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Don't forget *Word for Word I* with ten additional student-centred units:

- Art Parts
- Animal Arrays
- Food for Thought
- Future Fantasies
- Geographic Grab Bag
- Language Lifters
- Locker Room Lingo
- Money Talks
- Shelter Semantics
- Weather Wise

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Introduction

Welcome to “**Word for Word II**”! We offer ten units to engage your students in some creative ways with words. They are:

Okay Bouquets	Flowers
Syncopated Sounds	Music
Pretentious Predators:	Mythical Beasts
Bordering On . . .	Frontiers
Mixed Messages	Communication
Toodle-Oo	Musical Instruments
I Espy	Discoveries
Reciprocal Receptacles	Containers
Qualitative Quantities	Quantities
Rides of Passage	Transportation

We have included 20 **teacher-directed activities** which relate to all the units and emphasize the study of words. These activities have been coded to Frank Williams’ Teaching Strategies. They can be used individually, as large group introduction, or in small co-operative groups. The subjects can be self-contained vocabulary studies or integrated into larger units.

Imagination Boosters, based on Alex Osborn’s Spur Questions, offer ways to stimulate and extend thinking. **Creative Categories** is a way to promote many kinds of thinking as well as co-operative learning in small groups, an appreciation for unusual connections, and a way of seeing the world through the eyes of others. Imagination Boosters and Creative Categories will enhance and extend any of the ten units.

Within each of the ten units, the following is provided:

Beginning with a **visualization exercise**, students relax as they image a scene that sets the stage for that topic. The visualization ends with the students seeing themselves as successful and ready to learn.

The **Worksheet** presents 20 vocabulary words which are synonymous with or relate to the subject. You can be the judge of the relevancy of the list and add or delete at your discretion. The four activities are to be completed in order to gain thorough familiarity with each word.

Each unit has ten **task cards** which, again, can be large or small group or individually used. These activities incorporate the following strategies and models: Frank Williams’ Creative Behaviors Model, Bloom’s Taxonomy, Howard Gardner’s Seven Intelligences.

A reproducible **Record Sheet** is included for easy recording of completed tasks.

We hope **Word for Word II** will assist you as a teacher to apply strategies of critical thinking and creative behaviors to other areas of the curriculum. Above all, have fun!

THE VISUALIZATION EXERCISE

If you and your students are familiar with relaxation or centring exercises, you will already know the value of these kinds of activities. If this is a new area to you, some excellent discussion on the subject can be found in:

Imaging: The Rainbow Connection (Joyce Winn, 1993)

Image and Write ... Poetry (Karin K. Hess, 1990)

Visual Thinking – Entertaining Activities to Increase Intelligence
(Paul I. Jacobs and Stuart Dods, 1990)

Visual Thinking – Using Mental Imagery as a Practical Thinking Tool
(Paul I. Jacobs and Stuart Dods, 1991)

Picture This - Years 4-6 (Laura Rose, 1992)

Using Imagery to Develop Memory (Dr. Michael T. Bagley, 1990)

200 Ways to Use Imagery in the Classroom (Dr. Michael T. Bagley and Karin K. Hess, 1990)

Using Imagery in Creative Problem Solving (Dr. Michael T. Bagley, 1991)

SOME GENERAL SUGGESTIONS

Use a gentle, soothing voice.

Encourage students to take an open body position (arms and legs uncrossed, hands open and relaxed).

Suggest that eyes be closed.

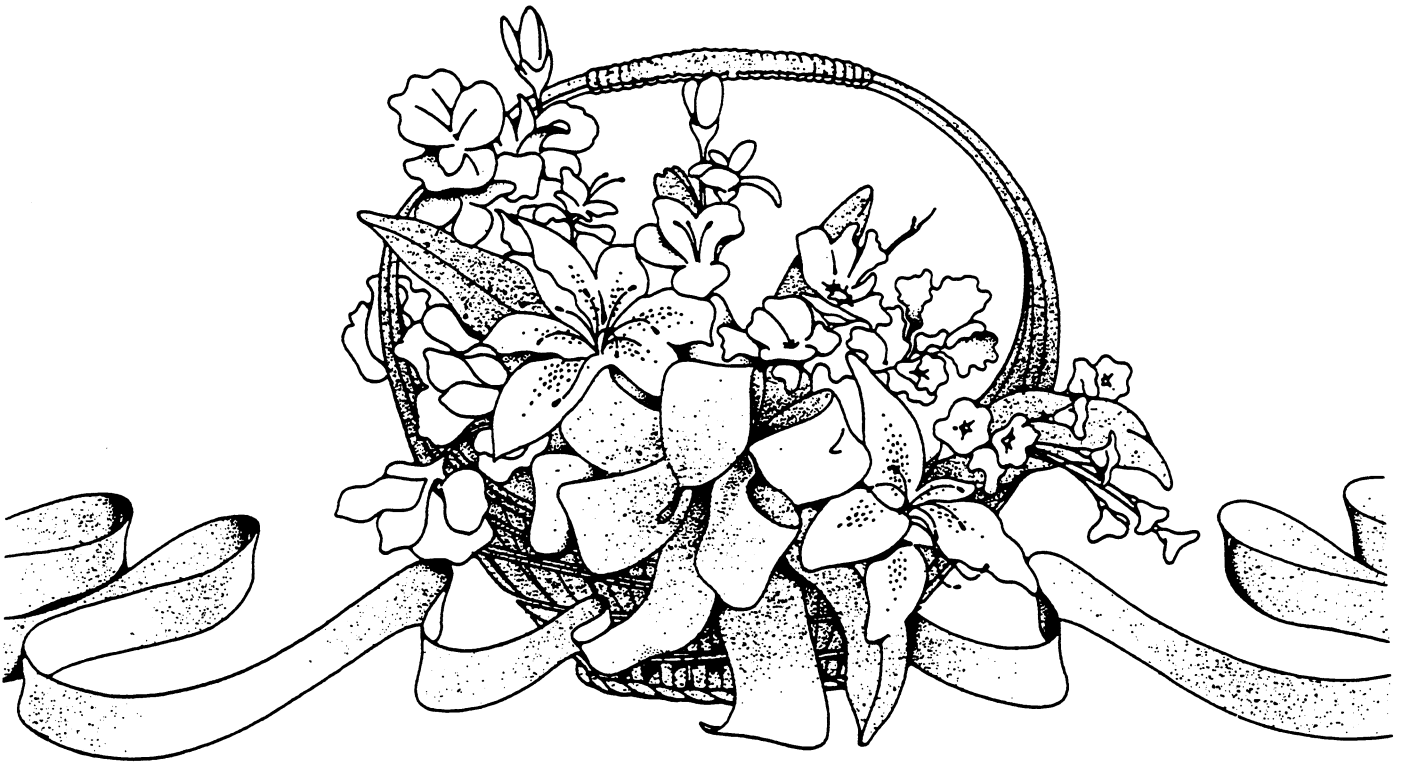
Begin by giving the suggestion of slow, deep breathing: slowly inhaling through the nose, slowing exhaling all the air in the lungs, at least three or four times. You may need to mention “fill the lungs with air, let the breath flow down in the abdomen” . . . then “slowly breathe out all the air . . . emptying the lungs.” Feel free to substitute words that work for you.

Have the participants notice tension in any part of the body. Give a direction like: “Let the tension go,” or “Feel the tension melting away.” Sometimes it is helpful to draw attention to those spots we all seem to favor when we are holding stress in our bodies. You can even begin with the feet and say, “Notice any tightness in your feet or ankles and let it go . . . Be aware of your calves and feel each muscle as they begin to relax. . . .” Continue up the line of the body, mentioning the major parts.

In other words, take time to prepare for the exercise!

When the visualization exercise is finished, before the eyes are opened, the suggestion can be made to “rub the floor with your feet, feel the chair or floor you are sitting on, become aware of the room or the space you are in.” Then the eyes can be opened . . . giving time to look around and become totally present in the here and now.

Okay Bouquets



VISUALIZATION

Get into a comfortable position, close your eyes . . . breathe deeply and slowly . . . concentrate on a spot between your eyes. As you breathe in . . . breathe out . . . notice how much more relaxed you feel . . . breathe in . . . breathe out . . . relax.

Picture yourself surrounded by flowers of every imaginable color. Some colors are soft . . . some are bright . . . some deep . . . varied. Focus on those to which you are **most attracted**. **Slowly move towards that color which is most vivid in your surroundings.** Touch the flower . . . feel the petals . . . the stem . . . the leaves . . . gently slide a petal between your fingers. What sensations do you feel? Lift the flower to your nose . . . breathe in the fragrance . . . picture the fragrance as it perfumes your senses . . . feel how it affects you. Is it tangy? . . . warm? . . . woody? . . . fresh? . . . spicy? What memories are activated by this fragrance? As you look at the flower, decide how its unique qualities are like you. What makes it stand out from the others? Why is it so special?

As you return to the classroom feeling refreshed, remember the qualities of the flower and how like a flower you are . . . blossoming . . . growing . . . beautiful.