READING TEACHING/ASSESSMENT STRATEGIES

Reading Instructional Strategies *Appropriate for Language Arts and the Content Areas*

Reading is a transaction between the text and the reader. As students read, they search for and construct meaning based on what they bring to the text and what the text brings to them. Students need to develop thoughtful interpretations of what they read. They need to approach the task as active makers of meaning. Teachers can encourage students to become active participants in the classroom community by tailoring their instructional strategies and methods to the needs of their classes and the individuals in those classes. Instructional activities such as the following might be considered before, during and after reading.

The table below lists strategies as a quick reference, and a summary of each strategy follows.

Specific Teaching-Learning Strategies: Before, During & After Reading		
Before	*During*	*After*
- Reading Inventories - Pre-reading - Activating Prior Knowledge - Brainstorming - Link - Circle of Questions - Conceptual Mapping - Oral Sharing - Spontaneous Expression - Anticipation Guide - Build Background Knowledge - KWL - Determine Purpose & Strategy - Explaining Forms, Techniques - Vocabulary Development - Analogies	- Response Journal/Log - Modeling - Think Alouds - Read Alouds - Shared Book Experience - Responsive Reading - Choral Reading - Guided Reading Procedure - Group Reading Strategy - Cloze Activity - ReQuest - DTRA - Reading & Thinking Guides - Anticipation/Reaction Guide - Save the Last Word for Me - Marginal Note Taking - SSR-Sustained Silent Reading	- Reading Log - Reading Journal - Writing - Post-reading Discussion - Think-Pair-Share - Response Groups - Snowballing - Literature Circles - Paired Response - Reading and Thinking Guides - Reader's Theatre - Story Theatre - Storytelling - Role Play - Dramatization - Note Making - Author's Chair - Storyboards - Mapping - Art - Sketch To Stretch - Graphics - Extending Reading - Extending Text - Reviews - Reader's Workshop - Questioning - Conferencing

Before Reading

Before reading, strategic readers preview the text by looking at the title and the text to evoke relevant thoughts, memories, and associations. They build background by questioning themselves to see what they already know about the topic, the form in which the topic is presented, and the vocabulary that might communicate the ideas about the topic. They set purposes for reading by asking themselves what they want to learn or experience by reading the selection. Before reading, teachers can use the following activities to prepare students to read:

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Reading Inventories: Directs instruction and gives teachers insight into students' interests, attitudes, needs, and existing reading strategies. (e.g., "I like to read ...."; "Reading is ..."; "Library books are ..."; "I like to read when ..."; "Teachers want me to ..."), and students' self-assessments.

Pre-reading: Reading begins before a book is opened. Pre-reading strategies:

... help students to activate what they know about a topic and anticipate what they will read or hear. Such strategies also direct students' attention to the major points in the reading. Teachers can also use pre-reading strategies to point out how a text is organized, to teach unfamiliar vocabulary or concepts, and to provide students with a purpose for reading or listening (Irvin, 1990, p. 96).

A pre-reading activity with the focus on arousing interest in a text and getting students started reading will be different from one with the focus on establishing a common understanding about the main idea or technique employed in a text. Teachers need to consider how to initiate the reading of any text.

Activating Prior Knowledge: During the pre-reading phase, students may need assistance to activate what they already know regarding the ideas they are about to encounter. Teachers need to do more than inform students of the topic of the literary selection. For example, in a selection dealing with the theme of "courage", students might:

- describe a person they know who is courageous and why they think that person is courageous
- in their journal, list several everyday tasks that they think required them to show courage
- create a tableaux representing a courageous moment
- brainstorm the images associated with the word "courage."

Brainstorming: Building schemata, prior knowledge, before reading.

Link: Variation of brainstorming. Students are given 3 minutes to list what they know about a topic. Students share their list orally with a group. Then they are given I minute with the same topic to list all they know based on the previous discussions in their group.

Circle of Questions: Students work in groups of 4 and have 3-5 minutes to brainstorm questions they have about a topic and 1 minute to rank order them. The teacher writes a concept/topic on the board. Groups take turns sharing their questions in the order they ranked them. The teacher connects their questions with lines to the concept on the board. If the group's #1 question has already been shared by another group, they share their #2 ranked question. The rounds continue until all questions have been shared. The questions are then placed into categories and each category is assigned to a group. The groups become the experts in finding the answers to the questions in their category. As they read, they search for the answers to report to the class.

Conceptual Mapping: Good for pre or post reading for groups or individuals. The teacher writes a concept or topic in a circle. Students draw lines out from the main circle and write what they know about or what they have learned about the topic in connecting circles.

Oral Sharing: Students getting acquainted, sharing personal experiences.

Spontaneous Expression: Talking in class on specific topics of interest or of study

Anticipation Guide: Students might use an anticipation guide--a brief reading passage to capture their interest--while building predictive reading skills, connecting with their previous experiences, and establishing a purpose for reading. For example, if teaching the short story *Lather and Nothing Else* by Hernando Téllez, teachers could present the following question as an anticipation guide:

Your enemy, a vile killer, is sitting on the barber's chair and you are standing over him, your razor in your hand ready to shave him. What are you thinking?

Another type of anticipation guide asks students to place a checkmark next to those statements with which they agree. For example,

___a) Heroes are always courageous.
___b) There are many acts of courage in a war.
___c) A barber can be courageous.
___d) Courage always involves sacrifice.

Three to five statements are usually adequate.

Building Background Knowledge: If a selection deals with a military academy, for example, and students have no knowledge of such an institution, then they must be given background information. Speakers, films, slides, news articles, maps, and photos can be used to build students' background information.

KWL: A strategy known as KWL can be used to activate what students know and need to know before reading. Individually, in small groups, or as a class, have students design a chart with three columns. In the first column they indicate what they know about a topic; in the second, what they want to know; and in the third, what they learned after reading. A variation could be: What do we know? What do we think we know? What do we need/want to know? There are a variety of variations that can be made to accommodate different grade levels. Simple example:

What do we know?	What do we think we know?	What do we need/want to know?

Determining Purpose and Strategy: Encourage students to use predictions to set a purpose for reading. For example, titles help a reader predict what a particular work is about. Based on the title of the poem (short story, play, essay, film), have students jot down a brief prediction of what they think the selection will be about. Good readers also make predictions about characters and plot before and during their reading.

After students read the first page of a selection, teachers can pose the following questions:

- Why has the character come?
- How will people react to the character?
- What will happen to the character?

Focus students' thinking by setting purposes to guide their reading. An example follows.

"Beowulf" is a long poem about a legendary hero who battles evil. Like all heroes, Beowulf represents the values admired by his society. Think about the qualities of modern heroes and the kinds of enemies they

battle. Use the chart that follows to record phrases that describe today's heroes. As you read, decide if Beowulf displays any of the qualities you listed.

Heroic Deeds	Enemies	Abilities	Virtues

(Applebee, Langer, Hynes-Berry, & Miller, 1992, p. 21)

Explaining Literary Forms, Techniques, and Vocabulary: Writers employ certain literary forms, techniques, and vocabulary to create desired effects. If students are to understand the impact of a literary work, they have to understand how the impact is achieved. To help students better understand a literary text, it may be important to draw their attention to the elements and structures of literary texts, as well as the strategies for reading the different types of literature. Literary forms, techniques, and vocabulary can be addressed in short mini-lessons before students read a selection. These mini-lessons should provide knowledge to help students experience, think about, and respond to what they are reading. They should not become disconnected terminology or treatises on literature. Prose **fiction** is literature about imagined people, places, and events. The purpose of prose fiction is to stimulate the readers' imagination and communicate the author's perception or view of the world. Short stories, legends, myths, and novels are usually made up of the same basic elements--events (plot), people (characters), places (setting), point of view, conflict, theme, and sometimes symbol and irony. Because of their length, novels usually introduce a greater variety of characters, and may include sub-plots and even use more than one point of view to give different perspectives on the events of the narrative. Where a novel might have many focuses and sub-plots, a **short story** usually has one focus. Where the novel usually creates a broad exterior world that develops as the story unfolds, the short story creates a smaller world, often an interior one. However, the basic elements are the same with the novel and the short story. When reading stories, students must note whether the person telling the story is a character within the story or someone watching the action from the outside. As the story unfolds, they must note the central conflict or focus and decide why the characters behave as they do. Finally they must decide how they feel about the story's events, their reactions to the main characters, and the comments or questions about life that the story conveys. The **novel**, on the other hand, requires that students keep sub-plots separated and recognize their relationships to the main plot. As the characters are likely to be dynamic rather than static, they must be aware of their motives and able to recognize the events that lead to changes in the characters. If students enjoy the novel, they may unconsciously identify with one character or idea inherent in the novel. They need to be aware of the nature and implications of such identification when they respond to what they have read. Prose **nonfiction** is writing about real perceptions, lives, and times. Included in this category of prose are forms such as essays, articles, editorials, letters, journals, biographies, autobiographies, speeches, and full-length books. With suspense, richness of expression, and ingenuity of style, nonfiction is as exciting as fiction. In fact, much contemporary nonfiction uses the traditional elements of fiction writing. Terms such as new journalism, creative nonfiction, and literary nonfiction have been used to describe this type of prose writing. Contemporary nonfiction can be read for the same pleasure people experience when reading novels. Because it is vivid and personal in nature, it can serve as a model for much of secondary school students' own writing. Students should also be aware of the typical organizational methods used in traditional nonfiction prose including: simple listing, time order, comparison-contrast, cause-effect, problem-solution, and description. If students are reading for information, they need to keep their purpose clearly in mind. Students may need to take time to summarize or restate the main points in the reading and make some notes on the main and supporting ideas. **Poetry** is literature that communicates feelings, impressions, images, and ideas through the careful choice and arrangement of words for their sound and meaning. The purpose of poetry can be to capture a mood, convey a feeling, tell a story, or explore ideas, language, rhythms, or images. Poets use various literary techniques to convey the meaning, mood, and feeling of a poem including choice of speaker, form (order and arrangement), imagery, sound, and figurative language. **Plays** can be read as a script for performance or as literary text. In both cases students should pay particular attention to the language, the images, and the literary devices used by the playwright. If the intention is performance, students should, as they read, imagine the play brought to life by actors. They should try to understand the staging that will bring the script to life through acting, costumes, scenery, props, sound effects, and lighting. They should think about the motivation for characters' actions and resulting conflict. Learning

objectives related to the drama strand of the arts education curriculum can also be achieved in language arts lessons where students are reading plays as dramatic scripts.

Vocabulary Development: If students do not understand the author's vocabulary, they will not understand the text. Memorizing vocabulary for a test or studying lists of words isolated from the reading experience have virtually no effect on comprehension or on improving one's vocabulary (Nelson-Herber, 1986). Words selected for the purpose of pre-reading vocabulary development should be selected judiciously and there should be a variety of instructional techniques employed. There are three criteria to keep in mind when selecting words for study:

- the relation of a word to key concepts in the text
- the students' background
- the potential for enhancing independent learning.

The amount of pre-teaching of vocabulary depends upon a teacher's approach to a selection. If the selection is read aloud by the teacher, an oral interpretation may convey the meanings of the unfamiliar words. If the momentum of a selection is best not broken and key words are not necessary for understanding, then vocabulary can be addressed after the reading.
There are numerous ways to help students prepare for the words they will encounter in their reading:

- Activate their prior knowledge.

  E.g., if the word "rejuvenate" is a key word in a selection, students can associate this word with "juvenile".

- Define words in multiple contexts.

  E.g., "He is a juvenile. He is a juvenile delinquent. Stop acting so juvenile."

- Alert them to context clues.

  E.g., How would a judge use the word "juvenile"?

- Show students a context-clue attack system, such as the following:
  1. Look before, at, and after the word.
  2. Think about what is already known and what is in the text.
  3. Predict a possible meaning.
  4. Try steps again or consult a source of authority (e.g., a dictionary).
- Help students recognize the structure of words--prefixes, roots, and suffixes (morphemic analysis).
  E.g., "Re-" as in "reproduce, renew, rejuvenate".
- Show the relationships among words using semantic mapping. Individually, in pairs, in small groups, or as a class, students can cluster associations around central nodes that form general categories. For example:
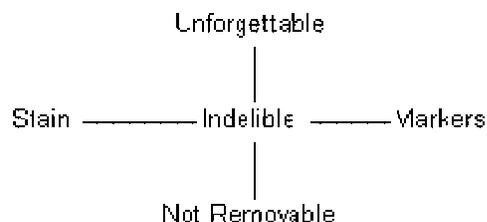
- Teach students how to use the dictionary and show them the extent of its information.

Analogies: Other useful pre-reading vocabulary strategy includes using analogies (e.g., young is to old as juvenile is to ...), listing, sharing the etymology of a word, encouraging wide reading, encouraging vocabulary self-collection, using mnemonic devices, and playing games.

Generally, teachers should keep three guidelines for effective vocabulary instruction in mind:

- give both context and definitions
- encourage deep processing--students making these words part of their working vocabularies
- give multiple exposures (Stahl, 1986).

During Reading

There are several approaches to the first reading of a selection. Sometimes teachers read the selection to the class; sometimes students read it silently; occasionally, students read it aloud. The basic responsibility of students during reading is to make sense of text and to construct meaning in the process of reading. Strategic readers create a dialogue with the author, striving to reformulate what the author is saying. They check their understanding of the text by paraphrasing the author's words and they monitor it by imagining, inferring, predicting, and confirming. They integrate their new understanding with existing knowledge. They are continually revising their purposes for reading as they read. During reading, teachers can use the following activities to model and develop the strategies needed for effective reading:

Response log or journal: Students jot down responses, reactions, thoughts, and ideas in their journals, which may be subsequently shared. Response journals can be assessed according to particular criteria and can also be used to help students grow in their types of response. The criteria could be applied to student discussion and conferencing. The journal allows students to maintain a record of their thinking as they read a text and to reflect upon the text they are reading. They could respond to prompts such as the following: "I never thought about ... before, but ..." or "This book reminds me of ...".
Typically, three kinds of responses can be made:

- *Text perceptions*. As students read, they jot down any ideas or insights that they find interesting or that they think are particularly important.
- *Reactions*. After students have read a selection, they write their reactions. They might consider: What does this mean? What might this imply? How did it make them feel?
- *Associations.* After reading a text, students consider what else it calls to mind. Does this remind them of anything else they have heard, read, or experienced?

Modeling: An effective way to teach students how to make sense of text is for teachers to demonstrate how they make associations, how they infer, how they reread, how they create visual images, how they check predictions, and how they adjust their reading rate to match purpose and material.
Think-alouds: The teacher explicitly models for the students the thinking/reading process one might go through as one reads.
Read-alouds: The teacher, students, or guests read aloud to the class.
Shared Book Experience: (Big Books) Visually and auditorily experience the book as the teacher reads it.
Responsive Reading: Singing Chants
Choral Reading: Class reading in unison of a text
Guided Reading: Students reading in a small group setting while teacher provides individual coaching
Guided Reading Procedure: After a purpose for reading has been set, students read an assigned selection to remember as much as possible. Next, they brainstorm everything they can remember, individually or with a partner. They check the text for additional information and correct any inaccuracies. Finally, they organize their recollections into an outline or semantic map.
Group Reading Strategy: All students read a common selection. Students are divided into groups. Designated responsibilities for each group are as follows:
Group 1: Rephrase the article in your own words.
Group 2: Identify questions that you would like to ask the author.
Group 3: Elaborate on the implications/consequences of the author's position.
Group 4: What assumptions is the author making? Evaluate these assumptions.
Group 5: What information does the author present and what more would you like to know?

(Paul, 1993, p. 11)

Cloze Activity: A cloze activity is a useful means of assessing students' reading strategies and abilities to make sense of texts. A cloze procedure involves deleting words from a passage of text and replacing them with blank lines. The student must provide the author's original word (or a suitable synonym) for each space. Such use of a modified cloze technique gives teachers an indication of students' ability to construct meaning. Teachers and students should not be concerned with scores in the range of fifty percent. Students scoring in this range probably can comprehend the material if given teacher guidance before, during, and after reading. However, scores below that range may indicate that the material is too difficult for the students, while scores above that range may indicate more challenging material is needed.

ReQuest (REciprocal QUESTioning): Students and teacher read a pre-determined section of text. Students pose questions to the teacher. The teacher responds by modeling thought-provoking questions in return. Students continue the question-asking process with the teacher and each other using additional pre-determined sections.

DTRA-Directed Reading-thinking Activity: Examine the first portion of a selection and make predictions about topic or plot. Silently read the first portion, stopping at a pre-selected place just prior to an important event. Confirm or modify first predictions. Continue using various pre-selected stops.

(Vacca & Vacca, 1996, p. 219. Used with permission of Addison-Wesley Educational Publishers Inc.)

Reading and Thinking Guides: Determine the major ideas for which students should read. Develop questions that reflect these major ideas. Assign a reading guide to support independent reading. Have students respond to the guide as they read and follow up with discussion and explanation of their responses. For example, the following guide could be used with the short story *The Cask of Amontillado* by Edgar Allan Poe.

What does Poe say? Check as many as apply.
__ Montresor is a mason.
__ Fortunato is a fortunate man.
__ A sip of wine is worth the trip.
__ Montresor must not only punish, but punish with impunity.
What does Poe mean? Check as many as apply.
__ The two men were once close friends.
__ Nitre spoils the taste of Amontillado.
__ Montresor has an elaborate plan to kill Fortunato.
__ Montresor intends to imprison Fortunato.
What is Poe's message? Check as many as apply.
__ Fortunato is a martyr.
__ Fortunato is a drunk.
__ Montresor is insane.
__ Montresor's plan works.
How can we apply the meaning of Poe's story?
__ Stay out of catacombs.
__ Do not drink wine.
__ Do not succumb to flattery.
__ Do unto others as you would have them do unto you.

Anticipation/Reaction Guide: Activity for before, during, and after reading. Consists of a series of teacher prepared statements related to a topic in a book or chapter. Before reading, students must predict if they agree or disagree with each statement and discuss their reasons for their answers. After reading, students must decide if they think the author of the text would agree or disagree with the statements and provide evidence from the text for their answers.

Save the Last Word for Me: Students are given five 3x5 cards. As they read, they write a word, phrase, or segment from the story on each card that they found interesting, important, surprising, or that warrants further discussion. On the other side of the card, they write what they wanted to say about it and the page number where they found it for easy reference. The students are then divided into groups. Each group member shares their words with the group to see if they remember it from the story and if they can guess why the student chose it. The student has the last word by sharing the explanation he/she wrote on the back of the card.

Marginal Note Taking: Other strategies for students while they are reading include encouraging them to make marginal notes on a selection, to underline key words and ideas, to outline and map key ideas, to summarize, or to retell the selection to a partner. Students may choose to do a second or third reading to

clarify and confirm their understanding and interpretation. Utilizing Post-it notes is another motivating format for students to take notes and post them along the text as they read.

SMART: Self-Monitoring Approach to Reading and Thinking: This strategy is for content area reading. Students first survey the text noting the title, subheadings, pictures, graphs, summary sections, etc…As they read the text, the put a + in the margin (or on a separate sheet of paper) for the material they do understand and a ? for the material they don't. The students look for clues from the pages of the text they surveyed and reread the parts they did not understand. If they find the answers, they replace the ? with a +, if they don't they keep reading to see if their questions will become clearer later in the passage. At the end of the reading they get assistance from the teacher for any of the questions they have unanswered.

Silent Sustained Reading (SSR): **Extensive Reading:** While some selections will be studied intensively, not all literature should be. There needs to be a time when students are allowed to "just read". Silent Sustained Reading (SSR) has been used in many classrooms to allow students to read because they want to--no book reports, no questions at the end of a chapter, and no looking up every unknown word's meaning. SSR means "putting down a book you don't like and choosing another one instead. It is the kind of reading highly literate people do obsessively all the time" (Krashen, 1993, p. x).

Some practical considerations that teachers need to address for the successful implementation of SSR for their classrooms are:

- When will it take place and for how long? (For example, ten minutes at the beginning or end of a period.)
- Although students should come prepared, will there be books available if they do not? Will an occasional visit to the library during SSR be permitted?
- How will teachers demonstrate their commitment to SSR? Will they read with the students? Will they occasionally provide book talks?
- How will teachers deal with students who want to use the time to do homework or other work?
- Are students permitted free choice of reading material?
- Are teachers consistent in not requiring written book reports and the like?

Reading response groups, literature circles, and reading workshops can complement and extend SSR.

After Reading

Students need to reflect on what they have read in order to extend their thinking. Strategic readers summarize what they have been reading and contemplate their first impressions. They reflect and take second looks to develop more thoughtful and critical interpretations of the text. Finally, they make applications of the ideas encountered in the text by extending these ideas to broader perspectives. (Flood & Lapp, 1991, p. 732). Well-planned response activities after reading are just as important as those before and during. After reading, students should be invited to respond in ways that bridge reader and text. Teachers can employ a variety of strategies to help students respond to texts, including the following:
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Reading log: allows students to keep a record of the books and authors they enjoy. This strategy is useful in establishing students' interests in order to guide further reading.

Reading journal: allows students to write about a book, perhaps in preparation for a book talk. Some questions to guide students' journal writing include:

1. How interesting did you find the book?
2. Would you recommend this book to your peers? Why or why not?
3. Write a brief summary of the book.
4. What did you gain from this book? What did it tell you about life? What did it mean to you personally?
5. How interesting did you find the book?
6. Would you recommend this book to your peers? Why or why not?
7. Write a brief summary of the book.
8. What did you gain from this book? What did it tell you about life? What did it mean to you personally?

9. Do you consider reading this book a valuable experience?

Writing: Students can explore the ideas and issues found in their reading through assigned writing. Teachers should ensure there is a close connection between the students' reading and their writing. (Reviews, Summaries, Reflections, Appreciations, New Endings)

Post-reading discussion: Discussion is an important part of the comprehension process. Students discuss in order to communicate, refine, and enrich their understanding. This can be done in pairs, in small groups, or as a whole class.

Think-Pair-Share: This strategy allows students to respond to a text or a key question about a text by first thinking and jotting down their individual responses. The students then share and talk about their responses with a partner. Finally, partners share their responses with a group or the class. Think-Pair-Share helps students clarify their ideas and insights.

Response groups: Dias (1996) and Carr (1991) suggest students form groups and choose a reporter/chairperson. Within each group, one member reads aloud the text or a section under discussion. Each student, in turn, reports initial reactions, feelings, or observations occasioned by the reading, including feelings of frustration or puzzlement. Students are asked not to remark on one another's responses until each member of the group has shared an initial response. After the preliminary round, students may comment freely on what they have just heard and share observations in their endeavor to arrive at the sense of the text. They are encouraged to return to the text for confirmation of ideas. After about 20 minutes, students prepare their oral reports. Reporters are discouraged from making written notes and encouraged to build on previous reports. Comments of dissent within groups are welcome and the teacher raises questions and introduces terminology that might help the class make sense of their insights and conflicts.

Snowballing: A snowballing strategy is useful for comprehending and discussing a literary selection. Individually, students write down three questions that occur to them as a selection is read. The questions should be ones that, if they were answered, would lead to an increased understanding of the selection. Students then join a partner and reread the selection. The partners try to answer the six questions and then identify the three most significant questions to share with another partnership. Then, in groups of four, students try to answer the next six questions. Each group can also select the one question it considers to be most significant and present it to the whole class for further discussion.

Literature circles: Students form small, temporary groups to read and discuss a text (often a novel). To assist students, Daniels (1994) recommends that roles be assigned to define student responsibilities, and to help students focus their reading and prepare for their discussions. A group of four, for example, might include the following:

- *a collector* (who is responsible for ensuring that each group member has an opportunity to contribute to a list or "collection" of questions about the text)
- *a facilitator* (who is responsible for facilitating the discussion and ensuring that each group member has an opportunity to respond to the collection of questions and to highlight additional key ideas from the text)
- *a scanner* (who is responsible for locating and recording key passages that group members discuss)
- *a representer* (who is responsible for representing visually or graphically key passages and quotations that group members discuss).

These roles can be rotated among group members and, as students become more comfortable with literature circles, adapted to suit the group's needs.

Paired response: In groups of two, students read, react, and discuss a text by exchanging thoughts in writing.

1. Both students read the same selection.
2. Students individually select a quote, passage, or line from the reading that they find significant or meaningful and record the quotation in Column I of their own journals.
3. Students then write personal thoughts, feelings, and reactions about the selected quotation in Column II of their own journals.
4. The partners exchange journals. In Column III of the partner's paper, each student responds to the writing of his or her partner.
5. The journals are returned to each partner. In Column IV, the students respond to the comments that their partner wrote in Column III.
6. Partners discuss their comments and experience.

Column I: Quotation	Column II: Your comments	Column III: Your partner's comments	Column IV: Your reaction to partner's comments

Reading and thinking guides: Students review and reflect on ideas from text. Teachers provide students with a series of questions on three levels of understanding (i.e., recall, reading between the lines, and personal connection). The latter two levels extend students' thinking beyond mere "parroting" of textually explicit concepts. Students can use the guides individually, in small groups, or as a class.

Readers Theatre: Students form a group to prepare a dramatic reading of a scene. They sit or stand at the front of the classroom or in a staging area and read aloud their scripts to capture the tone, significance, and drama of the passage(s) which they have chosen.

Story Theatre: Students make a play out of a story.

Storytelling: Students make up a story out loud.

Role Play: Students play characters' roles and dramatize incidents or illustrate issues from the selection.

Dramatization: Students create their own play.

Note-making: Students can record and sort out their ideas and impressions about a selection using their own words.

Author's Chair: A student assumes the role of the author and responds to questions from the teacher and other students.

Storyboards: Students create a script based on events taken from a selection. They transform these characters into "stick figures" and describe the use of camera shots, angles, special effects, and dialogue.

Mapping: Students visually portray relationships in text by drawing graphic organizers to represent connections between characters, events, or ideas. Example: Story Mapping

Art: Students create an artistic representation (e.g., pencil sketch, painting, collage) to communicate character, theme, or other significant aspect of the selection.

Sketch to Stretch: After reading a text, students draw a picture they see in their mind from the story. They share their pictures in groups to see if the group can explain what part of the story has been sketched. After the group has responded, the artist has the last word to explain in detail. Then the group collaborates to make a group sketch.

Graphics: Students develop a story sequence or design a visual representation of how ideas or characters developed.

Extending reading: Students can read more selections by the same author or selections involving the same or similar theme or issue.

Extending text: Students can create different endings, add episodes, revise events, alter style, place characters in different contexts, create dialogue, or create a character's diary entry.

Reviews: Students can view a movie or live play, comparing or contrasting it to the print version in their reviews.

The Reader's Workshop: The Reader's Workshop approach involves students in three types of activities:

- Mini-lessons (5-10 minutes) on some aspect of literature or a reading strategy.
- Independent reading time (30-40 minutes), where students keep a journal and respond to the literature in terms of what they think or how they feel about what they are reading.
- Sharing time (10 minutes), where students share with another person their journal entries, and the other person gives feedback.

Questioning Strategies: Questions are important in developing students' understandings of various texts. Effective teaching involves asking appropriate questions at appropriate times and helping students ask their own questions. Relevant questions invite reflection, analysis, and reconsideration. By employing a range of questions, teachers and students can enhance their reading experiences.

Sample Question Guide for Reading Prose Fiction

Initial Response	Initial Understanding	Developing Interpretation	Developing a Critical Stance
What is your first reaction to this selection? Do you associate the selection with any life experiences you have had? Did you enjoy the story? How did the story affect you? Did any characters affect you? If you could be any character who would you be? How did you picture the setting? Did setting have any effect upon you?	Were any parts confusing? What happens? (Map the events.) Is there a protagonist? Antagonist? What conflicts do the characters have? Is the conflict internal or external? When does the conflict reach a critical point? How is the problem solved? Where and when did this story take place? Who is telling the story? What is the point of the story? What do you think might happen to the characters?	What is the historical context of the story? When was it written? How is that time reflected? What is the significance of the title? How did the characters change? How are the characters developed? From what point of view is the story told? What atmosphere is created? What details contribute to the atmosphere? How did you determine the theme? What type of narrative is this (e.g., adventure, historical,	Is this story plausible? Why? In your opinion, is this a good story? Why or why not? Would you say this is a traditional story or one in which the author is trying something new or unique? What connections are there between this work and other selections you have read? Would you like to read something else by this author? Why or why not?

		science fiction)?	

Conferences: Conferences afford teachers the opportunity to meet individually with students. The interaction can be diagnostic and can guide students' future reading. Teachers can probe students' thinking processes and clarify questions students might have about their reading. Conferences can be either planned or spontaneous.