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**JOAQUIN HERNANDEZ**  
**JENNIFER KIM**

**Teach**  
— LIKE A —  
**CHAMPION**

**FIELD GUIDE**

**2.0**

A PRACTICAL RESOURCE TO  
MAKE THE 62 TECHNIQUES YOUR OWN



**75 VIDEOS INCLUDED**

**Uncommon  
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Doug Lemov, Joaquin Hernandez, Jennifer Kim

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# CONTENTS

<b>DVD Contents</b>	<b>xi</b>
<b>Acknowledgments</b>	<b>xvii</b>
<b>The Authors</b>	<b>xviii</b>
<b>About Uncommon Schools</b>	<b>xix</b>
<b>Introduction</b>	<b>1</b>
<b>A Map to the Themes and Techniques</b>	<b>8</b>

## **PART 1 CHECK FOR UNDERSTANDING**

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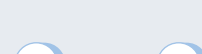
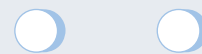
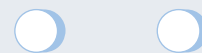
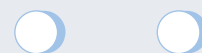
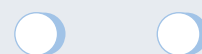
### **CHAPTER 1 GATHERING DATA ON STUDENT MASTERY**

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<b>Technique 1</b> REJECT SELF-REPORT	<b>9</b>
Replace functionally rhetorical questions with more objective forms of impromptu assessment.	
<b>Technique 2</b> TARGETED QUESTIONING	<b>17</b>
Ask a quick series of carefully chosen, open-ended questions directed at a strategic sample of the class.	
<b>Technique 3</b> STANDARDIZE THE FORMAT	<b>25</b>
Streamline observations by designing materials and space so that you're looking in a consistent place for the data you need.	
<b>Technique 4</b> TRACKING, NOT WATCHING	<b>53</b>
Be intentional about how you observe. Decide specifically what you're looking for and remain disciplined about it in the face of distractions.	
<b>Technique 5</b> SHOW ME	<b>67</b>
Flip the classroom dynamic. Have students actively show evidence of their understanding.	

Use the checkboxes to track your progress through this *Field Guide*.

Making Progress	A Strength
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**Technique 6** AFFIRMATIVE CHECKING 81

Insert specific points into your lesson when students must get confirmation that their work is correct before moving on to the next stage.

**CHAPTER 2 ACTING ON THE DATA AND THE CULTURE OF ERROR**

---

**Technique 7** PLAN FOR ERROR 89

Increase the likelihood that you'll recognize and respond to errors by planning for common mistakes in advance.

**Technique 8** CULTURE OF ERROR 105

Create an environment where your students feel safe making and discussing mistakes, so you can spend less time hunting for errors and more time fixing them.

**Technique 9** EXCAVATE ERROR 115

Dig into errors, studying them efficiently and effectively, to better understand and learn from the places where students struggle.

**Technique 10** OWN AND TRACK 127

Have students track their corrections after studying errors.

**PART 2 ACADEMIC ETHOS**

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**CHAPTER 3 SETTING HIGH ACADEMIC EXPECTATIONS**

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**Technique 11** NO OPT OUT 139

Turn "I don't know" into success by ensuring that students who won't try or can't answer practice getting it right.

**Technique 12** RIGHT IS RIGHT 155

When you respond to answers in class, hold out for answers that are "all-the-way right" or up to your standards of rigor.

**Technique 13** STRETCH IT 169

Reward "right" answers with harder questions.

**Technique 14** FORMAT MATTERS 185

Help your students practice responding in a format that communicates the value of their ideas.

Making Progress A Strength





			Making Progress	A Strength
<b>Technique 24</b>	<b>CIRCULATE</b>	279	<input type="radio"/>	<input type="radio"/>
Move strategically around the room during all parts of the lesson.				
<b>Technique 25</b>	<b>AT BATS</b>	287	<input type="radio"/>	<input type="radio"/>
Succeeding once or twice won't bring mastery; give your students lots and lots of practice mastering knowledge or skills.				
<b>Technique 26</b>	<b>EXIT TICKET</b>	293	<input type="radio"/>	<input type="radio"/>
End each class with an assessment of your objective to evaluate your (and your students') success.				
<b>CHAPTER 6 PACING</b>				
<b>Technique 27</b>	<b>CHANGE THE PACE</b>	303	<input type="radio"/>	<input type="radio"/>
Create "fast" or "slow" moments in a lesson by shifting activity types or formats.				
<b>Technique 28</b>	<b>BRIGHTEN LINES</b>	313	<input type="radio"/>	<input type="radio"/>
Make lesson activities begin and end crisply so students perceive the changes.				
<b>Technique 29</b>	<b>ALL HANDS</b>	321	<input type="radio"/>	<input type="radio"/>
Leverage hand raising to positively impact pacing. Manage and vary the ways that students raise their hands, as well as the methods you use to call on them.				
<b>Technique 30</b>	<b>WORK THE CLOCK</b>	329	<input type="radio"/>	<input type="radio"/>
Measure time—your greatest resource as a teacher—intentionally and often visibly to shape your students' experience in the classroom.				
<b>Technique 31</b>	<b>EVERY MINUTE MATTERS</b>	335	<input type="radio"/>	<input type="radio"/>
Respect students' time by spending every minute productively.				
<b>PART 3 RATIO</b>				
<b>CHAPTER 7 BUILDING RATIO THROUGH QUESTIONING</b>				
<b>Technique 32</b>	<b>WAIT TIME</b>	339	<input type="radio"/>	<input type="radio"/>
Allow students time to think before they answer. If they aren't productive with that time, narrate them toward being more productive.				





## CHAPTER 9 BUILDING RATIO THROUGH DISCUSSION

### **Technique 42** HABITS OF DISCUSSION 431

Use a consistent set of ground rules to help student discussions to be more efficient, cohesive, and connected.

### **Technique 43** TURN AND TALK 439

Encourage students to better formulate their thoughts by including short, contained pair discussions—but make sure to design them for maximum efficiency and accountability.

### **Technique 44** BATCH PROCESS 453

Allow student discussion without teacher mediation, at times.

## PART 4 FIVE PRINCIPLES OF CLASSROOM CULTURE

## CHAPTER 10 SYSTEMS AND ROUTINES

### **Technique 45** THRESHOLD 459

Meet your students at the door; set expectations before they enter the classroom.

### **Technique 46** STRONG START 469

Design and establish an efficient routine for students to enter the classroom and begin class.

### **Technique 47** STAR/SLANT 483

Teach students key baseline behaviors for learning, such as sitting up in class and tracking the speaker, by using a memorable acronym such as STAR or SLANT.

### **Technique 48** ENGINEER EFFICIENCY 491

Teach students simple, fast procedures for executing key classroom tasks, then practice to turn the procedure into a routine.

### **Technique 49** STRATEGIC INVESTMENT: FROM PROCEDURE TO ROUTINE 503

Turn procedures into routines by rehearsing and reinforcing until excellence becomes habitual. Routinizing a key procedure requires clear expectations, consistency, and, most important, patience. Even so, it's almost always worth it.

Making Progress A Strength





## CHAPTER 12 BUILDING CHARACTER AND TRUST

### **Technique 58** POSITIVE FRAMING 593

Motivate and inspire students by using a positive tone to deliver constructive feedback.

### **Technique 59** PRECISE PRAISE 605

Make your positive reinforcement strategic. Differentiate between acknowledgment and praise.

### **Technique 60** WARM/STRICT 617

Be both warm and strict at the same time to send a message of high expectations, caring, and respect.

### **Technique 61** EMOTIONAL CONSTANCY 627

Manage your emotions to consistently promote student learning and achievement.

### **Technique 62** JOY FACTOR 639

Celebrate the work of learning as you go.

### **Index** 651

### **How to Access the Online Contents** 673

### **How to Use the DVD** 675

### **More Ways to Engage and Learn with Teach Like a Champion** 676

Making Progress	A Strength
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# DVD CONTENTS

For information on accessing the video clips on the *Teach Like a Champion* website, see How to Access the Video Contents near the end of the book. Please note that some of these clips also appear in *Teach Like a Champion 2.0*. In these cases, to help you easily locate where the clips appear in the main book, we’ve listed their clip number here.

Clip	Primary Technique(s)	Description	TLAC 2.0 Clip
1	Standardize the Format	<b>Front Table:</b> Nicole Willey enhances her ability to monitor and support students who are struggling academically, by calling them to a separate table while the rest of the class works independently.	
2	Standardize the Format	<b>10 Minutes to IP:</b> Ijeoma Duru rolls out a set of codes for common errors to streamline the process of giving feedback to students during independent work.	
3	Tracking, Not Watching	<b>Yes, You Fixed It:</b> Megan Broome efficiently gathers mastery data and responds by providing students with feedback as she <i>Circulates</i> .	
4	Tracking, Not Watching	<b>Coefficient:</b> Taryn Pritchard records data she gathers while <i>Circulating</i> and then uses that to drive the whole-class discussion that follows.	
5	Show Me	<b>Spelling Words:</b> Amy Youngman collects data on student mastery by quickly scanning each student’s answer to see whether it’s correct.	Clip 1
6	Show Me	<b>Rock Paper Scissors:</b> Bryan Belanger uses tight systems for hand signals to efficiently assess student mastery.	
7	Show Me	<b>Show Me Montage:</b> Nicole Willey uses a creative twist on <i>Show Me</i> to efficiently gauge her students’ comprehension of their shared text.	
8	Affirmative Checking	<b>Here’s the Deal:</b> Bob Zimmerli sets “checkpoints” where students must check their answers with him before proceeding to more difficult problems.	Clip 5
9	Affirmative Checking	<b>Green Post-it:</b> Hilary Lewis uses a “ticket” system to check students’ work before they move on to independent practice.	Clip 6

Clip	Primary Technique(s)	Description	TLAC 2.0 Clip
10	Culture of Error	<b>COE Montage:</b> Eight teachers use language to build classroom cultures in which students embrace opportunities to learn from their mistakes.	
11	Culture of Error	<b>Cents:</b> Janelle Duckett reinforces a culture in which struggling and then succeeding is normal, positive, and universal.	
12	No Opt Out	<b>Clever Fox:</b> Shadell Purefoy (Noel) asks a student to repeat a correct answer after she's unable to answer the first time.	Clip 12
13	No Opt Out	<b>Fifth Root:</b> Derek Pollak solicits help from the class when a student is very near to a correct answer.	Clip 10
14	No Opt Out	<b>Cosine:</b> With his neutral and nonjudgmental tone, Denarius Frazier conveys his confidence in his student's ability to get the right answer.	
15	Right Is Right	<b>Relentless on Right:</b> Maggie Johnson pushes students to use precise language to describe a particular scene.	
16	Right Is Right and Format Matters	<b>Paul's Explanation:</b> Nicole Willey prompts students to use more specific and technical vocabulary.	
17	Right Is Right	<b>Until Peaches:</b> Colleen Driggs persists in requiring a student to answer her original question.	
18	Stretch It	<b>Well Said:</b> Art Worrell stretches the original student and then begins stretching other students to build a rigorous classroom culture.	Clip 16
19	Stretch It	<b>Monster:</b> MK Pope rewards a student for a right answer with a harder question, and uses directive and nondirective prompting to get her students to the correct answer.	
20	Format Matters	<b>It Gots to Be:</b> Darryl Williams actively reinforces the language of opportunity by correcting informal phrases.	Clip 17
21	Format Matters	<b>Hither:</b> Beth Verrilli asks a student for more collegiate language.	Clip 18
22	Control the Game	<b>Two Times:</b> First-grade teacher Hilary Lewis facilitates <i>Control the Game</i> reading to her small group of reading students.	
23	Control the Game	<b>Grew Serious:</b> Reading teacher Maggie Johnson facilitates <i>Control the Game</i> reading to her eighth-grade students.	



Clip	Primary Technique(s)	Description	TLAC 2.0 Clip
24	Circulate	<b>Circulate While Teaching:</b> Maggie Johnson and Julia Addeo <i>Circulate</i> strategically during <i>Control the Game</i> reading and teaching.	
25	Circulate	<b>Circulate during IP Montage:</b> Rue Ratray and Maura Faulkner <i>Circulate</i> strategically during independent work.	
26	Change the Pace	<b>Talk to Me:</b> Erin Michels spends a full ten minutes on a “fraction challenge” math problem, but her pacing feels fast.	Clip 22
27	Change the Pace and Everybody Writes	<b>Listen, Things Have Changed:</b> Jessica Bracey follows a stretch of reading with <i>Everybody Writes</i> to maintain a steady pace and prepare her students for a discussion about <i>Circle of Gold</i> .	Clip 23
28	Change the Pace	<b>Pencils Up:</b> Ashley Hinton puts together a number of pacing techniques to keep her class moving.	Clip 27
29	Change the Pace	<b>Who Can Give Me All Four:</b> Bridget McElduff is changing the format in a lesson about measurement conversions.	
30	Brighten Lines	<b>Expanded Form:</b> Sari Fromson <i>Brightens Lines</i> in her middle school math class with clean starts, clean finishes, and interactive lines.	
31	All Hands	<b>Decay:</b> Bryan uses <i>All Hands</i> to maintain strong pacing in his eighth-grade math class.	
32	All Hands	<b>Essential:</b> Lauren uses <i>All Hands</i> to maintain strong pacing in her first-grade class.	
33	Wait Time	<b>Focus on Why:</b> Maggie Johnson gives students think time, encouraging more reluctant scholars to participate.	Clip 29
34	Wait Time	<b>Wait Time Montage:</b> Yasmin Vargas and John Ratheram give students <i>Wait Time</i> and narrate hands to encourage student participation.	
35	Wait Time	<b>Wait Time Mini Practice:</b> Rue Ratray gives students the <i>Wait Time</i> they need to think through their answer to a rigorous question.	
36	Cold Call	<b>In Your Mind:</b> Jon Bogard makes his <i>Cold Calls</i> predictable and positive, including calling on one student whose “hand was up in [her] mind.”	Clip 34
37	Cold Call	<b>Othello:</b> Beth Verrilli leads a discussion about the text, <i>Othello</i> , and builds a culture of engaged accountability through her <i>Cold Call</i> .	
38	Call and Response	<b>Birthdays:</b> Janelle keeps her students’ responses sharp.	Clip 35

Clip	Primary Technique(s)	Description	TLAC 2.0 Clip
39	Call and Response	<b>Read to Us:</b> Jennifer Trapp uses <i>Call and Response</i> to reinforce note-taking skills, grammar rules, and difficult pronunciations.	Clip 36
40	Show Call	<b>Which One Is Right:</b> Nicole Willey deepens students' grasp of a math problem by asking them to compare two pieces of work side by side and determine which is correct.	
41	Show Call	<b>Show Call:</b> Paul Powell normalizes the process of "good to great" and sends a very clear message about accountability for written work by <i>Show Calling</i> exemplary work.	Clip 41
42	Show Call	<b>Out of the Nest:</b> Sarah Lord responds to a student who seems reluctant about having his work shown, in a way that preserves the positivity and accountability of <i>Show Call</i> .	
43	Show Call	<b>Take and Reveal Montage:</b> Six teachers demonstrate a range of effective approaches for "taking" and "revealing" student work	
44	Turn and Talk	<b>Show Not Tell:</b> Laura Fern uses a number of different techniques to ensure efficiency, consistency, and rigor in her <i>Turn and Talks</i> .	Clip 46
45	Turn and Talk	<b>The Bitterings:</b> Eric Snider uses a series of efficient prompts and follow-ups to keep <i>Turn and Talks</i> accountable and efficient.	Clip 45
46	Turn and Talk	<b>Roller Coaster:</b> Ashley Hinton effectively manages what students do before, during, and after the <i>Turn and Talk</i> to increase rigor and participation.	
47	Threshold and Strong Start	<b>Boston Is the Best:</b> Shadell Purefoy greets each student at the threshold of her classroom.	
48	Threshold, Strong Start, and Strategic Investment	<b>Thank You for Knowing What to Do:</b> Stephen Chiger welcomes each student into the classroom, leading them into their entry routine.	Clip 47
49	Strong Start	<b>Transition to Review Now:</b> Four teachers use different approaches to seamlessly transition their students to a review of the <i>Do Now</i> .	
50	Strong Start	<b>Complementary Angles:</b> Katie Bellucci skillfully manages routines for how students enter class, complete the <i>Do Now</i> , and transition to a review of the <i>Do Now</i> .	
51	STAR/SLANT	<b>Track Me:</b> Caitlin Reilly invests students in SLANT by explaining the purpose behind it.	

Clip	Primary Technique(s)	Description	TLAC 2.0 Clip
52	STAR/SLANT	<b>SLANT Montage:</b> Four teachers demonstrate various ways to reinforce and remind students to SLANT.	
53	Engineer Efficiency	<b>Sonnet:</b> Julia Goldenheim facilitates a series of effective housekeeping routines to ensure that no instructional time goes to waste.	
54	Culture of Error, Turn and Talk, and Strategic Investment	<b>Closest to the Door:</b> Erin Krafft effectively installs procedures for agreeing and disagreeing with a partner during <i>Turn and Talk</i> .	
55	Strategic Investment	<b>Stand Up: Group A:</b> Nikki Bowen works through procedures with her students until they become second nature and support student autonomy.	Clip 49
56	Strategic Investment	<b>Transfer Ownership:</b> Sari Fromson effectively transfers ownership of class routines to students over time.	
57	Do It Again	<b>Do It Again Montage:</b> This montage shows six different teachers reinforcing their expectations by asking students to <i>Do It Again</i> .	
58	Radar/Be Seen Looking	<b>Pencils Down in Three:</b> Kerri Rizzolo uses excellent technique to make sure students meet her expectations.	
59	Radar/Be Seen Looking	<b>Be Seen Looking/Radar Montage:</b> Patrick Pastore and Rodolpho Loureiro routinely scan from "Pastore's Perch" with a swivel to make sure they are seen looking for follow-through on their directions.	
60	Radar/Be Seen Looking	<b>Be Seen Looking Dance Moves:</b> Akilah Bond and Denarius Frazier use a range of <i>Be Seen Looking</i> dance moves in different settings to emphasize that they are looking.	
61	Make Compliance Visible	<b>Show What You Know:</b> Amy Youngman <i>Makes Compliance Visible</i> to her students with visible commands like "pen caps on."	
62	Make Compliance Visible and Firm Calm Finesse	<b>I Need All Pencils:</b> Patrick Pastore <i>Makes Compliance Visible</i> during a transition, while exuding <i>Firm Calm Finesse</i> .	Clip 56
63	Least Invasive Intervention	<b>Least Invasive Montage:</b> Six teachers execute different levels of intervention to ensure students remain focused and hard at work.	
64	Art of the Consequence	<b>Blue Crayons:</b> Sarah Ott teaches her kindergarteners how to do classroom tasks such as coming together on her signal.	

Clip	Primary Technique(s)	Description	TLAC 2.0 Clip
65	Art of the Consequence and Emotional Constancy	<b>Examine:</b> Bridget McElduff demonstrates a number of techniques while giving a productive consequence.	Clip 66
66	Art of the Consequence	<b>Blow-Up Practice:</b> Hilary Lewis and Jacobi Clifton practice giving a consequence to a student who then reacts negatively.	
67	Strong Voice	<b>Good Question:</b> Ijeoma Duru exudes confidence and poise as she gives directions for independent work.	
68	Strong Voice	<b>That's One Way:</b> Laura Fern uses a self-interrupt that illustrates principles of <i>Strong Voice</i> .	Clip 46
69	Strong Voice and Emotional Constancy	<b>Inappropriate Time:</b> Christy Lundy avoids engaging in a disagreement between two students and calmly shifts their attention back to the lesson.	
70	What to Do	<b>Prime the Pump:</b> Art Worrell delivers clear <i>What to Do</i> to facilitate a transition between a stretch of whole-class review and his introduction to a unit of study.	
71	Positive Framing	<b>Positive Framing Montage:</b> Emily Bisso responds to off-task behavior with language that motivates students and shows she assumes the best.	
72	Precise Praise	<b>Kudos:</b> Stephen Chiger doubles back to help a student better see how and why she was successful.	Clip 73
73	Warm/Strict	<b>Warm Formal:</b> Kesete Thompkins is both warm and strict as he greets students in the hallway.	
74	Joy Factor	<b>Who Wants a Word:</b> Julie Jackson cultivates joy during a vocabulary activity with elements of suspense and surprise.	
75	Joy Factor	<b>Phantom:</b> Roberto de León makes the act of reading joyful.	Clip 75

# ACKNOWLEDGMENTS

Our first debt of gratitude in writing this volume is to teachers—those we’ve studied and those we’ve not yet had the chance to meet—for the work they do and for what they’ve taught us about their craft and profession. You do this work under challenging conditions: one oft-jammed copier for thirty-two people, say, pay and status not always worthy of your role in society and, of course, depending on the grade level you teach, the profession most likely to make you or someone you work with cry during a typical day.

We offer additional thanks to those teachers who we were fortunate enough to observe, either through video or in-person classroom observations. Many shared their lesson plans. Others also passed along student work. Or they answered our questions, our follow-up questions, and then our lingering just-wondering-but-I-promise-this-will-be-the-last-email questions. We’ve learned so much from them that we had to honor their work by including their materials, ideas, and classroom videos in this book.

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In addition to writing this together we are all three, in our day jobs, members of the Uncommon Schools Teach Like a Champion team. If ever there was a team of all-stars—we mean them, not us—that was also greater than the sum of its parts, ours is that team and the good parts of this book reflect how much we value and learn from the rest of the gang: John Costello, Dan Cotton, Colleen Driggs, Vinnie Hines, Maggie Johnson, Tracey Koren, Hilary Lewis, Rob Richard, and Erica Woolway. The bad parts of the book, by the way, are Doug’s fault. Just in case you were keeping track.

The other piece of producing a book like this is the knowledge and perspective gained from working as the part of a larger organization—Uncommon Schools—that runs schools that strive every day to serve the families we care so much about. It’s very hard work. It involves making mistakes and learning from them as quickly and as well as possible, and so we are grateful to the students, parents, teachers, and administrators at Uncommon’s forty-four schools for their role in making this book possible.

In addition, each of us has some individual thank you’s that have come due:

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*Jen:* Many thanks to my current and former colleagues who work tirelessly to advocate for and educate all children. I am humbled and honored to share what I’ve learned from you all. To my mother who empowers with her silent strength, my father whose dreams provided us with seemingly endless opportunities, and my sister Jessica who is my best friend. And, of course, my FABULOUS friends who give endless support and encouragement!

*Doug:* Thank you most of all to my family. To my wife Lisa for trying all sixty-two techniques and possibly a few more to help bring out my best; and to my three children who, as they have grown up, have taught me much by describing the experience of learning and school from the student’s perspective, and who, if I am doing my job, know how much I love them without my saying it. But, heck, I’m gonna say it anyway. Caden, Maia, Willa—I love you. Now go do your homework.



# THE AUTHORS

**Doug Lemov** is a managing director of Uncommon Schools, which runs forty-four high-performing urban charter schools in the Northeast. He focuses his work on teacher training based on the study and analysis of high-performing teachers. In addition to *Teach Like a Champion 2.0*, Doug is co-author of *Practice Perfect* and *Reading Reconsidered*. He has shared the results of his study of high-performing teachers with school leaders and teachers around the world through workshops and speaking as well as his writing. He lives in upstate New York with his wife, Lisa, and their three children. Visit him at <http://teachlikeachampion.com/blog/>.

**Joaquin Hernandez** is an associate director of professional development at Uncommon Schools. In this role, he screens footage of classrooms, provides in-depth analysis of great teaching, and designs training for use inside and outside of Uncommon. Prior to this role, Joaquin worked as a high school history teacher in Washington, DC. He also coached and trained teachers as a manager, teacher leadership development for Teach For America. He holds a BA from Stanford University and an MAT from American University.

**Jennifer Kim** is an associate director of professional development at Uncommon Schools and works on its Teach Like a Champion team. She studies classroom instruction to identify highly effective teachers and instructional coaching practices, designs training for use inside and outside of Uncommon Schools, facilitates professional development, and helps drive special projects on the team. Prior to joining Uncommon, Jennifer taught in Brooklyn, New York, and served as the upper school writing lead. She began her teaching career as a Teach For America corps member in the Bronx, New York. Jennifer holds a BA in philosophy and political science from Baylor University and an MS in teaching from Pace University.

# ABOUT UNCOMMON SCHOOLS

At Uncommon Schools, our mission is to start and manage outstanding urban public schools that close the achievement gap and prepare low-income scholars to enter, succeed in, and graduate from college. For the past twenty years, we have learned countless lessons about what works in classrooms. Not surprisingly, we have found that success in the classroom is closely linked to our ability to hire, develop, and retain great teachers and leaders. That has prompted us to invest heavily in training educators and building systems that help leaders to lead, teachers to teach, and students to learn. We are passionate about finding new ways for our scholars to learn more today than they did yesterday, and to do so, we work hard to ensure that every minute matters.

We know that many educators, schools, and school systems are interested in the same things we are interested in: practical solutions for classrooms and schools that work, can be performed at scale, and are accessible to anyone. We are fortunate to have had the opportunity to observe and learn from outstanding educators—both within our schools and from around the world—who help all students achieve at high levels. Watching these educators at work has allowed us to derive, codify, and film a series of concrete and practical findings about what enables great instruction. We have been excited to share these findings in such books as *Teach Like a Champion 2.0* (and now the companion *Field Guide*); *Reading Reconsidered*; *Practice Perfect*; *Driven by Data*; *Leverage Leadership*; *Great Habits, Great Readers*; and *Get Better Faster*.

Doug Lemov has revolutionized teacher training through his work over the past decade to codify the drivers of great teaching. The *Teach Like a Champion 2.0 Field Guide*—co-authored by TLAC team members Joaquin Hernandez and Jennifer Kim—is a great resource for teachers committed to becoming even stronger in the classroom, by providing in-depth practice, reflections, and guidance that are based on the sixty-two techniques covered in *Teach Like a Champion 2.0*. We are confident that the *TLAC 2.0 Field Guide* will be an invaluable resource for ensuring that teachers have the practical resources they need to become more effective teachers.

We are deeply grateful to Doug, Joaquin, Jennifer, and the entire TLAC team at Uncommon Schools for all of their work in supporting teachers. As important, we are excited for the impact this guide will have on teachers and students around the world.

Brett Peiser  
Chief Executive Officer  
Uncommon Schools

Uncommon Schools is a nonprofit network of forty-nine high-performing urban public charter schools that prepare nearly sixteen thousand low-income K–12 students in New York, New Jersey, and Massachusetts to graduate from college. A 2013 CREDO study found that for low-income students who attend Uncommon Schools, Uncommon “completely cancel[s] out the negative effect associated with being a student in poverty.” Uncommon Schools was named the winner of the national 2013 Broad Prize for Public Charter Schools for demonstrating “the most outstanding overall student performance and improvement in the nation in recent years while reducing achievement gaps for low-income students and students of color.” To learn more about Uncommon Schools, please visit our website at <http://uncommonschoools.org>. You can also follow us on Facebook at [www.facebook.com/uncommonschoools](http://www.facebook.com/uncommonschoools), and on Twitter and Instagram at @uncommonschoools.



# Introduction

Whether you are a teacher in training, a master teacher whose goal is constant improvement, or an educator who simply loves the art of getting better, this *Field Guide* is designed to help you get the most out of the techniques profiled in *Teach Like a Champion 2.0*. Drawing on the experience of top trainers, teachers, and school leaders, the *Field Guide* provides hands-on activities and guidance to master any or all of the sixty-two *Teach Like a Champion* techniques.

We've designed the book to work especially well under what is to us ideal circumstances—small groups of teachers working together as a team to discuss, study, and practice their craft—but we also recognize that many readers, perhaps most, will use it on their own. We've tried to ensure that nearly all the activities and resources can be used solo as well.

But whether you are using this book to support a study group, an *ad hoc* collaboration among colleagues, or as part of your own efforts to improve your teaching, the *Field Guide* is best used as a practical extension of *Teach Like a Champion 2.0*, which discusses the techniques far more deeply than we have attempted to do here. Although we often review key points from it, our assumption is that if you are using this book, you have read *Teach Like a Champion 2.0*.

The 2.0 version of *Teach Like a Champion* was written to replace and improve on the original 2010 book, and this volume updates and aligns the original *Field Guide* as well. That said, the alignment of this book with *Teach Like a Champion 2.0* is, in a few cases, imperfect. Here and there you may notice a component part of a technique that has been added or removed, or that the names or descriptions of elements within some techniques have changed slightly. Those differences are intentional and represent ways in which we have continued to learn about the techniques. We study teachers daily, hone our observations, and refine our understanding of and advice about how each of us can learn to teach “like a champion.” We hope the changes improve our advice, and we apologize for any potential confusion.

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## START WITH THE BIG PICTURE

Most of the techniques in this book work best when you apply them alongside other, complementary techniques; so a good place to begin is to become familiar with the overall structure of the book. You can review it both in the table of contents and in the compact digest that follows this introduction. This will help you to see the relationships among the techniques and how we group them in our own minds. As you use and practice the techniques, expect synergies to emerge among them.

An important step in self-improvement is continued self-assessment. This book is designed to help you reflect on where you stand and what techniques will be most valuable for you. Paradoxically, perhaps, where you find yourself saying “I already do that,” you've identified a major reason to *study* the relevant technique. The fact that an idea comes naturally to you and jibes with your overall approach makes it an ideal starting point. A baseball player would never tell his coach, “Oh, I already know how to field ground balls. I don't need to work on that.” A musician would know that she should always strive to be as good at her arpeggios as possible. “Knowing how” or using them well already would not keep her from seeking to improve.

We've seen teachers benefit from approaching their craft with a similar mindset. In fact, it's been fascinating to all of us to observe that those teachers who most humble us and take our collective breath away do so not by being without weaknesses but through their excellence with and passion for a handful of skills. These core areas of excellence drive their success. The skills aren't the same ones for every teacher—the combinations are as unique as the applications. But the things they are best at make the biggest difference. The lesson from this is clear: strengthen your strengths, make them exceptional, and use them as a foundation from which to improve what you perceive to be your weaker areas.

As a general principle, then, we urge you to work on strengths as much as weaknesses. Consolidate major skills with which you feel more confident, and use them to build your efficacy, self-assurance, and ability to learn related ones. For example:

*Are you strong at planning, but not as strong yet as a classroom performer?* Consider starting with one of the planning techniques, and look for ways that further improvements in planning can strengthen your classroom preparedness and confidence.

*Are you strong in classroom interaction skills, but not as strong in planning the lesson?* Consider beginning by muscling up your classroom skills, and fold in improvements in planning as well.

One other thing we've discovered is that whenever possible, studying classroom technique is best done as a team sport. Try to work with a partner or group—even if it means assembling that group virtually—so that you can discuss what you learn and learn from each other as you explore a given concept.

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## CHOOSING WHICH TECHNIQUES TO START WITH

You can start wherever you want, and we hope you'll choose what you feel is the right spot for you. But some people, we realize, want suggestions. Part 1, *Check for Understanding*, is a great place to start, especially for an experienced teacher, but if that doesn't look like the best place for you to begin, there are dozens of other good ones. Here are a few.

### Starting with *Cold Call* . . . and Staying There Awhile

Of all the sixty-two techniques, *Cold Call* (technique 33) is the one we think might be likely to shift the culture of academic expectations in your classroom the most and quickest. Study it deeply; practice using it slowly and with a smile. Maybe even stay with it when you're tempted to try something new. Use it to backstop writing and pair discussions, and we think you've got a game changer.

### Starting from Routines

Some champion teachers argue that great classrooms rest on an everyday culture of strong, apparently (but not really) mundane routines that empower you to teach efficiently and students to excel at academics. Making routine tasks automatic frees more time—often astounding amounts of it—for teaching. You can make almost any routine—from entering the classroom to shifting from one task to another—automatic, efficient, and a source of useful habit. The chapter 10 techniques, 45 through 50, all focus on building strong routines.

### Starting from Planning

A third place to begin is at planning. If you feel that your planning is already strong, why not start with *Plan for Error* (technique 7) or *Double Plan* (technique 19)? These two focus on reactive planning—how to plan for the unexpected and change course as your lesson demands it. From there you are halfway to mastery of the Check for Understanding unit.



## All about Writing

Writing holds a special place in a high-performing classroom. When all thirty of your students engage in thoughtful writing for a sustained period of time, your levels of rigor and participation are both high. Start with *Front the Writing* (technique 41) or maybe focus on ending every lesson with a short and focused exercise to help students develop and refine their ideas through writing. For that, try *Art of the Sentence* (technique 38) and *Show Call* (technique 39).

## Every Teacher Teaches Reading

*Control the Game* (technique 23) is a mighty sleeper. It allows you to read an immense amount of text engagingly and positively during class—no matter what subject or grade level—and to connect your students to the pleasure of reading. Once you have that, the sky’s the limit.

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## CHART AND NAVIGATE

In the end, your strong opinion about where to start is probably the best choice, but beyond the starting point you choose, we suggest letting your course be a journey, one you need not map entirely in advance. The table of contents is in checklist format so that you can neatly log techniques you’ve visited and ones to which you’ll want to return.

As you work, remember what you probably already know from your experience with students: that deep mastery of a core set of skills trumps partial mastery of a larger number of topics. Rather than starting by touching briefly on all sixty-two techniques, set out to master a handful or so that seem most important for you at this time. With those secured, expand.

Every essential teaching skill develops with repetition and time, and the material for each technique in this book is designed to benefit you every time you visit it again in light of your continuing progress.

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## RECORD SOME OPTIONS NOW

No matter how you are using the *Field Guide*, take a minute now to reflect on your strengths and weaknesses. Identify one or two broad preliminary goals that address what you want to learn and improve—for example, using questioning to be more rigorous, or remaining calm and poised in the face of nonproductive behavior.

1. \_\_\_\_\_
2. \_\_\_\_\_

Now flip through the book and, at closer range, note some specific techniques that could help you address these topics. Your goal is ultimately to master these and a variety of related content, including that related to your strengths.

Technique: \_\_\_\_\_

Technique: \_\_\_\_\_

Technique: \_\_\_\_\_

Next, considering your strengths and weaknesses, your interests and style, the needs of your students, and perhaps your partners in applying this book, consider which techniques in this guide look like the best places for you to start. Choose three or four. Then glance through those techniques, noting one single, focused idea from within each that you're excited to master.

Record the technique names and smaller ideas here:

Technique and idea: \_\_\_\_\_

\_\_\_\_\_

Technique and idea: \_\_\_\_\_

\_\_\_\_\_

Technique and idea: \_\_\_\_\_

\_\_\_\_\_

From among the ones you've listed here, choose your starting point. If you're new to this, starting with one technique (or even part of one!) may be sufficient. Working on it may lead you to start work on one or two other related techniques. But avoid spreading yourself thin; keep the number small. Make progress on techniques that will help you dramatically before you tackle additional techniques.

## ACTIVITIES WITHIN EACH TECHNIQUE

For each technique, your hands-on learning is supported by numerous activities, some to do by yourself, others either by yourself or together with a group or partner.

As you will see, the activities constitute a process for assessing outcomes and sharpening your efforts. Nearly all of them are useful to do more than once.

Each technique concludes with an "Action Planning" framework. For this, too, you can print out a generic form in the "Useful Tools" section at [my.teachlikeachampion.com](http://my.teachlikeachampion.com).

### Use the Online Library of Tools

As we just implied, some of your "Useful Tools" at [my.teachlikeachampion.com](http://my.teachlikeachampion.com) apply to numerous techniques. Others give you templates and additional information and activities for specific techniques. *Bookmark the site for easy reference.*

## Get Full Value from the Video Clips

The idea of watching teachers in action is central to this book—both in our writing it and in your using it. Because studying the videos is a central endeavor, we provide you with dozens to watch and rewatch online, along with other support materials. Be sure to bookmark [my.teachlikeachampion.com](http://my.teachlikeachampion.com) for easy access to them all—scores of videos of master teachers at work, to which your purchase of this *Field Guide* gives you access. For instructions on how to create an account for this access, please see How to Access the Online Contents located in the back of the book.

You'll be asked to visit and revisit the clips as you read this book under the "Analyze the Champions" heading. Some clips may look familiar with the ones mentioned in *Teach Like a Champion 2.0*, but most are new.

Independent of your work on techniques, we encourage you to watch the clips periodically to absorb more from these champion teachers. Although "Analyze the Champions" is presented for individual work, the clips can be used very effectively by groups working on a specific technique. If you are facilitating the group work, consider having participants also watch clips together to answer the questions in a group setting. You'll notice that we often provide several videos for one technique, so that you can compare different ways of applying the technique and model a version that best matches your own classroom goals, demeanor, and methods.

## Mine the Blog Videos and Discussions

Often we'll refer you to a blog entry you'll find at [teachlikeachampion.com/blog](http://teachlikeachampion.com/blog). This is the primary setting we use to disseminate new ideas that we develop through our observations, so we hope that in addition to reading useful posts we've designated throughout the book, you will visit frequently for ongoing reflections on the craft of teaching. Many of those posts include additional short videos of outstanding teachers.

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## AUDIO- OR VIDEO-RECORD YOUR TEACHING

*We strongly recommend that you videotape yourself in the classroom.* You won't necessarily need to rerecord each time. One audio or video recording may suffice to visit and revisit to study your words and behaviors and those of your students.

You can also profit greatly by rerecording and studying more sessions or by being observed by a supportive partner at several points, as the school year and your skills advance.

Please note, though, that we also recommend *lots of practice* in this book. Teaching is a great performance profession. To do it is to "go live" in front of thirty or so 3rd, 7th, or 10th graders several times a day. Preparing for live performance means rehearsal and practice beforehand. That way your skills come out when you perform, whether you are thinking about them or not. We mention that here because one of the fastest developments in performance professions involves videotaping not so much the performance but the practice. Try it, tape it, study the tape, and practice again—a great recipe for rapid improvement.

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## WORK WITH A GROUP OR PARTNER

If you are starting work on the *Field Guide* alone, begin to look right away for *at least one other teacher with whom you can partner*. You may find someone in your school or district, but you can also work via phone, email, or social media with someone you know and trust, perhaps posting videos and reflections

on social media. Both of you can benefit by this in terms of motivation, support, resources, and the power and enjoyment of these activities.

If you can't find a partner, still *begin to talk with at least one other teacher colleague* about matters related to the techniques. What does he or she do to deal with something related to the technique you're on? Share your own ideas as well.

Partners or groups will likely want to arrive at some consensus about where to start among the techniques and periodically where to go next. Often, you may wish to go to a technique that is related to one you've worked on already and that feels within reach.

In a large group, someone may need to be an ongoing facilitator and manager. But ideally group members will take turns as facilitator for each technique or meeting. In most instances, the facilitator also can participate in the activity as everyone else is doing it. The following are basic facilitator tasks:

- Read the technique materials ahead of the rest of the group to notice and call general attention to things that members should do to prepare.
- Lead decision making and communication about what activities the group wants to do.
- Prepare shared materials.
- Lay meeting ground rules.
- Moderate.
- Decide when to switch from one activity to the next.
- Keep track of time or deputize someone else to do it.
- Lead new decision making about what technique(s) the group will do next time.
- Summarize at the end of a meeting.

The group activities often involve brainstorming. If your group does not already have its own effective method, you may want to follow the one presented here from the perspective of the member of the group who is acting as *Facilitator* for a given technique.

1. Set the context by refreshing the group on whatever topic or materials the brainstorming will be about.
2. Appoint a *Timekeeper* and a *Recorder* who will use board, overhead, large paper, or other means to capture all ideas.
3. Go in order around the circle, giving each person a limited number of seconds (thirty to sixty) to contribute one idea. If needed, the *Timekeeper* can call "Time."
4. Allow anyone who has no idea at that moment to say, "Pass."
5. As you go around, no one disrupts by expressing any judgment of or modification to another person's idea.
6. Keep going for an agreed-on time, or call a stop when you've gone around several times and four or five people pass in a row. Invite hands for any last ideas.
7. When the brainstorm is over, keep the recorded results in view of the group. Also, as a group, examine the recorded results to order, cluster, or refine them as needed.

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## USING A JOURNAL

This guide does not involve keeping an outside journal, but it is compatible with doing so in handwritten or digital form. If you want to make journaling part of your work, be sure to develop a system by which you can easily revisit what you wrote in connection with a given prompt in the book. Design it to help you monitor your progress and benefit more deeply each time you return to a technique. Also index the

journal in a way that will let you cull it quickly as you go through the planning, preparation, and follow-up in trying things out in the classroom. You may want to incorporate the digital “Action Planning” framework into your journal.

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## COACH OR ADMINISTRATOR USE OF THIS GUIDE

We also recognize that some administrators may wish to use this book to assist their teachers in developing the craft, either in groups or on their own. If this is your situation, the following reflections can help support your work.

1. *Success begins with practice.* Especially adults are often reluctant to practice or rehearse, to get in front of a group of four or five peers and, for example, practice *Cold Calling* them in order to get better at the *Cold Call* technique. But practice before the game is the single most reliable driver of success. So strive to build a setting for safe practice where it’s OK to experiment, where participants are supported if they fail, and where teachers can practice over and over again to get ready.
2. *Peer-to-peer accountability drives success.* People are at least as motivated by accountability to their peers as they are by their accountability to authority. Although it’s important for teachers to be accountable to their organizations, consider letting your teachers form groups (by subject area or grade level or some other common interest) and commit as a group to working on techniques they want to master together—and for which they will hold each other accountable. Giving them vested autonomy is both a gesture of respect and a tool to ensure their success.
3. *Make it safe to fail.* In the classroom, great teachers seek to create a culture where their students comfortably expose their own mistakes and weaknesses. This accelerates the learning process, and what is true for students is equally true for teachers. Thus, good-faith struggle and difficulty are good things, and we urge you not to punish or chastise teachers who try but struggle or even fail. Encourage them and help them improve. If you don’t, you risk fostering a culture where people try to hide their weaknesses, and this only causes those weaknesses to fester. Further, if people struggle and know they can safely come to you with challenges and problems, and if you are able to help them find solutions, you will earn their trust and faith.

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## WHERE THESE IDEAS AND ACTIVITIES CAME FROM

Much of the material here has been developed as part of the workshops and training we’ve helped run (or observed being run) with and by the incredible and inspiring teachers and leaders at Uncommon Schools. Most of the techniques have gone through various iterations as we’ve improved and refined them, often based on feedback from the folks who’ve attended our workshops. The more trainings we do, the more we realize that, as inspiring as the videos are, the work that comes after one watches them is more important. Practice and reflection are what drive results, and that means studying a technique multiple times over the course of a year.

We believe that these tools truly work. We have seen them change teachers’ and students’ lives—making the former love the work and achieve their goals and helping the latter do something fairly similar. We know this from watching talented peers within and outside our organization put them to the test—in charter schools and district schools; urban, rural, and suburban schools. So we are excited to share this material with you, and wish you the best of success at the most important and most rewarding work in the world.

### A Map to the Themes and Techniques

Units	Chapters	Techniques
1. Check for Understanding Differentiating "I taught it" from "They learned it" is the soul of teaching.	1. Gathering Data on Student Mastery	1. <i>Reject Self-Report</i>
		2. <i>Targeted Questioning</i>
		3. <i>Standardize the Format</i>
		4. <i>Tracking, Not Watching</i>
		5. <i>Show Me</i>
	2. Acting on the Data and the Culture of Error	6. <i>Affirmative Checking</i>
		7. <i>Plan for Error</i>
		8. <i>Culture of Error</i>
		9. <i>Excavate Error</i>
		10. <i>Own and Track</i>
2. Academic Ethos Great classrooms are built around academic rigor that engages students in learning.	3. Setting High Academic Expectations	11. <i>No Opt Out</i>
		12. <i>Right Is Right</i>
		13. <i>Stretch It</i>
		14. <i>Format Matters</i>
		15. <i>Without Apology</i>
	4. Planning for Success	16. <i>Begin with the End</i>
		17. <i>4 Ms</i>
		18. <i>Post It</i>
		19. <i>Double Plan</i>
	5. Lesson Structure	20. <i>Do Now</i>
		21. <i>Name the Steps</i>
		22. <i>Board = Paper</i>
		23. <i>Control the Game</i>
		24. <i>Circulate</i>
		25. <i>At Bats</i>
		26. <i>Exit Ticket</i>
	6. Pacing	27. <i>Change the Pace</i>
		28. <i>Brighten Lines</i>
29. <i>All Hands</i>		
30. <i>Work the Clock</i>		
31. <i>Every Minute Matters</i>		
32. <i>Wait Time</i>		
3. Ratio The goal is for students, rather than teachers, to get the "workout" and for them to do as much of the cognitive work as they can.	7. Building Ratio through Questioning	33. <i>Cold Call</i>
		34. <i>Call and Response</i>
		35. <i>Break It Down</i>
		36. <i>Pepper</i>
		37. <i>Everybody Writes</i>
		38. <i>Art of the Sentence</i>
	8. Building Ratio through Writing	39. <i>Show Call</i>
		40. <i>Build Stamina</i>
		41. <i>Front the Writing</i>
		42. <i>Habits of Discussion</i>
	9. Building Ratio through Discussion	43. <i>Turn and Talk</i>
		44. <i>Batch Process</i>
45. <i>Threshold</i>		
46. <i>Strong Start</i>		
4. Five Principles of Classroom Culture A strong positive and orderly culture is necessary to achieve the academic goals teachers pursue.	10. Systems and Routines	47. <i>STARISLANT</i>
		48. <i>Engineer Efficiency</i>
		49. <i>Strategic Investment</i>
		50. <i>Do It Again</i>
		51. <i>Radar/Be Seen Looking</i>
	11. High Behavioral Expectations	52. <i>Make Compliance Visible</i>
		53. <i>Least Invasive Intervention</i>
		54. <i>Firm Calm Finesse</i>
		55. <i>Art of the Consequence</i>
		56. <i>Strong Voice</i>
		57. <i>What to Do</i>
		58. <i>Positive Framing</i>
	12. Building Character and Trust	59. <i>Precise Praise</i>
		60. <i>Warm/Strict</i>
		61. <i>Emotional Constancy</i>
62. <i>Joy Factor</i>		