

A – Z
Learning
Strategies

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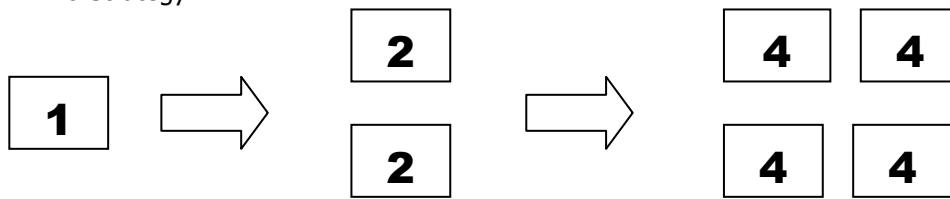
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① 1-2-4 Strategy

1:2:4:8 Strategy



1:2:4 (etc.) encourages the individuals in a team to each fully contribute to the team's task. First, each class member works separately on a particular activity. Students then find a partner and form a combined list of their findings. The pairings then join together to form a team of four and collate both of their lists into a single final list. The four students have then formed a collective total of their knowledge. This process could be extended once more to eight if the material is complex enough.

Instead of using the 1:2:4 format, it could be a 1:3:6 strategy.

① 1:4 Publish Circle Refine Strategy

This is a cooperative learning process that calls for creative thinking and critical reflection. It involves both interpersonal and intrapersonal intelligence.

Process

In groups of four:

- ❑ Students write a statement about or around a topic
- ❑ Students share ideas with other members of the learning team and discuss their statements. The learning team then creates one synthesised statement.
- ❑ Students write the one synthesised statement onto a large sheet of paper (Publish)
- ❑ The large paper is posted on the wall. One member remains with the sheet as the *Explainer* while the other three members move around the room discussing and reading the contents of the statements and possibly asking questions of *Explainers* from other learning teams. As they do this they take notes. (Circle)
- ❑ Students return to their home learning team and discuss the notes they made. Students consider ways of improving their team's synthesised statement. The learning team refines their statement and shares it with the class. (Refine)

① 3:2:1

3:2:1 is a strategy for quickly assessing student attainment of concepts during a lesson. Students capture or summarise their thinking about a main idea by writing down three ideas about one aspect of the concept, two aspects of another related aspect of the concept and one idea of a third aspect.

For example after a class discussion on Jesus, students write down:
three examples of actions of Jesus in his lifetime.

1. _____
2. _____
3. _____

two examples of actions of Christians today.

1. _____
2. _____

one way people in society are affected by the actions of Christians who are modelling the actions of Jesus.

1. _____

① Academic Controversy Strategy

The academic controversy strategy consists of eight (8) distinct steps. It provides an efficient way of structuring a group discussion and requires students to listen with a view to understanding as well as work collaboratively with others.

The process for an academic controversy is described below:

1. Establish the issue

The class negotiates an issue for investigation and discussion. This is worded as a clearly stated question (e.g. Should the Church become involved in political issues?)

2. Pairs Study

Form groups of four, with students divide into pairs. The pairs each study the same background information (usually a text study) on the issue of concern but one pair proceeds to take the 'yes' case and the other pair takes the 'no' case. They each spend at least 5 mins in developing an argument. They then meet with a pair sharing the same viewpoint from another group to refine their perspective.

3. Pairs Present

Students move back into their original group of four and each side presents their arguments. The other pair listens but is also permitted to ask clarifying questions.

4. Pairs challenge

Each side challenges the other side's position, asking for justification and looking for any inconsistencies.

5. Pairs reverse positions

Each side now switches roles to argue the opposite side to the one they were previously defending.

6. Group report writing

Team members drop their assigned roles and work together to decide which arguments are the most valid from both sides and seek a statement or report that incorporates their discussion. Consensus is sought but not required. Each group member should be ready to report and defend their decision to the class. Assessment is based on the depth of the consideration of all arguments.

7. Class discussion of decisions

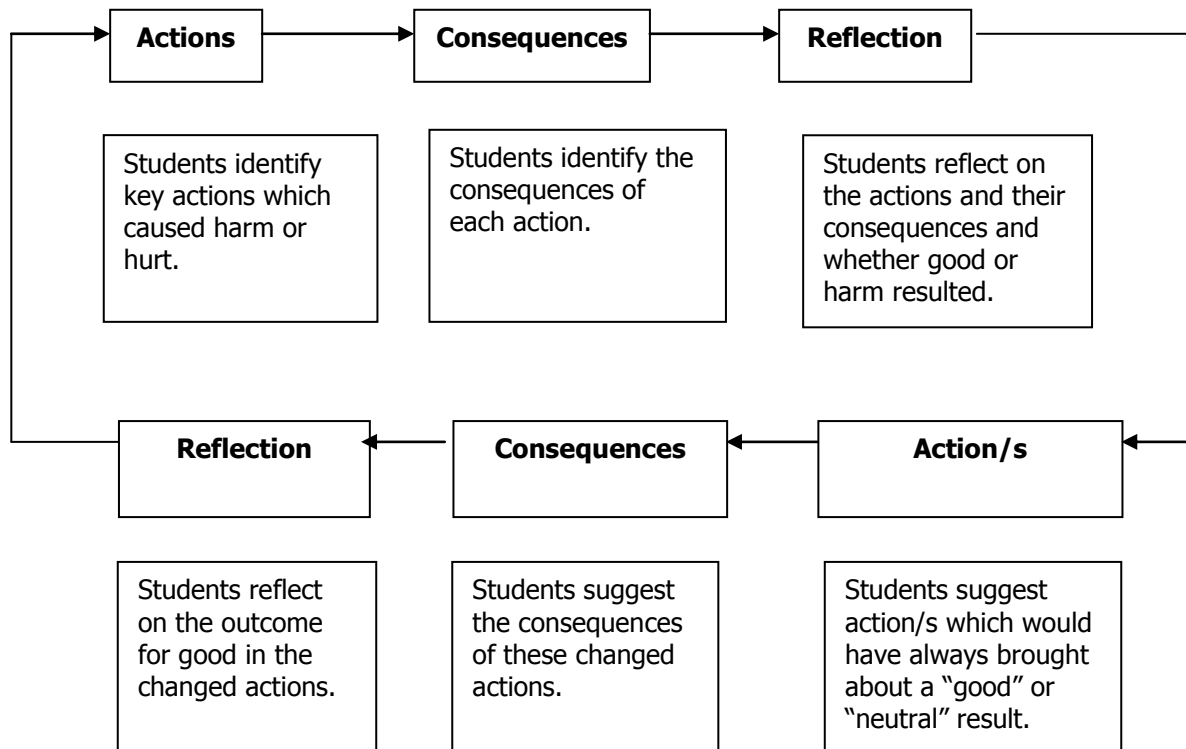
The teacher may wish to do this before the final report writing so as to further test the arguments.

8. Processing

Group members discuss how well they worked together. What worked best? How could we improve the way we did this activity?

① Action/Reflection Cycle Strategy

The Action/Reflection “cycle” is a process used by human resource workers and social science personnel to enable them to review their actions and improve on them where necessary. It is a never-ending loop, suggesting that there is always room for improvement in our learning and understanding, whatever the subject or task, by identifying “what went well and why” and “what needs improvement and why”.



① Actitude Analysis Strategy

An Actitude Analysis strategy plays on and is a combination of, the two words act and attitude. It helps students make connections between attitudes and actions of people and groups.

An Actitude Analysis pro-forma supports students to firstly analyse a given idea, doctrine or position held by a person or group. Secondly, it helps students summarise the meaning. Thirdly, it helps students identify and record the Attitudes/ Values imbedded in the idea, doctrine or position. Fourthly, it helps students devise Actions / Practices that match the attitudes and values.

<i><u>Actitude Analysis of ...</u></i>
--

<i>Summary</i>

<i>Attitudes/Values</i>	<i>Action/Practices</i>

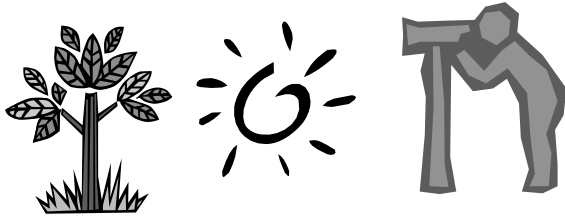
i Analogy Grid

An analogy is a comparison between things which are basically not alike but which share some kind of striking similarity. For example, falling in love is like stepping off a cliff and discovering you can fly.

Although some research studies prior to the 1980s have been conducted on the use of analogies, a new interest in this area has produced several in-depth studies that indicate that using analogies assists in concept development. This is particularly true when students have alternative conceptions about a particular concept.

The analogy grid below assists students to make meaning of a text through the use of analogy. It is a simple three step process. The example given below is based on a kingdom parable (Mark 13:28-32; The Fig Tree)

Draw a diagram that represents the key parts of the analogy. Explain it to a friend.



Now match each of the key parts with the thing that each is describing.



The fig tree and its branches and leaves are the signs of the kingdom. These might be good deeds and actions of people for example.



The arrival of summer is being compared to the coming of the kingdom of God. All the good that people do points to the coming of the kingdom.



The person waiting and watching represents us. The story is warning people to be prepared and alert and to work for kingdom by doing good and avoiding bad.

Now create your own kingdom analogy and share it with a friend. Include an illustration.

No one knows the time or the place. It is like two lighthouse keepers who night after night light the giant lamps of their lighthouses that guide ships safely into the harbours. After a while the foolish lighthouse keeper gets tired

① Art Analysis Guide

The Art Analysis Guide provides a simple framework to assist students interpret artwork.

Who or what is depicted in the artwork?

What mood is created and how is this achieved?

What colours, tones and textures are depicted?

From what viewpoint is the artist creating the artwork?


What is the central aspect of the artwork? (What is the eye drawn to?)

What relationships are expressed between elements of the artwork?

What location or locations are suggested in the artwork? How is this done?

From what other viewpoints could the artist have created the artwork?

What does the artwork convey about God and humankind?

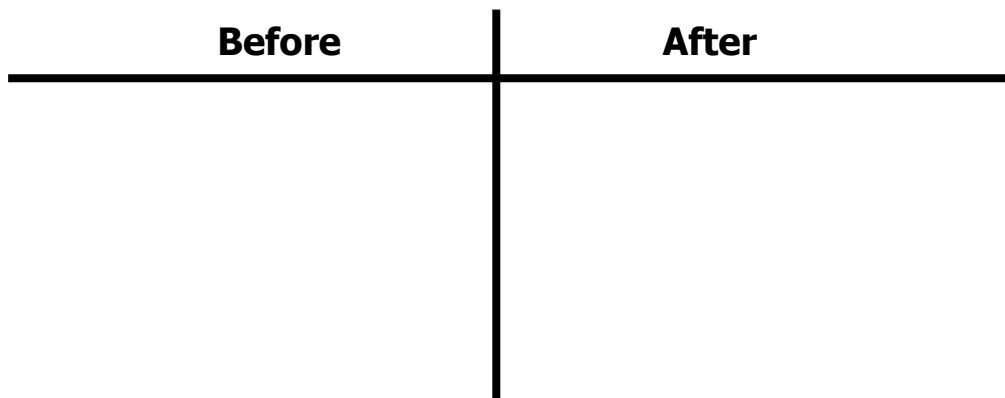


① **B-A-R strategy**

The BAR strategy is an acronym of three words: B – Bigger; A – Add; R – Replace. Students choose or are allocated an object e.g. Gothic Church; or a concept e.g. a commandment; a story e.g. Jesus Calms the Storm; music e.g. a traditional hymn; a belief e.g. The Nicene Creed. Using a number of strategies such as think, pair, share; or three step interview, they consider how they could make the object bigger or better; what they would add to it to help it be more effective; and what they would replace in order to make it more relevant or attractive or effective.

① **Before and After Strategy**

This is a simple and quick strategy to extract information from a text or any form of stimulus material, and present it visually. It is used for showing cause/effect relationships as well as how things change over time.



① Big Book Strategy

Creating Class Big Books enables whole class or smaller learning groups to participate in the reading process and the joint construction of the big book text. Students can create their own ideas, or rewrite some of their favourite literature and predictable books. Each student is able to contribute to a page and students can get take turns at bringing the big book home and sharing it with their family. In doing this, students are practising many important early reading and writing strategies. At times it is good to include a page for parent/family comments at the end of the book.

You can use a wide variety of materials to make your own big books. Large poster size cardboard is useful for the pages. Make sure you laminate the covers to protect them from "wear and tear". Big Books can be bound in different ways. Sometimes using plastic binding and the school binding machine works well. Alternatively, coloured duct tape is effective. Another binding method involves punching holes in the cardboard pages and using curtain rings to bind them together.

You can also use photo albums, sheet protectors, poster-board, felt, scrapbooks and paper plates to make your big books. It is fun to try different types of books, so that students don't get bored with the same old thing! You can also make your books in different sizes and shapes.

Process for creating big books:

- ❑ Ensure that there is teacher and student clarity on the purpose, context, generic structure and formatting of the big book.
- ❑ Exhibit a repertoire of big books for students' perusal and discussion.
- ❑ Scaffold written text and discuss a repertoire of possible illustrations.
- ❑ Use sentence starters or some type of text support for all learners particularly the very young.
- ❑ Assist students to make decisions on the design of their page or pages of the big book.
- ❑ Have students complete a first draft.
- ❑ After consultation students complete their final draft.
- ❑ Assemble the big book.
- ❑ Read big book to the whole class or learning groups.
- ❑ Use the big book for further learning.

Big books can be used at any stage of learning. The following site is excellent for students or teachers who are interest in creating interactive/digital big books.

www.kented.org.uk/ngfl/pembury/lessons.html

① Card Games 1

Familiarity with playing cards and card games can provide children with entertainment, social interaction and educational benefits. Often, card games are best taught by demonstration along with an explanation. A student can be helped to play the first few rounds or hands with cards exposed while the card play is explained as the game progresses. Alternatively, children can watch a few games being played before actually participating.

Attribute Snap

Number of Players Two to eight people, playing individually.

Purposes Cards can be created to show a match between two things. For example,

- ❑ Word cards that match definitional meaning cards
- ❑ Picture cards that match word cards
- ❑ Cards that match because they belong to the same category or group
- ❑ Cards that match because they contain the same attribute

The Deal Any player may deal first. The dealer shuffles the cards and then deals them out, one at a time face down, to each player in rotation, until all the cards have been dealt. The hands do not have to come out evenly. Without looking at any of the cards, each player squares up his/her hand into a neat pile in front of him/her.

Object of the Game The goal is to win all the cards, by being first to slap each matching pair as it is played to the centre.

The Play. Beginning on the dealer's left, each player lifts one card from his pile and places it face up in the centre of the table. In doing this, the player must turn up the card away from himself/herself so that s/he does not see it sooner than anyone else. However, the player should turn his/her card up quickly enough so that the other players do not see the face of the card before s/he does.

When the card played matches the card directly under it is a snap. The first player to slap his/her hand down on the snap takes it as well as all the cards beneath it. The player winning these cards turns them face down, places them under his/her pile of cards and shuffles them to form a new, larger pile. S/He then places the pile in front of him/her as before.

Play continues until one player has won all the cards. That player is the winner.



① Card Games 2

Familiarity with playing cards and card games can provide children with entertainment, social interaction, and educational benefits. Often, card games are best taught by demonstration along with an explanation. A student can be helped to play the first few rounds or hands with cards exposed while the card play is explained as the game progresses. Alternatively, children can watch a few games being played before actually participating.

Fish

Number of Players The game is best for two to five players.

Purposes Cards are created to form groups (known as books) of four. They might be:

- Four places, people of things with the same attribute
- Four words beginning with the same letter
- Four pictures that are the same

A total of 52 cards should be prepared (a total of 13 groups)

The Deal The dealer completes the cut and deals the cards clockwise one at a time, face down, beginning with the player to his/her left. If two or three people are playing, each player receives seven cards. If four or five people are playing, each receives five cards. The remainder of the pack is placed face down on the table to form the stock.

Object of the Game The goal is to win the most "books" of cards. A book is any four of a kind.

The Play The player to the left of the dealer looks directly at any opponent and says, for example, "Give me your (gospel books e.g. Matthew, Mark, Luke, John)," usually addressing the opponent by name and specifying the group he/she wants. The player who is "fishing" must have at least one card of the group he asked for in his/her hand. The player who is addressed must hand over all the cards requested. If he/she has none, he/she says, "Go fish!" and the player who made the request draws the top card of the stock and places it in his/her hand.

If a player gets one or more cards of the named rank he/she asked for, he/she is entitled to ask the same or another player for a card. He/she can ask for the same card or a different one. So long as he/she succeeds in getting cards (makes a catch), his/her turn continues. When a player makes a catch, he/she must reveal the card so that the catch is verified.

If a player gets the fourth card of a book, he/she shows all four cards, places them on the table face up in front of him/her and plays again.

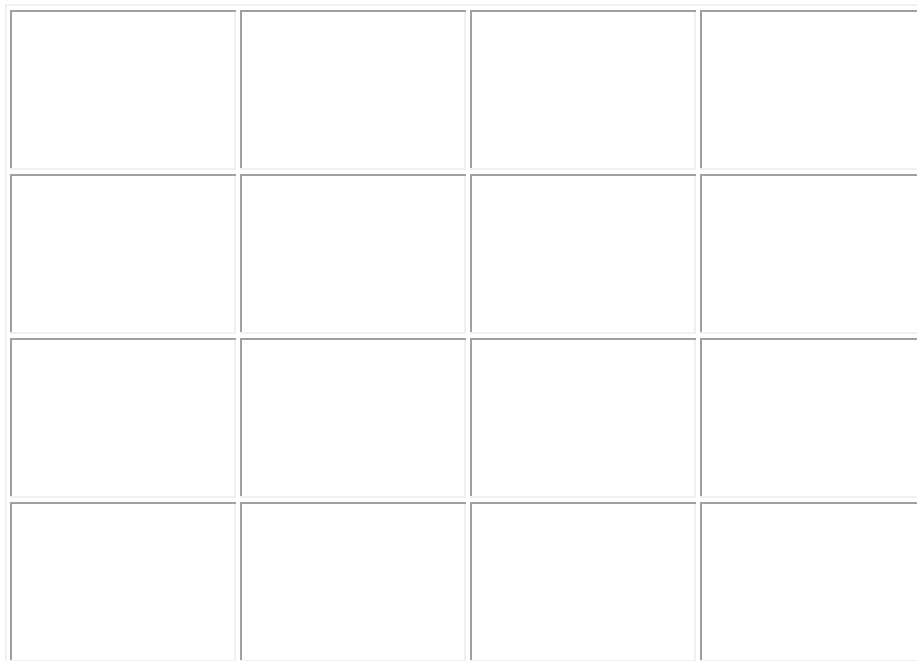
If the player goes fishing without "making a catch" (does not receive a card he/she asked for), the turn passes to his/her left.

The game ends when all thirteen books have been won. The winner is the player with the most books.

During the game, if a player is left without cards, he/she may (when it's his/her turn to play), draw from the stock and then ask for cards of that group. If there are no cards left in the stock, he/she is out of the game.

① Cartoon Strips

Cartoon Draft Thumbnail Sketches



Cartoonist techniques include:

Expression Heads Simple dots to which a line or a circle or both have been added to create expression
Shape and size
Mouths - look at the different styles and the moods they create
Noses, eyes, eyebrows and hair come in an endless variety

Bodies Shape and size
Neck or no neck
Arms and legs - moving or still
Clothing - how does it determine age, gender, occupation, or social status? How are different textures and patterns created?
Hands - How do they add to the action of the drawing? How many fingers? Life-like or squiggles? Nails or hand creases?
Feet and shoes - different styles

Animals, fruits and plants and inanimate objects

See the notes under expressions, heads and bodies above

Cartoonists' Cliché

Commas around a character to show movement
Squiggle or a shadowy shape beneath the character, which shows he/she is in mid-air
A light bulb suggesting the character has an idea
Droplets around the character showing perspiration or crying
Stars and planets indicating a crash or a collision or a punch
Eyeballs or pupils outside their sockets suggesting the character was startled or terrified
Clouds behind a running character
Shading in the cheek area suggesting the character is embarrassed or hot
Streaky lines behind a running character suggesting speed
Stars, rings and circles around a character suggesting he/she is dazed or stunned
Sparks and puffs of dust suggesting the character has stopped suddenly
"S" lines showing the character has been zigzagging
ZZZZ showing the universal sign for sleeping and snoring
Hearts showing a character in love or smitten

① Character Emotions Thermometer Strategy

A Character Emotions thermometer enables students to judge a character's emotional response at certain points in a story.

Process for Character Emotions thermometer:

- ❑ Decide on the section of the story to be analysed
- ❑ Record an emotion in an increasing range.
- ❑ Students colour thermometer to the height of the emotion the character would feel.
- ❑ Students decide on the action that this level of emotion would engender.

Joseph's father gave Joseph a special coat. His brothers felt...

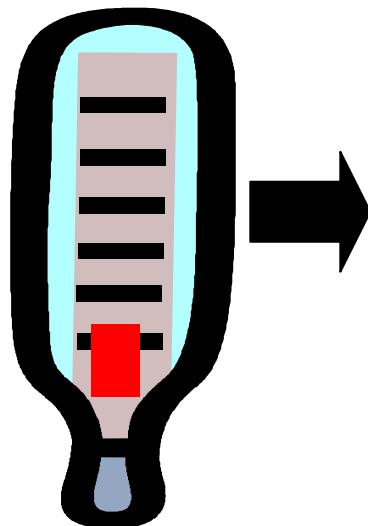
Emotions

Extremely angry

Very Upset

Quite mad

Slightly upset

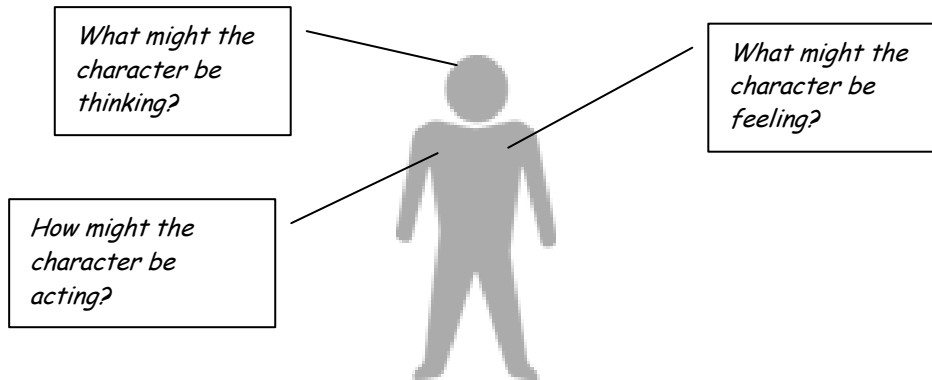


They decided to ...

① Character Map

This strategy helps students select and describe a character from a story and then present evidence to justify the character's description. The students can also use this strategy as a way of comparing/contrasting between two different characters from either the same story or from another. The students choose a character that they wish to describe in detail.

1. The students complete a character map by filling in information about the character under three headings: feelings, actions, and thoughts. The evidence comes from the story and supports the personality characteristics. Other categories can be added according to the activity.
2. The students share and discuss their character maps with the class.

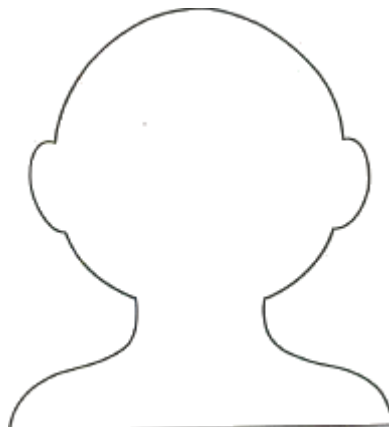


① Character Sketches

A Character Sketch enables students to record their ideas, word pictures and images of a particular character in a story or film. It relies on the students' capacity to comprehend, reflect, interpret, synthesise and imagine characters.

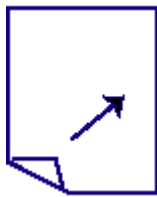
Process for Character Sketch:

- ❑ Decide on the character to be analysed and sketched.
- ❑ Use a standard profile outline of a male or female head and write the name of the character at the top of the sketch.
- ❑ Teachers and students negotiate the type of character sketch they are going to create. The character sketch could record one or more dimension/s of the character. For example students could choose some or one of the following dimensions of character:- values; actions; relationships; physical, emotional, spiritual, mental attributes; shortcomings, social contribution; personality etc.



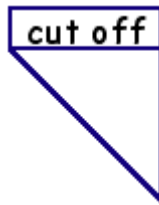
i Chatterbox Strategy

A Chatterbox is sometimes called a Cootie Catcher. This is a highly motivational means of getting the students to assimilate the information they have gathered. It converts a common toy into a learning tool. It also engages both sides of the brain.



Step 1

Fold the bottom of the paper to the side of the page to make a triangle.



Step 2

Use scissors to cut off the flap at the top.



Step 3

Open the triangle and you will have a square.



Step 4

Fold one corner of the paper diagonally to the other corner.



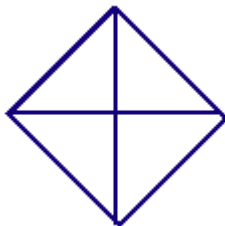
Step 5

Open your paper. You will now have a centre point marked on the paper.



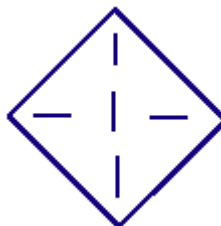
Step 6

Fold each corner of the paper towards the centre.



Step 7

When all four corners have been folded, your Cootie Catcher should look like this.



Step 8

Turn the paper over so that the folded sides are face down.



Step 9

Then fold all the corners to the centre diagonally.



Step 10

Once you have folded in the four corners, write the numbers one through 8 on each of the triangles.



Step 11

Hold the paper in front of you as shown and fold it into a square.



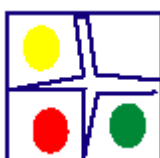
Step 12

Now unfold and fold the square in half horizontally.



Step 13

Open each flap and write something on each triangle. What you write depends on the type of Cootie catcher you have made.



Step 14

Flip the Cootie Catcher over and write the name of a colour, animal, person or place on the flap.



Step 15

Flip the Cootie Catcher over so that the numbers are face up. Fold the square in half and slip your thumbs and pointer finger under the four flaps.

① Chorus Play

A Chorus Play is a dramatised presentation of a Scriptural story with both individual characters and a chorus. The chorus allows for whole group participation. Chorus plays not only help with the presentation of Scripture but also with its interpretation. To assist with interpretations, teachers may wish to consult Biblical commentaries.

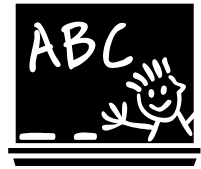
① Class Postcard Strategy

The Class Postcard is a drama strategy that provides students with an opportunity to act out a variety of dimensions of a particular theme or idea independently or in groups. Each group makes a dramatic freeze of their dimension of the idea. The whole group freeze forms the Class Postcard.

A brief synopsis of the Class Post Card strategy is provided below.

- ❑ Students independently or in learning teams focus on one idea, theme or event and try to picture the event and the people surrounding that event in their minds.
- ❑ Students share these ideas and negotiate a team drama (for group work only).
- ❑ Students rehearse their short drama.
- ❑ Students are randomly selected by the teacher to perform.
- ❑ Following their re-enactment, students freeze in a sustainable pose when the teacher selects another student.
- ❑ The whole freeze forms the Class Post Card.

① Classroom Idea Strategy



Kids in all grades love to create big books for the classroom library. Ask your local carpet retailer if they'd be willing to donate any of the plastic handles that hold carpet samples. They are about 30cm in length, which is a perfect size to hold large pieces of poster cardboard. The handle becomes the "binder" of the book. There are a few fun ways you could incorporate this "Big Book Idea!"

Create an ABC book about your community, state, etc. Assign each child to a letter of the alphabet. Students can write or draw pictures about exciting things to see or do in your state that begin with their assigned letter.

Have a "class mascot" that students can take turns bringing home each week. The mascot can be a stuffed animal of some sort, like a cheetah or panda. Give the child a poster to take home, along with the animal, so that he/she can write about the many adventures the mascot had during that special week. The poster journal can be added to the class' big book!

① Collaborative Cloze Strategy

Collaborative Cloze is an effective comprehension strategy that demonstrates to readers how the reading process works. The process draws on the learner's knowledge of the content, vocabulary, grammar and spelling.

Through *Collaborative Cloze* students discuss and share feedback about possible word options they are unpacking, their knowledge of the reading process and share their multiple understandings of the text using the language of the text and topic.

This strategy encourages risk-taking and while there are many substitutions that are justifiable, readers are encouraged to examine the appropriateness of the choices they make according to the group's combined knowledge of the content and topic. When completed as a group process, less confident learners become aware of the strategies that good readers use when predicting unfamiliar words.

In small groups, students:

- ❑ read the text through once together, saying 'something' when they come to a space.
- ❑ discuss possible word options. A group member lists responses in the space provided. The group then discusses the most appropriate option and circles the 'best' response.
- ❑ bring their responses to a central location and all groups read aloud responses simultaneously. The substituted words are read as they proceed through the text.

OR

- ❑ Using the overhead, students read through the text silently. Ask students to read aloud the text substituting any word that fits when they come to a blank space. Do not stop at the word. Allow students to hear the variety of responses.
- ❑ Discuss the options made by groups – 'Your group used the word ... Why did you decide that was the best word for that space?'
- ❑ Discuss the process used for deciding on words. Explain that the process is the same as readers use when they come to unfamiliar words. Strategies such as: reading on, rereading, using context clues, guessing, predicting are all effective means of understanding and building vocabulary skills and comprehension.

① Collaborative Reading Cubes

This strategy is founded on some of the best practice suggested by Glenda Raison (2000) on cooperative reading and the application and use of the four resources outlined in Luke and Freebody's Four Resource Model.

The elements of cooperative learning that are used when enacting this strategy include:

- ❑ Clarity of purpose and intention
- ❑ Staying on task
- ❑ Listening and sharing
- ❑ Peer tutoring and support
- ❑ Setting collaborative goals
- ❑ Respect for all readers by listening to each reader with the intent to learn and support learning by using eye contact and appropriate body and oral language during discussions
- ❑ Sitting in "30 cm cubes" using "30cm voices" in the classroom. (This means when students are reading static text in teams of fours they sit in chairs on the floor in such a way that the two diagonal pairs in the cube are 30cm apart and team members use voices adequate for cube listening only. If students are reading dynamic, interactive texts, seating and speaking should assist and respect the process and others involved in reading or learning tasks.)

The Four Resource model focuses on the practices of reading and the resources readers need to engage in these practices. The four resources of code breaker, meaning-maker, text user and text analyst are not a hierarchy but rather a set of practices. It is very rare that a reader would use only one resource on its own in real life reading situations, e.g. code breaker. So it is with the application of this strategy. It is the combination of the collaborative analysis using all four resources of reading by the four students in the collaborative cube that enhances students' understanding of diverse texts. Life long learners of all ages engage subconsciously in literate practices and resources.

The Four Resource Model is also about reading, as a social practice as well as the associated resources. This suggests that while it is highly desirable to engage in skills, knowledge and process for reading any school program should be balanced. Reading should also be connected to and influenced by, real-life reading practice of the learning community.

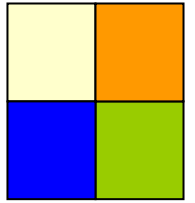
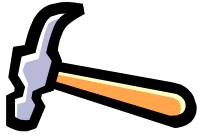
The Four Resource model is about monitoring and addressing change in technology of texts and the ways in which they are used to ensure students are equipped for the future. It is about technology: multiple modes, multimedia and platforms. Its is important to acknowledge that texts are constructed with technology be it paper, pen or electronic (*Literature Futures: Reading* p.40)

Process for a Collaborative Reading Cube

Collaborative cubes can be used in reading, writing, listening and speaking. The use of this strategy for reading follows.

1. Students are assigned a reading resource e.g. code breaker, meaning-maker, text user and text analyst before the reading task commences. The four readers become a collaborative reading cube.
2. Each student, in turn, reads a chosen text. Texts for reading can be selected from traditional print resources or hypertext.
3. When the text is read students complete the assigned reading resource sheet (cited over).
4. On completion of the sheets each member of the collaborative cube discusses their findings in turn to the other members of the cube.
5. An extension of this strategy would involve students in cubes jointly constructing and discussing synthesising statements from their recordings.

Task:



Read carefully as a code breaker and record the following. After recording discuss your findings with the other members of you collaborative reading cube.

1. What is the purpose for reading this text?

2. Each member of the collaborative cube reads a section of the text aloud.
3. Complete the following chart independently after you have read the text.

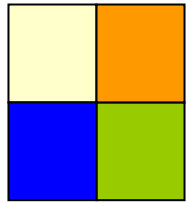
Ideas and Word	Meaning
List new, difficult or unfamiliar words, ideas or symbols	
List ideas, symbols or words that are important or interesting	

4. Return to your cube to discuss your findings.

Code Breaker

Collaborative Reading Cubes

Task



Read the text aloud as a member of the collaborative reading cube for the particular purpose of making meaning. Listen for the main ideas.

Record the main ideas and possible meanings in the boxes provided below. Share your understandings with the members of your collaborative cube.

Main Ideas	Meanings

Consider the following questions:

Are the ideas linear or non-linear? _____

What prior or further knowledge might help you make meaning of this text?

Meaning Maker

Collaborative Reading Cubes

Task



Record answers to the following questions;

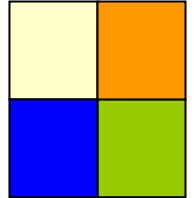
1. What is the purpose of reading this text?

2. Record some interesting ideas that could be used for your purpose.

3. What could we do with what we have read and recorded?

4. What might others do?

Text User



Collaborative Reading Clubs

Task

After reading answer the following questions. After completing your questions discuss your answers with members of your collaborative cube.

1. What kind of person and with what interests and values, wrote this text?

2. Where might some of the information from this reading have come from?

3. What is this reading suggesting I believe and consider?

4. What beliefs and points of view were presented in this reading? What points of view were missing?

5. Do I think this text and its ideas is useful? Why?

6. How has this reading influenced me? What might I do with this?

7. How do the words read in the text relate to one another?

Text Analyst

① Compare / Contrast Strategy

Compare / Contrast Charts do just about what you'd expect them to with a name like that: they're useful for looking at two quantities and determining in what ways they are similar and in what ways they are different. The chart pictured here is one way to approach this comparison. First you look at the similarities. Then you consider the differences, making sure to indicate on what criteria you are drawing out the dissimilarities.

Compare and Contrast Diagram

Concept 1	Concept 2
-----------	-----------

HOW ALIKE?

HOW DIFFERENT?

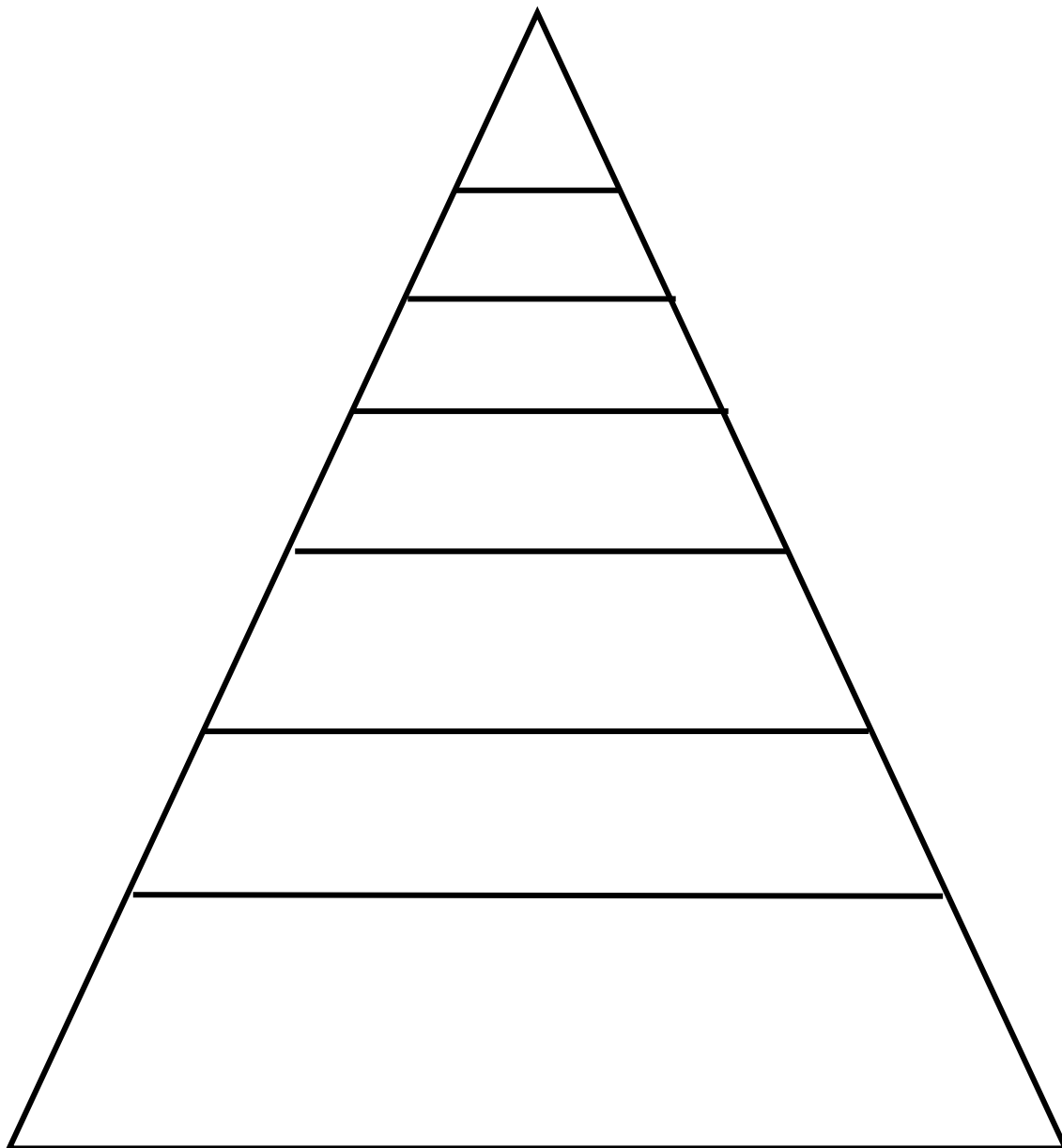
	<i>with regard to</i>	

① Concept Pyramid Strategy

A Concept Pyramid is a simple way of brainstorming concepts and arranging them in a sequence or negotiated hierarchical order. In some concept pyramids, concepts are placed in order of preference or hierarchy. Alternatively, a concept pyramid might be used to identify specific elements or components in much the same way as a concept web might.

In using a Concept Pyramid within a group discussion a useful process might proceed as follows:

1. Provide each group with a blank concept pyramid printed on a sheet of A4 paper.
2. The Concept Pyramid is divided into levels of any number. Students brainstorm elements or components and record each on separate sheets of paper. They jointly construct the concept pyramid by negotiating on the hierarchical order in which the separate pieces of paper will be placed on the concept pyramid.



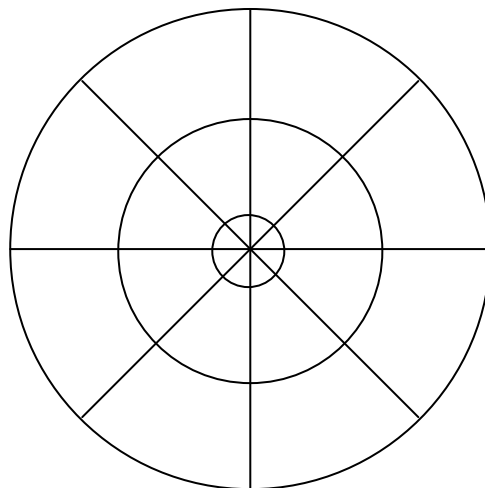
① Concept Spiral Strategy

A concept spiral is a useful device for helping students to develop conceptual knowledge at a number of levels. It incorporates visual and written text types.

A concept spiral consists of 3 cardboard circles of different sizes that, when placed one on top of the other, are fixed in the centre with a split pin. This allows each of the circles to rotate freely.

Each of the circles can be divided into equal portions- that is, divided into pieces of pie according to the number of concepts under investigation.

For example, a concept spiral could be constructed to explore church ministries. On the **inside circle** students could record a church ministry for each piece of pie: e.g. education, health, justice, welfare, liturgy and worship. On the **middle circle** students provide examples of how each of these ministries are put into practice in the local community. On the **outside circle** students design a symbol or image that is the essence of each of these ministries. Pieces of pie are colour-coded to show connections between elements of each circle. On completion, concept spirals can be used for students to demonstrate their conceptual knowledge.



❶ Concept Web Strategy

A concept web is a diagram that indicates relationships between concepts. Put simply, webs are visual maps that show how different categories of information relate to one another. Webs provide structure for concepts, ideas and facts and give students a flexible framework for organizing and prioritising information.

Typically, major topics or central concepts are at the centre of the web. Links from the centre connect supporting details or ideas with the core concept or topic. Concept maps are more effective in aiding comprehension and retrieval if the connection lines are labelled as well.

Teachers and students alike use webs to brainstorm, organise information for writing (pre-writing), as well as to analyse stories, events and characterization. Classroom teachers use that webbing as an effective technique in small group settings. As students work cooperatively they can build collaborative webs, incorporating the thoughts and contributions of each group member.

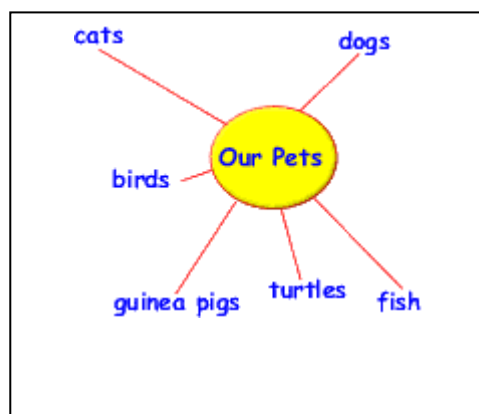
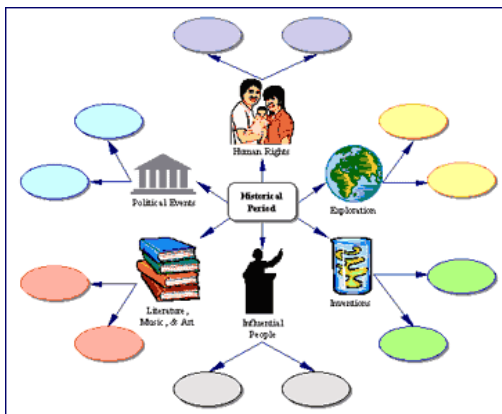
As an assessment tool, a concept web can be used to:

- ❑ Assess content knowledge and show hierarchy and relationships among concepts
- ❑ Provide teachers with insight into a student's understanding and reasoning
- ❑ Pre-assess student understanding of an area of study.

There are a variety of elements that students need to consider in designing a concept web. These include:

- ❑ The quantity and depth of terms used
- ❑ The accuracy of relationships
- ❑ The levels of hierarchy generated
- ❑ The number of branches and the number of cross links and how these are labelled.

Typical concept webs look something like these:



A useful process for teaching students to create a concept web is:

Start with a major idea or central concept.

Arrange items in a directional hierarchical pattern with subordinate concepts.

Place labelled links with appropriate linking words or phrases.

Identify the links to the sub-branches of the network.

Encourage students to use their own words.

Use only a few important concepts in the subject domain.

Check to make sure the connections are valid and clear.

An excellent software tool for creating concept webs is **Inspiration**. A free thirty-day trial version of this software can be downloaded through the Inspiration web site located at:

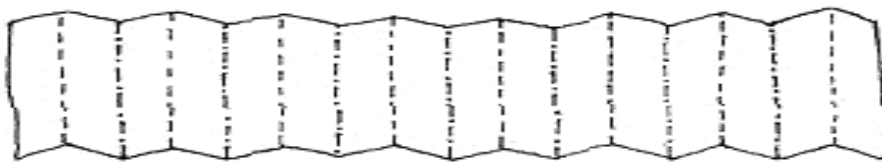
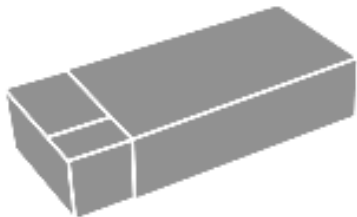
www.inspiration.com/index.cfm

❶ Concertina Book in a Matchbox Strategy

A concertina book in a matchbox is a fun way for students to present a drafted text. Students need a regular matchbox that forms the cover of the book. They may choose to design a cover on the front of the matchbox as well as a spine label and back cover.

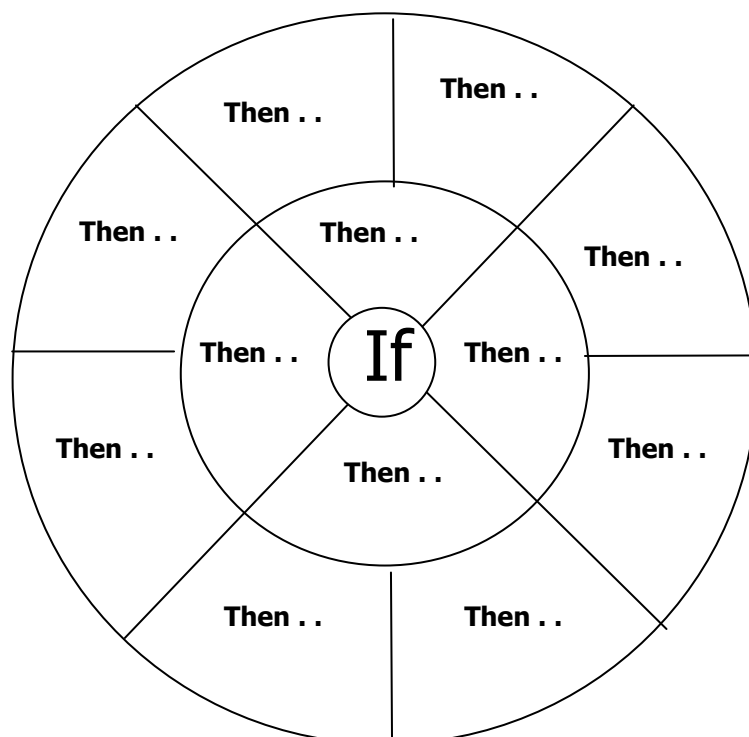
Students cut a strip of white paper with the width slightly less than the length of the matchbox. This is folded concertina-style to form mini pages, the width of which is slightly less than the width of the matchbox.

Students create their concertina book using one or both sides of the paper strip to form pages. The last 'flap' is left blank and glued to the base of the matchbox.



❶ Consequences Web

A Consequences Web is a type of graphic organiser. It assists students to analyse the likely or observable consequences of an action. The web can contain any number of circles



① Context Pizza Strategy

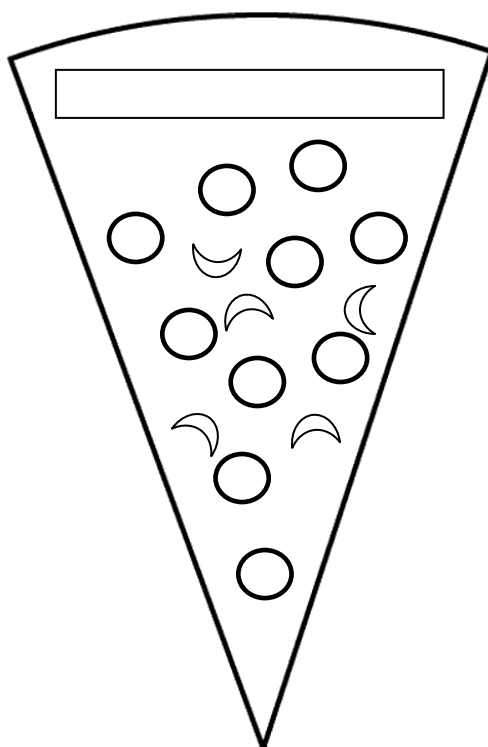
The concept pizza strategy allows students to complete a simple biblical exegesis on a parable or other scriptural text using contextual clues.

A suggested process for using this strategy is provided below:

1. Students read the text
2. Students form learning teams of a specified number depending on how many contextual clues are being investigated. Students take a slice of pizza (see resources below) and write the name of the contextual clue they will be investigating. This might, for example, be a character's name, or a geographic feature. The contextual clues provided below are based on teams of six with each student in the team investigating a different clue:

Social Context	What social codes are evidenced in this text?
Political Context	What is the implied political agenda in and behind this text?
Cultural Context	What evidence is there in this text that is specific to the culture of the time and place?
Symbolic Context	How and where is symbolism used to enhance the meaning of this text?
Historical Context	When and where was this text set? How does that inform the meaning of the text?
Literary Context	What literary techniques and textual features have been used in this text? How does knowledge of them help you understand the text?

3. Students now re-read their text paying attention to the contextual clue they are investigating. Students write context clues on the back of their pizza slice.
4. Students now take turns in sharing information gathered. As they do so they place their pizza slice into the middle of the story upside down. As the discussion proceeds a class context pizza forms. Students can then use the data to write a group report.






① Contextual Spectacles Strategy



A Contextual Spectacle Strategy is an analytical tool for interpreting texts contextually. These contexts could include authorship, audience, social and cultural codes, social status, historical, geographical, economic, political. In the discourse of religion this strategy is helpful to analyse and interpret Scripture.

This strategy is best used summatively when a particular context or group of contexts have been investigated. It provides a practical and systematic way of analysing and interpreting texts. Teachers are encouraged to design this strategy in alignment with the learning that has taken place. Each contexts needs teacher constructed support questions to assist students in their understanding.

<i>Contextual Perspective</i>	<i>Notes</i>	<i>Meaning</i>
<div data-bbox="233 707 384 869" style="border: 1px solid black; padding: 5px; text-align: center;"> <p><i>Authorship</i></p>  </div> <p><i>Who was the author? Who was his audience? What characters and symbols did he use in his text? What was his message?</i></p>		
<div data-bbox="233 1144 384 1305" style="border: 1px solid black; padding: 5px; text-align: center;"> <p><i>Social</i></p>  </div> <p><i>What social codes are evident in the text e.g. purity, honour shame, challenge riposte?</i></p>		
<div data-bbox="233 1514 384 1675" style="border: 1px solid black; padding: 5px; text-align: center;"> <p><i>Cultural</i></p>  </div> <p><i>What Jewish customs and practices are evidenced in the text? Is there any evidence of a particular way of being in this time and context?</i></p>		

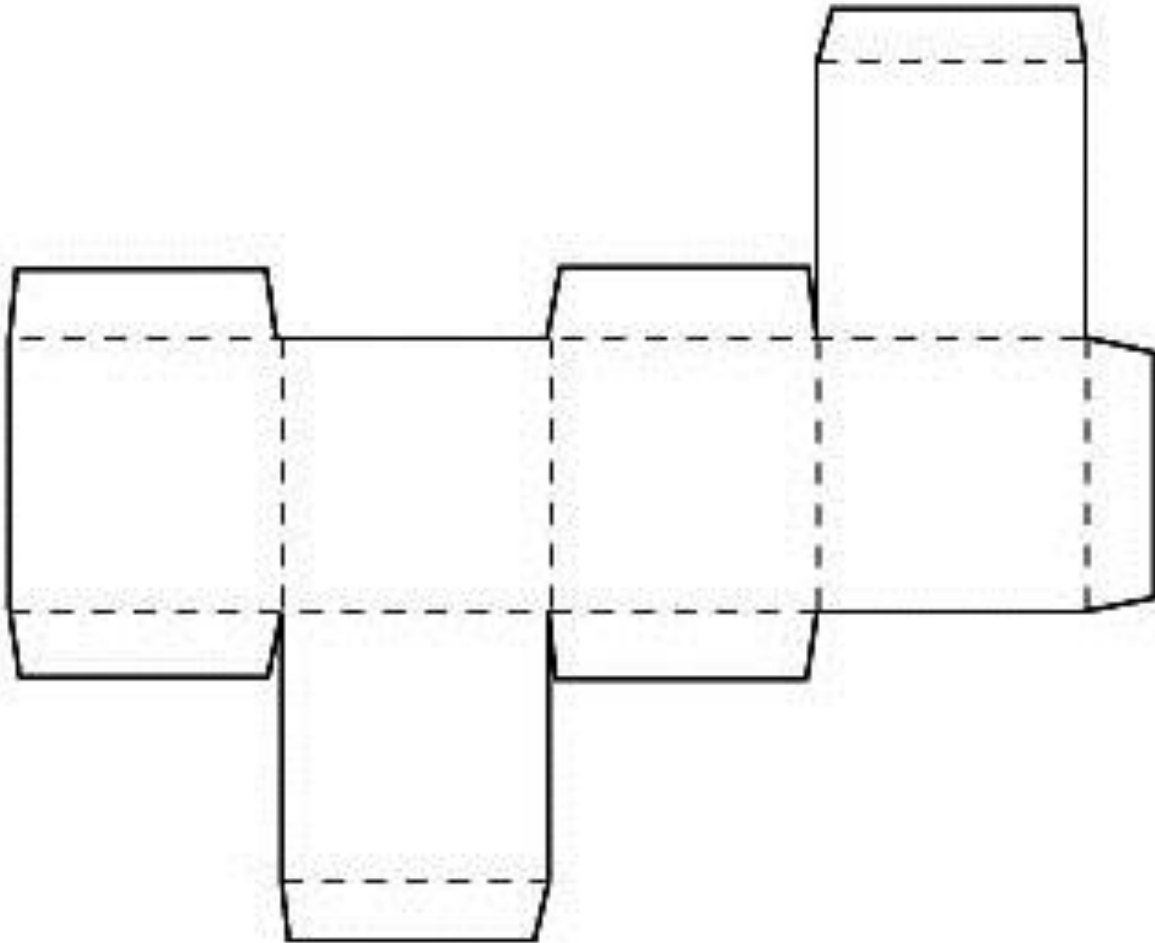
❶ Creating a Simple Ritual

The following planner might assist teachers and students in designing simple prayer rituals.

Aim The purpose of this activity is for participants to		
When Where Who Duration	Theme or Focus	Scripture Focus
Planning Notes Prepare and Gather Listen and Respond Share and Give Thanks Go and Tell		Floor Plan
Sensory Checklist Sight Smell Taste Touch Hearing		Equipment Checklist

① Cube Strategy

The following cube template can be used for a variety of learning tasks.



① Curiosity Box

A Curiosity Box is a way of collecting a variety of resources around a central topic or theme for use in a presentation or as evidence in support of a proposal or argument.

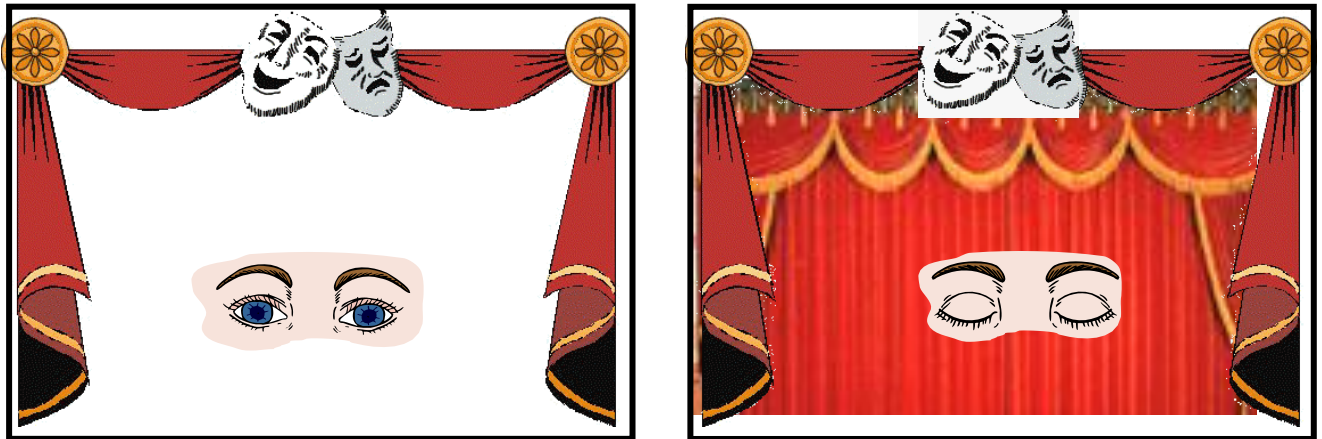
A Curiosity Box can be simply an old shoe box or cardboard gift box from the local \$2 shop. It might contain symbols, pictures, objects and other curious items used as stimulus for a presentation about:

- ❑ An event in history
- ❑ The life of an eminent person
- ❑ Evidence to support a proposal or argument
- ❑ Stimulus material for engaging in a high level conversation

A class curiosity box can be developed as a way of beginning a unit of work. Students bring to school an item associated with the theme, unit topic or concept. In this case cardboard boxes are often unsuitable to make curiosity boxes, because many students will want to bring in larger objects. Plastic craft organising boxes are useful for a class curiosity box.

❶ Curtains Up, Curtains Down Strategy

Curtains up, Curtains Down is a drama strategy where a group of students create a series of frozen statue images related to a story or event. Students in audience close eyes (curtains down) as players get into position. When it's time for curtains up, audience opens eyes and a narrator can tell story of the scenes before them.



❶ Decision Making Matrix Strategy

Decision making matrix www.k-8visual.info/tryThis_decision.html

The Decision Making Matrix enables to compare alternatives easily and to make a logical decision.
Process for Decision Making Matrix:

- ❑ Students are presented with a problem.
- ❑ Students/ Teacher decide on choices that the character in the text could have. These are placed along the top row of the matrix.
- ❑ Students/ Teacher decide on aspects to consider regarding the decision. These are placed down the first column of the matrix.
- ❑ Students compare the choices systematically. They colour (or mark in some other way) the most satisfactory choices for each aspect.

What's the best animal to have as a pet?			
	Dog	Goat	Goldfish
What do I feed it?			
What shelter does it need?			
Is it useful? How?			
Is it friendly?			
What if it gets sick?			
Score:			

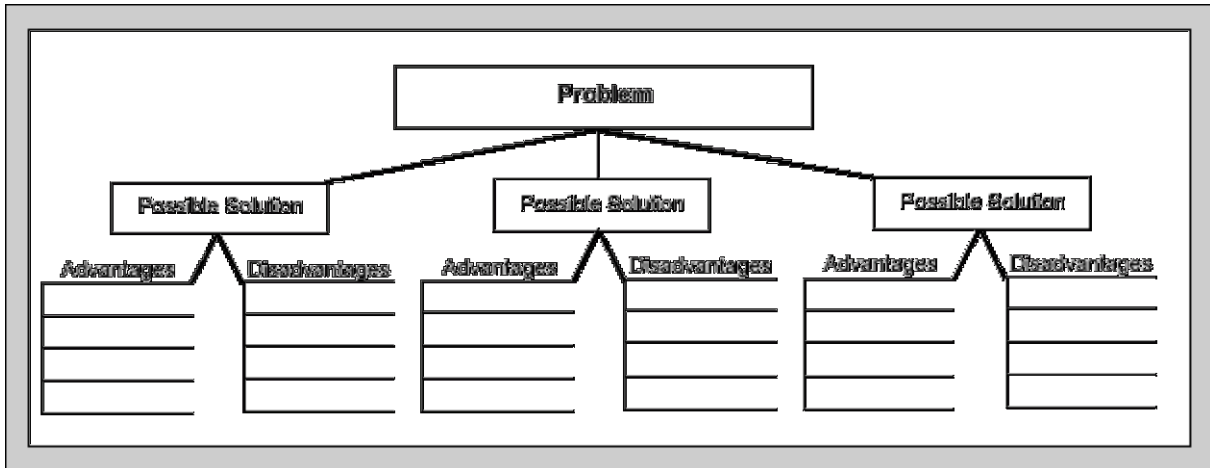
Decision:

① Decision Tree

Decision Trees are graphic organiser strategies in which students use diagrams or decision trees to illustrate real or possible outcomes of different actions. These graphic organisers enable students to structure the decision-making process.

Students visually depict outcomes for a given problem by charting various decisions and their possible consequences.

To provide practice for students, describe hypothetical real-life situations that are age appropriate. Students identify possible solutions, advantages, and disadvantages for each solution.



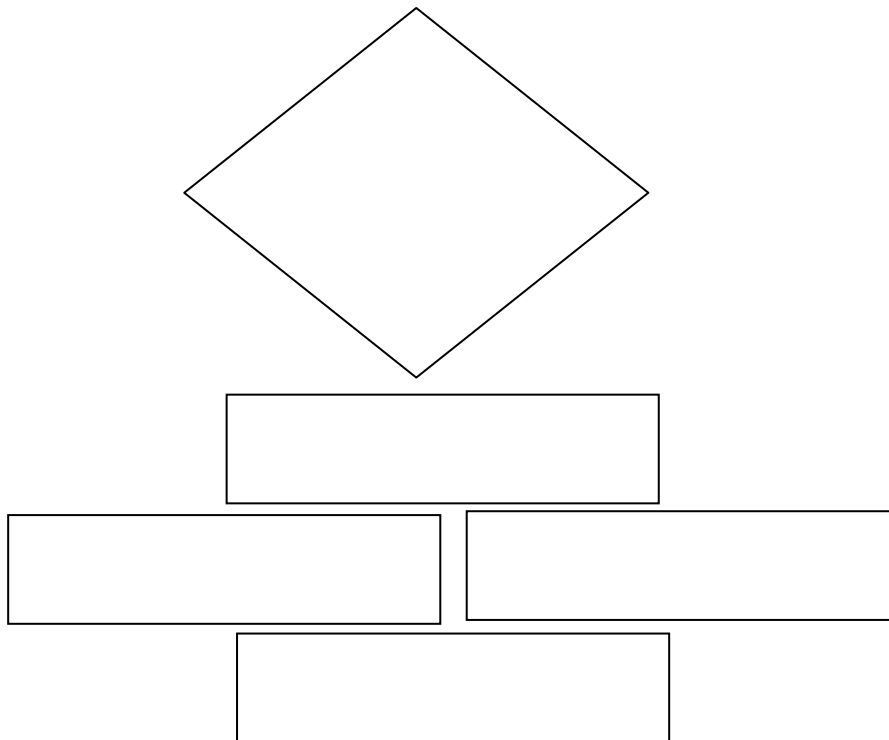
① Developing a proposal strategy

- Proposals convince their audience to adopt an idea and implement it – i.e. should it be done?
- Proposals ask decision-makers to allocate time, money, and other resources to change something.

Steps in Developing a Proposal

- 1. Make a proposal claim advocating a specific course of action:** X should do Y.
- 2. Identify the problem:** If you're asking people to change the way they do things, you must establish that there is a problem.
- 3. State your solution:** Make sure that the audience knows what to do, and can do what you suggest.
- 4. Justify your solution:** Explain the relevant imperatives that impact on the problem and your solution.
- 5. Consider other solutions:** What are the advantages and disadvantages of other solutions (including doing nothing)? Why is your solution better?
- 6. Examine the feasibility of your solution:** How can you convince readers that your proposal can be achieved? How easy will it be? Will the people affected go along with it? (For example, lots of things can be accomplished if enough people volunteer, but it's hard to get people to work without pay.) If it costs money, how much and who will pay for it?
- 7. Analyse your potential readers:** Who are you writing for? How will your solution benefit them?
- 8. Develop a draft:**
 - a. Define the problem:** Set out the issue or problem. You might begin by describing your experience or the experience of someone caught up in the problem. You may need to argue for the seriousness of the problem, and you may have to give some background on how it came about.
 - b. Present and justify your solution:** You may want to set out your solution first and explain how it will work, then consider other possible solutions and argue that yours is better; **or** you may want to set out other possible solutions first, argue that they don't solve the problem or are not feasible, and then present your solution.
 - c. Argue that your proposal is feasible:** Your proposal for solving the problem is a truly good idea only if it can be put into practice.
 - d. Conclude with a call for action:** You should put your audience in a position that if they agree with you, they will take action. You might restate and emphasise what exactly they need to do.

① Diamante Strategy



Purpose

To assist students to process and prioritise thinking.

Procedure

Provide each student in a small group with a written, oral or visual text and 4 or 9 rectangular cards or paper slips. (A four-card diamante provides a quicker and simpler process than a 9-card diamante. It is recommended that this thinking process be first used as a 4-card diamante.)

Considering the text the students in the group write on their cards/slips the 4 or 9:

- main ideas
- principles or values
- points of view or positions
- events etc. (The teacher indicates to the students one of the above or others.)

Students prioritise the main ideas, principles or values, points of view or positions or events etc by making a diamante shape with the cards. In a four card diamante the most important card goes to the top, two of similar rating go below, side by side and the least important card goes to the bottom of the diamante. In a nine-card diamante the highest priority is on the top, two side by side below, three side by side below, two side by side below and the lowest priority is on the bottom.

Students in turn discuss their diamante and provide reasons.

As a group, the students decide on a group diamante about the same text-that is, a consensus opinion of the group.

① Drama Strategies

Improvisation	Method of producing make-believe talk and action in a spontaneous or continuous manner but not meant for repetition, or as prepared talk and action for performance.
Teacher/student in role	<p>Teacher/student takes on the roles of characters within the drama to create belief, to highlight tensions, to develop ideas, or to ask questions. Can be used:</p> <ul style="list-style-type: none"> • To introduce a plot or a theme • to look in more detail at aspects of the action or at particular events e.g. after reading a text. • instead of a lecture, or a résumé. <p>Which role to choose:</p> <ul style="list-style-type: none"> • <u>not</u> a main character: someone who is near enough the action to know a lot but who is not central (e.g. Juliet's nurse, Rosencrantz or Guildenstern, Ophelia's brother): • an invented character. <p>Find some way to show who you are; show when you are in and when you are out of character; define your audience.</p>
Still image	The group takes up different poses to construct a picture which shows physically what they want to say or how they interpret a text.
Freeze Frame	A series of linked still images that can describe different important moments within a text.
Mantle of the Expert	Students or teacher take on role of people with specialist knowledge that is relevant to the situation.
Narration	The teacher narrates part of the story to get it started, to move the story on, to aid reflection, to create atmosphere, to give information, to give control.
Thought Tracking	Individuals, in roles, are asked to speak aloud their private thoughts and reactions to events.
Hot Seat Interview	Students, as themselves, question teacher-in-role or student-in-role in order to get more information about the character and the character's motives; or to confront the character.
Collective role play	Several members of the group play the same part simultaneously to provide mutual support and present a range of ideas.
Ritual	A stylised action or form of words (e.g. an agreement sealed with a handshake). Often repeated; used to build the feeling of being a group.
Conscience alley	Groups are used to provide advice or give expression to conscience in a character as he or she is made to walk through the alley.
Concentric circles	A way of organising exchanges of opinion, discussion. Divide class in two. One half forms a circle and then turns to face a partner in the outer circle, which is formed by the other half of the class. On signal, outer circle moves to a new partner in a clockwise direction.

① Dramatic Play Strategy

Dramatic play is a drama strategy that provides students with the freedom to create or re-enact roles, life events, ideas etc. Such play is enhanced if a particular area or leaning centre in the classroom is designated for dramatic play. Props, simple sets and costumes promote dramatic play. These aides to dramatic play should be returned to their designated spaces after use for ease of access and the promotion of respect for others and learning equipment.

① Echo Mime Strategy

An Echo Mime assists students to understand and recall a Scriptural story.

Process for an Echo Mime

- ❑ Choose a scriptural passage or transcript appropriate to the age and interest of the students
- ❑ Break down the scriptural passage or transcript into short manageable sentences or phrases
- ❑ For each sentence or phrase an action is designed and enacted
- ❑ The leader delivers the sentence or phrase and performs the corresponding action to the group
- ❑ The sentence or phrase and performs the corresponding action is echoed by the group.

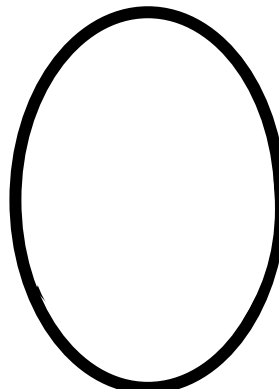
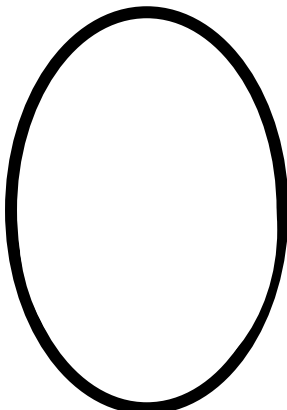
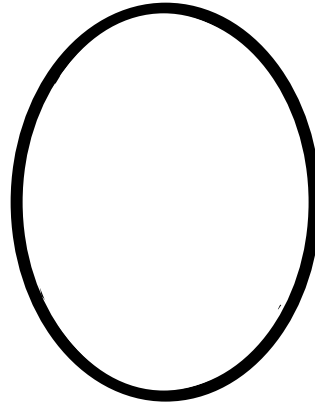
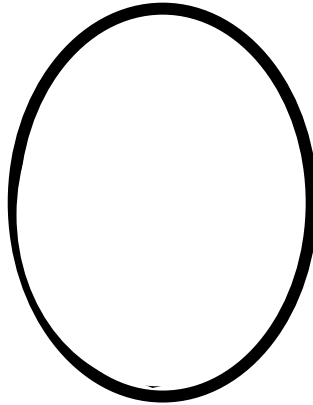
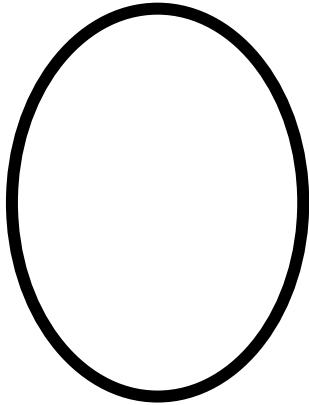


📌 Emotions Map Strategy

The Emotions Map Strategy allows students to record visually the emotions of the people mentioned in a story as they react to another's actions. They also record on the map the reason for each emotion expressed.

Process for the Emotions Map Strategy:

- ❑ Students read the story/passage
- ❑ In learning teams, students discuss the emotions that people in the text would be experiencing.
- ❑ Students create a visual response for the emotions and record any reasons for why the person may be experiencing that emotion.



① Evaluation of Texts and Technologies Strategy

The following Templates can assist students to evaluate texts and designs intended to communicate Scriptural texts.

When using these templates, students may need reminding that they are evaluating particular text types, namely, religious texts that may have relevance only to believers. It is their task to evaluate the texts in terms of a contemporary believing audience, not a sceptical post-religious group.

1. Evaluation of a Liturgical Design Feature (For example, a Church building, Stained Glass feature, Baptismal Font)

What Scriptural texts/references are evident in/linked to this particular design?

What is the medium used? What are its advantages/disadvantages for effectively conveying the interpretation of the Scriptural text?

Are there design features that represent:

- i. traditional interpretation/s of the Scriptural text?
- ii. contemporary interpretations of the Scriptural text?

Would particular design features appeal to different groups of believers?

Which elements of the design could be retained as universal applications of the text for a contemporary audience?

Which elements of the design could be changed to accommodate a contemporary application of the text/s?

Which elements would you change/alter/re-design for a contemporary audience?

What response/s (intellectual/faith/emotional/physical) do you think the designer sought to provoke?

Has it been successful?

Does this design create any response in you ?

What are the most effective elements of the design in terms of the communication of a Scriptural text?

Visual appeal?	Appeal to curiosity?	Atmosphere created?
Emotive appeal?	Shock appeal?	Repentance?
Appeal to faith?	Relevance to contemporary life?	

2. Evaluation of Technologies

By examining the advantages and disadvantages of various communication technologies, students can then apply these to a given religious text or technology.

Print Texts

Advantages:

- Material:
 - Printing materials easily accessible - ready availability of materials in most societies
 - Desktop Publishing makes printing open to ordinary people
 - Internet access allows for many written texts to be made available digitally
 - Possibility for creative presentations with the help of modern technology
 - Variety of materials for the presentation - paper, posters, billboards, letters, journals, newspapers, graffiti; skywriting

Accessibility:

- Ease of access - no special technology needed
- Adaptable for cultures and age levels
- Growing numbers of people in the world are literate and have access to texts
- Usually very portable
- Existence of libraries makes texts accessible

Practical Functions. Print texts:

- support the memory
- span space and time
- enable the message to be passed on by its conceiver
- bring social control and order
- regulate and influence behaviours
- are a form of art and have an aesthetic function.

Social Functions. Print texts:

- build and strengthen identity of individual and community
- maintain the languages and cultural information by recording them in a 'strong' form, recording stories and songs in a form accessible to future generation and recording the history of contact.
- enhance social communication including social action, celebration, sharing experience in activities, remembering the past, giving information in notices and for entertainment.

Disadvantages

- Linguistic diversity is lost, dialects are reduced into one 'standard' dialect and meanings and images become standardised and even changed.
- Vernacular literacy is transitional to literacy in more powerful languages, e.g. English and the nuances of the original text language is lost.
- Literacy brings about conceptual change, such as concepts of time - for example, the 'cyclical time' of oral and preliterate societies to the 'arrow time' or linear concept of literate cultures. The Bible is a good example of this, as made evident in the novel *The Red Tent*.
- Literacy leads to social restructuring, from a traditional structure with authority by heredity or by the physical skills of individuals to a new structure with literate/illiterate distinctions. "Knowledge" becomes a source of power of the elites.
- Written words are seen to reflect truth and the printed words are seen as more powerful than in societies with a longer tradition of literacy.

3. Digital and Audio-Visual Technology

Advantages

- Material
 - Ease of copying, storage and access for viewing
 - New technologies make production equipment it accessible for use by all ages and groups
 - Internet allows for ease of distribution
 - Capacity for creative productions to suit all tastes and needs
 - Variety of modes - film, video, DVD, CD Rom, PowerPoint, music, internet images
- Accessibility
 - Readily available to most audiences at low cost
 - Libraries, video stores, cheap DVDs aid accessibility
 - Most people in the world have access to television/cable/film.
- Practical Functions. Audio-Visual technologies
 - Engage learners
 - are a popular medium for the young
 - support the memory
 - span space and time
 - enable the message to be passed on by its conceiver
 - appeal to the imagination/senses
 - can convey multi-levels of meaning at the one time.
 - can condense large amounts of information in a short time
 - create other worlds that otherwise exist only in the imagination
 - bring texts to life
 - provide alternate ways of learning and knowing
 - Self-paced - when you want, where you want.
 - Formal (mediated) or informal (just sit and watch!)
 - Non-threatening
 - Cost-effective
 - Time-effective
- Social Functions. Audio-Visual technologies
 - Speak a "common language" to a wide section of society
 - Are a levelling device for social, cultural and age groups
 - Strongly influence social mores, values and practices
 - Open up new vistas of learning and existence

Disadvantages

- Can stifle creativity and imagination
- Can be used for propaganda and misinformation
- Can create "lazy learners"
- Not always interactive
- Requires self-motivation and self-discipline
- Finding good online learning courses can be difficult

4. Evaluation of a Presentation (Such as a Homily)

Delivery:

1. Atmosphere created
 - Appropriate for engaging target audience?
 - Faithful/respectful to the nature of the message?
 - Suitable for intended purpose?
2. People used
 - Appropriate to appeal to the intended audience?
 - Appropriate for the nature of the message?
 - Genuine in their presentation?
 - Credible in the message delivered?
3. Techniques used
 - Presented in a way that "speaks to" the target audience?
 - Variety in presentation to engage audience?
 - Use of properties - people, animals, images, locations, music, voice?
 - Techniques to engage - e.g. shock, mystery, link to current issues, appeal to charity, sympathy, humour?
 - Successful combination of visual, auditory?
 - Appeal to reason, emotion, reflection, guilt, fear?
4. Professionalism
 - Quality of scripting
 - Quality of location
 - Quality of acting
 - Quality of preparation
 - Provision for follow up

Form/Technology Used:

Appropriateness

- Relevant to target audience
- Appropriate for the message being delivered
- Faithful to the message being delivered
- Professionally used
- Easily accessible by audience
- Cost effective

Impact/Response

1. Audience Response
 - To which audience/s is it aimed?
 - Visual/physical response desired?
 - Emotional response desired?
 - Immediate response desired?
 - Long-term response indicated?
 - Logical and rational elements?
2. Fidelity to the Text Type
 - True to the message of the text?
 - Pass the "Genuine" test even to those indifferent to the message?

5. Proclamation of a Message

Students can make use of the following template in order to make judgements about the effectiveness of text types in various media.

Audience

- Who is the audience?
- What are their needs? What do they want to know?
- When is the best time to deliver the message?
- Where is the best place to reach them/communicate with them?
- How do they normally receive messages?
- Why do they need/want this message?

Forms it Could Take

- Written
- Graphic
- Oral
- Performance
- Demonstration

Technologies Available

- Digital
- Pictorial
- Musical
- Textual
- Traditional

Purpose for Delivering

- Inform
- Inspire
- Convert
- Convince
- Sustain
- Motivate
- Warn

Desired Effect

- Head? (Knowledge)
- Heart? (Emotions)
- Hands? (Action)
- Other?

Flaws/Drawbacks/Positive Features

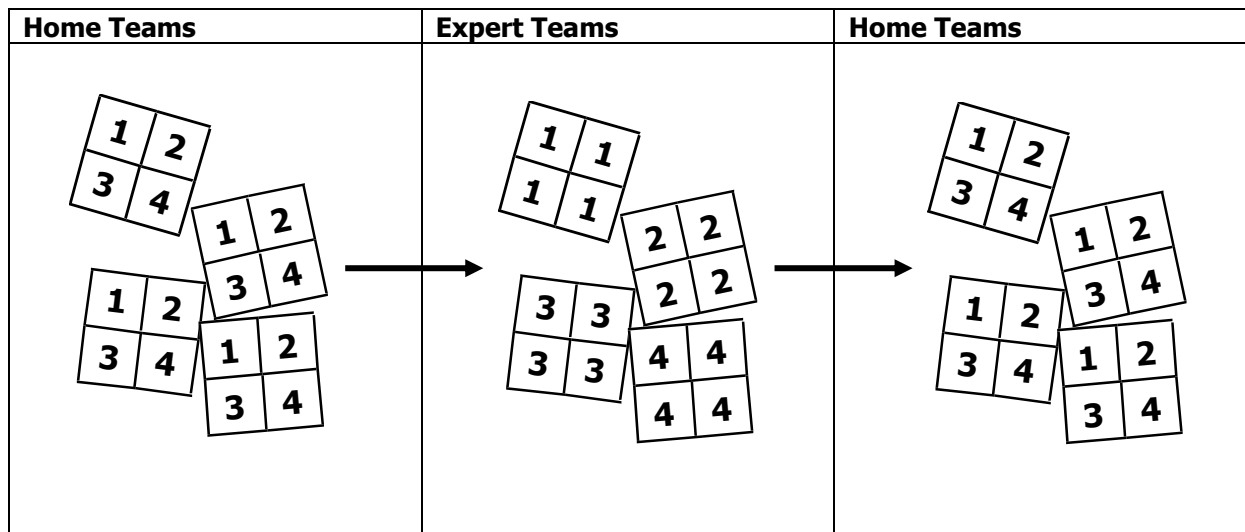
- What does it need to help "sell" it?
- How does it need "massaging"?
- Public relations/perception issues?
- Acceptability of the message?
- Receptivity issues?

The Personal Face of the Message

- Gender?
- Age?
- Occupation?
- Social status?
- Image?
- Number of people?

📌 Expert Jigsaw

Brief:



Detail:

In Expert Jigsaw, students in each team are given specific responsibilities. To implement this structure:

1. Form students into Home Teams of four members, and number them from 1 to 4.
2. Introduce the project or activity to the Home Teams eg 'Design a future home'.
3. The specific functions of the Expert Teams are then outlined in the following fashion:
 - Expert Team 1: Basic design layout of the future home.
 - Expert Team 2: The furniture
 - Expert Team 3: The entertainment facilities
 - Expert Team 4: The food preparation process.
4. The Home Teams are then reformed into Expert Teams, which means that all of the Home Team No. 1's move to Expert Team No. 1, home Team No. 2's into Expert Team No. 2, and so on.
5. The Expert Teams then research their specialised area, and develop a range of ideas.
6. Expert Teams then split up, with all members returning to their original home Team. At this stage, there then will be an 'expert' on each of the areas, such as 'furniture', within each of the Home Teams.
7. By pooling their collective knowledge, the team members then can undertake their original task in a professional manner.

Created by Eliot Aronson

① Extent Thermometer

The Extent Thermometer is particularly useful in helping students to focus on answering questions such as "To what extent was ... responsible for...", or "How important was ... to the success of..."

In each case, some Analysis is required before an Evaluation can be made and having a simple device like the Extent Thermometer will help the student translate the analysed data into a decision.

This decision may vary from 'Completely' or 'Very High' or 'To a Large Extent' to 'Not at all' or 'Slightly' or 'Minimally', and all points in between.

What this also highlights is the value of using the language of a cognitive taxonomy in the classroom. If students know that this is ultimately an

Evaluation type question, they can then use an Evaluation type tool such as the Extent thermometer. In order to suit the context of the learning experience, the

teacher can change the descriptions used in the Extent Thermometer. (Created by Eric Frangenheim)



❶ FALL Strategy

The FALL Strategy is an extension of the *Think-Pair-Share Strategy*. Learning Team members privately **F**ormulate a response; **A**rticulate their ideas to the group; **L**isten in turn to other responses and **L**engthen the thinking during the subsequent discussion by systematically building upon and elaborating the ideas of others.

F formulate

A articulate

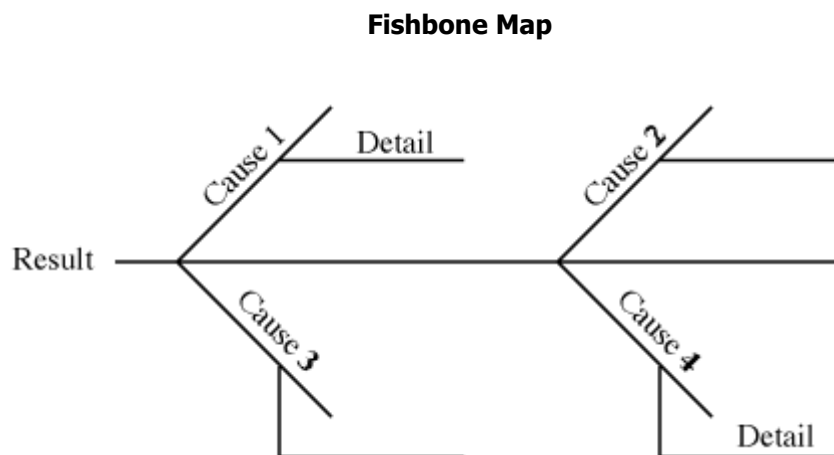
L listen

L lengthen

This strategy is one of many provided by Dan White (et al) in the following book:
White, D; O'Brien, K and S.Todd, ***Into the Deep: Rich Teaching Strategies for the Religious Education Classroom***. (Marayong, NSW: K.D. Publications). Phone 0414 826837

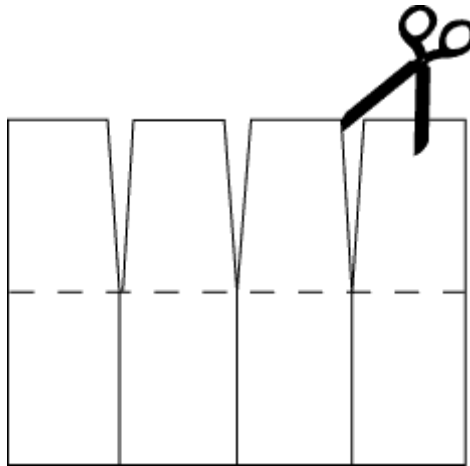
❶ Fishbone Strategy

Fishbone is a graphic organiser which helps students visualise how many events can be tied to, or contribute to, a result.

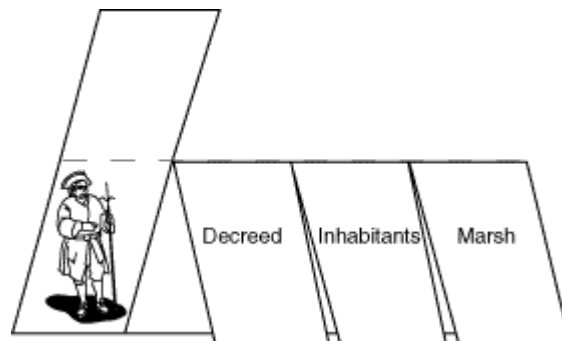


① Flap Book

Flap books are versatile, creative, easy-to-make projects that can be used in any content area. Flap books can be used with vocabulary words, illustrating story structure, life cycles, and much, much more.



1. Take a 12" x 18" or 9" x 12" piece of construction paper and fold it into eighths.
2. Open and cut to the centre of the fold as shown.
3. Fold flaps down.
4. Write the vocabulary words on the top flaps.
5. Open the flaps and illustrate each of the vocabulary words one at a time.
6. Optional: You can have the students use the vocabulary words in a sentence below their illustrations.

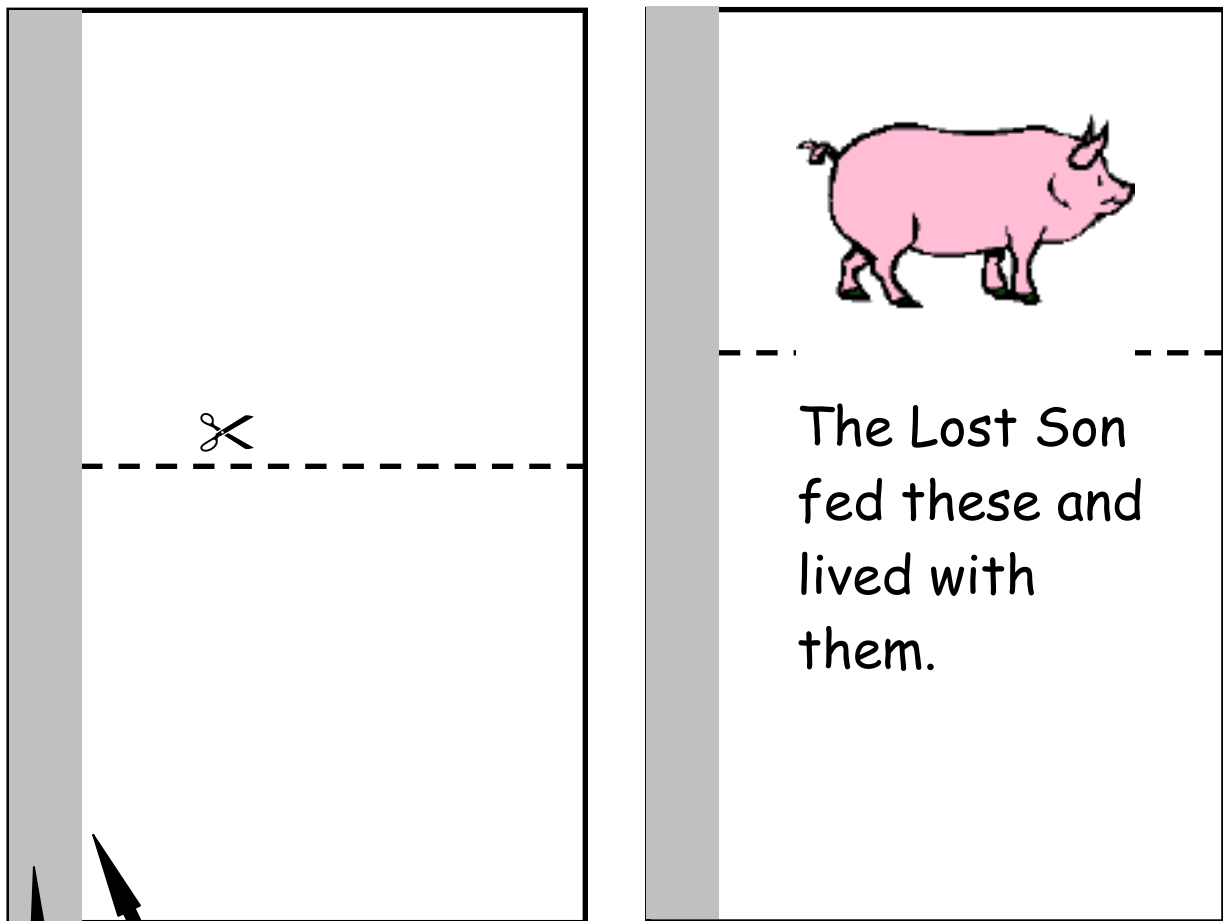


① Flashback/Flashforward Strategy

This strategy is effective for getting students to focus on the consequences of actions rather than on the action itself. The strategy encourages reflection and discussion. It stops the dramatic action and requires the students to refocus on something that happened before, which may have caused a particular event, or happened later, perhaps as a consequence of the action. Other strategies such as freeze-frame may be used to create the flashback from the perspective of different people or characters.

① Flip Book Strategy

Flip Books allow students to match two things on the one page. Each page in a flip book is cut in half. Students flip through the pages in each half to match a concept on the top half with a picture or symbol on the bottom half. For example,

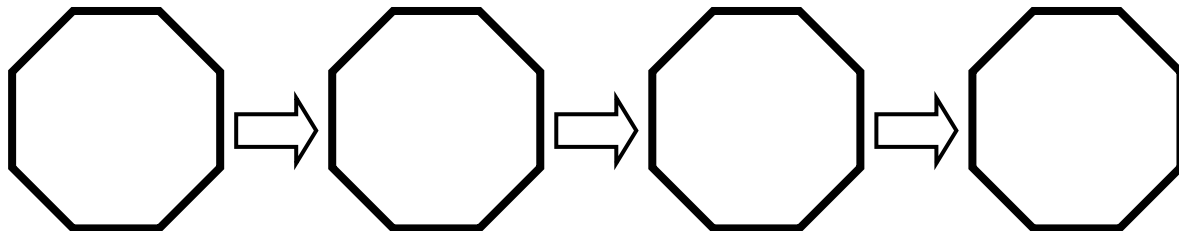
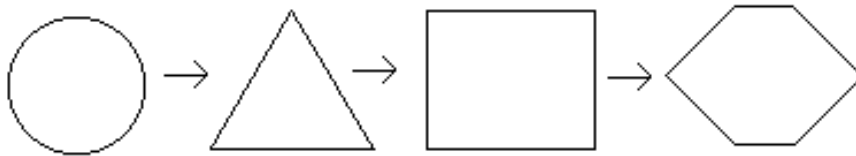
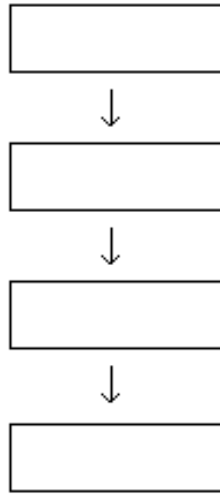


Make sharp folds down the margin on each page so students to readily flip from page to page.

Allow a 1cm margin on the left of each page for binding and stapling. Do not cut all the way across each page.

① Flow Chart

Information or phenomena related in a non-circular manner is best represented by linear flow charts. With this type of flow chart, the phenomena have a beginning point and an end point, with intervening steps or things in between. Arrows indicate relationships. Linear flow charts may be arranged top-down or left right. One or several geometric shapes may be used to represent the information.

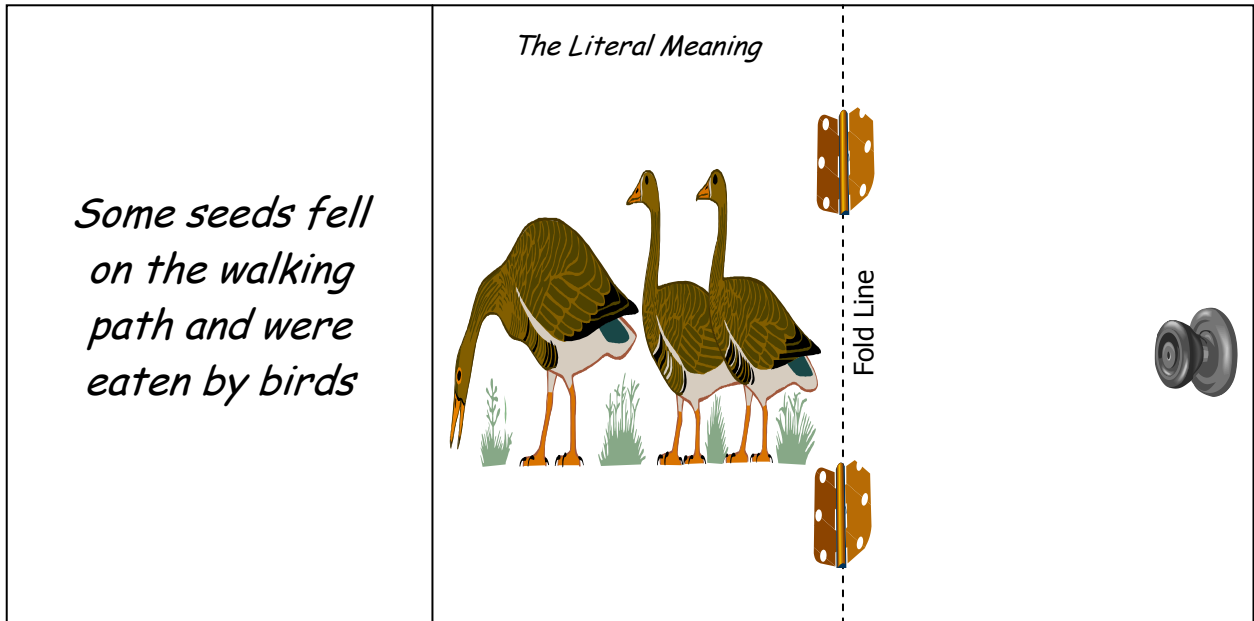


① Fold Out Book Strategy

A fold out book allows the student to show different levels of meaning or different consequences to a particular action.

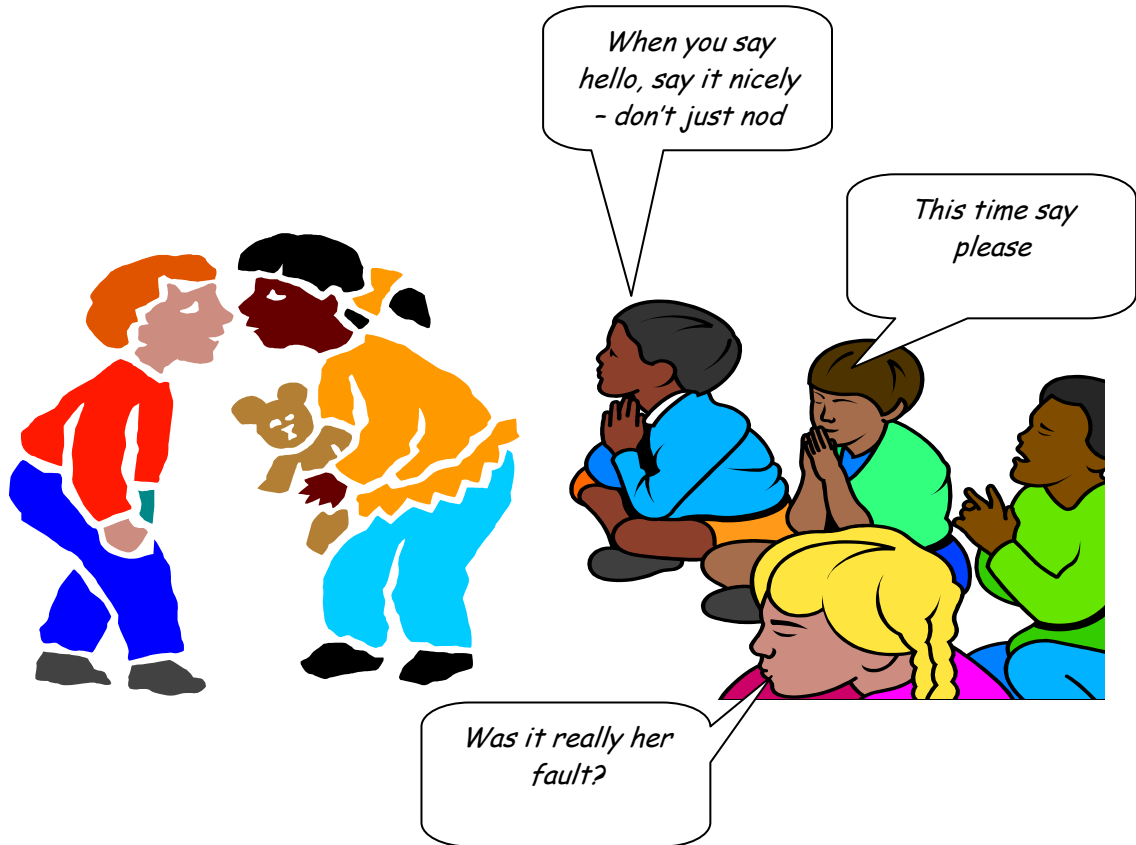
Process for making a Fold Out Book:

- ❑ Fold an A4 piece of paper in thirds.
- ❑ The third line is a fold line as shown in the diagram below. This enables the two alternative views/levels of meaning/ consequences to be revealed at different times.



① Forum Theatre Strategy

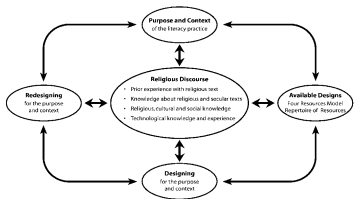
Forum theatre allows an incident or event to be seen from different points of view, making it a very useful strategy for examining alternative ideas. A small group acts out a scene while the rest of the class watches them. The class members work as directors of the group in role e.g. asking them to act or speak in a different way, suggesting that a character might behave differently, questioning the characters in role or suggesting an alternative interpretation for what is happening.



① Four Resources Model Strategy

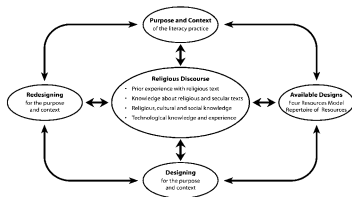
Information on the Four Resources Model may be located in the publication *Religious Education Years 1-10 Learning Outcomes* – Brisbane Catholic Education Archdiocese of Brisbane 2003. pp. 2-6.

① Four Resource Model Visual Analysis Strategy



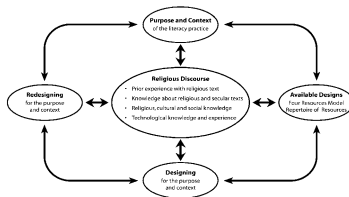
Students in the learning role of **Code Breaker** of a visual text answer the following questions.

- How do you interpret the use of colour in this text?*
- How do you interpret the use of light in this text?*
- What key shape has been used?*
- How do you interpret the use of objects and symbols?*
- What body language has been used?*
- Is the visual a close up, mid or long shot?*
- What objects have been used?*
- What metaphors have been used?*



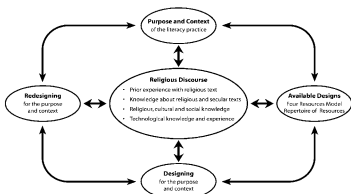
Students in the learning role of **Text User** of a visual text answer the following questions.

- What sort of text is this?*
- What might the designer's purpose have been?*
- What period and culture does this visual text represent?*
- Who might use this visual text and for what purpose?*
- How and where might this text be used to convey a message?*



Students in the learning role of **Meaning Maker** of a visual text answer the following questions.

- Does this text remind you of something that you have seen before?*
- What message is the designer presenting?*
- What do the symbols mean?*
- What are some different interpretations of meanings of this visual text?*



Students in the learning role of **Text Analyst** of visual texts answer the following questions.

- Is this visual fair?*
- Where might a visual text like this have first come from?*
- What point of view or beliefs are being put forward?*
- Who does the text represent?*
- Does this text reject or silence?*
- What do I think about the ways this text presents ideas?*

① Four Step Interview

Students in each group take part in four separate discussions or interviews.

Process:

Students divide into teams of four, numbering the members from 1 to 4.

The topic or issue under discussion or investigation or selected by students is then considered.

Three stages then follow. Each step could last for 3-5 minutes, depending on the complexity of the topic.

Stage 1: 1 and 2 interview each other and 3 and 4 interview each other.

Stage 2: 1 and 3 interview each other and 2 and 4 interview each other.

Stage 3: 1 and 4 interview each other and 2 and 3 interview each other.

Stage 4: Then the 4 members discuss the topic and attempt to reach a consensus, or collate information.

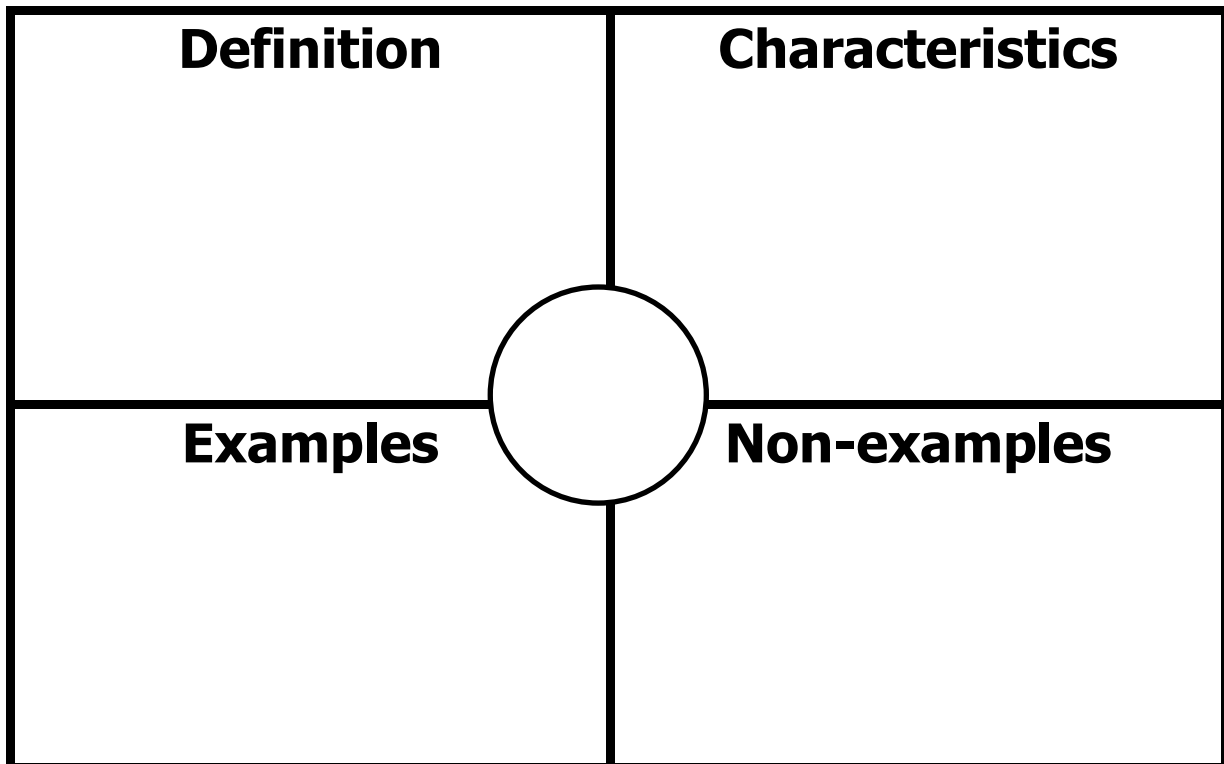
Each student should take notes during the stages, so they can use them for later tasks.

① Frayer Concept Model Strategy

The Frayer Model is an adaptation of a concept map. The framework of the Frayer Model includes:

- ❑ concept word
- ❑ definition
- ❑ characteristics of the concept word
- ❑ examples of the concept word
- ❑ non-examples of the concept word.

It is important to include both examples and non-examples so students are able to identify what the concept word is and what the concept word is not. First, the teacher will assign the concept word being studied and then talk about the steps involved in completing the chart.



In the centre oval of the Frayer Model, students write the concept word.

In the first box, students write the definition of the concept word under the space labelled DEFINITION. Remember this definition needs to be clear and easily understood by all students.

In the second box, students list the characteristics of the concept word following a group or class brainstorm.

In the third box, students list examples of the concept word.

In the fourth and final box, students list non-examples of the key or concept word.

① **Freeze Frame Strategy**

Freeze frames are still images or silent tableaux used to illustrate a specific incident or event. They are useful for enabling close scrutiny of an incident or situation. Individual students or learning teams are asked to represent the characters at a significant moment. Freeze frames can be improvised or planned briefly. Positioning and body shape have to be considered carefully in order to represent ideas or emotions. Freeze frames also help establish roles by giving children thinking time. Sequential frames can be used to represent the key events as a narrative progresses. Freeze frames can be brought to life through improvisation or used as the basis for thought tracking.

❶ Futures Wheel Strategy

A Futures Wheel Strategy is a visual tool used to help students think about the consequences or implications of a particular issue, belief, action, trend, event or change. It assists students to consider a futures perspective and future implications.

Firstly the central issue is established and becomes the central statement in the wheel. Students arrive at first order or "primary" effects /consequences stemming from the central statement. These are placed around the central statement as in a "concept web" strategy and one line is used to connect them to the central statement.

From these first order or primary effects/consequences students reflect upon and record "secondary" or second order effects/consequences. Two lines are used to connect the second order effects/consequences.

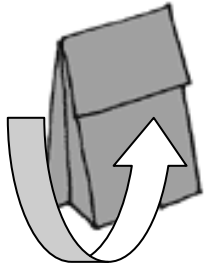
Finally, from these "secondary" or second order effects/consequences students reflect upon and record third order effects/consequences. Three lines are used to connect these third order effects/consequences and so on.

What would happen if.....



① Giant Puppets Strategy

Each student is allocated a character from a story or play script to create as a Giant Puppet. Every student in the class should participate in the puppet play.

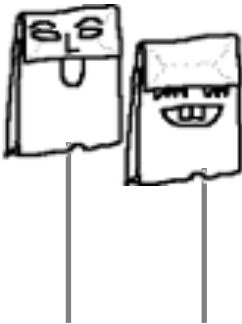


Students use a large paper bag of the type used for groceries. These are available from specialty craft stores, party supply stores and sometimes the local \$2 shop. Students can create two facial expressions for their character by using both sides of the bag.



Students use craft materials to create their paper bag puppet: wool, coloured paper, crayons, cotton wool etc. The entire bag is used to depict the character's face. The bottom of the bag is the top of the character's face. The opening of the bag is the bottom of the character's face.

Students use both sides of their bag and simply turn the bag around at the appropriate time in the play (all of the character's features should be repeated on the other side of the bag except the eyes and mouth used to show the emotional shift). In that way each student is really creating two faces for the one puppet.



Students now fill the bag with scrunched up balls of newspaper to make the bag three-dimensional. A broomstick or long, thin bamboo pole (available from the local \$2 shop) is inserted into the open end of the bag. The stick is secured with strong elastic bands.

A length of tulle is fixed to the bag and pole using the elastic band. Tulle is inexpensive and available from Fabric shops such as *Spotlight*. Students operate their puppet by getting inside the tulle and holding the pole. They are easily able to reverse the puppet by turning the pole.

① Grab Bag Strategy

In the Grab Bag strategy students select items for inclusion in a Grab Bag (pillow case, paper bag etc) that represent a specific text.

The following example is one way the Grab Gab strategy can be used.



The student selects a story or text and records the people, places things and emotions present within the text.

The student then gathers items that represent a selection of the people, places, things and emotions.

The student decides on a final list of items and records them on a sheet of paper. Each item is then numbered in order according to their location within the text.

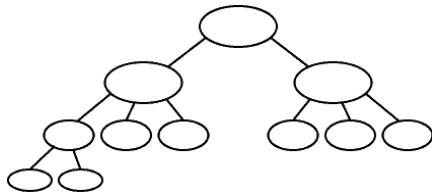
The students places the items in the bag and using the recording sheet as a guide, presents a oral retell of the story or text bringing out each item, one at a time.

An alternative is for the student to bring the items out of the bag, one at a time without speaking. The other students guess the story or text using the items as clues.

📌 Graphic Organisers

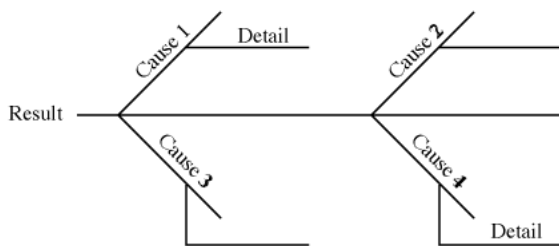
A graphic organiser is any visual tool used to represent a student's knowledge or investigation of a topic. Graphic organisers are intended to assist students to gather and record information in a structured way. They are a means to an end not an end in themselves.

There is a wide range of graphic organisers. This page depicts a small selection.



Network Tree

Used to show causal information (causes of poverty), a hierarchy (types of insects), or branching procedures (the circulatory system). Key frame questions: What is the superordinate category? What are the subordinate categories? How are they related? How many levels are there?



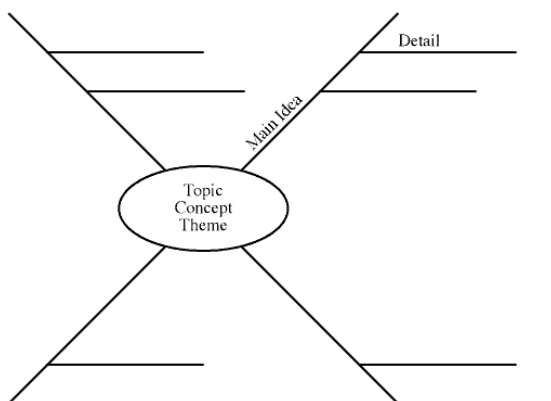
Fishbone Map

Used to show the causal interaction of a complex event or complex phenomenon. Key frame questions: What are the factors that cause X? How do they interrelate? Are the factors that cause X the same as those that cause X to persist?

	Name 1	Name 2
Attribute 1		
Attribute 2		
Attribute 3		

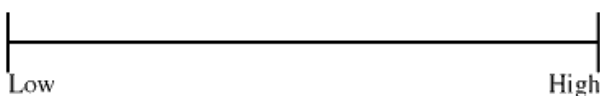
Compare/Contrast Matrix

Used to show similarities and differences between two things (people, places, events, ideas, etc.). Key frame question: What things are being compared? How are they similar? How are they different?



Spider Map

Used to describe a central idea: a thing (a geographic region), process, concept (compassion), or proposition with support (experimental drugs should be available to AIDS victims). Key frame questions: What is the central idea? What are its attributes? What are its functions?



Continuum Scale

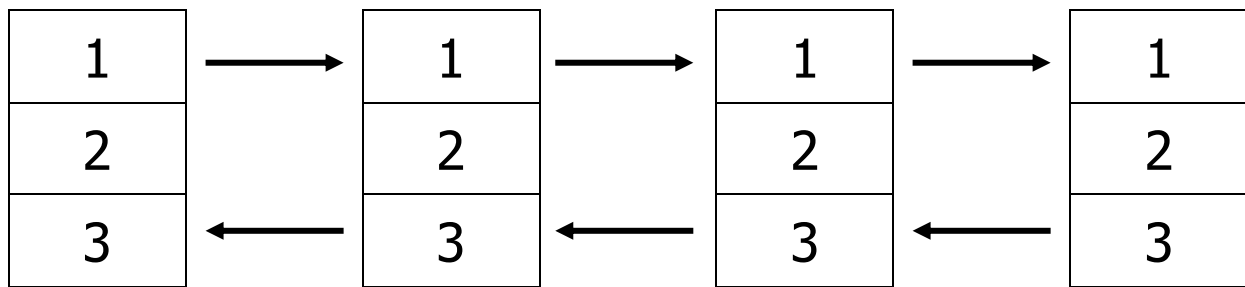
Used for time lines showing historical events or ages (grade levels in school), degrees of something (weight), shades of meaning, or ratings scales (achievement in school). Key frame questions: What is being scaled? What are the end points?

① Graphic Outline

Graphic Outline Strategy			
Matthew	Mark	Luke	John
Features common to all accounts			

① Group Crossover Strategy

Brief:



Detail:

1. From students into teams of three, and number them off from one to three.
2. Ask them to engage in dialogue on a specific issue e.g. Why the author reinforced a certain belief system in her novel.
3. After a set time period, ask students to reform into new teams this way:
 - The 'twos' stay in the same place
 - The 'ones' move to the next team on the right
 - The 'threes' move to the next team of the left
4. The new teams then engage in dialogue on the same topic
5. Again, after the set time, students move according to the same process.

Some Variations:

*Establish some circles in an open area that is uncluttered by desks. Then set up the following patterns:

- Divide the class in half, and form two concentric circles, one on the outside and one on the inside. Students form pairs by joining with someone in the other circle.
- Each pair then discusses an issue, and collates ideas.
- After a set period of time (eg 2 minutes), the students in the outside circle move one place to the right, and form with a new partner in the inside circle. They then continue with the discussion topic.

This process can continue until all students in the outside circle have worked with all students in the inside circle. To do with:

- a. Form three concentric circles, with the No. 1's in the outer, the No. 2's in the middle, and the No. 3's within the inner circle.
- b. Form the 'starting' teams by aligning groups of three from the different circles.
- c. Rotation to the next groups is then accomplished by:
 - moving the No. 1's to the left
 - leaving the No. 2's in the same place; and
 - moving the No. 3's to the right.

① Guided Meditation Strategy

Meditation is a form of contemplation and prayer that has been used in many religious traditions for hundreds and even thousands of years. There is a long-standing practice of contemplation and meditation in the Christian tradition that has only recently been “rediscovered” and used quite widely. Guided Meditation or visualisation is a technique that can assist students in many ways:

- ❑ Providing a source of relaxation for students
- ❑ Calming students prior to an important event
- ❑ Leading students into prayerful contemplation of Scripture
- ❑ Providing an opportunity for reflection and contemplation on actions and attitudes
- ❑ Allowing clarity of thinking in relation to a significant incident
- ❑ Allowing imaginative thinking and problem solving
- ❑ Allowing for inspiration.

Creating an atmosphere

Guided meditations can be done with students sitting in chairs, lying on the floor or anywhere that students can be comfortable and uninterrupted for the period of the meditation. It is preferable to have a clear space so that students are not lying partially underneath desks or chairs. Students are guided through the relaxation and meditation by a teacher or leader. Soft music playing in the background, dimming the lights in the room, burning a fragrant candle or some potpourri can be used to heighten the mood.

The leader should use a very slow, relaxed voice, pausing to let the scene sink in, so that the students, whose eyes are closed and who are focusing inward, can easily visualise and feel the scene. The way the leader uses their voice is very important. It is best to drop the voice by a few tones, speaking more and more slowly, with a soothing quality.

Structure of the Guided Meditation

A simple structure for Guided Meditations and reflections is:

- ❑ **Relaxation Phase** – leading students through a deliberate process of relaxation through breath awareness, muscle relaxation, listening exercises or concentration on an object or image.
- ❑ **Contemplation / Meditation Phase** – the focus and purpose of the exercise
- ❑ **Concluding Phase** – leading students back out of their heightened state of relaxation and awareness to return to the ‘here and now’.

Caution

It is important to realise that guided meditations use imagery and metaphor in ways that can occasionally trigger powerful emotional responses from participants. It is advisable that teachers using guided meditation are alert to this possibility and follow up appropriately with students.

Sample Guided Meditation script

Relaxation Phase:

“ When you are ready to begin, start by getting yourself into a comfortable position that you will be able to maintain for about twenty minutes.

To begin, start by taking three deep slow breaths...pausing after you inhale and then exhaling fully and completely. Imagine that as you exhale you can begin to release thoughts, tensions, even discomforts with the warm breath that you breathe out and away. (pause)

(After these first three slow breaths) now continue to breathe slowly, but naturally. Feel yourself taking another step deeper into relaxation and comfort with every outward breath. As you breathe slowly and naturally, turn your attention to the relaxation that is beginning in your arms and down into your hands. Your arms begin to feel slightly heavier; your muscles feel loose and flexible. Your arms feel slightly warmer, as if, blood and energy can flow more freely and easily all the way down your arms ... as if it were flowing down, through wide open blood vessels, and slowly, but freely, pulsing down into the hand and fingers. (pause)

As you continue to breathe slowly and gently, begin to become aware of the relaxation starting down into your legs and feet. Your legs begin to feel slightly heavier; your muscles feel loose and flexible.

Your legs feel slightly warmer; the blood and energy can flow more freely and easily, all the way down your legs, through wide open blood vessels and you can feel it slowly but freely pulsing down into your foot and toes. (pause)

Feel yourself beginning to sink back into what you are sitting or lying upon, as the tensions just begin to melt away.

Even the muscles of your lower back can begin to relax even better. You can feel the muscles of your back begin to soften or loosen as you slowly breathe away any unwanted tensions. The relaxation can begin to spread to the other muscles of your back, even spreading up into your upper back and your shoulders. Perhaps your shoulders can drop down into a more comfortable position and your neck relaxes, allowing your head to sink back ... completely relaxed. Even the muscles of your head and face can relax even better.

Imagine yourself outdoors on a warm and pleasant day. You imagine that you are standing near a pond of water, where the water is calm and clear, and the surface is smooth. You can feel the warmth of the sunlight... If you were to drop a rock or a stone into the water, you could watch as the waves or the ripples spread across the surface of the pond in every direction. And imagine that you can send soothing and cleansing waves of relaxation down from the top of your head, in every direction, to soothe, heal, and cleanse every muscle and cell of your body.

Now, as you watch this pond of water, it can once again become calm and still. The water can begin to settle, to become calm and clear. Even the surface can once again become calm and smooth. You turn away from the pond and follow a pathway that takes you to a perfect place... a place where you can be by yourself, and feel calm and comfortable.

Once you arrive there, you can look around to find the most comfortable place to lay down. As you drift over to that spot, you just sink back into whatever you would be sitting or lying upon. As you settle back, perhaps you can even feel the warmth of the sunlight gently shining down on you. You can begin to soak up the warmth as the tensions just melt away. You hear the sounds that surround you. Like the sounds of running water, or the sounds of birds, or of the warm breezes. Perhaps you can even smell the fragrance of salt air, flowers, grass, or of the woods that surround you."

Contemplation / Meditation Phase:

At this point in the process, the leader guides the participants in their reflection on a specific topic.

Common themes for this contemplation/meditation phase are:

Encountering Jesus – realising that Jesus has entered the perfect, peaceful place and participants are led into a conversation with Jesus about their life – the emphasis is on listening to what it is that Jesus says in response.

Projecting forward – participants imagine themselves in 5, 10, 15, 20 years time. This can focus on their potential, goals they have for their life, the skills they have now that will assist them to achieve their future self, or a visioning of futures for themselves and the world.

Affirmation – participants are led to acknowledge their strengths and talents through imagining a picture-screen film of their achievements in life or through imagining a sculpture of themselves as others see them.

Reconciliation – participants are invited to call to mind the face of someone that they have hurt or wronged recently, they can relive the hurtful scenario and the way in which they would have preferred to handle the situation or rehearse what they would like to say to the person now.

Concluding Phase

Now, it is time to leave your perfect, peaceful place. Know that you can return here any time that you want or need to. Take one final look around the place you are in and then picture yourself standing and moving out of the place, back the way you came. You can begin to see yourself returning to this room, bringing the feelings of calmness and comfort back with you to a more fully waking state. Feel the floor or the chair beneath you and slowly awaken, letting the feelings of calmness, comfort, health and joy return with you to a fully waking state.

Take a deep breath, letting the calmness, comfort, and relaxation return with you to a fully waking state. Take another deep breath and stretch, becoming wide awake, feeling refreshed and alert.

① Half Class Debate Strategy

Overview

An obvious variation of basic debating techniques designed to keep all students actively engaged in thinking about the issue under discussion. The class is simply divided into two teams and small groups within each team prepare arguments for the various speakers.



Procedure

1. The class is divided into two teams – Affirmative & Negative
2. Each team then divides into three small groups. Each group is assigned the role of one of the three speakers in a debate. The terminology and protocol of debating is revised.
3. The topic is then presented to the class. The key terms in the topic are defined and written on the board. Major subheadings are brainstormed and allocated to each 'speaker'. This step is important to ensure each group does not cover exactly the same them.
4. Each group is then given five to ten minutes to brainstorm and list arguments to support their side of the debate based on the subheadings they have been allotted.
5. As the debate begins, a selected member of each group assumes responsibility for presenting the argument for their 'speaker' according to an allocated time limit (two to three minutes). For the second and third 'speakers' another group member may take responsibility to refute the other team (one minute).
6. The normal rules and process of debating should apply with the teacher or an invited guest adjudicating on the outcome of the debate.
7. Scribes/reporters may be appointed to record the main points presented for display on butcher's paper.

HELPFUL HINTS

- With younger students it may be necessary to emphasise debating protocol (eg silence whilst a speaker is addressing the audience) as well as basic debating conventions.

VARIATIONS

- (i) The debate could spread over two days, with each student in the class preparing a number of arguments for their 'speaker' as a homework assignment.
- (ii) Students could be encouraged to develop Mind Maps outlining their arguments or alternatively record the main points raised in the debate on a Mind Map.
- (iii) After being given the topic the students may be invited to choose the side of the argument that concurs with their personal views. After making the selection, the students are subsequently requested to prepare and argue the alternative side of the case. This technique is useful to assist students in appreciating ideas that are contrary to their own.
- (iv) Students are positioned in a semi-circle across the front of the classroom. Students on the left hand side are allocated the affirmation positive whilst those placed on the right hand side of the semi-circle are requested to argue the negative case. Allow a couple of minutes for students to write down two or three points for their argument. The debate commences with the student standing at the extreme edge of the semi-circle responds. The debate alternates between the two sides, with the order of speakers gradually moving from the outside to the centre of the semi-circle.

① Hamburger Strategy

Students use a **Hamburger Strategy** ① to create and present a persuasive speech. The *English Online* website contains a variety of prepared units of work based on persuasive oratory and speech making. It can be accessed at:

<http://english.unitecology.ac.nz/search.html>

Students should design their persuasive speech using the Hamburger Strategy:

- ❑ Top of bun - appetising introduction.
- ❑ Each layer of the bun - tasty aspect of your topic.
- ❑ Sauce – links connecting one idea to the next
- ❑ Bottom of the bun - conclusion, holding the burger together.

INTRODUCTION

I did / did not want to listen to this speech because:

First Layer Main Idea

Second Layer Main Idea

Third Layer Main Idea

CONCLUSION

The speech was / was not well “wrapped” up because:

① Hot Potato Strategy

Hot Potato is a fast-paced group activity where each group is given a sheet of paper with a topic to brainstorm. On a given signal the papers are passed around to the next group who read what has been written and add extra ideas to the sheet. The process is repeated until the papers arrive back at their starting point.

The advantages to this activity are:

- ❑ It pushes the students to keep digging deeper or more divergently to create ideas
- ❑ It keeps the kinaesthetic learner involved
- ❑ Change of pace which can be energising for the students
- ❑ The involvement of the students as evidenced when their original sheets come back to them and they spontaneously read to see what has been added.

A graffiti wall is a variation on the hot potato strategy outlined above. As with hot potato, several topics or questions are written on sheets of paper and several students work on each piece of paper at the same time. The difference however is that the large sheets of paper are posted on the walls or floor around the room and the students move freely or in groups from one piece of paper to the next.

Classroom rules need to be clearly in place before this activity can be run successfully but most students like the opportunity to move around and to make choices and do not take advantage of the situation. The simplest way to introduce it is to keep the students in groups rotating on a signal from one sheet to the next.

① Hot Seat Interview

OBJECTIVES:

Students will:

Analyse motives and characters from the parable read

Ask pertinent questions related to the parable

Logically retell the parable through the questions and answers

MATERIAL:

- ❑ Any parable read by all students (students have either read the story themselves or the teacher has read the story to the students).
- ❑ 1 chair

PROCEDURE:

After the students have either listened to, or read a parable, for example "The Good Samaritan", one student is chosen to sit in the chair (the hot seat) in front of the class. The hot seat student then chooses to be one of the characters from the story. The rest of the class asks the hot seat student questions. The hot seat student answers as the character in the story would answer.

① Hypothetical Strategy

A Hypothetical Strategy, based on the television programs hosted by Geoffrey Robertson, is a method where students can delve into an issue and become an *expert* in one aspect of the issue. This expertise is then utilised to argue from a particular position.

An issue is presented to the class e.g. IVF. The class are divided into groups of *experts* / stakeholders in the issue: lawyer, doctor, moral theologian, psychologist, scientific researcher, couple. Teachers may choose to provide students with the information for each position or groups research the presented issue from the perspective of their *expert group*, e.g. lawyer group investigate the legal issues surrounding the issue and these particular circumstances in particular.

Once the research is completed the *expert groups* convene in a classroom with each group having a spokesperson. Groups, generally, would sit together so that discussion can take place during the hypothetical.

Generally, teachers are at the centre of hypotheticals. The teacher has prepared a series of scenarios that *develop* as the discussion ensues. Questions are thrown from *expert* to *expert* with clarification being sought from each group as to the reasons and the basis of their positions. Specific questions need to be developed for each group of *experts*. Groups need to listen to each other's responses and be prepared to debate information being presented. The spokesperson would consult briefly with the members of the *expert group* that they belonged to.

An example of a hypothetical that has been developed can be found in *Sharing Our Story* (1995), Parramatta CEO – Support Units, p. 34-37.

① Ideas and Emotion Masks Strategy

The Ideas and Emotions Masks Strategy allows students to demonstrate their thoughts and feelings in a practical way. Students can create masks using a wide range of materials e.g. paper bags, paper plates, paper mache.



Angry



Betrayed



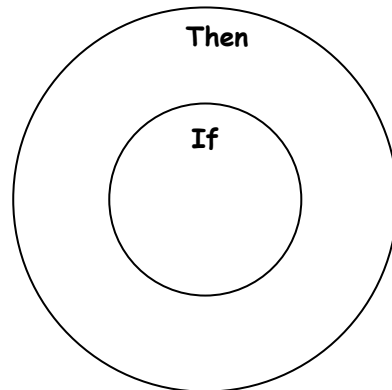
Sad



Surprise

① **If and Then chart**

An If and Then chart is similar to a Cause Effect strategy (see Top Level Structure Strategy.) The students or teacher writes the *If* scenario in the centre of the spiral and the students complete the *Then* possible outcome.



❶ Jig Saw Strategy

The Jigsaw strategy is a co-operative learning strategy that enables each student of a group to specialise in one aspect of the learning unit. Students meet with members from other groups who are assigned the same aspect and after mastering the material, return to the original group and teach the material to the group members.

Step 1 Form home groups

First, organise your class into heterogeneous groups of four. These groups are your "home groups". Students need to understand that ultimately they are responsible to and dependent upon their home groups for their learning. Students take a number from one to four.

Step 2 Form Expert Groups

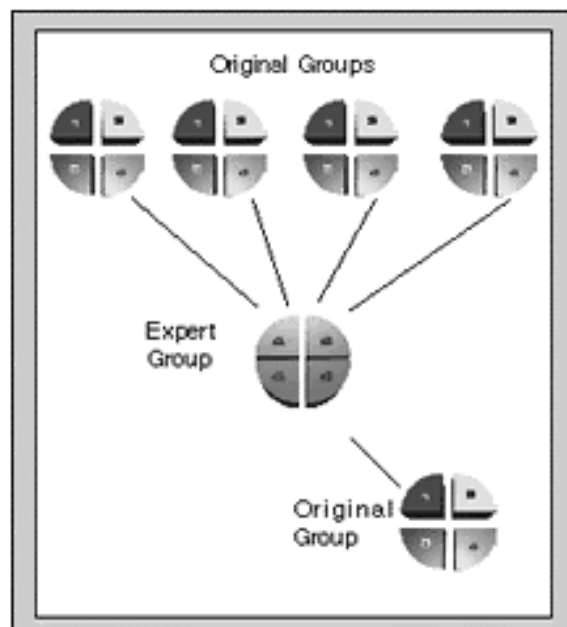
After the home groups are established, separate the students into "expert groups" whose composition is arranged according to number (Number one students gather together, number two students gather together etc.). Students physically leave their home groups and join their expert groups to complete tasks that will give them expertise. Each expert group has its own task. As soon as the class has settled into its expert groups, work begins on acquiring the expertise students will carry back to their home groups.

Step 3 Reform Home Groups

Once the expert groups have acquired their expertise, they return to their home groups and teach their skills to the home group. It is important for each home group to appoint a timekeeper.

Step 4 Reflecting on Learning

One way of assisting students to reflect on their learning within the group setting is to use a numbered heads strategy. In each home group, students count off from 1-4. The teacher asks questions from a quiz they have constructed. Each group then has one minute to confer and make sure that everyone knows and can explain the correct answer. When time is up, the teacher randomly chooses a number from 1-4 and calls on a home group. The student in the home group with that number must answer the question. If the question is answered correctly, the whole group gets one point. In this manner, teachers can assess each student's knowledge of content and concepts without disadvantage those students who lack sufficient literacy.



An excellent web site containing detailed information about this strategy will be located at:
www.jigsaw.org/steps.htm

❶ KWL Strategy

K-W-L is a 3-column chart that helps capture the Before, During, and After components of reading a text selection or investigating a topic.

- ❑ **K** stands for **Know**
What do I already know about this topic?
- ❑ **W** stands for **Will** or **Want**
What do I think I will learn about this topic?
What do I want to know about this topic?
- ❑ **L** stands for **Learned**
What have I learned about this topic?

Process

1. On the board, on an overhead, on a handout, or on students' individual sheets, three columns should be drawn.
2. Label Column 1 **K**, Column 2 **W**, Column 3 **L**.
3. Before reading, students fill in the Know column with everything they already know about the topic. This helps generate their background knowledge.
4. Then have students predict what they might learn about the topic, which might follow a quick glance at the topic headings, pictures, and charts that are found in the reading. This helps set their purpose for reading and focuses their attention on key ideas.
5. Alternatively, you might have students put in the middle column what they want to learn about the topic.
6. After reading, students should fill in their new knowledge gained from reading the content. They can also clear up misperceptions about the topic which might have shown up in the Know column before they actually read anything. This is the stage of metacognition: did they get it or not?

❶ Ladder of Abstraction Strategy

There are two main versions of the Laddering method.

Version 1 is about levels of abstraction. To move up a level, from the specific to the more general, you ask: "What is this an example of?" To move down a level, from the general to the more specific, you ask: "What are examples of this?"

Version 2 is about outcomes and how to achieve them. It is also about setting your outcome at the most appropriate level for its successful achievement. You move up the ladder of outcomes by asking: "And if you had that, what would that give you?" and down the ladder by asking: "What do you need in order to get or achieve that?"

In some circumstances it can be effective to ask: "Why?" or "Why else?" to move up the ladder, and "How?" or "How else?" to move down the ladder.

① Language Bingo Strategy

The following template can be used to play a version of Word Bingo based on figurative language.

onomatopoeia	alliteration	metaphor	personification
personal pronoun	simile	onomatopoeia	simile
emotive language	personal pronoun	metaphor	alliteration
alliteration	personal pronoun	simile	personification

① Laying It On The Line Strategy

The Laying It On The Line Strategy is a form of a Continuum strategy, which opens up a range of responses on a given issue. It allows all students to express an opinion and publicly defend that position.

Process

- ❑ An issue is defined by the teacher or students. The issue may be prepared ahead of time by the teacher or it may be an outgrowth of class discussion.
- ❑ A line is displayed. At either end of the line are the extremes of the issue.
- ❑ Students decide where they stand on the issue.
- ❑ Students justify their reasons for holding that position.
- ❑ After the discussion, provide an opportunity for students to change their position as a result of new information.

Variations:

1. The activity can be varied by using masking tape to make a line on the floor. Students can actually stand on the line at the position they choose. They should then discuss their reasons for selecting that position with students standing near them. Next allow each student or a representative of each basic position to justify their stand. Again students should be permitted to change their positions as a result of the discussion.
2. Each student can make an individual continuum by taking a sheet of paper, drawing a line on the paper and placing an "X" at the appropriate point. Next, ask the students to circulate and discuss their positions with students whose positions are similar to and different from their own.
3. Another variation would be to use the corners of the room to represent four specific positions on an issue. Provide the opportunities for discussion and changing positions.

① Learning Centre Strategy

A learning centre is a set of graduated tasks presented as an attractive display and designed by students for students. A well-designed learning centre will motivate, inspire and interest students to learn from one another.

Learning centres will take many forms such as self-standing displays, carrels, shelves, audio and visual presentations, noticeboards and/or murals.

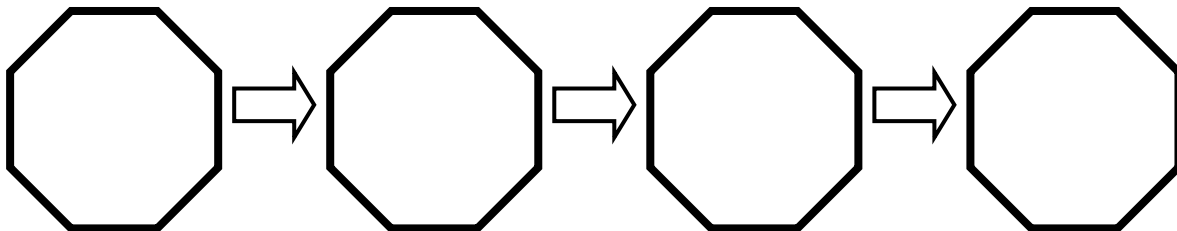
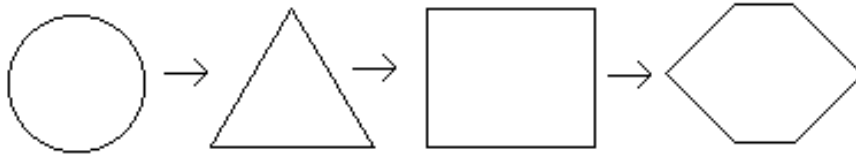
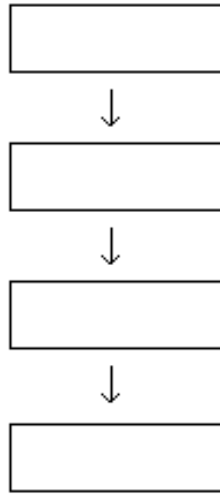
Activities within a learning centre could incorporate student-made and commercial materials, tasks of diverse scope, open-ended activities, step-by-step procedures, quizzes, new technologies etc.

The role of the teacher in this strategy is to assist student to clarify their purpose and context, collect data from an available repertoire and make choices for communicating their purpose and context to their peers and in the designing process. During and after the learning centre strategy the teacher should include opportunities for peer and self-assessment.

An excellent online Power Point presentation on creating learning centres will be located at: www.mcps.k12.md.us/departments/eij/gr/powerpoint/learningcenter/sld001.htm

① Linear Flowchart Strategy

Information or phenomena related in a non-circular manner is best represented by linear flow charts. With this type of flow chart, the phenomena have a beginning point and an end point, with intervening steps or things in between. Arrows indicate relationships. Linear flow charts may be arranged top-down or left right. One or several geometric shapes may be used to represent the information.



① Liquid Pictures Strategy

'Liquid pictures' is a form of drama that allows a story to be presented in a flowing or liquid manner. The process follows this pattern:

1. Choose a familiar Scriptural story.
2. Divide the story into five or six main sections
3. For each section choose one or two short phrases.
4. Choose a simple action for each section.
5. Choose one person for each section. These five or six people stand with their backs to the rest of the group.
6. A teacher or leader introduces the story with a simple statement.
7. The first child turns to face the group, repeats a phrase two or three times (once is not enough for children to remember!) accompanied by a simple action, then freezes.
8. The second child turns, repeats a phrase from the second, or the next section while performing a simple matching action and also freezes.
9. The process continues with the repetition of phrases accompanied by a simple action from the remaining sections of the text until the last child finishes.
10. The teacher or leader concludes with a simple statement.

Lit Circle Strategy

Literature Circle is a structure for encouraging students to talk about a text with their peers as they read it together. Students are in charge of the discussion. There are between four to six students in each literature circle and each member rotates one of the following jobs throughout the project:

- Discussion Director
- Literary Luminary
- Character Captain
- Connector
- Artistic Adventurer
- Vocabulary Enricher

Not all of the roles need to be used all the time. Students may, for example, form learning teams of three and are allocated only three of the above roles.

Discussion Director/Facilitator

This student is responsible for writing down 5 thought-provoking questions for the purpose of group discussion based on that day's text. As the group Facilitator, it is also this student's job to direct the group discussion.

Literary Luminary/Alternate Facilitator

This student is responsible for choosing parts of the text that he/she wants to read out loud to the group. The idea is to help students remember some interesting, powerful, puzzling, or important sections of the text being read. The Literary Luminary must decide which passages or paragraphs are worth reading aloud, and justify the reason for selecting them. Additionally, if the Discussion Director is absent, this student will serve as the Facilitator.

Connector

This student is responsible for finding connections between the text his/her group is reading and the outside world. This means connecting the reading to the following: his/her own life, happenings at school or in the community, similar events at other times and places, other books or stories, other writings on the same topic, or other writings by the same author.

Character Captain

This student is responsible for revealing specific personality traits of the character(s) within the novel. This means he/she will find examples in the text of behaviours/actions that help group members to know the character(s).

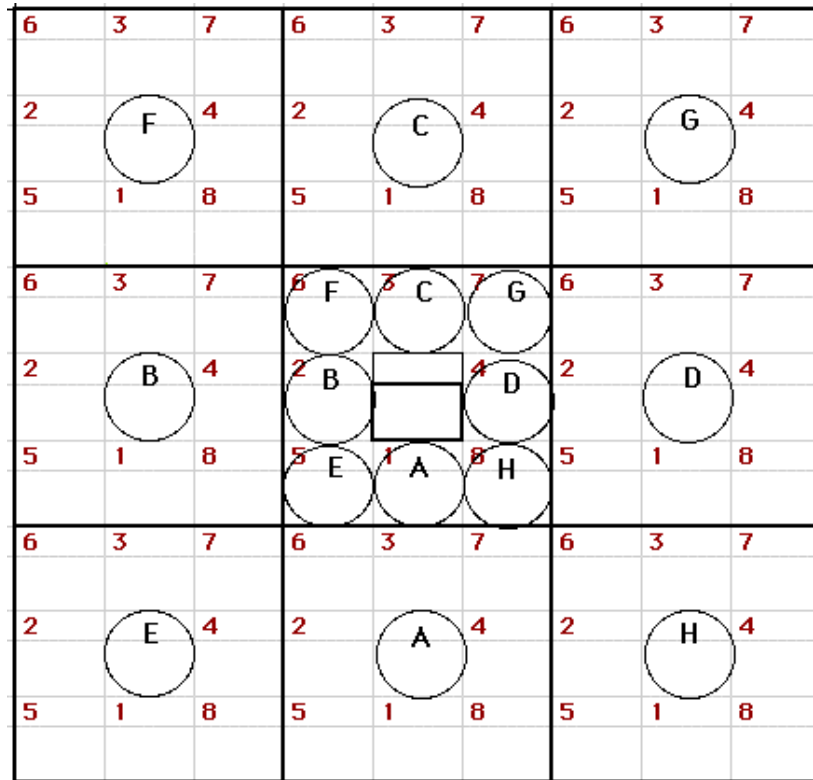
Artful Adventurer

This student is responsible for sharing an artistic representation of the text read. Avenues for expression may include: artwork in any medium, music, poetry, collage, music, mobile or anything else which represents an aspect of the material read.

Vocabulary Enricher

This student is responsible for finding especially important vocabulary in the text. Vocabulary selected should focus on words that are unfamiliar, interesting, important, repetitive, funny, puzzling, descriptive, vivid or those used in an unusual way.

① Lotus Blossom Technique Strategy



This exercise involves starting with a central theme or problem and working outward, using ever-widening circles or "petals." Central themes lead to ideas that become central themes themselves, and so forth. The unfolding themes trigger new ideas and new themes.

1. **Write your central theme or problem in the diagram's centre.**
2. **Think of related ideas or applications and write them in the surrounding circles** (those labelled A through H). For instance, one company's central theme was "establishing a creative climate." They surrounded this statement in the central box with: "offer idea contests," "create a stimulating environment," "have creative-thinking meetings," "generate ways to 'get out of your box'," "create a positive attitude," "establish a creative-idea committee," "make work fun," and "expand the meaning of work."
3. **Use the ideas written in circles ADH as central themes for the surrounding boxes.** So, if you had written "create a stimulating environment" in circle A, you would copy it into the circle labelled A directly below, where it would become the central theme for a new box, and so on.
4. **Try to think of eight new ideas involving the new central theme**, and write them in the squares surrounding it. Use the idea stimulators to help you generate ideas. Fill out as many boxes as you can.
5. **Continue the process until you've completed as much of the diagram as you can.**
6. **Evaluate your ideas.** One of the ideas a company adopted was to provide a special room for creative thinking. They stocked it with books on creativity, videos, educational toys and games, beanbags, modelling clay, and so on. It was decorated with pictures of the employees as babies, as a reminder that we are all born innocent and creative.

An unemployed marketing executive used the lotus exercise to generate ideas he needed to land a job. His central theme was "job". One of the ideas surrounding this central box was "create a resume." "Resume" then became a new central theme and, using the idea stimulators, he came up with a number of variations on the idea of a resume. For example, he took out ads in several papers with the bold headline, "\$50,000 Reward." The fine print underneath explained that an employer could save \$50,000 by not paying a personnel consultant to find a person with his marketing talents. When interested employers called the number listed in the ad, they heard a recording of his resume. He received forty-five job offers.

① Moral Decision Analysis Cards

Students choose or are allocated one of the cards below to assist them to examine moral decisions from either a personal or social perspective. They examine the decision and answer the questions on the card, individually or in a learning team.

Usually, sufficient cards are distributed to allow each aspect of both the personal and social perspective to be examined. The smaller groups then combine, either as a large "Personal Perspectives" group, or a "Social Perspectives" group to formulate a single personal or social perspective. In this way, students become familiar with all of the elements of each perspective.

Social Expectations and Implications Cards

Obeying Authority

- ❑ Is the person is obeying (i) the law of the land? and (ii) religious law?
- ❑ Is there a difference between the requirements of the law of the land and religious law?
- ❑ Is there an issue of whether the law or laws involved are just or fair laws?

Private/Public Issues

- ❑ Do parts of the decision affect only the individual and their private life?
- ❑ Does the decision have an impact on others in the community?
- ❑ Do elements of the decision have a positive impact on the "common good"?
- ❑ Do elements of the decision have a negative impact on the "common good"?

Majority Rules

- ❑ Does the decision reflect what most people in the community would do?
 - ❑ Might the decision require a compromise to reflect public expectations?
- ❑ Does the decision contribute to "keeping the peace"?

Society's Expectations

- ❑ Do elements of the decision reflect society's expectations of a person of this gender/age/ culture/religion/education?
 - ❑ Do elements of the decision challenge society's expectations of a person of this gender/age/ culture/ religion/ education?

Personal Expectations and Implications Cards

Personal Safety

- Does the decision affect the person's safety?
- If so, how serious a risk is it?
- How might the decision cause harm to anyone else?
- If so, how serious a risk is it?

Personal Happiness

- How might the decision decrease the person's happiness?
- How might any solutions increase the person's happiness?
- How important is the person's happiness in this case?

Personal Self Esteem

- How might the decision affect what the person thinks of themselves?
- How might the decision affect what others think of the person?
- Which is more important in this case- what the person thinks of themselves, or what others think of them?

Personal Health

- How might the decision affect the person's physical health?
- How might the decision affect the person's mental health?
- How might the decision affect the health of others?
 - How important is the person's health in this case?
 - How important is the health of others this case?

My Values and Virtues

- Which personal values seem to be reflected in the decision?
- Which of the "heavenly" virtues (faith, hope and charity) might be involved in the decision?
- Which of the "cardinal" virtues (prudence, temperance, courage, justice) might be involved in the decision?

Wealth/Financial Security

- How might the decision increase the person's financial security- e.g. occupation, home, income, savings?
- How might any solutions decrease the person's financial security- e.g. occupation, home, income, savings?
 - How important is the person's financial security in this case?

① Moral Dilemmas Card Pack

The following Moral Dilemmas can be used as a pack of cards, where students draw one from the pack and then use one of a number of decision-making processes to help them develop “Moral Mindfulness” or the capacity to live moment to moment aware of the impact of their decisions on themselves and others.

While these cards cover a scope of dilemmas for middle school students, students and teachers can add to them by having a class brainstorm, or students can contribute cards from their own life experiences. While some are gender neutral, others may need to be adjusted for males or females.

A class set of 31 is provided here in strip form to save space. Teachers can alter the shape to make them more like playing cards before printing them out. Multiples of the same dilemma can be used on any one occasion, to allow for comparison of choices and to allow the activity to be used a number of times.

You are selling a computer games console. You know it has a flaw in that it sometimes freezes up and you have to exit the game. A young boy arrives, eager to buy his first game box from you. Will you tell him about the fault?

You are on a school excursion and end up sitting beside someone you don't particularly like on the bus. The bus lurches and you notice that he has spilled some of his red frozen ice drink all over the front of his light-coloured shorts. You can either tell everyone loudly what has happened and all have a good laugh at his expense, or you can quietly help him clean himself up. Which will you choose?

You are standing behind a new kid in the tuckshop line. Your friend nudges you and indicates that she has a ten-dollar note half-sticking out of her dress pocket. Your friend indicates that you should quickly slip it the rest of the way out and take it. You can either take it or tell her that it is about to fall out of her pocket. What will you do?

You are hurrying to the library to get access to a computer at lunch time. You notice a group of Grade One's gathered around a classmate who is crying because someone has stolen his lunch money. You can either keep on walking and let a teacher sort it out or stop to help and maybe lose your computer access. What will you do?

Someone has just passed a note to you, which claims that one of the girls in the class likes a much older guy. You don't know whether it is true or not, but the note urges you to pass it on. You can either put it in your pocket and throw it away later or pass it on. Which will you do?

In the dressing sheds at the swimming carnival, you notice one of the shy members of the class trying to dress with a towel around their waist. Some of the others are sneering, asking them what they have to hide and accusing him/her of being gay. One of your friends tells them off and gets accused of being gay also. You can either defend the two of them or keep out of it, lest you too be called gay. What will you do?

You arrive at school to be told that your group has “dropped” one of its members. At lunch time, while walking to your usual gathering spot, you notice the person is sitting alone and visibly upset. You can either walk on by to your group or go and sit with them. What will you do?

During a close game of tennis, your losing opponent suddenly storms off, accusing you of being a XX##! cheat. You can either shrug it off and go and have a shower, or storm after them, swearing back at them even worse than what they called you. Which will you do?**

During class your friend is making clucking noises like a chicken every time your new young teacher turns her back. One time she catches you smiling after it happens. She appears very upset and asks you if you are the one making the noise. When you say "no", she asks you: "Well, do you know who it is who is making my life so hard? You can either say "no" or tell on your friend. Which will you choose?

The learning team you are in has given you the job of finding pictures to illustrate the group research poster due in two days. There is one library lesson left and one of the group gives you a blade and suggests you find some texts and magazines in the library and cut out the pictures. You can either do that or pay to have photocopies made, or print out some images from the internet. Which will you do?

On free dress days, students pay a "fine" of a gold coin for not wearing their uniform to raise money for a charity. The money is collected by passing a bank bag around the class, and students place their money in it. You have forgotten about the collection, but have a dollar, with which you were going to buy a can of drink at lunch time. The bag is handed to you. It would be easy to pretend to put the money in and keep the dollar for a drink. What will you do?

A supply teacher has your class for the day and some members of the class convince her to allow the class to play a ball game which has been banned at the school because recently a student was seriously injured when struck by the ball. You know he has been "conned" and that someone could get seriously hurt. You can either do nothing or tell her that it has been banned. What will you do?

You are captain of a team which has never lost a game. You and the other captain are choosing members of the class to be on your team for the last match of the term. There are four students left. One is a good player, but who has a slight injury and the other three are student who are always left until last. One student is always last picked, usually with a sigh, by the captain. You see the look of humiliation once again on that person's face. You could "make their day" by choosing them now, or let them once again be the last picked. It might cost you the game and the honour of being undefeated captain. What will you do?

You know that a couple of your classmates are secretly bullying another student. It is not physical, but they continually make cutting and nasty remarks about the student and it is certainly having an effect. The student is missing school and your mother has commented that the parents are very worried, but cannot find out what is going on. Your mother asks you if you know why the student is so depressed and not wanting to go to school. You can say "no" and mind your own business, or tell her and risk becoming known as a "dobber". What will you do?

There is a fight in the playground. There are no teachers in sight. The smaller of the students is being pushed into the crowd, which roars and pushes him back out again for more of a beating. You are in the crowd when he gets pushed into you. He is looking quite injured. You can push him back out or pull him into the crowd and tell the other fighter that he's had enough and to let him go. What will you do?

You and your friends are in a small corner store run by an elderly person. While some of the group distract him with questions about a rack of sunglasses, others slip a number of glossy magazines under their jackets and saunter out of the shop in a confident manner. One of your group turns to you and says: "Quickly, grab some of those bags of lollies and get out while he is distracted!" There are no surveillance cameras and there is little to no chance of being caught. What will you do?

You and your friends are in a large department store, looking for clothes to buy for the next school social. One of your friends deliberately marks an expensive item and then says: "I do this all the time. Now I'll go up and say I really want it and ask for a discount because it is soiled. I often get it for half price!" Instead of paying full price for that jacket you want, leave it till tomorrow and we'll go to the same company outlet in the city and put a little tear in it somewhere insignificant and then ask for a discount." You have a choice of paying full price or saving money on "damaged goods". What will you do?

You have been invited to a sleep-over birthday party at a friend's place. The invitation says "strictly no alcohol" but your friend says that their mother has bought some for the party and will "cover" for anyone who stays over and wants to have a drink. Your mother says: "You can go, as long as you can absolutely assure me that there will be no alcohol at the party". What will you do?

It has been a very dry winter and spring. You and some friends are out riding bikes during the September holidays when you come to a patch of very dry bushland. One of your friends lights up a cigarette and offers it to you. Let's start a little fire and then watch the fire-fighters put it out. " You take the cigarette. What will you do now?

Late one afternoon, after the shops had closed, you and your friends pass a shopping strip where there is a very long row of wheelie bins left out by the shopkeepers for collection the following morning. It is dusk and the area is quite deserted. One of your friends pushes one over and says: "Come on, let's push them all over. Imagine all the mess! It will be fun and there's no one around to see us". Your friends start running along the line, pushing bins over. What will you do?

You are new to the neighbourhood. You meet up with some other kids who go to your school and they take you on a bike "tour" of the interesting places in the area. At one point they dismount and secretly indicate to you to follow them to the back fence of a grand house. The others pick up some large stones and throw them over the fence. You hear the "ploik" as the stones land in a swimming pool. "Come on," they urge, "throw a few stones in. Quick! We do this to get back at old Elliott who is always dobbing on us to our parents when he sees us mucking about. Throw in some stones before he comes out!" What will you do?

You are in the local library, wanting to use the internet. The person who has the computer booked before you is slow and having a lot of trouble locating the information they want. They keep calling the library assistant for help. Their time is up and you are getting impatient. You lose ten minutes of your booking. The person turns to you and says: "I'm sorry for holding you up. I had a lot of trouble finding this important information. I just need to get this page printed out and I'll be finished. I'll just go and ask how to do it." When she leaves the station, your friend says: "Quick! Hit the exit button and close the page. Serve her right for making us wait". What will you do?

You and some friends call a taxi to take you to another friend's place. When you get in, you find a very expensive mobile phone apparently left there by the last customer. "Sshh!" says your friend. "It's still on. Look! It's got a camera in it! Let's take it and use it for a few hours, sending pics to all our friends. Then we can dump it. The taxi driver will only do the same thing. Here!" Your friend drops it into the coat of your jacket. What will you do?

It is holidays and you and some friends are walking around the neighbourhood. As you walk along, you begin pulling flowers off shrubs and out of gardens and throwing them at each other. This continues for some time. You are in the park when a police car pulls up beside you and an officer asks if you are the kids who have been wrecking gardens in the neighbourhood by stealing flowers. What will you do?

You are at the skateboard bowl in the local park. Skateboard bowls are usually covered in graffiti. You have put your tag on the cement and have an aerosol can in your bag. Towards dark, your friend dares you to cross the road and tag the white paling fence of the old couple who live opposite the park. They have been complaining about the skate bowl since it opened and are taking up a petition to have it removed. What will you do?

Your parents are away for the weekend. Normally they would never leave you and your brothers and sisters alone, but it is an emergency - your grandmother is very ill and is likely to die. They have gone to her side. Your parents have asked you all to be co-operative and not to get into any trouble while they are away. "No wild parties!" dad joked. On Saturday afternoon, your older brother and sister announce that they have invited a few friends over for some drinks and a video that night. You protest that dad had said "no parties", but they reply that he said "no wild parties" and that there would only be a few friends coming over. They threaten you with dire consequences if you tell. Later that night when the party is in full swing, the phone rings. You answer. It is dad. He tells you your grandmother has died. Then he asks: "How is everything going? "Everyone home and having a quiet night?" What will you do?

You are told that it is a "tradition" in your new group that once each holidays you "strike" a shopping centre and "key" a number of expensive cars. This involves using a key to scrape a deep scratch the length of the car while walking past. As a condition to belonging, you have been told that in the coming holidays you must "key" a car in the local shopping centre. Another member of the group will go with you as witness. What will you do?

You and a group of friends are in a very large supermarket. You are doing some grocery shopping for the mother of one of the group. As you are doing your "rounds," your friend takes a box of expensive ice creams from the freezer section and shares them around, saying: "Eat them now, before we leave and we'll dump the carton in a shelf somewhere". What will you do?

During the Christmas rush you are in the car when you and your mother experience an example of "car park rage". Another car driver aggressively used the size and strength of his four wheel drive to force his way into the queue waiting access to a parking space. On return to your car, you notice that the four-wheel drive is parked next to the shopping trolley return bays. When you point this out to your mother, she says sarcastically: "Wouldn't it be a shame if someone dented his lovely big mean machine with a run-away trolley?" You think she is giving you permission to do just that when you take your trolley to the return bay. What will you do?

Your sister has been really mean to you lately. She has constantly criticized you and reported you to your parents for every little thing you did wrong. She refused to help you with an assignment and snaps at you when you ask her to hurry in the bathroom. Mum says she is really nervous about hearing news of a big job interview she has gone for. One day, you are at home when the phone rings. An important-sounding person asked for your sister and when told she is not home, you are asked to take down a message and have her return the call as soon as possible. It is from the company she was interviewed by. You take down the name and number. Then you think: "She's been so mean to me, perhaps I should just lose this message to teach her a lesson". What will you do?

① Multiple Intelligences Strategy

The theory of Multiple Intelligences was developed by Howard Gardner in his book, *Frames of Mind* (1983). There are eight intelligences with a ninth, existential intelligence, currently under consideration. They are:

Linguistic Intelligence (Word Smart)

The ability to use words effectively; effective use of spelling, vocabulary and grammar.

Logical Mathematical Intelligence (Maths Smart)

The ability to work well with numbers and/or to be adept at logic or reasoning.

Spatial Intelligence (Art Smart)

The intelligence of pictures and images. The ability to visualise pictures or objects in one's mind, to abstractly create in 2 or 3 dimensional form.

Bodily-Kinaesthetic Intelligence (Body Smart)

The intelligence of the body or body parts (e.g. hands); fine-motor coordination.

Musical Intelligence (Music Smart)

The capacity to carry a tune, to remember musical melodies, have a good sense of rhythm, enjoy and appreciate music.

Interpersonal Intelligence (People Smart)

The ability to understand and work with people.

Intrapersonal Intelligence (Self Smart)

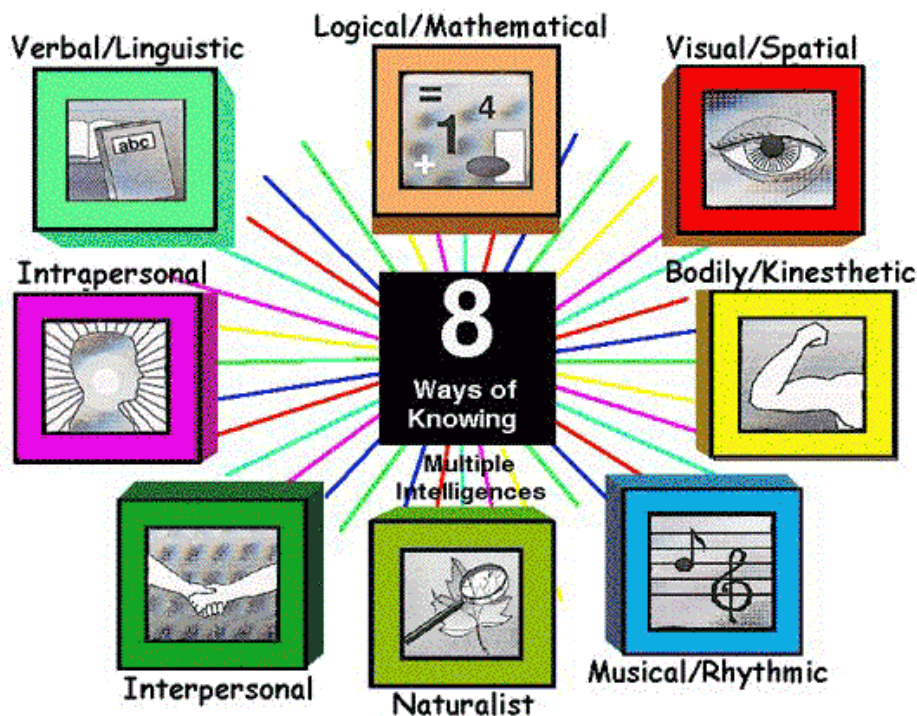
The intelligence of self-understanding or self-knowledge, of knowing who you are, of knowing what you are good at and what you are not good at.

Naturalistic Intelligence (Nature Smart)

The ability to identify and/or a sensitivity to natural forms (e.g. birds, flowers, trees, animals, clouds, geological formations).

Existential Intelligence (Wondering Smart)

The intelligence concerned with ultimate life issues and one's capacity to ponder these issues.



① Multi-modal presentations

The multi-modal presentation allows students to demonstrate their ability using a variety of presentation formats. Formats include one or a combination of the following (this list is not intended to be exhaustive):

- tutorials
- orals
- seminars
- web pages
- dramatic presentations
- debates
- computer simulations
- audiovisual presentations
- presentations that may combine visual and performing arts

① Movement Mirror Strategy

To begin with, one student (or the teacher, if this will eliminate conflict) invents a short movement sequence. For example, she might walk four steps, bend and tie her shoelace. The whole class practices this movement sequence until they can imitate it pretty accurately.

Once the movement is familiar, someone volunteers to change it. That student must repeat the movement exactly, but making one change. She may only change one element of one movement. (In our example, she might walk faster, or she might bend deeper, or she might massage an ankle instead of tying a shoe.)

This continues, with each new volunteer making exactly one change. (In our example, eventually someone will change the bend. If that happens before the shoe-tying has been changed, clearly she will not be able to tie her shoelace if she hasn't bent. But she can still *pretend* to tie it, thus not actually changing the movement of tying.)

The movement sequence will grow less and less like the original. The teacher must side-coach to keep the sequence clearly defined and to keep each student to one change. This is not a guessing game; it is fine (and usually a good idea) for the teacher to say out loud what each change is. As the game progresses, particularly if the group is pretty sophisticated, the sequence will evolve into something else with a clear meaning. (For example, after ten or fifteen changes the example sequence might have become crawling four steps, picking up a toy and putting it in the mouth.)

Any movement can be *changed* in a number of specific ways. Among them:

Change the *size* of the movement. A movement can be made wider or narrower, higher or lower, deeper or shallower.

Change the *time* of the movement. A movement can be made slower or faster.

Change the *weight* of the movement. A movement can be light or heavy.

Change the *direction* of the movement. A movement can be direct (moving to a specific point without veering off the path) or indirect (wandering aimlessly).

Change the *tension* of the movement. The muscles can be loose and relaxed or tense and constricted.

① Opinionaire Strategy

The opinionaire is a form of survey that asks students to agree or disagree with particular perspectives on the issues they will be reading about. Results can be used to compare the beliefs of individual students to others who take the opinionaire and eventually to those perspectives of authors and characters in the texts to be read. In this way, an opinionaire helps students to see that various views exist about important issues and that they must converse with these perspectives and stake their own claim among the various views.

Like any good Frontloading technique, opinionaires activate background and beliefs that students can use during reading, build interest and motivation as students attempt to converse with views similar and different from their own. Finally, the opinionaire provides a template for thinking about and recording authorial and character views because students can ask how various authors and characters would respond to the survey questions and they can be asked to provide evidence supporting their choices. In this way, students can be motivated to find inquiry questions they may want to pursue, assisted to gather evidence supporting their views about authorial visions and themes and can be supported to gain material for writing essays and making arguments for particular positions on the issues.

Example of a Sports Opinionaire

Think carefully about each of these statements.

Write A (agree) or D (disagree) in the 'S' column for yourself.

Discuss with someone from home (H) and your group (G).

After reading the novel write what you think the author (A) thinks about these statements.

	S	H	G	A
Serious athletes care greatly about their physical health and would never do anything to endanger it.				
Serious athletes will risk their health and even premature death to use performance-enhancing drugs if they think these will help them win.				
Participation in sports builds character.				
Participation in sports reveals character.				
Participation in sports makes people self-absorbed and care only about personal accomplishment and winning.				
An overemphasis on winning and competition robs us of the true value of sports and exercise.				
Winning is what sports (and life) are really about.				
Sports are better at building character and values than other kinds of activity.				
The values learned in sports are the values of the competitive free market place, and that's a good thing.				
Athletes are not held to the same standards for behaviour as academics. They are given unfair preferential treatment.				

(example from M. Smith and J. Wilhelm `Reading Don't Fix No Chevys': *The Role of Literacy in the Lives of Young Men*, 2002)

① Osborne-Parnes Creative Problem Solving Strategy

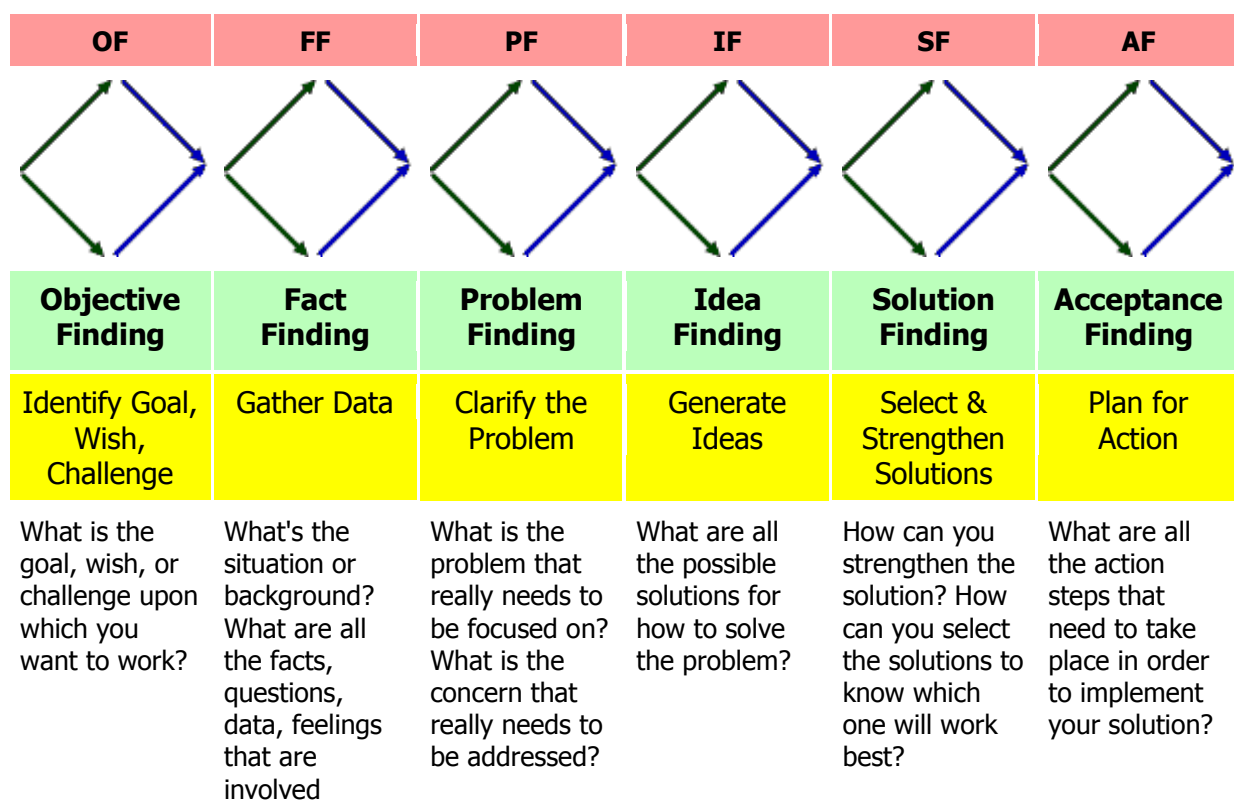
The model is usually presented as five steps, but sometimes a preliminary step is added called **mess-finding**, which involves locating a challenge or problem to which to apply the model.

The total six stages are:

- | | |
|----------------------------------|--|
| Mess-finding (Objective Finding) | Idea-finding |
| Fact-finding | Solution finding (Idea evaluation) |
| Problem-Finding | Acceptance-finding (Idea implementation) |

The steps guide the creative process. They tell you what to do at each immediate step in order to eventually produce one or more creative, workable solutions. A unique feature is that each step first involves a **Divergent** thinking phase in which one generates lots of ideas (facts, problem definitions, ideas, evaluation criteria, implementation strategies), and then a **convergent** phase in which only the most promising ideas are selected for further exploration.

The Osborne-Parnes Creative Problem Solving Process



Further information about the Creative Problem Solving process is available at the following websites:

<http://members.ozemail.com.au/~caveman/Creative/Brain/cps.htm>

www.stuart.iit.edu/faculty/barlow/pdfhandouts/cps.pdf

① Paired Interview Strategy

Brief:

- Q1. What have you done so far?
- Q2. What is your favourite part?
- Q3. What will you do next?

Detail:

Students form into pairs after they have part-completed their work, such as with a written story, and then interview each other on their progress at that point. Student A asks the three questions of Student B, who responds to each in turn. B then directs the three questions towards A, who likewise answers them in turn.

As an interesting variation, two or three students could act as assistant teacher, and conduct a paired interview with all class members in turn over the time of a full lesson.

① Peoplescape Strategy

A peoplescape displays a collection of visual, symbolic representations of significant individuals. The strategy is derived from the peoplescape created on the ground of Parliament House for Australia's Centenary of Federation 2001.

To create a peoplescape students draw, paint and/or attach collage materials and texts to a cardboard or foam board cut-out in the shape of a person. A peoplescape is a self-standing structure. The artwork on the peoplescape should incorporate symbolic representations of the history, culture and social contribution of the significant person.

Teachers need to provide clear instructions to students before the design of the peoplescape characters. Ways of symbolising a person's character can also be discussed and demonstrated. A repertoire of resources and learning activities on the chosen characters needs to be provided and accessed by the students. Other discussion and draft presentations or diaries could be created to enhance students' final designs.



① Personal Paper-People Chain

This activity involves the simple act of creating paper chains- in this case, cutting out linked people shaped paper-chains. The process is described at www.carnivalbookclub.com/reproducibles/paperdoll_chain.htm and is reproduced below:

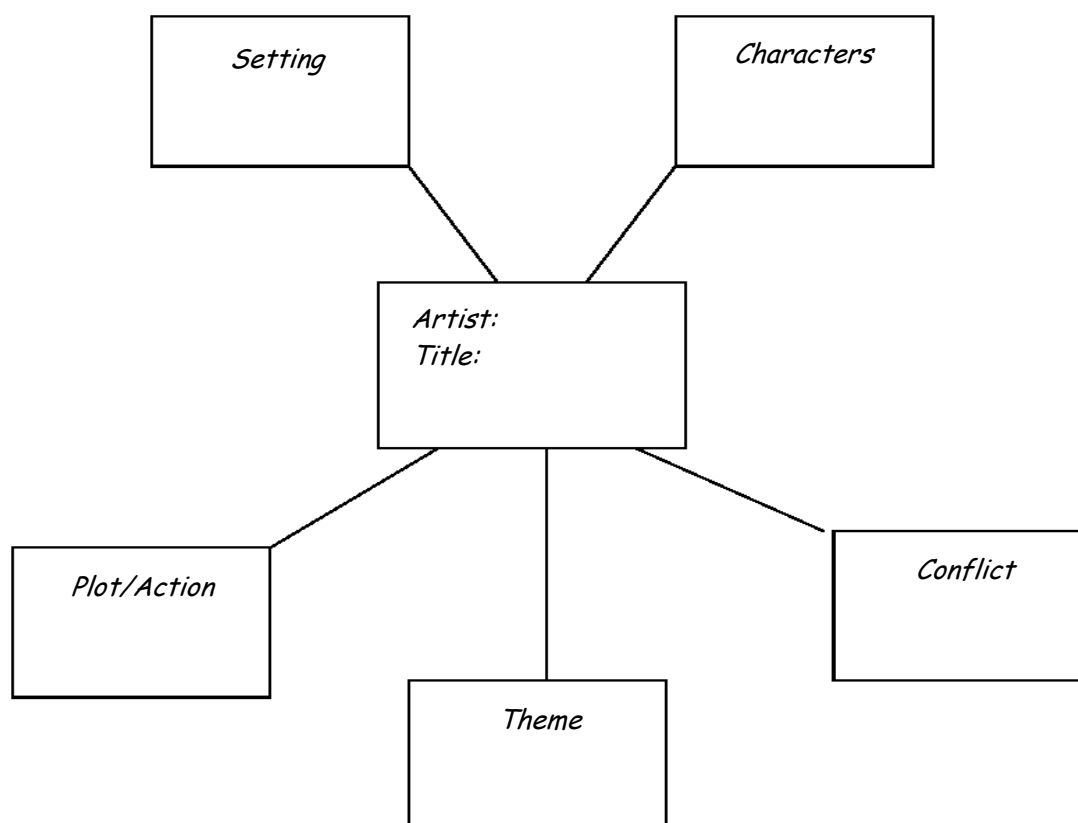
In order to make the chain shown, cut out the paper doll at the bottom of the page. Next, fold a blank page accordion style. Trace the paper doll onto the front of the folded page, making sure it fills the entire page. Then cut along the lines of the doll.



① Picture Story Map Strategy

A Picture Story Map enables students to analyse a visual text. Students should consider the following visual elements when analysing the paintings:

- ❑ **Objects, shapes and figures:** any of these can act as a symbol depending on the understanding by the viewer, eg a hat is an object but a Pharisee's hat is different from a Roman soldier's helmet
- ❑ **Size and Position of Objects/Layout**
- ❑ **Settings**
- ❑ **Body Language:** including facial expression
- ❑ **Colour:** red with anger/red as danger
- ❑ **Medium:** pen and ink, water colour, collage
- ❑ **Perspective or Camera Angle:** high angle which can show dominance, low angle which can show submission, or eye level
- ❑ **Framing/Proximity:** close up shot (head and shoulders) mid or medium shot (upper part of a person's body) long distance shot (full person showing long distance or depth)
- ❑ **Lighting:** darkness used to indicate gloom; shadows are often sinister, while lightness can show joy or happiness
- ❑ **Sequence of images/Juxtaposition**

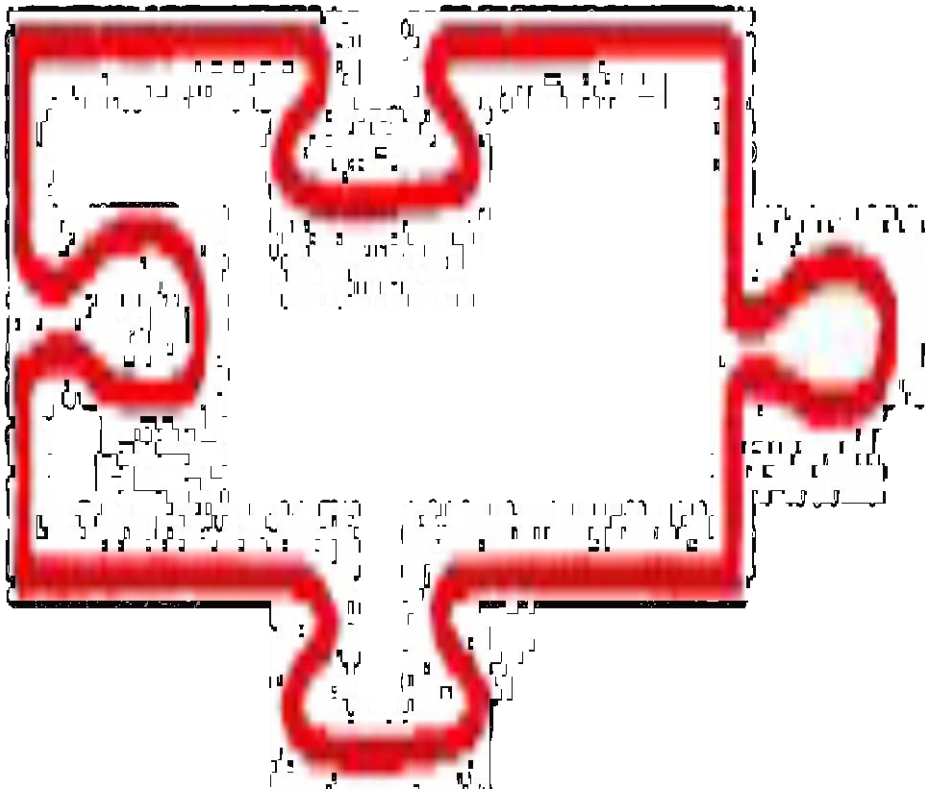


① **Piecing It Together Strategy**

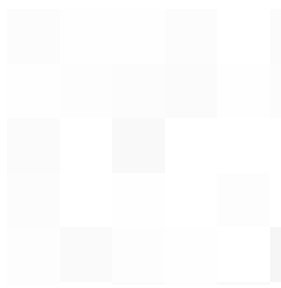
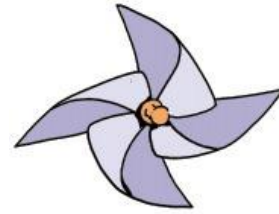
Piecing It Together strategy allows students to display many ideas and learnings gained during a lesson or over a period of time.

Process for Piecing It Together:

- ❑ Students are given a large blank puzzle piece.
- ❑ Students write/draw ideas, learnings, questions etc on the puzzle piece
- ❑ Students fit their puzzle pieces together in one large display by gluing their pieces together onto a large sheet of paper.



① Pinwheel Construction



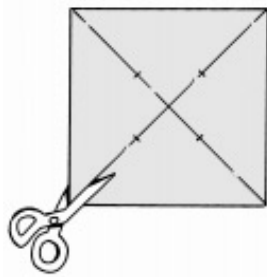
1. Begin with a square of paper.



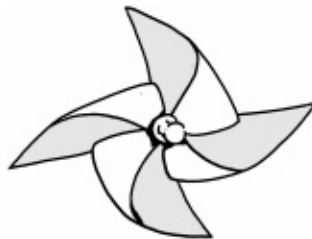
2. Fold your square, corner to corner, then unfold.



3. Make a pencil mark about 1/3 of the way from center.



4. Cut along fold lines. Stop at your pencil mark.



5. Bring every other point into the center and stick a pin through all four points.

8. Stick the pin into a thin dowel.

6. Turn your pinwheel over - make sure the pin pokes through in the exact center.
7. Roll the pin around in little circles to enlarge the hole a little. This guarantees your pinwheel will spin freely

Hint:
Separate your pinwheel from the dowel with two or three beads. Stick the pin through the beads first then - into the dowel.

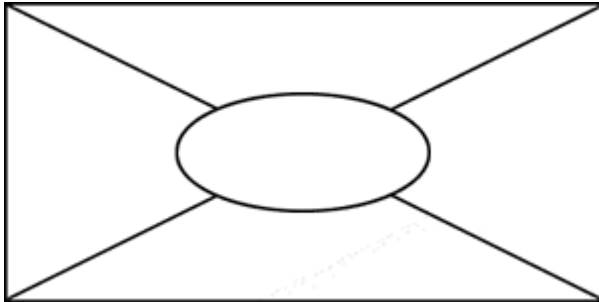
❶ Placemat Round Robin

Placemat and Round Robin

This activity is designed to allow for each individual's thinking, perspective and voice to be heard, recognised and explored.

- ❑ Form participants into groups of four.
- ❑ Allocate one piece of A3 or butcher's paper to each group.

Ask each group to draw the diagram on the paper.



1. The outer spaces are for each participant to write their thoughts about the topic.
 2. A Round Robin enables each participant to share their views.
 3. The circle in the middle of the paper is to note down (by the nominated scribe) the common points made by each participant or the negotiated meaning.
- Each group then reports the common points to the whole group.

Plot Profile

What is it?

A plot profile or plot line is a combination of a timeline and an excitement rating chart.

What is its purpose?

It helps students to gain a deeper understanding of the whole structure of the text they are reading or viewing and to explore their own responses to it.

How do I do it?

It's best to demonstrate first with a relatively well-known text such as *Cinderella*. First the students work out the main plot events, such as:

The household receives invitations to the ball.
The stepmother refuses to let Cinderella go.
The fairy stepmother arrives and transforms Cinderella.
Cinderella goes to the ball and meets the prince.
The clock strikes 12 and Cinderella flees the ball.
...and so on.

Students can be provided with a simple graph to use. They graph the plot with the horizontal axis showing time and the sequence of events and the vertical axis giving an excitement rating. Each event is positioned on the graph according to when it takes place and how exciting or significant it is. When lines are drawn between the events, it is easy for students to see how the structure of the story works. More sophisticated texts can result in much more complex plot profiles. The process of developing a profile helps students to gain a clear overview of the text and its complexities. Students can work in groups to develop plot profiles, or can develop individual profiles, which they then compare with others. Either approach enables students to share and justify their own interpretations.

How can I adapt it?

Other types of changes throughout a text can be plotted along the vertical axis. Examples include: the closeness of two characters in a relationship; the happiness or despair of a main character; the degree of confidence a character shows.

In complex texts incidents related to particular sub-plots can be linked with different colours. When students do this for a text such as a TV soapie or a nineteenth century novel, they gain an appreciation of the ways in which the narrative as a whole is shaped.

Students can compare plot profiles of similar texts in a particular genre to see what kinds of frameworks are typically used.

Students can use plot profiles on their own texts to help them check how their plot holds up and how it fits with the framework typical of a particular genre.

How can it be used to evaluate students' language learning?

Plot profiles provide valuable insights into students' analytical skills. As students develop profiles in groups or compare individual profiles in groups, they demonstrate their ability to justify particular interpretations of texts.

Where can I find out more?

Robert McGregor, (1989) *Working Together: The Cooperative English Classroom*, Nelson.

Terry D. Johnson and Daphne R. Louis, (1987) *Literacy through Literature*, Methuen.

This information has been provided courtesy of Government of Tasmania English learning website.

This site can be located at:

www.discover.tased.edu.au/english/default.htm

① PMI Strategy

Plus, Minus and Interesting

PMI is a three-columned thinking strategy that encourages the thinker to first consider and list the *Plus* points of an idea. Next the *Minus* or negative points are listed. Finally those points that are neither positive nor negative, but simply *interesting* are written down. The "Interesting" column encourages creative thinking about other possibilities or ideas. Sometimes these are recorded as questions to consider. Note the interesting column can be changed for a particular purpose- e.g. it could become *recommendations* if the students are required to discover new solutions or ideas for a particular context.

<i>Idea:.....</i>		
<i>Plus</i>	<i>Minus</i>	<i>Interesting</i>

Poetry Forms

Haiku

The haiku is a three-lined Japanese poem. This particular type of poetry has a limit on the amount of syllables you can have for each line. The first line always has five syllables. The second line has seven syllables. The third line has the same number as the first line. Below is an example of a haiku:

***Gentle waterfall,
Tripping over rocks and stones
Creating beauty.***

Cinquain

Cinquain is a type of poetry in which the first line has one word, the second has two words describing the first line, the third line shows action with three words, the fourth line has four words that convey feeling, and the fifth line refers to line one. Below is an example of a cinquain:

***August
Cold, windy
Firecrackers pop loudly
Exciting thrilling, and inspiring
Brisbane Exhibition***

Acrostic

An acrostic poem is a poem where the first letter of each line spells a word that can be read vertically. Below is an example of an acrostic poem:

***S*ummers' gifts of sensational feelings,
*H*eaping happiness in poets' paths
*A*warding praises for poetic data
*D*oses of episodes, where lived
*O*riginal thoughts; ecstatic tempo
*W*eavers of words; morning's dew**

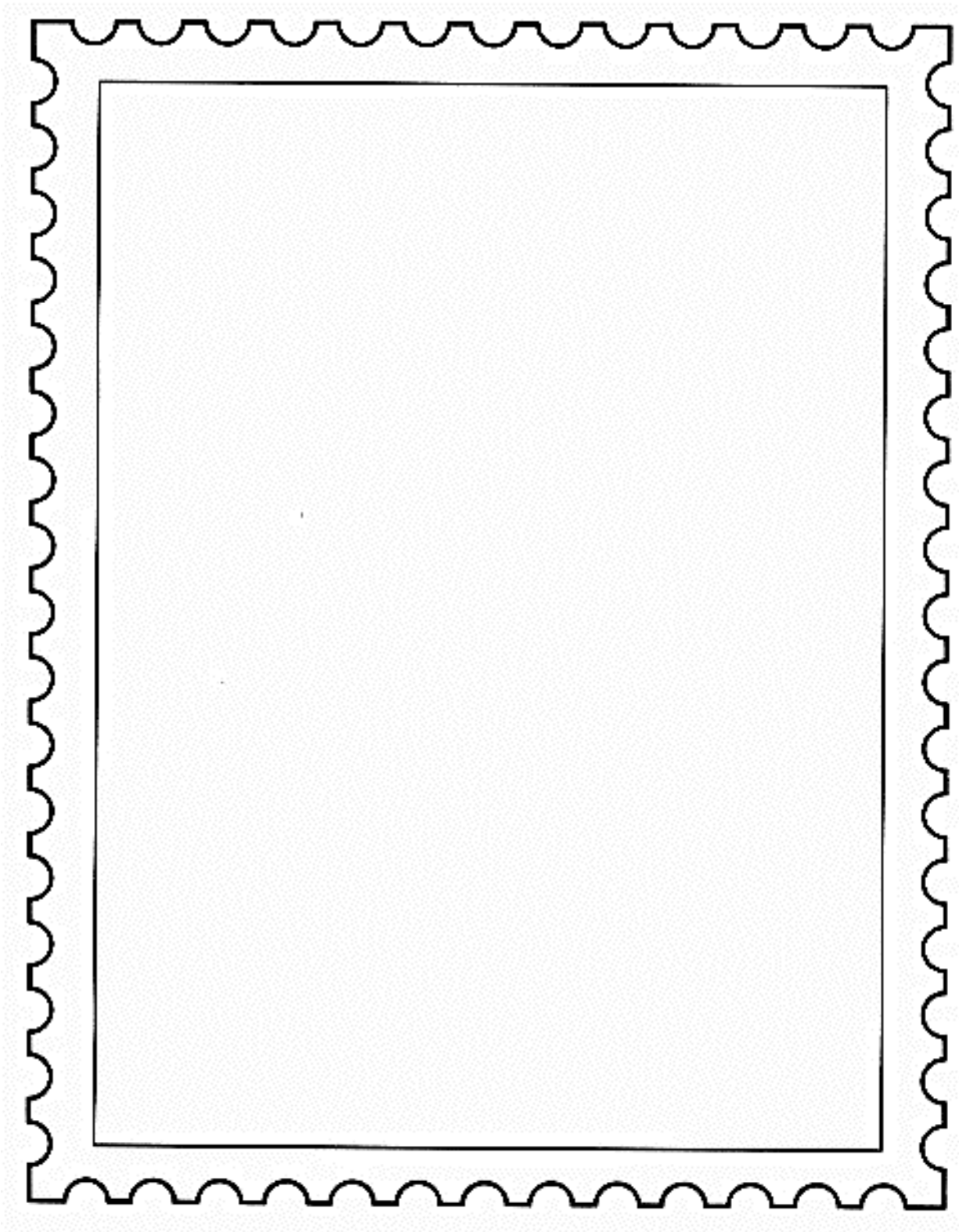
***P*rosing spewing from every lip
*O*peretta unions, written in solo
*E*nergy of many, sharing love
*T*ears touching every heart
*R*ivalry forgotten, visions clear
*Y*ou and I spreading peace and joy**

Limerick

A limerick is humorous nonsense verse consisting of a triplet and couplet, making it a five-line poem. Lines one, two, and five are the triplet and rhyme. Lines three and four form a rhyming couplet. Here is an example.

***There was an old man of Bellbowrie
who kept all his cash as a dowry
But his daughter, named Nan,
Ran away with a man,
Before she decided to marry.***

① Postage Stamp



❶ Postcard Strategy

Designing and creating postcards requires students to use the recount text type. The types of recount are: Personal Recount (These usually retell an event that the writer was personally involved in); Factual Recount (Recording an incident, eg. a science experiment, police report); Imaginative Recount (Writing an imaginary role and giving details of events, e.g. A day in the life of a pirate; How I invented...)

The Structure of a recount is described below:

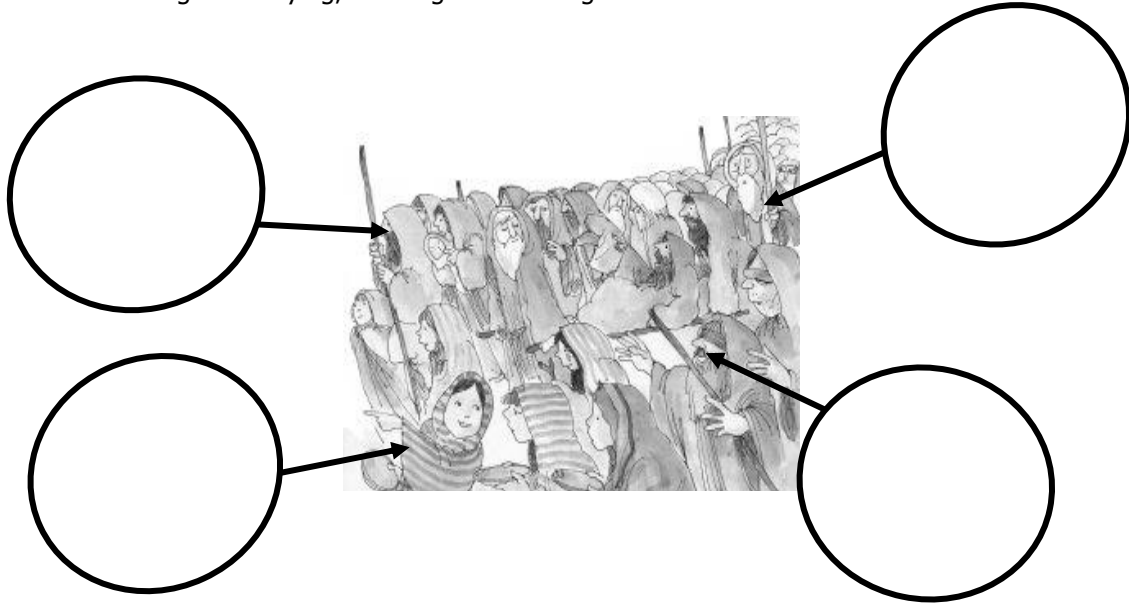
- ❑ the recount has a title, which usually summarises the text specific participants (Mum, the crab)
- ❑ The basic recount consists of three parts:
 - the setting or orientation - background information answering *who? when? where? why?*
 - events are identified and described in chronological order.
 - concluding comments express a personal opinion regarding the events described details are selected to help the reader reconstruct the activity or incident (Factual Recount)
 - the ending may describe the outcome of the activity, e.g. in a science activity (Factual Recount)
- ❑ details of time, place and incident need to be clearly stated, eg. *At 11.15 pm, between Reid Rd and Havelock St a man drove at 140 kms toward the shopping centre* (Factual Recount)
- ❑ descriptive details may also be required to provide information, eg. *He was a skinny boy with a blue shirt, red sneakers and long tied back hair* (Factual Recount)
- ❑ includes personal thoughts/reactions (Imaginative Recount)

	<div style="border: 1px solid black; padding: 5px; display: inline-block;">Stick Stamp Here</div> ----- ----- ----- ----- -----

① Prediction Circles

A Prediction Circle is a way of recording thoughts after interpreting visual and textual clues to predict likely events, character information, and scenarios in a given visual text.

Students discuss all dimensions of the visual text to make meaning e.g. foreground, background, focal points, costuming and props, mood and expression etc. Students then predict what key characters in the visual text might be saying, thinking or intending to do.



① Problem Reversal Strategy

From "What a Great Idea" by Charles Thompson.

The world is full of opposites. Of course, any attribute, concept or idea is meaningless without its opposite.

Lao-tzu wrote *Tao-te Ching*, which stresses the need for the successful leader to see opposites all around:

The wise leader knows how to be creative. In order to lead, the leader learns to follow. In order to prosper, the leader learns to live simply. In both cases, it is the interaction that is creative.

All behaviour consists of opposites...Learn to see things backwards, inside out, and upside down.

The method

1. State your problem in reverse. Change a positive statement into a negative one.
2. Try to define what something is *not*.
3. Figure out what everybody else is *not* doing.
4. Use the "What If" Compass
5. Change the direction or location of your perspective
6. Flip-flop results
7. Turn defeat into victory or victory into defeat

1. Make the statement negative

For example, if you are dealing with Customer Service issues, list all the ways you could make customer service *bad*. You will be pleasantly surprised at some of the ideas you will come up with.

2. Doing What Everybody Else Doesn't

For example, Apple Computer did what IBM didn't, Japan made small, fuel-efficient cars.

3. The "What-If Compass"

The author has a list of pairs of opposing actions which can be applied to the problem. Just ask yourself, "What if I..." and plug in each one of the opposites. A small sample: -

- Stretch it/Shrink It
- Freeze it/Melt it
- Personalise it/De-personalise it
- ...

4. Change the direction or location of your perspective

Physical change of perspective. Manage by walking around, or doing something different.

5. Flip-flop results

If you want to increase sales, think about decreasing them. What would you have to do?

6. Turn defeat into victory or victory into defeat

If something turns out bad, think about the positive aspects of the situation. If I lost all of the files off this computer, what good would come out of it? Maybe I would spend more time with my family?!

Who knows!

RAPS Strategy

A RAPS Strategy assists students to identify and record main points and meaning of a text.

R – Read - read the paragraph

A – About - what's it about

P – Points - choose 2 important points to support the main idea

S – Summary - summarise the paragraph in their own words using no more than 20 words.

About:

Point 1:

Point 2:

Summary:

_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

① Readers Circle Strategy

Overview

Readers Circles involve small groups of students gathered together to discuss a piece of text (written or visual) in depth. It is a teaching method that allows students to become critical thinkers as they engage in ongoing dialogue with a text. Readers circles provide a way for students to engage in critical thinking and reflection as they read, discuss and respond to the text. Collaboration is at the heart of this approach. Through structured discussion and extended written and artistic response, this strategy guides the students to a deeper understanding of the text.

Skills

- Reading and discussing text
- Connecting with text
- Taking responsibility as readers and constructing meaning together
- Debating and challenging one another
- Making drawings and notes that reflect readers' ideas
- Asking open-ended questions
- Revisiting the text constantly
- Proving points and settling differences by using specific passages
- Thinking critically

Process for the Readers Circle Strategy

1. Select members for the Readers Circles (discussion groups).
2. Assign roles for the members of each circle (clarifier, summariser, timekeeper etc).
3. Assign text to be completed by the circles inside or outside of class.
4. Help students prepare for their roles in their circle.
5. Act as a facilitator for the circles.

Self and Peer Assessment

A criteria sheet for student use is provided below.

	Yes	No	Some-times	Evidence
Everyone participates and shares in the discussion process. Communication is interactive.				
The group is supportive of its individual members. Group climate promotes friendliness.				
Group members often ask questions for clarification or elaboration.				
The group discussion stays on topic or on directly related issues.				
The group is energetic and enthusiastic.				

What was the best thing about the way this group worked together?

① Retrieval Chart Strategy

A Retrieval Chart is a graphic organiser used for organizing and categorizing data using headings or key concepts. Retrieval Charts are useful for:

- Presenting information in an easily accessible way
- Comparing and contrasting attributes
- Organising data for use in research projects
- Note taking in a systematic way

A variety of different Retrieval Charts are provided below.

The Stolen Generations

From the perspective of.....

Topic focus	Source	Description	Critical Analysis	My knowledge & understanding

Five Inventions I would choose to take back to my planet

Invention	Date of Invention	Description	Use	Contribution to Society
One				
Two				
Three				
Four				
Five				

SCAMPER Strategy

What is it?

SCAMPER is a strategy that can be used to assist students to generate new or alternative ideas. It is a tool to support creative, divergent thinking. SCAMPER is an acronym for: substitute, combine, adapt, modify/magnify/minify, put to other uses, eliminate, reverse/rearrange.

What is its purpose?

SCAMPER helps students ask questions that require them to think "beyond the lines" of a text. As such, it helps develop their critical thinking skills and supports them in constructing their own imaginative texts. It is a useful cooperative learning tool and a great stimulus for role-play.

How do I do it?

The strategy is often best used after students have spent some time studying a text. Explain the purpose of the strategy to the students, encouraging them to open up their minds to a range of creative possibilities. The following example shows how SCAMPER can be used to generate interesting questions when working with Goldilocks and the Three Bears.

S: Substitute (a person, place, time or situation)

What do you think would have happened if there had been a Crazy Scientist Bear instead of Father Bear?

C: Combine (bring together assorted ideas and situations)

What would have happened if the three bears were returning from a reunion with relatives who had escaped from a zoo where they had been badly treated by the zookeepers?

A: Adapt (or adjust to suit a purpose)

How might the story have changed if Goldilocks had had a leg in plaster and was using crutches?

M: Modify (for example, by changing the physical size or personality traits of some characters or changing the setting)

What would have happened if the bears had been cubs and much smaller than Goldilocks?

P: Put to other uses (for example, put a different slant on the plot)

What if Goldilocks was only pretending to be lost and was really looking for an excuse to break into other people's houses?

E: Eliminate a feature of the story

How might the story change if there were no Father Bear?

R: Rearrange or reverse the sequence of the story

What if Baby Bear had returned home before the others?

How can I adapt it?

It is not necessary to use all the steps in SCAMPER. Steps can be selected and combined in a variety of ways to match your teaching intentions.

① See Saw Strategy

This strategy is useful for gathering information.

The process to use for the See Saw Strategy is:

- ❑ Organise students into pairs **A** and **B**.
- ❑ Tell them to listen carefully to their partner as they offer input.
- ❑ The pairs face each other as if on a see saw, **A** offers a piece of information and both record this.
- ❑ Then **B** offers a piece of information, and both record this.
- ❑ The process, A, B, A, B, etc, continues for 2 – 4 minutes while information is swapped.

Observation

- ❑ This exercise encourages a sense of team work.
- ❑ It encourages students to be on task.
- ❑ Listening and concentration is heightened

i Seven Strip Question Strategy

Seven Strip Question assist students and teachers to devise diverse questions that encourage higher order thinking.

Quantity Type Question:



How many disciples did Jesus have?

Change Question:



How did the disciples change over time?

Prediction Question:



What might have happened if the disciple Judas did not betray Jesus?

Point of view Question:



How might the story of Jesus and the little children been told from the disciples point of view?

Personal involvement Question:



If you were Simon Peter would you have denied that you knew Jesus?

Comparative association Question:



Compare the life of a disciple with the life of your father?

Valuing Question



When Jesus told the disciples to leave everything and follow him what things of value did they have to leave behind?

Silent Card Shuffle Strategy

Using cards for:

- Sequencing cards
- Classifying cards
- Matching cards
- Mapping/Positioning cards

Step 1: Silent Card Shuffle in groups of three or four students

Step 2: Justify and Refine

Step 3: Circle and Observe/Discuss (Optional)

Step 4: Return and Refine (Optional)

Step 5: Feedback and Teacher Debriefing

Detail:

Decide on the material to be addressed, eg the story of Goldilocks and the Three Bears, and make a set of cards (between 10 and 30) containing words, numbers, pictures or symbols. There are some examples in the above illustration.

You will need to make one Master Copy, and then at least ten copies. Cut up each copy and place the cards in an envelope. Give one envelope to each group of three or four students. Remember that this is either for sequencing, classifying, matching or positioning.

To increase the challenge, duplicate certain cards and insist that all cards be used in the sequence, or in the classifications (note that the same card may not appear twice in the same classification). With matching, as in concepts and definitions, one should always provide three more definitions than concepts, otherwise the last three or four matches will be relatively easy.

Preparation:

The teacher clearly explains the task ahead.

Step 1: Silent Card Shuffle

Each group opens the envelope and spreads out the cards and without talking; they then rearrange the cards to complete the task (sequencing, classifying, matching or mapping/ positioning).

Step 2: Justify and Refine

As each group completes the task, the members may talk to each other and ask for explanation or justification for the positioning of certain cards. Refinements or changes may be made at this stage.

Step 3: Circle and Observe

The teacher now needs to orchestrate the movement of the groups so that they are able to visit the other tables and discuss what they notice. They may not touch the cards.

Step 4: Return and Refine

Each group return to their home table, and based on what they observed and discussed in the visits to other tables they decide whether or not to make any refinements.

Step 5: Teacher Debriefing

This would be conducted according to the preferred style of the teacher.

① Six Action Shoes Strategy

The Six Action Shoes were developed by Edward De Bono as a framework to transform the way we think to the way we act, identifying different situations and acting accordingly in order to take control of them and respond in the most effective manner possible.

There are two questions to ask before embarking on any action – 'What type of action is required here?' and 'Which action shoes are appropriate to behave in that style?'

The six shoes are:

Shoes	Colour and Style	Type of Action
	Navy Formal Shoes	Routines and Procedures
	Orange Gumboots	Reacting Quickly
	Pink Slippers	Responding Sensitively
	Brown Brogues	Practical and Flexible Action
	Grey Sneakers	Finding and Investigating Information
	Purple Riding Boots	Taking Charge

Students use templates of the action shoes or indeed, real shoes as learning tools in analysing situations to discern the type of action or action adopted by individuals or groups in specific situation. They might also use the shoes to sequence a series of actions in a given situation.

Students use the Six Action Shoes to propose appropriate actions to given situations and to justify those actions. When used in collaboration with the Six Thinking Hats it can prove a particularly powerful thinking strategy.

① Six Senses Cube Strategy

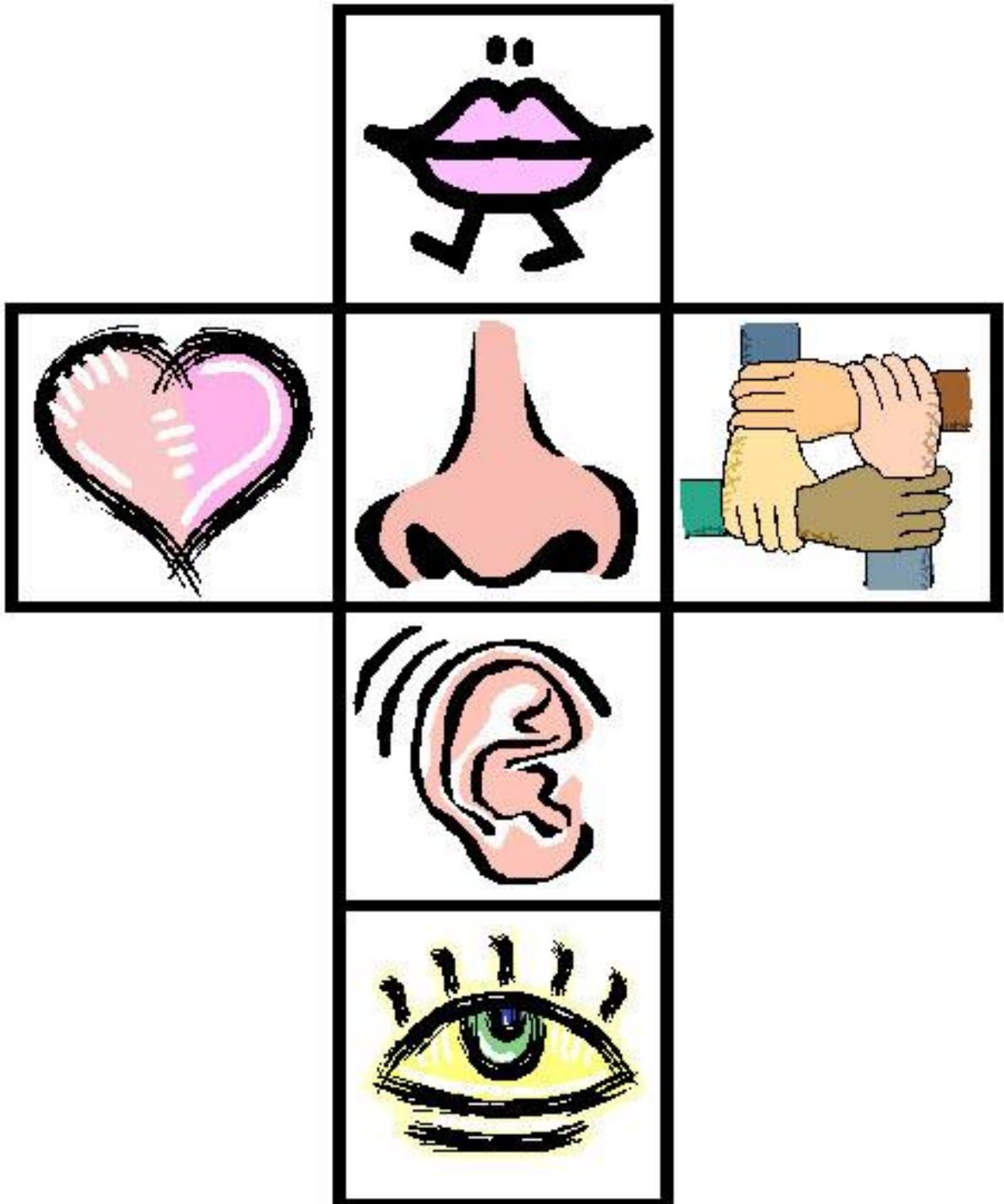
The Six Senses Cube strategy assists students to reflect on situations using six senses.

Process for the Six Senses Cube strategy:

- Students sit in circle and take turns tossing the six senses cube.
- The students' response is determined by the picture/icon which faces up.

The icons have the following representation:

- Ear – Favourite sound
- Mouth – Favourite taste
- Hands – Favourite activity
- Eyes – Favourite thing to look at
- Nose – Favourite smell
- Heart – Feelings and emotions



① Six Senses Cube Strategy

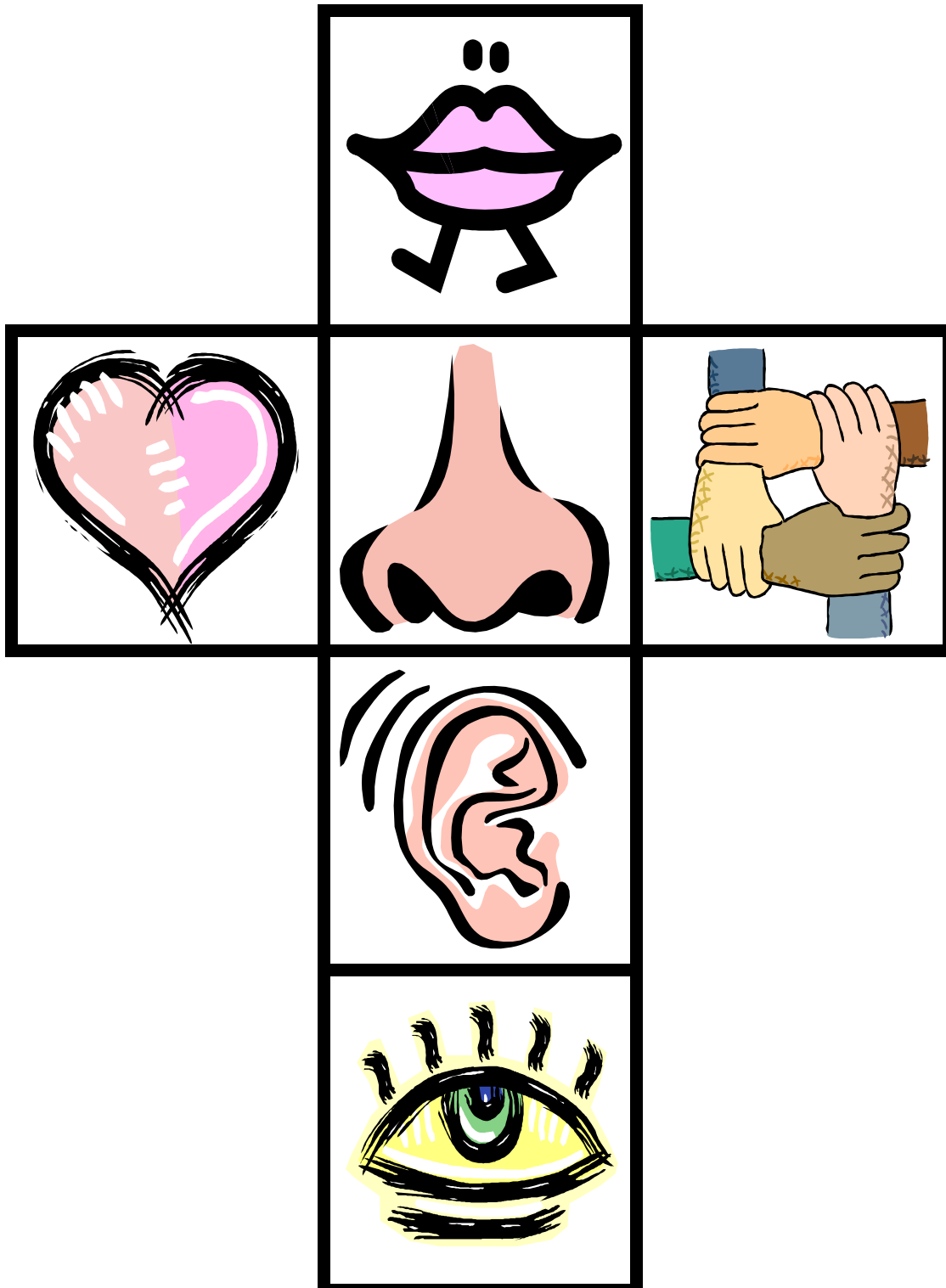
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- ❑ Nose – Favourite smell
- ❑ Heart – Feelings and emotions



Six Thinking Hats Strategy

Edward de Bono has devised this strategy to encourage diverse thinking, problem solving and decision-making. This strategy suggests the concept of six different coloured hats used as analogies for thinking in different ways. The hats and the types of thinking they encourage are:

	Red Hat	Feelings and emotions
	Blue Hat	Thinking about my thinking (metacognition)
	Yellow Hat	Positive issues
	Green Hat	Creative Improvement
	Black Hat	Negative Issues
	White Hat	The Facts

Some questions that facilitate learning, problem-solving or decision-making activities include:

Red Hat (Emotional Reactions)

What are prominent feelings about an idea or issue?

Blue Hat (Reflecting on the process/metacognition)

What strategy used for learning/ solving problems or decision-making was most effective for the idea or issue? Which hat was the best for this idea or issue?

Yellow Hat (Positive Tracking)

What are the positive aspects, strengths and advantages of the idea or issue?

Green Hat (Creative Improvement)

What are some ways the idea, issue or problem can be improved or made better?
How many creative uses are there for this idea or issue?

Black Hat (Negative Issues)

What are the disadvantages or negative aspects of the idea or issue?
What are the weaknesses, dangers and problems?

White Hat (Collecting Information/Facts)

What are the facts?

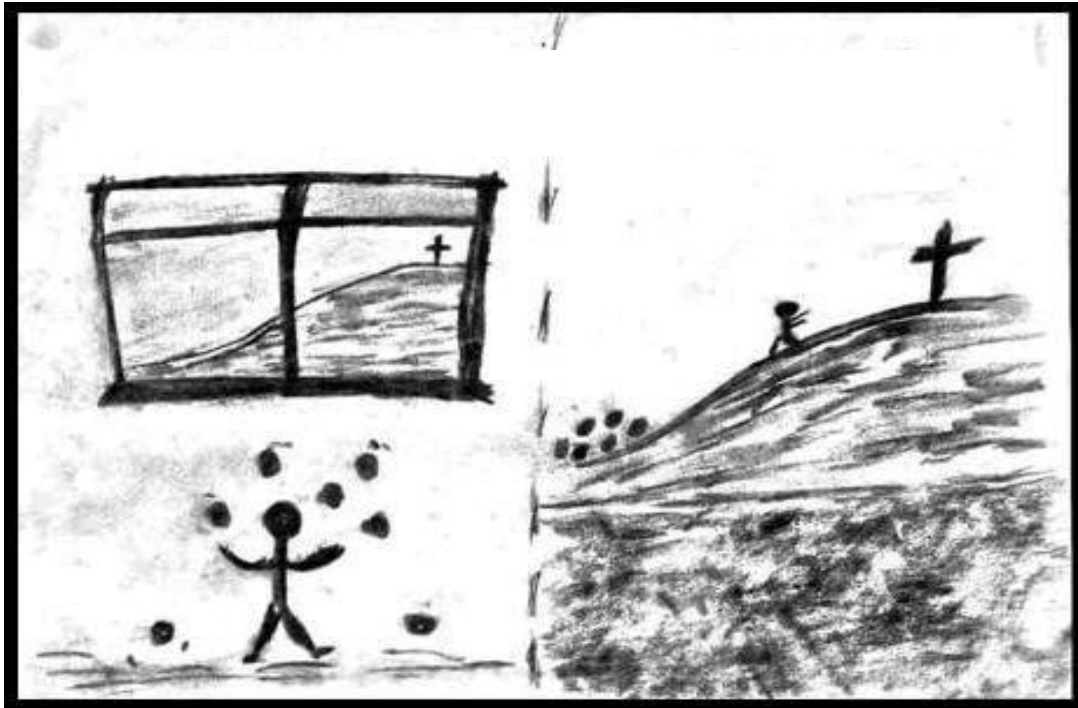
What core information is needed to help understand the problem, issue or idea?

What questions need to be answered to solve the problem?

Teachers use this strategy once an idea, issue or problem is established. The students then engage in thinking about this idea, issue or problem by using all, or some of, the thinking hats in small group or whole class scenarios. Once students have engaged in this thinking strategy the data generated can be used to enhance other learning purposes and contexts.

① Sketch a Prayer Strategy

Students use sketching as a form of prayer. They visually represent their thoughts, feelings and emotions as a prayer to God. Students can verbalise their visual response in Talking Circles or with another person – student or teacher.



The example above illustrates a person feeling as though they are juggling too many balls – they are stressed with all that they have to do. The right side shows the person's decision to leave behind all their stresses and head towards the cross, to more important things.

A great source of inspiration for sketching is, of course, the Bible, particularly the poetic books like the *Psalms*, or books full of imagery like *Revelation*.

① Sketch to Stretch Strategy

Sketching is a tool used to assist in the 'stretching' of, or broadening and deepening of the imagination, ideas or concepts. Most students would find this to be a most enjoyable and productive activity, but particularly those who are 'art smart', rather than, or as well as, word smart.



📌 Snakes and Ladders Strategy

The following template can be used to create Snakes and Ladders Games.

<i>Finish</i>	23	22	21	20
15	16	17	19	
14	15	12	11	10
5	6	7	8	9
4	3	2	1	<i>Start</i>

① Social Ladder

A Social Ladder is a strategy which requires students to rank or sequence. It involves sequencing social positions in a particular society at a particular time.

Students place the societal group in the organiser in the appropriate position, lowest to highest, according to the privileges and standing each group has. Ranking is often based on individual values and judgments about the relative importance of the criteria used in determining the rank of specific groups. Therefore, it is important for students to give reasons for the rank orders they have selected. Verbalising their rankings helps students think about their thinking and clarify their choices.



Students:

- ❑ Read a Scriptural text. Select the main characters in the text and place the characters on the ladder provided in what seems to be their place on the social ladder in the time of Jesus.
- ❑ Record or state their rationale for the placement of the characters on the ladder.
- ❑ Discuss how Jesus reacted to the established social orders such as hierarchal social structures.

❶ Sociograms /Literary Sociogram

A sociogram is a graphic organiser that represents the relationships among people/characters.

It helps students to think more deeply about the relationships that exist between people/characters.

There are many variations, but this is a simple explanation based on that given by Johnson and Louis. In a sociogram, the central character is placed at the centre of the page and the other characters are placed around it. Connectors between characters such as arrows are used to show the direction of the relationship and can also state a brief description of the nature of the relationship is placed alongside each arrow. A number of conventions may be useful in developing sociograms:

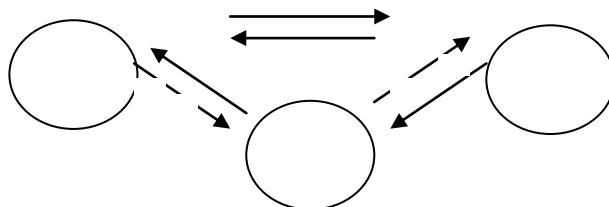
- ❑ Place the central character/s at the centre of the diagram
- ❑ Let the physical distance between characters reflect the perceived psychological distance between characters.
- ❑ Let the size of the shape representing a character vary with (a) the importance, or (b) the power of the character.
- ❑ Show the direction of a relationship by an arrow, and its nature by a brief label.
- ❑ Represent substantiated relationships by a solid line and inferred relationships by a broken line. Coloured lines can also be used to represent different types of relationships. Students would need to know what the different colours represent.

When working with simple stories, one sociogram may be enough to capture the relationships. With longer or more complex stories, a series of diagrams will help to capture the changing relationships. A chapter could be a reasonable unit to handle with a novel. Johnson and Louis suggest constructing a sociogram once the central conflict of the story has been encountered, and again shortly before the climax. Another simple way to achieve the changing nature of relationships in the story is to complete three Sociograms, one in the early stages of the story, the second after the major conflict in the story and the third at the end of the story.

Students need scaffolding for the construction of different kinds of sociograms before they can work independently. Students need to know that there are no correct or incorrect answers in the sociogram strategy. The connectors they use reflect each individual's or group's understanding of stated or implied relationships being studied. What is important is that, students can provide justification for the connectors and descriptions they use.

- ❑ Younger students can use pictures of characters and word cards to construct their sociograms.
- ❑ Software such as Inspiration or MindMap could be used.
- ❑ Students can work independently and then share their sociograms or small groups of students can work collaboratively.
- ❑ Sociograms can be used to help explore power relationships implied in non-fiction texts such as newspaper reports and feature articles, aiding in the development of critical literacy skills.

Listening carefully to students' explanations of their sociograms helps to provide insight into their comprehension and their ability to make inferences from texts.



① Soundscape Strategy

There are four main ways students can create a soundscape.

Method 1

- ❑ Visualise the word, phrase, poem, story or event.
- ❑ Create or record sounds that can relate to that word, phrase, poem, story or event.
- ❑ Build your piece with a beginning, middle and an ending.
Usually the middle will be climactic.
Don't use too many sounds. Your music will be too complicated for people to understand.

Method 2:

- ❑ Collect a group of sounds that you might want to use.
- ❑ Through experimentation, figure out what sounds will go together, where they might fit into your composition, etc.
- ❑ Remember you must have a beginning, a middle and an ending.

Method 3:

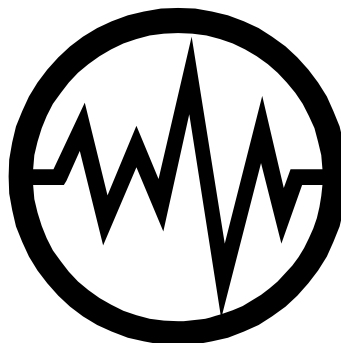
- ❑ Imagine yourself as a painter; your collection of sounds are the colours you will be using.
Your subject can be anything you want.
- ❑ Paint a picture of sound.

Method 4

- ❑ Try to imitate something you have heard before on the radio, from your own CD collection, or from a film track. Throughout history composers have learned their craft by imitation.

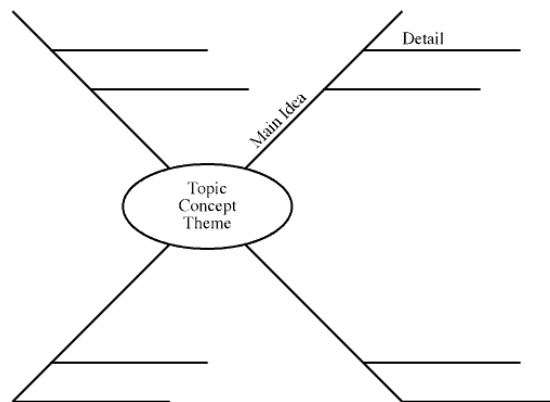
In general, a piece of music generally has three levels or layers:

- ❑ top melodic ideas or distinguishing types of sound.
- ❑ middle harmony or filler.
- ❑ bottom rhythmic pulses or low bass type sounds.



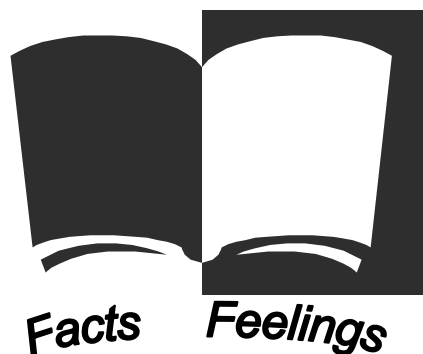
① Spider Map

A Spider Map is a graphic organiser used to describe a central idea: a thing (a geographic region), process, concept (compassion), or proposition with support (experimental drugs should be available to AIDS victims). Key frame questions: What is the central idea? What are its attributes? What are its functions?



① "Split page" Big Book Strategy

The "split page" big book strategy encourages students to distinguish between facts and feelings. Students design "split page" big books for a particular purpose. The generic structure of the book is similar to that of a big book (cited below) however, this book is structured with one page of facts and factual illustrations followed by one page of feelings and matching illustrations.

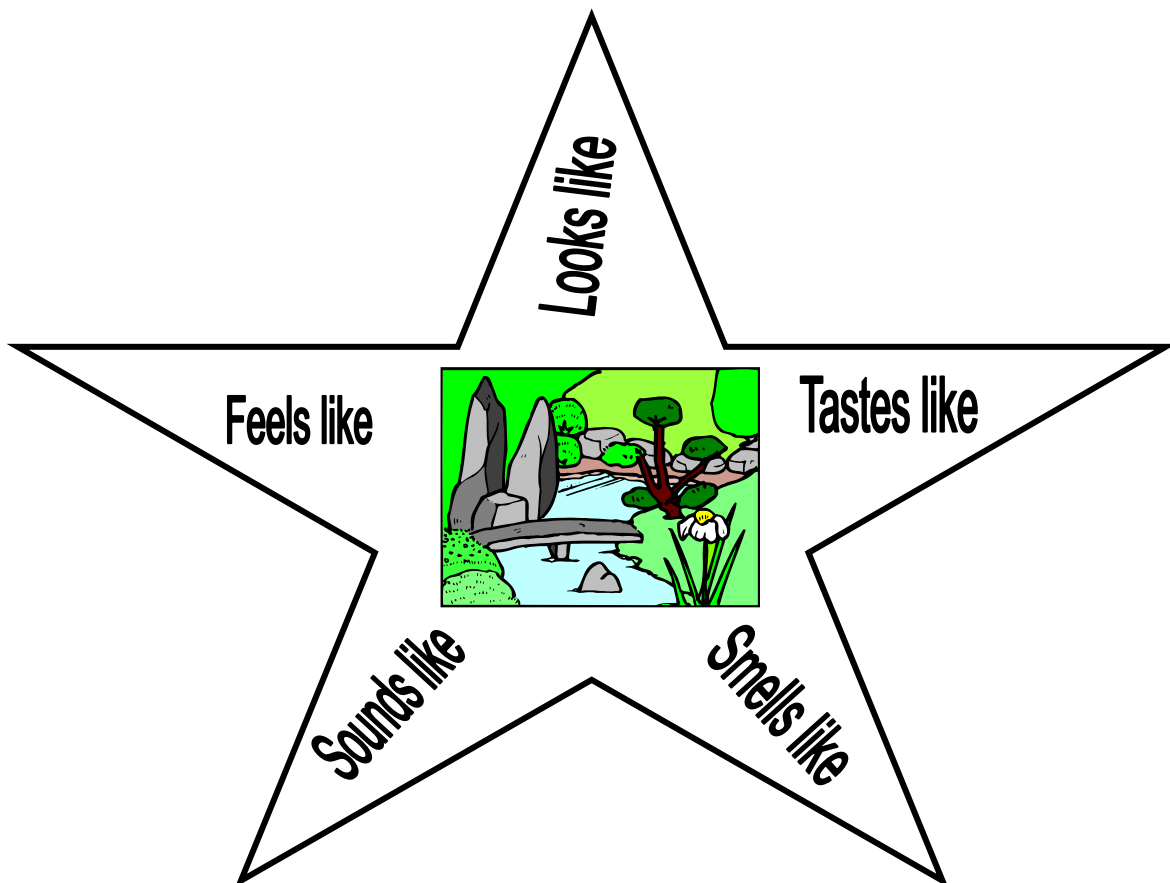


① Star Chart Strategy

A Star Chart enables students to respond to a situation, proposal, problem or stimulus material. It relies on the senses, intuition and imagination.

Process for Star chart:

- ❑ Decide on the topic to be analysed.
- ❑ Draw up a simple Star Chart (see below) and write the topic in the centre of the star.
- ❑ In the "Looks Like" segment, students brainstorm all they might see happening around the topic.
- ❑ In the "Sounds like" segment, students record things they might hear such as words, sounds and sound effects.
- ❑ In the "Feels Like" segment, students brainstorm all the things they might feel in a tactile kinesthetic sense as well as in an emotional response.
- ❑ In the "Tastes like" segment, students brainstorm all the tastes that they might experience.
- ❑ In the "Smells like" segment, students record the olfactory sensations that they could experience.
- ❑ This information can then be applied in other learning contexts.



① Stick and Elastic Band Book



The Stick and Elastic Band Book is a fun book because it is so simple and so clever. You can make your book with more pages but the number of sheets of paper suggested here may be at the students' limit of strength for punching the holes through all the layers at once.

Materials needed:

- 4 sheets of A4 paper for each book
- 1 A4 sheet of coloured paper for the cover
- 1 elastic band big enough to go through the holes and stretch around the stick
- 1 stick – a paddle pop stick would be appropriate
- hole punch

Process for Making a Stick and Elastic Band Book:

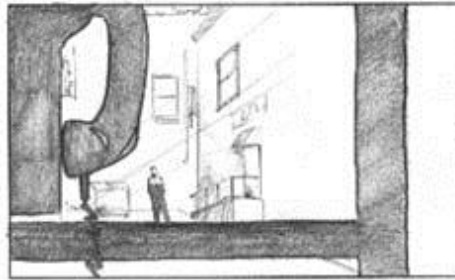
- Tap all your sheets of paper together to make them even and fold the stack in half. The coloured paper should be on the outside.
- Punch two holes about 1 cm in from the folded edge of the paper through all the layers.
- From the back of the book, thread one end of the elastic through the top hole and insert the stick into the loop.

At the back of the book, pull the other end of the elastic down and put it through the bottom hole. Insert the other end of the stick into the loop.

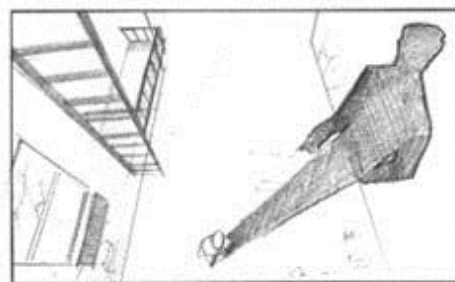
① Story Board Strategy

Storyboards are used primarily in film making to design individual shots before filming. They are also common in comic strip, animation, TV commercials and multimedia design, but can be used for many other sorts of projects. Whereas a flowchart focuses on movement through a system, a storyboard or "content flowchart" allows far more detailed illustration of the contents of each element.

The storyboard should contain a sketch of the visual aspect of the screen, information that will be present, descriptions of animations, interactions (e.g. dialogue boxes), sounds and any other media. Students can create storyboards as a preparation for puppet play scripts, as a visual aid in retelling a story or a written retell of a story.







Page 1

① Story Frame

A story frame focuses on the "elements" of story: setting, characters, plot and theme, among others. Below is a simplified version that could be used in a lower primary classroom. Answers could be given and the teacher scribes, or answers could be in pictorial form.

The characters in this story are

In this story, the problem starts when

After that

Next

Then,

The problem is finally solved when

The story ends with

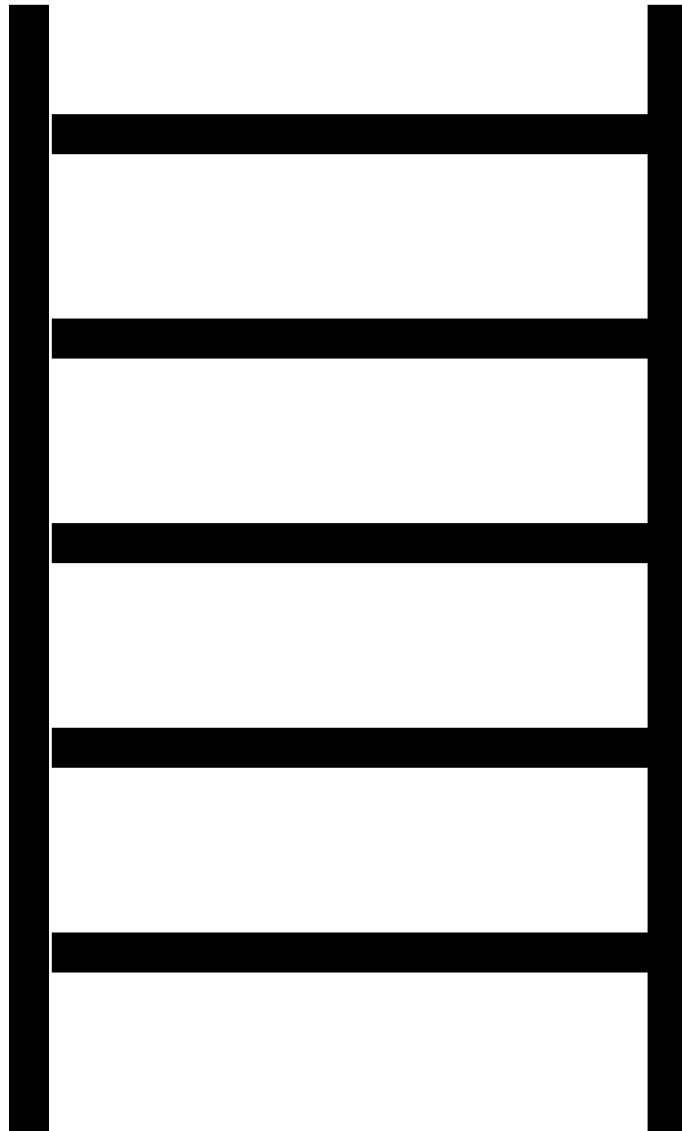
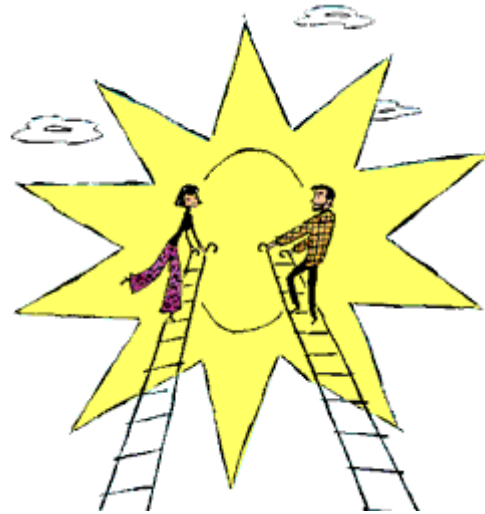
① Story Ladder Strategy

Story Ladders

A Story Ladder is simply drawings and text relating to the key sequences in a story. Story ladders can be drawn like ladders, showing at each step, the title and author, the key characters, the setting, the situation, the problem and conflict, the resolution, and the reader's personal impressions.

Alternatively, a story ladder can be used to sequence the key events by drawing a picture of each event between the rungs on the ladder. The text can be written beside each picture. Story ladders can then be cut up and reassembled by students to demonstrate correct sequencing of events.

The following template could be useful.



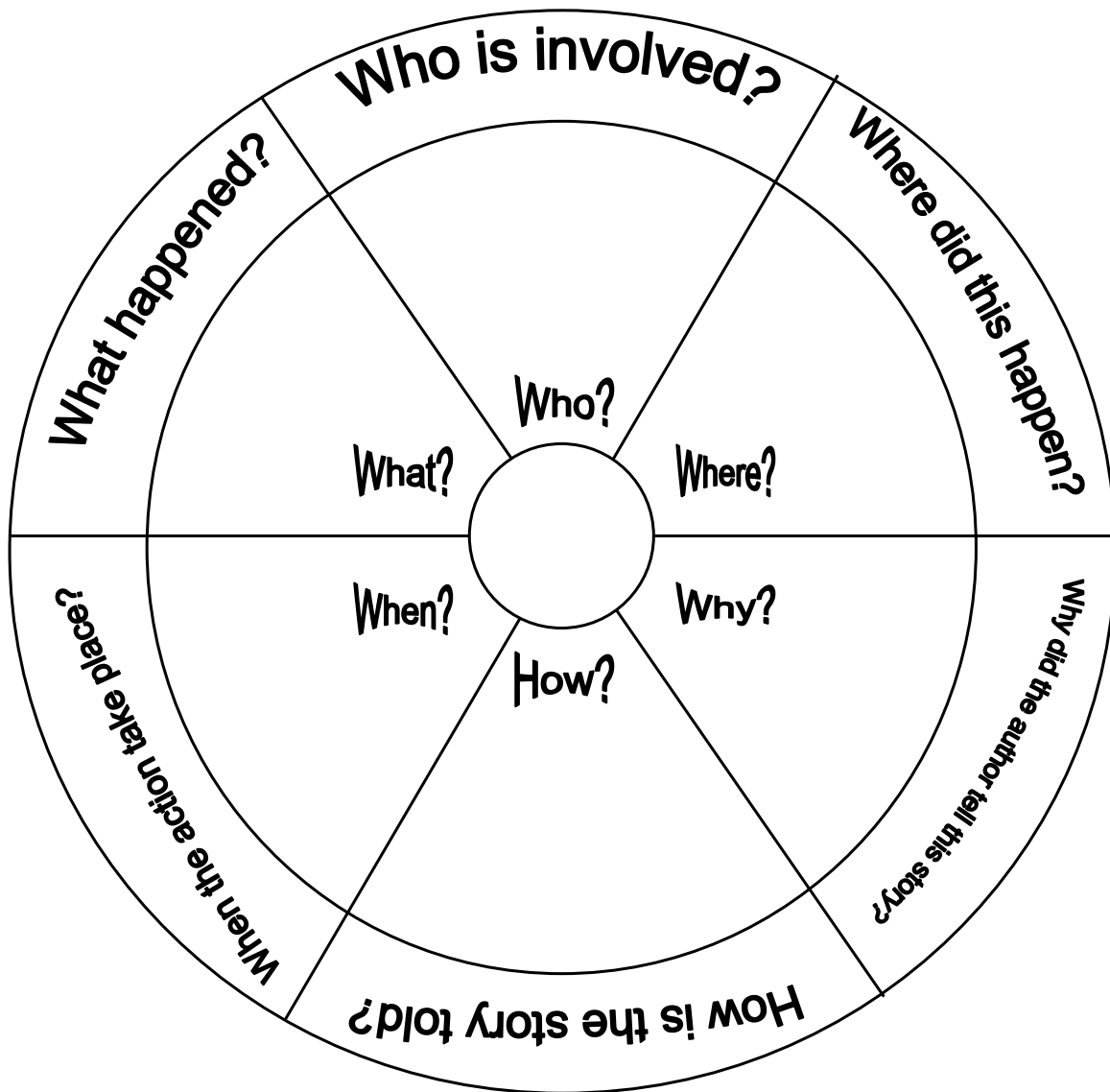
① Story Probe Strategy

Story Probe is a strategy that provides students with a guided process to unravel the deeper meaning behind a text. When students examine a number of contextual clues to a text they often discover insights into the purpose and meaning of the text.

The following worksheet can assist students to probe deeper into a text.

<i>Questions</i>	<i>Responses</i>
Who are the main characters in this text?	
What event/story came before this text?	
Are there any repeated words or phrases? What are they?	
What is the setting of the story? What was happening at the time?	
What are the main symbols or images used in this story?	
What are your thoughts and feelings as you read the story?	
What mind pictures do you get when you read this story?	
What do you think the author is like? Is there any message they are trying to get across in this story?	
What are some key words or phrases you like in this story?	

① Story Wheel



① SWOT Analysis

Purpose

A SWOT strategy assists students to analyse a text for its Strengths, Weaknesses, Opportunities, and Threats. This is a higher thinking strategy that challenges students beyond a positive and negative analysis.

Process

1. Students are given or negotiate a text, decision or solution to analyse. They record this at the top of the SWOT analysis chart.
2. Complete all columns in the chart.
3. The analysis from the SWOT strategy can be use for new purposes.

STRENGTHS	WEAKNESSES	OPPORTUNITIES	THREATS

① SWOT Strategy

This strategy is an excellent higher level thinking strategy students can engage with to evaluate and think laterally about a decision on an issue, a solution to a problem or an simply an existing situation. The information retrieved from this strategy is usually applied to another purpose or design.

A suggested process for using this strategy effectively involves combining it with another strategy called the ***Jigsaw Strategy***. This strategy has been featured in a number of the Religious Education modules.

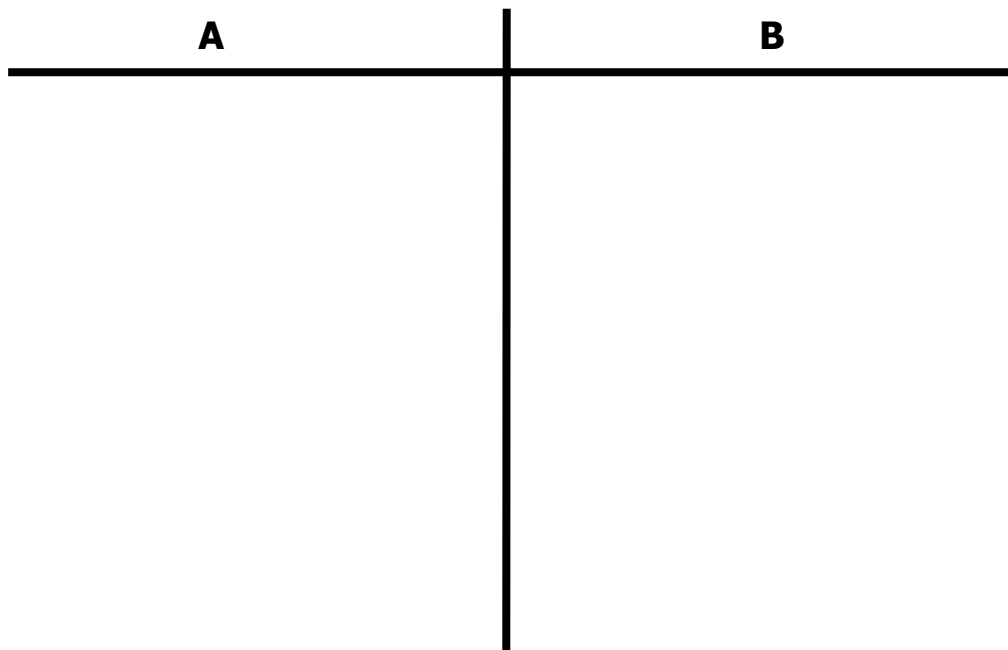
Process:

- ❑ Students form learning teams of four and are given one of the four SWOT cards. See below.
- ❑ Before proceeding it is important for everyone in the learning team to be familiar with the issue or problem under consideration.
- ❑ Students now leave their learning team and form *Expert Groups* consisting of students with the same SWOT card (Strengths, Weaknesses, Opportunities, Threats)
- ❑ In their Expert Groups students brainstorm as many responses as they can in a given time frame.
- ❑ Students now leave their Expert Groups and return to their Learning Team. One at a time they share the ideas generated in the Expert Groups.

Strengths	Weaknesses
Opportunities	Threats

① T Chart Strategy

This is a simple and quick strategy to extract information from a text or any form of stimulus material, and present it visually. It is used for comparing two types of stimuli or for showing cause/effect relationships.



① Talking Circle Strategy

Students sit in a circle and take turns to express their ideas or feelings about a topic or a piece of work that they wish to discuss or explain.

Students in a Talking Circle learn to listen and respect the views of others. A stick, stone or feather or similar object can be used to facilitate the circle. Whoever is holding the object has the right to speak and the others have the responsibility to listen. Those who are hesitant to speak may eventually speak because of the safety of the Talking Circle. The object "absorbs" the words said in the Circle. This emphasizes that what is shared in the Circle is not to be spread around outside the Circle. Many Talking Circles begin with words which foster the readiness of the Circle.




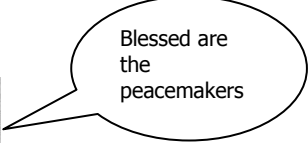

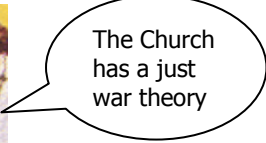

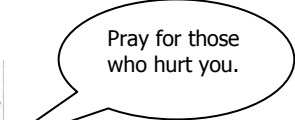

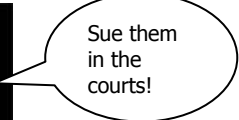
Guidelines for Talking Circles:

(Adapted from The Sacred Tree Teachers' Guide (1982) published by the Four Worlds Development Project).

- ❑ If using a large group of students (thirty or more, perhaps) it is recommended that they are organized into an inner circle and an outer circle. Whoever is sitting in the inner circle can speak while those in the outer circle listen. Students can take turns being in the inner circle.
- ❑ During the circle time, people are free to respond however they want as long as these basic considerations are followed:
- ❑ All comments are addressed directly to the question or the issue, not to comments another person has made. Both negative and positive comments about what anyone else has to say should be avoided.
- ❑ Only one person speaks at a time. Generally the person holding the object speaks. Students can indicate their desire to speak by raising their hands.
- ❑ Silence is acceptable. There must not be any negative reactions to the phrase, "I pass."
- ❑ Going around the circle in a systematic way invites each person to participate without a few vocal people dominating the discussion.
- ❑ The group leader facilitates the discussion in non-judgmental way. In other words, instead of responding with words like, "great" or "good", the leader can acknowledge or clarify comments, such as, "I understand you are saying that..."
- ❑ Speakers should feel free to express themselves in any way that is comfortable: by sharing a story, a personal experience, by using examples or metaphors, and so on.

① Talking Heads Strategy

This is a pictorial version of a two-column retrieval chart where the statements/ideas/arguments of two characters are juxtaposed in speech bubbles issuing from a picture or drawing or symbol of the character. The pictures could remain the same, or change to reflect changes in the argument, mood or confidence of the character/s. It is a more engaging way of summarising key arguments or points of view than columns. It appeals to visual learners while requiring the use of meaning making and text analysis skills. Students can download images from websites or from clipart. The pairs of heads can "progress" vertically or horizontally. An example:

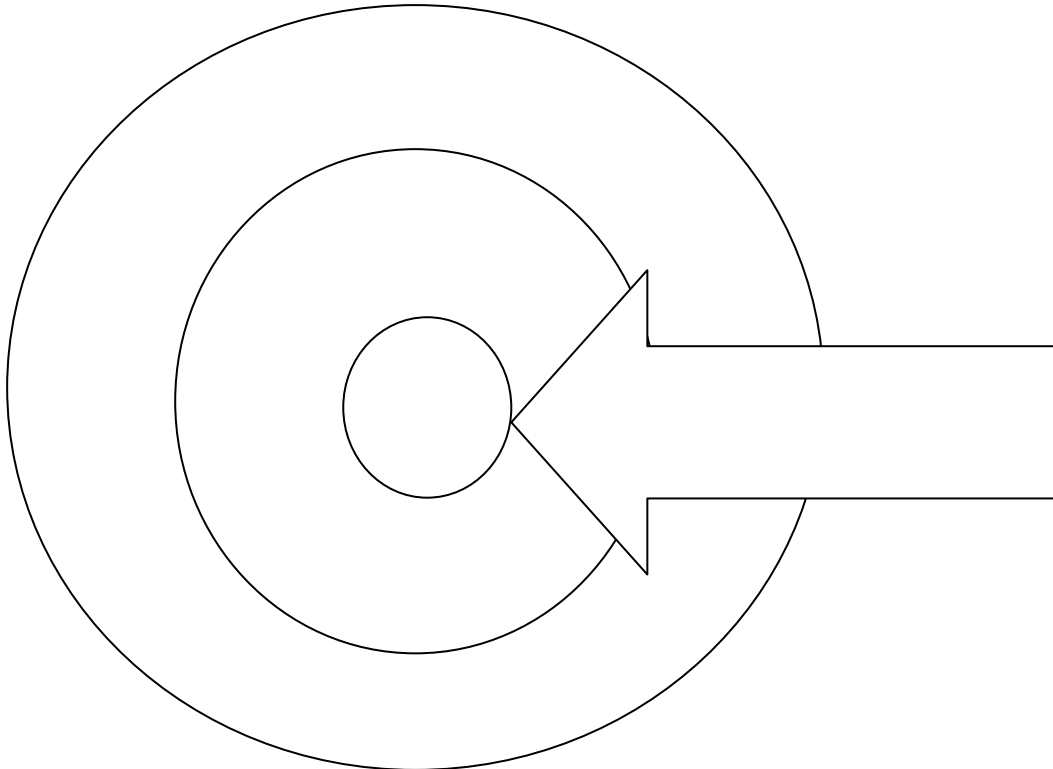
			
			
			

① Target Strategy

The target strategy assists students to reflect on their actions, the consequences of those actions and an appropriate response.

Process for the target strategy:

- ❑ The students are given a target consisting of three concentric circles.
- ❑ Students write desired aim on the center circle (Bull's eye).
- ❑ Students write ways they have missed the target on the next circle.
- ❑ On the outer circle, students write feelings about missing the target.
- ❑ Students are given an arrow shape on which they record a way of acting that will lead them to achieving what they are aiming for.
- ❑ Students attach the arrow to the target.



① Teacher in Role Strategy

Teacher in Role is a dramatic strategy that supports student learning through modelling. The teacher facilitates this learning by acting out particular roles, ideas or events whilst students respond by either, acting out or by engaging in other modes of communication in response.

① Ten Word Strategy

A Ten Word Strategy encourages students in small learning teams to collaboratively synthesise meanings of paragraphs or sections of texts. Students read or view a paragraph or section of static print text or dynamic text e.g. multimodal/ multimedia texts and jointly construct a ten word meaning for that paragraph or section. This strategy relies on the students' capacity to make meaning, collaborate, interpret and synthesise texts.

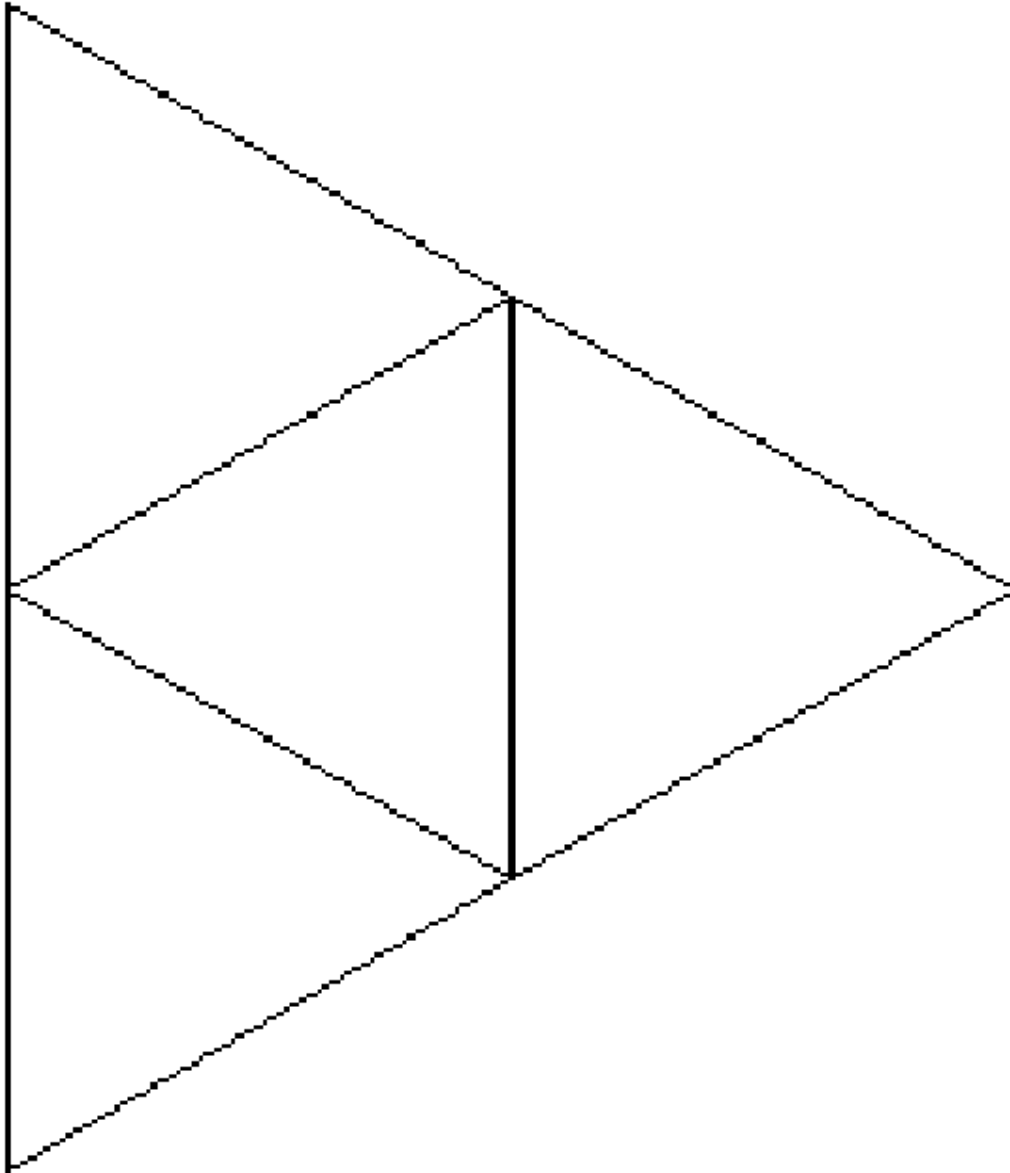
Process for the Ten Word Strategy:

- ❑ Clarify with the students that the purpose of this strategy is to develop students' capacity to make meaning and interpret text in learning teams.
- ❑ Students read or view a paragraph or section of static or dynamic text.
- ❑ In learning teams students discuss the meaning of the paragraph or section. Each team member should provide a meaning.

The learning team then negotiates a ten-word meaning for the paragraph or section. One student should record the meaning. All students should be involved in creating the ten-word meaning. No more than ten words can be used for each meaning.

① Tetrahedron Model Strategy

A Tetrahedron model is constructed using a net for a tetrahedron (a four-sided figure with each side consisting of an equilateral triangle). Each face (side) of the tetrahedron can then be used in a similar way to a concept pyramid or alternatively to graphically organise text. The net provided below can be enlarged and copied on A3 paper and used by students to construct a Tetrahedron Model.



① Think Pad Strategy

A Think Pad is essentially a reflective activity designed to nurture *connected knowing*. This form of knowing focuses on discerning relationships within parts of the information to be learned as well as forming relationships between the information and one's own knowledge and experience.

There are four dimensions to a Think Pad:

- ❑ **Words**
Students describe in one or two sentences the meaning of a text.
- ❑ **Pictures**
Students draw a sequence of pictures depicting the events described in a text.
- ❑ **Connections to Life**
Students write or illustrate how the text might apply to a real life situation in the contemporary world.
- ❑ **Symbols**
Students draw one or more symbols that might capture the key themes of a text.

<i>Words</i>	<i>Symbols</i>
<i>Pictures</i>	<i>Connections to Life</i>

This strategy is one of many provided by Dan White (et al) in the following book:
White, D; O'Brien, K and S.Todd, ***Into the Deep: Rich teaching Strategies for the Religious Education Classroom***. (Marayong, NSW: K.D. Publications). Phone 0414 826837

① Think Pair Share Strategy

This thinking strategy encourages independent and collaborative thinking and discussion:

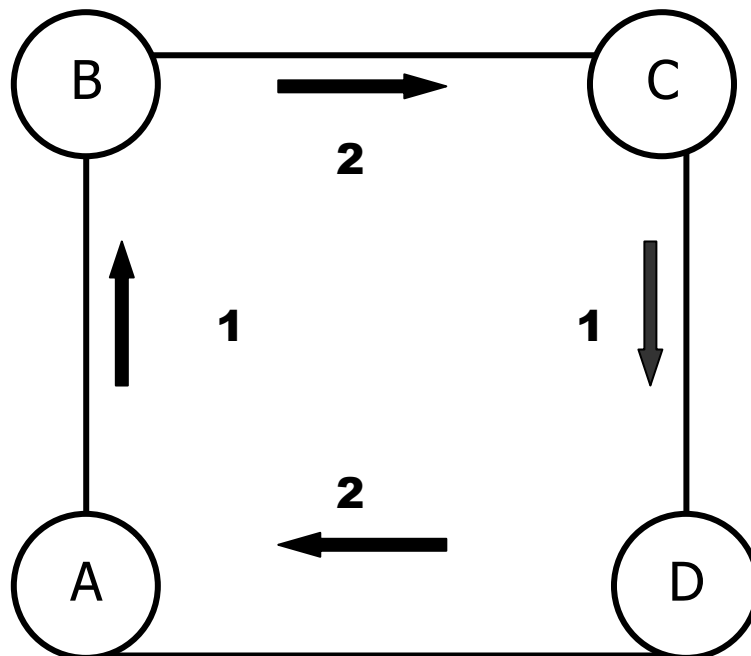
- 1) **Think** The teacher provokes students' thinking with a question, or visual prompt, or observation. The students should take a few moments (probably not minutes) just to THINK about the question.
- 2) **Pair** Using designated partners, students pair up to talk about the answer each came up with. They compare their mental or written notes and identify the answers they think are best, most convincing, or most unique.
- 3) **Share** After students talk in pairs for a few moments (again, usually not minutes). The teacher calls for pairs to share their thinking with the rest of the class. This can be done by going around in round-robin fashion, calling on each pair, or by taking answers as they are called out (or as hands are raised). Often, the teacher or a designated helper will record these responses on the board or on the overhead.

① Think Whisper Refine Share Strategy

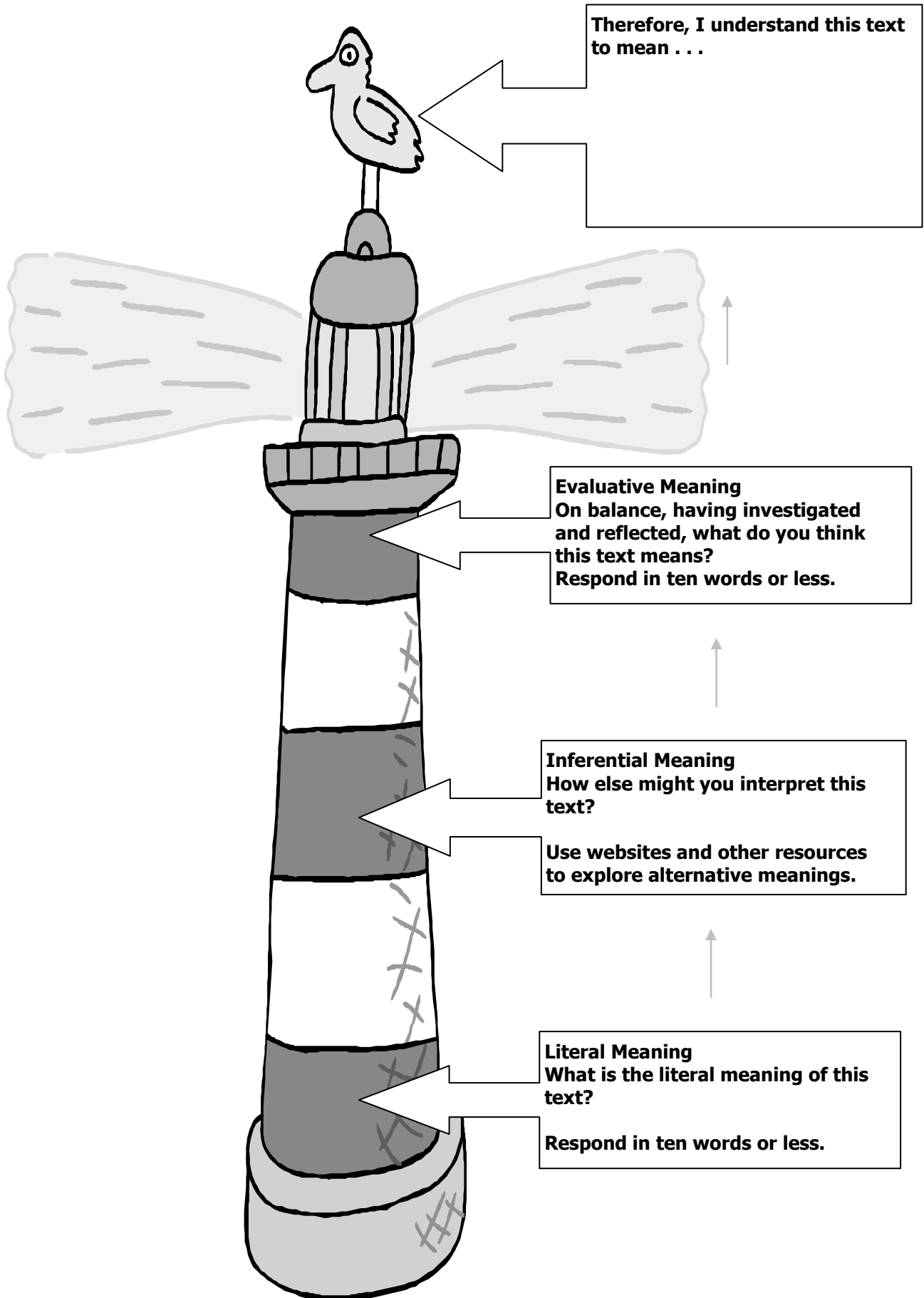
This strategy encourages students to listen to the ideas of others and provides opportunities for students to refine and develop their original ideas in a spirit of collaboration.

The process for this strategy is described below.

- ❑ Students are organised into learning teams of four and designated **A**, **B**, **C** and **D**.
- ❑ All students listen to the question and think of an answer to the problem (Think).
- ❑ At a given signal, **A** whispers a solution to **B** while **C** whispers a solution to **D**. Then **B** offers a solution to **C** and **D** tells **A** a solution. In this way, each member of the group is now likely to have his or her own solution plus that of another member of the group (Whisper).
- ❑ Without speaking students think of their first solution and the solution offered by another person and how attempt to refine or improve their thinking in order to generate an even better idea (Refine).
- ❑ The students now share all four new ideas within this group, discuss each one and attempt to present a solution based on the discussion. Each group then presents one solution to the class (Share).



① Three Level Lighthouse



① Top Level Structure Strategy

Top Level Structure refers to the patterned arrangement of ideas in expository texts. When students are able to identify the structure of short passages of text it helps them to recognise how the structure helps them to comprehend and remember what they read. Additionally, when students familiarise themselves with the typical words and phrases associated with the various conventional structures it also assists them in inferential and evaluative comprehension. For example, in a comparison passage, typical words an author might use are "on one hand," "on the other hand," "in contrast," and "similarly." By skimming the text for these types of elements, students can identify the top level structure prior to reading.

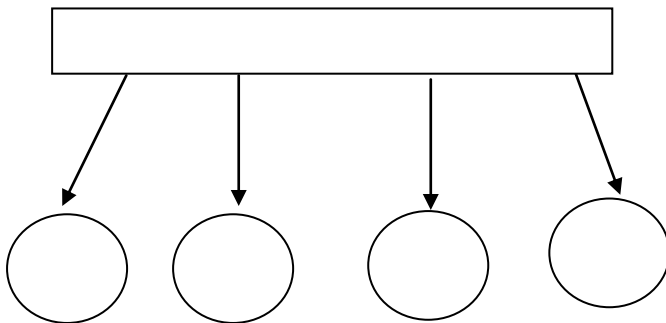
Essentially there are four core top level structures around which most texts are structured. They are:

- ❑ Compare/Contrast
- ❑ Lists
- ❑ Problem/Solution (Question/Answer)
- ❑ Cause/Effect

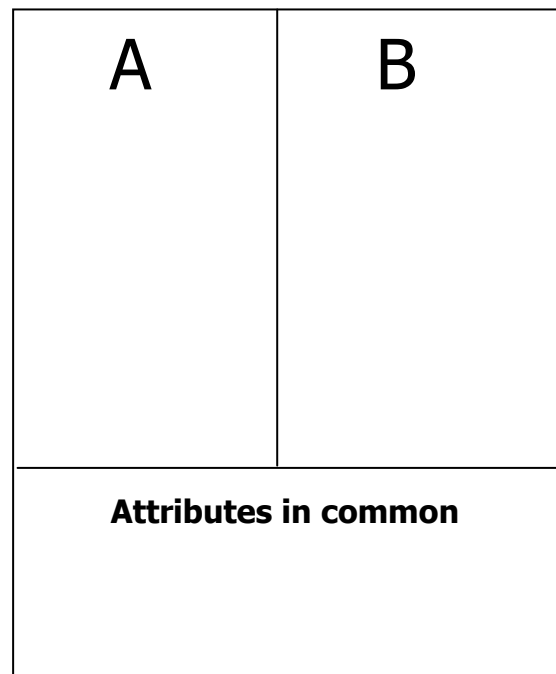
A basic process to assist students to identify top level structures of texts and then use that information to design their own texts follows.

- ❑ Discuss with students the general concept of patterns, leading to a more specific discussion of the patterned arrangement of ideas in expository text. Eventually, students should study whole pieces of text and, since most expository text is an amalgamation of the various conventional structures, students should identify the macrostructure, as well as any other structures in the same passage.
- ❑ A first step is having students practice doing some self-questioning as they read, asking themselves "thinking questions," such as: "What do I suspect may be the pattern of this section? If I am right, how should I study it?" and "What other patterns are in this paragraph? What cause-effect relationships are pointed out?"
- ❑ A final suggestion is for students to use visual aids in identifying structures and taking notes once structures have been identified. The following examples are provided.

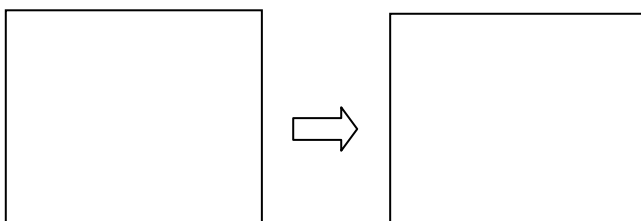
List Structure



Compare/Contrast Structure



Cause/Effect Structure

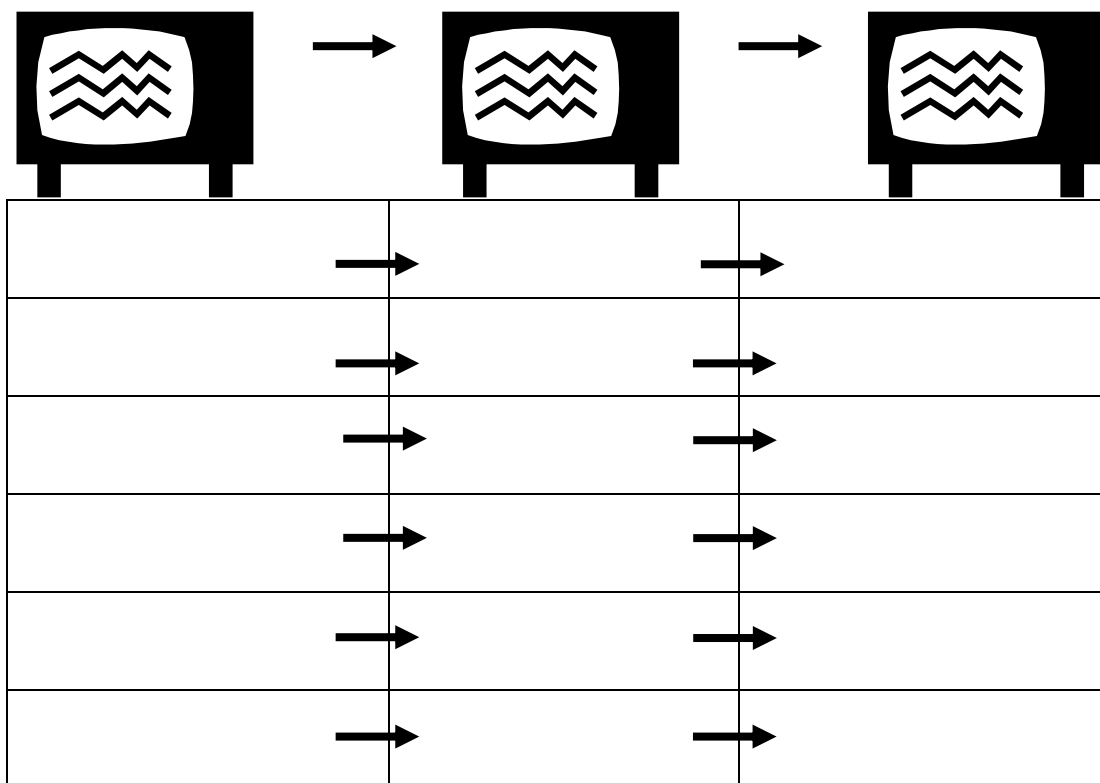


① Triple Play Strategy

In the Triple Play Strategy students pinpoint the key episodes of a text (e.g. scripture passage). Subsequently they replay the highlighted themes with two alternative storylines. The second storyline is a retelling of the text relevant to the personal life experiences of students. The triple play involves students in developing a contemporary story sequence that captures the spirit of the text in the context of a broader world scene.

Process

1. Each team is given a text that can easily be divided into episodes as well as a Triple Play worksheet (see below). The parables a good source for Triple Play episodes.
2. **Initial Play.** The learning team reads the text and determines the key episodes that make up the storyline. Approximately six episodes are suggested.
3. Each episode is depicted by both an illustration and a caption. If it is a scripture passage the exact chapter and verse reference could also be recorded.
4. **Replay.** The team discusses and arrives at an alternative storyline that is relevant to their current life experiences as students, family members, or local community members. The story should follow the same theme and episodes as in the original text but with contemporary characters and in a different setting.
5. **Triple Play.** The process is repeated except on this occasion the students must think more broadly and try to develop a storyline that would situate the text within a global context.

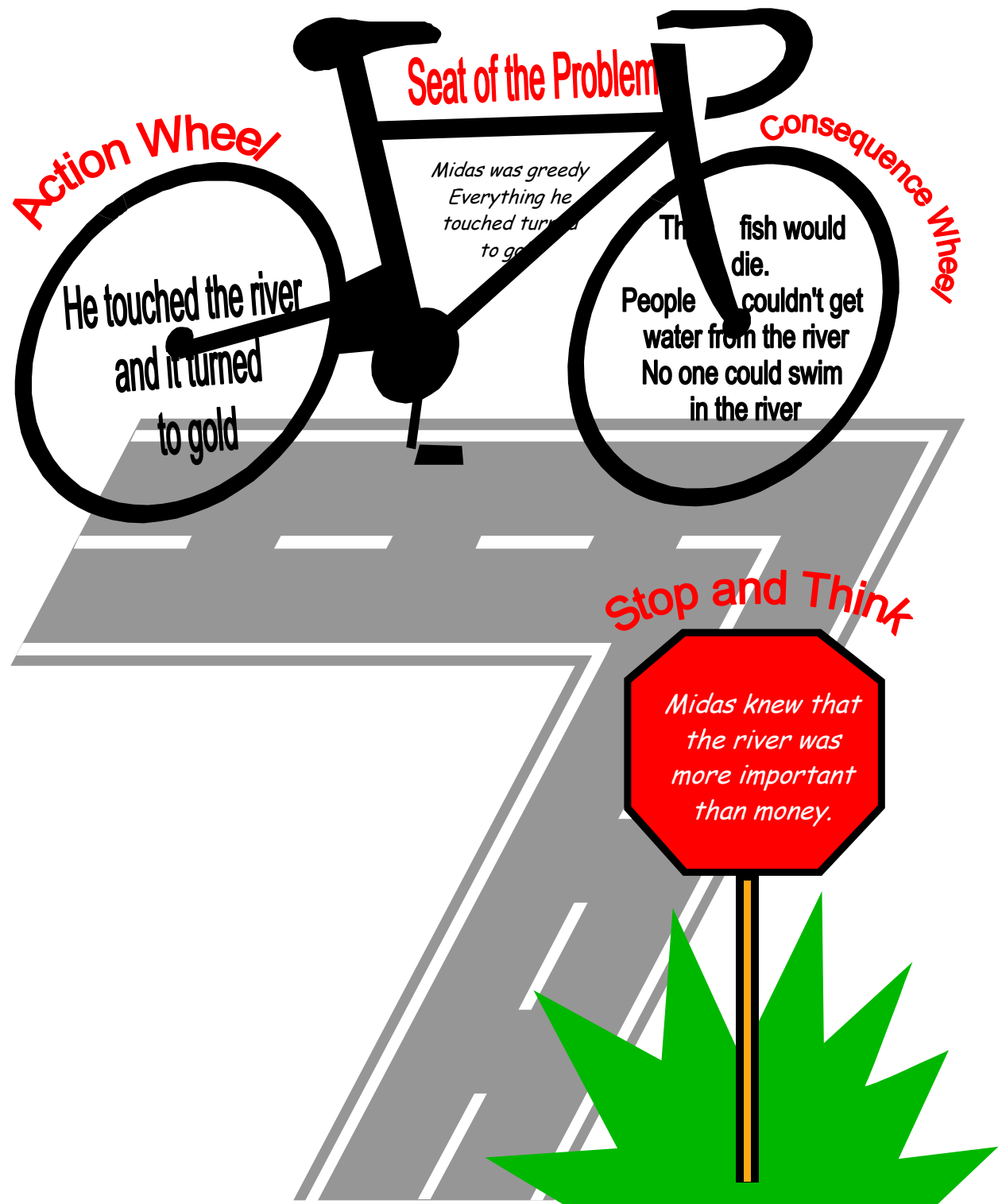


① Turn The Corner Strategy

A Turn the Corner Strategy enables students to identify problems, the causes of those problems, their consequences and the learnings they have from them.

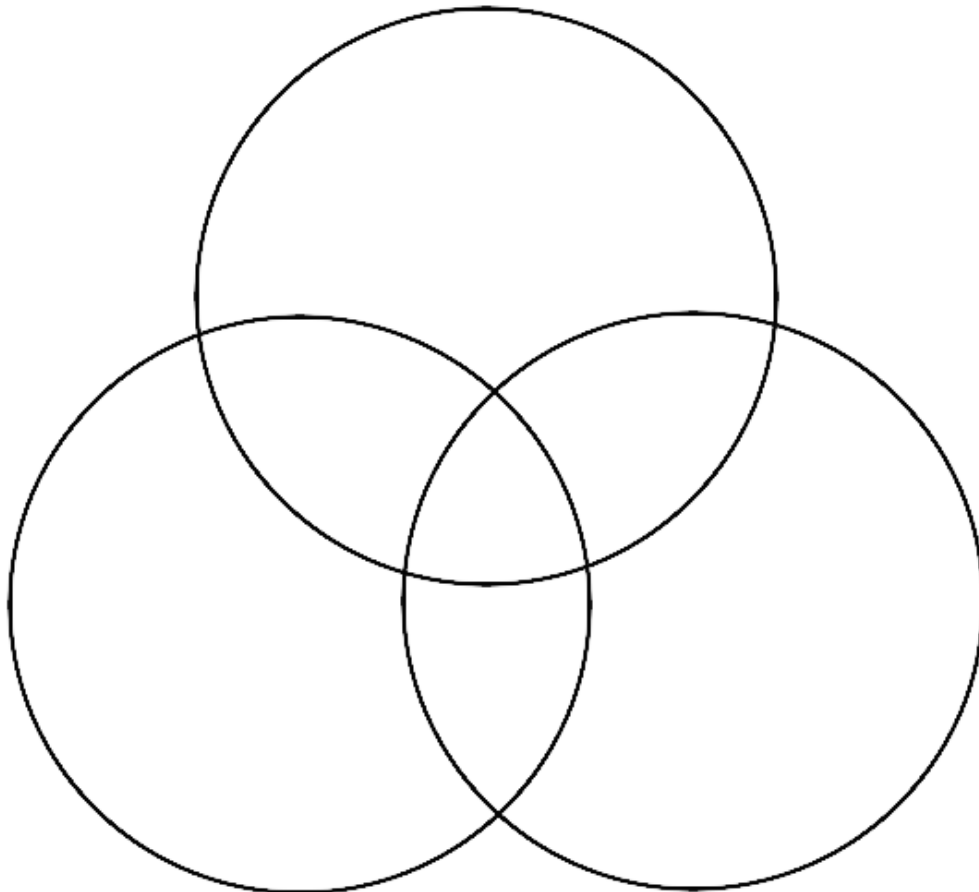
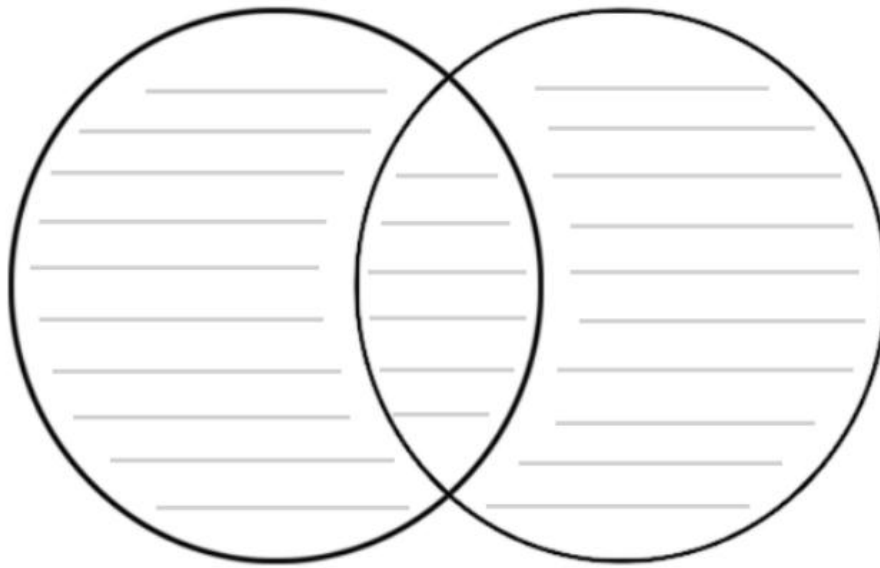
Process for Turn the Corner Strategy:

- ❑ Students identify a reason behind a problem encountered in a text. They record that problem in the section called "Seat of the Problem".
- ❑ In the "Action Wheel" section they record the actions of the character/s that led to the problem.
- ❑ In the "Consequence Wheel", they record the consequences of that action.
- ❑ In the "Stop and Think" sign, they record the character's learnings from the problem.



① Venn Diagram Strategy

Venn Diagrams are a visual way to organise information to show similarities and differences. Venn Diagrams can consist of two or three circles as shown.



① Viewing Strategies (Part A)

The "Grammar" of Film and Television



Grammar provides us with the knowledge and understanding to analyse and describe how both written and oral language work. Similarly, by knowing the "grammar" of film, we can explore, identify, learn about, describe, and use features of visual language that create particular meanings and effects in moving images in film and television.

Film is not a language in exactly the same way that English is a language. In a movie, there is nothing that corresponds precisely to a word, for instance, or a question. Nor is the order of events in a film the same, or as strictly regulated, as the order of words in a grammatical sentence. However, it is possible and sometimes helpful to argue that written language and film are similar in the following ways.

Letters are the smallest distinct forms of written language.

A film's smallest unit is a **frame**, which is like a still photograph.

Letters make up **words** in written language.

Several frames make up **shots** in films.

Words make up **sentences** in written language.

Shots make up **scenes**.

Sentences make up **paragraphs** in written language.

Scenes make up **sequences**.

Paragraphs make up **stories**.

Sequences make up a **film**.



The nature and length of sequences in television programmes are often different from those in feature films because they are **segmented** for ad breaks.

Writing is often made more interesting and suitable for its purpose by using a variety of letter forms, words, sentence and paragraph lengths, and structures. Similarly, variety in the use of frames, shots, scenes, and sequences usually results in a more interesting and appealing film.

① Viewing Strategies (Part B)

When exploring a film or television program students can form learning teams with each team focusing on a specific element.

Team 1: Structure

- Is the structure loose or tight?
- In what order are the events presented to us and why? What use is made of repetition and why?
- Is use made of action or crisis? Why is it used?
- One or many narrators? Why?
- Use of interviews? What do they add factually? Emotionally?
- Dramatic Reconstructions? Why? What do they add emotionally? Factually?
- Explanatory devices such as maps? Do they clarify understanding? Emphasise particular points/facts?

Team 2: Audience

- Who is the targeted viewer in terms of content, subject matter, themes and values? ie who is it important to?
- What is supposed to appeal to this target audience?
- Why are they targeted?
- What effect is the documentary supposed to have on this audience? ie change of attitude, provoking an emotional response, etc.
- Would the documentary also have appeal to a wider audience? Why?

Team 3: Film Techniques

- How is the camera selecting and presenting information to us and why?
- What lighting techniques are used?
- Is it filmed on location or in the studio? Why? What does it add?
- What music is selected? When is it used and why?
- What use is made of background noise? Is it exaggerated or softened? Why?
- What images or impressions do these techniques build for the viewer?
- Useful Terminology: camera shot, angle, camera movement, cutaway, film speed (eg slow motion), focus (eg soft, sharp or fuzzy), special effects, symbols, montage, music, dialogue, presence or absence of background noise, light/shadow, low light, key lighting (ie the main source, highlighting the subject), backlighting, fill lighting, computer graphics

Group 4: Creators of the Programme

- Who is responsible for making the programme? Have they collaborated before? Do they share common interests or viewpoints?
- Is the documentary constructed from a particular viewpoint or political bias?
- How is it constructed in the documentary?
- Do any questions reflect the producers point of view? Is it presented in the voice overs? In the presenters comments?
- What facts are selected?
- Useful Terminology: Set designer, grip, cinematographer, advertiser, owners, director, producer, writer, camera person, film editor, actors.

Group 5: Values Presented

- What values are being presented, supported, criticised or challenged and why?
- How are those values constructed in the documentary?
- Whose "voice" or values are being heard, and whose are not?
- Is the documentary fair in its presentation of material or is it one-sided/biased?
- What use is made of symbolism?

① Visual Language Strategy

This strategy applies to the interpretation of *static images*.

Static images are literally visual images that do not move. They include greeting cards, posters, slides, photographs, paintings, compact disc covers, comics, cartoons, charts, collages, models, dioramas, newspapers, sculptures and print advertisements. Static images also include tableaux or silently sculptured images in drama, where students may create an image, as if in a freeze-frame, of arms, heads, legs, and trunks. Many of these static images communicate by combining visual elements with words. Although this inter-relationship is very important, we can separate out the non-verbal features of static images and explore the language and meaning of all the visual as well as the verbal elements present in many different forms of communication.

Students should use a four step process in interpreting a static image.

1. Description

- What can you see?
- Name all the objects / elements that appear
- How have they been created?

2. Analysis

- How have the objects / elements been arranged?
- What are the relationships between the various objects / elements?
- What is the mood of the work?
- What factors / techniques contribute to this?

3. Interpretation

- What do you think the individual objects / elements mean?
- Are there any recognisable symbols?
- What emotive / connotative techniques are evident?
- How have these been communicated?
- What effects are created by placing the separate objects / elements in their various relationships?
- What is the overall theme / main idea / intended purpose?

4. Judgement

- How successfully does the static image convey its main idea?
- What techniques have been employed successfully? Explain fully.
- What techniques are less successful? Explain fully.

When students are making choices about communicating their ideas about static images they need to take the following into account:

Composition
Lettering
Size
Balance

Style
Font
Spacing
Layout

Shape
Colour
Depth


The use of space
The technology used

① Vocabulary Map Strategy

A Vocabulary map enables students to expand and understand the meaning of their vocabulary.

Process for Vocabulary Mapping:

- ❑ Students place the vocabulary word in the middle of a blank piece of paper.
- ❑ Students label each of the four corners of the paper with the following headings: definition, synonym, sentence and picture.
- ❑ Students complete what is being asked for under each of the four headings
- ❑ Students share their map with the class.

<div style="border: 1px solid black; padding: 5px; margin: 0 auto; width: 80%; text-align: center;">Definition</div> <p style="text-align: center;"><i>To be patient is to care enough about someone so that they have time to understand.</i></p>	<div style="border: 1px solid black; padding: 5px; margin: 0 auto; width: 80%; text-align: center;">Synonym</div> <p style="text-align: center;"><i>Tolerant Uncomplaining</i></p> <p style="text-align: center;"><i>Thoughtful</i></p>
<div style="border: 1px solid black; padding: 10px; width: 60%; margin: 0 auto;">Patient</div>	
<p style="text-align: center;"><i>Tom was very patient with me when I didn't understand how to play soccer. He helped me join in the game.</i></p> <div style="border: 1px solid black; padding: 5px; margin: 0 auto; width: 80%; text-align: center;">Sentence</div>	<div style="text-align: center;">  </div> <div style="border: 1px solid black; padding: 5px; margin: 0 auto; width: 80%; text-align: center;">Picture</div>

① WAGS Strategy

A WAG Strategy assists students to identify and record **Words**, **Actions** and **Gestures** used during a particular experience or interaction. Students **Summarise** the effect that the **Words**, **Actions** and **Gestures** had on them during and after that experience or interaction.

Words	Actions	Gestures
Summary		

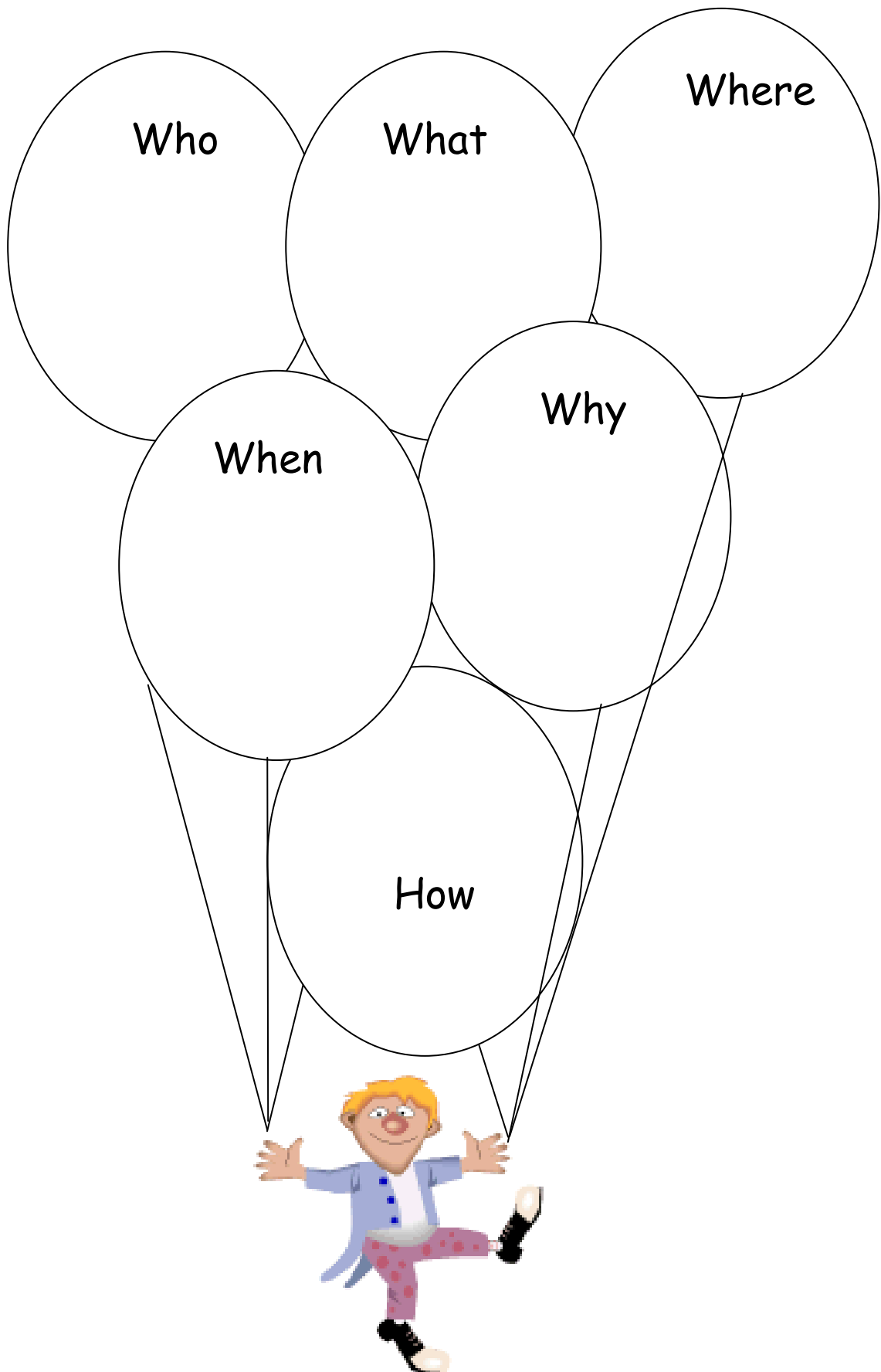
WAPPT Strategy

The WAPPT Strategy enables students to explore a text by locating and recording the:

- Core **Words** located in the text
- Important **Actions** or gestures named in the text
- People** named in the text
- Places** named in the text
- Things** named in the text

① 5Ws + H Strategy

The 5 Ws + H Strategy provides a simple checklist to help students think through issues: What, When, Why, Who, Where and How.



① Web Quest Strategy

A Web Quest is an online independent research task that consists of five parts. Web Quests are activities, using **Internet resources**, which encourage students to use **higher order thinking skills**. Web Quests are effectively higher order learning tools.

There are six essential components of a Web Quest that are used to structure the activity and organise the way a student might go about their research task. The five components are:

1. Introduction

An introduction that draws the learner's attention to the topic and inspires them into action.

2. Task

A task that is drawn from the introduction and sets out the goal. It is the most important aspect of the Web Quest. There is often a Focus Question that defines the task.

3. Resources

Resources that are necessary for the task, most of which will be Internet links.

4. Process

A description of the process the learners should go through in accomplishing the task. The process will often be broken up into clearly described steps and may designate roles or duties to the learners.

5. Evaluation

An evaluation is the guidelines for how students will be assessed. It is usually in a Rubric. Evaluation rubrics come in many forms and rubrics designed by the teacher are the most authentic.

A useful template for designing a web quest will be located at the following site:

<http://internet4classrooms.com/lesson-template.htm>

An excellent site containing sample web quests and training materials for teachers and students will be located at the following site:

<http://webquest.sdsu.edu/>

① What If...Strategy

The What If strategy enables students to reflect on problems, situations to visualise a better time and place.

Process for What If:

- ❑ Students think of situations /problems that we experience in our lives.
- ❑ Students generate ideas on the consequences of using moral actions of caring for our environment, charity, kindness, generosity, love, expressing joy, being peaceful people, patience, goodness, faithfulness, gentleness, and self-control.
- ❑ Students draw, paint, or create a collage of their ideas.



What if we cared for our environment?

-
-
-
-

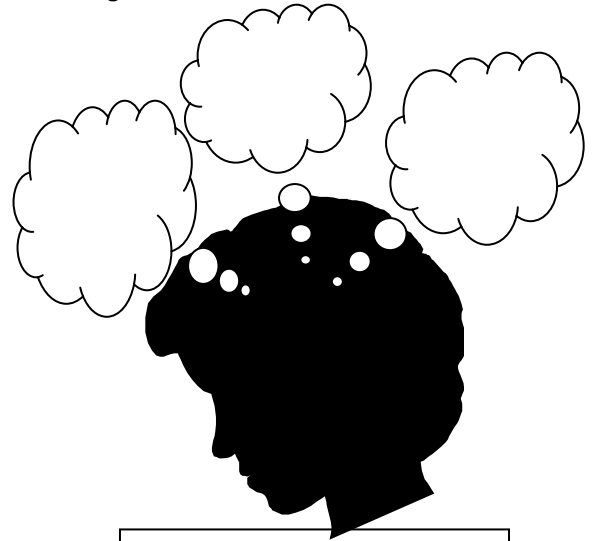


① What's in my Head Strategy

What's In My Head allows students to reflect on situations and imagine themselves in another's shoes.



I was hungry



*You gave me something
to eat*

① Wish Scroll Strategy

Small scrolls are made in Ethiopia, rolled into metal or leather cases, and worn around the neck or tied to a belt. They contain prayers. These scrolls can be used for a wish scroll containing personal, imaginary, or global wishes.



You Need:

- 1 recycled film container with two holes (Have an adult make the holes. I use an awl and poke in one side and out the other.)
- 1 36" piece of crochet cotton or very heavy thread
- 2 pony beads
- 1 strip white or colored paper 1 3/4" high and as long as you want

1. Tie a bead to one end of the thread with the bead inside the knot.



2. Feel the holes of the container. One is smooth and the other sticks out. At the smooth hole, push the thread into the hole from the outside of the container.

3. Pull the thread across the container and go out the other hole.

4. Tie a bead to the other end of the thread with the bead inside the knot.



5. Pull up the thread from the centre of the container.

6. Roll up the scroll and put in inside the container.

7. Put the lid on the container. Decorate the container if you want with stickers or paper and glue. I've found that glue stick works fine if you press the paper to help it adhere.



📍 Word Bridge Strategy

In a Word Bridge students use their vocabulary to build a bridge between the opposite ends of the conceptual scale.

First, students write the words for the pair of opposites on either side of the bridge and draw a line connecting them. Students also name the concept. Make sure they are opposites of the conceptual scale and not conventional opposites such as cat and dog.

Invite students to supply words that fall somewhere along that line. When they offer words students should attempt to suggest where to place them between other words that have been suggested. This may require some discussion.

Keep going until the class runs out of words.

An Alternative Activity involves preparing sets of words on cards and asking students to order the words in their set to form a bridge.



Snail's pace	plod	walk	trot	speed	race	rocket	Like lightning
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Slow

Fast

Concept : Speed

① Word Wall Strategy

Process for Word Wall

- ❑ Teachers identify the words and post them on the **Word Wall**.
- ❑ The words need to be visible for every student and need to be written in big, black letters.
- ❑ The students and teachers choose the words together.
- ❑ The teacher can add any key words that they feel should go on the **Word Wall**.
- ❑ Words can be practised by chanting them, writing them, or by playing games with them.
- ❑ Teachers choose words from the **Word Wall** to use in word-study activities.

Examples/Illustrations

- ❑ **Name Word Wall:** the words are the students' names in the classroom. This is usually to start off the year and get the students' attention.
- ❑ **Frequency Word Wall:** the words that the students use the most. This way when they need to use the word in their writing, they can refer to the **Word Wall** to help them spell the word.
- ❑ **Literary Word Wall:** the words students come across in their readings. These words are usually critical words for understanding the book or the theme.
- ❑ **Help Word Wall:** the words with which students have the most difficulty.
- ❑ **Theme/Discipline Word Wall:** the words are based around a theme (for example, Christmas) or a particular subject (for example, Science)
- ❑ **Chunking Word Walls:** these are words that can be grouped together by family, or type (verbs, conjunctions, etc.)

① Writing in Role

With this strategy, students produce writing from the perspective of a particular character or person. First person narrative (from the perspective of 'I') should be used. Genres appropriate for Writing in Role include: letters, journal, biographies, diary entries, short stories, notes etc.

When writing in role, students should keep the following in mind:

- include a balance of information between personal feelings and fact;
- develop a role that is believable within the context of the issue;
- convey appropriate emotions and actions;
- express the character's unique personality;
- provide insights into characters' actions and motives;
- use language appropriate for the character, their background and the time/place in which they live.

① Y Chart Strategy

A Y Chart enables students to respond to a situation, proposal, problem or stimulus material. It relies on the senses, intuition and imagination.

Process for Y chart:

- ❑ Decide on the topic to be analysed.
- ❑ Draw up a simple Y Chart (see below) and write the topic at the top of the chart.
- ❑ In the "Looks Like" segment, students brainstorm all they might see happening around the topic.
- ❑ In the "Sounds like" segment, students record things they might hear such as words, sounds and sound effects.
- ❑ In the "Feels Like" segment, students brainstorm all the things they might feel in a tactile kinesthetic sense as well as in an emotional response.
- ❑ This information can then be applied in other learning contexts.

