

Differentiation Begins With H.O.P.E.



**Presented by
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Selected Quotes from Educational Leadership, September, 2005
Educating the Whole Child

What happens if despite all our emphasis on leaving no child behind, we fail to inspire children to move forward? If we neglect the needs of the whole child, will our measurements of partial success provide any comfort?

--Marge Scherer, Editor, p. 7

Can a child be anything but whole? In one sense, the answer to that question is no. Children respond to educational situations not only intellectually, but emotionally and socially as well. To neglect the social and emotional aspects of their development, to focus all our attention on measured academic performance, is to blind us to these youngsters' need to live a satisfying life.

--Elliot Eisner, "Back to whole", p. 16

If the sole goal is to raise achievement (in the narrowest sense of that word), then we may end up ignoring other kinds of learning. It's difficult to teach the whole child when you are held accountable only for raising reading and math scores.

--Alfie Kohn, "Unconditional teaching", p. 20

Imagine that your students are invited to respond to a questionnaire several years after leaving your school. They're asked to indicate whether they agree or disagree with the statement:

***Even when I wasn't proud of how I acted,
even when I didn't do the homework,
even when I got low test scores or didn't seem interested
in what was being taught, I knew that (insert your name here) still
cared about me.***

***How would you like your students to answer that sort of question?
How do you think they will answer it?***

--Alfie Kohn, "Unconditional teaching", p. 24

What is the Teacher's Role in a High Quality Classroom?

BY CAROL ANN TOMLINSON



I did something this week I often do. I asked a group of adult students to reflect on and then describe the best classes they've ever taken. This time the students were about to graduate from a five-year

teacher education program. Often the students are doctoral candidates. It makes no difference as far as I can tell. The answers that emerge are remarkably the same, and are interesting for both what they say and what they don't say.

These students know I teach curriculum; in fact most of them are beginning a graduate curriculum class when we work with the question. However, what's largely missing from descriptions of "best classes" is any mention of what the students learned—of curriculum. Often there is not even a suggestion of what the class was about. The dominant response in virtually every instance is a discussion of instruction—how the class was taught—including a solid focus on the role the teacher played in the class.

I'm a curriculum junkie. I wake up in the middle of the night pondering disciplinary concepts, thinking taxonomies, and rubrics. I am absolutely certain that it makes a huge difference what a teacher teaches. That is central in my professional creed and in the profession I practice. Having said that, I am not surprised at the dearth of conversation about the beauty of mathematics or the profundity of literature in descriptions of "best classes." In fact those things are subtexts in what the adult students say.

Responses typically describe how the

class was taught, and most particularly the role of the teacher. Said one student this week, "She would take time to find quotes that reminded her of us and share them with us individually. It let me know she cared to know who I was—that she did know who I was. And when I looked around the classroom, I realized she was doing the same thing for everyone else." Another response went this way, "She made our work full of purpose. It made us feel important, like we were doing something that would make a difference."

"The class was fun, surprising," said another student. "We never knew what would happen next, but we always knew the teacher would make sure something interesting would happen!" Yet another respondent reflected, "I didn't like her subject but I was in love with music, and my teacher cared enough to show me how music was connected to her subject. She let me use music to learn, and what I learned was to like her subject."

"Teaching is about building lives. It is the teacher who sculpted us into something more artful than we'd been—the teacher who helped us find a firmer footing than we'd had before—whom we revisit in our memories."

That's how it goes nearly all the time. Of course if I ask, students do say that they learned a lot of chemistry or developed a passion for writing or a sense of the realness of history in those classes—but for them, that was a given. "Of course we learned," they're saying, "but it's how we connected with the teacher that stands out."

Musings on the Power of the Teacher

It no longer surprises me, if it ever did, that even highly able adult students with a professional focus on education largely omit descriptions about curriculum when they talk about the best classes they've ever taken. It's not that curriculum is unimportant to

them—or that it's a negotiable element in extraordinary classes. Not at all. What these folks are clarifying is that what draws them to the subject, or cements them to it, is something that makes both them and the subject matter more "human."

Teaching is about building lives. It is the teacher who sculpted us into something more artful than we'd been—the teacher who helped us find a firmer footing than we'd had before—whom we revisit in our memories.

Of course the curriculum mattered. Science, math, music, or computer science were part of the teacher's vehicle for helping us become stronger. But it was the teacher who proved we could master the ideas and skills. Subject matter was the common language through which we tested our thought. It was a symbol for the bond we shared with each other, with the world we were going to inherit. But in important ways, the "stuff" took a back seat to the bonding, the quest, and the meaning.

Since my most recent encounter with the descriptions of best classes, I've heard a veteran educator for whom I have great respect make a related comment, and I've recalled a conversation with ninth graders. Both helped me understand the significance of the teacher as well. The educator said, "I hired teachers

who loved kids, and then I taught them to teach math. You can't do it the other way." She's right, I believe. The teacher's affection and respect for students is the tether that connects the teacher and the taught.

The ninth graders "got it" too. I watched them develop a love affair with a classroom in which the teacher had a somewhat fragile grasp of her subject. Although she was an older teacher, she was new in the classroom and new to teaching literature. Several times I watched as she "taught" students incorrect meanings of terms, or suggested "iffy" interpretations of readings. It was clear to me, however, that the students were transformed in her classroom. They were respectful of her, of one another, of what they studied, and tasks they completed. They entered and left the room with something I kept wanting to call "reverence."

It is true that the content errors were there and that the kids knew it. In talking with

several of them one day, I broached the subject gently. Yes, they said, they knew there were content errors, and generally they figured them out and corrected their own learning. "Then why," I asked them, "is this class so important to you?" Without hesitation, one of them answered, "For nine years, teachers have told us what to think. This teacher has shown us that we can think and how to think." Not only did they get it. They helped me get it as well.

Who we are and what we do as teachers is far more profound in young lives than what we teach. If we care to transmit our subject matter, we had better first be about the business of connecting with the kids whom we wish to teach.

Connecting with Kids

What is it teachers do that make them builders of lives? There are many routes to connecting with kids, and many great teachers probably link with learners at a level of such automaticity that they can't tell you precisely how they do it. Most great teachers, however, have cultivated a repertoire of ways to connect with kids in classrooms that are usually over-populated and time-starved. Here are a few ideas.

1. Study your students. Take a minute every day to remember that the tennis shoes are attached to lives, each one full of stories, dreams, and warts. Take notes on the kids individually and as a group. Pick out a few to study each day or each week. Think about what works for you when you absolutely, positively must learn something. Then apply those strategies to knowing, thinking about, and understanding each kid who entrusts a significant portion of his or her life to you!
2. Develop a taste for the kids you find least attractive. We all have tastes. It's human. It's also our obligation as classroom leaders to help each student build a life—even those we wish someone else were teaching this year! Of course, beneath whatever is unappealing to us is another of those lives full of stories and hopes. When we learn to find significance in each student, we become more deserving of the title "teacher." Further, when students see us accepting of kids who are prickly or even outcasts, both the model and the message are huge. Most important, of course, is the likelihood that we position ourselves to make a positive difference in the life of someone who may have a particular need of it.

3. Give each student opportunities to be at the center of your universe. When I was a brand new and clueless teacher, my first professional mentor gave me a difficult and potent piece of advice. Her name was Mrs. Gardner. She was nearing the end of her days as a teacher just as I was experiencing my first days. We taught in a challenging high school setting, and students were absolutely different with her from what they were with me—and in fact, from what they were with most of our colleagues. Again there was this thing I could only call "reverence" for her and all things that tran-

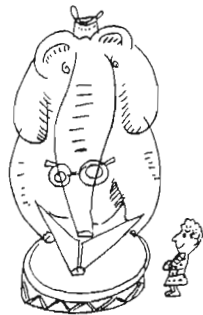


ILLUSTRATION BY JON PEARSON

spired in her classroom. Of course I thought it was magic. It took years before I understood how she conjured the magic. She gave me a clue early on, however. "I mark my success each day," she said, "by whether each of my students can go home with a personal Mrs. Gardner story." That's a tall order when kids file through your life 150 per day; it's no simple task if you teach 25 or 30. Most days, however, Mrs. Gardner earned the right to sleep on a successful day.

How does a teacher invite students to center stage in her universe? Maybe it happens when a teacher stands daily at the classroom door and as each student enters, initiates a personal exchange; sometimes those moments make the day for a student. Maybe it happens because a teacher finds time to meet with individuals and small groups in conferences. Those hard-won moments may happen in class or during a planning period. I was always amazed at the power of a conversation that took place when I called a student to my room for a few minutes during my planning period.

4. Watch the kids and reflect aloud. There's much power in a comment to the class about the growth, or tenacity, or compassion you've observed. I taught with someone who used to say to her students—just often enough, "I've been

watching you a lot as you work lately, and I made a wonderful discovery about..." or "As I've watched you recently, you've taught me something I hadn't understood before..." How elegant to be worth the teacher's time—to teach the teacher!

5. Compliment your students. Compliments have to be honest, of course. Kids are great hokey-detectors. Compliments can come in many forms. "Here's a book (or a cartoon, or a joke, or an idea) that reminded me of you..." "Last night I was thinking about the work you've been doing, and I had an idea that I think may be useful..." "I thought you might like..." These are powerful indicators to a student that he or she matters—that he or she is worth the teacher's time—that he or she is worthy as a person.
6. Set goals that are a little scary to the student—and then make sure the student reaches them. Precisely which goals are a bit intimidating will, of course, vary with different learners. But there is little that is more ennobling than realizing that a person you respect believes you are better or more capable than you had thought yourself!
7. Scaffold success. "Tell me how your project is going." "What's the next step you'll be taking in your work?" "Whom can you show this to so that you get some high quality feedback?" "What do I need to do in class to make sure you have the knowledge and skill to do an outstanding job?" "Who would like to stay after school one day this week so we can work together to make sure your work is on the right track?" These and a score of similar statements suggest that a student's work is worthy of a teacher's time and thought. Such options also facilitate development of a community of learners in which students collaborate rather than work in isolation.

Personal Reflections about Connection

When I ask my students about their most powerful classes, I also think about the ones that were most significant in my own life. I loved fourth grade math because my teacher selected me to walk to the edge of the playground each afternoon at 1:30 to meet her young son as he got off his school bus. I left math for a minute each day to do that, and returned as much like a grown-up as I could.

I spent much of eighth grade copying quotations from books of quotations in a spiral notebook. Mr. Arnold let me do that

instead of some projects he had in mind. He told me it was important that I wanted to develop an ear for language. The meaning of this to an awkward adolescent was that I was doing important work. Up to that point, I had never felt that what I did was important. I learned to love writing even more in 11th grade because Ms. Parker read our work aloud in class with such reverence. The notes she put on my papers were encouraging too. I know now, of course, that my 12th grade writing was dreadfully shallow and soupy, even for a 16-year-old. She accepted my offerings with respect, however, and I kept writing.

Mrs. Morgan showed me how to do a quantitative research project in 12th grade. I don't know to this day why she did it. The work had nothing to do with her class really. And it took time for her to move me through the project step-by-step. I remember that study with amazing clarity, for Mrs. Morgan shaped who I was because she believed in me and took the time to show me I could do something special.

Mr. Lugenbeel completely transformed me. I was dreadfully shy—mute with fear of speaking up. Mr. Lugenbeel and a high school assistant principal conspired to enroll me in his high school speech class. He didn't

indulge me in my debilitating fears, but said rather, "I need you to make a speech at a civic club for me later this month. We have just enough time; let's meet in the afternoons for the next couple of weeks to get you ready." I was too terrified to tell him no. He simply showed me a mountain that I was sure I could not scale, and took me out to dinner with his family to celebrate the fact that I did.

Making the Link

In no instance did any of these teachers do more for me than they did for others. In no instance did they hover over me. What they did, however, was to study me, and accept as a potential achiever an awkward and not especially promising kid, give me a chance to be at the center of their universe, talk to me about what I was doing and what I could do, compliment me with concrete challenges, and invest enough of themselves to ensure that I succeeded beyond my own vision of possible success.

The telling thing is this: I'm sure I learned fractions in fourth grade, but I don't remember that part. I remember feeling trusted and honored, and as a result, I found a new determination to like math. While I don't remember what I learned in Mrs. Morgan's psychology class, I remember the basic prin-

ciples of research she taught me outside of class. How could I not remember them, for they were evidence that an important person thought me important. I had to get it right. Mr. Arnold and Ms. Parker affirmed that I had something to say. How could I not like writing after that?

I can't recall a single teacher whose class would be on my "best class" list who taught "stuff" without first connecting with students as individuals. In fact, I can't even recall their classes.

Is it important to know math well in order to be a great math teacher, to know science deeply in order to be a great science teacher, to have a passion for music in order to be a great orchestra teacher? I absolutely think so! But I have no evidence it's enough. I think a great teacher constructs durable and trustworthy bridges between herself and her students (often using subject matter as part of the construction material), then issues the irresistible invitation, "Come see this magic world I love. I care for you so much that I must share it with you!" ■

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How to Connect with Kids

--CAROL ANN TOMLINSON

"What is the teacher's role in a high quality classroom?, Gifted Education Communicator, 2001, pp. 42-44

1. Study your STUDENTS

---TAKE A MINUTE EVERY DAY TO REMEMBER THAT THE TENNIS SHOES ARE ATTACHED TO LIVES, EACH ONE FULL OF STORIES, DREAMS, AND WARTS.

2. Develop a TASTE for kids you find LEAST ATTRACTIVE

---WHEN STUDENTS SEE US ACCEPTING OF kids who ARE PRICKLY OR EVEN OUTCASTS, BOTH THE MODEL AND THE MESSAGE ARE HUGE.

3. GIVE EACH STUDENT OPPORTUNITIES TO BE AT THE CENTER OF YOUR UNIVERSE

---MAYBE IT HAPPENS WHEN A TEACHER STANDS DAILY AT THE CLASSROOM DOOR AND INITIATES A PERSONAL EXCHANGE WITH EACH STUDENT . . .

4. Watch the kids AND REFLECT ALOUD

---"AS I'VE WATCHED YOU RECENTLY, YOU'VE TAUGHT ME SOMETHING I HADN'T UNDERSTOOD BEFORE."

5. SET GOALS THAT ARE A LITTLE SCARY TO THE STUDENT

---THERE IS LITTLE MORE ENNOBLING THAN REALIZING THAT A PERSON YOU RESPECT BELIEVES YOU ARE BETTER OR MORE CAPABLE THAN YOU HAD THOUGHT YOURSELF.

6. Scaffold success

---"WHAT'S THE NEXT STEP YOU'LL BE TAKING IN YOUR WORK? WHAT DO I NEED TO DO IN CLASS TO MAKE SURE YOU HAVE THE KNOWLEDGE AND SKILL TO DO AN OUTSTANDING JOB?"

GETTING TO KNOW YOU . . . BETTER

THE FOLLOWING QUESTIONS WILL HELP ME TO GET TO KNOW YOUR INTERESTS . . . DREAMS . . . QUIRKS . . . AND PERSONALITY. PLEASE ANSWER EACH QUESTION IN ONE OR TWO SENTENCES (OR, AT TIMES, A SINGLE WORD).

1. What is your favorite word? _____
2. What is your least favorite word? _____
3. What is your favorite sound? _____
4. What is your least favorite sound? _____
5. What is your idea of perfect happiness? _____

6. What is your greatest fear? _____

7. What trait or behavior of yours do you dislike the most? _____

8. What trait or behavior do you dislike the most in others? _____

9. On what occasion do you lie? _____

10. What do you consider your greatest achievement? _____

11. What is your greatest regret? _____

12. What is your most cherished possession? _____

13. Where would you most like to live? _____
14. What do you value the most in your friends? _____

15. Who are your real-life heroes? _____

16. Who are your fictional heroes? _____

17. What is it that you most dislike? _____

Your name _____

Differentiated Programming: What IT IS and What It Isn't

"The fact that students differ may be inconvenient, but it is unescapable. Adapting to that diversity is the inevitable price of productivity, high standards, and fairness to kids."

- TheodoreSizer

Differentiated Programming is a big term for what is really a simple educational concept - providing instruction that meets the differing needs of all students. For the gifted student, it means the opportunity to advance as far as possible. For the slower learner, it means more support and attention to mastering one skill before moving on to another. Between these two ends of the educational spectrum are thousands of other students with varying abilities, learning styles, interests and needs, all of which must be met. That is what Differentiated Programming attempts to do.

Differentiated Programming Is--

- Providing multiple assignments within each unit, tailored for students of different levels of achievement.
- Allowing students to choose, with the teacher's guidance, ways to learn and how to demonstrate what they have learned.
- Permitting students to opt out of material they already know and progress at their own pace through new material.
- Structuring class assignments so they require high levels of critical thinking but permit a range of responses.
- Having high expectations for all students.
- Creating learning centers with activities geared to different learning styles, levels of thinking, levels of interest, and levels of achievement.
- Providing students with opportunities to explore topics in which they have strong interest and find personal meaning.

Differentiated Programming Is Not--

- Assigning more work at the same level to high-achieving students.
- Requiring students to teach material they have mastered to others who have not mastered it.
- Giving all students the same work most of the time.
- Grouping students into cooperative learning groups that do not provide for individual accountability or do not focus on work that is new to all students.
- Focusing on student weaknesses and ignoring student strengths.
- Using only the differences in student responses to the same class assignment to provide differentiation.

QUESTION POSING:
THE KEY TO HIGHER LEVEL THINKING

1. WHAT DO WE KNOW ALREADY?

(What don't we need to learn or be taught?)

**2. WHAT DO WE WANT, OR NEED, TO
FIND OUT?**

(What are our problems, curiosities or challenges?
What don't we know?)

**3. HOW WILL WE GO ABOUT FINDING
OUT?**

(What experiments and inquiries will we make?
What information and resources are available?
Who will do what?)

**4. HOW WILL WE KNOW, AND SHOW,
WHAT WE HAVE LEARNED?**

(To whom will we show our work? Where do we
go next?)

From: "Varied learning and teaching approaches" by
Barbara L. Brodhagen, Middle School Journal,
January, 1998, pp. 49-52.



TAXONOMY OF THINKING



Category	Definition	Trigger Words	Products
Synthesis	Re-form individual parts to make a new whole.	Compose • Design • Invent • Create • Hypothesize • Construct • Forecast • Rearrange parts • Imagine	Lesson plan • Song • Poem • Story • Advertisement • Invention • Other creative products
Evaluation	Judge value of something vis-à-vis criteria. Support judgment.	Judge • Evaluate • Give opinion • Give viewpoint • Prioritize • Recommend • Critique	Decision • Rating/Grades • Editorial • Debate • Critique • Defense • Verdict • Judgment
Analysis	Understand how parts relate to a whole. Understand structure and motive. Note fallacies.	Investigate • Classify • Categorize • Compare • Contrast • Solve	Survey • Questionnaire • Plan • Solution to problem or mystery • Report • Prospectus
Application	Transfer knowledge learned in one situation to another.	Demonstrate • Use guides, maps, charts, etc. • Build • Cook	Recipe • Model • Artwork • Demonstration • Craft
Comprehension	Demonstrate basic understanding of concepts and curriculum. Translate into other words.	Restate in own words • Give examples • Explain • Summarize • Translate • Show symbols • Edit	Drawing • Diagram • Response to question • Revision • Translation
Knowledge	Ability to remember something previously learned.	Tell • Recite • List • Memorize • Remember • Define • Locate	Workbook pages • Quiz or test • Skill work • Vocabulary • Facts in isolation

Strategies to Extend Student Thinking

1. Call on students randomly, not just those who have raised their hands.

2. Utilize "Think-Pair-Share"

(2 minutes of individual think time; 2 minutes of discussion with a partner; then discussion with entire class)

3. Remember "wait time"

(A minimum wait of 5 seconds following a higher-level question)

4. Ask follow ups

("Why"; "Does any agree or disagree?"; "Tell us more." ; "Can you provide an example?")

5. Withhold judgment

(Respond to the student in a non-evaluative manner, like "I hadn't thought about it that way previously.")

6. Ask someone else to summarize

("Will someone please summarize Jane's main points?")

7. Survey the class

("How many of you have ever had a similar reaction/experience?")

8. Allow for student calling

("Richard, please call on someone else to respond.")

9. Play Devil's Advocate

("Why might someone disagree with your conclusion?")

10. Ask students to "unpack their thinking"

("Please describe how you arrived at that conclusion.")

11. Cue student responses

("There is more than one answer to this problem, so think broadly.")

Book Report Options: A Tasty Dozen

- 1. Construct a mobile that shows characters and events from a fiction book or facts from an information book.**
- 2. Make a game that teaches facts from a biography or information book.**
- 3. Decorate a box which contains five items that represent your book. Present these items to the class and explain why you chose them.**
- 4. Make a mask or character in your book, using a variety of materials such as eggshells, CoolWhip, tinfoil, fabric, etc.**
- 5. Write a 500 word review of your book, but do not use the letter "E" in your report (except in the book's title or characters).**
- 6. Write a letter to the book's author, including your reactions to the book.**
- 7. Create a jigsaw puzzle by drawing a picture that represents the end of the book. Cut the puzzle into at least 12 pieces, and write a summary of the book on the back of the puzzle.**
- 8. Make excerpts of the book on audio or video, or perform your favorite scene from the book for an audience of younger children.**
- 9. Design a movie poster for this book, and tell readers why they should want to see this movie.**
- 10. Draw a comic strip interpretation of the book's content.**
- 11. Write a review of the book as if you were speaking from the voice of the main character.**
- 12. Form a "book club" with others who have read this book and discuss in detail your favorite and least favorite parts of the book.**

TIC-TAC-TOE MENU

Horton Hatches the Egg by Dr. Seuss

<p>1. Make a list of 10 reasons why it is not a good idea to be lazy.</p>	<p>4. Create a joke book about elephants. Share it with your class.</p>	<p>7. Become a judge for "Animals on Trial". Decide if Mayzie is guilty of any crime and if she should be punished. Write her a letter to let her know what you've decided.</p>
<p>2. Draw a picture that shows how Mayzie learned a lesson. Write the lesson at the top of the page.</p>	<p>5. Write a poem about Horton that shows his good qualities. Present it to your class.</p>	<p>8. Design and build a model of a house for Horton and his new Elephant bird baby.</p>
<p>3. Make a poster for your classroom that gives 3-5 suggestions about how to be a good friend.</p>	<p>6. Pretend that you are the Elephant bird and you just discovered what Horton did for you. Write him a thank-you letter to show how much you appreciate him.</p>	<p>9. Horton sat on the nest for 52 weeks. About how many months is that? Days? Hours? Minutes?</p>

Name _____ Projects Picked # _____, # _____, # _____

AMERICAN WARS EXTENSIONS MENU



<p>Present a detailed biography of an important person during the time of this conflict. Include evidence of this person's influence during the war period.</p>	<p>Research the patriotic music used by both sides in the war. Point out similarities and differences. Describe how music influences patriotism in civilians and soldiers. Compare the patriotic music of this war to that of other wars.</p>	<p>Locate information about the medical practices used on the battlefield and in field hospitals during this war. Include biographical information about famous medical people of that time.</p>
<p>Discover how military people communicated with each other and with their commander-in-chief during this war. Focus on events in which poorly understood or poorly delivered communications influenced the outcome of a military effort.</p>	<h2>Student Choice</h2>	<p>Investigate battles in which creative or uncommonly used tactics were employed. OR design strategies that you think would have led to more victories and fewer casualties. Be sure to use only the technology available during that time period.</p>
<p>Choose 25 key words from this unit. Create a directory that lists each word, its meaning, and its effect on this war.</p>	<p>Investigate other types of wars: between families, clans, children in school, mythical creatures, etc. Share information about them and include a comparison of elements found in a traditional war between countries.</p>	<p>Create alternate ways for countries to solve their problems without resorting to warfare.</p>



EXTENSIONS MENU

	Student Choice	

First Inning

Emily and her father went to see a baseball game. Emily noticed six team banners on the outfield wall. The banners were from the Cleveland Indians, Chicago White Sox, Minnesota Twins, Milwaukee Brewers, Kansas City Royals and Texas Rangers.

Read the clues below and determine the order of the banners on the outfield wall.

A. The Twins' banner was to the left of the Royals' banner and to the right of the White Sox banner.

B. The Indians', Brewers' and Rangers' banners were in right field.

C. The Rangers' and Brewers' banners were not next to the Royals' banner.

D. The Brewers' banner was not at the end.

Getting the correct answer to both puzzles earns your team **2 runs.**

Getting either answer correct earns your team **1 run.**

Fifth Inning

In Little League, the distance between bases is 60 feet. Keep this in mind as you answer the following question:

One of your teammates ate way too much watching a Little League game. The hot dog was 450 calories, the nachos were 600 calories, and the large soft drink was 300 calories. If a person must run one mile to burn 300 calories, how many times around the bases must your too-hungry friend go to burn off all the calories consumed at this Little League game?

Teams who get the correct answer will receive 4 runs.

8th Inning

Your team has decided to make a new type of baseball field. Instead of being covered with grass, the entire field will be covered in (pick one):

* water

* sand

* Jell-o

Describe how your game would be different and any changes to the rules that you would make. You will have 10 minutes to think about and write your answer in the space below.

The team judged to have the most creative answer will receive 3 runs. The second-best answer will receive 1 run.



(and friends)

to Your Life

Compiled by Jim Delisle
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Illustrations by Sebastian Theilig

Lessons from Hogwarts:

*Applying the Wisdom of
Harry Potter*



L = Learning

"If you want to know what a man's like, take a good look at how he treats his inferiors, not his equals."--Sirius Black

"I say there are spots that don't come off . . . spots that never come off, d'you know what I mean?"—Mad-Eye Moody

"Scars can come in useful. I have one myself above my left knee which is a perfect map of the London Underground."—Albus Dumbledore

"It does not do well to dwell on dreams and forget to live."—Dumbledore

I = Inside You

"I make mistakes like the next man. In fact, being—forgive me—rather cleverer than most men, my mistakes tend to be correspondingly huger."—Dumbledore

"Happiness can be found, even in the darkest of times, if one only remembers to turn on the light."—Dumbledore

"I sometimes find, and I am sure you know the feeling, that I simply have too many thoughts and memories crammed into my mind . . . At these times . . . I use the Pensieve. One simply siphons the excess thoughts from one's mind, pours them into the basin, and examines them at one's leisure."—Dumbledore

"Numbing the pain for a while will make it worse when you finally feel it."—
Dumbledore

"Ah, music," he said, wiping his eyes. "A magic far beyond all we do here! And now, bedtime. Off you trot!"—Dumbledore

F = Friends

"A week ago, Harry would have said finding a partner for a dance would be a cinch compared to taking on a Hungarian Horntail. But now that he had done the latter, and was facing the prospect of asking a girl to the ball, he thought he'd rather have another round with the dragon."—text from Goblet of Fire

"It's very character-building stuff, learning to peel sprouts without magic; makes you appreciate how different it is for Muggles and Squibs."—Arthur Weasley

"Differences of habit and language are nothing at all if our aims are identical and our hearts are open."—Dumbledore

"I don't need a cloak to become invisible."—Dumbledore

"Have you any idea how much tyrants fear the people they oppress?"—Dumbledore

"I am not worried, Harry," said Dumbledore, his voice a little stronger despite the freezing water. "I am with you."

E = Everything else

"Don't count your owls before they are delivered."—Dumbledore

"There are all kinds of courage. It takes a great deal of courage to stand up to our enemies, but just as much to stand up to our friends."—Dumbledore

"Never trust anything that can think for itself if you can't see where it keeps its brain."—
Arthur Weasley

"Can you believe our luck? Of all the trees we could've hit, we had to get the one that hits back."—Ron Weasley

"Remember, if the time should come when you have to make a choice between what is right and what is easy, remember what happened to a boy who was good, and kind, and brave, because he strayed across the path of Lord Voldemort."--Dumbledore

Consider what you have learned in our course this semester--in our class meetings, from our guest speakers, through your outside activities related to education, and in your classroom-based field experiences. Then, with these experiences as your base, answer the following:

1. Who (and what) has *engaged* you?
2. Who (and what) has **enraged** you?
3. Who (and what) has **INSPIRED** you?
4. Who (and what) has *confused* you?
5. Who (and what) **worries** you?
6. Who (and what) makes you **excited** about becoming a teacher?
7. Who (and what) causes you **anxiety** about the thought of becoming a teacher?
8. What **do you know** now about schools, kids and/or teaching that you didn't know at the beginning of the semester?
9. What **don't you know yet** about schools, kids and/or teaching that you still need to learn?
10. On a scale of 1 (low) to 10 (high) how **confident** are you in your career choice of education? Is this score *higher* or **Lower** than it was at the beginning of this term? *Explain yourself.*

“Adding to” involves “Letting go”

Teachers, like politicians, are very good at doing something: adding more responsibilities without taking away any of the many existing ones. In curriculum differentiation, this means that educators are always thinking up new ways to “add to” student project ideas without first considering that time, being finite, requires that some other things be “let go”.

Consider the following scenarios and determine what students might do **instead of** the basic curriculum. What curriculum can you let go and with what might you replace it?

Scenario #1:

A 4th grader has mastered basic math operations and sits quietly (and bored) while others complete worksheets that she finishes in ten minutes. Also, your cleverly- disguised word problems that are still a review of basic math concepts hold little interest and intellectual stimulation for this student.

What can you give up in this student’s daily math work? What might you suggest to fill the time you have just ‘bought’?

Scenario #2:

One of your 8th grade science students has competed (and won) various science fair competitions over several years. He has spent two weeks at a summer science camp at a local university and, when you introduce plate tectonics in your class, this student has a grasp of knowledge that surpasses your own.

What can you give up in this student’s daily science work? What might you suggest to fill the time you have bought?

Scenario #3:

One of your 7th grade physical education students plays soccer for a traveling team and is away for three weeks every Summer to attend a pre-Olympic training camp for aspiring athletes. His athletic coordination, timing and skills are such that in virtually every instance in class he dominates the play, sometimes to the chagrin of other students who admire his abilities while, simultaneously, being intimidated by them.

What can you give up in this student’s physical education classes? What might you suggest to fulfill the time you have “bought”?

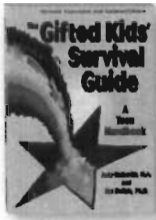
Scenario #4:

Come up with your own scenario involving a student with whom you have worked who has shown superior skills and content acquisition in your subject area. What did you do to enhance this student’s education, or **what might you have done** that you did not do?



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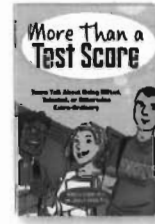
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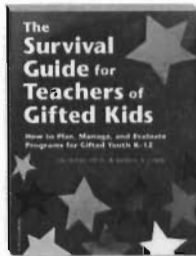
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