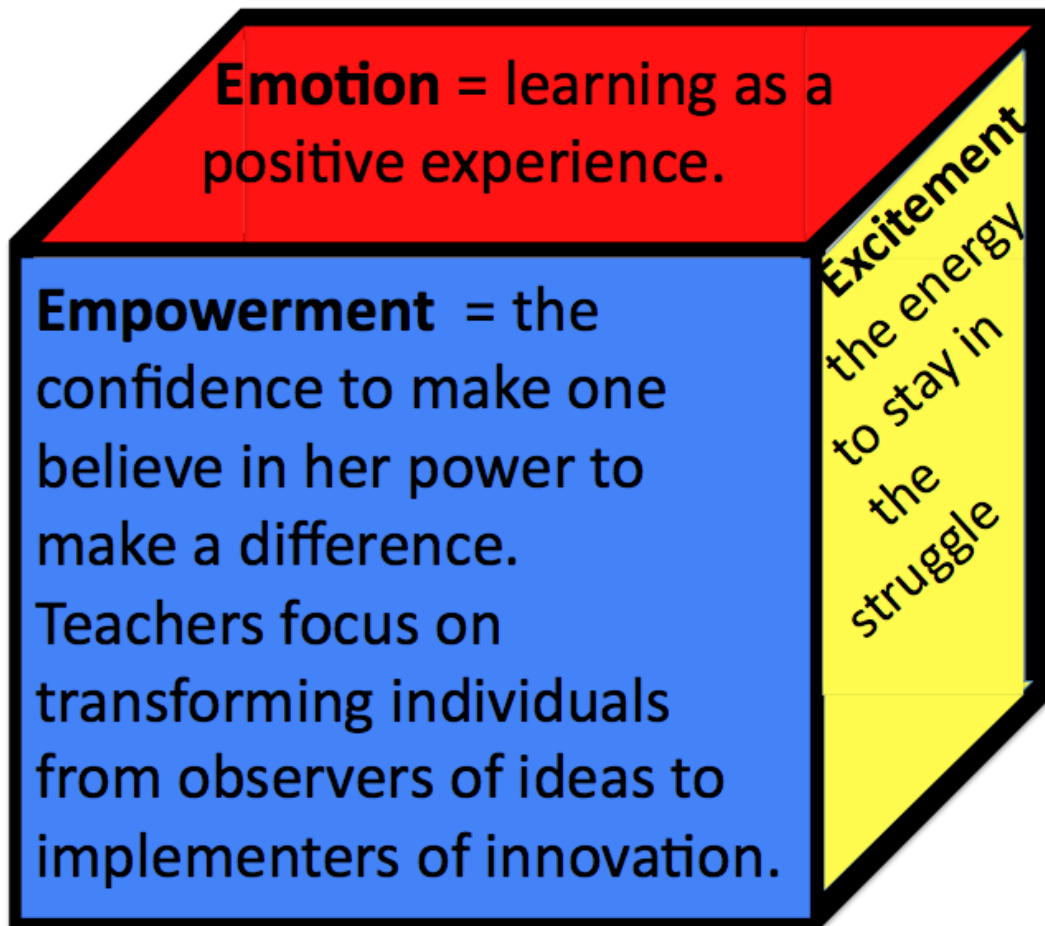


# Teaching Tomorrow's Leaders Engaging All Students For The 21<sup>st</sup> Century



Comprehensive handout of topics

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&

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## **E Cubed - E<sup>3</sup>**

### **(Emotions, Excitement, Empowerment)**

We know that learning depends on students becoming emotionally involved with their learning. That emotional connection with the topic is what energizes them. In fact, neurologically, emotions regulate the on and off switch to learning. Brain research tells us that emotions mediate all learning. Emotions hold the key to whether students engage, remember, and understand. Thus learning occurs when students are excited about what they are learning. Such excitement linked with memories of positive learning experiences and outcomes spark energy and motivation to stay in the struggle despite obstacles and hard work. Experiencing such success leads to empowerment, a student's belief that they can learn and make a difference in the world. Thus to ensure students' success as learners we need to create classrooms with brain and heart appeal!!

## The Average Child



I don't cause teachers trouble.

My grades have been ok.

I listen in my classes.

And I'm in school everyday.

My teachers think I'm average.

My parents think so too.

Gosh, I wish I didn't know that  
cause there's lots I'd like to do.

I'd like to build a rocket.

I've got a book that tells you how  
or start a stamp collection,

Well, there's no use in starting now.

Cause since I found out I'm average,

I'm just smart enough you see  
to know there's nothing special

I should expect of me.

I'm part of the majority  
that hump part of the bell  
who spends his life unnoticed  
in an average kind of hell.



## Instruments:

**My Way ...**  
An Expression Style Inventory  
K. E. Kottke, J. S. Remaudi, M. G. Riese  
University of Connecticut

Products provide students and professionals with a way to express what they have learned to an audience. This survey will help determine the kinds of products **YOU** are **interested** in creating.

My Name is: \_\_\_\_\_

**Instructions:**  
Read each statement and circle the number that shows to what extent **YOU** are **interested** in creating that type of product. (Do not worry if you are unsure of how to make the product.)

	Not At All Interested	Of Little Interest	Moderately Interested	Interested	Very Interested
Example: writing song lyrics	1	2	3	4	5
1. writing stories	1	2	3	4	5
2. discussing what I have learned	1	2	3	4	5
3. painting a picture	1	2	3	4	5
4. designing a computer software project	1	2	3	4	5
5. filming & editing a video	1	2	3	4	5
6. creating a company	1	2	3	4	5
7. helping in the community	1	2	3	4	5
8. acting in a play	1	2	3	4	5

## MY LEARNINGPRINT™

Name: \_\_\_\_\_

Date: \_\_\_\_\_



MY LEARNINGPRINT™ shows your unique combination of interests, abilities, experiences, and learning preferences

The material inside this booklet will help you discover your own LEARNINGPRINT™ and explore how you learn best. In the same way that two fingerprints are never identical, you'll find that no two LEARNINGPRINTS will be alike.

That's what contributes to you being someone very special.

Created by Robin Schuler and Wendy Zhou, inspired by Dr. Joseph Renzulli's "Talent Portfolio," illustrated by Bart Philips

**Starring Me....**

A Primary Interest Inventory.

Student's Name: \_\_\_\_\_  
Grade: \_\_\_\_\_ Teacher: \_\_\_\_\_

In order for me to get to know you better, and to know what your interests are, I am asking you to rate these different questions. Think about these topics and put a check in the box that best fits what you think of them.

I am interested in these topics in this way:

	😊	😐	😞
1. Dinosaurs			
2. Birds			
3. Zoo animals			
4. Insects			
5. Trees, plants and flowers			
6. Pets			
7. Reptiles			

## Secondary Assessments

<http://www.ldpride.net/learning-test.html>



### WHAT'S YOUR LEARNING STYLE?

Everybody has a preferred learning style. Knowing and understanding our learning style helps us to learn more effectively. This is particularly true for LD/ADHD people because of their different ways of learning. Through identifying your learning style, you will be able to optimize on your strengths and improve your self-advocacy skills.

### Learning Styles Self-assessment

A) Score each statement in the column below by giving yourself the appropriate number:

- 1 ▶ Very Little Like Me
- 2 ▶ A Little Like Me
- 3 ▶ Like Me
- 4 ▶ A Lot Like Me

- B) Click on the "submit" button at the end of the questionnaire to see your score!
1. I feel the best way to remember something is to picture it in my head.
  2. I follow oral directions better than written ones.
  3. I often would rather listen to a lecture than read the material in a textbook.
  4. I am constantly fidgeting (e.g. tapping pen, playing with keys in pocket).
  5. I frequently require explanations of diagrams, graphs, or maps.



**Section 1: Tell us a little bit about yourself!**

Are you male or female? ☐ Male ☐ Female

What is your age? ☐ 11 or under ☐ 12 - 14 ☐ 15 - 18 ☐ 19 - 18

Where do you live?

**Section 2 - Multiple Intelligences**

Now answer these questions by clicking on the box that you most agree with. There are 40 questions every question before you click the "Finish" button.

## Focusing On Strengths:

As Easy As 1,2,3,4

Rank Order These Expression Styles From Novice (1) to Expert (4)

Novice = 1   Emerging = 2   Talented = 3   Expert = 4

\_\_\_\_\_ Writing

\_\_\_\_\_ Drawing Or Sketching

\_\_\_\_\_ Performing Arts (Acting, Dance, Music)

\_\_\_\_\_ Engineering And Design (Ie. Building Models With Legos)

## UNIT ON THE MIDDLE AGES

Big Idea – Interdependence

Essential Question: How do elements of a system interact to make the system work?

Resources: See interest center



### Assignment:

Represent a minimum four classes of the social system in feudal times. Your product must show the relationship of the classes. Use only the assigned

## **Debriefing & Connecting the Understanding to the Practice:**

Session 1: Strength Based Options

Grade Level \_\_\_\_\_

Content Area \_\_\_\_\_

Topic: \_\_\_\_\_

Learning Goal: (Student Outcome)

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Choices:

Writing \_\_\_\_\_

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Drawing \_\_\_\_\_

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Building \_\_\_\_\_

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Acting \_\_\_\_\_

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\_\_\_\_\_

Reflections or insights gained from simulation.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

## Engaging Learners Through The Arts

We know that emotions are evoked through the arts. Who hasn't cried at a movie, been motivated by a piece of music, or captivated by a painting that evoked both sentiment and memories. Using the arts can be a powerful way to connect students emotions and their thinking. In this session we will play with using drama, music, and drawing to enhance thinking, understanding, and expression.

### The Wonderful World of Words

#### Scene One:

Narrator: come with me to the wonderful world of words which is in the land of your imagination. Words are beautiful—

One: Vermillion

Two: Mellow

Three: Periwinkle

Four: Shallow

Five: Wonder

Six: Cellar door

#### Scene Two:

Narrator: Words are magic—

Two: Abracadabra

Four: Rumpelstilskin

Six: Fee -fi-fo-fum

Three: Double, double, toil and trouble, fire burn and caldron bubble.

#### Scene Three:



One: Moisty

Six: Jingle

Four: Pebble

Two: Serendipity

Three: Pumppernickel,

Five: Swashbuckling.

**Scene Four:**

Narrator: Words make up the wonderful world of your imagination which is peopled with all kinds of characters—

Four: Kittens

One: Frogs

Three: Geese

Six: Lions

Five: And even hippopotamuseseseses.

**Scene Five:**

Narrator: And your imagination takes you everywhere—

Three: Petunia's farm

Four: Brier patches,

One: Lake Okefenokee,

Six: Circuses,

Two: And faraway jungles.

Narrator: The world of the imagination, The world of words, where does the power lie?

One: In your mind's eye.

## Music: The Rainstorm

Listen to the Rain  
Listen to the rain,  
the whisper of the rain,  
the slow soft sprinkle,  
the drip-drop tinkle,  
the first wet whisper of the rain.  
Listen to the rain,  
the singing of the rain,  
the tiptoe pitter-patter,  
the splish and splash and splatter,  
the steady sound of the rain.  
Listen to the rain,  
the roaring pouring rain,  
the hurly-burly topsy-turvy  
lashing gnashing teeth of rain,  
the lightning-flashing  
thunder-crashing  
sounding pounding roaring rain,  
leaving all outdoors a muddle,  
a mishy mushy muddle puddle.  
Listen to the quietude,  
the silence and the solitude of after-rain,  
the dripping, dripping, dropping,  
the slowly, slowly stopping,  
the fresh wet silent after-time of rain.



***Bill Martin Jr. and John Archambault***

## Draw A Story

### Draw a Story

Tell this story to the children. Illustrate it a bit at a time on the chalkboard, as shown below. You may wish to simplify or expand on the story. Children love to hear this type of story over again. After the children are familiar with the story, provide them with chalkboards or paper and crayons and let them draw and tell the story.

#### Sea Thing

Once there was a sea thing.  
Who lived in a dark cave, under a rock.  
All you could see were his two round eyes.  
He hid in there, afraid of the sea.

One day two eels swam by.  
He shut his eyes.  
And sat very still.

When all was quiet,  
He peeked out.  
He saw 24 bubbles floating up!

"It's a sea monster!" he cried.  
He shrivelled further into his cave,  
Staring out—  
Filled with fear.

But only some seaweed slithered by.  
Catching the bubbles on their leaves.

by D. Williams

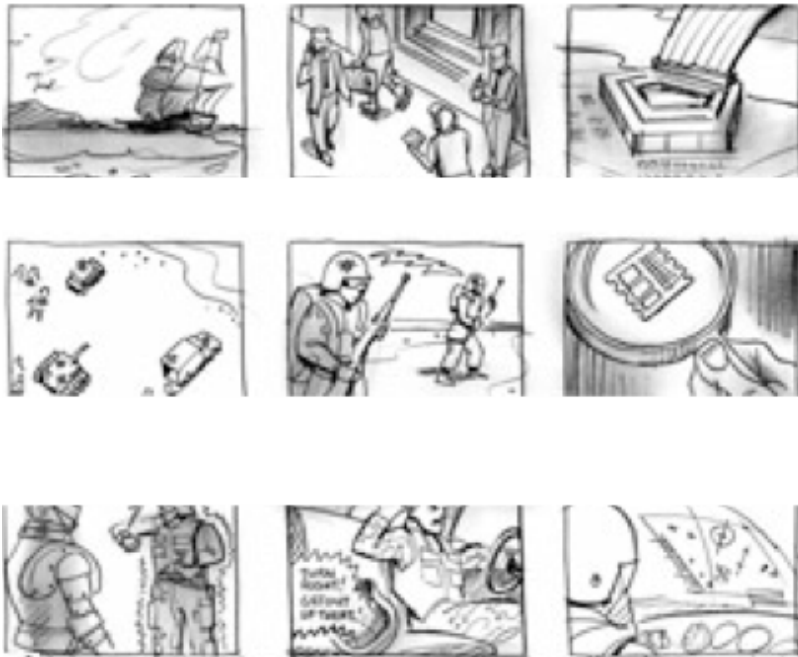




## Storyboarding

Storyboarding is a strategy students can use to help them remember ideas and communicate them in a logical manner. Specifically, this strategy can assist students with organizing ideas, seeing a “picture” of a situation, remembering a sequence of events, and recording their ideas. It also is helpful in allowing students to elaborate on and focus ideas. Filmmakers and video technologists to plan their film sequences use storyboarding. Students, too, can become filmmakers and use this technique to make movies or videos, photo essays, slide shows, or animation. Products like these are highly motivating to students. They offer opportunities for both critical and creative thinking as well as a chance to act like a practicing professional. Having a real-world goal not only motivates students; it encourages them to do their best work, as well.

Storyboarding can be introduced as early as kindergarten in its simplest form and be used in incrementally more sophisticated ways as the children mature. The following are some uses and objectives for students at the primary and elementary levels.



## **Primary Grades**

### **Critical Thinking**

1. Sequencing
2. Noticing details
3. Describing details--communication skills

### **Creative Thinking**

1. Originality
2. Elaboration--adding details

### **Possible Products**

1. Comic strips
2. Photographic essays
3. Slide shows with sound

## **Upper Elementary**

### **Critical Thinking**

1. Organization
2. Focus and attention
3. Plot development
4. Writing paragraphs and topic sentences

### **Creative Thinking**

1. Fluency--many ways to picture a scene
2. Originality
3. Elaboration--adding details, words, and special effects

### **Possible Products**

1. Plan for novel, short story
2. Films or videos
3. Photo essays
4. Animation

## **Lesson Plan**

### Storyboard for Humpty Dumpty

**Motivation:** Let's make a movie. Describe how filmmakers plan their films. Introduce a storyboard by having an overhead of one or a sample storyboard for the children to view. With older students discuss shots. Have them take a 3" square of paper and tear a little hole in the middle. Using their squares have the students look at the wall at the far end of the room and notice how they can view the whole wall. This is called a long shot. Then, have them look through the hole at the person next to them and notice how limited the view is. This is a close-up shot. Special-effect shots are those in which the object is to appear really large or very small, can be shown by having students crouch down and slant the square up or stand on a chair and look down.

## Steps to Story Board

1. Fold a piece of 8x11 paper in sixths. See below:


2. Have the students recall the nursery rhyme Humpty Dumpty.

***Humpty Dumpty.***

*Humpty Dumpty sat on a wall,*

*Humpty Dumpty had a great fall.*

*All the king's horses and all the king's men*



3. Start the first frame by having students brainstorm where they want the story to take place, and during what season, and time of day. Have them decide what the wall will be made of and for the older children, what kind of shot they want for the scene.

Frame 1. A long shot is preferable so the viewer can get a sense of the whole scene. Have them draw frame one incorporating the details they have chosen.

4. Pick a few samples and read back Frame 1 according to the details the students drew in. For instance, one student drew the Great Wall of China and Humpty wearing a Chinese hat. The teacher read the picture: “It was a bright sunny day in China with no clouds in sight.... Humpty was perched on the Great Wall, etc.” It is important for the teacher to model good language and descriptive vocabulary.

5. Frame 2. This time the scene should focus on Humpty and how he or she is feeling. Have a student be Humpty and have other students interview Humpty for the facts, etc. At this time older children should discuss the kind of shot necessary to focus in on Humpty. Have students draw their scene and again “read” back some examples.

6. Continue in the same manner for the rest of the frames, using the following suggestions:

Frame 3: The Fall: Have students examine previous frames for what could cause the fall. Younger students tend to be more concrete. For instance if the wall were in a baseball stadium, humpty could have gotten hit by a foul ball. For more sophisticated students, a personality flaw like greed could have caused the “down fall” on Wall Street.

Frame 4: The result of the fall. This frame presents the problem to be solved. Some students will create rescue teams based on their scenario. This frame may extend the story to where Humpty fell, such as, “into a dark black hole”.

down into the pointed hat thus making it an egg holder. Another student had the story take place by the seashore. When Humpty fell, he landed underwater. He was just about to be eaten by Charlie, the Tuna, when Charlie remembered he was on a low cholesterol diet. Humpty floated to the top and was rescued.

7. When the storyboard is finished, plan how the movie will be made. A simple idea is to use transparencies for each frame or divide one into sixths. Show one frame at a time with a student or teacher providing narration. The telling of the story is prewriting for the actual authoring. If technology is used this storyboard could result in a power point or animated presentation at this point with a script to follow.



8. Then write the narrative. Each frame is to be developed into a scene. Have the students create the script or story, one frame at a time. Do one frame a day to assure that each frame has a well-written descriptive narration. Different traits of writing like action, conversation, or reflection could be the focus for different frames.

Reflection:

How can you use drama, art, or music in your classrooms?

## Improvisation

Improvisation is a no-fail way to engage students in understanding character. We start out with warm-up activities where students learn the two rules of improvisation:

1. Always say yes to your partner. 2. Always make your partner look good.

Games to consider: a. Sound ball - Participants stand in a circle and throw and

receive sounds. b. Gift giving - One player gives a gift to the other.

The recipient names the gift and elaborates on it. The giver acknowledges the thank you. Then roles are switched. Look for gifts from a variety of places. (in your pocket, outside the door, on the floor). Vary size and weight.

## Gibberish Expert

Description: One player is an expert on a subject, often provided by the audience. Expert is also from a foreign country or distant galaxy (perhaps also supplied by the audience). The expert gives a lecture in Gibberish and a second player translates.

Variation: Have the expert tell a story, instead of giving a lecture.

## Character interview

TV show. Audience picks occupation and mood. Interviewer asks guest about life, career, hobbies, family and other interests. Character must stay in the mood and respond appropriately. Audience can also ask questions.



Extension: Debrief the model. Students interview each other at their seats. One is the interviewee and the other is the interviewer. Before they begin this, debrief the model. Ask what things we would want to know about any character and list them on the board. Provide some names of interesting characters to give them a start if they don't have one.

**Scaffolding:**

*What might we want to know about our character as a result of the interview?*

Hobbies, Jobs, Education, Dreams, Goals, Family

Where he lives? What does she do in her spare time? Pet Peeves?

How much money does she make?

*Some interesting characters:*

Don the lazy dragon slayer

Lucy the bossy dancer

Jose the dangerous dentist

Francesca the mixed up gardener



## Using Moral Dilemmas: Connecting Emotions to Critical Thinking

1. Present dilemma
2. Brainstorm solutions
3. Group by solution
4. Group consensus on three compelling reasons for choice
5. Present
6. Entertain friendly challenges
7. Provide opportunities to change opinion
8. Design closing activity



Examples of how you could use Moral Dilemmas in Your Classroom

### Heinz's Dilemma

A woman has a rare form of cancer. There is a drug that might save her. The drug costs \$4,000 per dose. The sick woman's husband, Heinz, went to everyone he knew to borrow money and tried every legal means, but he could only get together about \$2000. He asked the doctor scientist who discovered the drug for a discount or to let him pay later. The doctor refused.

Should Heinz Break into the laboratory to steal the drug for his wife?

Why or Why not?

Heinz broke into the laboratory and stole the drug. The next day the newspapers reported the break in and theft. Brown, a police officer and friend of Heinz remembered seeing Heinz last evening, behaving suspiciously near the laboratory. Later that night, he saw Heinz running away from the laboratory.

Should Brown report what he saw? Why or Why not?

Brown reported what he saw. Heinz was arrested and brought to court. If convicted, he faces up to two years' in jail. Heinz was found guilty.

Should the judge sentence Heinz to prison? Why or Why not?

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**Kohlberg “1927 – 87”**

Stages of Moral Reasoning Level One – Pre Conventional Morality

Stage 1 – Punishment / Obedience Orientation (How to avoid punishment?)

Stage 2 – Self Interest Orientation (What is in it for me?) Level Two – Conventional Morality

Stage 3 – Interpersonal Accord & Conformity Good boy / nice girl orientation

Stage 4 – Authority and order – Law & Order Orientation Level Three – Post Conventional Morality

Stage 5 - Social Contract Orientation

Stage 6 Universal Ethical Principle Orientation Speculation on 7<sup>th</sup> stage Transcendental Morality

Stage Theory –Everyone goes through stages sequentially without skipping any stage –

There is not automatic movement - Movement occurs with cognitive dissonance when a person notices

inadequacies in their present coping strategy - So a person can only understand the stage above their present stage. - Cognitive dissonance can be created by identifying the inadequacies of the

current stage of reasoning. The end of the Story and Carol Gilligan.....

**Characteristics of a Moral Dilemma Open-ended approach:** There is no single "right answer." The goal is not to reach agreement but to critically discuss the reasons used to justify a recommended action. The emphasis is on why some reasons may be more appropriate than others.

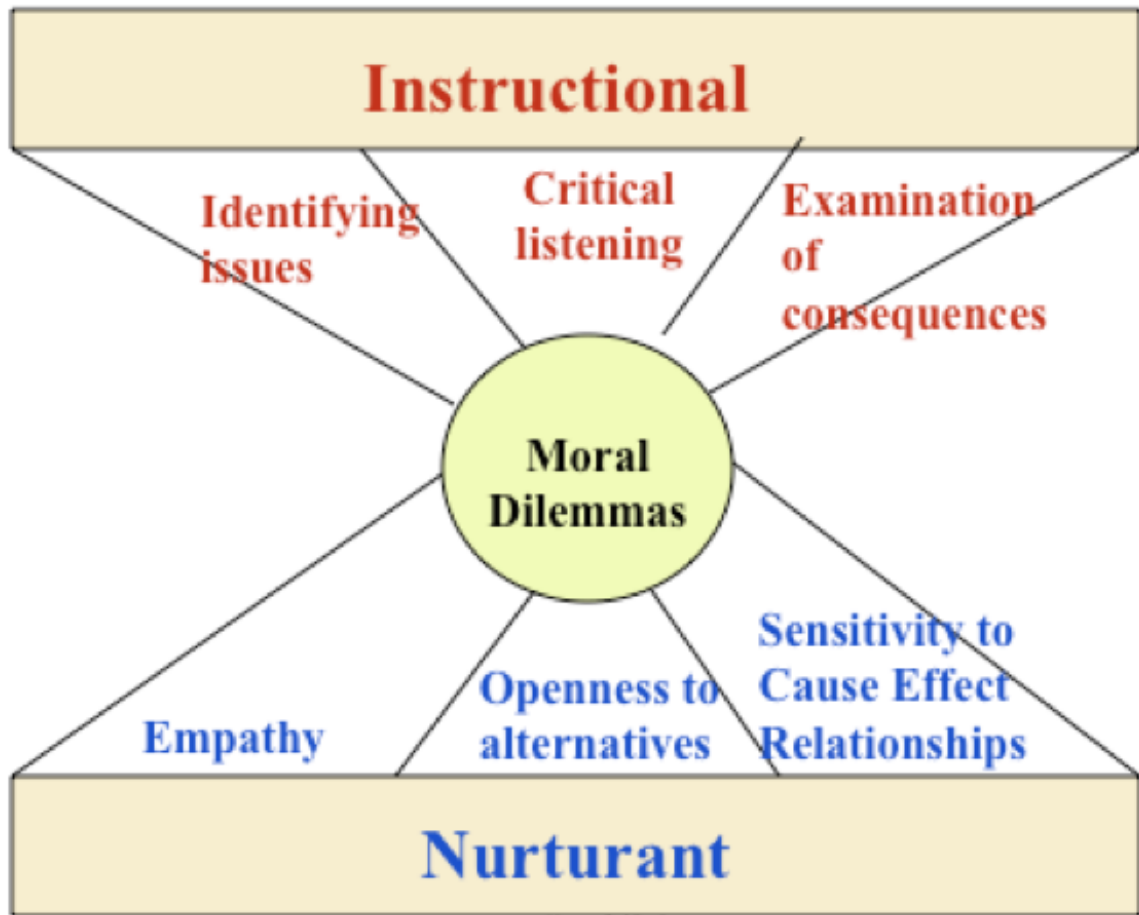
**Free exchange of ideas:** Students should feel comfortable in expressing their thoughts. Each student should have an opportunity to contribute to the discussion within a nonjudgmental atmosphere.

**Student to student interaction:** The conversation is primarily between student and student, not teacher and student. The teacher uses questions to guide the discussion and to encourage students at adjacent stages of moral reasoning to challenge one another. Lecture or recitation should be avoided.

**Development of listening and verbal skills:** Each student should be intimately engaged in the discussion activity, building and expanding on one another's ideas as well as examining each response critically.

**Focus on reasoning:** Reasons are to emphasize the prescriptive "should" rather than the "would" arguments.

**Dilemmas produce conflict:** Conflict heightens student involvement and interest and should have a personalized meaning for the student. Resolution of internal conflict is a precondition for advancement to higher stage reasoning.



**Where do dilemmas come from?**

1. Current events
2. Literature
3. Content Areas
4. Classroom issues

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**Multiple Intelligences in the Classroom:** An intelligence is... the bio-psychological potential to process information in certain ways, in order to solve a problem or fashion a product that is valued in one or more community or cultural settings.

**Linguistic intelligence** is the capacity to use language, your native language, and perhaps other language to express what's on your mind and to understand other people. Poets really specialize in linguistic intelligence, but any kind of writer, orator, speaker, lawyer, or a person for whom language is an important stock in trade highlights linguistic intelligence.

People with a highly developed **logical mathematical intelligence** understand the underlying principles of some kind of causal system the way a scientist or logician does; or can manipulate numbers, quantities and operation the way a mathematician does.

**Spatial intelligence** refers to the ability to represent the spatial world internally in your mind the way a sailor or airplane pilot navigates the large spatial world, or the way a chess player or sculptor represents a more circumscribed spatial world. Spatial intelligence can be used in the arts or in the sciences. If you are spatially intelligent and oriented toward the arts you are more likely to become a painter or a sculptor or an architect than say a musician or a writer, /similarly certain sciences like anatomy or topology emphasize spatial intelligence.

**Bodily kinesthetic intelligence** is the capacity to use your whole body or parts of your body—your hand, your fingers, your arms—to solve a problem make something, or put on some kind of production. The most evident examples are people in athletics or the performing arts, particularly dance or acting.

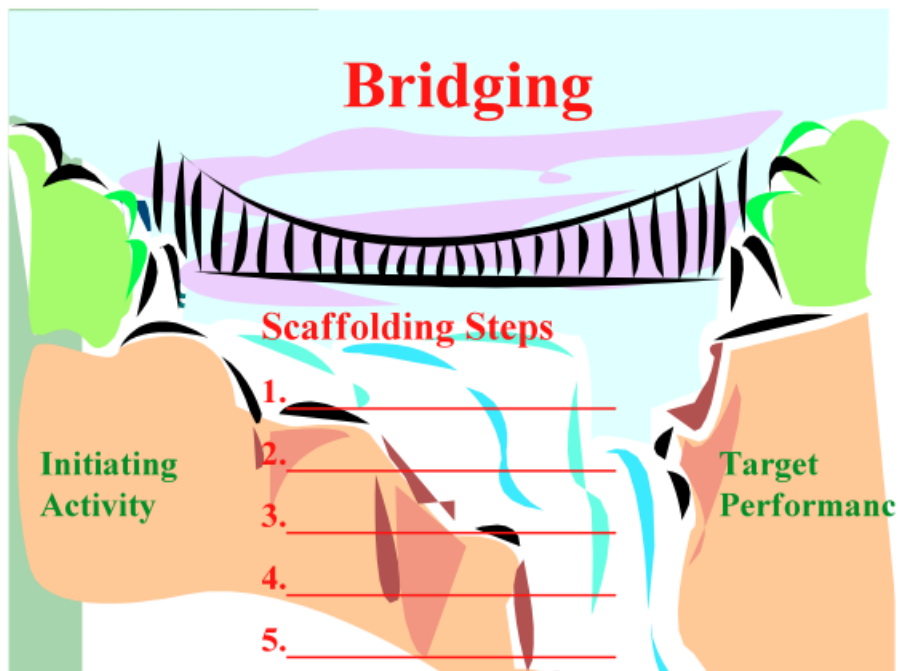
**Musical intelligence** is the capacity to think in music, to be able to hear patterns, recognize them, remember them, and perhaps manipulate them. People who have strong musical intelligence don't just remember music easily—they can't get it out of their minds it's so omnipresent. Now some people will say, "Yes music is important but it's a talent, not an intelligence." I say, "Fine, let's call it a talent." But then we have to leave the word intelligent out of all discussions of human abilities. You know Mozart was damned smart.

**Interpersonal intelligence** is understanding other people. It's an ability we all need, but is at premium if you are a teacher, clinician salesperson, or politician. Anybody who deals with other people has to be skilled in the interpersonal sphere.

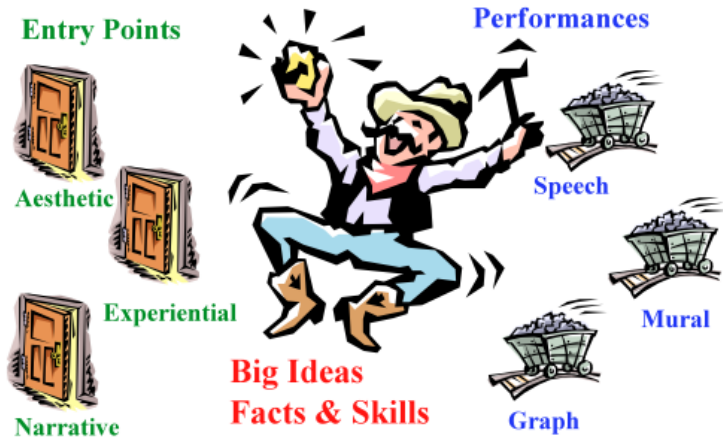
**Intrapersonal intelligence** refers to having an understanding of yourself, of knowing who you are, what you can do, what you want to do, how you react to things, which things to avoid. And which things to gravitate toward. We are drawn to people who have a good understanding of themselves because those people tend not to screw up. They tend to know what they can do. They tend to know what they can't do. And they tend to know where to go if they need help.

**Naturalistic** - has to do with nature, nurturing and relating information to one's natural surroundings.

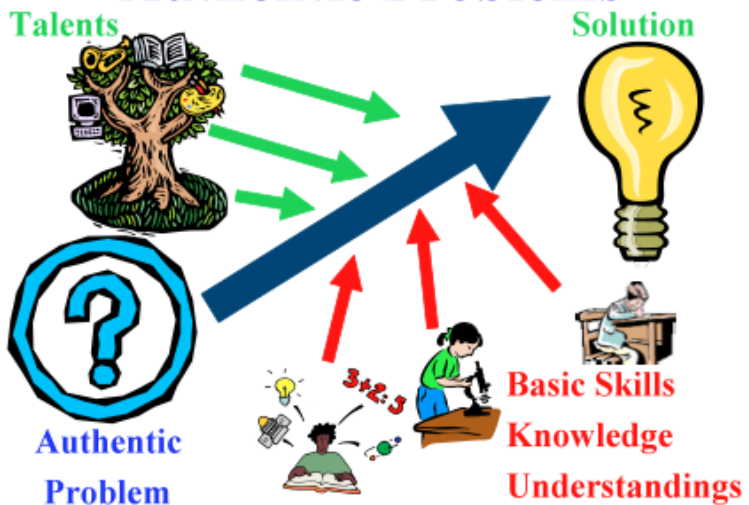
**Pathways Model:** *(Multiple Intelligences in the Elementary Classroom:  
A teacher's toolkit by Baum, Viens, & Slatin, 2005)*



## Understanding Pathway



## Authentic Problems



## Talent Development



### Vision:

students have a right to have talent development.

Some need advanced opportunities.

**BRIDGING:** *Using MI to improve learning:*

***Bridging Organizer***

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**Bridging Lesson**

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**Which skill (s) am I focusing on for this bridging experience?**

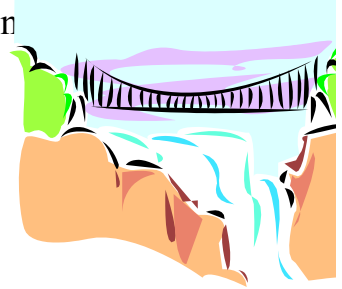
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**Targeting a student: Which student do I feel can benefit from the bridging pathway and what are his or her strengths? Consider entry points based on strengths.**

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***Targeting a skill: Name and develop links with an entry point.***

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***BRIDGING: Using MI to improve learning:***

*Creating the bridge points*

**1. Initiating activity**

**2. Scaffolding:**

**3. Destination performance**



**SUMMARY OF STRATEGIES AS INITIATING ACTIVITIES FOR SKILL  
DEVELOPMENT AND POSSIBLE APPLICATIONS**

<i>Instructional Strategy</i>	<i>Intelligences Tapped</i>	<i>Example</i>
<b>Movement and dance</b>	Bodily-kinesthetic	First grade bi-lingual student moved to song Monster mas Their monster movements generated descriptive vocabulary in English to use writing.
<b>Character interviews</b>	Bodily-kinesthetic Personal	Sixth graders used improvisational techniques develop characters for a story they were writing
<b>Storyboarding</b>	Spatial	Fifth graders developed visual stories to improve using technique of filmmakers to understand how to focus the ideas and use topic sentence and paragraphs.
<b>Logic puzzles</b>	Logical-mathematical	Third graders used deductive reasoning puzzle to improve reading comprehension.
<b>Playing musical pieces and learning how to transcribe melodies onto a written musical scale.</b>	Musical Bodily-kinesthetic	Fourth graders practiced writing music to learn and understand graphing.



## ADHD? Aspergers? LD? Or Gifted?

### STRATEGIES FOR SUCCESS

An increasing number of students have learning, social, and attention challenges. These same students may be bright and creative but their strengths talents and weaknesses obscure their potential. Many researchers are finding that such students need a dual differentiated approach that focuses on the positive aspects of these children while offering support with their difficulties.

The following table highlights some of the dualities of these youngsters. Once we understand them, we can provide appropriate learning environments that meet their intellectual, physical, and emotional needs. We will explore the specific needs of gifted students later.

Table 1 of 3	Attention Deficit Disorder (ADHD)	Specific Learning Disabilities (SLD)	Aspergers Syndrome
<b>Academic difficulties</b>	May have difficulty beginning or completing tasks.  May have difficulty with listening tasks  May have difficulty with expressing ideas in writing  Strengths in critical and creative thinking  May prefer spatial tasks.	Speaks well but reads poorly; Confuses similar letters and words  Dysgraphic Dyslexic Discalculia  Problems with short term memory  Strengths in critical and creative thinking  Very knowledgeable in specific areas  May prefer spatial tasks	May have difficulty with abstract concepts and big ideas.  Can have difficulty with production.  May be hyperlexic –can decode but has trouble with comprehension.
<b>Attention Issues</b>	Fidgets, squirms, Is restless; Difficulty remaining seated Easily distracted	Short attention span, easily distracted Is overactive or inactive listless	Some also have difficulty with attention but may be due to anxiety

Table 2 of 3	Attention Deficit Disorder (ADHD)	Specific Learning Disabilities (SLD)	Aspergers Syndrome
<b>Organizational issues</b>	Difficulty following directions and finishing tasks	<p>Has difficulty understanding or following directions</p> <p>Has difficulty in expressing or organizing thoughts verbally or in writing</p> <p>Has difficulty functioning when there is no structure or predictability. (non verbal learning disability)</p>	<p>Have a need for predictability and structure</p> <p>May exhibit obsessive compulsive behaviors</p> <p>Need quiet place to work</p> <p>Rely on specific directions</p>
<b>Social Issues</b>	Cannot read the social context well	May have problems reading the social context (nonverbal learning disability)	<p>Have difficulty understanding social context</p> <p>May not give eye contact</p> <p>So not participate in typical social exchanges</p>
<b>Behavioral issues</b>	Often interrupts or intrudes on others	Will become disruptive to avoid difficult tasks	<p>Can be emotionally fragile and subject to melt downs.</p> <p>May have sensory issues and become over stimulated easily</p>

Table 3 of 3	Attention Deficit Disorder (ADHD)	Specific Learning Disabilities (SLD)	Aspergers Syndrome
<b>Impulsivity</b>	Often engages in physically dangerous activities without considering possible consequences Blurts out answers to questions	Is impulsive; cannot foresee consequences	Not usually
<b>Gifts, talents, and strengths</b>	Usually in domains of engineering, filmmaking, drama, visual arts, science  Their way of thinking contributes to their ability to think creatively and work on multiple projects	Students have talents in many areas. They have in depth interests, can excel in any content area as long as reading or writing don't impede progress. Can be creative thinkers.	Become experts on topics of interests. Can persevere and explore independently when investigating a topic, especially at the concrete level. Their talent is in collecting facts and lecturing about them. Some have superior spatial abilities.

When planning to meet their needs we must consider use a strength based approach where we consider using differentiated strategies that align to their strengths, talents and interests.

## The Ten Commandments I Teach By:

Optimizing Success for 2e Learners By Susan Baum - August, 2005

To optimize learning in today's classrooms, we must first create learning communities that respect the intellectual, physical, and emotional needs of students. This is especially true for twice-exceptional students. Because of their constant struggle with the little things that others do easily, their sense of self is fragile and their academic self-efficacy is compromised. (Self-efficacy is belief in one's own ability to successfully organize and carry out some behavior.)

Over the years, I have found opportunities to create positive learning environments that nurture the emotional and intellectual development of these special youngsters. In this brief article I will share the ten commandments that guide my efforts to create this vital learning community. For me, these are nonnegotiable in offering a comprehensive educational opportunity to twice-exceptional students.

### Intellectual Environment

Twice-exceptional students need to learn at a rate commensurate with their ability. Many have advanced interests, talents in specific areas, or great capacity to think critically and creatively. To meet these needs, I do four things.

**I** Provide a challenging curriculum. These bright youngsters need a curriculum that engages their advanced-level interests and problem-solving abilities. Watering down the curriculum serves no purpose and, in fact, does harm to these students' fragile sense of academic self-efficacy.

**II** Allow access to the curriculum. Many twice-exceptional students fail because they have difficulty obtaining information through reading or listening. Offer them opportunities to access content by using books on tape, technology, websites, video or DVD representations, experiential learning, demonstrations, etc. Offering all students in the class choices of how to achieve learning objectives has two advantages: it optimizes learning in general; and it allows the twice-exceptional student to accept accommodations without feeling different or inferior.

**III** Provide ways for twice-exceptional students to communicate effectively. Putting ideas in writing is often problematic to these youngsters. Handwriting and spelling challenges are obstacles to recording ideas. Difficulty in organizing information also taxes short-term memory, making it difficult for them to concentrate as they complete writing assignments. These students should always have access to technology for putting ideas on paper, taking notes, completing writing assignments, or making presentations. Use programs like [Inspiration](#)™ or [Kidspiration](#)™ for pre-writing opportunities and planning.

When assigning written research reports or essays, allow these students to first create a PowerPoint presentation, and then have them talk from the slides. Turning

**IV** Use instructional strategies to enhance student engagement. Look for teaching and learning activities that allow twice-exceptional students to focus and sustain attention during the learning process. Helpful instructional strategies include using moral dilemmas, simulations, Socratic questioning, project-based learning, and creative problem solving, to name a few. An excellent resource for engaging strategies is the book *Models of Teaching* (Joyce, Weil, with Calhoun).

### **Physical Environment**

The physical environment of a classroom can contribute to or inhibit classroom success. Many twice-exceptional students have difficulties attending and focusing in highly stimulating environments. They need opportunities for quiet as well as opportunities to move about. The following accommodations work well in meeting these needs.

**V** Provide office space. Some students require quiet space where they can collect their thoughts and focus on the task at hand. Create a private office in a corner of the room where any child can sign up to work. In this space should be a computer or AlphaSmart™ (an electronic keyboard), headphones, and music. (Yes, many students with AD/HD focus better while listening to music.) Have sketch pads and building materials available as well. Many of the more spatially gifted students - those with Asperger Syndrome, AD/HD, or dyslexia - need to draw before they write. They literally sketch out their ideas. Others build models to create meaning.

**VI** Create a reading corner. We have found that some students with reading or attention difficulties are overwhelmed and debilitated by fluorescent lighting. Have a comfortable reading chair and a lamp with soft light available for students who suffer from light sensitivity.

**VII** Provide grouping arrangements. Twice-exceptional students fare much better in classes with fewer students. For me, small class size is a major contributor to the success of these students. Unfortunately, schools are not likely to have options in terms of class size. Thus, it becomes imperative that we keep whole-class teaching to a minimum. Use interest or talent grouping to allow these students to be with others with whom they share ideas and skills. Pair-share activities as well as small groups of students at an interest center provide opportunities for more active participation by twice-exceptional youngsters; these arrangements enhance their ability to sustain attention.

### **Emotional Environment**

For many twice-exceptional students, school becomes a matter of survival. These students, many of whom are overly sensitive about their differences, use their creativity and intellectual energy to navigate the hostile waters of school. They need to feel valued and smart. I offer two ideas to support these students emotionally.

learn and for how to be assessed allows any student, including the twice-exceptional student, to feel smart and to take responsibility for learning. By showing that we value a three-dimensional model of the DNA molecule equally as much as a well-written essay about the molecule, we empower students to learn. More about strength-based learning can be found in the book *Multiple Intelligences in the Elementary Classroom: A Teacher's Toolkit* (Baum, Viens, & Slatin with Gardner).  
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**IX** Teach the skills of emotional intelligence. Hold class meetings where students talk about social and emotional issues. During these meetings, teach strategies in time management, communication, and self-understanding. Cover learning styles, personality profiles, and individual talents. When twice-exceptional students see that all of us have emotional issues, strengths, and interests, they can better understand themselves and learn how to advocate effectively for themselves.

### **And the Final Commandment**

**X** Empower these students through talent development. If I could do only one thing to help twice-exceptional students on their journeys, it would be to identify and develop their talents. It is their talents that will provide them a pathway to success in life. It is through the rigors of talent development that they will become self-regulated and goal-directed. It is through talent development that they will develop positive identities and like-minded friends.

Talent development opportunities can include advanced classes in their talent areas, opportunities to work on creative projects with other talented students, mentorships, and competitions. It is our responsibility to match the student with the opportunity. For more on the promise of talent development see the article "The Promise of Talent Development for Twice Exceptional Students."

I hope these ideas will help you develop your own set of commandments to meet the unique needs of those students whose gifts and talents are compromised by their academic, social, or emotional challenges.

### **References**

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## Engaging Gifted Learners a Flurry of Ideas.

Some students in our classrooms are high ability and exhibit learning characteristics different from their age mates. People falsely believe that these students can make it on their own. Or that they should be used in the classroom to teach their classmates who are not as intelligent as they are. Both of these assumptions are incorrect. The figure below outlines some of their learning characteristics and needs.

### Who is gifted?

#### THE INTERNATIONAL PROGRAM FOR GIFTED AND TALENTED STUDENTS

The ITPGT has a search for new students annually. This year the program has 3 openings and 8 applicants. These students were nominated. In your groups please select three students you would select for the program. You may put 2 names on the waiting list.

1. Mary Hall is very shy, sickly and has few friends. She is often bullied and called ugly. Her father is an alcoholic and her mother is cruel and vindictive. She escapes by living in the world of her imagination. She likes to learn but does not get good grades. She likes to help others. Her teachers feel sorry for her and thought she might find friends in the program.
2. Stacy Jones is a fine student. Her teachers highly recommend her to be in the gifted program. She is good in swimming, baseball and other sports. She earned many awards in Brownies and Girl Scouts. She participates now in student council, school newspaper and has been elected to National Honor Society. Her academic and leadership achievements qualify her for consideration into the program.
3. Paul Harrison is 10 years old. He is skinny, sensitive, non-athletic, and clumsy in sports. He spends much time alone in his bedroom, which he calls his imagination workshop. He is a troublemaker using his creativity to find ways to scare his sisters. He told them a story of a wartime flier's body rotting in one of the family closets. Taking a plastic skull, he put his father's World War II aviator cap and goggles on it and put it in the back of a closet. He then dared his sisters to go into the dark closet, and when they did he closed the door. With a rigged-up device he lit up the skull from within and caused them to scream with terror. Paul is not a good student as he has trouble with math. But he is an obsessive amateur moviemaker and involved his whole family in the process. The art teacher has nominated him to the program.
4. Jeff Katz dislikes school and finds it too strict. . He continuously gets suspended for mischievous deeds. For instance, Jeff and his friend changed the combinations of everyone's bike locks and set off explosives in teacher's desks. His fourth grade teacher thinks he is gifted and needs to be in the program.
5. Bruce Michaels is in fifth grade. He doesn't get much work done as he spends his time doodle animals and nature. His artwork is so good that he already has been paid for art work. He also likes to imitate famous personalities. His teacher thinks he may have an



6. Todd Jones - teachers consider him to be a dull student. Because of hearing problems, he has difficulty following the lessons and his school attendance is sporadic. He loves to look at books and has set up his own laboratory in his basement to do experiments with things he finds around the house. His mother has nominated him for the gifted program.

7. Tom King excels at basketball, is a member of the Boy Scouts of America and does extremely well academically especially in math. He wants to be active in government and play professional basketball when he grows up. His academic and leadership credentials qualify him for the program.

8. Charlotte Adams, 15, is living with foster parents and may drop out of school. She has dyslexia and cannot read or write. Her mother has sent money to her foster parents so that she can take drama lessons. Her advisor wonders if being in the gifted program may make her stay in school.

	<b>Personal choice</b>	<b>Group choice</b>	<b>Comments</b>
Mary Hall			
Stacy Jones			
Paul Harrison			
Jeff Katz			
Bruce Michaels			
Todd Jones			
Tom King			
Charlotte Adams			

**Debriefing:**

School house gifted are those students who learn easily and need academic challenge to satiate their thirst for knowledge.

Creative Productive giftedness are highly able students who may or may not excel in school. Their creative energy fuels their desire to change the world. Rather than consume knowledge, they need opportunities to transform knowledge in innovation within and across disciplines. Joseph Renzulli in his seminal article What Makes Giftedness talks about creative productive giftedness as the interaction of three traits, above average ability, creativity and task commitment. Giftedness occurs in certain people, at certain times, and under certain circumstances.

**How well does your school differentiate for gifted learners?**

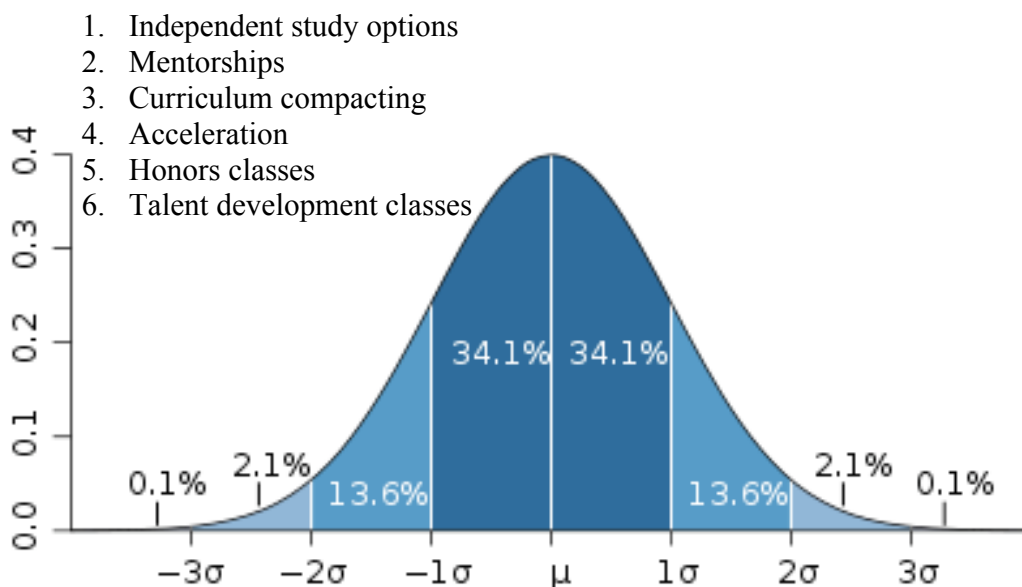
Do teachers typically pretest students formally or informally? If so, what do they do with the information?

Do teachers use diverse resources in any given unit or lesson to add to the depth and complexity of information for high ability students?

When bright students finish their work early or seem to already know the content, do you give them additional work or different work to do?

What is your school's policy on acceleration? What kinds of grouping take place in the classroom? Are bright students ever grouped together? What talent development opportunities are available to students?

To what degree are the following practices used?



## Gifted Students need to:

1. Learn at a pace commensurate with their ability
2. Be challenged to learn something new everyday.
3. Develop their strengths, interests, and talents
4. Have opportunities to associate with like minded peers

## STRATEGIES TO TRY

**Curriculum compacting** - The first of three phases of the compacting process consists of defining the goals and outcomes of a given unit or segment of instruction. This information is readily available in most subjects because specific goals and outcomes usually can be found in teachers' manuals, curriculum guides, scope-and-sequence charts, and some of the new curricular frameworks that are emerging in connection with outcome based education models. Teachers should examine these objectives to determine which objectives represent the acquisition of new content or thinking skills as opposed to reviews or practice of material that has previously been taught. The scope and sequence charts prepared by publishers, or a simple comparison of the table of contents of a basal series will provide a quick overview of new versus repeated material. A major goal of this phase of the compacting process is to help teachers make individual programming decisions; a larger professional development goal is to help teachers be better analysts of the material they are teaching and better consumers of textbooks and prescribed curricular material.

**Identifying Candidates for Compacting.** The second phase of Curriculum Compacting is identifying students who have already mastered the objectives or outcomes of a unit or segment of instruction that is about to be taught. This first step of this phase consists of estimating which students have the potential to master new material at a faster than normal pace. Knowing one's students is, of course, the best way to begin the assessment process. Scores on previous tests, completed assignments, and classroom participation are the best ways of identifying highly likely candidates for compacting. Standardized achievement tests can serve as a good general screen for this step because they allow us to list the names of all students who are scoring one or more years above grade level in particular subject areas.

Being a candidate for compacting does not necessarily mean that a student knows the material under consideration. Therefore, the second step of identifying candidates consists of finding or developing appropriate tests or other assessment techniques that can be used to evaluate specific learning outcomes. Unit pretests, or end-of-unit tests that can be administered as pretests are ready made for this task, especially when it comes to the assessment of basic skills. An analysis of pretest results enables the teacher to document proficiency in specific skills, and to select instructional activities or practice material necessary to bring the student up to a high level on any skill that may need some additional reinforcement.

The process is slightly modified for compacting content areas that are not as easily assessed as basic skills and for students who have not mastered the material but are

replacement process. A given segment of material should be discussed with the student (e.g., a unit that includes a series of chapters in a social studies text), and the procedures for verifying mastery at a high level should be specified. These procedures might consist of answering questions based on the chapters, writing an essay, or taking the standard end-of-unit test. The amount of time for completion of the unit should be specified, and procedures such as periodic progress reports or log entries for teacher review should be agreed upon. And, of course, an examination of potential acceleration and/or enrichment replacement activities should be a part of this discussion.

Another alternative is to assess or pretest all students in a class when a new unit or topic is introduced. Although this may seem like more work for the teacher, it provides the opportunity for all students to demonstrate their strengths or previous mastery in a given area. Using a matrix of learning objectives, teachers can fill in test results and establish small, flexible, and temporary groups for skill instruction and replacement activities.

**Providing Acceleration and Enrichment Options.** The final phase of the compacting process can be one of the most exciting aspects of teaching because it is based on cooperative decision making and creativity on the parts of both teachers and students. Efforts can be made to gather enrichment materials from classroom teachers, librarians, media specialists, and content area or gifted education specialists. These materials may include self-directed learning activities, instructional materials that focus on particular thinking skills, and a variety of individual and group project oriented activities that are designed to promote hands on research and investigative skills. The time made available through compacting provides opportunities for exciting learning experiences such as small group, special topic seminars that might be directed by students or community resource persons, community based apprenticeships or opportunities to work with a mentor, peer tutoring situations, involvement in community service activities, and opportunities to rotate through a series of self-selected mini-courses. Decisions about which replacement activities to use are always guided by factors such as time, space, and the availability of resource persons and materials. Although practical concerns must be considered, the ultimate criteria for replacement activities should be the degree to which they increase academic challenge and the extent to which they meet individual needs. Great care should be taken to select activities and experiences that represent individual strengths and interests rather than the assignment of more-of-the-same worksheets or randomly selected kits, games, and puzzles! This aspect of the compacting process should also be viewed as a creative opportunity for an entire faculty to work cooperatively to organize and institute a broad array of enrichment experiences. A favorite mini-course that a faculty member has always wanted to teach, or serving as a mentor to one or two students who are extremely invested in a teacher's beloved topic are just a few of the ways that replacement activities can add excitement to the teachers' part in this process as well as the obvious benefits for students. We have also observed another interesting occurrence that has resulted from the availability of Curriculum Compacting. When some previously bright but underachieving students realized that they could both economize on regularly assigned material and "earn time" to pursue self-

<b>Curriculum areas to be considered for compacting.</b> Describe basic material to be covered during this marking period, assessment and the reasons for Compacting.	<b>Procedures for compacting basic materials.</b> Describe activities to be used to guarantee proficiency in basic curricular areas.	<b>Acceleration and or Enrichment Activities.</b> What activities will be used to provide advanced learning experiences in the area of the regular curriculum.
<p>The first column should include information on learning objectives and student strengths in those areas. Teachers should list the objectives for a particular unit of study, followed by data on students' proficiency in those objectives, including test scores, behavioral profiles and past academic records.</p>	<p>In the second column, teachers should detail the pretest vehicles they select, along with test results. The pretest instruments can be formal measures, such as pencil and paper tests, or informal measures, such as performance assessments based on observations of class participation and written assignments. Specificity is extremely important. Recording an overall score of 85% on ten objectives, for example, sheds little light on what portion of the material can be compacted, since students might show limited mastery of some objectives and high levels of mastery on others.</p>	<p>Column three is used to record information about acceleration/enrichment options. In determining these options, teachers must be aware of students' individual interests and learning styles. We have used instruments to help us make decisions about replacement activities that have a major emphasis on student preferences. The Interest-A-Lyzer and the Learning Styles Inventory (Renzulli &amp; Smith, 1979) provide profiles of general categories of student interests, and types of learning activities that students would like to use in pursuing their interests.</p>

## Independent Study Contract



### **INDEPENDENT STUDY CONTRACT:**

This procedure allows gifted students opportunity to explore an area of interest or delve more deeply into concepts and ideas being covered in the curriculum. It is important to plan with students, what questions they have or what area they are wishing to explore. Sometimes they have a desire to write and publish poetry or enter a contest. This true talent development opportunity can be used in conjunction with compacting. Once the goal of the independent study is decided use a contract like the one below to provide support as the student(s) embarks upon the journey. Do have check in points where the student(s) can discuss their process and ask for help as needed.

### **Student's Plan to become an Expert**

### **Official Contract**

**Student:** \_\_\_\_\_ **Subject:** \_\_\_\_\_ **Date** \_\_\_\_\_

1. *Here's what I want to learn.*
  
  
  
2. *Here's how I will learn.*
  
  
  
3. *Here's how I can share this with the class:*
  
  
  
4. *Timeline*

*Student Signature* \_\_\_\_\_ *Date* \_\_\_\_\_

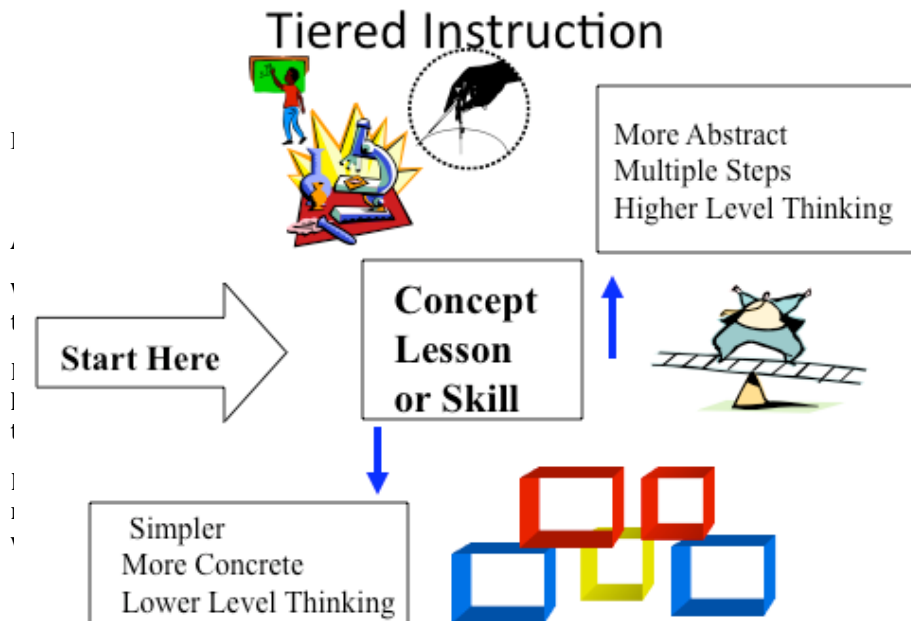
*Parent Signature* \_\_\_\_\_ *Date* \_\_\_\_\_

*Teacher Signature* \_\_\_\_\_ *Date* \_\_\_\_\_

## Tiered Instruction:

**TIERED INSTRUCTION** is a procedure by which the teacher has a concept or skill she wishes to teach. She provides the teaching activity to the whole class but uses student readiness to provide differentiated learning activities or projects. Tiering is a valuable strategy as it

1. Blends assessment and instruction
  2. Why should we tier assignments?
  3. Allows students to begin learning where they are
  4. Allows students to work at appropriate challenge level
  5. Provides success for all students
- (Adapted from Tomlinson, 2001)



## Postcard from the Florist

- We know you have seen all kinds of plants here at this tropical florist.. Create a picture post card of you favorite plant or flower with a message on the back of the picture. Your writing directions are in the your envelope.



1. In your message, write two sentences describing the scene or some feature in your picture. Think descriptively using size, color, and texture words. Write another sentence telling the reader what the scene or some feature of the scene is similar to.
2. Create a riddle about something in your picture. Use enough descriptors so the reader can visualize the scene and guess what it is. Make sure you describe the item well enough that the reader could create a sketch from your description.
3. Create a poem describing the scene in your picture. Use similes and personifications to paint a vivid picture for the reader.



## MISS MUFFET – Tiered

### RHYME BIG IDEAS AND CONCEPTS TO BE DEVELOPED

#### Concepts:

1. Fear or phobias
2. Survival – fight or flight response

#### Big ideas:

1. Fear affects people differently
2. People are afraid of different things.
3. People respond differently to fear.
4. Some people fight back and others might run or retreat.
5. Fear can come from lack of knowledge.
6. Sometimes we don't know why we are afraid.

#### Knowledge /comprehension

1. Little Miss Muffet was not happy.
2. Please draw a story board explaining what happened to her.
3. Make a word mobile with definitions of Curds and whey tuffet, phobia.
4. Make a puppet show of Little Miss Muffet. Use the materials in the art center to design your puppets. Make sure your puppet show shows why Miss Muffet was afraid. Make the puppets think out loud.



#### Application, analysis

1. Write a letter to Miss Muffet about something that frightened you.
2. Make a poster of spiders that are dangerous and those that are not. Explain why knowledge eliminates fears.
3. Survey students in the 2<sup>nd</sup> grade to determine who is afraid of spiders.
4. Create a graph showing how many students are afraid and are not afraid of spiders.
5. Decorate your graph with scenes from Miss Muffet.

#### Synthesis and evaluation

1. Write a newspaper story from the spider's point of view. Explain the spider's frustrations in life. Remember to support your discussion with facts as a good reporter would do.
2. Give a speech convincing Miss Muffet to make friends with the spider.
3. Create a power point presentation with pictures and facts about phobias and cures.
4. You are the attorney for the spider, write a speech to convince the jury that the spider should not go to jail for scaring Miss Muffet.

**Think-TAC\_TOE****(Carol Ann Tomlinson, 2004) (Version 1)****Directions:** Select and complete one activity from each horizontal row to help you and others think about your novel.**Remember to make your work:****Thoughtful & Rich with detail & Accurate & Original**

<b>Character</b>	Make a pair of collages that compare you and a character in your book in physical and personality traits. Label your collages generously, so viewers understand our thinking.	Write a bio-poem about yourself and another about a main character in the book so your readers see how you and the character are alike and different. Be sure to include the most important traits in each poem.	Write a recipe or set of directions for how you would solve a problem in your life and another for how a main character in your book would solve a problem. Your list should help us know you and the character better.
<b>Setting</b>	Draw or paint and write a greeting card that invites us into the scenery and mood of an important part in the book. Be sure that verse helps us understand what is important in the scene and why.	Make a model or a map of a key place in your life and of an important place in the novel. Find a way to help viewers understand both what the places are like and why they are important in your life and the character's life.	Make two timelines. The first should illustrate and describe at least six to eight shifts in setting in the book. The second should illustrate and explain how the mood changes with the changes in setting.
<b>Theme</b>	Using books of proverbs and quotations, find at least six to eight that you feel reflect what's important about the novel's theme. Find at least six to eight that do the same for our life. Display and explain your choices.	Interview a key character from the book to find out what lessons she thinks we should learn from events in the book. Use a question and answer format to present your material. Be sure the interview is meaningful.	Find songs you think reflect an important message from the book. Prepare an audio collage. Write an accompanying card that helps listeners understand why and how you think the songs express the book's meaning. Do the same with your life and its themes.

## Novel Think-TAC\_TOE 2

(Carol Ann Tomlinson, 2004)

Directions: Select and complete one activity from each horizontal row to help you and others think about your novel.

**Remember to make your work**

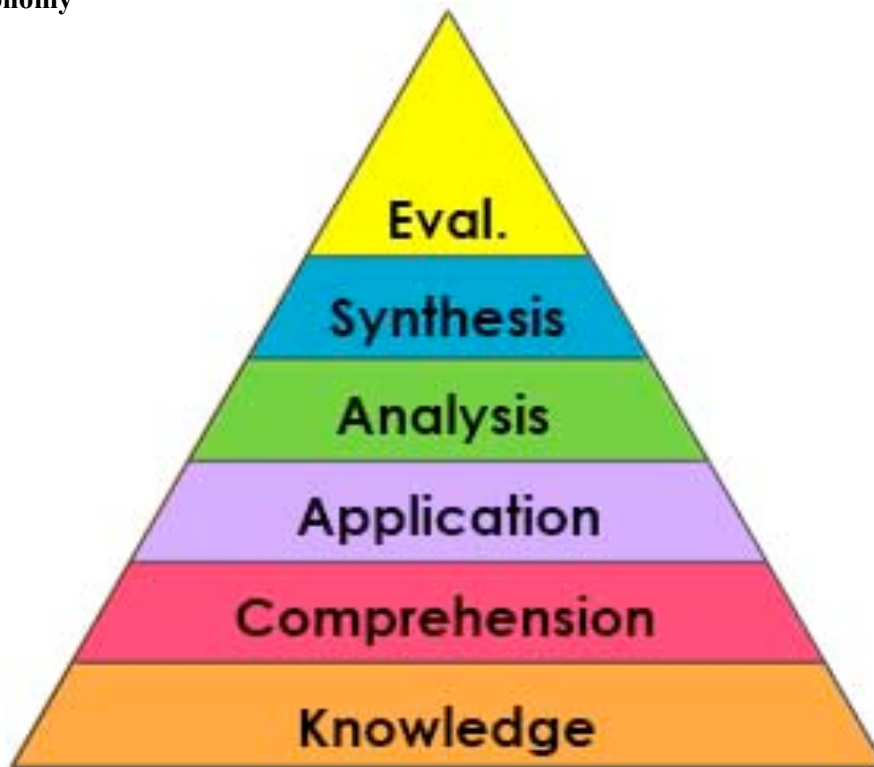
***Insightful Rich with detail Accurate Vivid in imagery and wording***

<b>Character</b>	Write a bio-poem about yourself and another about a main character in the book so your readers see how you and the character are alike and different. Be sure to include the most important traits in each poem.	A character in the book is being written about in the paper 20 years after the novel ends. Write the piece. Where has life taken him? Why? Now, do the same for yourself 20 years for yourself 20 years from now. Make sure both pieces are interesting, feature-type articles.	You're a "profiler". Write and illustrate a full and useful profile of an interesting character from the book with emphasis on personality traits and mode of operating. While you're at it, profile yourself too.
<b>Setting</b>	Research a town or place you feel is equivalent to the one in which the novel is set. Use maps, sketches, and population and other demographic data to help you draw comparisons and contrasts.	Make a model or a map of a key place in your life and of an important place in the novel. Find a way to help viewers understand both what the places are like and why they are important in your life and the character's life.	The time and place in which people find themselves and in which events happen shape those people and events in important ways. Find a way to convincingly prove that idea using the book to your own life.
<b>Theme</b>	Find out about famous people in history or current events whose experiences and lives reflect the essential themes of your novel. Show us what you've learned.	Create a multimedia presentation that fully explores a key theme from the novel. Use at least three media (for example, music, painting, poetry, sculpture, photography, and calligraphy) in your exploration. Draw at least two comparisons or contrasts between themes in your life and in the novel.	Find several songs you think reflect an important message from the book. Prepare an audio collage. Write an accompanying card that helps listeners understand why and how you think the songs express the book's meaning. Do the same with your life and its themes.

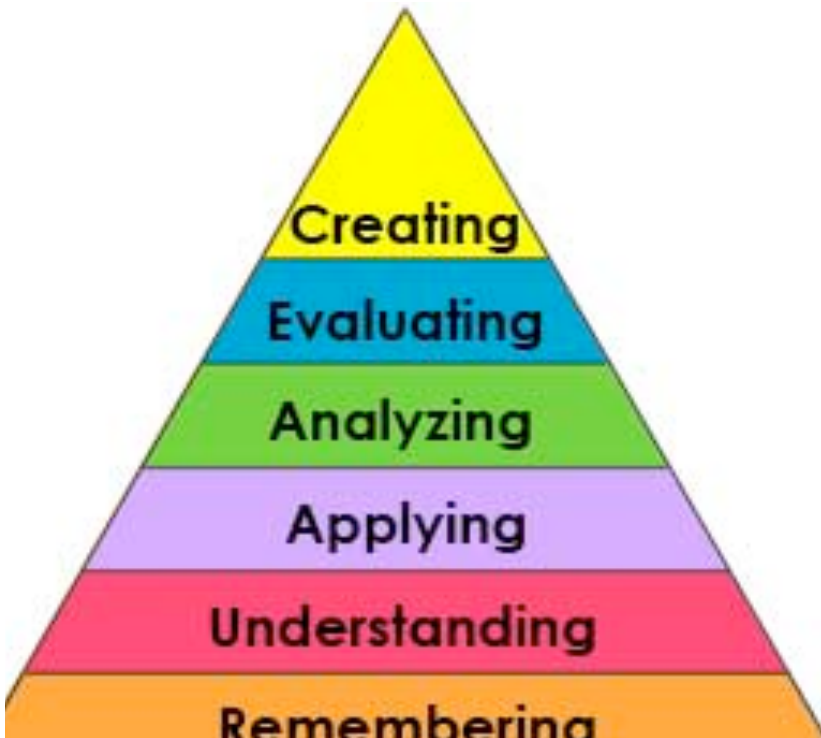
## Bloom – Then & Now

Bloom's Taxonomy

Then



NOW



In 1956, Benjamin Bloom headed a group who developed a classification of levels of intellectual behavior important in learning. In the 1990's a new group of cognitive psychologists, lead by Lorin Anderson (a former student of Bloom's), updated it to reflect relevance to 21st century work. Note the change from Nouns to Verbs to describe the different levels of the taxonomy.

<b>Bloom's Taxonomy</b>	
<i><b>Now</b></i>	<b>Then</b>
<i>Remembering: can the student recall or remember the information?</i>	define, duplicate, list, memorize, recall, repeat, reproduce state
<i>Understanding: can the student explain ideas or concepts?</i>	classify, describe, discuss, explain, identify, locate, recognize, report, select, translate, paraphrase
<i>Applying: can the student use the information in a new way?</i>	choose, demonstrate, dramatize, employ, illustrate, interpret, operate, schedule, sketch, solve, use, write.
<i>Analyzing: can the student distinguish between the different parts?</i>	appraise, compare, contrast, criticize, differentiate, discriminate, distinguish, examine, experiment, question, test.
<i>Evaluating: can the student justify a stand or decision?</i>	appraise, argue, defend, judge, select, support, value, evaluate
<i>Creating: can the student create new product or point of view?</i>	assemble, construct, create, design, develop, formulate, write.

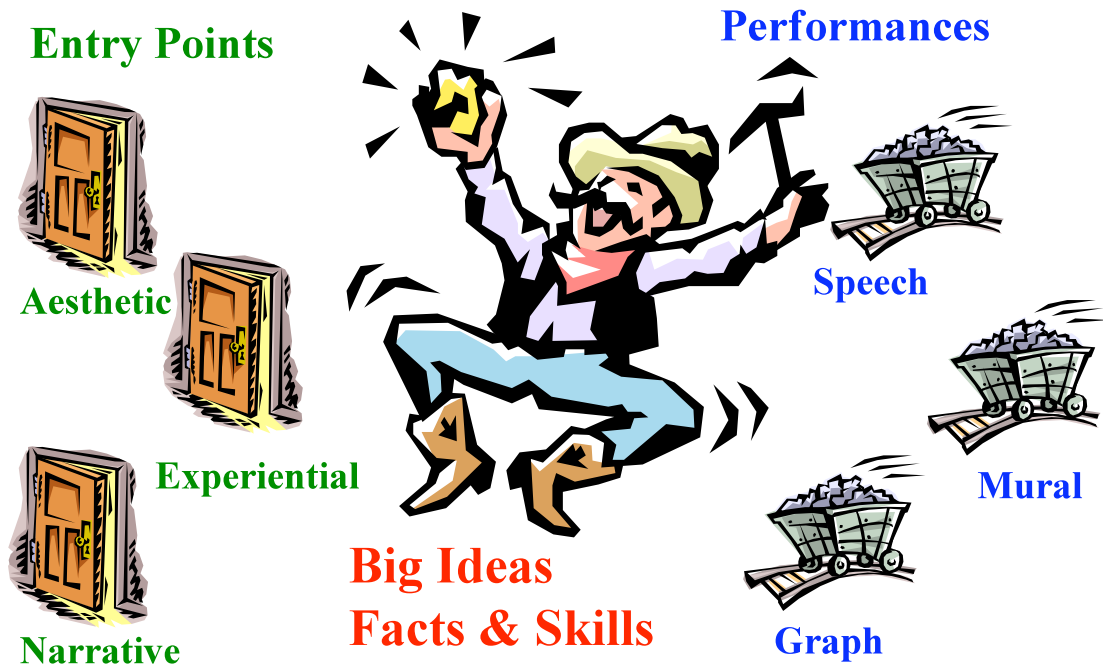
<b>The Application of BLOOM'S Taxonomy</b>			
<b>Level of Thinking</b>	<b>Cue Words</b>	<b>Sample Products</b>	<b>Student Behaviors</b>
<b>Evaluating</b>	Judge, justify, persuade, prioritize	Editorial, verdict, debate, evaluative report	Judges the value, adequacy, quality or importance
<b>Synthesis</b>	Design, create, invent, plan, compose	A plan, a formula, an artistic product, a poem	Writes a well organized theme or formulates a plan
<b>Analysis</b>	Classify, infer, compare, outline, characterize	Survey, graphs, diagram, outline	Distinguishes between facts and inferences, uses logical thinking
<b>Application</b>	Demonstrate, dramatize, compute, apply, use	Diary, Map, puzzle, lesson, collection	Applies concepts and skills to new situations
<b>Comprehension</b>	Paraphrase, summarize, tell, review, explain	Report, chart, demonstration, skit	Understands facts, interprets material, translates
<b>Knowledge</b>	Define, describe	Labels, lists	Knows terms, facts

## Understanding Pathway

### Learning should be fun, conceptual, and applicable –

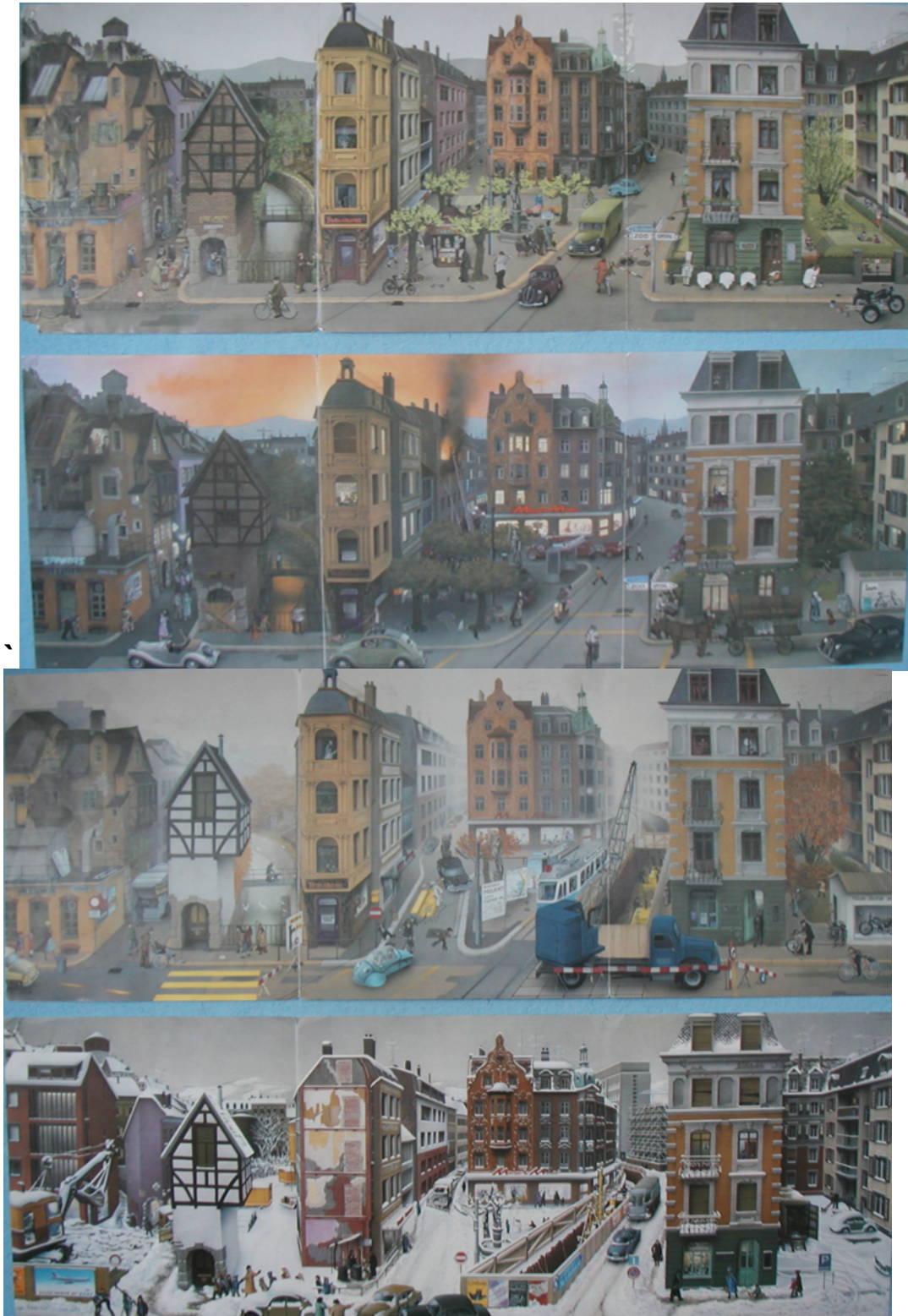
Units need to be rich with opportunities, diverse learning experiences, have real world implications. In planning a unit, consider the diversity of learners in your classroom and think about ways that would engage them authentically in the learning experiences.

## Understanding Pathway





## The Changing City









# Unit Planning Sheet

Subject : \_\_\_\_\_

Grade Level : \_\_\_\_\_

Topic: \_\_\_\_\_

## Learning Goals:

1. What should students know? (facts, events, dates)
2. Major events during 50s, 60s, 70s
3. Economic recovery of Europe—Marshall plan
4. Terms, socialism, communism, democracy

**What big ideas should they understand?** (Big ideas or principals central to the topic)

1. Change is both good and bad
2. Humans can affect change
3. Events can result in physical, psychological, economic, and environmental change

### What should they be able to do? (skills)

1. Compare and contrast effects of change over time
2. Create a timeline
3. Communicate the power of change

This image shows a blank sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

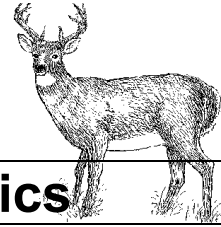
## Differentiation Points

<b>Entry Point</b>	<b>Activity</b>
<b>Aesthetic</b>	Picture display for history of own time
<b>Experiential</b>	Posters – Create a time line
<b>Mathematical</b>	Create a graph from a decade of choice
<b>Narrative</b>	Invite speakers to discuss life in a particular decade
<b>Musical</b>	Play music from different decades and discuss how music can characterize an era
<b>Social</b>	Discuss social implications of change by role playing perspectives from the posters

<b>Understanding goal/skill/knowledge</b>	<b>Disciplinary Perspective or approach</b>	<b>Activity (Elaborate as directions to the student)</b>
Change is both good and bad. Events can cause economic change	Economic	Create charts and graphs showing the economic growth of Germany and describe implications
Change is both good and bad. Events can cause economic change	Social consciousness	Develop a skit showing the juxtaposition of Meyer and Muller and the blind man

Learning style modifications in terms of the environment and other accommodations for your particular student(s)

- 1.
- 2.
- 3.
- 4.



## Oh Deer!

Unit Topic	Population Dynamics
Length of Unit	2 weeks
Concepts <i>What concepts will students explore in this unit?</i>	System Change Interdependency
Enduring Understandings <i>What understandings are desired? Students will understand that...</i>	<ul style="list-style-type: none"> <li>All changes happen in cycles.</li> <li>All populations are dynamic due to changes in the environment.</li> <li>Every habitat has the capacity to support a limited number of individuals.</li> <li>Changes in those habitats can be natural or man made.</li> <li>There is an interdependent relationship between all organisms and their environment.</li> <li><b>Organisms will adapt or perish due to these changes.</b></li> </ul>
Essential Questions <i>What essential questions will be considered?</i>	<p>Should man alter natural occurring events?</p> <p>To what effect should humans alter natural occurring events?</p> <p>How does diversity play a role sustaining an environment?</p> <p>Which features affect environmental conditions?</p>
Content Knowledge <i>What key knowledge will students acquire as a result of this unit? Students will know.</i>	<p>Components of habitat</p> <p>Example and non-examples of what makes a good habitat</p> <p>Predator and prey relationship</p> <p>Limiting factors on a population</p>
Skills <i>What key skills will students acquire as a result of this unit? Students will be able to do...</i>	<p>Application of these skills:</p> <ul style="list-style-type: none"> <li>Gather data on numbers of deer and elements (food, shelter, water) in a habitat in order support the population dynamic carrying capacity, and predator/prey relations</li> <li>Develop and Interpret chart to explain a concept</li> <li>Use a variety of media to express concepts of population dynamics</li> <li>To make a connection to other uses of population dynamic disciplines.</li> </ul>
Standards <i>What standards are being addressed in this unit? You can select social studies standards, literacy standards, technology standards, etc.</i>	<p>Science/ biology—population dynamics</p> <p>Understand how limiting factors influences a population</p> <p>Evaluate the need for human control over the environmental conditions</p>
Evidence of Understanding <i>What performance tasks will show that students understand the content, understandings, and skills?</i>	<ul style="list-style-type: none"> <li>Gather data on numbers of deer and elements (food, shelter, water) in a habitat in order support the population dynamic carrying capacity, and predator/prey relations</li> <li>Present an argument for or against destruction of habitat</li> <li>Create a storyboard that depicts that illustrates population dynamics</li> <li>Write an article to the Sierra Club that reveals the conflicts of population dynamics of man vs. nature</li> <li>Look for evidence to explain how their state responds to population dynamics in the deer population</li> </ul>
<i>What quizzes, journal prompts, observations, dialogues, work samples, etc. will show that students understand the content, understandings, and skills?</i>	<p>Quizzes to demonstrate understanding of the essential components of habitat</p> <p>Projects (disciplinary perspectives)</p> <p>Reflective notebooks that contain observations they have made, connections they have made, illustrative examples of limiting factors</p>

<b>Standards</b> <i>What standards are being addressed in this unit? You can select social studies standards, literacy standards, technology standards, etc.</i>	Science/ biology—population dynamics Understand how limiting factors influences a population Evaluate the need for human control over the environmental conditions
<b>Evidence of Understanding</b> <i>What performance tasks will show that students understand the content, understandings, and skills?</i>	<ul style="list-style-type: none"> <li>Gather data on numbers of deer and elements (food, shelter and water) in a habitat in order support the population dynamics, carrying capacity, and predator/prey relations</li> <li>Present an argument for or against destruction of habitat</li> <li>Create a storyboard that depicts that illustrates population dynamics</li> <li>Write an article to the Sierra Club that reveals the conflicts between population dynamics of man vs. nature</li> <li>Look for evidence to explain how their state responds to population dynamics in the deer population</li> </ul>
<i>What quizzes, journal prompts, observations, dialogues, work samples, etc. will show that students understand the content, understandings, and skills?</i>	Quizzes to demonstrate understanding of the essential components in a habitat  Projects (disciplinary perspectives)  Reflective notebooks that contain observations they have made, connections they have made, illustrative examples of limiting factors, personal opinions that support an argument
<i>What student self-reflection and peer reflection tasks would show that students understand the content, understandings, and skills?</i>	Analyze and synthesize varying articles that suggest a bias in understanding population dynamics. Critique the article.
<b>Resources</b> <i>What resources support this instructional unit?</i>	
<b>Books</b> Project Wild Silent Spring Indigenous Native American Perspective Michael Crichton- <i>The State of Fear: Why Politicized Science is Dangerous</i>	
<b>Ideos</b> An Inconvenient Truth-Al Gore The Lion King	
<b>Articles</b>	
<b>Websites</b>	
<b>Other</b>	

### Teaching and Learning Experiences

Plan your learning experiences below that will help students use and apply the skills you have selected to arrive at the understandings that you have outlined for your instructional unit.

#### Entry Points or Teaching activities

- **Narrative:** Invite a member of an environmental group to discuss land abuse in your home state or community
- **Aesthetic:** Show photographs of a photographer like Ansel Adams to identify his perspective on the appreciation and stewardship of the land. Discuss what role an individual plays as a steward of the environment.
- **Experiential:** Invite a Project Wild Facilitator into the classroom to demonstrate population dynamics through a simulation.
- **Readings and independent activities:**

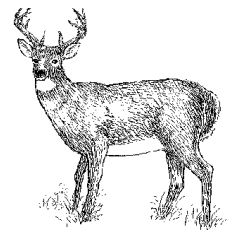
#### Performances of understanding

Mini projects (see set)

Debate: Discuss the validity of *Inconvenient Truth*

Other assessment

Quizzes and reflection pieces on readings



### OH DEER – Mini Projects

<b>Graphologist-</b> You are working for the Bureau of Environmental Studies and are in charge of documenting the statistics of the deer population for the county. Please use the data in the chart to create line and bar graphs to explain population dynamics, carrying capacity, and limiting factors including features of the habitat over the past 10 years.	<b>Film Maker -</b> You are working for Disney Films and have been asked to design a documentary film on animal life. You are to create a storyboard depicting the deer population dynamics during the last 10 years using the data on the class chart. Please make sure your documentary includes information about population dynamics, carrying capacity, and limiting factors including features of the habitat.	<b>Social Activist -</b> You have heard that the town is planning to sell the forestland on the edge of town to developers who are planning to use the land to build a huge shopping mall. Please stage a protest using posters and speeches explaining the issue for the deer population. Include information about population dynamics and limiting factors.	<b>Reporter -</b> You are working for the an Environmental group like Sierra club and need to write an article for their newsletter about the growing deer population, and the problems it is causing. Trace the growth from the data in the chart during the years where the population was at its maximum and discuss the issues.	<b>Scientist•</b> working for state environmental agency and to find out the deer population state. Please explore the websites bookmark you on our computers design a fact with the following information:  1.# of deer 2.Problem 3. Laws that protect or the deer
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## Interest Centers: Putting it all together:

An interest center is a mini museum in a classroom purposively designed to enrich learning by providing exploration and production activities. Students have choice and can engage related to their levels of interests and talents. These centers can be used to supplement the curricular unit or introduce students to topics not covered in the regular curriculum, or based on interests that the students already have. The sample card below was taken from a center designed to enrich a science unit on the human body.

### Task Card

## Muscle Measure!

You have muscles all over your body. You use your muscles to move, so you are using your muscles all the time. But what happens to a muscle when it is working?

### The challenge:

To find out what happens to muscles as we move them

Find the tape measure, and a friend that will help you. Roll up your sleeves and ask your friend to measure the distance around the biggest part of your upper arm. This is your first measurement.

Bend your arms at the elbow and have your friend measure the distance around your muscle as you flex your muscle tightly.  
Record your two measurements.

What do you notice?



### Steps to making a center

1. Choose the topic
2. Web possibilities
3. Select ideas most interesting for your purposes
4. Collect artifacts and authentic materials for display
5. Develop task cards
6. Think of display ideas
7. Choose locations
8. Teach students how to use the center



## Organizing Interest Development Centers Worksheet

**Content Area:** \_\_\_\_\_ **Grade**  
**Range:** \_\_\_\_\_ **Topic:** \_\_\_\_\_

### **General Exploratory Activities**

(Check all that apply. Star the most likely after reviewing resources.)

- ☐ Visiting Speaker
- ☐ Enrichment Cluster
- ☐ Demonstration
- ☐ Discussion/Debate
- ☐ Film/Filmstrip/Slides
- ☐ Tape/ Videotape
- ☐ Television
- ☐ Computer Software
- ☐ Internet Sources
- ☐ Newspaper/Magazine Articles
- ☐ Interest Development Center
- ☐ Display
- ☐ Field Trip/Museum Program
- ☐ Other

### **Books:**

### **Magazines/Journals:**

### **Audio-Visuals:**

### **Display Items**

### **Computer Software:**

### **Internet Sources:**

### **Other:**



**Task Card:**

Interest Center Title \_\_\_\_\_

Provide information about the topic as an invitation to learn:

(Consider the entry points you will be using.)

Refer the students to the related items to be found in the Interest Center.

Explain the Activity on the task card.

## Creative Thinking Strategies Across The Curriculum

### 4 COMPONENTS OF DIVERGENT THINKING

1. Fluency = lots of ideas
2. Flexibility = different
3. Originality = unique idea that solves the problem.
4. Elaboration = details

### 3 IDEAS FOR QUESTIONING FOR DIVERGENT THINKING:

1. Ask open-ended questions. These questions have no one right answer but call for lots of responses. Phrases such as what would happen if the world turned in reverse. What would you do if all flowers started talking? In what ways can the ocean be tamed?
2. Ask feeling questions. Encourage students to examine their emotions and values. Can you explain how you feel about homework? Is it right that some people have more money than others?
3. Ask questions of a metaphorical nature. How is a coffee pot like anger? How would you feel if you were an ant? Which is softer a whisper or a cotton ball?

### 5 RULES FOR BRAINSTORMING

1. Criticism is ruled out. Accept everything. Withhold criticism or evaluation of the ideas. In other words defer judgment.
2. Freewheeling is welcomed – the wilder the idea the better. New ideas often come out of silly comments made in an accepting environment.
3. Quantity wanted. The more ideas generated the higher the probability for original ideas.
4. Combination and improvements are sought. Piggybacking on each other's ideas is desirable.
5. Participate with your students. Give a suggestion. Use cues

## SCAMPER

SCAMPER is a problem solving technique that helps work through stressors in your life. By identifying situations in which you feel stressed you can use SCAMPER to generate possible solutions to the problems. Each letter represents a strategy for changing a situation that would help alleviate the stress.

For instance if you are overscheduled or have too much on your plate you can experiment with coming up with solutions based on the following:

**S... Substitute** (What similarities exist; what could be substituted for one of the activities that you have on your plate that will cause less stress?)

**C... Combine** (Might something be combined or brought together to lessen your responsibilities and find you more time?)

**A... Adjust or adapt** (What changes or adjustment can be made to your daily schedule to provide you with more time?)

**M... Magnify, Minify, Modify** (What could happen if you could change the situation to match these conditions?)

**P... Put to other uses** (In what other ways might parts be used? Could your paper in one class be expanded to meet the requirements of another?)

**E... Eliminate, Elaborate** (What could be removed or enhanced? Could you eliminate an extra-curricular activity especially one that causes undo stress or too much time?)

**R... Reverse, rearrange** (What effects would come from changing the sequence?)

<b>S</b> Substitute	<b>C</b> Combine	<b>A</b> Adjust Adapt	<b>M</b> Magnify Minify Modify	<b>P</b> Put to other uses	<b>E</b> Eliminate Elaborate	<b>R</b> Reverse Rearrange

**Attribute listing** requires you to list the various attributes of anything in order to examine the parts. Knowing the nature of things allows you have many opportunities to change elements in order to create new and different ideas.

1. List the attributes of your best friend
2. List the attributes of a desert.
3. List the attributes of New York City.
4. List the attributes of peanut butter
5. How are the desert and peanut butter alike? How can you substitute attributes of each to create something unique?

Social Studies Issue: \_\_\_\_\_

Attributes	Possible Changes or Modifications

**Morphological Matrix** is a way to look at the attributes of a variety of aspects and combine them creatively to solve a problem or create an original item.

### Inventing a novel item.

People	Places	Items

Each team is to select one item from each column from different rows and build the item in column three so that we will know the person it is for and where in the wall it is. For instance if Bill Clinton were in column One, and Mount Everest in Column two and a space capsule in three your space capsule would need to reflect attributes that would inform the viewer that it was for Bill Clinton to use on Mount Everest. This is tapping students' knowledge about each element and how they can creatively combine them to create something new.

## **Creative Thinking in Math and Science**

### **Problem finding and Play:**

#### **Requires:**

1. RECOGNIZING PATTERNS
2. *MAKING CONNECTIONS*
3. TAKING RISKS
4. CHALLENGING ASSUMPTIONS
5. TAKING ADVANTAGE OF CHANCE
6. SEEING IN NEW WAYS **(BARRON& EISNER)**

#### **DISCOVERY LEARNING**

1. MESSING ABOUT
2. ASKING QUESTIONS
3. FORMING HYPOTHESES
4. TESTING HYPOTHESES
5. DRAWING CONCLUSIONS

#### **SCIENCE:**

1. 7-up and raisins: Guided discovery vs. discovery
2. The answer is 77/prove it. Arithmetic is answering the question; mathematics is questioning the answer
3.  $37+25+15$  (in terms of 10/5/25)

## Synectics:

To enhance critical and creative thinking:

- *Listing attributes*
- *Making comparisons*

To enhance creativity:

- Seeing things in new ways
- Generating alternatives

**Enhance Writing** – using metaphors

**Enhancing Problem Solving** – using metaphorical thinking

**“Making the strange familiar and the familiar strange.”**

**Three kinds of analogies:**

1. **Direct analogy: simple analogy** “How is laughter like peanut butter – they both can get stuck in your throat. Which is louder a roar of the crowd or dead silence. Or a simile or metaphor, I sat as quiet as a mouse waiting for the perfect moment to make my escape.
2. **Personal analogy:** being the thing -- Fear crept through me spreading its powerful poison throughout my bones.
3. **Symbolic analogy:** compressed conflict – two word statement containing a conflict – revoltingly delicious, delicate armor



## Case Study: Blaine

### Early Childhood:

- Alert youngster and seemed to need little sleep.
- Loved being read to and playing with his Lego bricks.
- Started talking and walking late but once begun his developmental levels in motor and verbal tasks quickly surpassed those of his age mates.

### Nursery School

- Teacher thought he was a genius due to his advanced vocabulary, background knowledge, art work and building structures.
- Teachers focused on weaknesses and readiness skills such as listening skills, following directions, and accomplishing all tasks assigned.
- Blaine developed a negative attitude about school and didn't want to attend.
- Parents removed him and placed him in another nursery school where they had less structure and allowed him to work up to his own level.

What characteristics and resulting needs does Blaine show at this point? Should he be classified? What should the classification be and recommendations at this juncture?

### Kindergarten:

- Entered kindergarten at five years of age where he performed well for the first several months.
- Started blurting out answers,
- Had difficulty learning his letters
- Motor skills were not at the same level as his extraordinary verbal

- Impulsive and was becoming a behavior problem especially when he was asked to do things he found difficult.
- The school had the parents complete the Connor Parent Rating Scales (Conners, 1989) which includes items relating to conduct disorders and referred them to a pediatric neurologist for a consultation.
- The pediatric neurologist diagnosed Blaine as having ADD and prescribed Ritalin
- That summer Blaine attended summer school where he learned his letters within two weeks.

Using characteristics in checklists do behaviors demonstrated thus far lead to a particular classification? Should he be classified? What should the classification be and recommendations at this juncture?

### First Grade

- When Blaine entered first grade, behavior was under control,
- He encountered difficulty learning to read.
- Placed in the lowest reading group.
- In January, his parents began to take him to the public library where he learned to read. within a month. Using books of his choice with interesting content, many of which were nonfiction, his skills soared.
- Remained in low reading group.
- By midyear Blaine began to display aggressive and impulsive behavior.
- Classmates began to tease him unmercifully especially when out on the playground. "Blaine, the Pain" and often threw things at him.
- Blaine lashed out physically in playground.
- Put on a behavioral contract and improved somewhat
- Spring suspended for provoking the teacher to such a great extent that she threw a chair at him.
- During that summer, Blaine attended an enrichment program for gifted students and experienced no difficulties socially or academically with his intellectual peer group.
- At home he read constantly completing four boxcar children novels in three days

Using characteristics in checklists do behaviors demonstrated thus far lead to

## Second Grade

- Complained about writing and refused to do spelling and math.
- Behavior worsened on playground.
- Parents requested 504 assistance with aid on playground which was refused.
- Medication regimen was changed to include Clonidine
- Started seeing a psychiatrist. -- in addition to attention problems Blaine had become very anxious.
- No classification given by school
- Behavioral interventions including four and a half hours a day of individual instruction to address his high cognitive ability. Even in this setting Blaine displayed low frustration tolerance and has at times ripped up pages in the book after being asked to do repetitious or routine work.
- Felt socially isolated;
- Teasing and harassment didn't stop.
- Developed stomachaches and no longer wanted to go to school.
- He asked his mother, "Why did God give me ADD?. I wish I would die so other kids would feel sorry for me."
- Prompted by several episodes of behavioral regression and noncompliant behaviors and poor listening in school setting. Blaine was removed from school in spring of second grade and placed on home instruction.

Using characteristics in checklists do behaviors demonstrated thus far lead to a particular classification? Should he be classified? What should the classification be and recommendations at this juncture?

## Third Grade

- Home instruction resulted in bad depression;
- School wants to diagnose him as emotionally disturbed
- Parents hire an advocate and classification is NI (neurologically impaired or Learning Disabled).
- Teacher did not differentiate his curriculum. Depression worsened.
- Advocate gets school to consent to send him to private school.

Using characteristics in checklists do behaviors demonstrated thus far lead to a particular classification? Should he be classified? What should the classification be and recommendations at this juncture?

### **Official Diagnosis in Grade Four**

nine-year-old boy being seen for neurological examination as part of a comprehensive child study team evaluation. Information provided by mother and observations in the office setting indicates that difficulties displayed by Blaine have a multifactorial basis, including: 1. Attention Deficit Hyperactivity Disorder; 2. mild Oppositional Defiant Disorder; 3. Generalized Anxiety Disorder; and 4. mild unevenness in skill development.

### **Recommendations**

1. Ongoing individual counseling and family therapy
2. Ritalin and Clonidine
3. Social skills intervention to facilitate development of appropriate skills
4. Consistent behavior management at home and in school
5. No ot or pt
6. Return to regular school in cooperation with special services

### **WISC III Profile**

Information:	19	Picture completion	14
Similarities:	19	Coding	8
Arithmetic:	10	Picture arrangement	15
Vocabulary:	19	Block Design	18
Comprehension	19	Object assembly	9
Digit span:	9	Symbol Search	15
		Mazes	8

Full Scale 134 *Verbal 142; Performance 119* Verbal Comprehension 150; Perceptual Organization 124; Freedom from Distraction 98; ;Processing Speed 109

## IEP comments of note

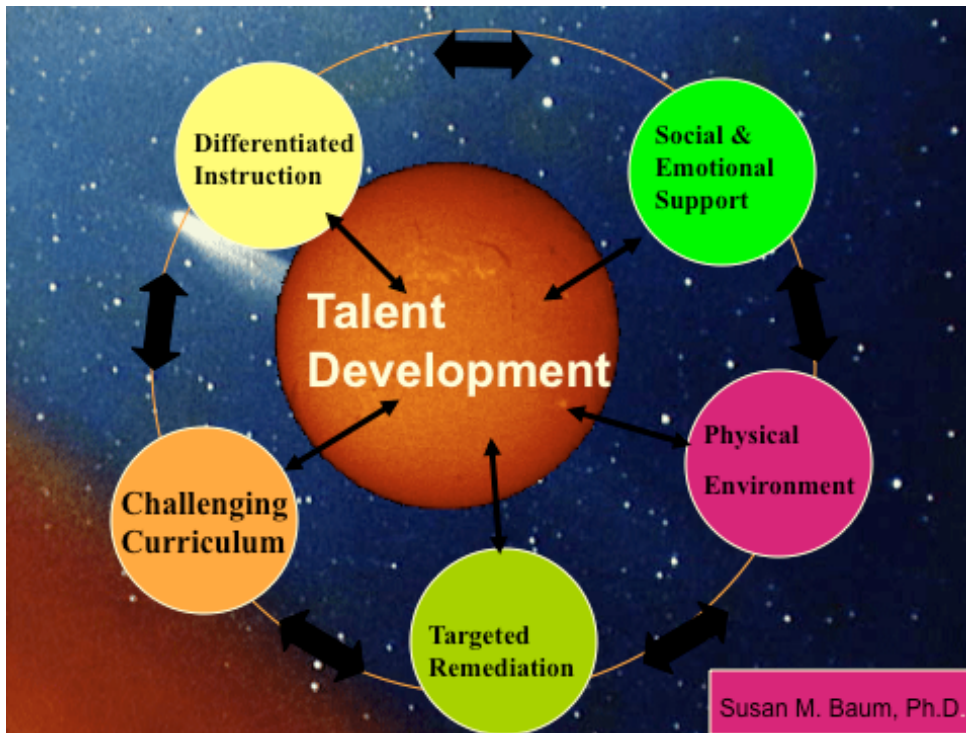
Goal: To demonstrate improved self-confidence and self-esteem

### Objectives:

- Blaine will recognize his areas of giftedness and areas of weakness 80% of the time
- Show pride in his accomplishments 90% of the time
- Accept his mistakes in an appropriate manner 90% of the time
- Accept losing in an appropriate manner 90% of the time
- Accept praise and encouragement from his teachers, parents, peers, 100% of the time

## Talent Centered Model

### Individual Educational Plan for Twice Exceptional Students: Talent Centered Model



Bridges Academy, Studio City, California

Student-centered is the best word to define the educational experience at Bridges Academy. The curriculum and educational opportunities at Bridges are built on profound understanding of twice exceptional (2e) students. The Bridges Model focuses on five critical variables impacting how 2e students learn:

- gifts, talents and interests;
- learning differences
- learning disabilities
- social and emotional readiness
- family context in which they live
- asynchrony

The dynamic interplay between and among these variables determines the cognitive and emotional milieu in which our students live from day to day.

This model provides a framework for curriculum development, instruction and enrichment opportunities. It also informs services, specific interventions, and

## FUNDAMENTALS OF THE DUALY-DIFFERENTIATED CURRICULUM

CHARACTERISTICS OF GIFTED STUDENTS	PROBLEMS ASSOCIATED WITH SPECIAL NEEDS STUDENTS	CURRICULAR ACCOMMODATIONS
Propensity for advanced-level content to accommodate the gift or talent	Limited skills in reading and math (ld, ADHD)	Alternate means to access information
Producers of new knowledge through authentic products	Difficulty with spelling and handwriting (ld)	Alternate ways to express ideas and create products
Facility with and enjoyment of abstract concepts	Language deficits in verbal communication and conceptualization (Aspergers, nonverbal ld)	Visual and kinesthetic experiences to convey abstract ideas concretely
Non-linear learning styles	Poor organization (ALL)	Visual organization schemes, e.g., timelines, flow charts, webbing
Intellectual challenge based on individual talents and interests	Problems with sustaining attention and focus (ALL)	Interest-based authentic curriculum
Need to identify with others of similar talents and interests	Inappropriate social interaction (ALL)	Group identity based on talent or ability
Heightened sensitivity to failure	Low self-efficacy and esteem (ALL)	Recognition for accomplishment

## IN S.T.E.P.P.

### Aligning curriculum to student's Strengths, Talents, Ethics, Personality and Passions

#### Invictus

Out of the night that covers me,  
Black as the Pit from pole to pole,  
I thank whatever gods may be For my unconquerable soul.  
In the fell clutch of circumstance I have not winced nor cried aloud.  
Under the bludgeoning of chance My head is bloody, but unbowed.  
Beyond this place of wrath and tears Looms but the Horror of the shade,  
And yet the menace of the years Finds, and shall find, me unafraid.  
It matters not how strait the gate,  
How charged with punishments the scroll,  
I am the master of my fate:  
I am the captain of my soul.  
William Ernest Henley. 1849–1903

#### Oh Nature, and O soul of man!

And there is a Catskill eagle  
in some men's souls.  
That can alike dive down into the blackest  
gorges, and soar out of them again  
and become invisible in the sunny spaces.  
And even if he forever flies  
within the gorge,  
that gorge is in the mountains;  
so that even in his lowest swoop  
the mountain eagle is still higher  
than the other birds upon the plain  
even though they soar.  
Chapter 96 Moby-Dick  
Herman Melville 1819-1891

## Staying in STEPP.

A guide for nurturing social  
and emotional intelligence.



By  
Henry J. Nicols  
Susan M. Baum

\*Strengths, Talents, Ethics & values, Personality profile, Passions



## Business Card



So Now It Is Your Turn!

Your name in **BIG LETTERS** and  
representations of 5 or 6 things that are the  
passions of your life.

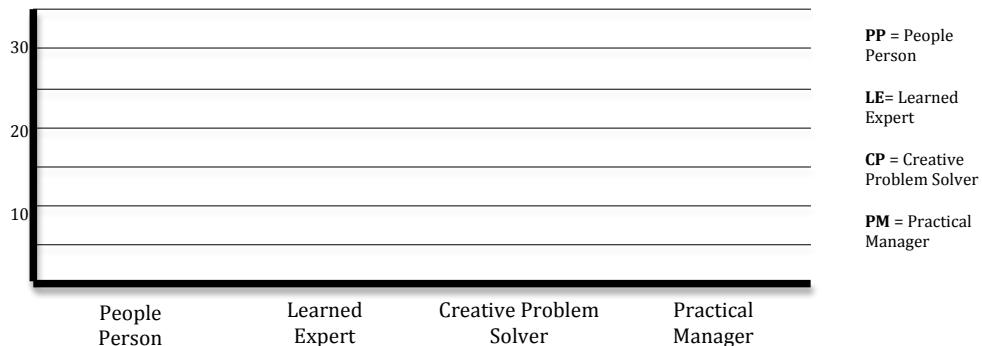



## Styles & Personality Prototypes

<b>Directions: DO NOT READ AHEAD!</b> <b>When Instructed</b> - Read each of the ten statements below and put 4 points in the blank space next to the description that best fits you. 1 point for the least like you. You must assign 4,3,2,1 points for each of the ten statements. See the example, <i>My Favorite Ice cream is...</i>					
<b>1. My favorite ice cream is...</b>					
• Vanilla. (Since I really love Vanilla Ice Cream I give it 4 points in the blank space to the right.) ⇒					4
• Chocolate. (Since I don't like chocolate Ice Cream I give it 1 point in the blank space to the right.) ⇒		1			
• Orange. (Orange is my next favorite so I give it 3 points in the blank space to the right.) ⇒			3		
• Boysenberry. (Boysenberry is my next favorite so I give it 2 points in the blank space to the right.) ⇒		2			
<b>1. If you received an evaluation from your supervisor at work that says "Good Job" how will you feel.</b>					
• Gee, I am disappointed what did I do wrong?					
• I would want to know the criteria for the evaluation.					
• It doesn't matter what they think I had a good time.					
• I feel good because my work is appreciated.					
<b>2. If I got the chance to stay at home for a day I would spend my time ....</b>					
• Watching a good movie or reading an interesting article.					
• Tinkering with creative projects.					
• Organizing my stuff so I know where everything is.					
• Networking with friends.					
<b>3. You are going on a cruise with your family. When you close your eyes and think of the cruise you see yourself...</b>					
• Making new friends with other people on the cruise.					
• Relaxing on the deck by myself with a good book.					
• Planning a great adventure like parasailing on the ship.					
• Checking the daily schedule to set your day's agenda to squeeze in as much as you can.					
Please leave these spaces blank.					

Please leave these spaces blank.									
<b>4. A flaw in my personality might be...</b>									
• I insist on keeping everything neat and tidy. Sometimes to a fault.									
• I often go along with others just to avoid a conflict.									
• I can be sarcastic.									
• I don't like to plan ahead. I want to keep my options open.									
<b>5. I find that I do my best work when</b>									
• When the work relates to me personally.									
• When my boss explains the task and makes it relevant.									
• We get to choose the activities to work on.									
• When I have a hand's on experience with specific instructions.									
<b>6. The statement that might best describe me....</b>									
• I often leap before I look.									
• I am a time manager- time is of the essence.									
• I go with the flow. "Whatever works!"									
• I am the resident critic.									
<b>7. When working on a project I spend most of my time...</b>									
• Researching the information before I actually develop the product.									
• Trying to decide what to do first.									
• Fine tuning it by adding details until it is perfect.									
• Including others to make the work a collaborative opportunity.									
Please leave these spaces blank.									

Please leave these spaces blank.				
<b>8. When I am working in a team / or in a cooperative group I contribute best by...</b>				
• Helping everyone get along.				
• Researching the information for facts.				
• Coming up with creative ideas that no one else would think of without me.				
• Keeping everyone organized and on task.				
<b>9. A great gift that I would love to receive is...</b>				
• Membership to wine or fruit of the month club with gifts delivered monthly.				
• A white water rafting trip.				
• An Electronic Book Device, so I could have lots of books on hand.				
• A special weekend with the person (s) of my choice.				
<b>10. If I had my choice of how to present a project for work, I would prefer to...</b>				
• Make a chart or a diagram.				
• Debate the pros and cons.				
• Perform a role play or do a skit.				
• Create a team activity or game to show the idea.				
Now, total the scores on all of the pages. You may use the blank spaces on each page to help sub total the results. You will know you are correct if your scores add up to 100 points! ⇒				
Using the numbers in the spaces to the right make a simple bar graph showing your scores.	P P	L E	C P	P M



## Your Child's Style

**By Susan Baum and Henry Nicols**

Have you ever wondered why your children are different from each other and different from you? Personality theory tells us that we have unique personality profiles that underlie who we are, our learning preferences, and strengths and talents. These strengths help us deal with the demands of the environment but can also get us into trouble if our style is in conflict with our partners, friends, or children. Consider the scenario below. Jane, at 11, is a creative dreamer. Rarely are things completed in a timely manner. According to her mother, she can't focus on the task at hand. Her mother, a highly organized professional who prides herself on running her home and family with precision, is frustrated by her daughter. For instance, Jane's job is to clear the dinner table and load the dishwasher—a task her Mom has estimated should take 10 minutes. For Jane, it usually takes three times the allocation. Why? Highly verbal Jane has turned this boring, predictable task into a creative opportunity by inventing a novel way to clear the table. She carefully varies the sequence according to innovative categories. One night she may remove all the dishes that contain vegetables first and then those that are perfectly clean. She may decide to collect the silverware by taking one spoon, two forks, three knives and then reverse the pattern. She carries on a lively discussion during this process as if she were teaching young children to categorize. Placing the dishes in the dishwasher offers more creative opportunities. Jane often pretends that she is acting in a commercial trying to sell the detergent, the dishes, or the dishwasher. This commercial may include jingles, dance, or rhyme. Jane's mom does not find this amusing and fails to enjoy Jane's creative talents. After all there is homework to be done and bedtime routines to be followed. Her mother wonders whether Jane may have ADHD, and if so, would medication help her to focus. It is apparent that Jane's mother values more how the task is accomplished rather than whether it is accomplished.

The truth is that Jane and her mother have two distinct ways of interacting with the world—two different personal styles. All of us possess different degrees of personality traits that make us unique. Some of us seem to prefer order and predictability. We feel comfortable when we work on a schedule. A good day is when we can check everything off our “to do list,” while others of us are more spontaneous and become bored when things are too predictable. These distinctions help to explain the differences in Jane and her Mom. Is one better than the other? The answer, of course, is that “it depends” on the situation. In the best of all worlds, we would be able to spend the majority of our time in environments that allow us to produce in ways that align to our personal style. However, there will be times when we need to be flexible and accomplish tasks and adapt to the demands of the environment. The secret is balance. If Jane spends most of her time in an environment that requires a rigid schedule and strict adherence to rules and specific directions, she may act out or shut down. On the other hand, if she continues to disregard the times when she needs to be more focused and act in a timely manner, she may keep herself from accomplishing important goals.

In this article we will provide a brief overview of the *Personality Prototype Model* (Baum & Nicols 2004) that we have found highly useful in understanding human dynamics.

### Personality Prototype Model

This model is comprised of four styles. Each of us possesses all of them but in different quantities giving us each a unique profile. We may be balanced across all four or have preferences in one or two. The categories are shown below.



Let's explore each of these styles and how they relate to our children.

**Practical Managers** Students, who have strengths in the concrete sequential style can be seen as **Practical Managers**. They have a gift for organizing people and things. Their rooms or desks are neat, clothes are usually hung up, and possessions put away in an organized fashion. They appreciate and follow rules and make sure others do the same.

Socially they are happier with one or two friends who share their interests and talents.

Life works well for these **Practical Managers** when they know what is expected and how they will be evaluated. The more events unfold as planned, the happier they are. Quiet, orderly environments help them learn. They enjoy having a plan and checking off tasks as they are completed.

Difficulties may occur when these students have minimum abilities in other styles to keep them balanced. For instance, although they are excellent with details, they may become over focused on them at times. Some **Practical Managers** may appear obsessive compulsive and exhibit perfectionist characteristics. They may become upset when things are out of place or when the routine changes. They can be overwhelmed and over - stimulated. Their finely honed senses may cause them to be over-sensitive to light, sound, and textures. They become stressed when they're not certain of the requirements of a task or situation, when there is too much chaos, or when no one seems in charge!



### Practical Manager

Gifts	Needs	Possible Problems
<ul style="list-style-type: none"> <li>➤ Attention to details (love deadlines, timelines, punctuality)</li> <li>➤ Create to improve products or ideas</li> <li>➤ Finely tuned senses</li> <li>➤ Keep others on task</li> </ul>	<ul style="list-style-type: none"> <li>➤ Orderly, predictable environment</li> <li>➤ Structure, clear expectations and detailed directions</li> <li>➤ Opportunities to elaborate and add detail</li> </ul>	<ul style="list-style-type: none"> <li>➤ Perfectionism</li> <li>➤ Rigidity</li> <li>➤ See the world in black and white</li> </ul>

**The Learned Experts** **Learned Experts** have a talent for scholarly pursuits. Strengths in this area often allow students to become class experts on complex and abstract topics. They love to hypothesize and synthesize. As one 8 year old explained. “I crave knowledge like a tiger stalks his prey.” These students value knowledge and satiate their curiosity about how the world works by reading lots of non fiction, watching documentaries, and listening to interesting and informed people. In fact, these **Learned Experts** often would rather read or hear about the adventure than experience it. They often possess advanced vocabularies and can express themselves eloquently. They usually earn good grades and enjoy discussions, debate, and writing papers. They are



## Learned Experts

Gifts	Needs	Possible Problems
<ul style="list-style-type: none"> <li>➤ Very knowledgeable</li> <li>➤ Can synthesize ideas and create theories and models</li> <li>➤ Outstanding vocabulary</li> <li>➤ Excellent debater</li> </ul>	<ul style="list-style-type: none"> <li>➤ Intellectually stimulating environment</li> <li>➤ Games and activities that require strategizing</li> <li>➤ Opportunities to research, discuss, and hypothesize</li> </ul>	<ul style="list-style-type: none"> <li>➤ Intolerance of others perceived as less smart</li> <li>➤ Argumentative</li> <li>➤ Sarcasm, opinionated</li> </ul>

very logical and enjoy verbal debate –often arguing for the sake of the debate.

**Learned Experts** are happiest when engaged in some sort of intellectual pursuit or interacting with others whose abilities they admire. They engage fully when allowed to give their opinion and make their points of view known.

**Learned Experts** tend to need little sleep and may

be found with book and flashlight in hand as they prepare for bed. These students are often stressed when curriculum is not complex or the lessons move along too slowly. They can be sarcastic and unaware of the image they project and thus can't understand why people may not like them. **Learned Experts** may enjoy the pursuit of knowledge to such an extent, that they may be unwilling to end the research aspect of a task. Learning environments that don't offer advanced explorations of topics and issues or limit the opportunities for these kinds of students to be with one another inadvertently obstruct the development of their bright minds often causing behavioral problems.

## People Persons

**People Persons** have a talent for human relations and creating harmony. **People Persons**



## People Persons

Gifts	Needs	Possible Problems
<ul style="list-style-type: none"> <li>➤ Creating harmony</li> <li>➤ Colorful, dramatic</li> <li>➤ Social skills</li> <li>➤ Attuned to</li> </ul>	<ul style="list-style-type: none"> <li>➤ Colorful, social environment</li> <li>➤ Opportunities to interact with others</li> <li>➤ Opportunities for</li> </ul>	<ul style="list-style-type: none"> <li>➤ Disorganization</li> <li>➤ lack of attention to details</li> <li>➤ Will repress own needs to keep the peace and avoid</li> </ul>

live in a world of feelings and can identify the emotional climate of the room as soon as they enter. These youngsters have many friends and enjoy social interaction. Because they operate from a feeling level, they are often talented in the visual or performing arts.

**People Persons** are happiest when

and can contribute to the process by helping others get along. Because they are eager to please, they like special jobs. Students with strengths in this style perform best when they feel appreciated and special.

**People Persons** become stressed when there is conflict. Personal relationships take priority over academic tasks. These students can be over sensitive, experience melt downs and over dramatize and exaggerate events. Because they want to belong, some of these students may keep their needs to themselves and defer to the group to maintain their connection with peers. They too can be disorganized and lost in the emotions of the moment.

Some of these students may be emotionally sensitive to the reactions of others when they perceive that they are not included or accepted. If the learning environment is overly critical, and the students do not feel as though they belong, **People Persons** will shut down and not be emotionally available to learn.

### Creative Problem Solvers

Students like Jane, introduced in the initial scenario, are best identified by their talent for innovation. They are the **Creative Problem Solvers** of the world, energetically leaping

from one idea to another. Never satisfied with the status quo, they can always find a better way to do anything and, in fact, would much prefer to do it their way. Unlike the more sequential students,

**Creative Problem Solvers** understand that rules can be bent and exceptions made for the good of the cause. They may appear impulsive as they leap first and then look. They tend to see the end result first, then identify the steps they need to get there. This group is always taking risks if there is a chance for fun and adventure.

**Creative Problem Solvers** are the happiest when they are given choices and when working on multiple projects at once. They prefer open-ended assignments and opportunities to be creative. They do best when allowed to pursue the assignments or tasks their own way with few but general guidelines.

**Creative Problem Solvers** can be disorganized. Often they do not listen to directions and can be confused about what is expected of them. They test rules and have a dislike for routine. These youngsters are often stressed by having to focus on sequential details that are required in many learning environments. They also have difficulty making commitments in and out of school. **Creative Problem Solvers** do well in learning environments that match these students needs include discovery learning, use of the teachable moments, mild competition, use of learning games and options in terms of



### Creative Problem Solvers

Gifts	Needs	Possible Problems
<ul style="list-style-type: none"> <li>➤ Divergent thinker, can generate many ideas</li> <li>➤ Flair for adventure and spontaneity</li> <li>➤ Empathetic</li> <li>➤ Life of the party, fun</li> </ul>	<ul style="list-style-type: none"> <li>➤ Creative environment</li> <li>➤ Options</li> <li>➤ Opportunities for multiple projects</li> </ul>	<ul style="list-style-type: none"> <li>➤ Disorganization</li> <li>➤ lack of attention to details</li> <li>➤ Difficulty following directions</li> <li>➤ Own agenda, stubborn</li> </ul>



### Final Thoughts

When we take time to understand our children in terms of their personality, we can relate better to each other and cope more easily with the demands of the environment. If Jane's mother better understood Jane as a **Creative Problem Solver**, her mother could then better appreciate and nurture Jane's rich imagination. Supporting Jane's need for choice, her mother could help Jane develop her own schedule for task completion. The following site, <http://internationalcenterfortalentdevelopment.com>, links to the **Baum & Nicols Personality Prototype Profiler**, which you can administer to students in fifth grade and up. There is also a scale for adults. Compare yourself to your family members and see if you can understand your family dynamic.

To conclude, when we accept that we all have different personality profiles, we can begin to appreciate the unique contributions each style brings to family, school, and personal relationships. Lives work better if we can spend the majority of time in environments that align to our strengths. But there will be times when the demands of any task or situation will require the ability to use the skills from our less- preferred styles. Parents and teachers who use these profiles to plan are better able to arrange appropriate environments for youngsters and to provide necessary support when needed.

This article is adapted from

*Baum, S., Novak C., Preuss, L. & Dann, M. (2009). The 2-E profile: Multiple Perspectives*  
**The 2e Newsletter**, Oct/Nov, 2009. Issue 36.

### References

Nicols, H., & Baum, S. (2003). *A toolkit for Teens: A Guide for Helping adolescents manage stress*. Washington, DC: Office of Overseas Schools, United States Department of State

## 1,440 Minutes a Day

There is always one more thing to do and never enough time to do it!



Time Management - getting it all done is one of the greatest challenges of any time manager. In this session we will identify seven specific strategies that we can use to maximize our time, increase our productivity and improve our lives. There are only 1,440 minutes in a day how we use them to find the time of our lives makes all the difference.

### Seven Strategies to Maximize Time (It is as easy as filling in the blanks!)

1. Know the myth of \_\_\_\_\_.
2. Know the difference between \_\_\_\_\_ & \_\_\_\_\_.
3. Identify \_\_\_\_\_.
4. Prioritize \_\_\_\_\_.
5. Identify \_\_\_\_\_.
6. Prioritize \_\_\_\_\_.
7. Use \_\_\_\_\_.

Time Quadrant

Urgent means \_\_\_\_\_

Important means \_\_\_\_\_

	URGENT	NOT URGENT
I M P O R T A N T	Q-1  _____	Q-2  _____
N O T  I M P O R T A N T	Q-3  _____	Q-4  _____

## SMART Goals!

“If only I could have seen how close I was to the top!”: quote from a mountain climber who turned back from the summit, lost in the fog with less than 800 feet to go. Goal setting involves five critical characteristics. When you set goals do you use these five critical characteristics, or do you and your long distance goals sometimes get lost in the fog?

**S**pecific

**M**easurable

**A**ctionable

**R**elevant

**T**ime Limited but what does it mean?

Specific

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Measurable

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Actionable

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Relevant

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Time Limited

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*We don't know where we are,  
or who we are.*

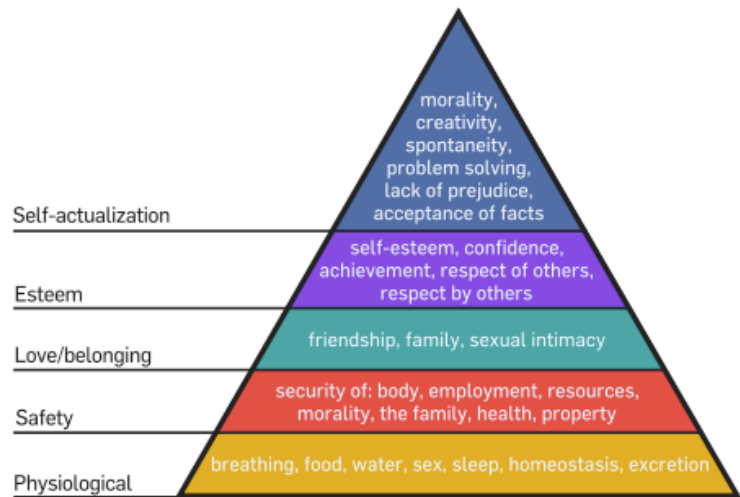
*don't know you;*

*We don't know,*

*don't we?*

Let's take the time to find out!

How do we know?

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



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Susan Baum is a celebrated and renowned author of many books including the very popular and useful *Multiple Intelligences in the Elementary Classroom: A teacher's toolkit*. She is an expert on twice exceptional children and is a Professor Emeritus for the College of New Rochelle, New York and presently works as an international educational and business consultant serving international communities around the world.

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