taskinventory

The tasks, or learning strategies, described here are appropriate in any collaborative classroom, and they are especially valuable for use with English learners. They are designed for classrooms where a culture of mutual respect and trust is co-created by teacher and students, where from day one of classes it is emphasized that students and teacher are co-participants in a collaborative enterprise — the development of disciplinary knowledge and academic English. Errors and mistakes are recognized as part of the learning process, put-downs or negative comments are unacceptable and are addressed openly if they occur, and everybody understands the importance of helping everybody else.

Class norms, values, beliefs, and practices model this mutual support and assistance, this tolerance of ambiguity and error, and the mutual generation of strength.

The following tasks are outlined in the pages that follow:

Anticipatory Chart

Anticipatory charts are graphic organizers that help students to quickly brainstorm what they know about a topic before the class embarks on its exploration. They also allow students to indirectly set learning purposes for the unit or class. In two columns students note ideas they understand about the topic and questions or hypothesis they would like to clarify. Elementary school teachers are familiar with an extended version of this chart, known as the KWL — What I know, What I want to find out, What I learned. At the secondary level, although important to review at the end of a unit of study how students' knowledge about a topic has been enhanced or corrected, going back to the chart may not be sufficient. Other tasks that invite students to apply their newly gained knowledge in the solution of intellectually stimulating problems are better suited to the secondary level, which is why the third component of the chart used in elementary schools has been dropped in this version.

Anticipatory charts present teachers with an opportunity to encourage students who are simultaneously learning content and English as a second language to make educated guesses and to state meaning components that may be obvious for others but that are extremely important when learning a second language — for example, recognizing a cognate. The following annotations from a student who has been encouraged to make guesses and to explicitly state everything she knows about a word and the concepts it conveys includes her recognition of "medieval" and "medioevo" as cognates. (Because cognates may not be pronounced alike in different languages, seeing them in print reveals their common meaning. Students should also be aware that there are a few false cognates, since these may make them totally misunderstand a situation. For example, if somebody is *embarazada* in Spanish, she is not embarrassed, but pregnant.)

The Medieval Structure of Society

This is what I know	I would like to find out
Medieval: similar word in Spanish, it means related to the Medioevo. This is from the 9th Century to more or less the 13th Century. Structure: this is how the society was organized, so I guess the reading is going to tell the classes that existed in the middle ages.	Did Mexico also have middle ages or was this only in Europe? How many classes did medieval society have? Was there a lot of poverty?

Scaffolding: bridging, schema building

Anticipatory Guide and Extended Anticipatory Guide

An anticipatory guide is intended to activate students' background and prior knowledge about the content of a text they are expected to read and comprehend. As a pre-reading task, the anticipatory guide provides a context for the content in the text and makes connections between the content and students' own experiences. Furthermore, the anticipatory guide is a vehicle for teaching students the importance of being aware as a reader of one's own position in relation to a text.

In a way, the anticipatory guide is similar to the comprehension questions that typically follow most reading assignments, but with a couple of important differences. Rather than presenting students with questions to be answered "using complete sentences," the anticipatory guide presents students with a series of statements for their agreement or disagreement. And instead of responding to the statements as questions after they have read the text, students consider the statements in preparation for reading the text, first sharing their opinions and their reasoning with a partner, and then perhaps in a class discussion.

Anticipatory guides are useful for teachers also as diagnostic tools. Learning what students know about a topic allows teachers to build on student knowledge as they plan their instruction. At the same time, these guides alert teachers to students' misconceptions about the theme to be taught, and thus help them deal proactively with what may otherwise constitute roadblocks to student understanding.

When constructing these guides, teachers must take care to frame the statements in ways to capture students' interest and to provide a mixture of statements that trigger agreement and disagreement. For example, in preparation for reading *Romeo and Juliet* a 10th grade teacher may give her students an anticipatory guide that includes the following statements in a set of five.

Romeo and Juliet

	Agree	Disagree
1. Teenagers must not date people their parents disapprove of.		
2. It is possible to fall in love at first sight.		

In an extended anticipatory guide, additional space is provided for students either on the same or a separate page to note whether the text supports their opinions. For opinions that are not supported, students are to provide the evidence that refutes their opinions, in their own words.

Guesses, Hypotheses, and Theories about Aging and Cell Metabolism

Statement	Your Opinion		Finding in Text		Evidence That Refutes Your Opinion
	Agree	Disagree	Support	No Support	If the text does not support your opinion, explain why not, in your own words
1. There are drugs that slow down the normal aging process					
2. Scientists have a clearly understood theory that explains how mammals age.					
3. Insulin may actually make us age, so we should have as little of it as possible in our cells if we want to live longer.					
4. Adenosin triphosphate (ATP) is a substance that is produced by our cells to make glucose.					
5. One hypothesis explaining how mammals age has to do with the free radicals that are produced during cell metabolism.					

As with the "unextended" anticipatory guide, several follow-up options are possible, including having students share their responses either in dyads or in small groups. Teachers can use the completed extended anticipatory guides as the basis for a variety of writing tasks, including a summary and analysis of the reading text or a comparison/contrast between what the students knew before and after reading the assigned text. In this way the guide can also be used as a form of authentic assessment.

Scaffolding: schema building, bridging, metacognitive development

Collaborative Description

Groups of four develop rich collaborative descriptions by combining elements of their individual descriptions. Provide students with a prompt or set of prompts and ask them each to complete a Quick Write in response. (Choose prompts that will be especially evocative and suggestive of underlying structures or sequences.) Remind students that their goal is to describe the given process, event, situation, or context so that anyone reading the Quick Write "sees" what the writer "sees."

In their groups, have students share their descriptions in Round Robin format and then reach consensus about any language from the Quick Writes to include in their Collaborative Description. Point out that groups will need a recorder and that other group members should serve as proofreaders.

Have students edit (but not rewrite) their individual Quick Write descriptions to include any language from another person's Quick Write that the group agreed to incorporate in the Collaborative Description.

To assess each group's collaborative skills and the role of individual students, collect and compare a group's Quick Writes with its Collaborative Description.

Scaffolding: bridging, contextualization, schema building, metacognitive development

Collaborative Dialog Writing

This task presents students with opportunities to reread an important text with the purpose of representing it for a different audience. In the process they use key ideas and language from the text, enhanced by their own understandings and connections.

This task must be carefully prepared by a teacher. For example, if the text is a story, the teacher must determine which are the key moments in the story and then clearly present them — on a transparency or on the board — for students to collaboratively work on developing them. Four groups of three or four students are assigned to write a dialog that took place at one of the moments described by the teacher's notes. For example, if students are reading the Arachne myth, teacher instructions on the board will be as follows:

> Write the dialogs that took place at these specific moments of the myth. Remember that 70% of the ideas have to come from the text, and 30% must come from your experience of what people in these circumstances may say.
>
> Remember also that although you will create the dialogs in collaboration with your peers, everybody must keep his or her own script.
>
> These are the dialogs assigned to the different teams:
>
> Group A: Arachne is visited by the goddess Minerva, who is impressed by her weaving skills.
> Group B: Arachne challenges the goddess Minerva to a contest. The contest takes place.
> Group C: Minerva touches Arachne's forehead so that she learns to be ashamed.
> Group D: Minerva forgives Arachne and allows her to weave forever.

The activity enables students with very different levels of linguistic ability to work in collaboration and to produce a dialog that they will then practice and perform. Even though the student with the lowest English proficiency in a group may not be able to contribute to the construction of the dialog, he or she will write it, rehearse it, and then perform it. These practices have a distinct purpose in the classroom and provide rich opportunities for students to appropriate language.

Initially, a teacher may suggest different techniques for representing the dialogs, but in every case each member of the team must read from his or her own script. All four teams are called to the front of class and each group stands close to their teammates so that each group is differentiated. In story sequence, and dramatizing their reading, each team presents. A team may have two subsets of two students reading their lines chorally. Another team may have two students stand back to back so that one reads a line, then the dyad rotates and the student who is now facing the class reads the next line, etc. A third group may have one student standing in front of the other, with the student in the back reading aloud while the student in the front pantomimes the action. Once the teacher provides a few examples and explains that such alternative ways of performing their dialogs are acceptable, students will have many creative ways of representing them.

Scaffolding: text re-presentation, schema building, bridging

Collaborative Poster

Students are given time to think individually about how to represent on a collaborative poster the spirit of a text read by the team. In the ensuing discussions in their small groups — at which point the group must reach consensus on one (or more) image, quote, and original phrase — all should be primed with ideas to share and from which to build their consensus.

As groups plan and create their poster, a rubric is essential to ensure that they discuss the text, stay on task, and use images to highlight main ideas rather than merely to decorate the poster.

Each student in the team uses a single marker, of a different color from any other team member's, for his or her work on the poster, as well as for signing the poster when the group agrees that it is complete.

The first time students do a collaborative poster, they should have 30 minutes to complete it, but no more (do not compromise). After 30 minutes, post the posters as they are and have students assess them. Teams may revise their posters on their own time. Decrease the time for work on subsequent poster assignments until students work within a 20-minute timeframe.

Scaffolding: text re-presentation, bridging, schema building, contextualization

Compare-and-Contrast Matrix

The compare-and-contrast matrix is a graphic organizer that helps students analyze key features of two or more ideas, characters, objects, stories, etc. These comparison charts are very effective for English learners because they help to highlight the central notions in a text, whether it is written or oral.

When used immediately before students experience an oral text, such as a mini-lecture, a compare-and-contrast matrix can foreshadow important ideas that the teacher will present. When students are given a compare-and-contrast matrix before listening to a story, the teacher can walk them through it and reassure them that while they are not going to understand everything they hear, if they listen especially to understand the key questions on the chart, they will understand the story. (See the example below for the Arachne myth.)

	Arachne	Minerva
Who is she?		
What are the main characteristics of her personality?		
What does she want?		
What happens to her at the end of the myth?		

Students can also use these matrixes to organize their understanding of a text they are reading or to revisit a text they have recently finished reading. As with any graphic organizer, these notes can be very helpful to students in constructing essays.

Scaffolding: schema building, bridging, text re-presentation

Double-Entry Journal

Also known as a dialectic journal, the double-entry journal is very useful for English learners because it helps them focus on key ideas and reactions within a manageable frame.

The interaction between ideas in this graphic organizer can take on many different aspects, as illustrated below:

This is what the character did	If I had been the character, I would have...

This is what the character thought	This is what the character did

Quote from the story	This quote reminds me of...

A new idea I learned from the text	One connection to this idea

Ideas I had seen before	Where I read (or heard) this idea

These events in the story surprised me	I expected...

Students can use their notes from double-entry journals in constructing essays.

Scaffolding: bridging, schema building

Four Corners

Four corners is forced-choice activity that can be used in a variety of subjects; it is especially useful when students are lethargic (for example, after lunch) and need some purposeful physical movement to reenergize themselves in order to refocus.

For this activity the teacher thinks of four alternatives that have more or less equal appeal to the students. The teacher distributes 3 x 5 cards to all students and asks them to record on the unlined side of the card the letter representing their choice of the four alternatives after she or he reads them aloud. On the lined side of the card, students write three reasons for their choice.

For example, in a world history class a teacher may tell students, "You look a bit tired today, so I am going to take out my time machine and give you four choices so that you can go back in time." In this example, the choices are to go back to witness and participate in four historical moments or times:

A. Deliberations in the French National Assembly prior to the French Revolution
B. July, 14, 1789, as the French people storm the Bastille
C. 1872, in Leeds, England, during the times of the First Industrial Revolution
D. Robert Owens's experiment in building a Utopian Socialist society

After making their selection, students have three or four minutes to jot down their reasons. The teacher then asks them to assemble in the corner of the room (labeled A, B, C, or D) that corresponds to their choice. In each corner students form groups, ideally of three or four each, and exchange the reasons for their choice. After two or three minutes of exchange, representative students share reasons for their choices, students return to their seats, and the class resumes.

Scaffolding: schema building, bridging

Gallery Walk

When teams or individual students post the results of their work, the teacher can also invite them to take a "gallery walk" and review the work of their classmates. First, a rating scale and criteria for the review of work are discussed and agreed upon. In many cases these criteria, unpacked in a rubric, are the same as those that have guided students' production of the work (see Self-Assessment Rubric).

Students visit all products or an assigned subsets of products and select one to evaluate. Based on the stated criteria, students determine a rating from the scale (for example, "outstanding," "passing," or "needs revision"), cite specific criteria to explain their rating, and write these on a large post-it that they affix to the selected product. When all post-its are in place, the whole group reviews the ratings and comments are discussed as needed.

Scaffolding: metacognitive development (assessment), bridging, schema building

Guided Writing

Guided writing serves as a scaffold to independent writing. In its application to secondary English learners, small groups develop an outline or story chart in English or a common first language; the teacher reviews the outline with the group, helping them put it into English if necessary. The teacher asks the group questions that model how a writer approaches a particular type of writing. For example, if students are writing an essay, questions may focus on organizing main ideas and elaborating supporting details. As the group elaborates the outline orally, the teacher writes their final product in English. Students copy the elaborated, correctly phrased and punctuated result of their interaction with the teacher.

Scaffolding: bridging, schema building

Habits of Mind

This generative set of strategies consists of a series of questions intended to scaffold the development of valuable "habits of mind." Proposed by Deborah Meier in response to the needs of the largely underprepared students at her Central Park East School, these habits of mind unpack what good readers do when they are making sense of a text and what successful students do generally. Each question below is preceded by the cognitive or metacognitive strategy it represents.

1. Provide Evidence	How do I know?
2. Indicate Point of View	Whose perspective is presented?
3. Establish Connections	Where have I seen this idea before? What else does it relate to? How does what I'm learning fit in?
4. Hypothesize	What would happen if...? Could it have been otherwise?
5. Indicate Relevance	What is the significance of this idea? Who cares?

Teachers will need to explicitly teach the strategies, whether as reading strategies or for use more broadly. The generative power of the "habits of mind" resides in the provision of a text (the students' responses) with which the teacher and students can discuss not only what strategies to use in school but also why these strategies are powerful. Finally, these strategies are represented in most of the tasks listed in this inventory. It is important to point out these connections to students and to make sure that they learn to choose the best strategy for a given situation.

Scaffolding: metacognitive development, schema building, bridging

I-Search

The I-Search is a writing/research and inquiry process that extends the concept of traditional research writing to include the learner's own voice and experience in the process. The final product includes an analytical narrative of the researcher's own learning process as well as documentation of the research content learning. The I-Search typically answers five questions:

1. What do I want to know about this topic?
2. What are the answers found in the text?
3. How will I record or present the information that I learned?
4. How will I describe or communicate my learning process?
5. What did I discover — about this topic and about learning?

Scaffolding: metacognitive develoment, schema building, bridging

Jigsaw Project

A jigsaw project is a complex sequence of activities that helps a group of participants explore one aspect of a theme in depth, while gaining broader knowledge about other aspects of the same theme through interactions with their teammates. Typically, jigsaw projects combine reading, writing, speaking, and listening.

A jigsaw project engages each participant in two types of small groups: a three- or four-person base group, and an expert group. In the expert groups, participants read and interact, or become "expert" about a given topic; they bring their expertise back to their base group, where each is an expert on a different but related text or topic. Typically, there are three or four texts that focus on the same theme in a jigsaw project, and a variety of activities combine interactive and individual tasks in both the expert and base teams.

There are three main moments in the basic structure of a Jigsaw Project:

1. Base groups: Teammates prepare to engage in the task by activating prior knowledge or emotions that relate to the task topic or theme. During this initial stage, group members also review their responsibilities: everyone is assigned to a different expert group and the three or four questions that are going to be explored in all of the expert-group reading assignments are reviewed.

2. Expert groups: These groups develop expertise in one aspect of the jigsaw theme. Their role is to understand the main points presented in their particular reading and to be prepared to present back to their base groups the expert group's consensus answers to the assigned questions. Once a group records their consensus statements, the teacher or facilitator must check them for content and clarity, since at the next stage of the activity these notes will be shared throughout the class.

3. Base groups: In this third stage, each base-group member shares the understanding developed in his or her expert group. After each base-group member makes his or her presentation, all participants engage in a conversation in which they underscore common denominators running through the texts read.

An example of this type of jigsaw is the "Four Immigrant Stories Jigsaw Project" in Module One: The Sociocultural and Linguistic Context of Educating English Learners. Each of the four stories focuses on one immigrant student's process of adapting to life and schooling in a new language and a new country, as well as on the reception of each student by different groups in the host country — and the consequences to the immigrant student. Each expert-group member develops deep expertise on one experience, through his or her reading, structured note-taking, expert-group discussion, and eventual presentation to his or her base group. By the final phase of the jigsaw project, base-group members have learned about all four experiences and can discuss their common elements; group-members' learning thus generalizes from individual immigrant experiences to a deeper, more abstract understanding of the social, psychological, and political forces that interact in the schooling of English learners in the United States.

Some of the tasks in "Four Immigrants Stories Jigsaw Project" include Quick-Write, Think-Pair-Share, Reciprocal Teaching, Questioning Strategies, and Round-Robin. However, jigsaw projects can have many variations of task composition and sequence.

Scaffolding: Since jigsaw projects contain many tasks, all scaffolds are likely to support their implementation: modeling, bridging, contextualization, schema building, metacognitive development, and text re-presentation.

Jigsaw Reading

This activity is useful for alerting students to the organization of a text and the discourse connections that make texts of a certain kind flow and be predictable. For example, the structure of a story or, more specifically, of a fairy tale, begins with something like "Once upon a time," introduces a character, causes something problematic to happen to the character "one day," solves the problem, and finally everybody "lives happily ever after."

An ideal text for this treatment should be no longer than a page or a page and a half. It should be especially interesting, it should have five to seven sections that can stand on their own in terms of meaning, and the sections should contain clear markers of organization. (As students become familiar with text organization, these markers can be phased out.)

Students work in groups whose size is determined by the number of sections in the jigsaw. The teacher distributes to each group an envelope containing the sections of the story on separate pieces of paper. One student distributes the sections randomly to the group members. Each student then reads his or her piece silently and tries to imagine where the piece fits into a whole: Is it a beginning? The middle? The end? Students must have reasons for their idea. When everyone in a group appears to be ready, the person who thinks he or she has the first piece says, "I think I have the first piece because...," and without reading the text aloud explains what clues led to this supposition. If any other group members think they have the first piece, then they too must explain, "I think I have the first piece because...." Once the group decides what piece should go first, the person with that piece reads it aloud. After hearing the piece, the group agrees or disagrees on whether it is indeed the first piece. If agreement is reached, the piece goes face up on the table where group members can refer to it as needed. Students follow the same procedure to reconstruct the rest of the text, section by section. If students feel they have made a mistake along the way, they go back and repair it before continuing. Once the whole process is finished, all group members review the jigsawed text to make sure it has been assembled correctly.

Scaffolding: schema building, metacognitive development

Listening to Student Voices

These activities invite participants to listen to student voices in video, recordings, written interviews, and vignettes. In teacher professional development, student voices are typically absent. However, students have essential information to share with teachers. Students, after all, experience daily the teaching and learning enacted by teachers, and they, better than anybody, know what works and what doesn't.

Tasks that involve listening to student voices are included in these modules to contribute an indispensable perspective to the growth of teacher expertise.

Scaffolding: contextualization, schema building

Mind Mirror

The mind mirror activity asks students to synthesize and be creative with their understandings of a given character. In an outline of a character's head, students depict how this character was feeling and thinking at a specific time and what questions the character was considering. To illustrate all these ideas students use (two) relevant quotes from the text and create (two) phrases that summarize the most salient aspects of the character's thoughts and emotions. Students also include (two) symbols and (two) drawings that are important in explaining the character's perspective. (This activity provides a good opportunity to clarify the difference between a drawing and a symbol.)

To encourage creativity in students who are new to mind mirrors, show them two or three very different mind mirrors for a character they have already studied in a story or from history. One such example may use a quote to trace the hairline of the character and another to trace the two eyebrows. If the character wears earrings, each one could contain the symbols or pictures that are components of a mind mirror.

As with any product that engages students in drawing and not much writing, monitor the time. Start by allowing 30 minutes for the activity and in subsequent applications gradually reduce the time to 20 minutes.

Scaffolding: text re-presentation, schema building, contextualization

Multi-Voiced Reading

In this approach to reading text, each group of four to six decides how to read a text aloud — using their voices in unison, in turn, or in some combination of the two. An entire group may read the whole text together or they may read some parts in unison and have individuals read other parts alone. They may break up the text by sections, sentences, phrases, or single words. The only requirement is that each member somehow participate in the reading.

When groups have decided on a reading strategy, ask that groups practice reading the excerpt aloud twice, to promote fluid reading and a deeper sense of the flow and meaning of the text.

One suggestion for preparing students for this activity is to distribute a short reading of no more than a single paragraph to the class. In a social studies class, for example, select an excerpt related to the subject you are studying. It may be part of a memoir, a speech, a letter, a newspaper article, or a personal account. The quote should be meaningful and should flow when read aloud. Read the excerpt aloud to the group. (You may also want to project a transparency of the paragraph.) Discuss how the class might join in the reading and how they might use their voices for emphasis. If students don't mention strategies such as taking turns reading parts with different numbers of readers, mention these as possibilities. Practice reading the sample with volunteers.

Scaffolding: schema building, metacognitive development

Novel Ideas Only

This is a fast way of eliciting the knowledge or intuitions that reside in a group about a specific topic. Participants work in teams of four brainstorming responses to a prompt that the teacher or professional developer has posed. On individual papers, each group member writes down the given heading and prompt, and numbers the page from 1 to 8, as in the example:

Novel Ideas Only

The Pearl

We think that a novel called <u>The Pearl</u> could be about the following:

1.
2.
3.
4.
5.
6.
7.
8.

In this example, the teacher would explain that students will have three minutes together to brainstorm possible contents of the novel. As each idea is offered, a second student echoes the idea and all group members add it to their individual lists. It is important that all lists in a group be the same. Students who know more English help those who know less English. It is better for a team to have only one or two items that are written in the best possible way that all can agree on than to have one student write five items while others have fewer or none.

When three minutes have passed, the teacher asks all students to draw a line under the last item in the group's list. Then all the teams stand, grouping themselves so that each team is distinct from the others. The teacher calls on one student from a group to read the team's ideas. The student starts by reading the prompt, "We think that a novel called *The Pearl* may be about...", and then adds whatever ideas the team has agreed on.

The rest of the class must pay attention because after the first group has presented all of their ideas, the teacher asks them to sit down and calls on a student from another team to add that team's "novel ideas only." Ideas that have already been presented cannot be repeated.

As teams complete their turns and sit down, each seated student must begin recording novel ideas from other groups below the line that marks the end of his or her team's ideas. The lists for all team members should be identical above the line, but after the line they will vary.

Whenever a team is standing and their last novel idea is covered by another team, at that moment, not waiting to be called on by the teacher, they take their seats and are free to begin adding novel ideas to their papers. Only one team, the last one standing, will not be able to add ideas below the line.

When all ideas have been given, the teacher assigns a number to each team. Students write their team number in the right margin of their paper, providing the teacher with a quick way to sort team papers and check that everybody in a group has followed instructions.

Scaffolding: bridging, schema building

Oral Development Jigsaw

This task helps students engage in successful oral interaction by helping them understand and practice the demands that a given communicative act entails. Apprenticeship opportunities are provided by offering students explicit guidelines and multiple occasions to practice specific language use. At the basis of this task is the notion that if students possess explicit knowledge about how to behave linguistically, and opportunities to apply it, they will eventually appropriate the successful practices of effective users of the language.

During descriptions of scenes, for example, the language of students who only possess ways of communicating with familiar people with whom they share many understandings, can be quite vague and rely on the richness of the interactive context. If in a casual interaction somebody says, "He saw her and didn't react," it is possible that the interlocutor understands perfectly what went on. If instead the description of an event takes place in a classroom, where the teacher is discussing a chapter in a novel, the expectation is that students will offer details about the character, some explanatory background, and even suggest some possible explanations for actions. This difference is explained because schooling is premised on linguistic explicitness and elaboration, and on not taking anything for granted. If students understand this basic linguistic difference, that the contexts of interactions determine what is considered as the appropriate *form and shape* of the interaction, they will be able to switch from one code, or linguistic register, to another.

In similar fashion to other complex jigsaws, the basic structure of the Oral Development Jigsaw has three moments:

1. Base groups: Students join groups of four and assign each member to a different expert group.

2. Expert groups: The role of these groups is to collaboratively prepare themselves to describe a picture card following guidelines that the teacher provides. Since some of the language students need to use will be new to them, they will be given small note cards where they may write up to three phrases as reminders. Students concentrate on producing good factual descriptions of the pictures they have, and not on speculating about the pictures. The teacher provides guiding questions such as the following:

    *   Where does the scene take place?

    *   Who is the central character(s) in the picture?

    *   What does this person look like (approximate age, sex, height, face, hair, clothes)?

    *   What is the person doing?

    *   Any other relevant information?

    The teacher gives students a reasonable amount of time to create their descriptions (15 minutes the first time and thereafter a bit less), and then asks them to rehearse their presentations. After each student rehearses his or her description, group members offer suggestions for improvement. Students should be encouraged to establish eye contact with

their teammates, to use body language when appropriate, and to focus on their intonation, stress, and rhythm. The teacher needs to carefully monitor throughout this stage and offer support to groups and individuals as needed. After the teacher makes sure everybody is ready, students go back to their base groups.

3. Base groups: Taking turns, students share the descriptions of their pictures. After all four descriptions are finished, students may ask questions of each other. Once students are satisfied that they have a pretty good idea of what each picture shows, they begin speculating. The goal is to construct a coherent story by providing creative elements that link one picture to the next. Since this is a story, it must have a title, characters must be given names, and reasons and sequences must be constructed by the four students together. There is no one single correct story: if a narrative is coherent, if it makes sense, it is correct. When the story is finished, students rehearse it, taking turns according to the order in which their picture follows. This rehearsal is recorded for later student self-assessment.

Working with the whole class, the teacher asks a team to present their story. After that a second team, one that has a significantly different version, shares their story. The other groups make their presentations and the whole class discusses other variations in these versions.

The teacher audio tapes each presentation on a separate cassette. When assigning homework (for example, to write up the story their group created), the teacher asks one student in each team to take on a special assignment.

Special assignment: Chosen students take the cassette recording of their team's presentation (and a tape player if needed) home to review. They answer the following questions:

- What did you like about your part of presentation?
- What do you need to work more on?
- What are you going to do about it?

For students to self-correct, it is essential that they recognize their areas for improvement. Hearing their voices come out disembodied from a cassette recorder, the first thing students will say is how strange their voices sound (we all tend to say the same thing the first time we hear our voices on a recording: That is not me!). They will then focus on how they pronounce words and how they intone phrases, and they will recognize areas for improvement. If it is only the teacher who tells students how they must pronounce phrases, it will not have the same positive impact as when they recognize it themselves and make a plan for self-improvement.

Adaptation to other areas

Oral Development Jigsaws may be used across the disciplines as a review activity. For example, in a social studies class where students have already studied the French Revolution, cards that use pictures from history books could depict

1. The Philosophes deliberating
2. The storming of the Bastille

3. The National Assembly

4. Marie Antoinette going to the guillotine

Whatever the set of events pictured, in expert groups students respond to the following questions:

- Who are the people in the picture?

- Where is it taking place?

- What historical event is depicted?

- What else happened at the time of this event?

- What is the historical significance of the event?

Back in their base groups, students tell each other about their pictures, but this time there is a historical order that regulates the narrative.

Similar adaptations can be made with pictures of steps in science processes, scenes from myths, etc.

Scaffolding: Text re-presentation, schema building, contextualization, metacognitive development, bridging

Playing with the Text I and II

The two versions of this graphic organizer build upon and reinforce important reading comprehension strategies. Specifically, students learn both cognitive and metacognitive strategies for reading that help them connect the content of the text with their prior and background knowledge. Particularly in version II, students are guided to consider how this particular text is similar to or different from others, as well as to reflect on the practical implications of what they learn from the reading. Taken together, versions I and II illustrate the value of scaffolding and building upon previously taught interactive routines.

In version I, students first describe any associations they have with the text. They also summarize the text and state how they know what the text is about. This last step is intended to develop students' metacognitive skills, since it requires them to focus on the processes involved in their own learning.

What comes to mind when you read this text?	What is this text about?	How do you know what this text is about?

In version II, students must consider the similarities and differences between this text and other previously read texts. The comparison can be based either on the text's form, its content, or both. Students must provide the titles of the texts they are comparing. In addition, students must comment on the practical implications of what they learned after reading the text.

What comes to mind when you read this text?	What is this text about?	How do you know what this text is about?	How is this text similar to or different from others? (name the texts)	How can you use what you learned from reading this text?

Scaffolding: bridging, metacognitive development, schema building, text re-presentation

Post Card

Whenever teachers want students to place themselves in a particular situation and analyze events through the lens of a character, a post card activity can be useful. The creation of post cards is intended to provide English learners with an authentic opportunity to use new language in meaningful and purposeful ways. Post cards are especially useful in language arts and social studies courses, and may also be applicable in other subject matter areas.

On 4 x 6 cards students create both a front and back for the post card their character will send. On the right half of the lined side of the card, students write an address and addressee appropriate to the situation, and draw a stamp. On the left they write an appropriate date, followed by text imagined through the perspective of the chosen character. On the unlined side of the card, students sketch a scene or other picture corresponding to the message they have written.

This activity requires students to suspend disbelief. For example, if they are asked to go back to the Middle Ages, choose a Crusade, pretend they are there, and write an appropriate post card, they should express their experiences and feelings as if they are indeed one of the Crusaders and regardless of their knowledge that in the Middle Ages very few people could read and write and there were no post offices, postcards, or stamps.

While students' artistic work is secondary to the perspective-taking and writing that the postcards call for, some students may want to invest extra time at lunch or outside of class in their creations. In such cases, teachers may want to laminate the final products and hang them in the classroom before returning them to students.

Scaffolding: text re-presentation, schema building, bridging

Questioning Techniques

This strategy enables students to distinguish and generate higher-level questions by inviting them to practice four different questioning techniques. The classification of techniques is based on the relationship that exists between a given question and its answer.

After introducing the question types, post the definitions or provide students with a bookmark explaining the four types of questions:

> **Right There**
> The reader can immediately identify the answer because it is explicitly stated in the text.
>
> **Think and Search**
> The answer is implicit in the text. The reader needs to "read between the lines" and analyze, infer, draw logical connections, etc.
>
> **On My Own**
> The reader has questions related to the topic of the reading, but they are not addressed in the text.
>
> **Writer and Me**
> If the reader were in front of the author, what questions would the reader ask?

Students practice generating questions as follows: two students take turns reading aloud to one another paragraphs from a text. Student A reads a paragraph, stops, and then asks B two or three questions. B responds or explains why he or she cannot respond. A and B engage in a brief conversation about the text. The process continues with B reading the next paragraph, asking questions, and A responding, etc.

Have students begin by generating only "Right There" and "Think and Search" questions. Then have them move to "On My Own" and "Writer and Me." Point out that while "Right-There" questions are useful prompts for retrieving data, "Think and Search" and "On My Own" questions will help students make connections across ideas and to big ideas or themes. "Writer and Me" questions can help students think about the authorial process.

Advice: Since it can get noisy and distracting when many students are reading at the same time, we suggest that students sit side by side but facing in opposite directions, so that they can read in relatively quiet voices.

Scaffolding: metacognitive development, schema building, bridging

Quick-Write

Quick-writes invite participants to give quick, gut-level reactions to prompts presented by the teacher or facilitator. Since the goal of this type of activity is to capture first impressions, memories, or feelings, linguistic correctness is not important. The focus is on emotional, immediate reactions.

One way in which this activity may be explained to students is to tell them that the writing goes "from your heart, to your hand, to the paper."

Scaffolding: bridging, contextualization

Reaching a Consensus

This activity enables a group of students or participants to reach a consensus on a theme or idea proposed by the teacher. To eliminate the possibility that the student with the strongest competence in English will dominate the discussion, it is important to allow the first three minutes for individual students to jot down their ideas. At this point the teacher must circulate around the classroom to see who needs support. Sometimes students are looking for a specific phrase or word to express their ideas that the teacher can easily provide.

Next, to allow all voices to be heard, the group members share their ideas in a round-robin format (see Round-Robin below). As students listen to each other's ideas, they silently note which one they most agree with. In a second round-robin, students each express their preferences, again without being interrupted. Finally, a timed discussion ensues. While during the discussion not everybody will participate in equal ways, at least the structure assures that all students will have contributed their opinions and preferences to the solution of the problem.

Scaffolding: schema building, metacognitive development, bridging

Reading in Four Voices

To prepare for this activity, the teacher reads a poem aloud, marking where natural pauses occur. The teacher then uses these pauses to chunk the poem into meaningful parts. Copies of the poem are then created that differentiate the chunks in four alternating type styles. When students read the poem, their reading and understanding of the poem is scaffolded by the teacher's designation of the meaningful chunks of text that together form the architecture of the poem.

In groups of four, students read the poem aloud, each student reading a given type style. As students read a chunk at a time, it should become evident to them that one verse in a poem does not necessarily correspond to one thought. Furthermore, because of pauses during the reading, students will realize that even if they do not understand all the meaning components in a poem, they will still be able to get some sense from the poem.

When working with English learners, it is a good idea to have the same team read the poem aloud twice, with each student always reading the same part. After an initial, tentative reading, students will be much more fluid reading the poem a second time, having gained a sense of its flow (as well as having practiced reading any difficult words).

Texts other than poetry can be read in this way. For example, mathematical word problems may be read in three voices, one each for the key factors, the distracting factors, and the question being asked. In a text that gives directions, each direction may be read by a different student. In some texts, it may make sense for some students to read quantities while others read actions.

Scaffolding: schema building, metacognitive development

Reading with a Focus

Participants are asked to read with a specific purpose in mind. For example, they may be given three questions to consider as they complete the reading of an article. In another example, they may be asked to read an author's journal with the understanding that at the completion of the reading they will decide on a salient image the journal triggered for them, as well as a quote that highlights key concepts or emotions.

Scaffolding: metacognitive development, schema building

Reciprocal Teaching

Reciprocal teaching is a complex metacognitive strategy that helps students make visible what good readers do automatically and unconsciously as they interact with a text. Students work in dyads or small groups, explicitly practicing the strategy. One student at a time reads a chunk of text, for example a paragraph: the student stops and summarizes what was read; asks questions about the passage (which teammates may discuss); clarifies, if necessary, by bringing in relevant prior knowledge; and, finally, forecasts ideas the text may address next.

Reciprocal Teaching
(Palincsar and Brown)

Read

Summarize

Ask Questions

Clarify

Predict
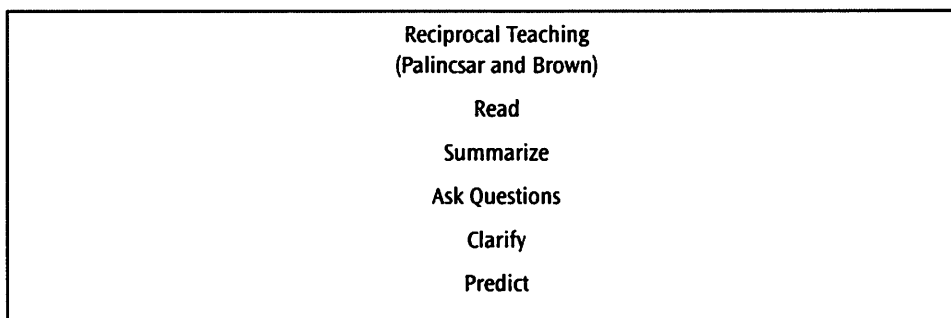
Reciprocal teaching is designed explicitly so that the student who reads the passage aloud practices the strategies. After many times consciously practicing these steps, the student becomes automatic in these strategies and appropriates the strategies for his or her independent reading.

While reciprocal teaching is a very powerful strategy for English learners, it needs to be deconstructed for students and presented one component strategy at a time. For English learners it is best to reserve teaching the summarizing component for last. Summarizing well is difficult enough in a student's native language and is definitely more challenging in a second language. English learners most profitably begin the reciprocal teaching process by learning the step of asking questions. The four types of questions should be explicitly introduced (see Questioning Techniques). Finally, after students have grasped the steps of clarifying and predicting, introduce summarizing.

Deconstructing the Components of Reciprocal Teaching for English Learners

Read: This part of the strategy, which is usually the easiest one for English speakers, can be difficult for English learners if a ground rule is not established that the purpose of reading is to focus on the content of the text and not on the perfect pronunciation of English. Mispronunciations — unless they change the meaning of the text — should not be corrected. Teachers need to remember, in any case, that a student's failed intonation and stress are more likely to cause him or her problems than the mispronunciation of a single word. In other words, modeling of the overall intonation of a chunk of text provides better modeling than asking a student simply to repeat a word.

Summarize: Students synthesize a paragraph or section of a text, reducing it to its basic meaning. Because this is the most complex part of the strategy, teaching this component should be reserved until the others are in place. Before individual students are asked to summarize, the skill should be modeled and practiced by the whole class under the direction of the teacher. Providing students with phrases that help them begin their summaries is helpful. For example:

> * In brief, this story is about....
> * Two important ideas I learned from this reading are....
> * This story is about a...who.... In the end, ...

Clarify: Many times when students read a text there are parts that are obscure or incomprehensible. When the text is in a non-native language, naturally the difficulty is increased. One way of bringing light to those seemingly impenetrable sections is by connecting them to known facts or situations or by building from the proximate known words and their meanings. Clarifying must be repeatedly modeled in class before students are asked to do it in dyads. For example:

> * This reminds me of....
> * The text uses the word "horrendous," which I understand because it is similar to the Spanish word "horroroso." Next to it is the word "obnoxious," which I do not understand. However, since it is next to horrendous, it must mean something negative.

Predict: Remind students that they use their powers of prediction all the time in their daily lives. For example, if they see somebody they know coming their way, often they can anticipate what that person is going to say to them. This is what prediction is about, forecasting what may possibly happen in the immediate future based on our knowledge of the world. Practice predictions with students, for example by describing situations and asking students to forecast what may happen next. Another structure for practicing prediction is to give students incomplete text and have them predict how it will continue. Especially useful here is an emphasis on connectors such as "however," "in brief," "for example," "hence," etc. Later on, provide phrases such as the following that allow students to start predicting from text:

> * I think what the text is going to address next is....
> * I predict that what X is going to do next is....because....
> * The next thing the author is going to write about is...because....

With English learners it is a good idea to provide students with the beginnings of sentences that help them summarize, clarify, and predict. These particular kinds of sentence starters can be posted or collected on bookmarks to help students become comfortable using them. Eventually, students will be able to summarize, clarify, and predict without such prompts.

Scaffolding: metacognitive development, bridging, schema building

Reflective Chart

Reflective charts are triple-entry journals that help students compare two incidents and then draw a lesson from the comparison. For example, teachers may want students to appreciate how much they learn after engaging in multiple activities in the reading of a poem. In this case, the chart might look like the following:

What Happens to a Dream Deferred		
This is what I first thought about the poem	This is what I think about the poem now	This is how I got from there to here

While completing the chart, students become aware of the value of engaging in sustained processes. It also becomes evident to them that language and understandings are not gained at once, but that they evolve through activity with others and with themselves.

Scaffolding: metacognitive development, schema building

Role-Play

Role-plays invite participants to assume the role of a specific person or character and to react to a stimulus or prompt, in character. Role-plays are extremely useful with English learners since they expand well beyond the classroom to situations and language that students can experience.

As with any other activity, role-plays need to be modeled, practiced, and reflected on in class.

Scaffolding: text re-presentation, contextualization, bridging

Round-Robin

In Round-robin sharing of ideas in a group, each participant has a turn to offer her or his answer. Nobody should interrupt the person who has the floor. Agreement, disagreement, or surprise can only be communicated kinesthetically.

Nobody can pass. If a participant's answer is similar to or the same as prior ones, the person has to start by acknowledging peers who had similar ideas:

> • "I had the same image as Kyle. I see Panchito opening the door to his ...."

Round-robin is a technique to ensure that all students have a voice and that students who might otherwise monopolize a conversation do not limit anyone else's opportunities to participate.

Scaffolding: bridging, schema building

Self-Assessment with Rubric

Being able to know exactly how well one is doing on a task or what one does not understand and needs help with is essential to the success of all students. For English learners, who many times miss part of oral explanations, written rubrics are powerful scaffolds. They specify the requirements for a task, different levels of completion, commentaries or grades students will receive for their work, and how to improve on an assignment.
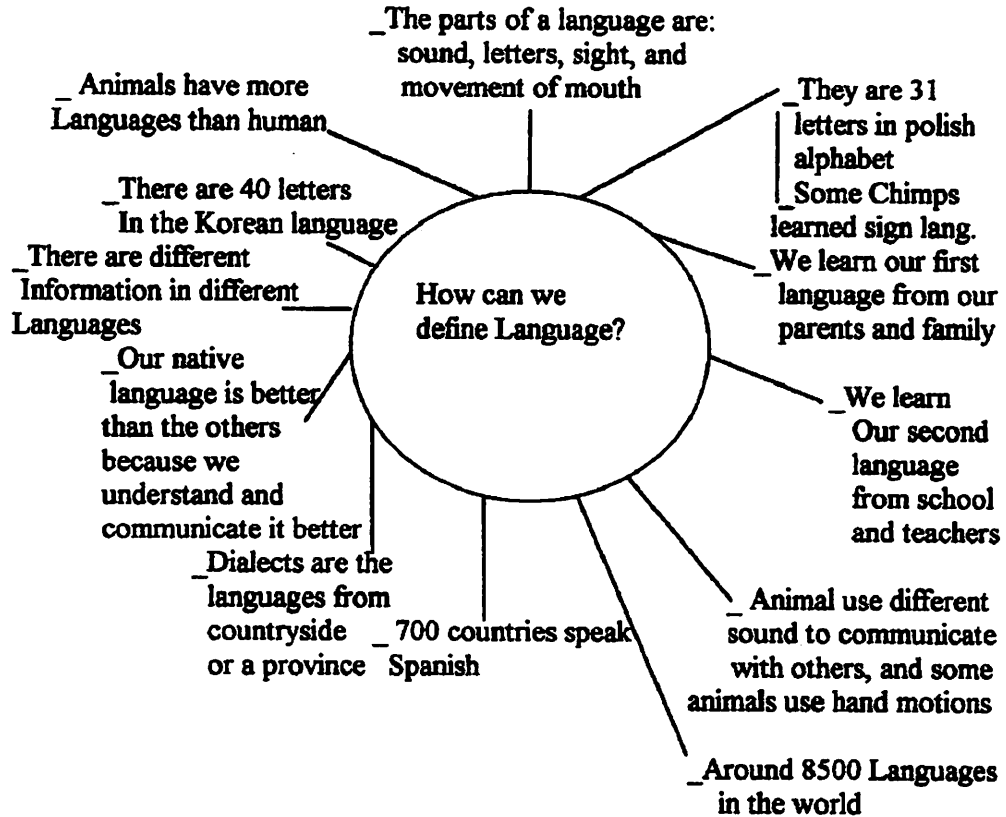
Initially, rubrics need to be discussed with the whole class, and their individual and group implementation has to be practiced and reflected on together. Eventually, students will appropriate the process of self-evaluation, becoming increasingly autonomous and intrinsically motivated to monitor their own production.

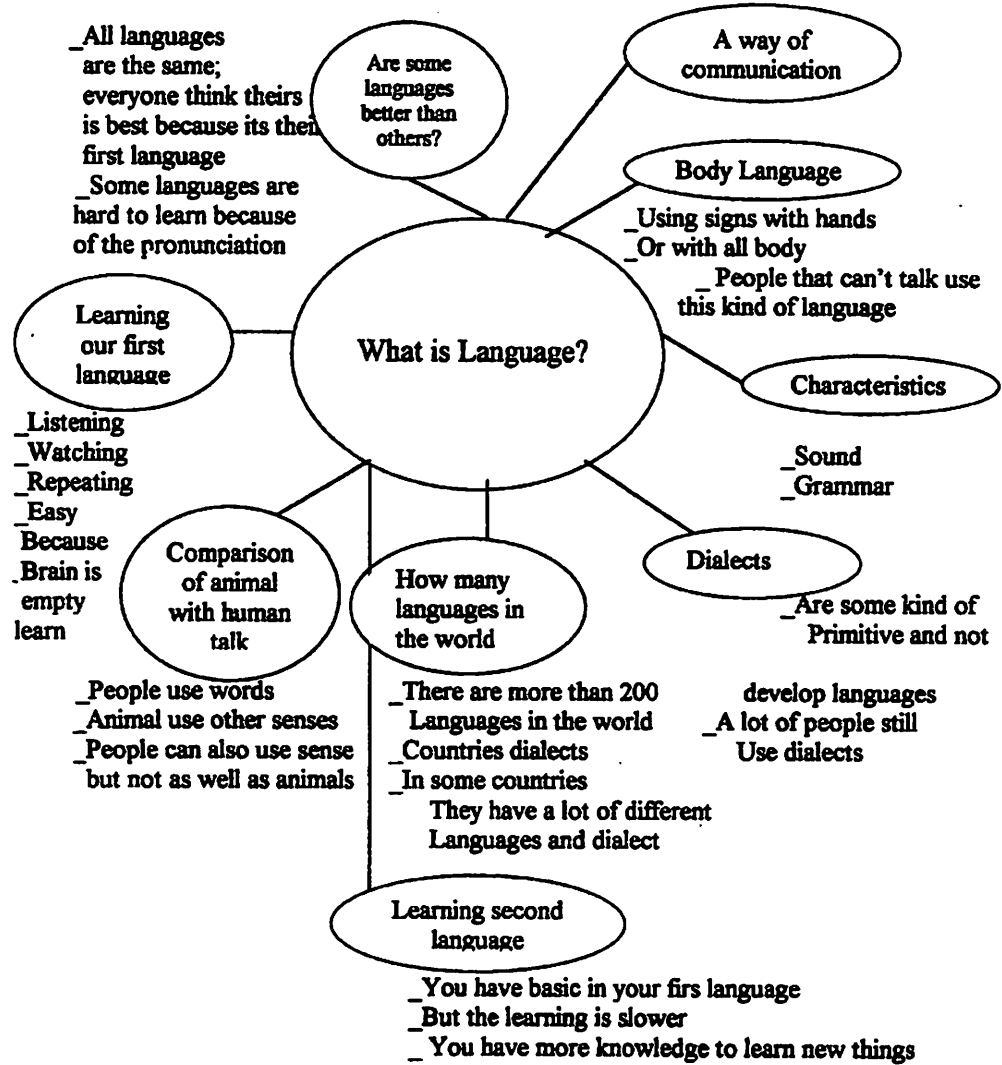*Scaffolding:* metacognitive development, schema building

Semantic Maps

Also known as *Learning Webs, Idea Clustering,* etc., semantic maps provide students with useful ways of organizing ideas that they possess or that they have recently researched. The maps can be extremely simple, with a central theme written in a circle and surrounded by all the ideas students associate with it. In the map below, after reviewing a number of linguistics texts, secondary English learners brainstormed ideas about what defines language.

_The parts of a language are: sound, letters, sight, and movement of mouth

_ Animals have more Languages than human

_There are 40 letters In the Korean language

_There are different Information in different Languages

_Our native language is better than the others because we understand and communicate it better

_Dialects are the languages from countryside or a province

_ 700 countries speak Spanish

How can we define Language?

_They are 31 letters in polish alphabet
_Some Chimps learned sign lang.
_We learn our first language from our parents and family

_We learn Our second language from school and teachers

_ Animal use different sound to communicate with others, and some animals use hand motions

_Around 8500 Languages in the world

More complex maps include "sub-themes," or categories, that further organize students' ideas. In the following map, students refined their first map, recognizing that their ideas could be categorized and elaborated.

Teachers can also point out to students that the better organized and more elaborated a map, the more useful it can be in subsequent writing that students may do about the topic.

_All languages
are the same;
everyone think theirs
is best because its their
first language
_Some languages are
hard to learn because
of the pronunciation

Are some
languages
better than
others?

A way of
communication

Body Language

_Using signs with hands
_Or with all body
_People that can't talk use
this kind of language

Learning
our first
language

What is Language?

Characteristics

_Listening
_Watching
_Repeating
_Easy
Because
_Brain is
empty
learn

Comparison
of animal
with human
talk

How many
languages in
the world

_Sound
_Grammar

Dialects

_Are some kind of
Primitive and not

_People use words
_Animal use other senses
_People can also use sense
but not as well as animals

_There are more than 200
Languages in the world
_Countries dialects
_In some countries
They have a lot of different
Languages and dialect

develop languages
_A lot of people still
Use dialects

Learning second
language

_You have basic in your firs language
_But the learning is slower
_ You have more knowledge to learn new things

Scaffolding: schema building, bridging

Semantic Stars (Flowers, etc.)

We know that good language learners are willing and accurate guessers, and that they tolerate ambiguity. How can teachers create opportunities so that English learners develop these important dispositions and skills? Graphic organizers such as semantic stars or flowers can be a useful strategy.

When students are reading a text beyond their ability to understand completely, teachers may select two or three paragraphs that contain an especially large amount of new vocabulary, determine three to five categories that could apply for much of the difficult vocabulary, and create a graphic with the same number of elements as categories. For example, a five-pointed star with points labeled "people," "actions," "feelings," "characteristics," and "places" could help students through the first three paragraphs of the Phaeton myth. Rather than struggling to define every word, or becoming frustrated, students can focus on trying to sort the words into general categories, using what they do understand to guess at what they do not.
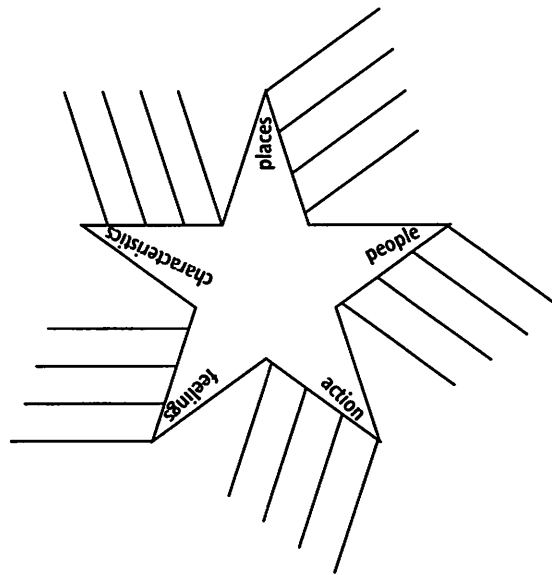
Scaffolding: schema building, metacognition

Storyboard

A storyboard is a graphic representation of the constituent events in a story, presented in sequence. Traditionally, students decide on the main episodes of the text, draw them, and present them linearly in a chart or collection. With English learners it is a good idea to downplay the artistic effort and to accompany it with linguistic work that focuses students on the development of concepts and language in English. Complete storyboards may be created by small groups or each group may contribute to a class storyboard.

For example, teams may discuss the composing elements of a story and as a class agree on them. Then each team is assigned an event to depict graphically and to synthesize in writing — including, perhaps, relevant quotes from the story or the explanation of new terms.

Scaffolding: text re-presentation, contextualization, schema building

Think-Pair-Share

This is a well known collaborative structure that is adapted here for classroom work with English learners. As the name indicates, the activity has three moments:

Think: The teacher asks one or two questions for students to consider. In order to see what they are thinking, and to provide further scaffolding to them if needed, the teacher asks students to jot down key elements of their answer using words or phrases, but not complete sentences. Depending on the complexity of the questions, the teacher may assign between three and five minutes for students to jot down their ideas. In the meantime, the teacher circulates around the classroom monitoring and checking what students have written. An empty piece of paper may be an indication that the student needs support from the teacher.

Pair: Students are asked to form dyads. There are many ways of doing this, depending on time available, the nature of the questions, or even what time of the day it is (classes immediately after lunch may require opportunities for movement).

Share: Dyads orally share their responses with each other. All students should be ready — if called upon — to present to the class their partner's responses first, and then their own.

Scaffolding: bridging, schema building

Three-Step Interview

This activity promotes linguistic, conceptual, and academic development. The teacher poses two questions to students working in groups of four. When working with English learners, it is a good idea also to post the questions in front of the students on an overhead or on the board, since part of students' oral exchange consists of asking (practicing) the questions. The students interact as follows:

1. Teams of four subdivide into two groups of two. Within each dyad, one student asks the questions, one at a time, and the other student respond to each. Students asking the questions must pay attention to the answers because they have to report them later.

2. Roles are reversed within each dyad. The student who answered questions before now asks them. The student who asked questions before now provides responses.

3. The group of four comes back together. Taking turns in a round-robin format, each student shares with the whole group what was learned from his or her partner.

In this activity, within a very short amount of time (typically a couple of minutes for the first and second step and about five minutes for the third step), each student will have requested, provided, and reported information.

Scaffolding: bridging, schema building

Values Line-Up

Used when a class is about to study a topic on which opinions vary, this activity helps students explore their beliefs. Students physically arrange themselves along a continuum or imagined Likert scale, depending on their degree of agreement or disagreement with a given statement. Proponents of different positions explain their reasons. At the end of the unit of study, students respond to the same statement, noting how their positions may have changed.

Values line-up is often used as a prereading and/or writing exercise. After arranging themselves and stating their opinions, students may also write their opinions, to be confirmed or disconfirmed in the reading assignment.

Scaffolding: bridging, metacognitive development, schema building

Venn Diagram

This graphic organizer, named for the mathematician who developed it, is used to compare and contrast. Empty circles, one for each subject of comparison, are drawn to overlap. Each circle is labeled.. Students write any shared characteristics in the shared, or overlapping, space. Characteristics that are not shared are written in the non-overlapping area of the circles. Venn diagrams can help students structure simple three-paragraph essays, for example comparing their first language and English.

First Language   English

Scaffolding: schema-building
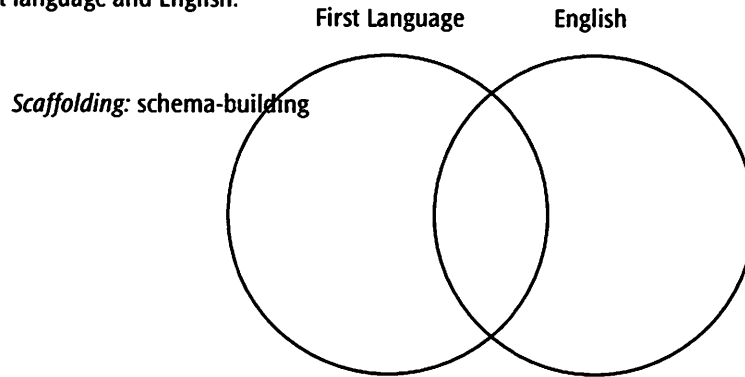
Vocabulary Review Jigsaw I and II

The vocabulary review jigsaw is a ludic way for English learners to review key terms introduced in a unit of teaching. Students work in groups of four to combine the clues held by each member and try to guess 12 target words.

In version I, the clues for each word fall into four categories. Three of the categories are very simple: (A) the first letter, (B) the number of syllables, and (C) the last letter. The fourth category, (D), is a working definition of the term. The definition is not one from the dictionary, but one that appeals to meaning components that were made salient in class. For example, if the theme for the vocabulary review jigsaw is the French Revolution, and the target word is guillotine, clue (D) would read "This word means instrument used to kill people in an egalitarian and speedy way." While the dictionary may define a guillotine as "a machine for beheading by means of a heavy blade that slides down in vertical guides," the teacher's definition uses knowledge stressed in class — in this case, the notion that because the French people felt the Bastille was a place where prisoners were punished unfairly, depending on how distasteful they were to the regime, the French Revolution used Dr. Guillotine's invention to embody the importance of treating all people equally.

The clues for guillotine, then, would read as follows:

(A) The first letter is "g."
(B) There are three syllables.
(C) The last letter is "e."
(D) This word means instrument used to kill people in an egalitarian and speedy way.

After the teacher has selected 12 vocabulary words for the jigsaw, he or she lists all the (A) clues, for words 1–12, together on one card, all the (B) clues on another, all the (C) clues on a third, and all the (D) clues on a fourth. The words themselves, the "answers" to the jigsaw, are listed on a fifth card. Ideally, each card is a different color. (A set of five cards must be prepared for each group.)

If "guillotine" is the first target word, numbered 1 on the answer card, and if "fraternité" is the second target word, numbered 2, and if "barricades" is the third of 12 numbered words, the A card would begin as follows:

Card A

1. The first letter is "g."
2. The first letter is "f."
3. The first letter is "b."

The teacher distributes a set of the four clue cards to each group but retains the answer cards. Students each title a piece of paper with the theme they are reviewing. In each group, the student holding card A chooses a number from 1–12 to begin the activity, group members write it down, and then they share their clues, in A, B, C, D order, for that number. All students in the team make notes of the clues and when clue D is read, all students guess at the term and write it down.

After the student holding card A has selected three random numbers for the group, students

rotate the cards. The new student A selects the next three numbers. Students rotate the cards two more times, so that each group member holds each clue card once. When a group has finished guessing all the terms, they send an emissary to collect an answer card and they check their answers.

Two directions are important for keeping students engaged. Because groups each select the target numbers randomly, the room does not become an echo chamber, with each group working on the same term at the same time. And by rotating the cards within a group, students experience varied roles.

In version II, played in the same way but more difficult to prepare, all the clues are meaningful. Clue A should be the broadest, opening up many possibilities. Clue B, while narrowing the selection of an answer, should still leave it quite open. Clue C should narrow the possibilities. And Clue D should limit the possibilities to the target word.

Scaffolding: schema building, contextualization, bridging