evaluates	To provide students with an opportunity to engage in a formal discussion and to experience roles both as participant and active listener; students have the responsibility of supporting their opinions and responses using specific textual evidence.	After reading <i>Hamlet</i> 4.4, have an inner circle of students engage in a discussion about how Hamlet’s mental health affects other characters and creates or intensifies conflicts; meanwhile, the outer-circle students should silently write questions and responses based on the inner circle discussion. Have the two groups then switch roles.
<b>Gradual-Release Writing</b>	Encouraging independent drafting of a text after guiding writers in whole-group and small-group development of the text; leading an entire class or large groups in initial stages of writing for developing a text, then asking small groups or pairs to continue prewriting and/or drafting the same text, and finally asking students to independently draft that text even further	To scaffold the writing process and support writers in the early stages of writing, guiding them in strategies for developing a text before asking them to write independently; to build a community of writers	After reading “Two Kinds,” ask the question, “How does the complicated relationship between Jing-mei and Suyuan contribute to meaning of the work as a whole?” Then lead the writing exercise as students develop portions of an essay as a whole group, pairs, and individually, giving students a foundation of ideas for developing a text before they are asked to write on their own.

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Strategy	Definition	Purpose	Example
<b><i>I Do, We Do, You Do</i></b>	Teaching a skill by first modeling the skill and providing students an opportunity to practice the skill—first in a small group setting and then independently	To provide opportunities for students to observe and then develop a skill through practice	To teach students how to analyze the structure of a sonnet, such as “How do I love thee?,” label the rhyme scheme, scan the meter, and then separate the sonnet into an octave and sestet. Next, ask students to work in pairs to discuss how ideas are introduced and developed in the octave and sestet. Then, have students individually write a brief analysis that compares the structure and idea development of the octave and sestet.
<b><i>Jigsaw</i></b>	Reading different texts or passages from a single text, students take on the role of “experts”. Students share information from that reading with a specific group and then return to their initial group to share their new knowledge.	To summarize and present information to others in a way that facilitates an understanding of a text (or multiple texts) without having each student read the text in its entirety	Ask students to engage in a jigsaw of selected Hamlet soliloquies: first, students gather in the base group, which consists of five students (one for each soliloquy); then students move to their expert group, in which students examining the same soliloquy read, analyze, and take notes about the soliloquy; finally, students return to their base group, where they share what they learned as “experts” about their soliloquy, while the other students take notes about and discuss what each expert shares.
<b><i>Literature Circles</i></b>	Dividing a large group into smaller groups, each of which reads the same text to participate in a mutual reading experience. Based on the objective(s) of the lesson, students take on a variety of roles throughout the reading experience. Texts may be selected based on individual preferences or on the demands of the text.	To provide opportunities for students to interact with one another as they read, respond to, and interpret a common text	Have students choose from four to six short stories (e.g., “Two Kinds”) to form literature circle groups of five individuals. Ask each group to read the same short story and choose one of the following big ideas: character, setting, structure, perspective, and figurative language. Then ask each student to develop a series of discussion questions and a brief learning activity for the group related to their concept.
<b><i>Panel Discussion</i></b>	Dividing a text into sections and assigning small groups of students to adopt the roles of characters and discuss their motives, conflicts, and relationships with other characters. When students are not on the panel, they are observers or reporters prompting the panel discussion with their questions.	To provide opportunities for students to consider textual evidence as they analyze characters’ motives, conflicts, and relationships with other characters	After dividing <i>Their Eyes Were Watching God</i> into four sections and having students read the first section, assign characters to panel participants: Pheoby, the women on the porch, Janie, Nanny, Logan, and Jody. Ask students not on the panel to develop questions to ask panel participants. In turn, panel participants should answer questions in the first person from the perspective of their assigned character. The audience responds and builds on the questions organically as the discussion unfolds.

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Strategy	Definition	Purpose	Example
<b>Socratic Seminar</b>	Tying a focused discussion to an essential question, topic, or selected text in which students ask questions of each other. The questions initiate a conversation that continues with a series of responses and additional questions.	To help students formulate questions that address issues (in lieu of simply stating their opinions) to facilitate their own discussion and arrive at a new understanding; students have the responsibility of supporting their opinions and responses using specific textual evidence.	After students have read <i>Their Eyes Were Watching God</i> , ask them to individually develop a set of literal, interpretive, and universal questions. Then, as a whole group, have students take turns asking questions and responding to questions to achieve instructional goals, such as using textual evidence to arrive at a new understanding of the text itself; analyzing how literary elements and techniques convey meaning and contribute to interpretations of a text; and examining how a text explores a range of experiences, institutions, and social structures.
<b>Small-Group Writing Evaluation</b>	Evaluating writing by working in small groups to apply writing rubrics, checklists, guidelines, etc.; provide a rationale or explanation for their evaluation; and arrive at a group consensus	To evaluate the quality of a text's demonstration of particular writing criteria; to develop proficiency in applying a writing rubric to a text so that students can apply the rubric to their own writing for self-evaluation	Before students complete a timed writing about "How do I love thee?", have small groups use a rubric (the same rubric that will be used to evaluate their own writing) to evaluate three sample student essays that analyze another sonnet. Students should score the samples using the rubric on their own and then, in their small groups, they can use language from the rubric to discuss their evaluation of each sample. After the discussion, ask students to arrive at a consensus evaluation for each sample student essay.
<b>Write-Around</b>	Composing a text in a group setting by students taking turns writing a portion of text until a complete text emerges	To analyze others' writing choices and respond by making writing choices that further develop established ideas and create coherence and unity	In small groups of four, have students write an essay that explains the function of metaphor in "I Am Offering This Poem." Using software that allows all students to work in a document at the same time, have one student write a thesis statement and commentary that establishes and explains the function of metaphor in the poem. At the end of the 5 minutes, have the next student begin writing an introduction to the essay while the other students read the draft. At the end of that 5 minutes, have the next student begin writing where the previous student ended, and so on. After several turns, the students complete an essay draft.