

1. Act the Lines... Frieze

Learners work individually or in teams using their bodies to send an image that conveys meaning. **Frieze** often is a prelude to developing a **Tableau** of understanding. After processing the text, the learners re-read the text in role, using Radio **Reading**. To deepen meaning and distribute thinking, the teacher might play **Act the Lines** with the text.

- A/B partners or teams are given lines from the text to prepare as a tableau. When the text is read another time, the teams insert the tableau into the reading when their lines appear.

Or, the teacher may introduce, or **Find the Lines**. Learners select poignant lines; work to illustrate the depth of meaning in the text, then the class has to work to match the lines and the pictures. Thank you to Ann and Lauren Nottingham for sharing these ideas. Thank you to Ann and Lauren Nottingham for sharing these ideas.

2. Anticipation Guide

This tool works as well today as it did when we first started using it in the late '80's (Brownlie, Close and Wingren, 1988). To set up anticipation for reading the teacher identifies 3-6 key important ideas from the text, as statements. These statements should be written so as to precipitate both 'yes' and 'no' responses. If they are obvious *yes* or *no* items, the discussion may not tap into deep and perceptive thinking. The teacher places the items on a piece of paper, overhead, or chart paper. The learners take some time to individually think about each statement, and then make a decision to whether they think *yes* or *no*. They check a box on their sheet, and prepare to justify their choices. Through A/B- *talk* and class-*talk* the learners hear multiple perspectives. A tally of *yes/no* responses develops as each statement is explored.

Students read to learn the writer's opinion about each statement. The class returns to each item, and the learners work to identify and justify what the writer thought about each item. Through A/B-rehearsal and reporting, perspectives are shared. Many entry points for writing during and after working with the guide, give learners opportunities to explain or defend their own opinions or the opinions of the writer.

For example:

Choose one of the statements. Write to explain how your thinking or perspective was the same, and how it was different from the writer's thinking.

3. Brain Bubbles

With this tool learners generate what they think a character is sensing, imaging, thinking, feeling, wondering and noticing in bubbles - revealing cartoon-like representations. Learners are encouraged to show their thinking in **images** and in **words**.

4. Capture the Essence

From writing: Learners read over a final draft then underline words or phrases that are essential to the writing, words that hold what the writer is trying to say – words that send the an image to the reader. These are words or phrases the writing cannot do without. The words and phrases are read slowly as a poem, with the writer asking, "Does this capture what I really wanted to say?"

From reading: Learners read a paragraph and identify critical words and phrases, again asking, "Do these words capture what the author wanted us to understand? What words can the text *not* live without? The captured words and phrases are read slowly, as a poem, with the class listening to see if the words work to hold the writer's meaning. More paragraphs are read, and the process continues. At the end of the reading and capturing the essence, the

words are read again as a poem. When they are read aloud the class listens to notice if the words hold the important images, big ideas, and meaning in the text. Sometimes the poems are published and prepared for presentation.

Once learners get very good at picking our words that hold the gist, they can go back over multiple paragraphs and make a poem that holds the meaning of what they have read. When they read the poem, the important images, ideas and details will flood back into their thinking. The coaching cards are wonderful to keep at hand as they are listening to the poems. In A/B partners they can talk about the images, ideas and details that came into their thinking as they were listening to the poems.

5. Change It...

As learners read a passage, they change something in the text and notice how that affects the story. During A/B interactions they explain what they changed and what happened as a result. Changing something is playful and adds novelty to the reading. The action of changing something gives the brain an opportunity to deepen and elaborate understanding of the text being read, and to generate new ideas that **stimulate neural activity and growth (S•N•A•G)**. Grade one learners in a research study where the only addition to their regular work with reading was **Change Something**, dramatically improved their comprehension.

6. Character Carousel/Gallery Walk (3)

A character's name is put at the top of a chart paper. Students are grouped in fours around the chart and together they generate everything they know about the character inside and out, each group with a different colour of felt pen. After a length of time, the papers rotate to a new group and the new group adds new ideas, images and important details about how the character thinks, speaks, feels and acts - in a different colour of felt pen. The papers rotate until each group has had a turn adding to the different character's pages. Students are encouraged to press for as many subtle details as possible, and to go into the text to thoughtfully challenge or question information on the page. When the papers return to the original groups, they are tasked to synthesize and present the information – justifying their conclusions. This collective work provides the ideas and language for dramatization.

Character Carousel is a great way to lead into **Character Walk and Talk**, **Tableau** or **Frieze**.

7. Character Walk & Talk

Students know a story well. They assume the role(s) of a character within the story, and they are challenged to speak, think, feel, sense, act and wonder like the character. Simple props build belief for the actions and the talk promotes deeper understandings. Students stand in two lines or randomly in a space, and on a signal a character with the prop(s) begins walking through the crowd. As the character comes upon a person, the person tells the character something the character might say, think, feel, do or wonder. When the students develop skill with this process, a number of characters can effectively do a 'walkabout.' We thank Jonathan Neelands and Juliana Paxton for their inspiring work with these innovative drama structures and are very appreciative of extensions developed by Ingrid Fawcett and both Georgia Nieken and Kim Bondi.

8. Clustering Images, Words and Questions

A word or sketch is placed in a circle, in the middle of a page. The learner has a **coaching card** near, and uses the card to activate his or her thinking about a task, topic or question being explored. The learner draws a circle in the middle of a page, and then begins clustering by drawing a circle, then immediately drawing a line off the circle and drawing another circle thinking internally, "This makes me think of..." In the circle (s) he jots down words and/or images. (S) he continues the chain of thinking, "This makes me think of..." until ideas are

depleted. At that point (s) he goes back to the central circle, circles it and starts another chain of thinking. Again the word or image is jotted and circled.

Coaching Point:

The word (s) can be anything related to the topic: sensations, feelings, words thought, words spoken, motion, scents, textures, sounds, colours, sizes, shapes, questions...a multitude of sensory details, captions of events or personal experiences.

When the writers begin to run out of information, in about three - five minutes, the writer picks up a different coloured pen or pencil, and circles a word on the page that seems important -- and then draws a line to another word that connects to the first word, saying "This connects to _____this because _____. After 2-3 minutes of circling and connecting, the student moves straight into writing, **writing to show not tell**.

Version A:

Sometimes we move into structured A/B partner-talk prior to setting an image for **Writing as an Insider to Show not Tell**. One partner might explain his or her clusters of thinking while the other watches for similarities and differences. Each learner is given time to add new thinking after the partner-talk, and after hearing a number of samples featured in the classroom, usually in a new colour to show the effects of partner-talk.

9. Collaborative Summaries into Multiple Paragraph Writing(3)

Learners generate the three-five most important ideas from something they have been working on. They move to a partner and negotiate until they reach agreement on the three to five most important ideas. Often the teacher stops the play at this point to develop criteria for what makes a successful negotiation, and learners set goals for further negotiation work. As a team the two, they then move into fours and repeat the process. The process ends when the teacher calls *time*. Learners will be in teams of two to as many as sixteen when that happens. Once like magic the whole class was in two teams heavily negotiating when *time* was called. At this point learners choose their three-five most important points, cluster and draft paragraphs for each one. They then generate an introduction and a conclusion and they have a draft essay to take through the writing process.

10. Editing without Agony (4)

In this adapted version of **Editing without Agony(4)** students draft a response, listen to a number of drafts, work as a class to generate criteria for powerful writing, work in partners to generate a second draft using the established criteria as a guide, listen to a number of the collaborative drafts and participate in the refinement of the criteria, set personal goals for their writing, draft again individually, reflect on the effects of the **Editing without Agony** process on their writing, and then set goals for further writing. We continue to notice significant shifts in expression, from grade 1-12 every time we use this process.

a. Students draft and listen to a number of samples to develop criteria. They use the criteria to set a goal(s) for their second draft. Following the second draft the students identify or highlight evidence of meeting criteria in their writing, and discuss their writing with a learning partner. The partners may offer advice, but only the author changes anything on the page. Once the meaning has been crafted, into what the author really wants to say, the focus turns to working on the form, style and conventions - the other sides of editing.

b. In this version suggested by Nadya Rickard, the teacher highlights evidence of powerful writing on first drafts, then the students work in A/B partners to identify why the teacher highlighted the particular words or passages. They listen to a number of drafts read aloud, then work as a class to develop a T-square of criteria for powerful writing. One of the partner's drafts is chosen for editing. The partners work together to edit the draft, then one of

the partners presents the changes with a rationale for the refinements to the class. The focus then changes to the other partner's draft. Learners use a grid of criteria to find evidence in their work.

11. Entry Points

The task of developing a prediction or hypothesis is set. In A/B partners students examine a title, artifacts, a picture or graphic, a set of clues or snippets of language from a text, one clue at a time. After each clue is discussed learners are invited to choose one or more of four entry points to activate their thinking on a topic: generating images and sensory details, predicting or hypothesizing, generating questions, generating important ideas. As they work to develop what they know, the teacher encourages them to stretch into all four choices telling them that each choice represents a different learning style, and that by exploring each choice they are activating more pathways in the brain. After a length of time, through A/B partner interaction, students notice similarities and differences, and add new ideas to their thinking. In A/B partners they work to collaboratively generate oral predictions, listen to a selection of drafts to develop a T-square of criteria for powerful predictions, generate individual predictions, reflect on the effects of the **Entry Points** process on their thinking, and then set goals for further predicting/hypothesizing.

12. Establishing Meaning

Learners explore the meaning of a word by working with it three ways:

- a. They work together to define the word based on its meaning in the text
- b. They generate similes, metaphors and/or analogies for the word
- c. They generate real world examples of the word in use.

13. Fact/Inference Chart

During reading a chunk of text learners identify facts and what they are inferring from the both the facts and the gist of the text. Inferences may come in the shape of images and sensory details, or in words thought, spoken or wondered. This tool invites may revisits to the text to substantiate or justify thinking. Teacher modeling, A/B collaborative-talk reported out through class-talk stimulates possibilities

- **Image/Inference Chart** is another way to vary this process. Learners gather images and sensory details as they read then develop and justify inferences from the images. Work with both tools lays the foundation for more sophisticated summary work and synthesis

14. Find the Lines

Learners select poignant lines; work to illustrate the depth of meaning in the text, then the class has to work to match the lines and the pictures. Thank you to Ann and Lauren Nottingham for sharing these ideas.

15. FiveAlone•FiveTogether

This brainstorming tool starts with individuals generating their own thinking about a topic -- for a length of time (1-5 minutes, depending on the complexity of the topic and the age of the learners). They generate connections identifying what they know and understand, and they generate questions related to the topic. They move into groups of four lettering each person off as A/B/C/D. Each group does a whip around to explain what they know or wonder. The teacher calls one letter and invites that person to rehearse with their team to summarize what the team knows and wonders. After the *class-talk* individuals return to their own papers and add new ideas and new questions. Once again they move into teams to do another whip around this time explaining new connections, ideas and questions. Another letter is called and the person with that letter rehearses the new connections, ideas and questions before summarizing the team's ideas and questions. Individually learners add more ideas to their

papers. Often the students use different colours of pencil or pen each time they add new ideas.

16. Five (4•3) and Tell...

On a strip of paper learners generate the most important ideas from a text (5, 4 or 3...). They work with a partner to negotiate and reach agreement on 3-5 ideas. Once they have reached agreement, they put their collaborative set of ideas on a coloured strip of paper. They rehearse what is important justifying their thinking then prepare to present the ideas as storytellers or reporters. Criteria for powerful storytelling/reporting are generated from drafts, and the students reflect and revise their stories in light of feedback. Individually learners prepare their final set of important ideas and prepare to story-tell or report.

17. Frames for Reporting

A reporting-out frame is placed on the board or on a chart paper. During A/B partner interactions, the partners rehearse what they will say using the frame. One partner is identified to stand and report out. Rehearsal is one of eight cognitive strategies (West, Farmer and Wolf, 1991), and the reporting out develops the motoric function in the brain, a function developed through memory work, elocution and sentence frames (Doidge, 2007). Our research work with this aspect of *SmartLearning* has shown that when learners speak in sentences, they write in more confident sentences (Close, 2009).

Examples of reporting-out frames:

- *My partner _____ and I decided who would be partner A and who would be partner B by _____; therefore, I am ___ because _____.*
- *My partner _____ and I predict _____ because _____.*
- *(After collaboratively generating and prioritizing questions, and rehearsing the thinking behind their most pressing questions...)My partner ____ and I wonder _____ because _____.*
- *_____ and I think these are important facts and we are inferring _____ based on _____.*
- *_____ and I think the big idea in this passage is _____ because _____.*

18. Frames for Understanding, fondly called 'the placemat'

Learners are in groups of four, numbered 1-4, around a large square of paper, identified as a picture frame or placemat for learning. Each learner has a piece of paper or a post-it note that is a little smaller than his or her side of the frame. A task is given to the teams, and then individuals generate their own ideas on their papers. Learner #1 starts off by explaining his or her thinking. Learner #2 leads a discussion inviting the others to identify what was important in #1's thinking. They question and clarify with #1, and then a summary idea or statement is put into the middle of the picture frame and #1 glues or sticks his work on the edge or frame of the picture. #2 speaks, #3 leads the conversation and the process continues until all four have had an opportunity to speak, lead and write in the picture frame. One of the learners is identified to rehearse with his or her team and present the team's ideas to the class.

19. Gap Analysis Family of tools

Weaving with Clues

A task is set and a title is revealed. One at a time clues are revealed and learners work in A/B teams to discuss and predict from the clues. With each clue partner-talk is shared out as class-talk to deepen and extend ideas. After each clue learners are encouraged to adjust and refine their thinking. Clues may be artifacts, graphics, quotes... Following the class-talk, criteria for powerful predicting is developed and then the learners work to generate individual predictions. The learners reflect on the effects of the tool on their learning and set further goals for predicting.

Weaving with Images and Words to sort•categorize• question•predict/justify

This tool is an enhanced version of our old favourite, Sort & Predict (Brownlie, Close and Wingren, 1988)

- Learners engage in **Partner Picture-talk** to analyze a picture, and then a set of nine words from the text associated with the picture is given to them. They use the picture and the words to collaboratively generate a prediction. From the collaborative predictions a T-square of criteria is developed. Learners use the criteria to set goals prior to generating an individual prediction.

Coaching Point: Use the **Weaving with Images and Words** page to set up sets of nine words or phrases.

- The words and phrases are image-producing words chosen from the chunks of text you will be working with. The learners are set up in pairs, triads, or as a quartet in lettered heads. They are lettered off, and work individually first to analyze the picture to think about the words. **Coaching cards** and the **Storyscope** are used to stimulate the thinking. They are challenged to move the words and phrases around letting images, sensations, feelings and thoughts come into their thinking. On a signal they are invited to talk about the words and the images, sensations, feelings and thoughts with their partners.
- On another signal a letter is identified, and that learner rehearses with his or her partners to summarize the groups' beginning thinking. The team then works to move the words about, into categories.... Often the teacher stops the play and invites learners to share emerging categories. (S) he presses the learners to generate new categories, and to come up with one category that is a surprise. Insight and originality can be encouraged here, as those qualities are prized in the highest levels on the performance standards.
- Learners are then invited to wonder or generate questions they would like the text to answer. Again a letter name is called, and one learner works with the team to rehearse the team's ideas before presenting ideas to the class. The final action sees the learners invited to *jump into the gap* to predict what kind of story might unfold from these selected words and the associated pictures.
- Another picture and set of words are processed, and then from two or even three pictures and sets of words the learners work to generate a prediction. The prediction is presented and the class develops a T-square of criteria for prediction. Learners set goals for predicting based on the criteria, then work independently to generate their own best prediction or hypothesis, predicting what might happen and why?

At the end of working with a text, words can be sorted into categories with the learners justifying their selection based on important ideas in the text.

Weaving with Text...thinking like a writer

This marvelous tool was originally developed by Linda Wingren and it reflects the time-old work of apprenticing with masters. In a short story, novel, informational piece of text, song or poem the teacher chooses a set of passages (4-6), in sets of one to two actual sentences from the text, that will connect in such a way that main ideas can easily be threaded together to create a satisfying story. The passages are placed on a chart or piece of acetate, and on a sheet of paper leaving gaps or writing spaces between the passages.

The first two passages are revealed, the students generate possibilities for the text in the gap, they listen to each other's ideas, and then a new passage is revealed. The process continues until all of the passages have been revealed and discussed. Individually students write their own version filling in the gaps with highly informed ideas. The process ends with the students reflecting and setting goals for the next time they **weave with text**.

20. Geyser

Individuals on a team of three or four generate ideas. Learners number off 1...2...3... #1 explains his or her ideas, #2 invites the others to look for commonalities and connections. They work together to stretch or express the ideas as one important idea, then write the idea down. #2 explains, #3 leads the look for commonalities and connections, and the process continues until all learners have spoken and each has led a conversation. One learner rehearses the list of ideas with their team mates, and prepares to present the ideas to the class. After the class-talk reporting, individuals generate their final summaries, reflect and set goals for further work with the tool.

21. Gift of Words*

Pat Woolston, a teacher in Langley introduced this vocabulary-enhancing tool ever so long ago. She started by bringing in snippets of language that she invited her learners to listen to, language from fine and far-reaching genres. She had a passion for Arizona, and Byrd Baylor was often heard ringing through the halls. She carefully penned the words with fine calligraphy pens, and gently set the words in an album. Later she wrote the words on a chart paper and mounted them on the wall, titled "**A Gift of Words.**" She read and read and read and the learners picked out *gifts of words*. Handwriting was done using the words. She invited them to bring *gifts of words* from interviews with family members and from their own reading... albums of words and walls of words caught everyone's interest. Occasionally the learners would use art techniques to illustrate their favourite *gifts of words*. The school caught the word-fever, and it became a treasure-box of words almost overnight. At her memorial service, learners over the years brought their favourite *gifts of words*, and each one read them out. Thank you Pat, for a wonderful idea. It has truly stood the test of time.

22. G•O•S•S•I•P with R•A•S•A: receive... appreciate... summarize... ask questions

This tool is great for activating background knowledge and understanding, or for summarizing and synthesizing information. Learners **go out** and **selectively search** for important **points** using the principles behind real gossip. A concept or question is chosen. Learners first generate their own ideas, and then start the process by going to a first person asking, "What's important?" They receive the information... appreciate what they are hearing by showing appropriate body language... summarize what they heard... and ask questions to clarify and extend meaning... They write information in one of the boxes. They thank the person and move to another person, repeating the process. This time they pass the **gossip**, ...the ideas they just heard. RASA is repeated and person hearing the information jots it down, then shares his or her **gossip**. Following the gathering of ideas, each person returns to their A/B partnership or team to share the **GOSSIP** they gathered.

The team or partner interaction can be deepened through **Lettered Heads. Learners are lettered off, A↔B↔C↔D...** In order, learners explain and summarize their personal understandings. The group works to summarize all of the understandings in the group... One person's letter is drawn (role of the die, from *sticks of courage*, from a selection of cards, or...) The person chosen is then rehearsed by his or her teammates, before presenting the findings using a reporting-frame:

My partners __. __, __, and __ *learned* __. The next team reports only new findings...

Mining for Gold; Talk About and the **Six-Step Summary** are powerful tools that work wonderfully with **G•O•S•S•I•P**.

23. Growing Images

Before reading learners study a set of vocabulary words and generate sketches to show what they think the words mean. During and after reading they note what the words mean in the context and draw in detail to show their understanding.

24. Hidden Object

An object with a fair amount of detail is chosen by the teacher. This object may be an actual artifact found in a text, an artifact that represents a concept, or it may be a metaphor for a concept the learners will be working with in the learning sequence. The teacher sets the ground rules and explains how the inquiry will unfold.

An example of teacher-talk:

"I have an object that is very important to our work today. I am going to invite you to begin questioning to learn what the object is. I will only be able to say yes or no to your question. I will sometimes say things like, you could ask me more about...to stretch your thinking into categories, or if I say yes (or no) to your question what will that do to your thinking? Or, I might invite you to explain your thinking. We will graph the number of questions it takes us to reveal the object. This is very important as we need to develop precise lines of questioning to discover the object. Working together over time with this tool you will sharpen your thinking and you will notice your thinking gets much faster."

Following the revealing of the object, the teacher may take the learners into **Object Imagery** using the **Partner Picture-talk** frame for analysis.

25. I'm Imaging and Mining for Gold

One partner begins imaging what is coming into his or her thinking, while the other partner listens, ready to start the Mining for Gold Routine:

- When the imaging partner finishes talking, the listening partner *mines for gold* asking, "What's important?"
- When his or her partner replies (s) he presses for substantiation saying, "Why is that important?" When the partner replies again, again (s) he presses for further synthesis saying, "And, why is that important?"
- This process continues through three cycles of, "Why is that important?"
- *The probing partner writes the final word, the NUGGET-of-Gold, on a paper ready to share with the class.*
- *Partners reverse roles and the process repeats until time is called. Some teams will gather a few nuggets, and others may only get to one or two...*

26. I•D•E•A•S family of tools

- **ID: Image•Details**

A page is set up in two columns, one titled *images* and the other titled *details*. As learners work with a chunk of text (print, media, experience...) they sketch and/ or use words to identify sensations, images, feelings, thoughts... on one side of a page and then sift through those ideas to generate important details to remember on the other side of the page. A/B partner-talk is structured into the processing.

Through the interactions learners explain their understandings, notice similarities and differences and add new learning and insights to their own thinking before demonstrating their understandings.

- **IC: Image•Connections**
- **II : Image•Inference**
- **IQ: Image•Questions**
- **IQS: Image•Questions•Synthesis**
- **I•D•E•A•S Pyramid**

Version A:

A page is set up with five columns I•D•E•A•S, and three rows, to process *three chunks* of text.

Overview of the process:

I: Learners individually generate **images** and sensations in idea-sketches and words -- using the *SmartLearning coaching cards* to stimulate thinking.

D: capture important **details**.

Work in A/B partners using R•A•S•A to summarize and *send* ideas

.....

E: capture the **essence**.. the '*must-have*' words in the text*

A: generate a **keyword gist** to sythesize the meaning in the text

S: generate a **statement (prediction, question... a symbol** to hold the idea: could be a simile, analogy or metaphor

***If your learners are working in a text or anthology, give them pieces of acetate and water-coloured felt pens to capture the essence.**

With a task in mind, the learners listen to, read and *think-with* a text. They work individually generating **images and details** in the first two columns. After a length of time, they are invited to work in A/B partners to summarize and send images and details. One partner works to send images, and to talk through important details. The other partner listens with **coaching cards** in hand, noticing the images and details that come into his or her thinking.

- The listening partner summarizes the imagery and important details that came into his or her thinking, and then sends his or her images and details. Each time the listener listens for images and important details, noticing similarities and differences in his or her partner's thinking.

After both learners send and receive ideas, they work individually to **capture the essence of the passage, the 'must-have' words in the text**. To stimulate and distribute thinking, samples are heard... and tested to see if they hold the message the writer conveyed. The learners then work to capture the meaning in a **keyword gist**. A/B partners share their *gists* (captions/headlines) and then work to generate a statement... or symbol to hold the meaning. Reporting-out involves the partners rehearsing and preparing to share the words and the thinking behind their choice of statements or symbols.

An example of a reporting-out frame

My partner ____ chose ____ as his statement (prediction... question....) because _____ and he created _____ as a symbol. I chose ____ as my statement (prediction... question...) because____, and I created _____.

This is a marvelous study technique that gives the learner many ways to activate, store and retrieve information. The working and reworking of the material causes the learner to elaboratively rehearse the understandings, and the cycles of action move the information from working memory into higher levels of thinking (Medina, 2009; Winne, 2011).

Version B:

I: Generate **images** and sensations to capture the meaning in the text, using the SmartLearning **coaching cards** to stimulate ideas

D: Identify important **details**.

E: Capture the **essence** of the text's meaning by underlining*important words and phrases, items to be read slowly as a poem. Affirm or test the meaning of the identified words saying, "Do these groups of word hold or capture what the writer wants us to understand?"

A: Generate a caption or headline,

S: Summarize or synthesize the meaning in one-three words.

Version C:

We call this version, "The Pyramid"

I•D•E•A•S are situated in a pyramid shape that shows information gathered as ideas, important ideas and details, the essence as a caption, and a synthesis in one word at the top.

27. Image-a-Time 1•2•3/Recall- a -Time 1•2•3

Triads examine a concept or focus question from three perspectives: as an observer or witness, from personal experience, and as helper or causal agent. After each point of view, shared understandings are constructed. Critical attributes of the concept are generated collaboratively prior to the learners listing their own personal understandings - often on the left side of a Venn diagram.

28. Image•sketch•talk & draft

As learners ears and eyes are on text they are encouraged to think in images and sensory details. After a chunk of text has been read, possibly a number of times in a number of ways, learners sketch images to capture important meaning. They work in A/B teams to explain their understandings and to note similarities and differences in their thinking. Partners stand and use a reporting out frame to explain images in their partner's thinking, and how they were the same or different from their own. After the class-talk learners add new ideas in a different colour, generate a response to extend their thinking. and then notice the effects of the tool on their thinking. The process repeats for the next chunk of text. Following the processing work the teacher often **Sets an Image** related to the task set for the learning, and the learners write to demonstrate their understanding using **Writing as an insider to show not tell**.

29. Imaging a Character

This tool developed by Erika Warkentin is a refinement of **Listen, Sketch & Draft** (Brownlie, Close and Wingren, 1988, 1990, 1992), and **Character Walk &Talk**. Students are invited to read in role to process a story/text in chunks. The teacher and students read the chunk of text together, once. The teacher reads the chunk again, and invites the students to stand, move and *be* like the character. If there is dialogue, the students speak like the character with appropriate expression. Following the re-reading of the chunk, the students speak to their partner in role as the character, to send an image of how they are feeling and what has just happened to them in the story. The teacher reads the chunk again, as the students sketch their image of the chunk. The students are reminded to listen like the character, to notice and sketch the details that are important to remember. After sketching, the students speak in role to share their image with their partner. Finally an image is set and the students write in role to show what life is like in this part of the story -- using **Writing as an Insider to Show not Tell**.

30. Insert (√+!?-)

Learners read (or view) a chunk of text inserting symbols as they read or view (adapted from McLaughlin and Allen, 2002). Many symbols can be used. We start with five basic ones:

- **a check mark** for things you already know and are comfortable with
- **a plus sign** for something you just learned
- **an exclamation mark** for something that surprised or challenged you
- **a question mark** for something you question, wonder about or find confusing
- **a minus sign** for something they worry about or something that contradicts what you know

Other symbols that reflect the skills being developed can be used once the learners are comfortable with the process. We stretch understanding by using:

- **eyes**, to indicate something that opened your eyes
- **a heart**, for something that touched your heart
- **a light bulb**, for something that made you think differently
- **I** for an image or sensory details
- **D** for important details

When using texts, some teachers give the students pieces of acetate and watercolour felt pens to do their inserting. Others have the students use post-it notes or invite the learners to write on a copy of the text.

31. Key Ideas•Connections and Questions

A page is set up in three columns. As learners work with each chunk of text, they identify:

- important ideas
- connections to other texts, to their own lives, to the world (Christen and Murphy, 1991; Keene and Zimmerman, 1997)
- questions or what they wonder about.

After each chunk is processed the learners listen and explain their understandings in A/B partners - often listening for similarities and differences in the thinking. One partner rehearses with the other to report out similarities and differences in a class-talk. After listening to ideas in the class each learner jots down new ideas, often in a different colour of pen or pencil. This step shows new learning that grows from the partner and class-talk.

32. Lettered ... or Numbered Heads

Learners are lettered A-D (when they work in teams of four). The team works on the task, and then one learner's letter is called to report out. The team works together rehearsing ideas, and coaching the person before (s) he stands to report the group's understandings.

33. Lofty Links (concept mapping)

Lofty Links usually starts with a class modeling session that begins with the class brainstorming as many big ideas as they can from a study or focus. The class works to combine ideas until they have 4-8 big ideas. Each big idea is set in a circle on the board, and important details are listed below each one. The teacher invites learners in partners to talk about the ideas and details, and to think of how they might connect the ideas using "because" or answering "how" - always pressing for more sophisticated one- three word synthesis statements. Big ideas are circled and the "lofty links" are connected with lines. Statements are written on the lines. Once the modeling stage is complete individuals repeat the same process, starting with the brainstorming of a list down the side of their page.

- **Woolly Thinking**

The teacher has 6-8 different coloured balls of inexpensive wool ready. Big ideas are identified. The title for each big idea is written onto a strip of paper that is hung around a volunteer's neck. A ball of wool is given to each learner holding a big idea. Learners in the class are invited to explain how they would connect the big ideas, then they physically go to the first idea, and pull the wool over to the idea they are connecting to saying, "I would like to connect ____ to ____ because _____. The teacher works to stretch the ideas into *lofty links*. At the end of the connecting, the holders of the balls of wool rest their balls down, and each ball is rerolled for the next time. This moving version of *Lofty Links* offers rich opportunities for stretching thinking, and learners of all ages love it. Be sure the wool is wrapped gently around hands, as the connections are being made.

34. Mining for Gold

Learners are positioned in A/B partners to summarize and synthesize new learning. One partner is identified as the person to start the play by saying, "What's important about ____?" When the partner responds, the partner says, "Why is that important?" When (s) he hears a response, (s) he says, "And why is that important?" When (s) he hears the next response (s) he once again says, and why is that important?" At that point they will have a **nugget** of understanding to write down on a piece of paper. Roles reverse. The cycle continues until time is called by the teacher. Pairs rehearse the thinking behind their **nuggets**, and prepare to present their understandings. Often an individual write follows the presentation of the **nuggets**, and then the learners reflect on the effects of the **Mining for Gold** tool on their thinking and learning.

35. Object Imagery

An object is placed before the learners. The object will play an important role in the text being studied. Learners are grouped in A/B partners and they have the **Partner Picture-talk Guide** and the **SmartLearning Coaching Cards** in front of them. Criteria for powerful describing, and for powerful coaching is developed with the learners. The routine unfolds:

- Both learners work together to talk about all of the details related to the object.
- One partner turns away and begins describing saying, "*I'm picturing...*"
- The partner listening keeps an eye on the coaching card categories noticing gaps in the picturing, and when it is appropriate, gently says, "*You could tell me more about...or tell me more about...*"

The speaker turns back, studies the object, and says, "*I noticed I pictured...* then goes on to say, "*I noticed I didn't picture...*", and finished with, "*I noticed I needed to picture more about...*" The final statement sets goal-setting in motion for the next time they work with object imagery. **Roles reverse.**

36. One Word: Image•Details•Synthesis

Patricia Pain developed this tool to help learners develop their skill with synthesis. As learners eyes and ears are on text, both reading and listening, they are tasked to notice important images that come into their thinking. They work to sketch in pictures and words an image that is important to hold for that chunk of text. They work in A/B partners to explain their understandings, and then draft important details to remember, again explaining their understandings in A/B partners and hearing possibilities in the class. They then work to capture the understandings in a one-word synthesis. Please see **Image•Details** and **I•D•E•A•S** for more ideas...

- **Hidden Word**

This variation has the learners crafting their one-word individually and hiding the word so their partner cannot see it. In A/B partners they each explain the important images and details, then invite their partner to guess word. The hidden word is revealed and the owner of that word justifies his or her thinking for the choice of word.

37. Partner Picture-talk Routine

- **Partners collaboratively talk about a picture.**
- **Partner A moves the StoryScope around the picture, while partner B stands and watches, noticing the action of partner A**
- **Partner A begins talking about what (s)he is noticing**
Roles reverse
- **Partner A takes one last look at the picture, turns away and begins picturing:**
I'm picturing _____.
- **Partner B listens and uses the coaching cards to stimulate thinking, saying:**
You could say more about _____.

- **Partner A looks back at the picture and says:**
I noticed I pictured _____.
I noticed I needed to picture more about _____.

Roles reverse... after the learners are comfortable with the routine, they change roles after each picture. Usually only one or two pictures are processed as the viewing and explaining work is rigorous.

Learners are challenged to think like photographers or photo journalists and identify attributes to look for in a picture. Together they develop a set of criteria.

- They use the criteria and coaching cards to collaboratively discuss a picture. To start the process, the teacher challenges the learners who are set up in A/B partners, to talk about important images and details, and to talk about a story that might be going on in the picture.
- The routine below is set on a chart, the board or Smart Board.
- The teacher models the routine, with the class being B partners, and (s)he assumes the role of A. For a few moments (s)he muses, talking out loud about what (s)he is noticing in a picture, referring to coaching card categories to prompt her thinking. (S)he turns away from the picture and begins picturing out loud saying, "I'm picturing... When (s)he runs out of things to say, (s)he invites the class to coach her saying, "You could say more about..." They use the coaching cards to prompt their thinking. (S)he responds... then turns back to the picture and says, "I noticed I pictured... I noticed I needed to picture more about..." This action sets up goal-setting in the brain... Often on the first time, the learners get one A/B exchange following the same routine, and the teacher sets the image, and they write to send an image of what life was like... in the picture.

The SmartLearning Coaching Card is a tool designed to stimulate balanced brain processing as learners listen and respond to each other's *picturing* of images in a text.

The **Storyscope** is a *SmartThinking* tool that was inspired by Margriet Ruurs one night sitting by the fire musing over ways to fix learners' attention on textual graphics – to give them space and time to develop imagery and languaging skills.

38. Popcorn

From random places in the room learners are invited to "pop" up and explain their thinking. When one learner stops and sits down, another stands and begins talking.... Learners are encouraged to build on, or to show connections to someone else's thinking. The teacher also plays along popping up to say things that extend or connect ideas.

39. Powerful Solutions

Through this decision-making/problem solving process learners identify attributes or qualities they want to see as outcomes in a decision or problem. They then work to develop a number of possible solutions. Each possibility is tested using the identified attributes, a decision is made, and then the learner identifies the pluses and the minuses of the decision or solution to the problem. Learners reflect on the process and set goals for the next time they have to make a decision or solve a problem.

40. Project an Image

The class is set up in two groups facing each other, with students on each side in A/B partners. One side is given the title of the text and the Entry Points framework to begin predicting what they might see in a picture from the text. They are tasked to talk in their A/B partnerships about:

- images and sensory details that might emerge

- possible predictions of what might happen and why
- possible questions
- feelings that might unfold in the text or what might be important in a text with that kind of title.

41. Pyramid

I•D•E•A•S are situated in a pyramid shape that shows information gathered as images, important ideas and details, the essence as a caption, and a synthesis in one word at the top. For more detail see I•D•E•A•S.

42. Quadrant Thinking/Four Quadrants

Learners process a text or experience through four lenses: **images**; **sensory details**; **powerful words** - words thought, spoken and wondered; and **feelings** or for non-fiction, what is very **important to remember**?

43. Questioning in Role... Questioning in the Round

This tool is a form of reciprocal questioning. Learners are invited to think in role as a character or expert in a text, to generate questions for other characters or players.

- One version has A/B partners assuming the same role, and working collaboratively to generate, categorize and prioritize questions for other characters or players. At first they freely generate questions. This gives the teacher an opportunity to get a baseline assessment on the level of questioning.
- Over time they are guided to generate: on-the-line questions, questions that have direct answers in the text; between-the-line questions, questions that will invite us to infer; and beyond-the-line questions, questions that stretch thinking. They are asked to prioritize their questions and to be able to explain the thinking behind their questions, when they offer them to the class.

A question from one of the characters is offered, and everyone in A/B partners thinks in that role to respond to the question. They are given A/B rehearsal time to stimulate and substantiate their responses. The character team asking the first question invites people to respond. After each response, the person is thanked and then that person chooses the next person to respond. We always invite the questioning team to explain the thinking behind their question after hearing a number of responses. Everyone claps to acknowledge the work and effort demonstrated by the questioning team. The last person to offer a response becomes the next person to ask a question.

- Another version sees the questioning set up as a Talk Show, with a host. Characters in sets of two, both in the same role, are invited to come onto the 'stage.' The audience works in twos to generate and ask questions. The pairs on the stage are given collaboration time to rehearse a response, and then one offers the thinking justifying their answer. Learners love this option.

44. Radio Reading

Learners first listen to a chunk of text read with expression by the teacher, they read and listen to the chunk, then slip into one of the roles in the text and collaboratively read – with the voice and nuances of meaning of the character or expert in the text. Learners choose to take on more than one role. Voices heard throughout the class, expressing the language in role, leads to a dynamic experience for everyone -- regardless of age or experience. Our research in 2007/8 showed that this deep processing of text combined with the application of a *SmartThinking* tool like **ID Image•Detail** or **IQS Image•Question•Synthesis** leads to vastly improved comprehension and vibrant written expression (Close, 2009). Often **Questioning in Role**, **Character Alley** or **Character Walk and Talk** is integrated into the sequence.

Learners activate and extend their thinking by applying four lenses as they read chunks of text. They look for: powerful words, generate questions, capture important images that hold their understanding and identify important ideas revealed in the text.

45. R•A•S•A: receive... appreciate... summarize... ask questions... supports learners to consciously listen to create understanding. Learners notice similarities and differences in each other's understandings, hear a sampling of each other's thinking before generating their own summaries and questions.. **Questioning in Role or Questioning the Writer** work well with this tool.

46. See•Feel•Think & Say

Learners read or view noticing what opens their eyes, touches their hearts, or causes them to think differently. They jot ideas down on an organizer, and then explain their ideas in A/B partners. Sometimes they send and receive ideas, other times they listen to notice and explain similarities and differences.

- **Image•Feel•Think & Say**

In this version learners identify images, notice feelings or things that touch their hearts, and identify what makes them see or think a little differently.

47. Sending Images

Learners develop images from a text, and then prepare to send them to their partners. The partner listens and prepares to articulate the images that (s) he received. Both partners reflect on what they noticed about the images they were able to send and receive, and they set goals for what they would like to see more of in both their sending and receiving.

48. Setting an Image... writing in role as an insider to send an image...

To set the task, the teacher engages the learners in a brief analysis of what the task is asking the students to do. They review criteria established for the learning and then the teacher reads a set of images to guide the students back over the text or experience. These image-activating statements start with sense...*see...feel...hear...notice* and are read slowly, with a pause after each one to allow the brain to re-generate images and important details. The learners then write in role to show or explain what life is like for a character. In non-fiction they write as a reporter, an observer, or expert, to explain in detail what is important. They listen to a selection of student samples to notice what is powerful or what works in the writing. As a class they develop a **T-Square (Davies, Cameron, Gregory)** with criterion on the left and evidence from the student writing on the right. Students use the criteria to set goals for further drafts.

49. Six-step Summary

Learners are set up in A/B partners. The six-step process is as follows:

- Partners each **speak for one minute**, for **30 seconds**, then for **15 seconds**.
- Partners **collaboratively generate and present a statement** to summarize their thinking
- **Individuals summarize** their understandings, and **reflect on their learning**.

The teacher guides the process, one step at a time choosing which partner will start by saying, "Partner ___ begin talking, explaining what you now know and understand. I will give you a five second signal (voice saying, '5', bell, wind chime, clap) to finish your talking, then partner ___ will have one minute. The process continues with the teacher saying, "And, what else you do you know?"

50. **SmartLearning Log**

The learning log was developed to guide learners through the nine-step *SmartLearning* process. The structure is flexible and invites learners of all ages to deeply process information and experiences. Over time the process becomes a way of thinking and being with learning.

51. **Structured Partner-talk**

One of the pillars or tenets of *SmartLearning* is *talk* -- A/B structured partner-talk, collaborative-talk, and class-talk. We use the talk structures and open ended high-inference tasks to develop a thought-full community of learners working toward important brain-stretching understandings. We develop criteria for *respectful listening and powerful speaking, and the learners use the continually refined criteria to develop their oral language and response-ability skills. They work first to establish A/B partnerships using thinking ways tied to concepts of study, then work on developing their image sending and receiving skills. They move to notice similarities and differences as they listen and **rehearse** each other's ideas. **Reporting-out frames** and standing to articulate thinking are key components of the work. **Standing** increases the flow of oxygen and arousal in the brain and leads to greater learning (Smith, 2007; Jensen, 2006).

52. **Talk About...**

Learners identify their own ideas in one square on a paper. In A/B partners they listen and capture important ideas from their partner's thinking in a second square on the paper, rehearsing what they heard their partners say. They present their partner's ideas to another set of A/B partners. Each partner has the opportunity to present his or her partner's ideas while the listening three jot down what is important to remember from what they are hearing. At the end of the processing the team works to generate a list of important attributes, they rehearse and present their ideas to the class. Each individual then jots his or her best understandings on one side of a Venn diagram. This process along with **Recall-a-Time 1•2•3** work wonderfully to set up comparison on a **Venn Diagram** before and after learning.

53. **Talking Points**

Learners use four lenses or shapes to reflect on a learning experience identifying:

- A stop sign: what stopped you and caused you to take notice?
- A square: what are you comfortable or squared away with?
- A triangle: what they are willing to try
- A circle: what you still mulling around or thinking about?

54. **T-Square**

Learners are invited to listen to samples of work and to collaboratively identify powerful qualities.

An example of teacher-talk:

I stayed up very late last night and got very excited by your work. I highlighted some very powerful passages. I will read a passage, and your task is to notice what works, what's powerful. Why did I choose that passage? You will then work with your partner to decide what worked and why. One of you will stand to explain why you think I chose the passage. I will put the quality you identify on the left and the exact words from the text on the right. I will also put the writer's initials by the evidence. We will read four or five, and then you will look at your writing to decide why I highlighted certain parts before using the T-square to set goals for today's work.

The qualities identified are placed on the left in a T-square, and evidence from the student work is placed on the right. The initials of the student whose work is cited as evidence are placed beside the wording or example. This tool was inspired many years ago from the work of Ann Davies, Karen Cameron, and Kathleen Gregory (1990).

Here is a wonderful example of using “assessment as learning” in a 65 minute class period. Megan Anakin was home in Canada for a short time, working as a teacher-on-call in Invermere. She had an opportunity to work with a junior secondary art class beginning a new project on a Monday morning, in June. After completing the attendance and daily announcements she noticed that the class was still half asleep. She thought this might be a perfect time to engage them in some conversation to liven things up. She prefaced her introduction to the lesson by acknowledging that we were very near the end of the school year and I hoped that they now had a great deal of knowledge about painting.

The assignment called for each student to be given an unidentified twenty-fifth piece of a master’s art work and to reproduce it as accurately as possible using acrylic paint. The art activity was a technical painting and problem-solving mystery for them to solve individually, and as a class. Megan chose to start with a conversation about the criteria that the teacher left for the project’s evaluation, before doing the demonstration with the class. She wrote the four criteria on the white board and then prefaced her pitch to the students by giving the class the context of her being new to the art room, and not their regular teacher. She wanted them to think in role as if they were a professional art critic and/or their regular art teacher and give her suggestions of what qualities that should be present in a high quality finished acrylic panel. Megan started with the first criterion; accurate colour mixing. Since there were no hands raised to volunteer information even after a generous amount of wait-time, she asked students to share the first idea that came to mind with the person sitting across from them at their art table. Quiet murmurs were heard. She asked for suggestions again. This time two hands raised to volunteer information. Megan placed the two offerings on the board next to the criterion and added the heading, “looks like...” Several students sought clarification of the ideas and then slowly proceeded to offer elaborations, revisions, and further ideas. Megan noticed that the class was waking up.

She asked the class to chat about the second criterion with a partner. All students were now speaking with more animation and conviction in their voices. When asked to share their thinking, students showed greater confidence in speaking and presenting their ideas clearly. The students had realized that their peers were listening and giving serious consideration to what was being said. The process continued in this manner until they arrived at the final criterion, effort. One student raised the concern that you cannot necessarily see effort in the final product. Others jumped in and said of course you could. Megan brought the work of several master artists hanging in poster form around the room into the conversation. The sharing of ideas became very lively at this point. A final result of the conversation was the consensus opinion of the class that it was the teacher’s job to pay attention to student effort during the art making process, and several examples were given to support their position.

When the time came for Megan to do the demonstration, all of the class was eager to gather around me and observe. Several of the more precocious students were already putting the criteria to work on her efforts. She noticed they were coaching her into a better demonstration performance than she would have done without their encouragement. When Megan had finished outlining the steps, the students were very eager to begin their projects. The remainder of the lesson proceeded with students working on interpreting their tiny piece of the master’s painting, enlarging it to a fit the proportions of a larger panel size paper, then setting to mix and paint as accurately and precisely as possible. They even encouraged Megan to finish my panel too.

Megan was really pleased with the level of thinking achieved in the classroom. All of the students were engaged with the lesson and seemed to work with confidence and conviction. She was really pleased to see that she was supporting thoughtful learning processes that were already established in the classroom. Megan wished she could have returned to the class to see the end of the project and the assessment of the final paintings

Assessment for Learning: Sample of a T-Square generated by Megan Anakin in a grade 8/9 class

Criteria for your acrylic painting panel	Looks like...
<ul style="list-style-type: none"> Accurate colour mixing 	<ul style="list-style-type: none"> No streaks of unmixed colours in brush strokes Different areas of same colour on each panel are identical Same colours of different panels should match too Choose the best primary and secondary colours so you don't waste paint
<ul style="list-style-type: none"> Proportion (accuracy in drawing) 	<ul style="list-style-type: none"> Measurements are taken from the original and correct enlargement made Colour placement is accurate Finished panels match up precisely
<ul style="list-style-type: none"> Neatness 	<ul style="list-style-type: none"> No smudges or paint drops on the picture Brush held perpendicular to the paper for even paint application -no scrubbing with the brush Brushstroke size and direction should match the ones from the original
<ul style="list-style-type: none"> Effort 	<ul style="list-style-type: none"> Ask for help or the opinion of the teacher or classmates Keep working until it looks right – no giving up, but start over if it is a disaster If finished early, work on a second piece

55. Task Analysis: identifying attributes

Learners work collaboratively, and as a class, to analyze what a task is asking them to do, then they set goals in relation to the criteria set for the task.

56. Thinking like a Photographer or Photo Journalist

A task is set for the learners to think like a photographer or photo journalist documenting an important event. In A/B partners students discuss what would be important to a photographer on the scene of an event. A beginning set of criteria is developed with the whole class.

Coaching cards are introduced to the learners and they discuss the categories for coaching. They use the criteria and the coaching cards as a starting place for identifying personal goals. They set a goal with a prompt like, "What would you like to see in your photo journalist work today?" They move into role and are invited to see themselves as photographers capturing moments in each chunk of the story. They use idea sketches, drawings and words to reveal important details in the frames, and are encouraged to bring the frames to life by adding sensations, sensory details, feelings, words thought or spoken (**Quadrant thinking**).

- In **Writing like a Photographer** they choose one of the picture frames, cluster ideas, then write to show what life is like in that particular moment in time.

57. Thinking *yes*•Thinking *no*

A statement is set on the board. Learners study the statement, then work individually to think **yes** about the statement and then to think **no** about the statement. They travel back and forth over the *yes* and *no* thinking, stretching their thinking like elastic with each exchange, until they have exhausted possibilities. They move into twos and begin to negotiate, summarize and synthesize their collaborative *yes* and *no* thinking, working to reach agreement before moving into foursomes. Criteria for effective negotiation are developed with the learners as the process unfolds. Learners reflect on their own personal negotiation skills and set goals for further negotiations. Writing from both perspectives provides a rich opportunity to express and substantiate opinions. This *SmartThinking* tool is an adaptation of Donna Alverman's Discussion Web (1990).

58. Corners or Sides

This tool builds movement into learning. Linda Wingren reflected that her learners loved these two tools so much because they could explore an issue with their whole bodies. In **Sides** the learners move to one side of the room depending on their perspective. If they feel strongly about the issue they stand closer to one corner, if they are middle of the road on their perspective they stand in the middle of the line and if they are weaker with the issue they stand at the other end of the line. One student steps forward offering his or her thinking. The next person to speak must summarize what her or she heard the first speaker say before articulating his or her thinking. **Corners** is a process that groups learners in corners rather than stretching them out along a line. If learners change perspectives and cross the floor or move along the line, they must articulate their reasoning. Always the writing that flows from the discussion reflects deeper, more expansive and more reasoned thinking.

59. Vessels of Understanding

Learners create three-dimensional objects to represent their understanding. The vessel itself can be a metaphor or analogy for a key character or concept. The vessel stands for something important to a character or to the concept. The vessel may also hold objects that represent key concepts or main ideas. The explanation of the thinking behind the design of the object requires justification, substantiation and synthesis.

60. Vocabulary Predict & Check

The teacher chooses a selection of words from a text the students are going to study, and adds a few extras that are not contained in the text. The title and possibly a few clues from the text are revealed, and then the learners work in A/B partners to predict the words they anticipate will be in the text. They rehearse the thinking behind their word choices, and then offer their thinking to the class. After reading the text they return to the list and verify the ones that were indeed in the text.

61. Vocabulary Sketch-to-stretch & Draft

Before working with a text, learners can show what they know about a set of vocabulary by sketching what the words mean and then writing to show the meaning. This baseline assessment shows initial understanding before reading. After reading, teams or partners work together to craft images that represent their understandings of the words. After they present their ideas, individuals sketch their own understandings and draft to explain what the words mean.

62. What's Important and Why? Connections...

This popular tool develops saliency and substantiation. A demonstration task is set The teacher often models the tool- use by reading and analyzing a chunk of text *thinking-aloud* about what is important to her and why. Students are invited to notice and talk about how the teacher identifies what is important and why. Next the teacher invites partners to read, view

or listen to a chunk of information, and partners work collaboratively to identify and justify what is important and why. They rehearse their understandings, and one partner stands to report and justify the thinking. The class-talk refines and expands the understandings. Usually two-three chunks of information are processed before the learners demonstrate their understandings.

- One version that works to develop a balance of brain activity adds **symbol-development** to the thinking. Following the identification of what's important, the learners generate a symbol to capture the essence of what is important.

63. Writing as an Insider to... Show not Tell

- **with Setting an Image and T-Square**

This set of tools has stood the test of time. Without fail these processes deeply engage learners and provide a context for rich expressive writing (Britton, 1986; Brownlie, Close and Wingren, 1988, 1990, 1992). To set the writing as an insider task, the teacher engages the learners in a brief analysis of what the task is asking the students to do. They review criteria established for the learning, and then the teacher reads a set of images to guide the students back over the text or experience. These image-activating statements start with sense...*see...feel...hear...notice* and are read slowly, with a pause after each one, to allow the brain to re-generate images and important details. The learners then write in role to show or explain what life is like for a character.

In non-fiction they write as a reporter, an observer, or expert, to explain in detail what is important. They listen to a selection of student samples to notice what is powerful or what works in the writing. As a class they develop a **T-Square** with criterion on the left and examples from the student writing on the right. Students use the criteria to set goals for further drafts. In **Writing like a Photographer** they choose one of the picture frames, cluster ideas, then write to show what life is like in that particular moment in time.

66. Zipper

The **z•i•p•p•e•e•r** is used to activate or summarize aspects of learning. We open or close the session by running the *zipper* of ideas first one way, around the class, then close the learning by *zipping* the other way. At the end of a session the teacher may invite the learners to explain what they noticed about the learning during the *zipper*. We always give the learners the option to 'pass', with the understanding that we will come back to them. They are thoughtfully challenged to listen and then choose something to say. If they say they had the same ideas as others, we invite them to share their thinking in their own words. Hearing ideas a number of ways deepens understanding for everyone.

.....

*Pat Woolston, a teacher from the Langley School District, introduced the *Gift of Words* as vocabulary-enhancing tool ever so long ago. I wrote an article in Prime Areas in 1988, as a tribute to Pat after she passed away, and it was recently acknowledged and referenced as a powerful way to develop vocabulary, in *The Word-Conscious Classroom* (2008) by Judith Scott, Bonnie Skobel and Jan Wells. They authors cited the 1988 article, and the work of Ted Hayes who shared how he used the tool with his students. I invited Pamela Wood, a vital force in so many Langley projects, to reflect on the power of the *gift of words* concept. Thank you, Pamela for taking the time to offer your insights.

Gifts of Words in the Primary Classroom - Grade 3

Pat Woolston's *Gift of Words* works well with Grade 3 children as an introduction to imagery in writing. It can form a lesson by itself, or it can be embedded in other lessons as a way to increase children's awareness of the power of words to create an image, a feeling, or an idea.

Task: Writing as a response to an experience, using a physical object: a vase of flowers, a painting, an old baseball mitt...

The children write one or two descriptive sentences, or even short phrases that could be used in a sentence later. These can then be shared aloud, become part of the child's collection of writing, or can be displayed around the room. In the beginning these will likely be very simple and even repetitive - children quickly become enamored of particular words. For a while everything in my classroom either 'sparkled' or 'glowed', regardless of the aptness of the words to the subject. This does not matter at the beginning. Eventually some very apt, surprisingly pithy ways to describe things will emerge and the teacher can then begin the conversation as to why a certain phrase might conjure an image in an especially powerful way.

The children do not have to write anything at first if they are reluctant writers. *Gifts of words* can be created at the board with everyone joining in with ideas - all that is required is an impetus and imagination. *Gifts of words* can easily be embedded in the opening exercises of the morning - "Give me a gift of words about... today's sky, how cold/hot it is, something you saw on the way to school, etc."

Sharing *gifts of words* in the Writers' Circle is also helpful. Writers bring their latest pieces, but instead of reading the whole, they pick a *gift of words* to share; a few words they especially like. The writer can say why the words are special to him/her, or the individuals in the group can say what the words conjure for them. A variation on this can be used in Readers' Circles where readers can share *gifts of words* from their favourite authors or the book they are currently reading. As an adjunct to their own writing this is invaluable.