Introduction

Clip	Technique		Description
48	Strategic Investment: From Procedure to Routine		**Paper Passing (Back in Ten):** Doug McCurry encourages students to pass in their papers faster and faster with Positive Framing.

Gathering Data on Student Mastery (Chapter 1)

Clip	Primary Technique	Additional Techniques	Description
1	Reject Self-Report	Culture of Error	**Spelling Words:** Amy Youngman collects data on student mastery by quickly scanning each student's answer to see whether it is correct.
2	Standardize the Format	Culture of Error, Tracking, Not Watching	**Disposition:** Meaghan Reuler immediately identifies student misunderstandings thanks to materials that make mistakes easy to find—and to some careful looking.

Clip	Primary Technique	Additional Techniques	Description
3	Show Me	Excavate Error	**Good Morning, Williams:** Bryan Belanger uses hand signals to gauge student mastery. He responds quickly in consideration of the extent of the errors.
4	Show Me	Culture of Error	**Go to IP:** Jon Bogard uses Show Me to identify and correct common errors. Some students review; some earn independent practice.
5	Affirmative Checking	Culture of Error, Name the Steps, 100% Cycle	**Here's the Deal:** Bob Zimmerli sets "checkpoints" where students must check their answers with him before proceeding to more difficult problems.
6	Affirmative Checking	Do It Again, Positive Framing	**Green Sticky Note:** Hilary Lewis uses a "ticket" system to check students' work before they move on to independent practice.

Acting on the Data and the Culture of Error (Chapter 2)

Clip	Primary Technique	Additional Techniques	Description
7	Culture of Error	Show Me	**Who Changed Their Mind:** Katie Bellucci normalizes error by encouraging students who corrected their work to raise their hands and "be proud!"
8	Culture of Error		**Intros:** Jason Armstrong tells students he "expects some disagreement" and doesn't care for now what the right answer is.

Setting High Academic Expectations (Chapter 3)

Clip	Primary Technique	Additional Techniques	Description
9	No Opt Out	Emotional Constancy	**Immigrant:** David Javsicas stays steady at the helm and sticks with a student who declines to answer a question.
10	No Opt Out		**Negative Five Halves:** Derek Pollak solicits help from the class when a student is very near to a correct answer.
11	No Opt Out	Cold Call, Do It Again	**Little Brown Insects:** Jamie Davidson gets a student to improve her expression in reading after another student models what it means to "snap."
12	No Opt Out	Targeted Questioning, Culture of Error	**Clever Fox:** Shadell Purefoy (Noel) asks a student to repeat a correct answer after she's unable to answer the first time.
13	Right Is Right		**Fabric:** Grace Ghazzawi holds out for an all-the-way-right answer.
14	Right Is Right		**Aunt Alexandra:** Maggie Johnson pushes students to use precise language to describe a particular scene.
15	Right Is Right	Positive Framing	**Volume:** Jason Armstrong holds out for a thorough definition of volume after students present formulas and partial definitions.
16	Stretch It		**Well Said:** Art Worrell stretches the original student and then begins stretching other students to build a rigorous classroom culture.
17	Format Matters		**"Gots to Be?":** Darryl Williams actively reinforces the language of opportunity by correcting informal phrases.
18	Format Matters		**Hither:** Beth Verrilli asks a student for more collegiate language.

Lesson Structure (Chapter 5)

Clip	Primary Technique	Additional Techniques	Description
19	Control the Game		**Control the Game:** Jessica Bracey keeps durations short and unpredictable, moving the reading around the room to involve lots of students.
20	Control the Game		**Eyes In:** Eric Snider balances student reading with his own modeling to build a culture of expressive reading.
21	Circulate		**Read and Annotate:** Domari Dickinson and Rue Ratray demonstrate the fundamentals of Circulate.

Pacing (Chapter 6)

Clip	Primary Technique	Additional Techniques	Description
22	Change the Pace	Show Me	**Talk to Me:** Erin Michels quickens classroom pace by shifting deftly among different styles of participation.
23	Change the Pace	Everybody Writes, Habits of Discussion	**Listen, Things Have Changed:** Jessica Bracey maintains a steady pace in her reading class by varying activities.
24	Brighten Lines		**Clean Start/Clean Finish Montage:** Seven teachers show examples of Brighten Lines by cleanly beginning and ending exercises.
25	All Hands		**Bright Hands:** Colleen Driggs shows her students how to raise their hands for a new question and lower them when someone else is called on.

Clip	Primary Technique	Additional Techniques	Description
26	Work the Clock		**You're My Brain:** Deena Bernett uses a stopwatch projection to allot specific amounts of time for certain activities.
27	Change the Pace	Brighten Lines	**Pencils Up:** Ashley Hinton puts together a number of pacing techniques to keep her class moving.

Building Ratio Through Questioning (Chapter 7)

Clip	Primary Technique	Additional Techniques	Description
28	Cold Call		**I Saw a Lot of Thought:** Gary Lauderdale's consistent Cold Calling keeps his students focused on the math.
29	Wait Time		**Wait Time Montage:** Maggie Johnson gives students think time, encouraging more reluctant scholars to participate.
30	Wait Time		**Continental Congress:** Boris Zarkhi narrates hands, and tells his students to put their hands down to make full use of the Wait Time he gives them
31	Wait Time		**Think Time:** Colleen Driggs encourages students to go back and look at their notes during think time.
32	Cold Call		**What Word:** Hannah Lofthus establishes a brisk rhythm with the way that she Cold Calls.

Clip	Primary Technique	Additional Techniques	Description
33	Cold Call		**Hot Call:** Colleen Driggs explains how she will "Hot Call," as an opportunity for students to show they are "on fire."
34	Cold Call		**In Your Mind:** Jon Bogard makes his Cold Calls predictable and positive, including calling on one student whose "hand was up in [her] mind."
35	Call and Response		**Birthdays:** Janelle Austin keeps her students' responses sharp.
36	Call and Response		**Read to Us:** Jennifer Trapp uses Call and Response to reinforce note-taking skills, grammar rules, and difficult pronunciations.
37	Pepper	Cold Call	**Amendments:** Art Worrell Peppers his classroom with questions about constitutional amendments.

Building Ratio Through Writing (Chapter 8)

Clip	Primary Technique	Additional Techniques	Description
38	Everybody Writes		**Troy:** Gillian Cartwright sets up rigorous student-driven discussions with eighteen minutes of pre-thinking in writing. Yes, eighteen minutes!
39	Everybody Writes		**Sophisticate It:** Rachel Coffin ups the ratio in her classroom by challenging students to complete a sentence that begins with a complex starter.

Clip	Primary Technique	Additional Techniques	Description
40	Everybody Writes		***Romeo and Juliet:*** Lauren Latto teaches her students to sustain their focus in writing for longer periods.
41	Show Call		**Beautiful Formula:** Paul Powell normalizes the process of "good to great" and sends a very clear message about accountability for written work by Show Calling exemplary work.
42	Show Call	Culture of Error	**Boxes:** Katie McNickle Show Calls a number of different students' work to show different approaches to solving the same problem.

Building Ratio Through Discussion (Chapter 9)

Clip	Primary Technique	Additional Techniques	Description
43	Habits of Discussion		**Master of the House:** Yasmin Vargas uses a series of questions and nonverbals to encourage productive discussion.
44	Turn and Talk		**Little Guy:** Rue Ratray uses a variety of methods to keep his Turn and Talks engaging for his students.
45	Turn and Talk		**Turn and Talk Montage:** Eric Snider uses a series of efficient prompts and follow-ups to keep his Turn and Talks accountable and efficient.
46	Turn and Talk		**Show Not Tell:** Laura Fern uses a number of different techniques to ensure efficiency, consistency, and rigor in her Turn and Talks.

Systems and Routines (Chapter 10)

Clip	Primary Technique	Additional Techniques	Description
47	Strategic Investment: From Procedure to Routine		**Thank You for Knowing What to Do:** Stephen Chiger delegates roles to create a culture of autonomy in his classroom.
48	Strategic Investment: From Procedure to Routine		**Paper Passing (Back in Ten):** Doug McCurry encourages students to pass in their papers faster and faster with Positive Framing.
49	Strategic Investment: From Procedure to Routine		**Before and After: "Group A" and "Stand Up":** Nikki Bowen works through procedures with her students until they become second nature and support student autonomy.
50	Strategic Investment: From Procedure to Routine		**Ben Franklin:** Lauren Moyle's class transitions from desks to the floor by singing a song about the continents.
51	Do It Again		**Faster:** Sarah Ott teaches her kindergarteners how to do classroom tasks such as coming together on her signal.

High Behavioral Expectations (Chapter 11)

Clip	Primary Technique	Additional Techniques	Description
52	This clip demonstrates what a culture of high behavioral expectations looks like at maturity.		**Perimeter:** Erin Michels demonstrates a number of high behavioral expectations in a lesson using "triangulous units."

Clip	Primary Technique	Additional Techniques	Description
53	100%, Part 1: Radar/Be Seen Looking		**Grab Bag:** Rachel King moves to Pastore's Perch and scans the room at the moment she wants to monitor her class more closely.
54	100%, Part 1: Radar/Be Seen Looking		**Crisp Sound of a Rip:** Patrick Pastore demonstrates effective use of Pastore's Perch.
55	100%, Part 1: Radar/Be Seen Looking	Pepper	**As a Decimal:** Michael Rubino scans consistently and uses some "moves" to intimate that he is looking carefully.
56	100%, Part 2: Make Compliance Visible	Show Me	**Show What You Know:** Amy Youngman makes compliance visible with visible commands like "pen caps on."
57	100%, Part 2: Make Compliance Visible		**Really Clever:** Ashley Hinton scans the classroom even while she works with individual students. Her vigilance pays off with a happy classroom.
58	100%, Part 3: Least Invasive Intervention		**Montage:** Ashley Hinton demonstrates a series of subtle nonverbal interventions used to keep her class focused.
59	100%, Part 3: Least Invasive Intervention		**I Need a Couple SLANTs:** Alexandra Bronson subtly resets her whole class via a positive group correction.
60	100%, Part 3: Least Invasive Intervention		**You Know Who You Are, and Puritans:** Bob Zimmerli and Laura Brandt demonstrate different takes on anonymous individual correction.
61	100%, Part 3: Least Invasive Intervention		**Eyes on the Speaker:** Jaimie Brillante demonstrates private individual correction by whispering to a student.

Clip	Primary Technique	Additional Techniques	Description
62	100%, Part 3: Least Invasive Intervention		**Don't Miss It:** Jason Armstrong uses a whisper correction to make public corrections feel private.
63	100%, Part 3: Least Invasive Intervention		**Nonverbals Montage:** Lucy Boyd uses a variety of different nonverbal interventions to keep her students hard at work during discussion.
64	100%, Part 4: Firm Calm Finesse		**Fix How You're Sitting:** Channa Comer demonstrates Firm Calm Finesse as her class gets restless.
65	100%, Part 5: Art of the Consequence		**Regular Polygon:** Ana O'Neil delivers two consequences with grace and calm, and encourages students to get back in the game.
66	100%, Part 5: Art of the Consequence	Culture of Error	**Examine:** Bridget McElduff demonstrates a number of techniques while giving a productive consequence.
67	Strong Voice		**Inappropriate Time:** Christy Lundy uses *do not engage* in a situation every teacher has seen some version of.
68	Strong Voice		**Draw My Line:** Jessica Merrill-Brown uses the *self-interrupt* to keep the full attention of her class even while she's sitting down.
69	Strong Voice		**Middle School:** Mike Taubman uses a series of *self-interrupts* to ensure student focus.

Building Character and Trust (Chapter 12)

Clip	Primary Technique	Additional Techniques	Description
70	Positive Framing		**Positive Framing Montage:** Janelle Austin demonstrates nearly a dozen ways to narrate the positive.
71	Precise Praise		**Symmetry:** Hilary Lewis gives positive reinforcement that provides students a model for success.
72	Precise Praise		**Looking Sharp:** David Javsicas privately and genuinely praises replicable student actions.
73	Precise Praise		**Kudos:** Stephen Chiger doubles back to help a student better see how and why she was successful.
74	Joy Factor		**Phantom of the Opera:** Roberto de Leòn makes the act of reading joyful.
75	Joy Factor		**Simón Bolívar:** Taylor Delhagen lightens the mood by getting in touch with the joyful side of Simón Bolívar.

Figure I.1 2011 New York State Assessment Sixth-Grade Math Results

Percentage of Students Proficient on State Assessment

Student Poverty Rate (Percentage of Students FRPL Eligible)
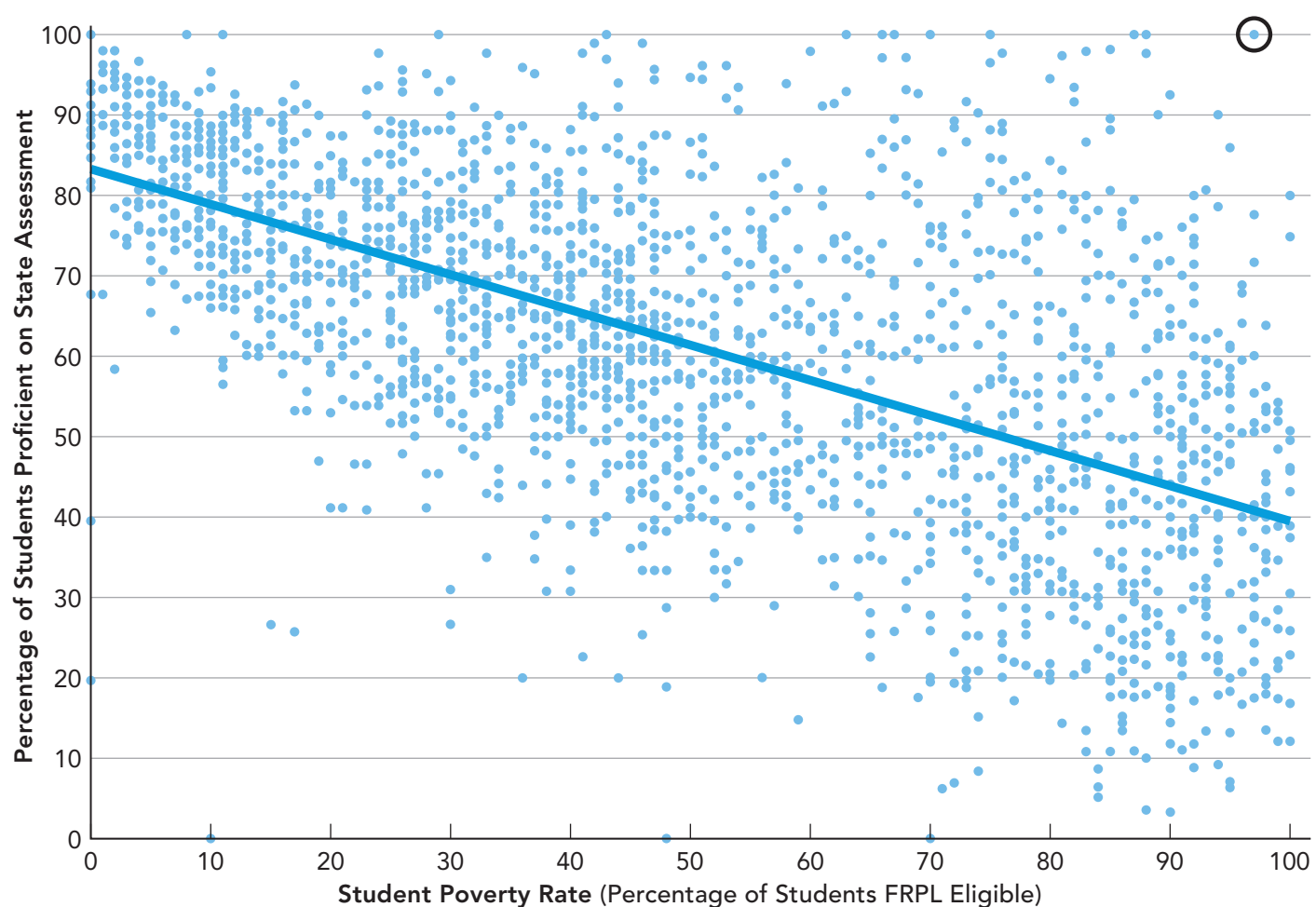
Figure 1.1 Reject Self-Report Mini Case Studies

Self-Report Statements	Rewritten to Reject Self-Report
Example 1: **Teacher:** A "regular polygon" is a two-dimensional shape with sides that are all equal and angles that are all equal. Got it? **Student:** Yes.	
Example 2: **Teacher:** To *glare* and to *gaze* are similar because they both mean that you are looking at someone or something—usually for a long time. They're different because when you glare, you're looking at someone angrily, and when you gaze, you're looking with great interest or wonder. *Glare* has a negative charge, whereas *gaze* has a positive charge. Get it? **Students:** Yes.	

Figure 1.2 Standardizing the Field
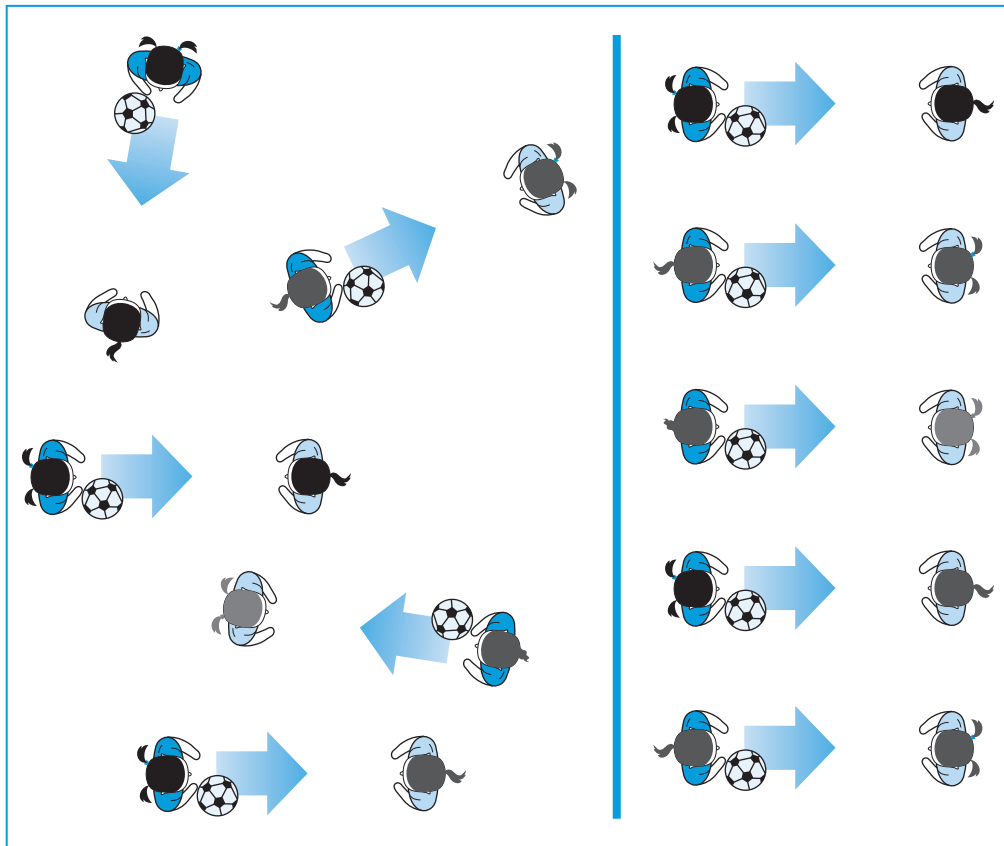
Figure 3.1 *Stretch It* Prompts: Degree of Directedness

Nonverbal	Prompt— Nondirective	Prompt—Partially directive	Follow-up question
"Traveling" gesture	"And?"	"Tell me more about the first part specifically."	"What evidence tells you that?"

Figure 4.1
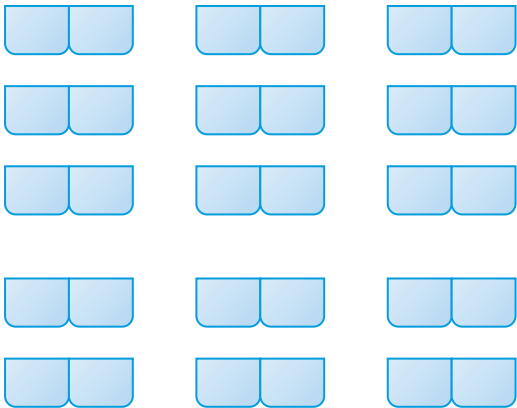
Step	Lesson Segment	Who's Doing?	Typical Statement
1	I	I do.	"The first step to adding fractions with unlike denominators is to make the denominators equal."
2	We	I do; you help.	"OK, now let's try it. How did we say we were going to make our denominators equal, Martin?"
3	We	You do; I help.	"OK, Camilla, you take us through this. What's the first thing I should do?"
4	You	You do …	"Now that we've solved this example, try one on your own."
5	You	And do … and do … and do.	"Great; we're starting to get this. There are five more in your packet. Take six minutes and see how many you can get exactly right. Go!"

You might see that cycle repeat in 10- to 15-minute sequences over the course of a lesson, like this:

| Read (I) 5 min |
| Discuss/Interpret (We) 5 min |
| Write (You) 5 min |
| Read (Control the Game) (I) 3 min |
| Discuss/Interpret (We) 6 min |
| Write (You) 4 min |

Or it might look something like this (I/We/You/I/You):

| Read (I) 5 min |
| Analyze/Discuss/Explicate (We) 5 min |
| Write ("Stop and Jot") (You) 3 min |
| Read (I) 3 min |
| Write ("Stop and Jot") (You) 4 min |

Figure 5.1 Taryn Pritchard's *Do Now* Model

1. Mr. Meeder is in Ecuador over Spring Break and stops at an internet café that charges $6.50 per hour.

a) Write an expression to represent the cost for h hours.

Cheyenne

80 *Tabrea* $6.50h$ *expression vs. equation*

Telisha *Tristan* *Brandon*

b) How much does it cost Mr. Meeder to work at the café for 1.5 hours?

Names of students who got it wrong.

97.50

Don't method 1.5

$$3250$$
$$6500$$
$$9.750$$

9.75

Brianna

2. Which word problem could be represented by the expression 5d + 4?

a) Ms. Clinchy has 4 dollars and finds 5 more.

b) Ms. Eid has 4 less than 5 times the number of dollars that Mr. Meeder has.

Jodian *POE*

c) Mr. Thomas bikes 4 miles per day and on Saturday, he bikes 5 extra miles.

d) Mr. Losse runs 5 miles per day and on Saturday, he runs 4 extra miles.

Who she'll call on and why.

Topics to review and discuss.

3. What is the coefficient of the 1st term of this expression?

$$2x^3 + 4m - 9$$

a) 2
b) 3
c) 4
d) x

First term

Tabrea

all but 2

Correct answers circled beforehand.

4. Which set of integers are correctly ordered from least to greatest?

a) 5, -3, 1, 2
b) 2, 1, -3, -5
c) 1, 2, -3, -5
d) -5, -3, 2, 1

Look for # lines

What to look for.

Chan, Telisha # line

Figure 5.2 Sample of Excellent Note Taking

The Muscular System

Your muscular system is made up of _muscles_ and _tendons_.

Muscles _pull_ on your _bones_ to make you move.

There are two kinds of muscles in the Muscular System, _Voluntary_ and _involuntary_ muscles. You only get to choose when you move your _voluntary muscles_.

Here are 3 examples of voluntary muscles:
Your arms
Your hands
Wiggling your nose

Here are 3 examples of involuntary muscles:
Your heart
Your eyes (blinking)
Your lungs (breathing)

There are _630_ muscles in a typical human body. Rounded to the nearest hundred that's about _600_ muscles.

Write a sentence below describing the most interesting fact about your muscular system:
When your heart beats. That's a muscle.

Re-write your sentence below adding one of the things your teacher asks you to add.
When your heart beats, it is an example of an involuntary muscle.

Figure 5.3 Sample of Poor Note Taking

Muscles and tendons pull bones.
Muscles
Arms
Hands
Nose
Heart
Eyes
Lungs
When your heart beats. That's a muscle.
When your heart beats, it is an example of involuntary muscle.

Activity Description	Activity Type	Time Spent	What It Sounds Like
Review where class left off in the novel	GPGQ	1 min, 20 sec	"Yesterday we left off at a really juicy point in the story. Who can remind us what was going on?"
Control the Game reading	KA	1 min, 10 sec	"So we're going to read to find out what happens now that Mattie and Tony are thinking two different things. Your books need to be open to page 87. I need some strong readers for chapter 10. Micah, start us off today … Continue, Ramani … "
Everybody Writes	RIG	2 min, 45 sec	"Pause there. Tent your books. First question. You should be focusing on question 87 in your reading response journals. You have evidence in the text; make sure you find it and write it. Please get to work."
Whole-class discussion	Disc	1 min, 35 sec	"Pencils down. Hands up! What is the plan? Why? And what does this reveal about Tony? Let's start off with Omar … "
Control the Game reading	KA	3 min, 50 sec	"That was a really strong discussion. Let's keep this up. Taijon, please pick up starting with, 'Listen, things have changed … '"

Figure 7.1 Think Ratio Versus Participation Ratio
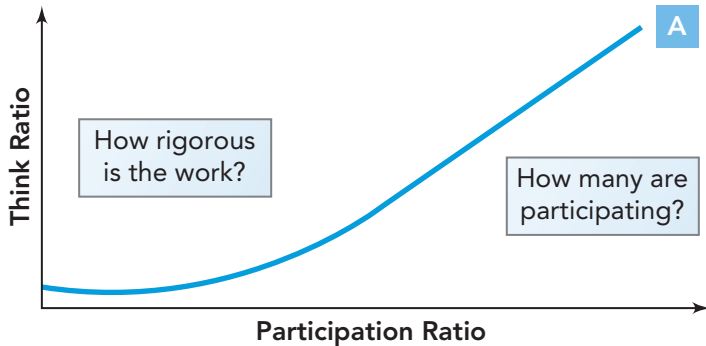
Hands-Up *Cold Calling*

Advantages	Limitations
• It provides an important data source: raised hands tell you how many students think they know the answer to your question. • It enables you to continue to provide an incentive for students to raise their hands and signal their desire to participate. • It often leads more students to get engaged and want to raise their hands. • It allows you to engage in balanced *Cold Call,* deliberately moving back and forth between taking hands and hands-down *Cold Call* (see next table). • It enables you to continue encouraging and rewarding students who ask to participate by letting them have a turn.	• Raising hands can often tacitly encourage students to "call out" answers. • It can cause your *Cold Call* to be less apparent and transparent to some students: they might not realize you're *Cold Calling* when they see hands, and they may not always realize that the classmate who just answered was *Cold Called* too. This can make the technique seem less systematic.

Hands-Down *Cold Calling*

Advantages	Limitations
• It's the ultimate in predictability. It explicitly tells students to be ready because the *Cold Call* is coming. • It's faster and can have a stronger effect on pacing because you don't have to spend time navigating and narrating the raising of hands. • It sends a very clear message about your firm control of the classroom and students' accountability for remaining attentive. • It's ideal for reviewing material before a test, say. • It can be effective for checking for understanding because it reduces the likelihood of students' calling out answers in eagerness. • Students who do want to answer are rendered less visible (they don't have their hands up), so your decision to target your questions to more reticent students is less visible to others and therefore seems a bit more systematic.	• It can discourage this key classroom behavior if not balanced with lots of other times when students can raise their hands. • It's harder to combine with moments when you choose to call on a hand amid *Cold Calling.*

Question: Where is the story set?
Desired answer: "In the northern part of Alaska near the Arctic Circle."

Roll back: "You said, 'In the North'." **A**

Narrow or eliminate false choices: "You said, 'In the North.' Where in the North? Are they speaking Russian?" **B**

Provide the first step: "Well, they're on a journey, right? To take the 'oblong box' from one place to another. Where are they traveling from and to?" **C**
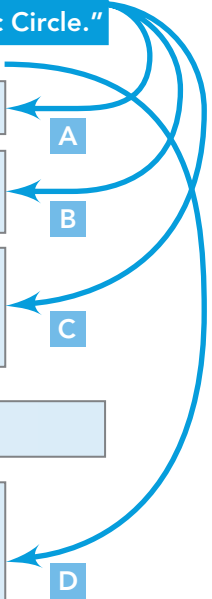
Initial student answer: "The setting is in the North."

Responses that don't *Break It Down*:
  "The setting is in the northern part of Alaska near the Arctic Circle, Clara."
  "Can someone else tell us the setting?" **D**

Break It Down Planning for [Date]

Question:			
Wrong Answer #1		Wrong Answer #2	
BID Hint #1	BID Hint #2	BID Hint #1	BID Hint #2
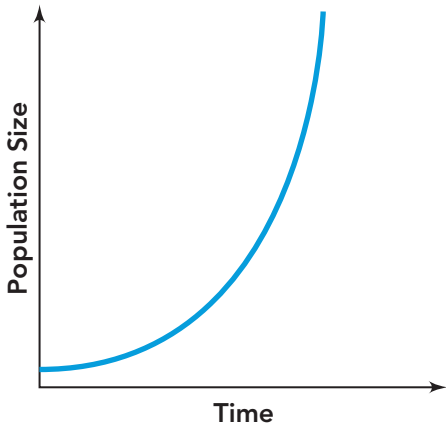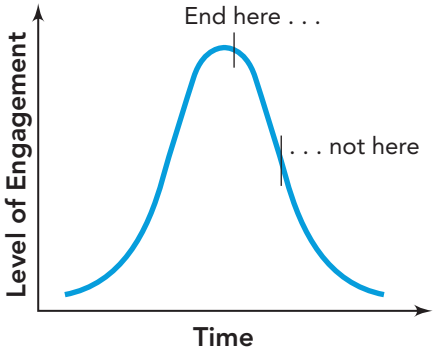
Figure 11.2 Typical Positioning
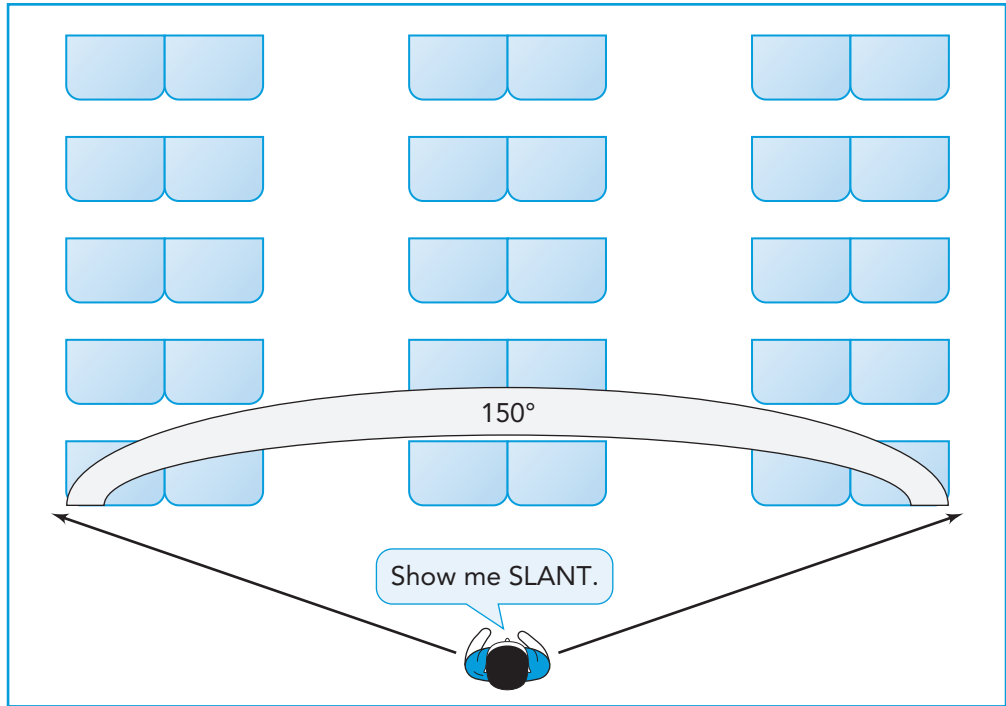
Figure 11.3 Pastore's Perch
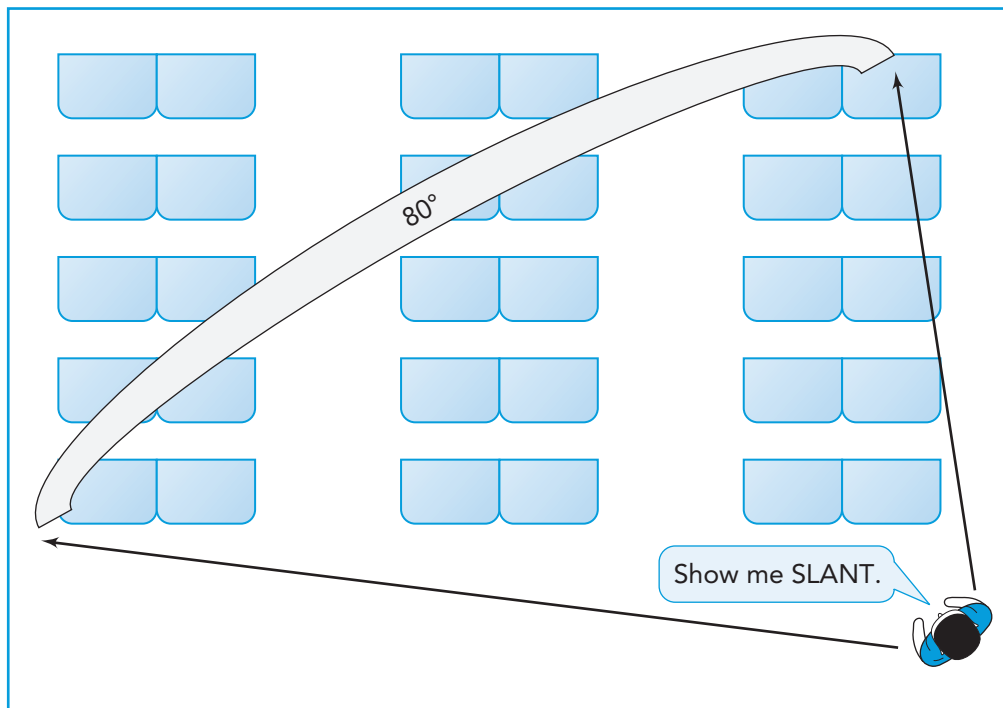
	Positive Tone	Negative Tone
Corrective Content Response to an insufficient sentence	*Positive Framing* "Good start. Let me see you write it one more time using the words of a scientist!"	Criticism (often nagging or deflating) "You still haven't used the technical terminology."
Positive Content Response to a worthy sentence	*Precise Praise* "Nice. Not only did you use 'mitosis,' but you said the cells divide 'via' mitosis."	Sarcasm "Hey, look. You *can* use scientific vocabulary when you want to."