

English Department Handbook

Overview

Background

The current practices of the Upper School English Department were established in 1971 under the direction of Glenna Tetzalaff who recognized that a single class offering in "English" at each grade level did not serve the range of needs and interests of students who came to study in the Upper School. The English Department's general goals that were established nearly thirty years ago have served to focus the efforts of the department and to guide instruction at each level and throughout the four years of the Upper School experience. In 1973, upper level courses were established as semester long electives that changed every year. Another important contribution to the practices of the English Department which was made in the mid-70's by Marion Thayer was the institution of the senior seminar. At first a non-credit elective held in the evening once a week for students and teachers, the senior seminar was included in the regular program of course offerings during the time Sr. David was chair of the department (1974-79). Sr. David, an extraordinary educator whose work was featured in *Horace's Compromise* by TheodoreSizer, insisted on maintaining the highest standards of effort from both teachers and students and in many ways established a tone which has informed the department ever since.

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Philosophy, Goals & Objectives

Philosophy

The philosophy of the English Department reflects two fundamental assumptions:

- Reading and writing are essential skills that can be developed by instruction.
- Reading a wide range of literature reflectively enlarges a person's understanding of the world and herself and presents the most effective means of developing literacy.

Because literacy is a gate-keeping competency that has a serious impact on college acceptance and academic success, instruction in English ought to be demanding, rigorous, challenging, and fulfilling.

Goals

The activities of the English Department are intended to help each student develop her skills in thinking, reading, writing, speaking, and listening to the highest degree that each student is capable.

Objectives

The activities of the English Department are intended to help students to experience these outcomes:

- To read with depth and understanding.
 - To think with precision and creativity.
 - To write and speak with clarity and confidence.
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Essential Skills

To read with depth and understanding

Learning to read with depth and understanding requires instruction in the following skills:

- Identifying the narrative voice and the tone of that voice in a text.
 - Identifying the elements of characterization and how these elements are synthesized in the portrayal of a particular character.
 - Identifying the genre of a text and anticipating how this will frame the story being told.
 - Identifying allusions to other texts within a text and explaining its purpose.
 - Identifying the contribution of intertextuality to the reading of a text.
 - Identifying the relationship between personal experience and experience presented in literature.
 - Identifying significant patterns in a text and explaining how these patterns serve the needs of the story.
 - Identifying the general subject of a text and how that subject is presented as a specific theme.
 - Identifying the general elements of story and explain how each element is employed in a particular genre.
 - Identifying the elements in the narrative curve of a plot, especially the central conflict of a plot and the point of climax.
 - Identifying the structure of a story that is told in a non-traditional or innovative manner and how such a story conveys meaning.
 - Identifying the contribution of social context to a particular text.
 - Identifying the resonance between two texts with a common subject.
 - Identifying common subjects of interest to a group of writers who share a regional, ethnic, or chronological identity.
 - Identifying the social context that determines who and what is read.
 - Explaining how different ideologies such as realism, romanticism, and modernism influence the way a story is presented.
 - Explaining a story using frames of reference from psychology, sociology, biology, theology and other relevant intellectual disciplines.
 - Identifying figures of speech and explaining how they enlarge meaning in a text.
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To think with precision and creativity

Learning to think with precision and creativity requires teaching students how to make sense of a text or some element in a text by using the following process:

- Posing an interesting question about the text.
 - Generating data from the text that is relevant to the question posed.
 - Sorting the data into relevant categories.
 - Using metaphoric/analogical thinking to generate insight into the answer to the question.
 - Using comparison/contrast thinking to generate insight into the answer to the question.
 - Composing an answer to the question in the form of a conclusion that is supported by specific examples from the text.
 - Using graphic organizers to display significant connections among the elements in a body of information.
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To write and speak with clarity and confidence

Learning to write and speak with clarity and confidence requires teaching the following skills:

- Arguing for the acceptance of a conclusion using reasons supported with direct evidence from the text.
- Writing and speaking in outline terms.
- Composing in a process of steps that include prewriting, organizing, drafting, and publication.
- Speaking from an outline and not from a script.
- Using visuals in oral presentations.

Curriculum Overview

Overview The English Department curriculum consists of year-long classes in the 9th and 10th grades. 11th and 12th grade students choose from a variety of semester-long electives.

**Lower Level:
9th and 10th
Grades**

9th Grade: Freshman Foundations

- Reading: myth, novel, drama relating to themes in program (7-8 works per year)
- Writing: short fiction, short character analysis that uses direct evidence from text

10th Grade: Heroines and Heroes in Literature

- Reading: contemporary and classic fiction, drama, poetry (10-12 works per year)
- Writing: 2-3 page essays responding to the texts read

**Upper Level:
11th and 12th
Grades**

Jr/Senior Electives

- Reading: 6-8 works per semester relative to time period, subject, or literary tradition
- Writing: 3-4 essays (4-5 page) per semester; some personal writing

Advanced Placement Literature and Composition

- Reading: 6-8 works per semester
- Writing: 10 in-class essays in response to passages from or questions about works studied

Senior Seminars

- Reading: 8-9 works per semester
- Writing: 3 10-page formal essays

Special Courses Literature and Composition (for ESL students)

- Reading: 4-5 short texts per semester
- Writing: several short essays about texts read

“Composition” (for transfer students) – a transitional upper level course that is designed for students who have not had the

- Reading: 5-6 texts per semester
- Writing: several essays in response to readings that gradually increase in length

Upper Level Electives

Overview The following course descriptions provide examples of upper level electives.

Advanced Placement English

This course is designed to prepare students for the Advanced Placement Examination in English given in May. Students may earn college credits by making a passing score on this test. Course readings will include a wide variety of authors and will emphasize close reading and the development of rhetorical analysis. Students will write weekly thirty-five minute essays in class on aspects of the works read.

Waiting for Godot - Beckett

Rosencrantz and Guildenstern are Dead - Stoppard

Ethan Frome - Wharton

As I Lay Dying - Faulkner

poetry by Marlowe, Raleigh, Auden, Dickinson, Sarton, et alia

Classic American Literature

This course is an introduction to what the British writer D.H. Lawrence called "Classic American Literature." Most of the assigned authors were among the first to achieve an international reputation as American writers. They not only defined for the world a distinctive "American" attitude but also established much of the agenda for writers of the twentieth century. Course readings include works by Kate Chopin, Stephen Crane, Emily Dickinson, Ralph Waldo Emerson, Benjamin Franklin, Nathaniel Hawthorne, Edgar Alan Poe, and Mark Twain. The readings range from moderately difficult to very difficult.

The Autobiography - Franklin

The Fall of the House of Usher and Other Tales - Poe

"Bartleby, the Scrivener" - Melville

Selected Writings - Emerson

Walden - Thoreau

The Scarlet Letter - Hawthorne

The Adventures of Huckleberry Finn - Twain

The Awakening - Chopin

**Twentieth
Century
American
Literature**

From the beginning, America promised its people the freedom to pursue happiness. The ways in which America has succeeded or failed to live up to this promise is the central concern in this course. The authors we will consider have each taken a close look at America's problems and possibilities in order to understand more fully the experience of life in America. Course readings include works by Cather, Steinbeck, Salinger, Williams, Albee, Kesey, Mason, and others. The readings range from easy to moderately difficult.

Of Mice and Men - Steinbeck
The Member of the Wedding - McCullers
Tar Baby - Toni Morrison
Franny and Zooey - J.D. Salinger
The Accidental Tourist - Tyler
The Great Gatsby - Fitzgerald
Cat on a Hot Tin Roof - Williams
Franny and Zooey - Salinger
The Accidental Tourist - Tyler
The American Dream - Albee

**Nineteenth
Century British
Literature**

Nineteenth-century British authors are a talented and diverse group who give an accurate picture of the life of their times in both the high and low social classes, in both city and rural settings, in novels that are innovative in their ideas and styles of writing. They also depict characters who are unique rather than typical representatives of their classes. Novels to be read will be chosen from the works of Emily Bronte, Collins, Dickens, and Hardy. Students will also read selected poems by Romantic and Victorian authors such as Byron, Keats, Tennyson, and Wordsworth.

Emma - Austen
A Tale of Two Cities - Dickens
Wuthering Heights - Bronte
Far From the Madding Crowd - Hardy
The Picture of Dorian Gray - Wilde
The Plays of Oscar Wilde

**Senior Seminar
on the Plays of
William
Shakespeare**

William Shakespeare, still the most often produced playwright in contemporary theater, has much to offer contemporary readers. His dramas reveal the complexity of human nature and the human experience. His themes deal with the timeless oppositions of love and hate, revenge and forgiveness, pride and humility, honor and shame. Dramas to be read will include representative comedies, tragedies, histories and romances.

The Comedy of Errors

A Midsummer Night's Dream

Richard II

Macbeth

Othello

King Lear

Hamlet

The Winter's Tale

The Tempest

Guidelines for English Department Courses

Course composition

Courses should be designed around a coherent organizing principle such as time period, region, country, or theme. Reading and writing assignments should be organized so that sufficient time is given to consider intelligently each work assigned and that a balance of attention is given to reading as well as the writing process. In planning how the readings and writing assignments will be sequenced, it is important to keep in mind the other things going on at school as well as the time of the year.

Forms of instruction

The forms of instruction you choose for your class should be varied and provide support for visual as well as auditory learners. These are some typical forms of instruction used in the department:

- Discussion – Students are encouraged to share their responses to what they have read and to support their observations with evidence from the text.
 - Group Activities – Students work in groups of 3 to 4 on some issue relating to *the* text being studied.
 - Oral Presentation – Students present the results of a group assignment or share what they have written about a text with the rest of the class.
 - Peer Review and Conferences – Students review each other’s written work or review their work with the teacher to gain feedback during the writing process.
 - Journal Work – Students are assigned informal writing assignments in order to reflect on what they are reading.
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Selection of texts

The upper level courses usually read about 6 to 8 works a semester. Lower level courses read about 6 to 10 works a term. These may vary in length and difficulty, but should be chosen for their *suitability* and *teachability*—not necessarily just because you happen to like the text. Teacher discretion is necessary for making the courses work and sometimes a text needs to be substituted at the last minute when it becomes apparent that the needs of a particular class are not served by what had been chosen several months earlier. The intent is to both engage as well as challenge, and finding a suitable match between text and students is necessary to that end.

Writing assignments

The focus of writing assignments in all English classes should be on preparing students to acquire the skills necessary to pass the University of California's Subject A Exam. Even if a student is not planning to attend UC, being able to write intelligently about a text is an essential skill and the Subject A Exam establishes the minimal level of competency in this ability.

Formal and informal essay assignments are given in all the upper level courses. The intent is to provide several opportunities for students to write argument at their leisure as well as in a "test" situation. Other kinds of writing assignments may be assigned depending on what is being read. Writing in the lower level courses is developmental and instruction is graduated to help students develop increasingly longer written responses to what they have read. In giving any writing assignment, students should have in writing the criteria for the assignment as well as the standards by which it will be graded.

Policy for assigning course grades

The evaluation of student performance in the English Department needs to be done in light of the expectations that will be placed upon students once they are in college. Consequently the expectations concerning reading comprehension and written expression need to be more and more demanding as students progress through the curriculum.

Although tests, quizzes and other graded assignments are given on the texts read, the formal written work of students must be privileged when it comes to assigning grades for the quarter and semester. English course grades are a primary reflection of a student's ability to read intelligently and express her conclusions effectively following the conventions of standard written English. Students must demonstrate insightful reading as well as control of the elements of argument and standard written English in order to receive a high grade on a formal writing assignment.

Essays that are deficient in either ideas or expression should receive average grades; essays deficient in both areas should be given below average grades. Grades given for formal writing assignments should be referenced to specific criteria that students receive when the assignment is made and should indicate the degree to which a student has been able to fulfill those criteria.

In order to insure the integrity of English department grades as a college-recommending evaluation of demonstrated skill in English, the formal written work of students should be weighted when it comes to assigning grades for the quarter and semester. Past practice has assigned 60% of the grade to formal written work. Students who can demonstrate a working knowledge of the texts assigned but have poor writing skills should *not* receive a college-recommending grade (i.e. not higher than a B-).

Creating an English Course

Overview

A good course is like a guided tour: although you are familiar with the places that will be visited, the experience is different each time because students bring new insights and you find yourself also noticing features that you had not noticed before.

Although you can plan your tour well, there will always be unexpected events that will make improvisation and fine tuning a daily necessity. A course syllabus is simply a roadmap. It shows where you intend to go but doesn't preclude taking an interesting side trip if the opportunity arises.

Preliminary considerations

In creating a course, each of these topics should be considered:

- **COHERENCE:** What is the central idea of this course?
 - **SELECTION:** Which texts will be read?
 - **ARRANGEMENT:** In what order will the texts be read?
 - **INTRODUCTION:** What is the attractive concept for each text?
 - **ACTIVITIES:** How will each text be processed?
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The central idea

The course should have a central idea as a general concept to guide the students' study of the assigned texts. The study of each text is guided by an attractive concept that relates to the central idea of the course. This provides a way into each text that is challenging and gives the students something to "read for." This practice also raises the comfort level for students because they are not expected to read to know "everything about everything" in the book. As students read through the syllabus, their understanding of the central idea of the course becomes profound as they appreciate how aspects of the central idea are developed in the assigned readings.

Ironically, by limiting attention to one attractive concept, the variety of other ideas in a text can be more easily seen. This follows the natural course of inquiry that selects a particular subject to study at the exclusion of all else. In general, the content of literature is used to teach reading, writing, thinking, and speaking because literature itself focuses on a particular aspect of life and excludes everything that is not relevant to its purposes.

Lower level course example

How a central idea might be developed in a lower level course:

Central idea	Text	Attractive Concept
Judgment	Oliver Twist	Prejudice

	Antigone	Ideals
	Merchant of Venice	Religion

**Upper level
course example**

How a central idea might be developed in an upper level course:

Central idea	Text	Attractive concept
Family	The Glass Menagerie	Abandonment
	Our Town	Community
	A Long Day's Journey into Night	Secrets

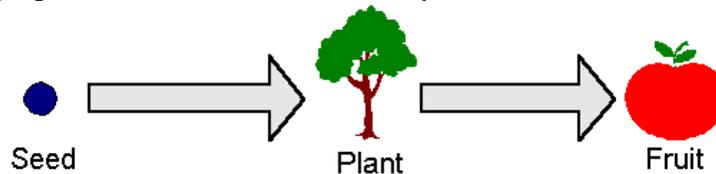
Teaching English

Overview

Teaching an English course is like leading the tour that you have planned. In addition to keeping the group on schedule, you need manage the activities of the course so that needs of the students are being recognized and met. Having a clear idea of the process that underlies learning to read, write, think, and speak English makes it possible to keep a “big picture” perspective and to be able to judge when to speed up or slow down as well as when to add or subtract.

The learning process

Achieving a rich understanding of the central idea of the course is the means by which literacy is developed. Developing this understanding is analogous to the life cycle of a plant. Each course is introduced with an idea seed, a concept in the form of a single word. The idea seed grows into a plant, a hypothesis in the form of a sentence. In time, hopefully, the plant bears fruit, an argued proposition in the form of an essay.



Planting the central idea seed

Suggestions for planting the idea seed at the beginning of the course and before each text assignment:

Suggestion	Example
Write the concept on the board and have students contribute whatever definitions, opinions, or associations they may have about the concept.	SUCCESS = happiness, generates more success, result of effort, relative to individual definition, elusive
Have students generate examples of personal experiences that relate to the concept.	SUCCESS = learning to ride a bike, being elected class president, getting a good grade in a hard class
Have students individually, in small groups, or as a class focus their thinking about the concept by placing it in a continuum of related concepts.	SUCCESS—Second Place—Win and Lose—Failure—Defeat
Have students compose an extended metaphor for the concept as a graphic image with each of the elements labeled.	A picture of a mountain climber with the assisting and opposing elements labeled

Cultivating the plant

Suggestions for cultivating the plant while the text is being read:

Suggestion	Example
Examine significant repetitions in the text for conclusions about the attractive concept.	The achievements that Franklin recognizes as successful suggest that he defines success as making an improvement.
Examine the motivation behind a character's behavior for conclusions about the attractive concept.	The motivation behind Franklin's effort to achieve moral perfection suggests that he defined virtue in terms of those traits that would make him a more successful businessman.
Contrast the main character to another character in the book for conclusions about the attractive concept.	Franklin's success in contrast to Ralph's failure suggests that success is a matter of personal choice rather than fortunate circumstance.

Note: Individual, group, and class activities should culminate in hypothesis statements in order to capture the conclusions. To simply "talk about what is going on" in the text is not productive activity unless some conclusions are being made.

Picking the fruit

Suggestions for picking the fruit after the text has been read:

Suggestion	Example
Invite students to write an essay that makes a conclusion about the attractive concept using significant episodes from the text.	Based on the achievements that Franklin defined as successful, how did Franklin define success?
Invite students to write an essay that makes a conclusion about the attractive concept by examining the motivation of the main character in relation to that concept.	Why was Franklin motivated to achieve moral perfection?
Invite students to write an essay that makes a conclusion about the attractive concept by contrasting two characters in relation to that concept.	Why was Franklin more successful than Ralph?

Note: Even though students may begin with what they believe to be a strong conclusion, the act of composing an argument will necessarily refine and extend their understanding.

Teaching Students

Overview

The developmental needs of students must always be kept in mind in the course of teaching them to become literate. Effective instruction is not merely a matter of content delivery. Student learning is enhanced by a positive and purposeful relationship that you create with them. Maintaining effective rapport is as important as your expertise in the subject.

The developmental agenda of adolescents

There are four crucial developmental tasks that face all adolescents as they become adults. These tasks create special challenges for English instruction at the secondary school level.

Developmental task	Explanation	Implications for instruction	Strategy
Individuation	In order to become independent adults, adolescents must define themselves as independent individuals with their own values, interests, and tastes.	Adolescents revolt against anything that looks like a limitation on choice or a dictation of value or an invalidation of their opinion.	Do not make authoritative judgments about the quality of a student's ideas. Evaluate what is good in what they say as well as what still needs more thought. Allow some choice in how assignments are done. Offer your own insights on a "take it or leave it" basis.

Decentralization	In order to become independent adults, adolescents must grow from seeing themselves as the center of the universe to seeing themselves as one in a community of others.	Adolescents dismiss assigned readings on a “like/don’t like” basis.	Establish a context for a challenging text that will bridge the gap between the world of the text and the students’ world. Have students recall a time when they changed their opinion about something from negative to positive.
Objectivity	Students must move from being primarily subjective in their responses to ideas and issues to being objective.	Adolescents argue more from how they feel about an issue rather than from concrete facts.	Require students to support their positions with concrete reasons. Show them how much more convincing they can be if they do so.
Identity	In order to become independent adults, adolescents must achieve a career identity that will serve as a focus for their future learning efforts.	Adolescents reject any instruction that is not perceived as making a direct contribution to their career aspirations.	Explain how the activities apply to what they think they will be doing as a career.

Additional considerations

Students 12 to 18 are as emotionally and physically vulnerable as toddlers. Their response to guidance and criticism may at times be completely out of proportion to what you actually say. Do not expect your observations to always be accepted without question. Adolescents often feel that their validity as a person is being questioned even though you are simply trying to address their performance.

Adolescence is a period of uncertainty as well as enormous growth. Helping students to develop an authentic, coherent intellectual voice during these years enables them accomplish their developmental tasks with a positive result.

Thinking Skills

Overview

Students are often quick to make a conclusion but are often reluctant to extend their thinking so that their conclusion is fully developed and interesting. Providing students with strategies to make sense out of any body of information gives them more competence in thinking. In general, the techniques that make analysis and synthesis possible are already acquired skills for most students. The place of specific instruction in thinking skills at the secondary level is analogous to journeyman work toward mastering the craft.

Skills catalogue

The following is a list of discrete thinking skills that students need to develop in order to think more completely and maturely.

Skill	Leading questions
Identification	<ul style="list-style-type: none">• What are the significant elements in the text: people, places, things, events?• What are the significant elements in the plot: exposition, rising action, climax, falling action, resolution?• What are the significant patterns in the plot?• What are the significant temporal elements in the plot: analepsis, prolepsis, repetition, presentational/chronological order?

Analysis	<ul style="list-style-type: none"> • Cause/Effect: Why did this happen? (deduce cause from effect); What might happen next? (predict effect from cause) • Comparison/Contrast: What do two different things have in common? What features which are unique to each? • Appearance/Reality: What is the degree of discontinuity between actions and values or presentation and motive? • Character: What is a character like and how do we know that? • Character Categorization: What category (in terms of roles, ideas, attitudes) could this character be placed in? • Reading the Signs: What is the significance of a visual image?
Definition	What is the term, class, and distinction?
Synthesis	<ul style="list-style-type: none"> • Subject: What is a conclusion that the text makes about a particular subject present in the narration? • Character: How does a particular quality or personality construct explain the motivation and behavior or a particular character? • Setting: What is the contribution of the setting to direction of events in the narrative? What is the role of the environment in influencing the events and outcome of the story? • Plot: How have things changed over time? • Narration: How do the words of the text convey attitude, atmosphere, or voice?

Class Session Guidelines

Overview A balance between consistency and variety should characterize individual classes. There should be a predictable routine as well as unexpected variety. Predictability provides a sense of security but too much can lead to disengagement. Variety provides a sense of excitement but too much can lead to confusion.

General questions to ask about anything done in class

- Does it challenge students? Or set their minds at ease if they are motivated but too anxious?
 - Does it invite students to make personal connections?
 - Does it promote engagement with text and the process of understanding it?
 - Does it relate to the central idea selected for study?
 - Does it connect with past study and lead to future study?
 - Does it provide training in a specific skill?
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Class elements Each class should be composed of the following elements:

Element	Suggestions
Stage Setting: Identify what students already know. Assemble knowledge base of information and concepts relevant to subject to be explored.	<ul style="list-style-type: none"> • Cluster a specific subject as a class. • Discuss the application of a specific concept as a class. • Present seed questions, issues, problems that stimulate speculation, provoke confrontation, and humor to enliven discussions and written responses.
Establishing the Context/Field of Study	Present the central idea that will be the focus of the study of the text as well as any information necessary to begin work. The connection between art and life is assumed and one's knowledge of life is exploited to illuminate one's understanding of art and vice versa.

<p>Daily Review: Daily review of key information that you want everybody to know. Reinforce learning directly (call on students to identify, define, explain and so on).</p>	<ul style="list-style-type: none"> • quizzes, reading note checks, call on student for summary of previous class (What did she remember? What did she forget?)
<p>Daily Preview</p>	<p>Explain how the last session will connect with this session.</p>
<p>Visual Focus: Place central idea on board or classroom wall for continual focus.</p>	<ul style="list-style-type: none"> • Use pens and big paper for this so that new information can be added to it as the study progresses. • Use some form of graphic organizer to structure new information and to invite understanding of ideas
<p>Direct Teaching</p>	<p>Select key ideas and interesting, important background information. Explicitly relate presentations to central idea so students can appreciate the relationships being discovered. Provide time for students to interact with the presentation in their notebooks.</p>

<p>Daily Writing: Use a variety of visual activities to stimulate active involvement and reinforce learning.</p>	<ul style="list-style-type: none"> • notetaking: to skeleton outline, or to key terms placed on board • response writing: react to one character's treatment of another etc. • listing: most important events, influences, qualities... • dictation: a significant passage which is memorable for its prose as well as for the ideas which the words reveal • paraphrasing: How a character is convinced to do something • free writing: what have I learned about X since I began reading this book? • charting: relationship of a group of characters to one character or to a particular quality or idea • mapping: traits and relevant evidence for a particular character • diagramming: relationships between two characters, locations, etc. • judging: most important character, event, etc.
<p>Group Work</p>	<p>Use groups of different sizes to provide students with frequent chances to help each other learn. Use two-people groups for 3-4 minutes to help generate ideas quickly and create classroom variety.</p>

<p>Visual Learning: Use a variety of visual activities to help stimulate active involvement and reinforce learning.</p>	<p>A variety of possible diagrams to organize class work on a text:</p> <ul style="list-style-type: none"> • cause and effect: can work both ways from cause to effect or from effect back to cause => can also work out event chains which link causes and effects towards a climax • outline: can use this as a skeleton to help students keep on track in notating a presentation or as a form to complete in which the headings are supplied • matrix: one use might be to see the connections among characters or between characters and a list of things or places • parts of the whole: a type of map which brings relevant elements together like qualities of a personality or elements in a setting => might also work as a circle graph of relative importance of a particular group of elements • force fields: a graphic of the relevant influences or forces which bear on an individual or situation • spoke diagram: another part-whole representation scheme which can be used as a skeleton to gather ideas about an individual or situation • venn diagram: the degree of connection among individuals • flow chart: useful to construct a plot sequence • extended metaphor: a way of thinking about an element in a text or the text itself in terms of something else spectrum
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Thinking Skills	Teach the specific abilities needed in order to provide students with the tools necessary to do the work. Schedule tasks so that the range of a tool's ability is gradually appreciated through its application in solving increasingly sophisticated tasks. Add one new dimension at a time so that students can become skilled in the tool's use. Teach more than one tool. If you only have a hammer, everything else begins to look like a nail.
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Reading Skills: Introduce each reading assignment carefully. Emphasize connections to the central idea.

Strategies to comprehend content:

- Reading Notes: people, places, things, events
- progressive expectations in reading comprehension: identify important events => what are the important events? important passages => what are the important passages? important characteristics => what are the important characteristics?
- progressive expectations in recall of plot sequence: By using their notes, students will progress from making => completion statements => explaining relevant information from word prompts ("Arachne," "weaving contest") => explaining relevant information from item prompts (transformation, challenge) => numbered spaces (1, 2, 3,...)
- Sticky Words: the most important people, places, things, events
- modeling: you chose; I chose
- Narrative Events: sequence of important actions
- storyboard technique: dividing the story into scenes in order to structure the flow of the narrative into component parts
- ten events: order of presentation vs order of importance
- Essential Components: isolating what is important to remember
- journalistic method of inquiry: getting the objective facts of the case
- compose reading comprehension questions for a text: factual: who, what, when, where; narrative: how; interpretative: why
- Passage Work: close reading for development of acuteness
- paraphrase => summary => condensation
- passage analysis
- What does this tell us about X as a person?

