



National Urban Alliance (NUA)



Osseo Public Schools • Summer Institute 2018

NUA - www.nuatc.org • Robert Seth Price - www.eggplant.org

A CLEAR Approach to the Work

- **Cultural** emphasizes the human purpose of what is being learned and its relationship to the students' own culture.
- **Learning** encourages students to make choices in content and assessment methods based on their experiences, values, needs, and strengths.
- **Equitable** respectful learning environments in which students' racial and ethnic diversity is valued and contributes to successful academic outcomes.
- **Achievement** includes multiple ways to represent knowledge and skills and allow for attainment of outcomes at different points in time.
- **Responsive** through positive relationships, rigorous learning experiences are created involving higher order thinking and critical analysis used to address relevant, real(ness) world issues in an action-oriented manner.

National Urban Alliance

High Operational Practices of the Pedagogy of Confidence support and enhance equity:

- Identifying and activating student strengths
- Eliciting high intellectual performance
- Integrating prerequisites for academic learning
- Situating learning in the lives of students
- Building relationships
- Providing enrichment
- Amplifying student voice



Tigray, Ethiopia 2015



Hossana, Ethiopia 2010



“In order for this to happen, your entire frame of reference will have to change, and you will be forced to surrender many things that you now scarcely know you have.”

—James Baldwin, *The Fire Next Time*

National Urban Alliance (NUA)

National Urban Alliance helps districts provide school leaders and teachers with the opportunity, guidance and voice to identify what practices they need that will help them build on student strengths and engage them in learning essential skills, content and strategies. Since our founding in 1989 at



Columbia University's Teachers College with the College Board, the National Urban Alliance for Effective Education (NUA) has provided professional development, advocacy and organizational guidance that transform urban and suburban schools. We are passionate in striving toward a world in which barriers to high levels of learning borne of racism, sexism and economic disadvantage are eliminated for all children.

National Urban Alliance Pedagogy of Confidence

Our approach is guided by the *The Pedagogy of Confidence*, the fearless expectation and support for the high intellectual performance of all students, especially those who are dependent on the school and community for the skills and support needed to attain high achievement. We uncover strengths of students and teachers and then build on those strengths.

NUA Core Beliefs

We focus on three core beliefs:

- Intelligence is modifiable;
- All students benefit from a focus on high intellectual performance;
- Learning is influenced by the interaction of culture, language and cognition.

NUA Cultural Relevance

It's a given that students and teachers do not always come from the same racial or cultural backgrounds. NUA's focus is on changing teachers' perceptions and expectations of underachieving students in a way that pays particular attention to the cultural dimensions of these differences.

NUA Student Voice

Students are among the first to recognize that there is an enormous gap between their performance and potential. That is why we give students a voice in professional development, instruction and classroom management.

QR Code to initial pilot Student Voice project designed and implemented for NUA in East Allen Public School District by Robert Seth Price.



“For teachers to become effective learners, they need specific attitudes and skills, including persistence, understanding of the transfer of training, understanding of the need for theory and the ability to use peers productively.” *Joyce & Showers*

National Urban Alliance High Intellectual Processes

Critical Thinking Models

- **Collaborative Communities** are three supporting methods for a systemic structure for collective and individual success. These include: community building community excercises, collaborative learning methods and peer-to-peer coaching.
- **Questioning Methods** are used to engage students in curiosity, exploration, discovery and discussions. This includes effective methods for developing questioning skills leading to inquiry based shared inquiry.
- **Visual Mapping - Thinking Maps** are for organizing and seeing thinking individually and collaboratively to understand patterns of thinking with different cognitive processes along with the frame of reference to understand different perspectives.
- **Thinking Environments** is an awareness, understanding and a process focused upon the design, interface and impact with the environment of the physical learning space including a person's use of space, materials, and objects.

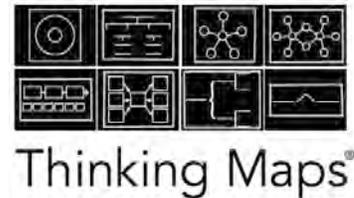
Strategies evolving and building from the models

- writing strategies (e.g. pattern writing, writing from Thinking Maps, summaries, more).
- reading strategies (e.g. phonics, vocabulary, CLOZE, more).
- priming and anticipatory practices.
- reflective practices on critical thinking tools used and further applications.

Visual Tools • Thinking Maps

Visual tools are a means of graphically and visually representing ideas, conceptual relationships and progression paths. They range from the simple spider diagram, flow chart or time line – to more sophisticated models of concept mapping which can be used to explore complex relationships and perceptions. **Thinking Maps** are a language that provide students with choices of eight visual maps that represent how humans think cognitively (brainstorming; cause/effect; sequence; compare/contrast; categorization; relationships; whole/part; qualities). Each map can be further developed with a frame of reference. Thinking Maps are a critical thinking tool that is most effectively used when students have the ownership of choosing the Thinking Map(s) that best represent their cognitive choice. Thinking Maps organize thinking for understanding, writing, creating presentations, video and to understand each other's thinking. The steps of implementation in a classroom include:

- Introducing all eight Thinking Maps to learn the tool using pictures, words and other representations for all grade levels.
- Introducing the Frame of Reference for all eight Thinking Maps.
- Learning hand symbols for each of the Thinking Maps.
- Students choosing the Thinking Map that best represents how they are organizing their thinking (student centered ownership).
- Teachers able to assess student thinking (rubric).
- Integrating Thinking Maps across all subjects.



fourth grade



elementary &
high school

Questioning Methods

- Why do we ask questions?
- Why are questions used by journalists to probe for answers and understanding?
- Why do the sciences use questions for depth of understanding?
- How can questions be used in classrooms as effectively as journalists and scientists in all disciplines and subjects at all age levels?

We ask questions regularly. There are types of questions:

- factual
- evaluative
- interpretive

Statements and Questions

Statements are 'answers' that signal a stop in thinking with a final answer. Questions are a driving force in the process of thinking. One asks questions to stimulate thinking. The art of questions like any skill takes practice of the finer points to achieve mastery. We will focus on bringing questioning into the classrooms critical thinking by scaffolding supportive strategies:

- Powerful Questions
- The Question Game and Questioning in Depth
- Guiding Questions
- Visual Maps and Questions
- Shared Inquiry for Classroom Discussions Guided by Questions

Collaborative Methods of Community

By being a collaborative community we open the world to learning with and from one another. Like any learning, intentionality is important with implementation and the methods for learning. The collaborative process includes three key areas:

Community Building Exercises

Building community exercises is about building the whole community for understanding one another, learning how to collaborate together, developing listening for learning, and other methods of the whole school community collectively learning with one another.

Peer to Peer Coaching

Peer to Peer Coaching is about teachers creating their own professional coaching community. It is about regularly observing each other throughout the whole school with a focused protocol to support seeing each other's professional skills. The goal is learning professionally from one another in quest of the finest pedagogy for student outcomes.

Collaborative Learning Methods

Collaborative learning is a relationship among students (and teachers with teachers) that requires positive inter-dependence (a sense of sink or swim together), individual accountability (each of us has to contribute and learn), interpersonal skills (communication, trust, leadership, decision making, and conflict resolution), face-to-face promotive interaction, and processing (reflecting on how well the team is functioning and how to function even better).

Vocabulary, Patterns of Language

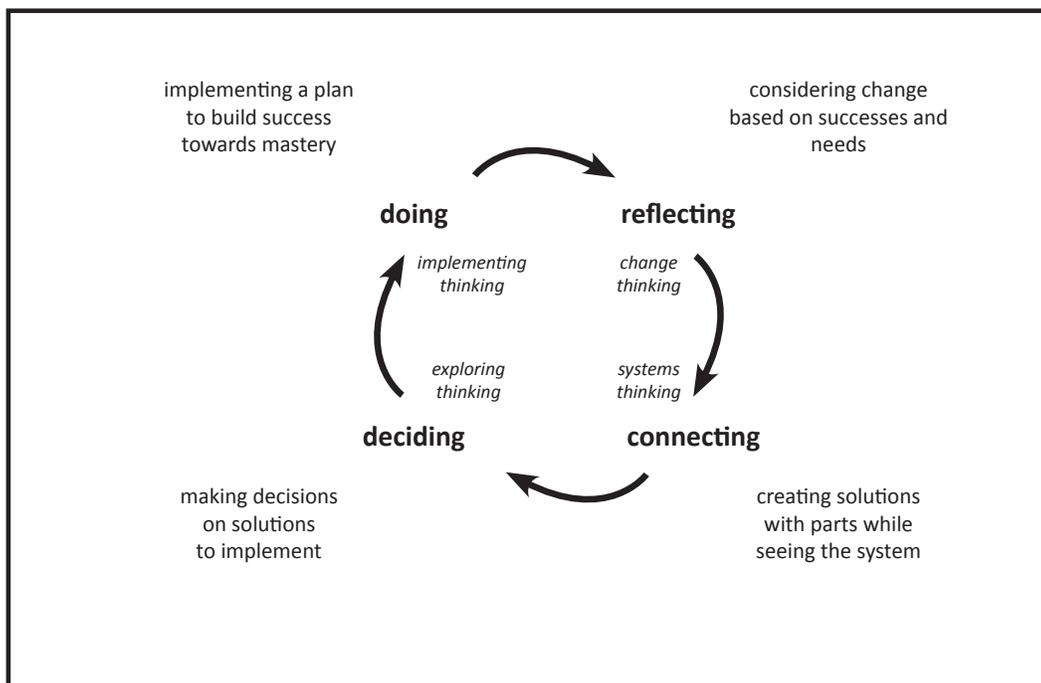
Vocabulary

Sentence Transformation for Vocabulary Development is a collaborative method to build vocabulary from prior knowledge, readings, schema connections, and peer to peer learning. Sentence Transformation models and develops reading fluency, vocabulary, parts of grammar (nouns, adjectives, adverbs, prepositions, etc.), language and spelling patterns and collaborative learning. Sentence Transformation is a process that involves the whole class and/or small groups in a very participatory activity that builds vocabulary and fluency. It requires minimal resources - a basic chalkboard and/or a whiteboard. Students can lead the process in addition to the teacher. For the teacher it is an excellent opportunity to model reading with fluency and thinking aloud with vocabulary development (see handout).

Patterns of Language

The purpose of developing writing from quality patterns in language is consistent with how fine artists and writers build their own style. They start by emulating quality examples that provide models of excellence with patterns of language. The following provides a foundation and sequence for building understanding and success through language structures. With success, interest in writing is heightened for the developing writer. Elements include development through use of prior knowledge, oral language, vocabulary building, visual mapping, working language with pocket charts, Think-A-Loud modeled writing, collective writing, and independent writing. The initial goal is using patterns in language to understand and succeed with language as a foundation leading to quality original writing. The power in using patterns is consistent with how the brain constantly seeks patterns (see complete handout).

Change is a Process



Questioning Methods

When problem solving and/or visioning, it is important to ask interpretive questions that build upon one another. Interpretive questions are effective both with well planned discussions and in spontaneous situations. Interpretive questions stimulate ideas, communication, understanding and problem solving.

Types of Questions

- **Factual** - A factual question has only one correct answer.
- **Evaluative** - An evaluative question asks the participants to decide if s/he agree with the ideas or point of view (frame of reference). The answer to an evaluative question depends on the person's prior knowledge, experience, and opinions.
- **Interpretive** - An interpretive question has more than one answer that can be supported with evidence from background knowledge and research. Interpretive questions keep discussions going requiring the participants to refer to experiences, knowledge and research.

Writing Interpretive Questions

Developing quality interpretive questions to guide visioning and problem solving begins with understanding the thinking process. This guides practice and mastery of inquiry to create interpretive questions that guide effective and productive discussions for problem solving.

Testing the Questions

If a question is open to different possible answers collaborators will be willing to share their input:

- *You should have genuine interest in the question.*
Collaborators will 'read' your interest (or lack of) in the question.
- *The question should stimulate discussion.*
The question should create an interest in revisiting the vision and/or problem solving for further understanding.
- *The question should be clear.*
The collaborators (or patients) should easily understand the question.
- *The question should be specific.*
The question should fit the topic and not generic to any idea.

Shared Inquiry

Shared Inquiry is a method of teaching and learning that enables people of all ages to explore the ideas, meaning, and information found in everything they read. It centers on interpretive questions that have more than one plausible answer and can lead to engaging and insightful conversations about the text. It is recommended learning more about Shared Inquiry at The Great Books Foundation website.

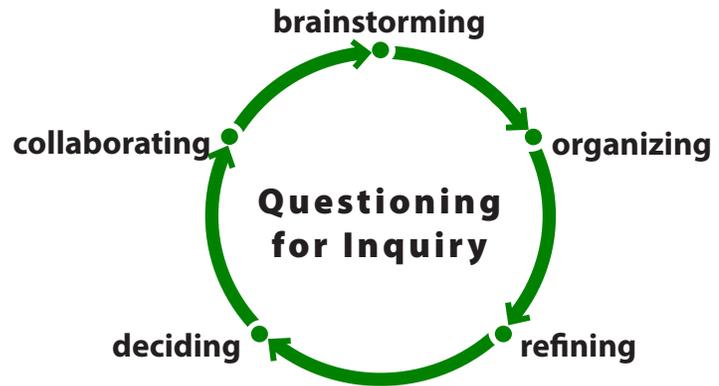
Questioning Methods

The art of questioning is a disciplined questioning approach that can be used to pursue thought in many directions and for many purposes. This includes exploring complex ideas to get to the truth of things, to open up issues and problems, to uncover assumptions, to analyze concepts, to distinguish what we know from what we don't know, to follow out logical implications of thought or to moderate the discussion.

Below provides one method of developing questions.

Collaboratively

- brainstorming questions
- organizing questions
categories
- refining questions
top level questions
- deciding questions
sequence of importance
- collaborating with questions guiding classroom discussions
shared inquiry



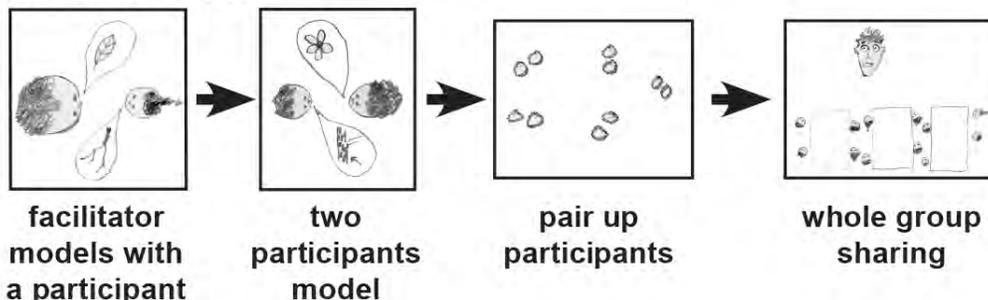
The Question Game - Practicing and Developing Deeper Questions

To start *The Question Game* the two participants must initially decide on a topic to question. One person starts with an open ended question, then the other person responds with a related open ended question. This continues back and forth with the two participants. The process can start from an object, a topic, or a photograph. An example is an object in the room such as a light bulb:

- Questioner A: *How does a light bulb work?*
- Questioner B: *Who designed the current light bulb?*
- Questioner A: *Who invented the light bulb?*
- Questioner B: *Why would someone invent the light bulb?*
- Questioner A: *How can we improve the light bulb?*



Question Game



Questioning Methods

Powerful Questions

The Powerful Questions technique is used to build comprehension, inferential thinking, listening skills, understanding, and interest. Either an object or image are used as the focal point for questions. After the object or image have been revealed, the students initially observe the object or image, then share questions from their observations. This technique develops inquiry skills while enhancing observation abilities. It is important that no questions are answered during the exercise. Ultimately quality questions frame deeper answers and understanding.

Object or Photographic Image

Either an object or an image work well for this exercise. When presenting an object refer to it as a common object (or similar generic term). This stimulates enhanced observation skills, especially when an object might be several different things. With an image or photograph, it is best to choose one that has some unknown to it (e.g. a half built igloo - is it being built or taken apart?). It is an excellent tool to use an image from a text or book that is being studied as an introduction. Newspapers are also an excellent source of images which becomes an excellent anticipatory set prior to reading the article.

Order of Technique

State you will be shown a common object (or image) which we'll ask questions about. Initially they will be shown the object (or image) and quietly observe it. The students could closely gathered around the object, the teacher could be walking around the room, or each small group could have one of the objects. The students are informed we will only ask questions—they then start presenting their questions. It is best the teacher doesn't repeat the questions, instead having the students repeat their own questions so the focus is on them and they hone their presentation skills. They will be able to see the object or image throughout the time they are sharing questions. An extension is pair/share or small group sharing of questions prior to whole group sharing. This could also be done during the technique to further develop questions.

If the object or image is something they are studying, the questions might be recorded on poster paper. In higher grades two students would write the questions and in lower grades the teacher would write the questions. The person(s) who asked each question might also be noted next to their question to honor them when using the questions during a later study.

The teacher never provides answers and only occasionally asks a question themselves. They might ask a question to offer a new direction, different frame of reference or a deeper extension. e.g. about the perspective of who took the photograph or who invented/designed an object.

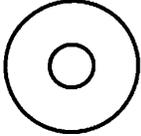
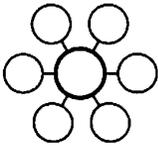
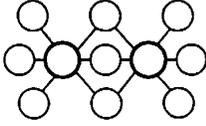
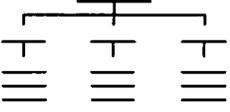
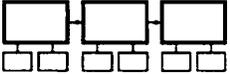
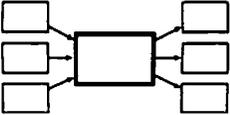
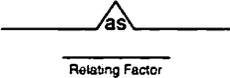


Reread all the presented questions to that point several times during Powerful Questions. This recap honors the presented questions while stimulating ideas for deeper inquiry.

Thinking Maps® (Visual Tools)

Thinking Maps are consistent visual patterns linked directly to eight specific thought processes. By visualizing our thinking, we create concrete images of abstract thoughts to reach higher levels of critical and creative thinking individually and collaboratively. Thinking Maps establish a consistent language for thinking and problem solving. The goal is to have the students autonomous with the Thinking Maps® choosing the cognitive process that supports their thinking.



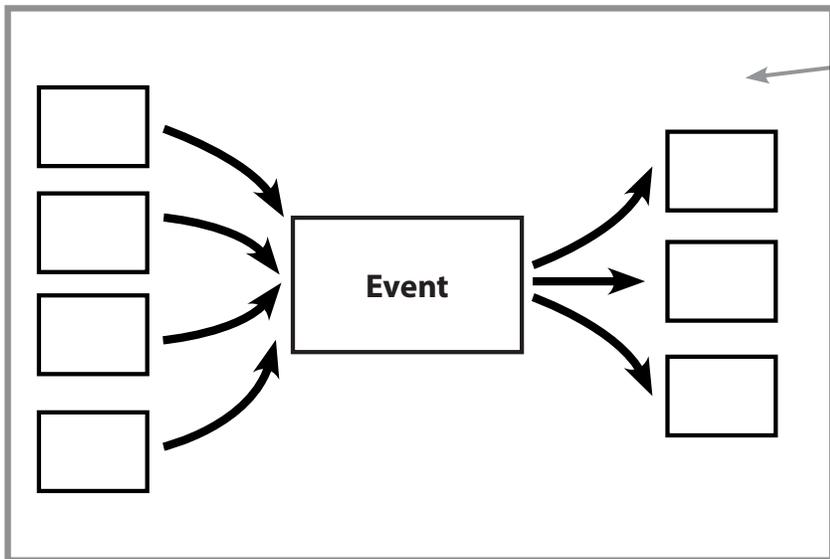
| Guiding Questions | ➔ | Thinking Processes | ➔ | Thinking Maps as Visual Patterns |
|--|---|----------------------------------|---|--|
| How are we defining this topic? What is the context? Brainstorming ideas on the topic. | | DEFINING IN CONTEXT | | Circle Map  |
| Let's describe the topic. Using adjectives and adjective phrases, what are the sensory, logical and emotional attributes present? | | DESCRIBING QUALITIES | | Bubble Map  |
| Let's compare our ideas. Where are the similarities? and differences? How does the present situation compare to our identified goal? | | COMPARING and CONTRASTING | | Double Bubble Map  |
| How could we classify these ideas into groups or categories? What are the main ideas, supporting ideas and details this information? | | CLASSIFYING | | Tree Map  |
| Are there any physical, component parts and subparts that we need to analyze? | | PART TO WHOLE | | Brace Map  |
| What do we think happened? What is the sequence of events? Let's prioritize our solutions and then create a sequential plan of action. | | SEQUENCING | | Flow Map  |
| What are the short and longterm causes and effects of this event? What are the feedbacks in the system? Given our solution, let's predict what will happen over time. | | CAUSE AND EFFECT | | Multi-Flow Map  |
| How is this situation related to other experiences we know? What analogy is guiding our thinking? | | SEEING ANALOGIES | | Bridge Map  |

Thinking Maps® and Frame of Reference (Visual Tools)

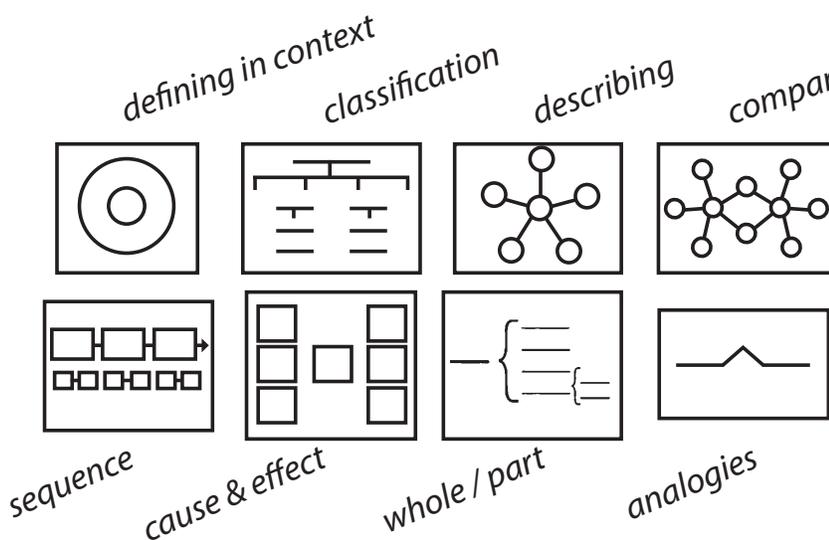
A frame of reference can be used with any map. It is a meta-cognitive frame asking participants to think about their thinking. They will be asked to step back from the map they created to think about what influenced their thinking.

The following questions could be asked to know the frame.

- How do you know what you know about the topic?
- Did your information come from a specific source?
- Is this information being influenced by a specific point of view?
- Who could use this information?
- Why is this information important?



*Reflective Frame of Reference:
What are sources of information
you can access to assist you?
What is each person's role in the
organization?*



*Reflective Frame of Reference:
The Frame of Reference is used
with all eight Thinking Maps and
can be used with any visual tool.*

Depth and Complexity with Frame of Reference

The Depth and Complexity model provides depth of thinking as a critical thinker, as a problem solver and considerations for all aspects of multiple perspectives with collaborations and understanding.



Note Details

elaborate; identify attributes; note the parts; important factors



Identify The Rules

state the explicit or implicit factors that affect an area of study; the structure; the order; the hierarchy; the elements that set the standards



Observing Patterns

identify reoccurring elements and events; determine the order of events; predict what comes next



Recognizing Trends

note factors that cause events to occur (social, political, economic, geographic); identify patterns of change over time



Identify Ethical Considerations

determine elements that reflect bias, prejudice, discrimination; state observations and arguments in terms of ethics



Questions for Inquiry

use questions to: identify unclear ideas or missing information; discuss areas yet to be explored or proven; note conclusions that need further evidence or support



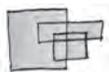
What is the Generalization, Principle, Theory or Big Idea

identify a rule or general statement that summarizes information or draws conclusion based on evidence drawn from a collection of facts or ideas



Relationships Over Time

describe relationships between past, present and future; relationships within a time period; how or why things changed or remained the same



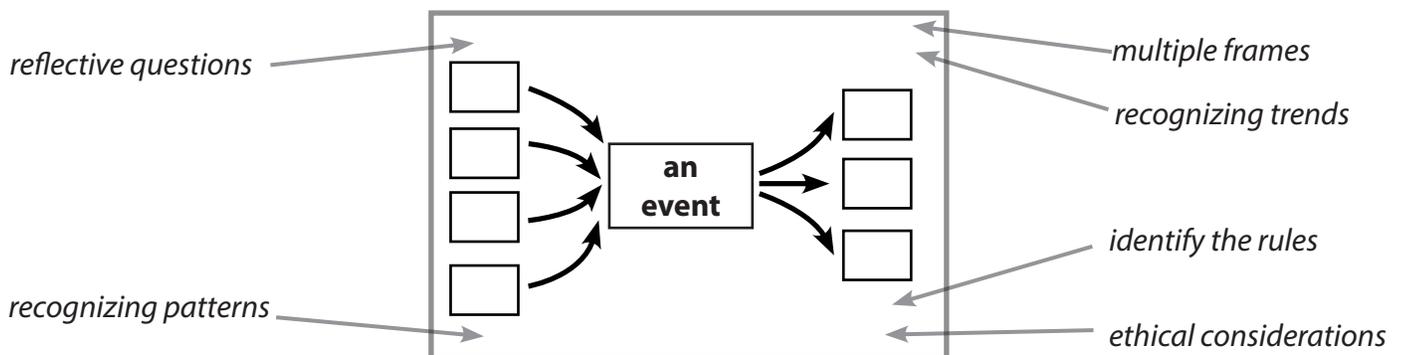
Multiple Frames of Reference (Perspectives)

discuss multiple perspectives related to area of study; explore different viewpoints; reflect on diversity within a society

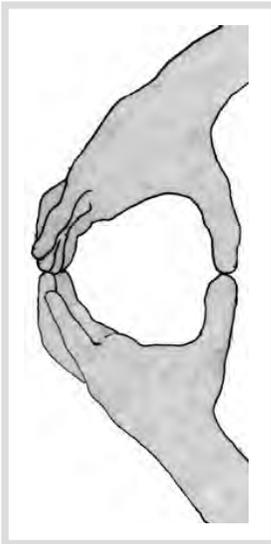


Interdisciplinary Connections

relate and integrate the area of study to include the methodology of other disciplines



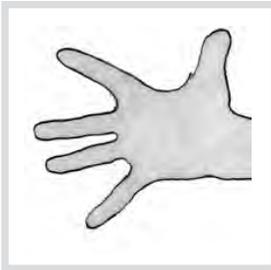
circle map



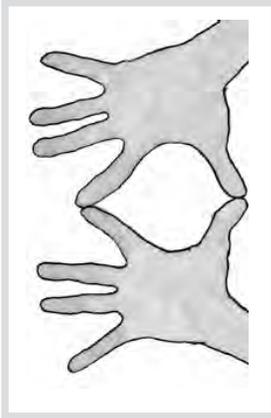
tree map



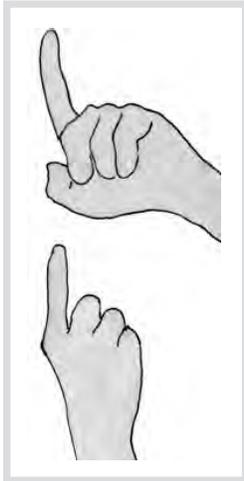
bubble map



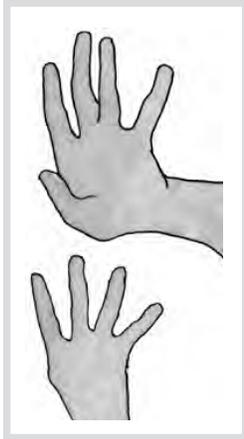
double bubble map



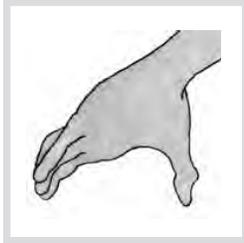
flow map



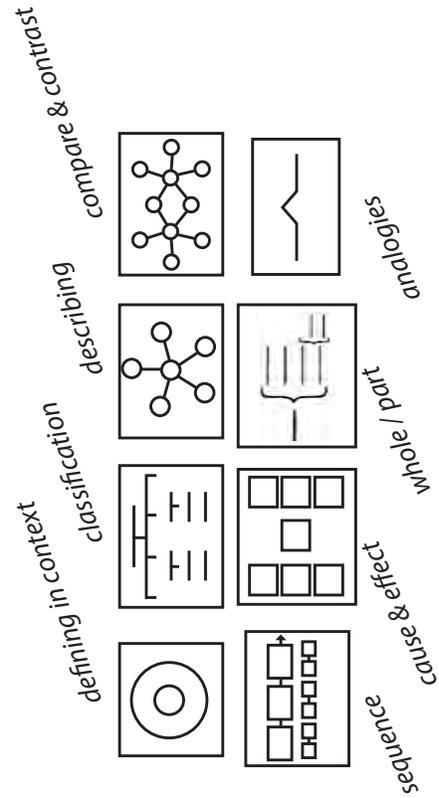
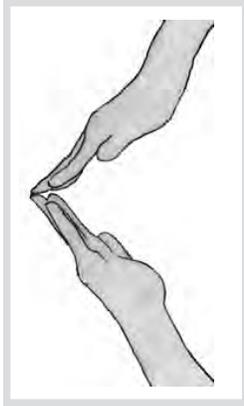
multi-flow map



brace map



bridge map
relating factor_____





Five Levels of Thinking Maps® Implementation

| | 1 Introducing the Knowledge Base | 2 Teaching the Skills and Maps | 3 Horizontal Transfer Across Disciplines | 4 Vertical Integration | 5 Executive Control and Assessment |
|----------------------|---|---|--|---|--|
| STUDENT | <ul style="list-style-type: none"> Is aware of the impending implementation | <ul style="list-style-type: none"> Correctly applies and constructs all 8 maps with support Recognizes maps as teacher applies them in new situations Identifies appropriate TM in response to prompt or question | <ul style="list-style-type: none"> Uses thinking process vocabulary Accurate and independent selection of TM for communicating thoughts and ideas in all subject areas Applies multiple maps to analyze and comprehend information for learning | <ul style="list-style-type: none"> Uses TM in collaborative group work to expand, revise, and synthesize ideas Collaborative problem-solving Applies TM to homework, projects, etc., for a variety of purposes and through a variety of technologies, including TM software | <ul style="list-style-type: none"> Fluid, independent use of language of TM across disciplines Uses TM for metacognition, self-reflection, and assessment Self-selected artifacts for student portfolio of Thinking Maps Novel applications beyond academic areas |
| TEACHER | <ul style="list-style-type: none"> Has attended Day 1 TM training Established a plan for systematically introducing TM Has met with colleagues (grade level, content area) to review plans for implementation Discussed with students the plan for implementation | <ul style="list-style-type: none"> Explicitly introduces and reinforces all 8 maps Models and applies multiple maps to demonstrate and introduce content and concepts | <ul style="list-style-type: none"> Uses TM to guide questioning and responses Encourages and models thinking process vocabulary for transfer across disciplines Explicitly scaffolds map(s) for improvement of students' thinking abilities | <ul style="list-style-type: none"> Uses TM in collaborative work for instruction and assessment Collaborative problem-solving and curriculum planning Uses TM in and for curriculum planning, cooperative learning, and assessment through a variety of technologies, including TM software Embeds Thinking Maps in other instructional strategies, structures, and initiatives | <ul style="list-style-type: none"> Fluid use of map(s) in instruction and assessment Uses TM for metacognition, self-reflection, and assessment Self-selected collection and documentation of Thinking Maps integration Novel application to instructional opportunities beyond academic areas |
| ADMINISTRATOR | <ul style="list-style-type: none"> Has a clearly developed plan to support TM implementation Uses TM for basic agendas or to display data such as agendas, roles (if leadership training has preceded TM implementation) | <ul style="list-style-type: none"> Uses TM to plan and facilitate small and whole group meetings Models multiple maps to introduce and generate information about topics or issues | <ul style="list-style-type: none"> Uses TM for coaching and supervision Uses TM for long-term planning and school improvement Encourages and models thinking process vocabulary for transfer across the learning organization | <ul style="list-style-type: none"> Uses TM in collaborative work for instruction and assessment Collaborative problem-solving and curriculum planning Uses TM in and for curriculum planning, cooperative learning, and assessment through a variety of technologies, including TM software Embeds Thinking Maps in other instructional strategies, structures, and initiatives | <ul style="list-style-type: none"> Fluid use of maps in collaborative problem-solving, coaching, and supervision, etc. Uses TM for metacognition, self-reflection and assessment School-wide documentation of applications across grade levels and disciplines Novel application to administrative duties |
| SCHOOL | <ul style="list-style-type: none"> Leadership Team, including Trained Trainers, established to guide implementation All resources and TM software, if acquired, are distributed to faculty Central area established to share/display TM work | <ul style="list-style-type: none"> Displays evidence of student, teacher, and administrator applications Parents are made aware of the implementation of the maps and opportunities are provided for them to become oriented to their use | <ul style="list-style-type: none"> Sharing, discussing, and collecting map applications and media across all grade levels and positions to promote the school-wide common language Uses TM for school-wide data analysis and action planning | <ul style="list-style-type: none"> Uses TM in grade level department, parent, and volunteer meetings for collaborative problem-solving Integrates TM as a tool within other communication frameworks through a variety of technologies, including TM software | <ul style="list-style-type: none"> Fluid use of maps for communication between all members of learning community, parents TM technology used to facilitate higher order thinking across school School-wide assessment of implementation indicating patterns of use, growth and next steps Novel applications outside of school building (in the wider community) |

Collaborative Thinking Methods

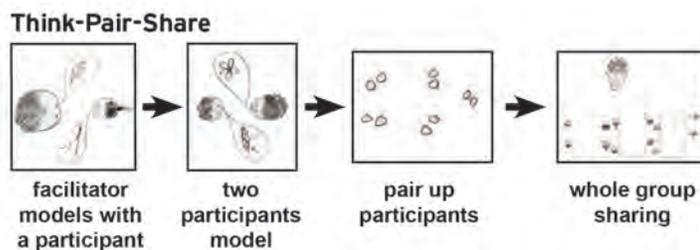
Collaborative Thinking is a relationship among co-workers and students requires positive interdependence (a sense of sink or swim together), individual accountability (each of us has to contribute and learn), interpersonal skills (communication, trust, leadership, decision making, and conflict resolution), face-to-face promotive interaction, and processing (reflecting on how well the team is functioning and how to function even better).

Think-Pair-Share

With Think-Pair-Share the teacher poses a question or topic, preferable one demanding analysis, evaluation, or synthesis, and gives a person about a minute to think through an appropriate response. One person then turns to a partner and they share their responses.

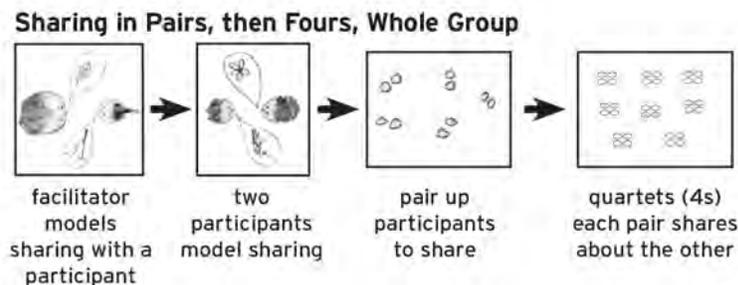
Think Pair Share in Action

- **facilitator models with participant** — The purpose is the facilitator / teacher can model behaviors such as what to do when you don't know ideas, how to thread an idea from your partner.
- **two participants model** — The purpose is the two students model understanding of the process and the classroom will be more attentive with the process watching their peers.
- **all participants paired up** — All involved holding all accountable.
- **whole group shares** — Have one person share one thing, then pick a student from a different location in the room.



Doing Think Pair Share video on the **how to** as in the diagram.

In this extension below with quartets, when participants A&B join C&D, A shares something learned from B, B from A, C from D, D from C, back to A from B, and so forth...



Think Pair Share First Grade Video



Think Pair Share Third Grade Video

Collaborative Thinking Methods

Three-Step Interview

Common as a team-building exercise, this structure can also be used also to share information such as hypotheses or reactions to a film or article.

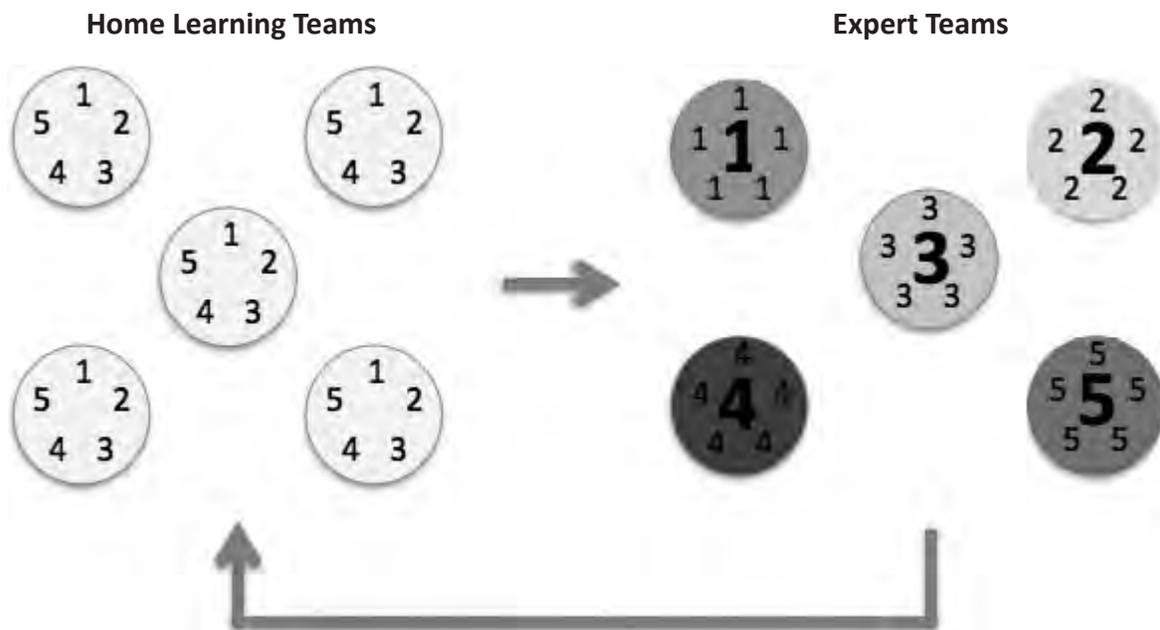
- People form pairs; one person interviews the other.
- People switch roles.
- The pair links with a second pair. This four-member learning team then discusses the information or insights gleaned from the initial paired interviews.

Learning Teams

Members of learning teams, usually composed of four individuals, count off: 1, 2, 3, or 4. The instructor poses a question, usually factual in nature, but requiring some higher order thinking skills. People discuss the question, making certain that every group member knows the agreed upon answer. The instructor calls a specific number and the team members originally designated that number during the count off respond as group spokespersons. Because no one knows which number the leader will call, all team members have a vested interest in understanding the appropriate response. The verbalization and the peer coaching helps all learners become actively involved with the material.

Simple Jigsaw

The facilitator divides an assignment or topic into four parts with all people from each Learning Team volunteering to become “experts” on one of the parts. Expert Teams then work together to master their fourth of the material and also to discover the best way to help others learn it. All experts then reassemble in their hHome Learning Teams where they teach the other group members.



Building Community Exercises

Mingle

The group mingles around, casually talking to each other. As they continue mingling, you call out a name of a category, like pets. The players then have to find other people who have that in common with them. Other categories you can try are: someone with the same number of brothers and sisters as you, someone with the same color eyes as you, someone with one of your hobbies. Let one of the players take your place and be the leader who can call out the categories.

People to People

Everybody mingles around, greeting one another normally (thus the title “People to People”). You, as the leader, stop movement by proclaiming “elbow to elbow!” or “knee to ear!” The group must form whatever configuration you say by finding someone to touch elbows with or a knee to put an ear on. When you say “people to people,” the mingling and greeting begins again. The game becomes more creative when you announce animal configurations, like “Elephant to Elephant!” or “Snake to Snake!” or “Alien to Alien!” These can lead to “Trunk to Trunk!” and “Tail to Tail!”

In Common • Commonalities

Participants face the inside of the circle on their individual spots. One person (start with the lead facilitator modeling several times, then each person will do it once) will state something true about themselves. An example might be “I have taken guitar lessons.” Then everyone who has this “In Common” with the person who stated “I have...” will leave their spots and trade with someone else. This is followed by another person sharing something true about themselves. Then everyone who has this “In Common” with the person who stated “I have...” will leave their spots and trade with someone else.

I Love My Neighbor

Participants face the inside of the circle on their individual spots, except for one person, for example Langston, who is “It” and stands in the middle. Langston starts by saying “I love my neighbor who...” finishing with a characteristic or description, such as, “I love my neighbor who has an older brother.” Then all the participants to whom this is true leave their spots and trade with someone else. Langston then scrambles for the open spaces, and whoever is left without a seat is the new “It” and must begin again saying “I love my neighbor who...” Each person who is “It” is not allowed to repeat any of the other things previous “Its” have said.

Trust

Participants are in pairs. They will connect with hands (you could also do it with elbows, fingers, etc.). One person will close their eyes and the leader will keep their eyes open. They will then start walking together. It is the responsibility of the leader with the eyes open to lead the other person who is trusting them on a safe path while they are walking around. Initially do for short segments (e.g. 30 seconds), then have the pairs switch who is the leader.

Peer Coaching: Teachers Coaching Teachers

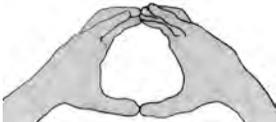
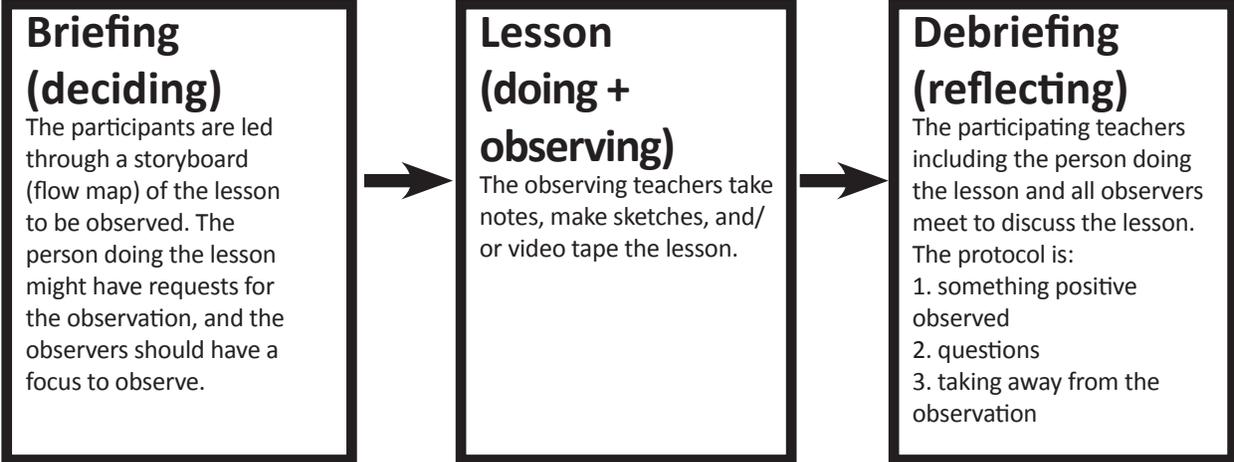
The Teachers Coaching Teachers model focuses on teachers regularly observing each other to learn, understand, and improve their pedagogy (teaching methods and the art of teaching). This model works best in groups of a minimum of three - one teacher demonstrating a lesson while two other teachers observe. The observed lessons are generally in the 15-30 minute range to provide a focus on particular teaching methods. The model includes a briefing, lesson and debriefing.

This model is a multi-directional process: everyone has gifts and skills to share and learn from one another. This differentiated process allows everyone to progress at a rate consistent with their skills. The model is an ongoing process for both new and experienced teachers.

Systems Model: This model is equally effective with administrators coaching administrators; facilitators coaching facilitators.

Ongoing Development: Teachers regularly participant with the Peer to Peer Coaching model throughout the school year.

Peer Coaching Process (Teachers Coaching Teachers)



The Evolution of Peer Coaching

Beverly Showers; Bruce Joyce; Educational Leadership, March 1996 v53 n6 p12(5)
http://www.eggplant.org/pamphlets/pdf/joyce_showers_peer_coaching.pdf

Developing Critical Thinking Environments

Critical Thinking Environments, is an awareness, understanding and a process focusing upon the design, interface and impact with the environment of the physical learning space. An awareness with 'intentionality'. The environment is 'The Third Teacher' where we focus on designing the physical space with the 'Frame of the Student' as a root understanding. The 'in the eyes of the student' respects and understands all children's frame of reference in regards to how children see, sense, use and interface within the environment, and how the teacher is intentional with their choices, decisions and actions. The teacher's decisions:

- with intentionality impact the classroom and school's environment;
- are crucial to the quality outcomes of the children and youth's learning experiences and how they model with the children;
- become a model to how students learn to consider using and creating their critical thinking environment: in school, home and the greater community.

About, In and With a Critical Thinking Environment

How we think about and frame our vision for a critical thinking environment begins with thinking about:

- *Learning ABOUT a Critical Thinking Environment*
Creating school-wide and classroom conditions that support thinking environments including how we structure a room, the materials chosen...
- *Learning IN a Critical Thinking Environment*
Facilitating students in the methods and strategies of learning in thinking environments.
- *Learning WITH a Critical Thinking Environment*
Learning an awareness of our own and others' thinking environments for use in real-life situations and problems

The key to developing a Critical Thinking Environment is being attentive with intentionality to the impact of decisions with the classroom and school's critical thinking environment.



Location and use of space video.



1

Students thinking on structuring a critical thinking classroom environment in Ethiopia.



2

Benjamin Bloom's Taxonomy of Educational Objectives (Cognitive Domain)

Benjamin Bloom developed the taxonomy in the 1950s in the United States. It is a hierarchy of six types of thinking which become increasingly complex and demanding.

Though the "levels" have increasing complexity, at any age level or at any time within a classroom context a teacher or student may move between different levels. There is no linear sequence required for use of this taxonomy.

The levels of thinking can be applied to developing curriculum units and courses with assessments. This taxonomy is often used for structuring questions at different levels across all levels of schooling and in all areas of learning.

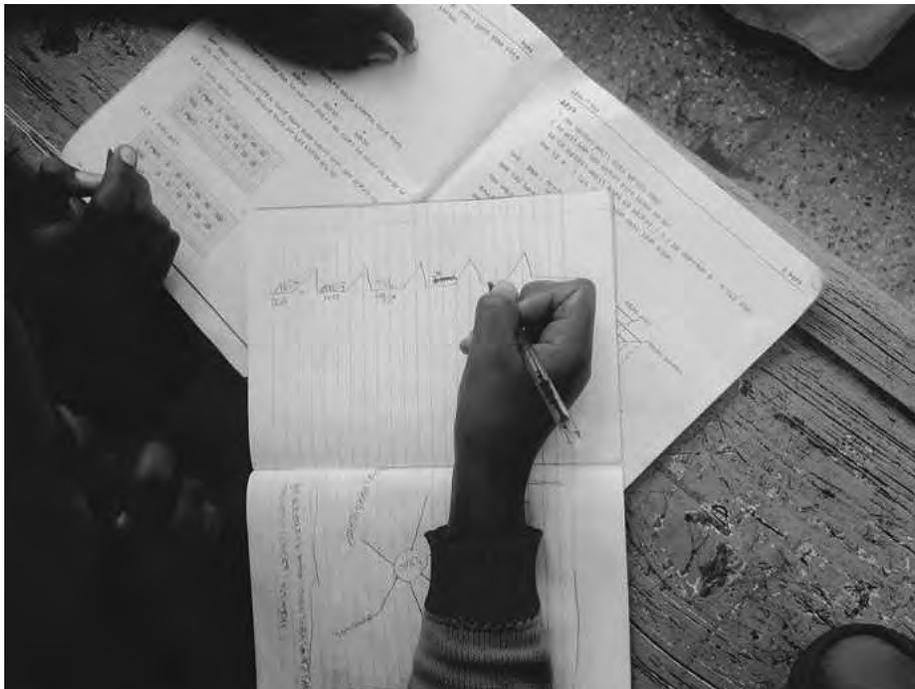
In 2001 Lorin Andersen, et al, made some significant changes to the original taxonomy. Here is the original model with the revised model by Anderson. Notice that the nouns were changed into verbs to reflect the fact that thinking is an active process.

Original Bloom

Evaluation
Synthesis
Analysis
Application
Comprehension
Knowledge

Revised By Anderson

Creating
Evaluating
Analyzing
Applying
Understanding
Remembering



Sentence Transformation for Vocabulary Development

a collaborative method to increase vocabulary, fluency and ideas

Description

Sentence Transformation for Vocabulary Development is a collaborative method to build vocabulary from prior knowledge, readings, schema connections, and peer to peer learning. Sentence Transformation models and develops reading fluency, vocabulary, parts of grammar (nouns, adjectives, adverbs, prepositions, etc.), language and spelling patterns and collaborative learning.

Strengths

Sentence Transformation is a process that involves the whole class and/or small groups in a very participatory activity that builds vocabulary and fluency. It requires minimal resources - a basic chalkboard and/or a wall painted with chalkboard paint. Students can lead the process in addition to the teacher. For the teacher it is an excellent opportunity to model reading with fluency and thinking aloud with vocabulary development.

When

The process takes approximately 5-15 minutes. It is recommended doing the process 1-2 times daily. The sentence can most effectively connect to content during the day.

Extensions

After developing vocabulary with the sentence for various parts of speech, students can extend this activity by writing sentences from the developed sentence transformation. Additionally, the vocabulary if connected to current studies and content can be used as part of a vocabulary word wall.

Needs

A medium or large size chalkboard and/or white board are very effective. This provides sufficient space to write complete sentences (row) and develop a wide range of vocabulary (columns).

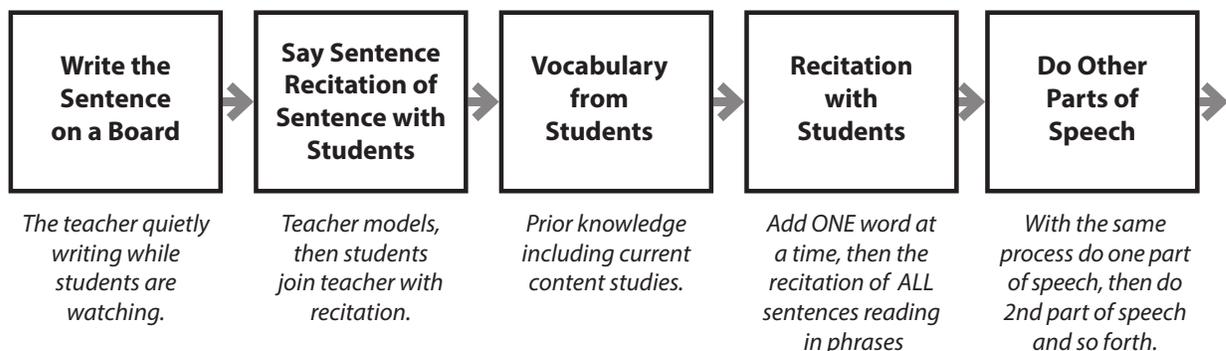


Sentence Transformation in a Primary Grade. USA.



Sentence Transformation in multiple languages. Ethiopia.

The Process



Sentence Transformation for Vocabulary Development

a collaborative method to increase vocabulary, fluency and ideas

The Process

1. The teacher writes the sentence on the chalkboard saying nothing with the students watching.
2. The teacher recitates the sentence while tracking (pointing to) the words in phrases.
3. The teacher selects one part of speech (e.g. adjective) and asks for words with similar meanings.
4. After adding one word, the teacher recitates with the students the complete sentence with each added vocabulary word.
5. The teacher continues with this process adding further words to the part of speech being expanded.
6. Reminder—add one part of speech, then recitate all the sentences so far. This supports fluency practice and learning the patterns progressively.

Students as the Facilitators (teachers)

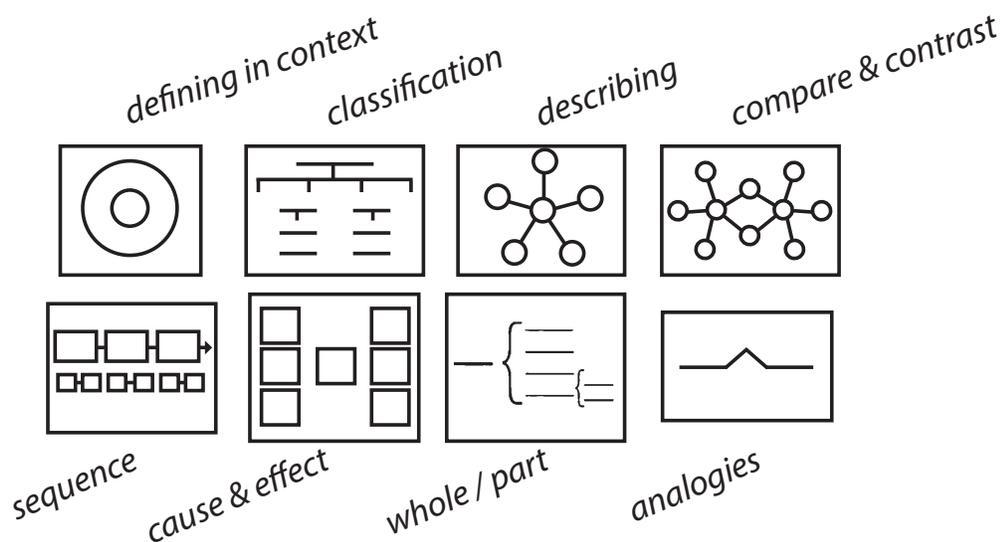
Having students becoming the whole class and/or small group leaders provides an opportunity to peer to peer transfer, observation of students to assess the student leaders as much as the participating students.

Teachers Goals of Modeling

It is important to develop students into the leaders of facilitating. It is equally important for teachers to model the procedure throughout the year — assessing student progress to determine needs and ‘changing up’ what is supportive for growth to model to the students.

Precludes, Next Steps and Extensions

The ‘word bank’ of vocabulary in context created with sentence transformation provides a natural progression to using the ‘word bank’ as a framework for writing. Prior to sentence transformation (or concurrently) visual maps can be used to develop vocabulary in a similar manner.



The Process

The Process in Action

To keep the vocabulary development expanding, as well as student interest growing it is important to expand upon the Sentence Transformation process. The example below models developing multiple parts of speech concurrently.

Multiple Parts of Speech

The dog chased after the cat.

teacher silently writes the sentence on the chalkboard
teacher leads recitation of the whole sentence with the class
teacher discusses other 'verbs' for chased
teacher has students 'think-pair-share' verbs for chased
teacher asks students to share some of their vocabulary

The dog chased after the cat.
zoomed

teacher adds one verb from the student suggestions
teacher leads recitation of all students with the two sentences

The dog chased after the cat.
zoomed
raced

teacher asks for more verbs
teacher adds one verb from the student suggestions
teacher leads recitation of all students with the three sentences

The dog chased after the cat.
zoomed
raced
accelerated

teacher asks for more verbs
teacher adds one verb from the student suggestions
teacher leads recitation of all students with the four sentences
continue asking for more verbs and adding them
continue recitation of ALL sentences after adding each verb

The dog chased after the cat.
zoomed bird
raced
accelerated

add another part of speech
what is another noun (animal) like a cat?
teacher adds one noun from the student suggestions
teacher leads recitation of all students with the two sentences

The dog chased after the cat.
zoomed bird
raced rat
accelerated

what is another noun (animal) like a cat and bird?
teacher adds one noun from the student suggestions
teacher leads recitation of all students with the three sentences

The dog chased after the cat.
goat zoomed bird
rat raced rat
cow accelerated
monkey
pig
vulture

continue with another part of speech
teacher adds further words from student suggestions

Poetry Expansion with Sentence Transformation

1

Read the Poem individually and/or as a whole class.

Dreams

Hold fast to dreams
 For if dreams die
 Life is a broken-winged bird
 That cannot fly.
 Hold fast to dreams
 For when dreams go
 Life is a barren field
 Frozen with snow.

Langston Hughes

2

Sentence Transformation with one sentence & one part of speech at a time

Hold fast to dreams

| | | |
|--------|---------|----------|
| Grab | quick | hopes |
| Secure | rapidly | visions |
| Grasp | onto | promises |
| Grip | upon | desires |
| Fasten | ... | wishes |
| ... | | ... |

3

Students create their own variations on the poem's opening line.

Grasp quick to dreams
 Grip fast to visions
 Grasp rapidly to desires
 Secure onto wishes
 Hold fast to hopes
 ...

Multiple Parts of Speech

Hold fast to dreams

*teacher silently writes the sentence on the chalkboard
 teacher leads recitation of the whole sentence with the class
 teacher disusses other 'verbs' for play
 teacher has students 'think-pair-share' verbs for play
 teacher asks students to share some of their vocabulary*

Hold fast to dreams
 hopes

*teacher adds one noun from the student suggestions
 teacher leads the students recitation of the two sentences*

Hold fast to dreams
 hopes
 visions

*teacher asks for more nouns
 teacher adds one noun from the student suggestions
 teacher leads the students recitation of the three sentences*

Hold fast to dreams
 hopes
 visions
 promises

*teacher asks for more nouns
 teacher adds one noun from the student suggestions
 teacher leads the students recitation the four sentences
 continue asking for more nouns and adding them*

Hold fast to dreams
 Grab
 hopes
 visions
 promises

*add another part of speech
 what is another verb similar to hold?
 teacher adds one adjective from the student suggestions
 teacher leads the students recitation of the two sentences
 teacher continues with more words for 'grab' and 'dreams' doing one word at a time then leading a recitation of the whole poem with the class*

Building Community - Team Builders

Focus and Concentration 1

Zoom

In a circle students orally pass the word *zoom* around from one person to another. The exercise moves rapidly to build and sustain community involvement. Extensions include switching directions, multiple zooms at one time, students leading zoom, use of different polygons to form the 'circle' (e.g. square), & other words to build vocabulary. Initially introduce with students sitting in a circle with their legs crossed, sitting up straight, and their hands in their laps. The students are modeled and asked to have their knees touching their neighbors knees to form a tight circle.

Changing it up: Instead of voice, use a gesture and/or sign language.

Zoom - EEK

In a circle students orally pass the word *zoom* around from one person to another. Introduce the word EEK to everyone—means stop and go the other direction. When the leader says EEK whoever has the zoom changes direction.

Movin' in Rhythm

Everyone forms a circle. It is helpful to hold hands when first learning Movin' in Rhythm. When in the circle everyone starts moving clockwise (or counter clockwise) together. The goal is to be moving like a smooth wheel going in a circle. The leader can be *at the controls* to control the speed of the wheel or turn it on and off.

Movin' Zoomin'

Everyone forms a circle. Movin' Zoomin' combines Zoom and Movin' in Rhythm together. First have the group Movin' in Rhythm, then start Zoom. When these two elements are successfully combined, add EEK.

In-Motion

Combines elements of mirroring and zoom that includes movement, sounds and moving in a circle. One person (initially the teacher) does a motion (movement and sound), then everyone repeats the modeled motion. Then another person in the circle does a motion followed by everyone repeating the modeled motion. The order could be determined from a caller who selects the next person or in order around the circle. In the beginning a suggested rule is to keep your feet on the ground and stay where you are standing.

Building Community - Team Builders

Focus and Concentration 2

Pass the Rhythm

Everyone stands in a circle. One person begins by modeling a clap (the rhythm), then turns to a person next to them (we'll say to the left) and they must clap the rhythm together while looking at each other in the eyes. The person who just received the rhythm now turns to their left and does the same action with the person on their left. This continues until the rhythm returns to the person who began the rhythm.

Pass the Pulse

Everyone stands in a circle holding hands with their eyes closed. The leader is the generator of the pulse. The leader starts with passing the pulse by squeezing the hand of the person to their right or left. The person who just received the pulse is now the conductor and passes the pulse to the person on the other side by squeezing that person's hand. The pulse should travel around the circle a couple of times, with the leader passing it just like everyone else. When this pulse is traveling, you can send a new pulse. Then game ends when the leader progressively stops all of the pulses.

Pass the Motion (The Wave)

The group gathers into a circle and sits facing in. To begin, everyone extends their hands to the center of the circle with their palms up. The leader slowly curls their fingers, one by one, from the left to the right. Then, the person to their right curls their fingers up in the same manner, and then the next person in the group, and then everyone continues around the circle. The motion should pass smoothly and fluidly. After the wave returns to the leader, you can pass another motion (perhaps uncurl the fingers) and add a sound. Then, you can pass any other motions, like standing up, raising your hands above your head, jumping, or whatever you think of. As leader, you are in control of the energy level. If things get a bit too energetic, you can return to the original finger rolls.

Pass the Face

Everyone stands in a circle. Starting with the leader, they make a quietly face to the person next to them. The second person mirrors the face back to the first person. Then, the second person turns from the first person melting away the mirrored face and making a new face as they face the third person. The third person mirrors the face of the second person. This continues around the circle. As the group improves, there should be no lag time between each passed movement.

Pass the Object

Everyone stands in a circle. The leaders begins with a single imaginary object. You establish, through physically modeling, what the object is. You then pass it to the person on your left (or right), who then continues passing it in the same direction.

Building Community - Team Builders

Whole Group Focus

Machine

The objective of the game is to create an abstract machine using people as parts. One person begins by making a simple motion and sound. The leader selects another person to join the machine - this person adds another motion that works in rhythm with the first person. The leader continues to select people who continue making simple motions and sounds that work in rhythm with the machine. The leader (or a person in the group) is *at the controls* that can turn the machine off and on, or speed the machine up and slow it down. The leader can be specific on what the machine does or makes.

Fruit Basket

The class sits in a circle on chairs. One person stands in the middle. The participants are equally divided between three fruits (e.g. apple, orange, and pineapples). When one fruit is called by the middle person (e.g. apples), all the apples change chairs including the middle person. The person 'out' becomes the next caller. If a *caller* says fruit basket all participants have to change.

Frozen-in-Motion

The leader and participants sit on their chairs. Initially have the participants feel the floor, feel the chair, and feel the space they are in. This can be done with eyes open or closed. The participants are then directed to feel and replicate an emotion (e.g. boredom, surprise, mad, etc.). The leader (teacher or student) then says *freeze*. Everyone then freezes as a statue. The leader now says 'we are now in the museum of ____.' Everyone is then asked to focus on one person who remains a statue. Have the viewers focus on a particular part of the *statue person*. Elicit vocabulary to describe different body emotions of the statue person. The vocabulary could be recorded to use on a word wall. This is an excellent exercise leading to a tableau for recreating a part(s) of a story to stimulate and generate discussion.

Group Rhythm

Form a circle and stand in a relaxed position. Everyone holds their arms out to the side in such a way that each person's index finger is touching the next person's index finger. In this way the whole group is connected fingertip to fingertip. The object of the exercise is for everyone to clap at the same time.



Community exercises with students.



Community exercises with educators.

Building Community - Team Builders

Pantomime Games

Participants mirror each other in silence. This exercise has the participants focusing on each other to mirror the actions of the person modeling the movements. Initially, and periodically the teacher leads the mirroring activity to model effective movements. It is very important to regularly have students lead the mirroring. These exercises are very effective community builders that build collaboration and the ability to focus. They are excellent for transitions.

Group Mirror

One person stands facing everyone in the class. They can stand anywhere in the class. It is important everyone has a clear view of the person leading the movement. All participants should stand clear of any objects or furniture. The order of modeling could be: moving arms; moving arms and hands; moving arms, hands, and fingers; moving arms, hands, fingers, and head; moving arms, hands, fingers, head, and torso; moving arms, hands, fingers, head, torso, and elements of the head (e.g. the eyes). The person who is the *mirror* leads the participants for approximately 30 seconds, then says freeze, with all the *reflections* now a stop motion of their movements. Then upon hearing continue they continue the reflection of the mirror. Group mirror is very effective to quickly start with the students participating from wherever they are in the class.

Circle Mirror

The class, including the teacher stand in a circle allowing room for arm movement. The teacher can initially take the lead as the *mirror*. The person who is the *mirror* leads the participants for approximately 30 seconds (one student can be the timekeeper), then says freeze, with all the *reflections* now a stop motion of their movements. The mirror then selects another person to become the new *mirror*. The *reflections* now imitate the motions of the new *mirror*. The *reflections* now have a full view of the *mirror* allowing additional motions beyond those listed in Group Mirror including: moving up and down; moving legs and feet; and whole body movement. Circle mirror is excellent as a collaborative community builder with equal focus upon each other. It is very effective when students will be changing their location in the room. The circle could be formed at the location of the next classroom activity.

Duet Mirror

Very similar to exercises and actions in Circle and Group Mirror. The students stand up and face a partner. Everyone, including the teacher (model), pair with someone in the classroom. They select a mirror person in each pair. They then start until they hear the word freeze in approximately thirty seconds (student timekeeper). The reflection now becomes the mirror. If there are an odd number of people in the class, there can be one group of three.

Detective

Conducted similarly to Circle Mirror. One person who is chosen as the *detective* turns around (or leaves the room). A person is selected to be the *mirror* without the detective hearing or seeing the selection. The *detective* is invited back into the circle and/or room, where they will try to determine who the lead *mirror* is.

Schema

Rationale

Schema theory explains how our previous experiences, knowledge, emotions, and understandings affect what and how we learn (Harvey & Goudvis, 2000). Schema is the background knowledge and experience readers bring to the text. Good readers draw on prior knowledge and experience to help them understand what they are reading and are thus able to use that knowledge to make connections. Struggling readers often move directly through a text without stopping to consider whether the text makes sense based on their own background knowledge, or whether their knowledge can be used to help them understand confusing or challenging materials. By teaching students how to connect to text they are able to better understand what they are reading (Harvey & Goudvis, 2000). Accessing prior knowledge and experiences is a good starting place when teaching strategies because every student has experiences, knowledge, opinions, and emotions that they can draw upon. Keene and Zimmerman (1997) concluded that students comprehend better when they make different kinds of connections: Text-to-Self; Text-to-Text; Text-to-World.

Text-to-Self

Text-to-self connections are highly personal connections that a reader makes between a piece of reading material and the reader's own experiences or life. An example of a text-to-self connection might be, "This story reminds me of a trip we took to my grandfather's apple orchard."

Text-to-Text

Sometimes when reading, readers are reminded of other things that they have read, other books by the same author, stories from a similar genre, or perhaps on the same topic. These types of connections are text-to-text connections. Readers gain insight during reading by thinking about how the information they are reading connects to other familiar text. "This character has the same problem that I read about in a book last year," would be an example of a text-to-text connection.

Text-to-World

Text-to-world connections are the larger connections that a reader brings to a reading situation. We all have ideas about how the world works that goes far beyond our own personal experiences. We learn about things through television, movies, magazines, and newspapers. Often it is the text-to-world connections that teachers are trying to enhance when they teach lessons in science, social studies, and literature. An example of a text-to-world connection would be when a reader says, "I heard a program on the radio that talked about things described in this article."

Cris Tovani (2000) offers reasons why connecting to text helps readers:

- It helps readers understand how characters feel and the motivation behind their actions.
- It helps readers have a clearer picture in their head as they read thus making the reader more engaged.
- It keeps the reader from becoming bored while reading.
- It sets a purpose for reading and keeps the reader focused.
- Readers can see how other readers connected to the reading.
- It forces readers to become actively involved.
- It helps readers remember what they have read and ask questions about the text.

Schema

How to Use the Strategy

To effectively use this strategy, spend time doing Think-A-Louds modeling for students how to make meaningful connections. The easiest connection to teach is *Text-to-Self*. Initially model *Text-to-Self* connections with selections that are relatively close to the student’s personal experiences. A key phrase that prompts *Text-to-Self* connections is, “this reminds me of...” Next, model how to make *Text-to-Text* connections. Sometimes when we read, we are reminded of other texts we have read. Encourage students to consider the variety of texts they have experienced which will help them understand the new selection. Finally, model how to make *Text-to-World* connections. Building the necessary background knowledge is a crucial means for providing *Text-to-World* support and may be used to pre-empt reading failure. Harvey and Goudvis (2000) caution that merely making connections is not sufficient. Students may make tangential connections that can distract them from the text. Throughout instruction, students need to be challenged to analyze how their connections are contributing to their understanding of the text. Text connections should lead to text comprehension.

Examples of connecting statements to use as a reference or as prompts for discussion

- This part reminds me of....
- I felt like...(character) when I....
- If that happened to me I would....
- This book reminds me of...(another text) because....
- I can relate to...(part of text) because one time....
- Something similar happened to me when....

Examples of questions that can be used to facilitate student connections

Text-to-Self

- What does this remind me of in my life?
- What is this similar to in my life?
- How is this different from my life?
- Has something like this ever happened to me?
- How does this relate to my life?
- What were my feelings when I read this?

Text-to-Text

- What does this remind me of in another book I’ve read?
- How is this text similar to other things I’ve read?
- How is this different from other books I’ve read?
- Have I read about something like this before?

Text-to-World

- What does this remind me of in the real world?
- How is this text similar to things that happen in the real world?
- How is this different from things that happen in the real world?
- How did that part relate to the world around me?



First graders in their classroom sharing about Thinking Maps and talking schema video.

Examples of Writing Structures and Patterns

Writing patterns build an understanding of sentence structure in a non-threatening manner. It is important to develop ideas through patterns, visual mapping, collaborative recitation, vocabulary building, working language with a pocket chart, and writing. It will benefit the students to use words for patterns that reflect common usage (see the list of 100 and 1000 most used words in the English language). Patterns provide models of excellence while building on the brain seeking patterns. The goal is to set the stage for successful original writing.

Original Patterns

I like _____.

I like _____.

I like playing _____.

I like playing _____.

I have one _____.

I have two _____.

On the first day _____.

On the second day _____.

On the first day I see the wind blowing _____.

On the second day I see the wind blowing _____.

On the first day there is one _____.

On the second day there are two _____.

On Sunday _____.

On Monday _____.

On Sunday the _____ is _____.

On Monday the _____ is _____.

In January _____.

In February _____.

I play _____.

I play in _____.

I play with _____.

I play on _____.

Build a word bank on a topic (e.g. an animal), then use the following writing structure to use the words rhythmically.

_____ here,

_____ there,

_____, _____ everywhere.



Original Patterns

Build ways of saying 'good morning' with the students. Put the words on word cards.

They would then write from the pattern:

" _____," said _____.

" _____," said _____.

The first blank would have a student representation of 'good morning' and the second blank in the sentence would have a student's name. A word bank for different ways to say said would be another way to extend the possibilities. After doing practice writing the class could create a panoramic book. The students create a drawing of their face. Next the students build a panoramic book with bubbles of their versions of good morning. The book *Yo! Yes!* by Chris Raschka would also complement this pattern.

Song Patterns

From *This Land is Your Land* by Woody Guthrie

This school is your school,

From the _____

To the _____,

From the _____

To the _____,

This school was made for you and me.

Book Patterns

From *Fortunately, Unfortunately* by Remy Charlip

Fortunately _____.

But unfortunately _____.

From *The Important Book* by Margaret Wise Brown

The important thing about _____ is _____,

It can _____,

It can _____,

And it can _____,

But the important thing about _____ is _____.

Poetry Patterns

From *I Hear America Singing* by Walt Whitman

I hear (name of school) singing,

The (person category) singing theirs as they _____.

I hear (name of school) singing,

The (person category) singing theirs as they _____.

Person category – e.g. custodian, student, principal, social worker

Examples include:

The librarian singing theirs as they shelve the books.

The student singing theirs as they shuffle their feet on the playground.

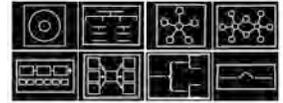
For more ideas look for predictable books to model patterns there is a list of many predictable books on my website www.eggplant.org. For some excellent hands-on publications with patterns by themes, look into books by Marlene and Bob McCracken.



Visual Mapping • Frame of Reference

Perspective, Point of View

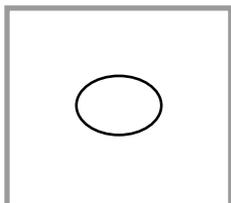
The Frame of Reference



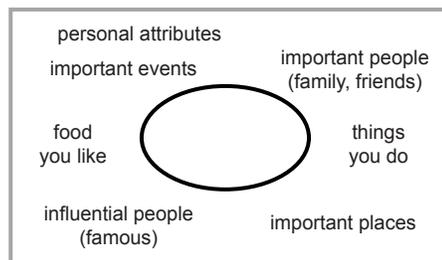
Thinking Maps®

My Story: Frame of Reference

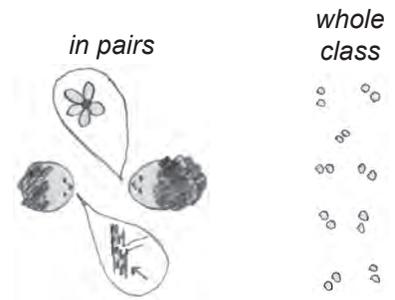
1 Use the space above and draw a circle and frame. This process can also be done in sand with a stick.



2 Write and/or draw things that describe things about your life. Your frame of reference including important people, events, places, favorite movies-music-books, and things important to you (values).



3 Students pair with another student to share their personal frames.



Circle Map

Defining in Context • Brainstorming

The Circle Map is used for brainstorming ideas and thoughts about a topic or a concept.



My Story: Circle Map

1 Write your name and draw a circle around your name.



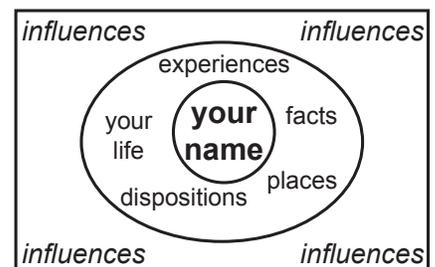
2 Write and/or draw things about yourself around the circle with your name.



3 Draw a circle around your information.



4 Draw a frame of reference around your map. Write influential people, places and events of your life in the frame.



Bubble Map

Describing

The Bubble Map is for describing using adjectives; Identifying the sensory, logical and emotional qualities of any topic or concept.

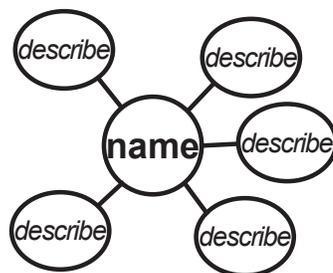


My Story: Bubble Map

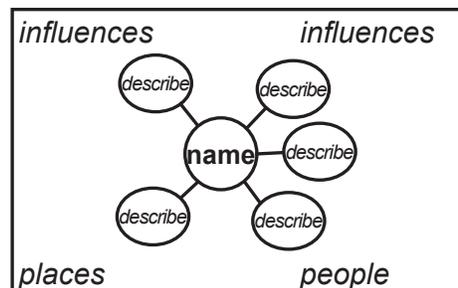
1 Write your name and draw a circle around your name.



2 Write and/or draw things that describe yourself (attributes) in bubbles around your name.



3 Add a frame of reference around your Bubble Map. Write and/or draw influential people, places and events of yours in the frame and/or examples of each descriptive (attribute).



Double Bubble Map

Compare and Contrast

The Double Bubble Map is used for comparing and contrasting any two things.

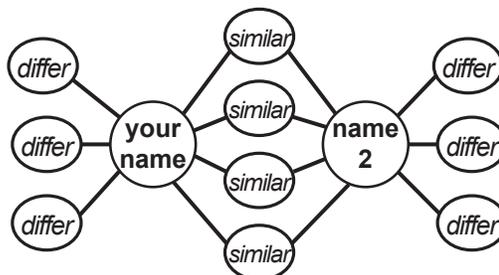


My Story: Double Bubble Map

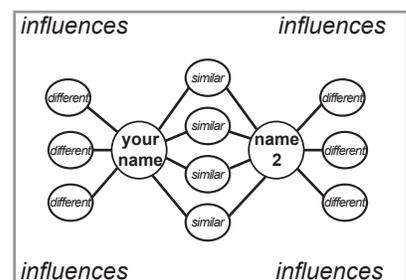
1 Pair with another student, then write your name and the other person's name with a circle around each of your names (or draw your faces with a circle around them).



2 Write and/or draw similarities in the middle, and identify how you differ with one another on the outside bubbles.



3 Draw a frame of reference around your map. Write influential people, places and events for each of you in the frame.



Tree Map

Classification

The Tree Map is for classifying or sorting things and ideas into categories or groups. Under each category (group) there is a list of details.



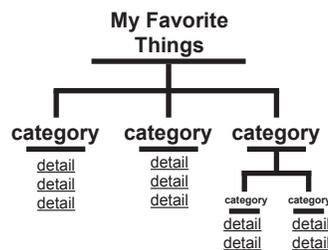
My Story: Tree Map

1 Write My (your name) Favorite Things on the top line.

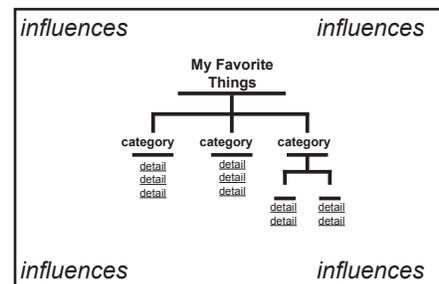
My Favorite Things



2 Think of 2, 3 or 4 categories to classify your favorite things. Write the name of these categories on the next lines. Under each category, list examples of each favorite thing within that group.



3 Draw a frame of reference around your map. Write influential people, places and events for you in the frame.



Brace Map

Whole Part Relationship

The Brace Map is for analyzing the component parts of physical objects; identifying the spatial relationship of parts to the whole or structural analysis.

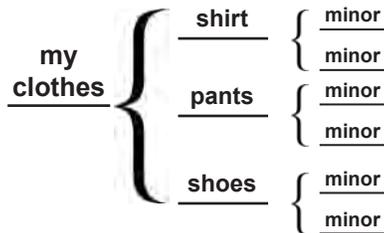


My Story: Brace Map

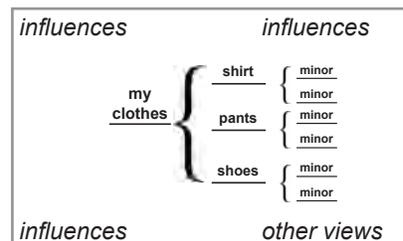
1 Write 'my (your name) clothes' on the line.



2 Write or draw pictures of the three major parts of 'my clothes'. Then write minor parts for each major part.



3 Draw a frame of reference around your map. Write or draw what is influencing your clothes choice and/or other peoples's views in the frame.



Flow Map

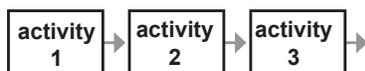
Sequence

The Flow Map is for sequencing the stages and sub-stages of an event including Identifying the steps in a process and ordering information.



My Story: Flow Map

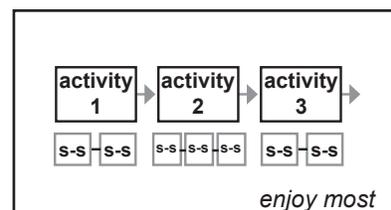
1 Write or draw pictures of each activity in your day. Write 3-6 activities and sequence them in order.



2 For each activity write any of the substages (s-s) for each of the activities in sequential order.



3 Draw a frame of reference around your Flow Map. In the frame write or draw what you enjoy most about your day.



Multi-Flow Map

Cause and Effect

The Multi-Flow Map is used for identifying the causes and effects of an event.

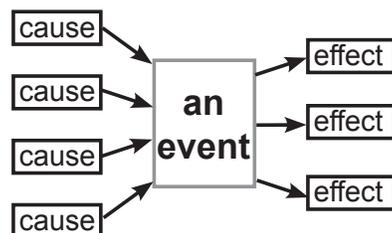


My Story: Multi-Flow Map

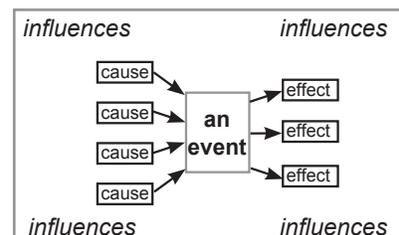
1 Write or draw a picture of a personal event that happened. Draw a rectangle around it.



➔ **2** In the left boxes write or draw 'causes' of the event. On the right boxes write the 'effects' of the event.



➔ **3** Draw a frame of reference around the map and write or draw the experiences of different people involved with the event.



Bridge Map

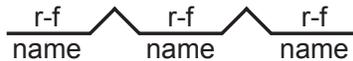
Classification

The Bridge Map is used for identifying similarities between relationships and creating analogies.

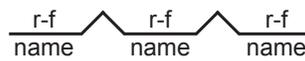


My Story: Bridge Map

1 Write or draw a picture of yourself on the bottom. Do the same for friends at your table. Add a key attribute or descriptive for each person.



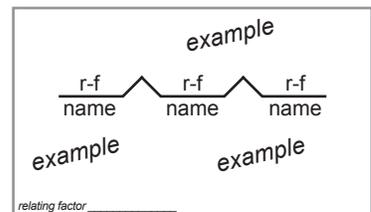
2 Write what the 'relating factor' (r-f) is for all the friends in regards to their common attributes.



relating factor _____



3 Draw a frame of reference around your map. Write or draw examples for each person's relating factor attributes.



Robert Seth Price

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Robert Seth Price's experiences include teaching grades 1-3 for ten years. He designed and taught elective courses at a public arts high school and taught classes for literacy, art and technology at the university level for elementary teachers in Los Angeles and Brooklyn. He currently facilitates full day and multi-day trainings on domestic and international stages. He designs and facilitates professional development trainings with whole school districts, individual schools, hospitals, and non-profit organizations.



Robert understands the power of lived stories. He uses the student's and participant's voices as part of his integration. He incorporates technology, social media, art, and music into his trainings. He understands networking; system development; grass roots project development; progressive education implementation; and facilitating professional leadership development.

Robert's background and strengths include a focus on K-6 with:

- writing and reading in the classroom
- vocabulary and spelling development
- visual tools for organizing thinking
- collaborative methods and community building for student engagement
- creating a pro-active critical thinking environment
- collegial coaching with the whole school
- expertise with visual tools, questioning methods, collaborative processes, developing classroom environment for student engagement

Further information at www.eggplant.org

"There is so much to learn, and not enough time."

Janice Price (my mom)