

E12 NOTE-TAKING, STUDYING & TIME MANAGEMENT



There are just over 100 hours of instruction to cover the delivery and assessment of all the learning outcomes in the course and to prepare for the final provincial exam. On any given day there can be lots of information that you will need to remember and reuse on assignments, presentations, and on assessments. The better and smarter you are with your note-taking, studying, and managing your time, the more success you will have overall.

- *You've been told it for years, but now is really the time to use your planner/agenda/device to track ALL your obligations in your life including your classes and personal life.*
- *When you arrive in class, open your planner/agenda/device and open your notebook so you are ready to start.*
- *Your planner/agenda/device can only help you if you look at it each day after school to see what your obligations.*
- *Set aside 30 minutes a day for review, practice, and/or preparation at a regular time and place.*
- *Create a study/peer group that can be used to get extra help.*

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Organizational & Time Management Tips for High School Students

Your success in high school can greatly be improved by being organized and using your time wisely. Staying organized can help ease the burden of a busy schedule. While you probably do not have a lot of control over when your classes are scheduled, you do have control of the rest of your time. Here are some important tips to remember:

Use your school planner to stay organized. Fill in things you must do (classes, work, practice, etc. that you can't change). Write down appointments and class assignments. Make a daily checklist. Set priorities. Do the most important tasks first.

Set achievable goals when you set goal that are unrealistic it sets you up for failure. You want to aim to set goals that are difficult, yet are achievable. While it's good to set high goals for yourself, be sure not to overdo it. Set goals that are difficult yet reachable.

Become a Taskmaster. Figure out how much free time you have each week. Give yourself a time budget and plan your activities accordingly.

Organize some key areas in your life, for example your bedroom, study area, car and locker. By organizing these key areas it will improve your ability to stay on schedule and stay focused during your hectic schedule. You will avoid the most frustrating situation like looking for an assignment that is due and you have no idea if it's in your locker piled high with papers, the car that hasn't been cleaned for a who know how long, or your bedroom that looks like an atomic bomb hit it! Being unorganized will cause problems in nearly every area of your life and developing the skill of organization will immensely improve your ability to become successful at whatever you pursue.

Schedule the most difficult tasks for times when you are alert. Geometry, for example may be hard enough when you're fresh. When you're tired, it will be impossible!

Establish a regular time and place for study. Utilize this space to study during the day if possible.

If you have a study hall during school utilize it. Focus on your assignments and your to do

It's Okay to Say "No." If your boss asks you to work on a Thursday night and you have a final exam the next morning, realize that it's okay to say no. Keep your short- and long-term priorities in mind.

Use daylight hours to study whenever possible. For most students for every hour of study done in daylight hours, it will take them one and a half hours to do the same task at night. Study during the day especially during study halls.

By using flash cards, summary sheets or your notes, you can use short periods to study on your spare time while you're waiting for class to start or for a friend to pick you up.

Take study breaks. Do not schedule a night before test cram session. Several short 50 minutes sessions are more effective than one long session.

Review Your Notes Every Day. You'll reinforce what you've learned, so you need less time to study. You'll also be ready if your teacher calls on you or gives a pop quiz.

Prepare and organize whatever possible the night before. A few examples would be to pack your book bag and lay out what you intend to wear the next day.

Get a Good Night's Sleep. Running on empty makes your days seem longer and your tasks seem more difficult.

Don't Waste Time Agonizing and Procrastinating. Have you ever wasted an entire evening by worrying about something that you're supposed to be doing? Was it worth it? Instead of agonizing and procrastinating, just do it.

Working & Prioritizing in your Planner

Bring your agenda book to school and home everyday: Make an entry EVERYDAY for EVERY CLASS! If you are using an electronic organizer, smart device, or app make sure that it has enough versatility to meet your needs

Use a consistent format: Class, Assignment, Due Date. Example: Science, Separation of a Mixture Lab Report, 9/10. Write due dates as dates and avoid using things like tomorrow or next Friday.

Use abbreviations to save space: Examples: NH=no homework, T=Test, Q=Quiz, RN=Review Notes, V=Vocabulary, LR=lab Report.

Color Code: Each class could be a different colour. Use a consistent colour to track grades.

Use the agenda book to manage assignments and time: Include work or extracurricular activities when planning your use of time after school.

Update the status of your assignments: Use check marks when an assignment is complete, use an arrow when you need to carry an assignment over to another day. Assignments that are carried over should also be rewritten on the next day. Also note the grade earned so you can keep track of your progress within a course.

Use a large binder clip: This will help you to keep track of where you are in the agenda book.

Prioritized Daily Task List: Write the things you want to do today in your planner. Once you've listed them, prioritize each task according to its importance. Put A, B, or C next to each one in the column provided:

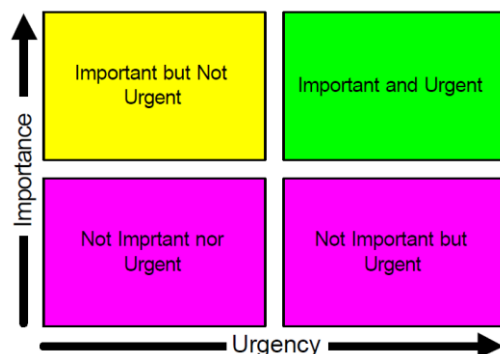
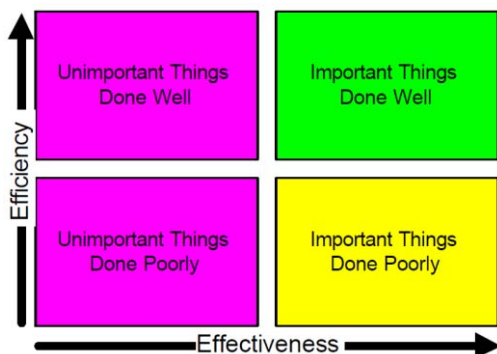
| ↓ ABC | Prioritized Daily Task List |
|-------|-----------------------------|
| | |
| | |
| | |
| | |

- A = The most valuable things you could accomplish today
- B = Important, but they could wait if necessary
- C = Would be nice to get done, but they won't lose value if postponed

After assigning priority, number each task 1, 2, 3, etc., within its category so you know which to tackle first.

Symbol Legend: Next to the ABC column is a tracking column. Using the symbols below makes it easy to check your progress with a quick glance.

- ✓ The task is completed.
- The task has been moved to a future date. It's a good idea to indicate the date you've moved it to, also.
- You've started, but more work is needed. When you review your list later, you'll know what still needs to be done.
- G⊗ Someone else has been given responsibility for this task. His or her initial appears in the column. Include a circle next to the initial to check the task off when the assignee has completed it.
- ✗ This task doesn't need to be done after all.



The Four Cs of Academic Success

| Commitment | Content |
|---|--|
| <p><i>Commitment</i> describes the extent to which students care about the work and maintain consistency in their attempt to succeed.</p> | <p><i>Content</i> refers to information or processes students must know to complete a task or succeed on an assignment in class. Domains include: academic, social, procedural, cultural, vocational, ethical, and cognitive.</p> |
| <p>Key aspects of commitment are:</p> <ul style="list-style-type: none"> • <i>Consistency</i>: Everyone can be great or make heroic efforts for a day or even a week; real, sustainable success in a class, or on large assignments requires consistent hard work and “quality conscience” • <i>Effort</i>: Some students resist making a serious effort when they do not believe they can succeed. Without such effort, neither success or improvement are possible • <i>Emotional investment</i>: Refers to how much students care about their success and the quality of their work on this assignment or performance. Directly related to perceived relevance and importance. This is what Jaime Escalante calls <i>ganas</i>, which means “the urge to succeed, to achieve, to grow.” • <i>Faith</i>: Students must believe that the effort they make will eventually lead to the result or success they seek. <i>Faith</i> applies to a method or means by which they hope to achieve success • <i>Permission</i>: Students must give themselves permission to learn and work hard, and others permission to teach and support them if they are to improve and succeed. | <p>Content knowledge includes:</p> <ul style="list-style-type: none"> • <i>Conventions</i> related to documents, procedures, genres, or experiences • <i>Cultural reference points</i> not specifically related to the subject but necessary to understand the material such as: <ul style="list-style-type: none"> • People • Events • Trends • Ideas • Dates • <i>Discipline or subject-specific matter</i> such as names, concepts, and terms • <i>Features, cues, or other signals</i> that convey meaning during a process or within a text • <i>Language</i> needed to complete or understand the task • <i>Procedures</i> used during the course of the task or assignment. |
| Competencies | Capacities |
| <p><i>Competencies</i> are those skills students need to be able to do to complete the assignment or succeed at some task.</p> | <p><i>Capacities</i> account for the quantifiable aspects of performance; students can have great skills but lack the capacity to fully employ those skills.</p> |
| <p>Representative, general competencies include the ability to:</p> <ul style="list-style-type: none"> • <i>Communicate</i> ideas and information to complete and convey results of the work • <i>Evaluate and make decisions</i> based on information needed to complete the assignment or succeed at the task • <i>Generate</i> ideas, solutions, and interpretations that will lead to the successful completion of the task • <i>Learn</i> while completing the assignment so students can improve their performance on similar assignments in the future • <i>Manage</i> resources (time, people, and materials) needed to complete the task; refers also to ability to govern one’s self • <i>Teach</i> others how to complete certain tasks and understand key concepts • <i>Use</i> a range of tools and strategies to solve the problems they encounter | <p>Primary capacities related to academic performance include:</p> <ul style="list-style-type: none"> • <i>Confidence</i> in their ideas, methods, skills, and overall abilities related to this task. • <i>Dexterity</i> which allows students, when needed, to do more than one task at the same time (a.k.a. multitasking) • <i>Fluency</i> needed to handle problems or interpret ideas that vary from students’ past experience or learning • <i>Joy</i> one finds in doing the work well and in a way that satisfies that individual’s needs • <i>Memory</i> so students can draw on useful background information or store information needed for subsequent tasks included in the assignment • <i>Resiliency</i> needed to persevere despite initial or periodic obstacles to success on the assignment or performance • <i>Speed</i> with which students can perform one or more tasks needed to complete the assignment or performance • <i>Stamina</i> required to maintain the requisite level of performance; includes physical and mental stamina |

COLLEGE PREP: ARE YOU READY?

Name: _____

Date: _____

Major: _____

School: _____

| DOMAINS (Score yourself 0-3. 0 = don't know it/can't do it; 3 = major strength) | Fall | Spring | Δ |
|---|-------------|---------------|----------|
| WRITING | | | |
| Write to think, using notebooks, blogs, and online discussions to generate and refine ideas. | | | |
| Use appropriate and correct grammar, usage, and mechanical conventions. | | | |
| Show a sound understanding and mastery of the style and conventions of academic writing. | | | |
| Construct a coherent, defensible argument which you support with evidence from reliable sources. | | | |
| Find, evaluate, choose, integrate, cite, and correctly format sources. | | | |
| Support and illustrate your ideas and assertions using evidence and examples. | | | |
| Generate and refine your own topic and ideas when writing. | | | |
| Follow the writing process to generate ideas, draft, revise, proofread, and publish your work. | | | |
| Write 5-10 page papers that defend an argument with insight and analysis—not summary. | | | |
| Apply a range of rhetorical strategies appropriate to your audience, occasion, and purpose. | | | |
| Write with great clarity, cohesion, and coherence about compelling ideas and complex texts. | | | |
| Demonstrate a commitment to writing well and ethically. | | | |
| READING | | | |
| Read critically as evidenced by comments, writing, annotations, and notes. | | | |
| Use textual evidence to support and illustrate your inferences and interpretations. | | | |
| Identify, analyze, and critique an author's argument. | | | |
| Recognize and understand words with multiple meanings (i.e., different connotations). | | | |
| Read and understand a range of types of texts for different purposes. | | | |
| Identify, analyze, and critique author's rhetorical and stylistic choices. | | | |
| Analyze literary, expository, and informational in light of literary and rhetorical style and effect. | | | |
| Select and read books that challenge your own assumptions, knowledge, and abilities. | | | |
| Show obvious interest in and commitment to reading range of challenging texts. | | | |
| SPEAKING & LISTENING | | | |
| Give effective speeches or presentations on an idea or text using appropriate means and media. | | | |
| Participate in and contribute substance to both group and full-class discussions. | | | |
| Use language appropriate to the audience, occasion, and purpose when speaking. | | | |
| Provide evidence, examples, and commentary when contributing to discussion or presenting. | | | |
| Listen and respond to others' ideas and opinions with respect. | | | |
| Demonstrate knowledge of social conventions in discussions (acknowledge, respond to others). | | | |
| Show a commitment to participating in and ensuring the success of any discussion. | | | |
| THINKING | | | |
| Exhibit curiosity (80%) | | | |
| Experiment with new ideas (79%) | | | |
| See other points of view (77%) | | | |
| Challenge their own beliefs (77%) | | | |
| Engage in intellectual discussions (74%) | | | |
| Ask provocative questions (73%) | | | |
| Generate hypotheses (72%) | | | |
| Exhibit respect for other viewpoints (71%) | | | |
| Ask questions for clarification (85%) | | | |
| MANAGING YOURSELF | | | |
| Self-Awareness: Know your needs and strengths; know what you need to succeed and improve. | | | |
| Self-Management: Control stress, impulsivity, attention, and energy to achieve desired outcomes. | | | |
| Social Awareness: Respond and show respect to other perspectives, cultures, and values. | | | |
| Relationship Skills: Communicate and interact with a range of people; ask for and provide help. | | | |
| Responsible Decision Making: Solve problems by making responsible, ethical choices. | | | |
| Work Ethic: Come on time, prepared, all work completed as assigned and when it's due. | | | |
| Personal Ethos (Character): Demonstrate that you are trustworthy, ethical, and committed. | | | |
| TOTAL SCORE | | | |

Note: The items listed under “Thinking” come from a UC/CSU report titled *Academic Literacy*; the percentage refers to the number of professors who reported they were *very concerned* about students’ performance in each area.

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2. CONTENT

1. COMMITMENT

| | GENERATE | EVALUATE | ANALYZE | ORGANIZE | SYNTHESIZE | ASSESS |
|--|--|---|--|--|---|--|
| <p>The Academic Essentials What students must know and be able to do to succeed in middle/high school, the workplace, and college. © 2011 Jim Burke</p> | <ul style="list-style-type: none"> • Questions • Hypotheses • Claims • Connections • Alternatives • Categories | <ul style="list-style-type: none"> • Importance • Effectiveness • Relevance • Validity • Accuracy • Quality | <ul style="list-style-type: none"> • Cause/Effect • Problem • Implications • Logic • Relationships • Results | <ul style="list-style-type: none"> • Spatial • Cause/Effect • Chronological • Importance • Problem/Sol. • Classification • Compare/Cont | <ul style="list-style-type: none"> • Info/Data • Events • Ideas • Sources • Perspectives • Elements | <ul style="list-style-type: none"> • Product • Process • Next Steps • Strategies • Alternatives |
| <p>READ</p> <ul style="list-style-type: none"> • Literary • Informative • Persuasive • Multimedia • Visual/Graphic | | | | | | |
| <p>WRITE</p> <ul style="list-style-type: none"> • Expressive • Informative • Persuasive • Imaginative | | | | | | |
| <p>SPEAK & LISTEN</p> <ul style="list-style-type: none"> • Interview • Discuss • Speak/Present • Perform | | | | | | |
| <p>REPRESENT</p> <ul style="list-style-type: none"> • Image • Graphic • Infographic • Numbers • Multimedia | | | | | | |
| <p>OBSERVE</p> <ul style="list-style-type: none"> • People • Processes • Performances | | | | | | |
| <p>TAKE NOTES</p> <ul style="list-style-type: none"> • Lecture • Research • Reading Literature • Reading Info/Argument | | | | | | |
| <p>TAKE TESTS</p> <ul style="list-style-type: none"> • Multiple Choice • Essay • Short Answer | | | | | | |

4. CAPACITIES

3. COMPETENCIES

Bad Listening Habits & Listening Skills Strategies

Becoming a good listener primarily consists of getting rid of bad listening habits and replacing them with their counterpart skills. The worst listening habits today may affect us in a formal listening situation, but the effects of these habits can be just as devastating in less formal listening situations at home, at school, in business or social groups.

1. Calling the Subject Dull: Bad listeners often find a subject too dry and dusty to command their attention and they use this as an excuse to wander off on a mental tangent. Good listeners may have heard a dozen talks on the same subject before, but they quickly decide to see if the speaker has anything *that can be of use to them*. The key to good listening is that little three-letter word **use**. ***Good listeners are always hunting for something practical or worthwhile.*** G.K. Chesterton said many years ago that in there is no such thing as an uninteresting subject, only uninterested people.

2. Criticizing the Speaker: Most bad listeners like to find fault with the way a speaker looks, acts, and talks. ***Good listeners may make a few of the same criticisms but they quickly begin to pay attention to what is said, not how it is said.*** After a few minutes, good listeners become oblivious to the speaker's mannerisms or his/her faults in delivery. They know that the message is ten times as important as the clothing in which it comes garbed.

3. Getting Overstimulated: Listening efficiency drops to zero when the listeners react so strongly to one part of the presentation that they miss what follows. ***Good listeners withhold evaluation until comprehension is complete and hear the speaker out.*** It is important to understand the speaker's point of view fully before you accept or reject it.

4. Listening Only For Facts: Bad listeners who say they listen for facts, do get facts, but they garble a shocking number and completely lose most of them. ***Good listeners listen for the main ideas in a speech or lecture and use them as connecting threads to give sense and system to the whole.*** In the end, they have more facts appended to those connecting threads than the catalogers who listen only for facts. It isn't necessary to worry too much about fact as such, for facts have meaning only when principles supply the context.

5. Trying To Outline Everything: There's nothing wrong with making an outline of a speech -- provided the speaker is following an outline method of presentation. But probably not more than a half of all speeches given are built around a carefully prepared outline. ***Good listeners are flexible.*** They adapt their note taking to the organizational pattern of the speaker--they may make an outline, they may write a summary, they may list facts and principles -- but they are not rigid about it.

6. Faking Attention: The pose of chin propped on hand with gaze fixed on speaker does not guarantee good listening. Having adopted this pose, having shown the overt courtesy of appearing to listen to the speaker, the bad listener feels conscience free to take off on any of a thousand tangents. ***Good listening is dynamic, constructive, and characterized by a slightly increased heart rate, quicker circulation of the blood, and a small rise in bodily temperature.*** It's energy consuming; it's plain hard work. The best definition of the word attention is a "collection of tensions that can be resolved only by getting the facts or ideas that the speaker is trying to convey."

7. Tolerating Distraction: Poor listeners are easily distracted and may even create disturbances that interfere with their own listening efficiency and that of others. They squirm, talk with their neighbors, or shuffle papers. They make little or no effort to conceal their boredom. ***Good listeners try to adjust to whatever distractions there are and soon find that they can ignore them.***

8. Choosing Only What's Easy: Often bad listeners have shunned listening to serious presentations because there is plenty of easy listening available, and this has been their choice. ***Good listeners embrace serious or difficult material to strengthen their skills and listening abilities.***

9. Letting Emotion-Laden Words Get In The Way: Some words carry such an emotional load that they cause some listeners to tune a speaker right out: such as, affirmative action and feminist--they are fighting words to some people. ***Good listeners don't let certain word choices stand between them and learning.***

10. Wasting the Differential Between Speech and Thought Speed: On average, people speak at a rate of 125 words per minute, yet a speaker before an audience slows down to about 100 words per minute. The differential between the speaker and the easy thought speed of the listener at 400 or 500 words per minute lures the listener into a false sense of security and breeds mental tangents. With training in listening, the difference between thought speed and speech speed can be made a source of tremendous power. ***Good listeners can hear everything the speaker says and the omissions. Good listeners listen between the lines and do some evaluating as the speech progresses*** yet to exploit this power, good listeners must automatically practice three skills in concentration:

- **Anticipating the next point:** Good listeners try to anticipate the points a speaker will make in developing a subject. If they guess right, the speaker's words reinforce their guesses. If they guess wrong, they'll have to do some thinking to discover why they and the speaker failed to agree. In either case, their chances of understanding and remembering what was said is nearly double what it would have been if they had simply listened passively.
- **Identifying supporting material:** Good listeners try to identify a speaker's supporting material. After all, a person can't go on making points without giving listeners some of the evidence on which the conclusions are based, and the bricks and mortar that have been used to build up the argument should be examined for soundness.
- **Recapitulating;** With the tremendous thought speed that everyone has, it is easy to summarize in about five seconds the highlights covered by a speaker in about five minutes. When the speaker pauses to take a drink or write something or even takes a deep breath, the experienced listener makes a mental summary. Half a dozen summaries of the highlights of a talk will easily double the understanding and retention important points in a talk.

You can learn a lot through listening. In senior level courses and post-secondary, it will be a prime source of information. Unfortunately, people do not instinctively listen well. Quite the reverse! Listening is a skill which must be developed. If you apply the following suggestions, you will find yourself listening more effectively, both in class and out.

Determine why what the speaker is saying is important to you: If you don't have an immediate, vivid reason for listening to a speaker, you are an unmotivated listener.

Remember the responsibility for interest and understanding lies with you, not with the speaker: Learning is up to the learner. If you simply want to sit passively and blame the speaker for your lack of success, then you're not a serious learner.

If you can't hear, arrange things so you can: Move away from sources of noise-human or mechanical. Sit where you can see the speaker easily, and where other distractions are at a minimum.

Listen to what the speaker is saying: Don't tune the speaker out because you don't like something about him/her or the message. Be sure you understand something before you reject it.

Look for the speaker's pattern of organization: In a lecture, a speaker is generally referring to notes or some other source of information. You can understand much better if you are able to recognize what the speaker's driving at and how the speaker's getting there.

Look for the main idea or ideas of the presentation: Facts are important only as they support the speaker's points. If you have trouble distinguishing between the important and the trivial, a friend or a tutor in the Academic Skills Center can help you.

Don't let your mind wander: Your thoughts move far more rapidly than the swiftest mouth, and the urge to stray is tempting. Your attention span can be increased, however, through deliberate effort. Continue to practice the habit of attention and don't be discouraged by early failures.

Take notes while you listen: Even if you recognize everything being said, jot it down, because you won't remember it later unless you do.

Note Taking Strategies

Come to class prepared: Bring a three-ring binder, pocket folder and a writing utensil.

Start a new page for each class: Put the date at the top of each page. This makes it easier for you to access notes when you miss a class.

Develop a note taking system that works for you: There are several ways to take notes such as outlining, charting or mapping. Attached is an example of one system, the Cornell note-taking system. Use can use various colors to distinguish between concepts.

Don't try to write down every word the teacher says: Make sure you listen, write and ask questions as needed.

Write down the major ideas: Listen for facts, connections and main ideas. This can be difficult so don't get frustrated. Ask the teacher to slow down if needed.

Leave enough space between notes: When writing leave a lot of space between ideas. Your notes will be easier to read and add to when needed.

Use graphic organizers or pictures: Sometimes it is helpful to draw pictures that make connections between ideas, sequences or events.

Write down page numbers from your textbook: This makes it easier to gather information for assignments quizzes or tests.

REVIEW YOUR NOTES: This is important!!!! Make sure you take the time to look through your notes and develop questions or rephrase them so they make sense to you!!!! Write down any questions you have and ask at the beginning of the next class.

GET NOTES FROM MISSED CLASSES: Create a partnership with another student that you can rely on and also can rely on you for notes when a class is missed. If not you may need to schedule time after school to do this with your teacher.

A Dozen Ways to Study Smarter in Less Time

Understand the each teacher's grading system: What counts what? How much does homework count? daily quizzes? projects? It's hard to play the game unless you know how to keep score.

Keep all assignments, handouts, tests etc. that are given back: Keep a lists of grades made in each class. Equipment needed: an organized notebook.)

Always record assignments as soon as they are given: Don't trust your memory. Equipment needed: small date book or assignment calendar.

Always use study time if it is given at the end of class

Use study halls and/or part of lunch to study: Preferably study the class you just completed prior to study hall/lunch.

If at all possible, study the same time and same place daily: Use a quiet spot free of distractions one you can call your own. Have all your materials with you so you don't have to get anything.

Ask for help as soon as you realize you don't understand: Especially in course where you struggle such as math. (That's why we have coaches, tutors, peers, and teachers.)

Process information each day: Don't wait until right before a test. Winners don't wait until game day or the day before to practice. It's done daily.

Make flash cards of things you think will be on tests as you come to them in class or homework: Consider definitions, terms, vocabulary words, formulas, important dates. Keep these handy. Recite the answers out loud often. Equipment needed: index cards. I like to punch a hole in them and keep them on a ring. If right brained, use colored pencils.)

Form a study group for major tests

Take notes and keep them organized and labeled

Do you best on every assignment.

Test Preparation Strategies

Be Confident: If you feel that you know the material and have put in significant study time, you can look forward to showing off all you have learned. Showcase your best effort. Answer every question to the best of your ability. THINK A!

Be Prepared: Come with required materials such as pencils, calculator, notes, formula sheet, etc.

Be Alert: When you are given an exam, take a minute to look through all of the questions.

Be Careful: Avoid careless errors. Take time to review all problems and proof-read all answers.

Be Ready: Preparation is the key to success. Complete all reading and problem sets before the exam. Designate study time.

Be Smart: Utilize review sessions. Learn your teachers testing style.

Be Efficient: Prioritize your time wisely. Do not get stuck on one problem and run out of time. Outline essay answers.

Be Neat: Write clearly. Erase thoroughly. Make sure your numerical answers are legible. Many teachers will not give credit if they cannot read your answer.

Be Honest: A test is a measure of your knowledge of a particular topic. Academic integrity is extremely important. Resist the urge to cheat—it is never worth it.

Be Mature: A test is just that—a test. Keep every exam in perspective. Tests are learning opportunities too. Use them as tool to make yourself a better student. Communicate with your teacher about your performance.

Reviewing Your Work and Self-Assessing

Review your notes daily from class: Make comments or generate questions to ask the following class in the margin of your notebook.

Review all your assignments: Look over homework assignments in preparation for quizzes, look over quizzes in preparation for tests, and tests in order to prepare for exams. Teachers will frequent base quizzes, tests and finals on previous homework assignments, quizzes and tests. Re-do old test problems to make sure that you can still do them. If teachers go over quizzes and tests, put any missed problems and solutions in your notebook so you can study them later.

Many teachers have websites with notes, worksheets and review materials: If you are absent, you can keep current by utilizing online resources.

Seek online quizzes based on specific content areas to prepare for the real quiz in class: There are many online resources available on the school website.

Pay attention to review sessions before tests and quizzes: Before tests, teachers often spend time reviewing topics to study and distribute review packets. Be engaged and ask questions during in class reviews. List topics and prioritize your time for individual studying. Teachers will sometimes ask if there are any questions before they hand out an exam—be prepared to ask for clarification on a topic you did not understand while studying.

Take advantage of being allowed to use a formula sheet or “cheat sheet”: Homework quizzes and notebook quizzes should be an easy A. Many teachers allow a formula sheet for large cumulative or final exams. Keep a running list of main topics/formulas during the semester.

Take advantage of after-school study sessions and homework clinics: Teachers will often run review sessions after-school before exams. They highlight important topics and offer individual instruction. Homework clinics offer individual support and re-teaching. Study groups can help you learn and teaching other students will help you cement your own knowledge. Attend Mid-Year and Final Exam Study Crunch sessions.

Overview of Reading Strategies and Essential Skills

| Reading Strategies | Reading Skills | |
|--|---|-----------|
| Access and Acquire Background Knowledge Readers consider what they already know and get the knowledge they need to read and understand the text. | Take Notes Readers take structured, purposeful notes in the margins, on sticky notes, or in notebooks about insights, questions, ideas. | READ |
| Determine Importance Students decide what is most important to know and remember based on their purpose and/or criteria they or others provided. | Identify the Main Idea and Supporting Details Readers discern the subject of the text and, using that, determine what the author is saying about it (the main idea) and locate those details which support and illustrate that main idea. | |
| Make Predictions Students predict what will happen or what the author will say about a subject based on previewing the text and their prior knowledge. | Determine the Author's Purpose Readers examine the author's purpose (to inform, persuade, explain, or describe) and the strategies used to achieve that purpose and the rhetorical nature of that purpose. | WRITE |
| Monitor Comprehension Readers constantly assess how well they understand what they read as <i>they read</i> ; they also revisit their purpose and stop to clarify any confusion along the way. | Understand Text Structures/Patterns Readers analyze how the text is organized (list, order of importance, cause-effect, compare and contrast, spatial, chronological order) and any other such patterns (repetition) they notice. | |
| Make Inferences Readers make informed guesses about meaning based on what they know and learn about that subject while reading. | Skim the Text Readers glance over an entire text, guided by a purpose or guiding question, and looking at headers, titles, captions, introduction and conclusions, any graphics or sidebars. | SPEAK |
| Draw Conclusions Readers determine the meaning based on information they gather as they read: because a, b, and c happen, the character must be... | Ask Questions Readers constantly ask questions about everything—the type of text, author's purpose, genre conventions, even what questions to ask. All strategies rely on readers to ask good questions. | |
| Making Connections Readers connect what they read to their own lives, other texts, past/present studies and current/historical events. | Evaluate Readers evaluate the source, its credibility, purpose, and quality in light of genre conventions and overall validity to determine whether or not the text is reliable. | REPRESENT |
| Summarize Readers offer no analysis or synthesis; instead, they retell the important events or ideas from what we read in their own words. | Troubleshooting Readers figure out the source of their confusion and use one or more of the strategies listed to the left to solve their comprehension problems. This may include talking to others about the text. | |
| Paraphrasing Readers rewrite a text in their own words word for word; so a paraphrase should be as long as the text it is paraphrases. | Establish a Purpose Readers establish a meaningful, appropriate purpose in light of the text and assigned task to help them better identify what is important and monitor their comprehension while reading. | GENERATE |
| Visualize Readers bring the text to life through their senses, performance, visual depiction, and use of media resources. | Chunk the Text Readers break the text into smaller “chunks” to improve comprehension and better identify where comprehension breaks down. | |
| Synthesize Readers determine the meaning based on ideas, information, and events as they read and after they finish, revising as needed. | Reflect on Reading Readers pay attention to and take time to think about what questions they asked, which strategies they used so they can know what to do in the future when reading similar texts. | |

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Reading: The Essential Rs

Jim Burke

| | |
|------------------|---|
| Ready | <ul style="list-style-type: none"> • Set a purpose before reading • Prepare to read by accessing and acquiring essential background knowledge • Generate questions—about the type of text, author’s purpose, topic—and make predictions to improve reading comprehension and analysis • Decide how this text should be read in light of the purpose and context |
| Read | <ul style="list-style-type: none"> • Read for a purpose (your own or one provided by the teacher) • Interact with the text as you read by posing questions, marking it up, and so on • Read using whatever strategies and skills help you understand and engage |
| Retell | <ul style="list-style-type: none"> • Summarize key details from the text as and after you read • Evaluate which of the many details are most important to your purpose • Use your own words to improve comprehension even more |
| Respond | <ul style="list-style-type: none"> • Critique the author’s perspective, characters’ actions, or key themes in the text • Analyze a particular aspect of the text and how it contributes to the author’s purpose or the meaning of the text • Explain your own thoughts about the ideas, characters, and events in the text |
| Relate | <ul style="list-style-type: none"> • Connect this text to your own experiences • Compare this text to the world as it was, as it is, and as it will be • Contrast this text to those studied other subject areas |
| Represent | <ul style="list-style-type: none"> • Render through art those ideas important to the text • Visually explain key ideas and connections • Interpret events, characters, or ideas in the text through dramatic performance • Translate the main ideas of the text into analogies, metaphors, similes |
| Reflect | <ul style="list-style-type: none"> • Consider which strategies work best for you when reading this type of text • Pause to examine how effective your approach is in light of your purpose • Evaluate what did and did not help you better understand the text |
| Reread | <ul style="list-style-type: none"> • Require students to go back through a text—or some part of it—with a new purpose in mind now that they are familiar with the text • Evaluate the extent to which you achieved your original purpose; then revisit those parts of the text that will help answer any remaining questions. • Return to the text to read for other, more demanding purposes such as applying critical theory, rhetorical or stylistic analysis |
| Revise | <ul style="list-style-type: none"> • Ask students to reconsider their original predictions and purpose questions, revising their interpretations and predictions in light of new information • Use alternative strategies if those initially used proved ineffective |
| Remember | <ul style="list-style-type: none"> • Decide what content from or ideas about the text you must remember • Choose a method most appropriate to help capture and recall key details • Draw on what you learned later, using this remembered information about the text, its features and content for subsequent readings of other text |

Ways of Reading

While not representing a strict continuum or hierarchy, Ways of Reading describes *how* we read. Which style we use—that is, *how* we read—depends on *what* we are reading---and why we are reading it.

| Name | Description |
|---------------------------|--|
| Surface Reading | <i>Surface reading</i> is like rock-skipping at a lake: the reader touches down periodically but never goes below the surface to seek a deeper or even more complete understanding of the text. When finished, the reader can tell someone what the subject of the text is but not what it <i>means</i> or why it is important. The emphasis is on the facts: What it says literally. This is what Louise Rosenblatt (2005) called “efferent reading” and what Dante called “literal reading.” |
| Close Reading | <i>Close reading</i> is like jumping in and swimming in the water. The reader takes in every word and makes a serious effort to understand the text, paying attention to organization and punctuation as they affect meaning. When finished, the reader can identify the subject of the text and what it means, but not how the author created the text or its effect on the reader. |
| Critical Reading | <i>Critical reading</i> means the reader is not just swimming in the water but studying it; the reader is a diver who has come to examine the ecosystem in order to understand better how it works and how the elements relate to each other. Critical readers examine not just <i>what</i> the writer says but <i>how</i> the writer says it; they look also at what the writer does <i>not</i> say but may imply through imagery, language, or organizational patterns. Critical readers examine the narrators’ reliability, arguments’ effectiveness, authors’ intentions, and stylistic devices. When finished, the reader knows the subject and meaning of the text, the author’s purpose, and how the author achieved that purpose. May also apply Post-Colonial, Psychoanalytic, or Marxist theory to the text. |
| Reflective Reading | <i>Reflective reading</i> is reading to think; may also be considered “contemplative reading.” Such reading involves elements of both close and critical reading; yet it is different, for the reflective reader <i>uses</i> reading to think; thus the text is itself a tool. We do such reading when conducting research; it is akin to grazing in many pastures, digesting what we find there to see if it relates to or brings clarity to our subject of inquiry. It is also how one might read a sacred, literary, or philosophical text from which one sought insight and inspiration. When finished, the reader has some new insight—into themselves, the world, or a subject of serious interest—that will contribute to their academic research or personal inquiry. |
| Concentric Reading | <i>Concentric reading</i> involves reading across other texts, moving out from an idea and making associations, connections to and through other texts. Thus one might read a literary or historical text which leads to some other idea that can only be explored in a second text; there one finds ideas that lead the reader to still a third text, say one about the elements of effective argument. Many innovative thinkers read this way, making connections within their own and across other fields of study as one text suggests a new connection that the next text confirms and extends. When finished, the reader sees patterns and connections between texts, authors, disciplines, ideas, or eras. |
| Dynamic Reading | <i>Dynamic reading</i> is what Judith Langer calls “envisionment building.” Langer writes that “understandings grow and change and spiral and become transmuted. And ideas we have at one point in time may be gone in another. We don’t merely add information. I use the term <i>envisionment</i> to refer to the world of understanding we have at one point in time, when we are reading, writing, or thinking.... Envisionments are always in a state of change, as new ideas, information or experiences come to mind—even after you have completed the overt literary experience.” (CELA <i>English Update</i> Spring 2003) When finished, readers understand that they are <i>not</i> finished, that their understanding of the text and its subject continues to change depending on their purpose, experience, and knowledge. One enters into a conversation with and through the text that is ongoing so long as the reader maintains a relationship with the text and its subject. This is similar to what Rosenblatt (2005) called “aesthetic reading.” |

| Type: Fictional Story | Common Core Standards Domain: Imaginative Writing |
|---|---|
| <p>Description: <i>Fictional story</i> includes short stories and novels, as opposed to <i>creative nonfiction</i> or other forms of nonfiction that use novelistic techniques to tell stories about actual events or people. Fiction falls under what the Common Core calls “imaginative fiction.”</p> <p>Sources of Difficulty:</p> <ul style="list-style-type: none"> ▪ Ambiguity ▪ Background Knowledge ▪ Empathy ▪ Irony ▪ Language ▪ Narrator Reliability ▪ Structure ▪ Style ▪ Subject ▪ Text Length ▪ Vocabulary <p>Key Features/Literary Terms</p> <ul style="list-style-type: none"> ▪ Ambiguity ▪ Antagonist ▪ Character ▪ Conflict ▪ Conventions ▪ Diction ▪ Exposition ▪ Falling Action ▪ Flashback ▪ Foreshadow ▪ Genre ▪ Imagery ▪ <i>In media res</i> ▪ Irony ▪ Mood ▪ Plot ▪ Point of View ▪ Protagonist ▪ Resolution ▪ Rising Action ▪ Setting ▪ Structure ▪ Suspense ▪ Symbols ▪ Theme ▪ Tone <p>Sentence Frames</p> <ul style="list-style-type: none"> ▪ The author uses <i>x</i> to create <i>y</i> in order to emphasize <i>a</i> and its effect on <i>b</i>. ▪ By using <i>x</i>, the author creates <i>y</i>, thus emphasizing how <i>a</i> affects <i>b</i>. ▪ In order to emphasize how <i>a</i> affects <i>b</i>, the author uses <i>x</i>, which creates <i>y</i>. <p>Readings and Resources</p> <ul style="list-style-type: none"> ▪ <i>Fresh Takes on Literary Elements</i> (Smith and Wilhelm 2010) ▪ <i>The Making of a Story</i> (LaPlante 2007) | <p>Questions Readers Should Always Ask of Any Text</p> <ul style="list-style-type: none"> ▪ What type of text is this (story, poem, essay, mixed media, etc.)? ▪ Why did the author/creator choose this form over another? ▪ What is the subject of this text? ▪ What is the author saying about this subject? ▪ What is the author’s purpose in writing/creating this text? ▪ What techniques does the author use to achieve this purpose? ▪ What do I need to know to be able to read this critically? ▪ How is this text organized/designed? ▪ How does that organizational approach support the author’s purpose? ▪ To what extent can I trust the author, creator, or narrator of this text? <p>Before</p> <ul style="list-style-type: none"> ▪ Preview the text, taking time to think about the title, any images, pull quotes, and pre- or post-questions. ▪ Predict what the story will be about based on the previous information. ▪ Activate background knowledge about the era, genre, subject, etc. ▪ Formulate a “purpose question” (PQ) to help the reader focus on an evaluate the importance of details; should be able to answer it when finished. ▪ Generate questions about the text based on the reader’s purpose. ▪ Read or review any assignments to complete while or after reading this text. ▪ Determine how to read the text in light of the PQ and any task that would be done after reading the text (e.g., writing an essay) ▪ Choose an appropriate strategy, tool, or notetaking technique based on the PQ or a subsequent assignment based on the text. <p>During</p> <ul style="list-style-type: none"> ▪ Read with your PQ in mind, using it to evaluate the meaning or importance of the details, events, characters, or plot developments you encounter. ▪ Ask questions as you read: who, what, when, where, how, why, so? ▪ Apply the reading strategy, tool, or notetaking technique you selected. ▪ Determine who is telling the story, why are they telling it—and if they reliable? ▪ Identify the source or nature of the conflict in the story, and how this conflict shapes the story through people’s response to it. ▪ What words would you use to describe the tone of the story as you read? ▪ Look for those crucial moments when something—the tone, characters, relationships, the mood, or focus—changes: what changed, how, and why? ▪ What do the main characters want more than anything? Why? What are they willing to do to get it? What does this tell us about them? ▪ How is the story organized? Why does the author arrange it this way? ▪ Where and when does the story begin: in the middle, beginning, or end? ▪ What stands out as you read about the author’s style? ▪ How do these stylistic elements contribute to the meaning of the story? <p>After</p> <ul style="list-style-type: none"> ▪ Answer, if you can, your PQ, now that you have finished the story. ▪ Decide what is most important about the story to remember for upcoming assignments, discussions, or exams. ▪ Reflect on the shape of the story: where and when did it begin---and end? ▪ How did the main character change over the course of the story? ▪ What <i>caused</i> these changes to the main characters? ▪ Identify the key moments in the story and how they related to the story’s themes, character development, and plot structure. ▪ Return to the title: What new insights come to mind after reading the story? ▪ What was the main subject or idea of the story? ▪ What did the author say about this subject or idea? ▪ What was the author’s attitude toward this subject in the story? ▪ What connections can you make between this story and your own life, other readings, or the world at large? ▪ Reread the story or portions of it to clarify any lasting confusion or examine other aspects of the story, such as style, now that you know the basic story. ▪ Summarize the story or draw some visual representation of it to further establish the most important details and events in the story. |

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| Type: Poetry | Common Core Standards Domain: Imaginative Writing |
|--|--|
| <p>Description Poetry includes 14-line sonnets, epics like Homer’s <i>Odyssey</i>, and those passages of Shakespeare’s plays that incorporate poetry. It includes traditional poems from John Donne and modern free and blank verse, and, in some cases, even song lyrics and advertisements that make poetic use of language.</p> <p>Sources of Difficulty</p> <ul style="list-style-type: none"> ▪ Allusion ▪ Ambiguity ▪ Attention ▪ Background Knowledge ▪ Figurative Language ▪ Imagery ▪ Language ▪ Structure ▪ Style ▪ Subject ▪ Vocabulary <p>Key Features/Literary Terms</p> <ul style="list-style-type: none"> ▪ Alliteration ▪ Allusion ▪ Cadence ▪ Diction ▪ Elegy ▪ Enjambment ▪ Hyperbole ▪ Imagery ▪ Lyric ▪ Metaphor ▪ Meter ▪ Occasion ▪ Onomatopoeia ▪ Personification ▪ Pun ▪ Repetition ▪ Rhythm ▪ Simile ▪ Sonnet ▪ Speaker ▪ Symbol ▪ Theme ▪ Tone ▪ Volta <p>Sentence Frames</p> <ul style="list-style-type: none"> ▪ The poet evokes <i>x</i> by linking it, through the use of <i>y</i>, to <i>z</i>, which then causes the meaning to shift from <i>a</i> to <i>b</i> instead. ▪ By using <i>y</i>, the poet links <i>x</i> to <i>z</i>, thus shifting the meaning from <i>a</i> to <i>b</i>. ▪ The meaning of the poem shifts from <i>a</i> to <i>b</i> as a result of the poet’s use of <i>y</i>, which then evokes <i>x</i> when linked to <i>z</i>. <p>Readings and Resources</p> <ul style="list-style-type: none"> ▪ <i>A Poetry Handbook</i> (Oliver ?) ▪ <i>How to Read a Poem</i> (Hirsch ?) | <p>Questions Readers Should Always Ask of Any Text</p> <ul style="list-style-type: none"> ▪ What type of text is this (story, poem, essay, mixed media, etc.)? ▪ Why did the author/creator choose this form over another? ▪ What is the subject of this text? ▪ What is the author saying about this subject? ▪ What is the author’s purpose in writing/creating this text? ▪ What techniques does the author use to achieve this purpose? ▪ What do I need to know to be able to read this critically? ▪ How is this text organized/designed? ▪ How does that organizational approach support the author’s purpose? ▪ To what extent can I trust the author, creator, or narrator of this text? <p>Before</p> <ul style="list-style-type: none"> ▪ Preview the text, taking time to think about the title, its format, and any questions before or after (or on an accompanying assignment from the teacher). ▪ <i>Read the poem straight through</i> without stopping to worry about meaning. If possible, read it aloud to better hear the sounds of the words. ▪ Ask any questions that come to mind about this poet, the poem itself, its subject, or the genre of this poem. ▪ Activate your background knowledge about the poem, poet, or poetry, as well as the subject of this particular poem. ▪ Generate a purpose question (PQ) after doing all the above; this is a question you should be able to answer after reading and studying the poem closely. ▪ Determine which, if any, reading strategy your notetaking technique (annotation is helpful with poems) you should use when reading this poem. <p>During</p> <ul style="list-style-type: none"> ▪ Read with your PQ in mind, using it to evaluate the meaning or importance of the details, events, characters, or plot developments you encounter. ▪ Ask questions as you read: who, what, when, where, how, why, so? ▪ Use these questions in particular: <ul style="list-style-type: none"> ○ Who’s the speaker? ○ What’s the occasion? ○ Who’s the audience? ○ What’s the subject? ○ What does the speaker say <i>about</i> the subject? ○ What is the poet’s purpose? ○ What techniques does the poet use to achieve this purpose? ▪ Check for understanding after reading the poem through a couple times. ▪ Identify the key moments when the poem shifts (called the <i>volta</i> meaning when the poem seems to “jump” in some new direction to its <i>real</i> subject). ▪ Look at the poem’s organization: How is it structured? To what end? ▪ What do you notice about the poet’s use of language? Are some words used in ways that suggest more than one meaning? ▪ How do these different elements—language, imagery, structure—contribute to the meaning of the poem? <p>After</p> <ul style="list-style-type: none"> ▪ Answer, if you can, your PQ, now that you have finished the poem. ▪ Decide what is most important about the poem to remember. ▪ What story does the poem tell? ▪ How do the different parts (stanzas, breaks, divisions) relate to each other? ▪ Return to the title: What new insights do you have after finishing the poem? ▪ What was happening (to the speaker, for example) <i>before</i> the poem? ▪ What was the main subject or idea of the poem? ▪ What did the poet say about this subject or idea? ▪ What was the poet’s attitude (tone) toward this subject in the poem? ▪ What connections can you make between this poem and your own life, other readings, or the world at large? ▪ REREad the poem or those passage that still confuse you to clarify their meaning; or examine the poem for other, more subtle elements such as style. ▪ What do you notice about the poet’s use of language, imagery, or sound? ▪ Are there other interpretations you can imagine for this poem? What are they? ▪ Paraphrase the poem’s general outline. |

| BEFORE | |
|--|---------------------------------------|
| 1. I gather any materials (highlighter, notebook, stick notes, etc.) I might need. | Always Usually Sometimes Rarely Never |
| 2. I choose a place without distractions to do my reading. | Always Usually Sometimes Rarely Never |
| 3. Make sure I have a dictionary within reach. | Always Usually Sometimes Rarely Never |
| 4. I go over any directions for the assigned reading. | Always Usually Sometimes Rarely Never |
| 5. I preview (skim) the assignment to determine what it's about, how long it will take me, and how hard it is. | Always Usually Sometimes Rarely Never |
| 6. I make a plan for how to take notes based on the assignment. | Always Usually Sometimes Rarely Never |
| 7. I generate a purpose question about the text | Always Usually Sometimes Rarely Never |
| 8. I make predictions about what I will read before beginning | Always Usually Sometimes Rarely Never |
| 9. I ask myself what I already know about this subject, this story, or this author. | Always Usually Sometimes Rarely Never |
| 10. I decide which reading strategy/strategies will be most useful. | Always Usually Sometimes Rarely Never |
| DURING | |
| 11. I revisit my purpose and make sure I look for the information that will help me achieve it. | Always Usually Sometimes Rarely Never |
| 12. I make connections to myself, the world, and other texts/studies. | Always Usually Sometimes Rarely Never |
| 13. I identify the main idea and supporting details. | Always Usually Sometimes Rarely Never |
| 14. I use previous experience and background knowledge to understand new information about the subject or story. | Always Usually Sometimes Rarely Never |
| 15. I take notes, annotate the text, or highlight important details. | Always Usually Sometimes Rarely Never |
| 16. I keep a list of questions about things I do not understand. | Always Usually Sometimes Rarely Never |
| 17. I look up words I do not understand in the dictionary. | Always Usually Sometimes Rarely Never |
| 18. I summarize what I read (in my head and/or in my notes) as I go | Always Usually Sometimes Rarely Never |
| 19. I make predictions about what will happen. | Always Usually Sometimes Rarely Never |
| 20. I monitor my understanding as I go and stop to use various "fix up" strategies when I get confused. | Always Usually Sometimes Rarely Never |
| 21. I ask questions about what I read as I go. | Always Usually Sometimes Rarely Never |
| AFTER | |
| 22. I stop and ask whether I know the answer to the purpose question I asked when I first began reading. | Always Usually Sometimes Rarely Never |
| 23. I reread all or part of the text to answer remaining questions, examine the author's style, or review for tests. | Always Usually Sometimes Rarely Never |
| 24. I evaluate all that I read to determine what is most important to remember in the future (e.g., for tests, papers, discussions). | Always Usually Sometimes Rarely Never |
| 25. I use one or more strategies to help remember these details. | Always Usually Sometimes Rarely Never |

Reading Improvement Plan

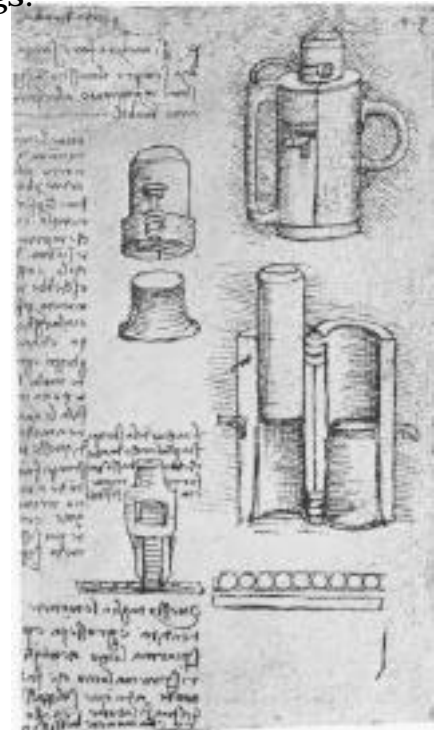
Based on your evaluation above, make a plan for what you will do to improve your reading performance. In your plan, identify just those actions (3-5) that you can do immediately to get rapid results; then discuss how you accomplish your plan and why it will make a difference.

Leonardo da Vinci's Notes: Visual Explanations & Visual Narratives

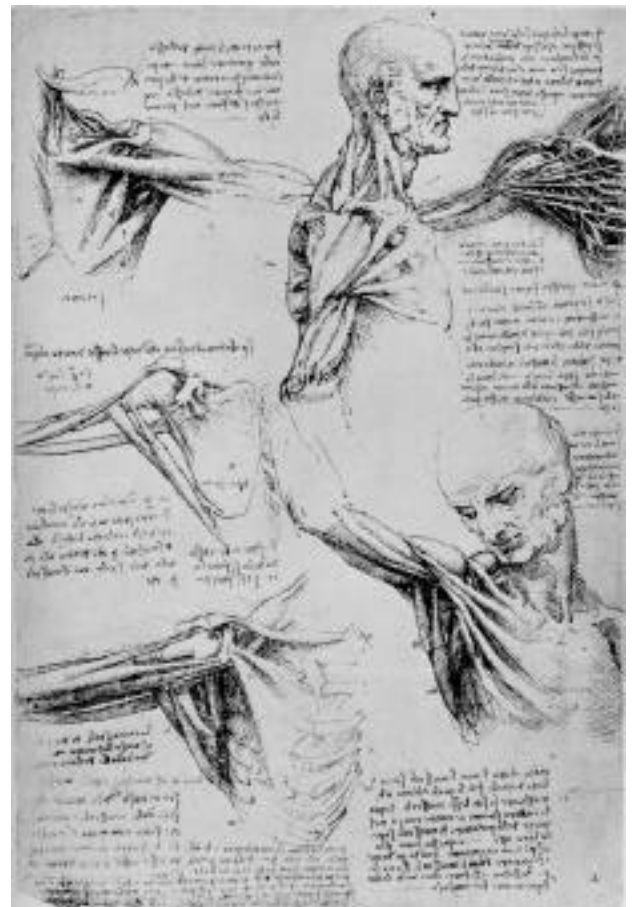
Leonardo da Vinci used a vocabulary of both images and words to help him make sense and make visible the ideas in his head. Through such “studies,” he learned and shaped the ideas that lead to his final paintings.



Even da Vinci used Cornell Notes as this page from his journal shows



Visual Explanations



Visual Narrative: Study for “Last Supper”



E12 NOTE-TAKING, STUDYING & TIME MANAGEMENT



There are just over 100 hours of instruction to cover the delivery and assessment of all the learning outcomes in the course and to prepare for the final provincial exam. On any given day there can be lots of information that you will need to remember and reuse on assignments, presentations, and on assessments. The better and smarter you are with your note-taking, studying, and managing your time, the more success you will have overall.

- *You've been told it for years, but now is really the time to use your planner/agenda/device to track ALL your obligations in your life including your classes and personal life.*
- *When you arrive in class, open your planner/agenda/device and open your notebook so you are ready to start.*
- *Your planner/agenda/device can only help you if you look at it each day after school to see what your obligations.*
- *Set aside 30 minutes a day for review, practice, and/or preparation at a regular time and place.*
- *Create a study/peer group that can be used to get extra help.*

Organization & Time Management Tips
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Working & Prioritizing in your Planner
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The Four Cs of Academic Success
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College Prep: Are You Ready?
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The Academic Essentials
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Bad Listening Habits & Listening Skills Strategies
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Note Taking Strategies & A Dozen Ways to Study Smarter
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Test Preparation & Reviewing your Work & Self Assessing
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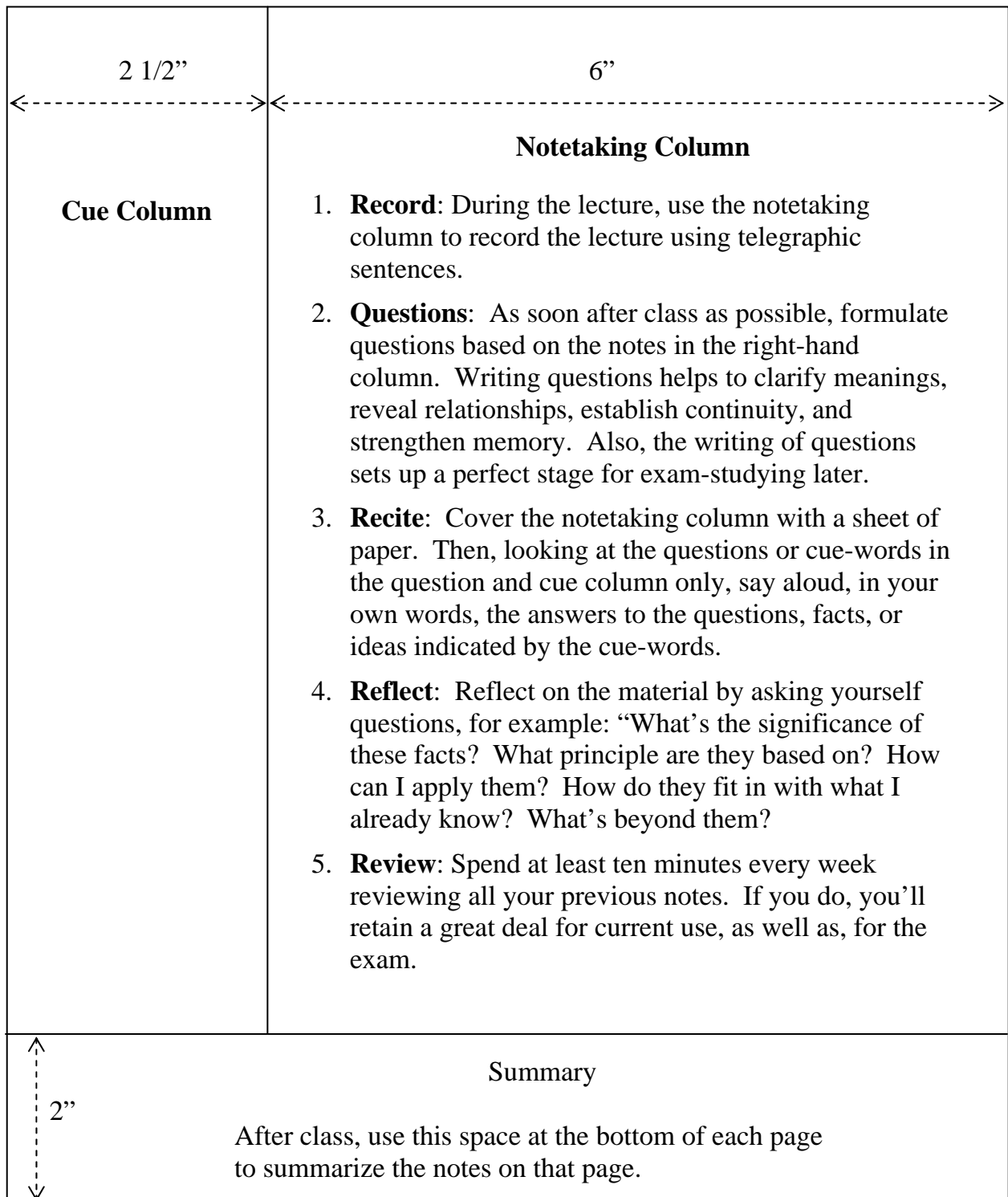
Cornell Notes & Examples
pg. 17

Various Organizer & Note Pages
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Scott Findley
School District 43
Gleneagle Secondary

The Cornell Note-taking System



Cornell Notes (Intro)

Name _____

Date _____

Topic _____

Class/
Subject _____

Here, in the Connections Column, you might write one or more of the following:

- Categories
 - Causes of WW II
 - Parts of a Cell
- Questions
 - What caused WW II?
 - What are the parts of a cell?
- Vocabulary words
 - Holocaust
 - synthesis
- Review/test alerts!
 - WW II causes and names of allies will definitely be on exam!
 - Parts of a Cell
- Connections
 - check the Owens poem for his comments on war
 - similar to process westudied in last unit
- Reminders
 - Be sure to check the meaning of variant.

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Sample Question and Notes
What should I write down when I take notes?

Note: Leave space in the Connections Column so you can add notes and test review questions later on when studying

How can I take notes faster?

- Write down only important information. Look for:
- bold, underlined, or italicized words
 - information in boxes or with an icon/symbol
 - headers/subheaders on the page
 - information the book or teacher repeats
 - words, ideas, or events that might be on a test
 - quotes, examples, or details you might be able to use later in a paper or presentation
 - abbreviate familiar words/use symbols (+, -->, #)
 - take notes in bullets and indents; not formal outlines
 - cut unnecessary words
 - use telegraphic sentences: "America enters war 12/44"

Down here write one of the following; summary of what you read/lecture; the five most important points of the article/chapter/lecture; questions you still need to answer.

Q Notes

Name

Date

Topic

Class/Subject

Overview: Q Notes combines two well-known and powerful methods: SQ3R and Cornell Notes. I call it "Q Notes" because you can only write Q-uestions in the left-hand margin; when you prepare for a Q-uiz, the Q-uestions serve as CUES to remind you what you must know. When using these notes to study, fold the **right-edge** of the paper over so that it lines up with the dotted line. You should then only be able to see your questions in the Q-column. Use these to Q-uiz yourself.

Directions: Turn the titles, subheadings, and topic sentences into questions in this column.

Directions: In this area, you write the answers to the questions. Use bullets and dashes to help organize your ideas. Also, use symbols and abbreviations to help you take notes more efficiently.

Down here you should review, retell, or reflect on what you read so far.

Reciprocal Notes

Name

Date

Topic

Class/
Subject

Directions: Reciprocal Notes help you identify important details and events, and also determine why they are important or what they mean. Your notes should fall into three categories: What it is; what it means; and why you think that. Use the sample "Deep Prompts" (or create your own) to help you answer the "Deep Questions" you pose.

Surface Questions/Observations

- What is it?
- What did it do?
- What did you see?
- Where did it happen?
- Who was involved?
- When did it happen?

Deep Questions/Details

- What does it mean?
- Why did it do that?
- What are the consequences?
- What will happen next?
- What caused this?
- What are the implications?

Support Your Thinking

- What examples can you provide?
- Why do you think this is true?
- How do you know this?

Sample Questions

- English: What do Antonio and Ultima do together?
- History: What did Caesar Chavez do for farmworkers?
- Science: What happened when you heated it up?
- Math: What is the relationship between A and B?
- Health: How many teenagers smoke?
- Art: What colors does the artist use in this painting?

Deep Prompts

- This is important because it shows...
- This proves that...
- This means that...
- The consequence of this is...
- This caused X to happen because...
- It acted this way because...
- This suggests that...

Down here (and on the back) you should connect, reflect, summarize, or explain your Reciprocal Notes above.

| | |
|------|---------------|
| Name | Subject/Class |
|------|---------------|

| | |
|-------|------|
| Topic | Date |
|-------|------|

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| Connections | Notes |
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| Summary |
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Lit Circle Notes Intro

Name

Date

Topic

Assigned Role

1. **Discussion Director:** develop questions about "big ideas" for the group to discuss; should be of compelling interest to all.
2. **Illustrator:** Draw an idea, event, or sequence to help them understand; use cartoons, graphs, webs, charts, maps.
3. **Connector:** Connect what you read to the world; use recent events, familiar people and places, "real life" events.
4. **El Lector:** Find sections you/your group want to hear read aloud; decide how to present or perform for group or class.
5. **Word Watcher:** Find words that the group must/should know: new, difficult, interesting, important, strange
6. **Summarizer:** Prepare a brief summary of today's reading and discussion.

Directions: In this column write the following, depending on your role; be sure to include page and paragraph numbers:

- **Discussion Director:** Questions
- **Illustrator:** Drawings, diagrams
- **Connector:** Connections
- **El Lector:** Passages/quotes to read aloud
- **Word Watcher:** Vocabulary words
- **Summarizer:** Key events, scenes, ideas.

Directions: In this area, you write the following:

Discussion Director: Response or answers to the questions you asked.

Illustrator: Explanation of the drawing or diagram you drew on the back.

Connector: Explanation and/or discussion of the connections you made.

El Lector: Reasons you picked these passages to read aloud.

Word Watcher: Definitions, sentences in which the word is used.

Summarizer: Description and discussion of the events, scenes, ideas.

Assignment for Today: page _____ – page _____

Topic to be carried over to tomorrow:

Assignment for Tomorrow: page _____ – page _____

Down here you should review, retell, or reflect on what you read so far. (Use the back if necessary).

Inference Notes

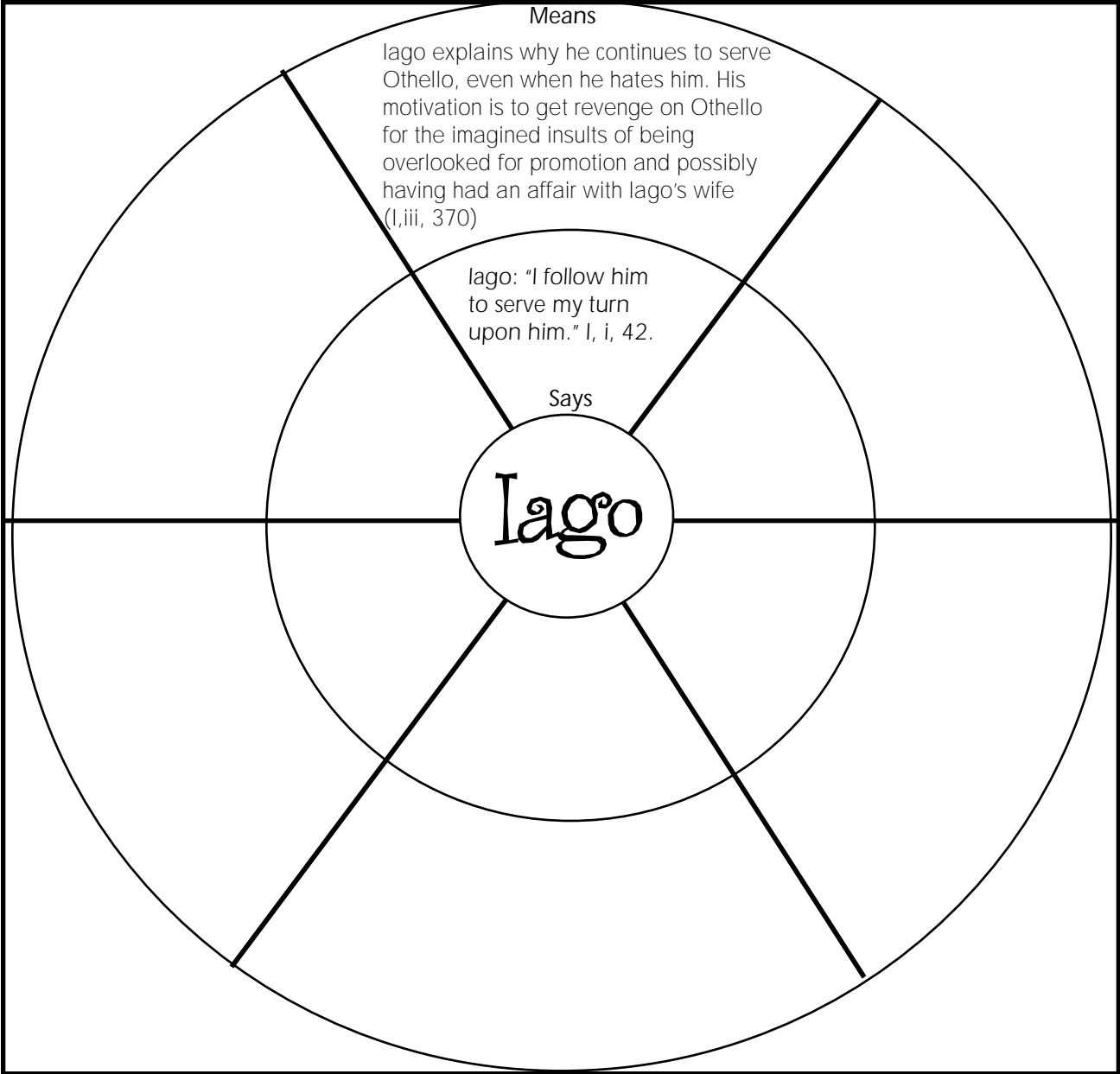
Name _____

Date _____

Subject _____

Period _____

Directions: Find six quotes from or about Iago that reveal his character. Then in the outer strand, explain what they mean. Be sure to include citation information (Act, Scene, line #)



Making Inferences : Using the notes from your target, explain what kind of person Iago is. Be sure to use *direct quotations* and citation information (e.g., I, ii, 35-40) when supporting your analysis.

Inference Notes

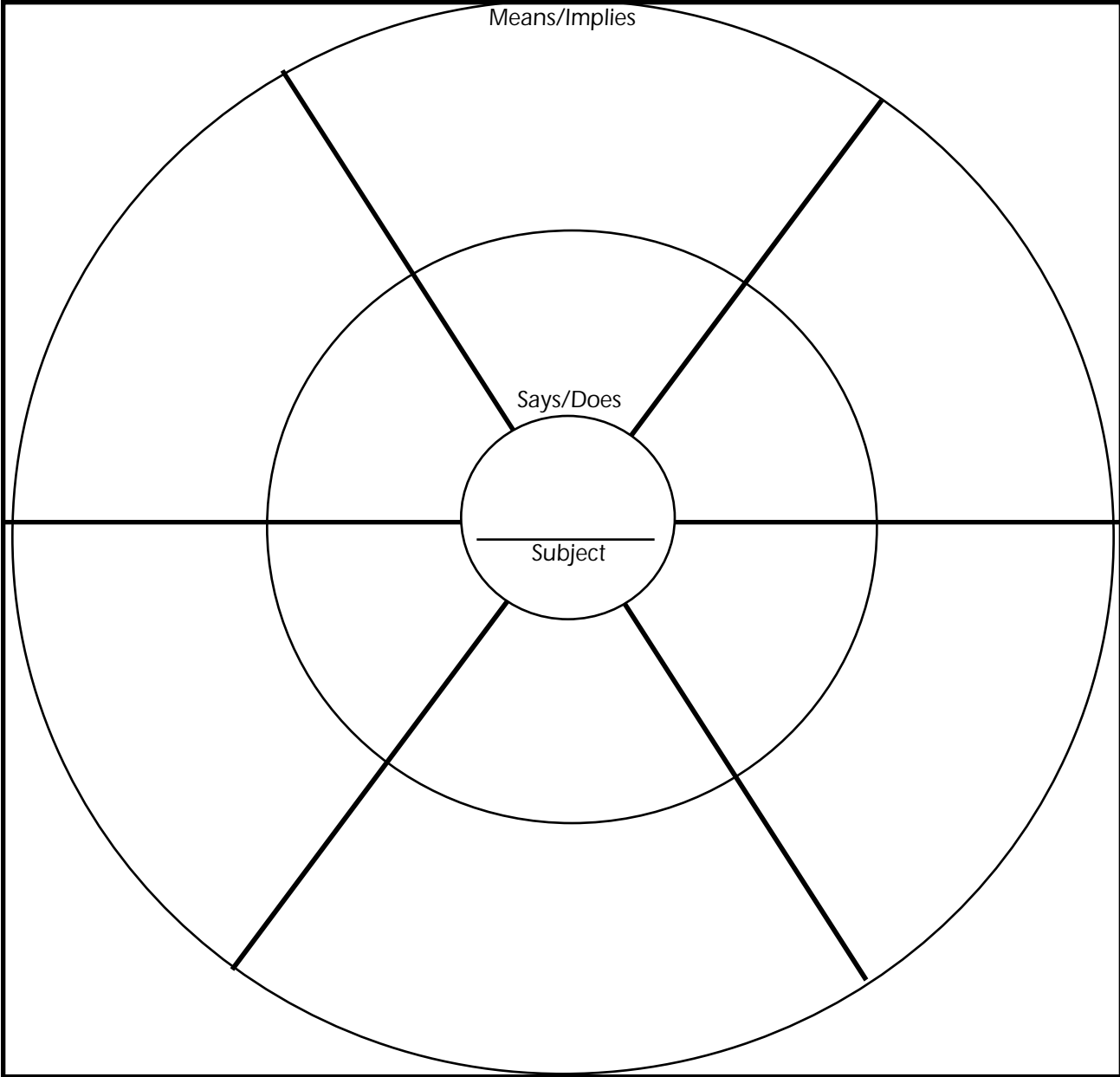
Name _____

Date _____

Subject _____

Period _____

Directions: Find six quotes or examples that reveal important or different aspects of your subject. Then in the outer strand, explain what they mean. Be sure, when possible, to include page citations for your quotes.



Making Inferences: Using the notes from your target, draw some conclusions about your subject. If you are writing about a fictional character, for example, explain what kind of person they are. Be sure to use *direct quotations* and citation information (e.g., I, ii, 35-40) when supporting your analysis.

Process Notes

READ WRITE
TALK REPRESENT

Name

Date

Period

Topic

READ/LISTEN/OBSERVE

Describe the process by taking notes about:

- What happens/changes
- Where things happen (location)
- Who or what is involved
- How it happens/how it changes
- When things happen (the sequence)

REPRESENT

Explain (visually) the process. Focus on:

- Stages of the process
- Changes during the process
- Patterns within the process
- Cause and effect throughout the process
- Key moments within the process

WRITE: Respond

Discuss the process using the following questions:

- Why causes the events or changes?
- How is this process similar to others?
- How is this process different from others?
- Did you get your expected result?
- What mattered most in the process—and why?

WRITE/TALK: Reflect and Review -->

Explore the:

- Implications of the process and results
- Other possible outcomes or applications
- Importance of the process and results
- Alternative explanations of or responses to it
- Process: What happened and why (Summarize)

Who's Who? The Character Directory

Title _____ Name _____ Period _____

Directions: When deciding which characters to include in the directory below, you must distinguish between major and minor characters. If you organize all the characters along a continuum of importance, some would be at one end (e.g., a zero: not important) while others would be at the other end (e.g., a ten: essential, or most important). Before adding a character's name to the directory, ask yourself whether they are important enough, and if so, why they are so important.

| Character's Name | Relationship / Role | Location | Description / Notes |
|-------------------------|---|-----------------|--|
| Jyoti (from Jasmine) | Main character; one of several names she has. | Hasnapur, India | Original name given to her by her grandmother; means "Light" |
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Character Card

Useful Literary Terms

- allusion
- analogy
- antagonist
- character
- conflict
- convention(s)
- diction
- exposition
- imagery
- irony
- motif
- narrator
- persona
- plot
- point of view
- protagonist
- setting
- theme(s)
- tone
- voice

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Core Skills

ASK QUESTIONS

- Who is involved?
- What are they doing? (Why?)
- What do they want very badly? (Why?)
- What is the situation or problem?
- Who is telling the story? (Why?)
- How is the story designed? (Why?)
- What is the source of tension?
- Can you trust the narrator?

MAKE CONNECTIONS

- I wonder why....
- What caused...
- I think...
- This is similar to...
- This is important because...
- What do they mean by...
- What I find confusing is...
- What will happen next is...
- I can relate to this because...

PREDICT

- What will happen next?
- Why do you think that?
- What effect will that have on the story or the characters?

SUMMARIZE

- What happened?
- What is essential to tell?
- What was the outcome?
- Who was involved?
- Why did this happen?
- Is that a detail or essential information?

CLARIFY

- Read ahead if you have a basic understanding of the text
 - Ask questions
 - Re-read what you don't understand
 - Identify what you don't understand so you know what to ask help on
- ### SYNTHESIZE
- Three important points/ideas are...
 - These are important because...
 - What comes next...
 - The author wants us to think...
 - At this point the article/story is about...
 - I still don't understand...
 - What interested me most was...
 - This means that...

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 - This means that...

Drawing Conclusions Organizer



DIRECTIONS While reading (or after you finish), evaluate the information for importance. Jot down the *three most important pieces of information* (character details, events, etc.) in the Information boxes. In the Conclusion box, write down what conclusion you can draw based on these pieces of information. In the Response box, respond to the conclusion and explain why it is important.


SUBJECT/TITLE: _____

|  1. Information |  2. Conclusion |
|---|---|
| 1. | |
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| 2. | |
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| 3. | |
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 3. Response

SUBJECT/TITLE: _____

|  1. Information |  2. Conclusion |
|---|---|
| 1. | |
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| 2. | |
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| 3. | |
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 3. Response

ARGUMENT ORGANIZER

NAME: _____

| | |
|--|---------------|
| Claim What is the main point you will argue? | CLAIM |
| Reason Why should readers accept your claim? | REASON |
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| EVIDENCE | EVIDENCE | EVIDENCE |
|--|----------|----------|
| Evidence | | |
| • Facts | | |
| • Figures | | |
| • Statistics | | |
| • Observations | | |
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| ACKNOWLEDGE | RESPOND | |
| Acknowledge & Respond to other perspectives on the subject | | |
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Reading: Think About It!

Thinking about *how* you read

- I was distracted by . . .
- I started to think about . . .
- I got stuck when . . .
- I was confused/focused today because . . .
- One strategy I used to help me read this better was . . .
- When I got distracted I tried to refocus myself by . . .
- These word(s) or phrases were new/interesting to me . . . I think they mean . . .
- When reading I should . . .
- When I read today I realized that . . .
- I had a hard time understanding . . .
- I'll read better next time if I . . .

Thinking about *what* you read

- Why does the character/author . . .
- Why doesn't the character/author . . .
- What surprised me most was . . .
- I predict that . . .
- This author's writing style is . . .
- I noted that the author uses . . .
- The main character wants/is . . .
- If I could, I'd ask the author/character . . .
- The most interesting event/idea in this book is . . .
- I realized . . .
- The main conflict/idea in this book is . . .
- I wonder why . . .
- One theme that keeps coming up is . . .
- I found the following quote interesting . . .
- I _____ this book because . . .

Elaborating on what you think

- I think _____ because . . .
- A good example of _____ is _____
- This reminded me of _____ because . . .
- This was important because . . .
- One thing that surprised me was _____ because I always thought . . .
- The author is saying that . . .

Character Card

Literature Circle Roles

Discussion Director/Illuminator Questions

- What were you thinking about as you read?
- What did the text make you think about?
- What do you think this text/passage was about?
- How might others think about this text/passage?
- What would you ask the writer if you could?
- What are the most important ideas/moments?
- What do you think will happen next—and why?
- What was the most important change in this section?

Illustrator Questions

- Ask your group, "What does this picture mean?"
- Why did you choose this scene to illustrate?
- How does this drawing relate to the story?
- Why did you choose to draw it the way you did?
- Who and/or what is in this picture?
- What did drawing it help you see?
- What did this passage make you think about?
- What are you trying to accomplish in this drawing?

Connector Questions

- What connections can you make to your own life?
- What/who else could you compare this story to?
- What other books might you compare to this one?
- What other characters or authors come to mind?
- What's the most interesting or important connection?
- How does this section relate to the ones before it?

Word Watcher Questions

- Which words are used frequently?
- Which words are used in unusual ways?
- What words seem to have special meaning?
- What new words did you find in this section?
- What part of speech is this word?
- What is the connotative meaning of this word?
- What is the denotative meaning of this word?

Summarizer Questions

- What are the most important events in the section?
- What makes them so important?
- How do these events affect the plot of characters?
- What changes did you notice when you read?
- What questions about this might appear on an exam?
- What might be a good essay topic for this section?

Useful Literary Terms

- allusion
- analogy
- antagonist
- character
- conflict
- convention(s)
- diction
- exposition
- imagery
- irony
- motif
- narrator
- persona
- plot
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- protagonist
- setting
- theme(s)
- tone
- voice

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- What was the outcome?
- Who was involved?
- Why did this happen?
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STANDARDS/TEST CONNECTION

- The best word to describe the tone is . . .
- What device does the author use to . . .
- The writer organizes information: sequentially, spatially, comparatively . . .
- The main character feels/thinks . . .

SYNTHESIZE

- Three important points/ideas are . . .
- These are important because . . .
- What comes next . . .
- The author wants us to think . . .
- At this point the article/story is about . . .
- I still don't understand . . .
- What interested me most was . . .
- This means that . . .



Character Arc

Name: _____ Period: _____ Date: _____

DIRECTIONS Characters change over the course of a story; at least the important characters do. But *how* do they change—and *why*? We should also ask which, of all the different changes, is most important—and, of course, *why* it is so important. Use this tool (and these questions) to analyze how the character changes over the course of the story. You should also identify key moments (by indicating them on the arc) that caused the changes along the way.

PART ONE: ANALYZE

Beginning

Adjectives or Nouns

End

Adjectives or Nouns

PART TWO: SYNTHESIZE

DIRECTIONS Use your notes and ideas from Part One to help you write a paragraph in which you synthesize the character's changes and the causes and significance of those changes. Be sure your paragraph has a claim, organizes the information effectively, and provides specific examples that illustrate and support your claim.

Decision Tree

Name _____ Date _____

Topic _____ Period _____

Suggestions for Use: Use this Decision Tree diagram to examine the possible outcomes of different decisions. You might consider the different consequences of a character's possible choices, or you might consider how it would change the story to tell it from different points of view. In Health, History, or Business, you might consider the ramifications of different choices. Provide arguments for and against each decision.

