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Morph Grid I

Presentation and Facilitation Strategies

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INTRODUCTION

Presenting professional development (PD) sessions is what staff developers do all day every day. They must plan, design, and execute their PD activities with skill and grace. They design all-day sessions, half-day sessions, one-hour sessions, and even 10- to 15-minute review sessions.

From Staff Room to Classroom II: The One-Minute Professional Development Planner is the perfect designer tool to create a quick plan for any of these professional development sessions.

DIRECTIONS

Roll a set of dice three times to select an activity for the three elements based on the numbers rolled. Be courageous and go with the actual numbers. Don't cheat. It will make your professional development lively, original, and effective.

1. *Capture* the participants' attention with openers.
2. *Captivate* them with the "meat of the matter."
3. *Close* with keepers.

CATEGORICAL LISTING OF ALL MORPH TOOLS

Check Appendix A for an index of strategies by type of tool (e.g., collaborative tool or management tool).

CREATIVE OPTIONS

Remember, the strategies are interchangeable and often work as any of the three elements, depending on the context and how they are used. An opener may be used as a closer or even as part of the meat of the session. Be creative and use the grid of strategies with your own creative flair.

MORPH GRID I: PRESENTATION AND FACILITATION**Capture Strategy 1. Story****Explanation (What it is!)**

Tell a personal story to make a telling point. In other words, tell any story that comes to mind that seems related, relevant, and rich with innuendo and meaningful commentary. As soon as someone says, "I'm going to tell you a story," that person has the audience's attention. Everyone loves a story, and better yet, they remember the stories you tell. Stories follow a set pattern: They have a beginning, a middle, and an end. Stories are easy to listen to and easy to "take away." Stories that make a specific telling point are memorable and repeatable. In short, stories do, indeed, tell the story. In fact, they tell the story that sticks.

Application (When to use it!)

Don't hesitate to use a story as a surefire opener. Stories are one of the traditional tools in the toolbox of a great presenter. You can reference that story throughout the talk and effectively circle back to that story at the end of your talk.

Remember, a personal story is not an affidavit. Don't hesitate to borrow a story or to shape a story so that it makes a strong point and helps frame the topic of the session. Also, don't be afraid to ask participants to share their stories with you. Ask them to tell about an incident with a student that fits the topic focus, or ask them to tell a story with a partner. These are powerful moments in a presentation because stories help to personalize the learning and make a point in an intensely meaningful way.

Elaboration (How to use it!)***"Quality Teaching"***

For example, tell the story of the best teacher you ever had as a way to lead into a discussion on quality teaching.

The teacher I remember most is my fifth grade teacher, Mrs. Dockerty. Everyone thought she was mean, and none of us kids wanted to have her for fifth grade. But the secret that was revealed to her students was that she was a wonderfully kind and caring teacher who had the highest standards and the highest expectations for the students in her care. When they say, "Students don't care what you know, until they know you care," they are talking about Mrs. Dockerty. She cared about each and every one of us. She knew us as individuals. She knew that I loved art, so she put me in charge of the bulletin boards. I worked harder for Mrs. Dockerty than I did for any other teacher I ever had because I believed that she believed in me.

MORPH GRID I: PRESENTATION AND FACILITATION**Capture Strategy 2. Joke****Explanation (What it is!)**

Some people say they aren't good at telling jokes, but maybe they haven't looked at it in the right way. When you hear a joke you like, try to tell it back to yourself—after you have stopped laughing. Repeat it several times so that it makes sense and you have the right words. Type the joke into an e-mail to make sure that you have it. Then, consider jokes you have heard, and try to put them into some kind of classification that could be valuable to you in the future. Have them ready to go.

Application (When to use it!)

The idea of opening with a joke is as old as time itself. Comedian or not, presenters use this strategy to ease their way into a relationship with the audience. The right joke, at the right time, presented in the right way, is a no brainer. It is a fail-safe way to get the audience on your side. This is an effective, telltale sign of a skillful presenter. The joke is on you if you cannot use this old favorite as part and parcel of your presentation repertoire. (Just kidding!)

Elaboration (How to use it!)

Tell an appropriate joke that emphasizes an idea.

When you want your staff to work as a team or to have a defined goal, use this:

Team Work

Two guys are on a steep staircase moving a very heavy piano. After an hour or so of sweat and struggle, the first guy says, "We will never get this thing up these stairs." The second guy says, "Up? I thought we were taking it down!"

This is an opening that works every time:

A Welcome

"Good morning everyone! I just wanted to share with you my understanding of our roles today. As I understand it, I'm supposed to talk and you're supposed to listen. If you finish before I do, let me know."

An opening remark, used with audiences of diverse cultural backgrounds:

A Multicultural Audience

You know what we call someone who speaks three languages? Trilingual.

You know what we call someone who speaks two languages? Bilingual.

You know what we call someone who speaks one language? American.

MORPH GRID I: PRESENTATION AND FACILITATION**Capture Strategy 3. Quote****Explanation (What it is!)**

Use a memorable quotation to inspire and engage. An opening quote is a great way to start a presentation with a provocative thought. The quote often provides a philosophical backdrop for the content focus. It encapsulates what you are going to say, in elegant and poetic language. The quote is the message in a nutshell, and it carries with it the wisdom and respect of the author. By using a quote to make a telling point early in your presentation, you have set the stage for substance and truth. In addition, the use of the quote can be even more powerful if you have designed a way for the audience to process or think about the quote in a deliberate way.

Application (When to use it!)

The most appropriate time to use a quote is when you want to catch the attention of the group or when you want to put a punctuation point on the discussion. Quotes tend to stop us in our tracks. They make us take note—they make us stop, look, and listen, if you will. It can set the stage for what's to come, which is how we are using it in this context: to capture attention up front. Yet the right quote, sprinkled within the text of a talk, may be the pause you are looking for. Also, when the perfect quote is used at the end of a talk, it can put the topping on the sundae. Quotations are the secret spice that one adds to the main dish. They provide a delicate, yet distinctive flavor to the presentation.

Elaboration (How to use it!)***Professional Learning Initiative***

"It is impossible for a man to learn what he thinks he already knows."

—Epictetus

Consider this quote, and then with a partner, answer these two questions:

1. How is this relevant to staff development?
2. What do you think you already know?

The Role of the Academic Coach

"Come to the edge," he said.

They said, "We are afraid."

"Come to the edge," he said.

They came.

He pushed them . . . and they flew.

—Apollinaire

MORPH GRID I: PRESENTATION AND FACILITATION**Capture Strategy 4. Cartoon****Explanation (What it is!)**

Utilize a cartoon to *show* instead of *tell*. "A picture is worth a thousand words"; that's a lot of words! Why not find the perfect cartoon to make your point? A cartoon should be funny, and laugh-out-loud funny is the high bar. Yet even if the humor is a quiet "aha" connection, it adds value to your presentation. Some will walk away with that picture in their head. They will remember the visual more than the words. Try to find one-picture cartoon frames or a comic strip with few panels. *Far Side* cartoons are great as openers. Also, the *Phi Delta Kappan*, an academic journal, is filled with educational cartoons. *The New Yorker* magazine runs a bunch of great contemporary cartoons in every issue.

Application (When to use it!)

Why not use the raucous or subtle humor of a well-conceived cartoon to emphasize a key idea? Place it strategically in your presentation, so that it appears at just the right moment to stress a critical point. Show it right after an intense passage or after a controversial idea is presented. The cartoon moment relieves the tension and provides a needed release of emotions. Another idea about appropriate applications is to use the punch line as a way to make your point, and then return to the cartoon as you close the day. It makes an effective ending point.

Elaboration (How to use it!)***Teaching and Learning***

There is a cartoon that speaks to the constructivist classroom and the idea of teaching and learning. In the cartoon, a boy tells his friend that he has taught Stripe, his dog, how to whistle. His friend says, "I don't hear him whistling." The boy replies, "I said I taught him. I didn't say he learned it." The following is a list of similar cartoons that might be used in a presentation.

Pour and Store Cartoon

Brain Works Cartoon

Nine Best Practices Cartoons

Twelve Brain Principles Cartoons

MORPH GRID I: PRESENTATION AND FACILITATION**Capture Strategy 5. Images****Explanation (What it is!)**

A picture or image can speak for the words you may say ad infinitum. But the picture or image often needs a setup to make the point crystal clear. Everyone may not draw the same conclusions from the image presented, so it is imperative that you illuminate the essence of the message. In short, make your memorable picture memorable! Make it such a powerful image that it becomes an indelible mark on the mind of those exposed to it. Make it speak to the audience in ways that enhance and embellish, engage and envelop. Images create a visual literacy that is just as much a part of the communication spectrum as speech itself.

Application (When to use it!)

A picture has as many uses as there are images in the universe. This picture can become part of the promotional materials before the event even takes place. It might be part of a brochure, a pamphlet, or even a faded image in the background of the notes. The image may be a thematic thread that runs through many aspects of the event.

In another way, the image may be used as a pivot point for introductory comments that set the stage for the rest of the activities. It might be a classic, like a rendition of the Mona Lisa, to open the discussion about the secrets to a highly functioning professional learning community (PLC).

Also, a final image may be the punctuation mark that you want to use as a culmination piece. In that way, that mental image is the last impression from the session and, perhaps, a lasting impression for the participants.

Elaboration (How to use it!)

One example of an image that makes a clear and concise point is a sketch of a three-story brownstone building to represent the metaphor of *The Three-Story Intellect*. The first story is about gathering facts, the second story is about analyzing information, and the third story is about application. To see this as a visual metaphor cements the idea in our minds that there are three levels of thinking or ways of thinking about ideas. Often, the image can be retrieved in our minds as an indelible picture that appears as a chunk of information. This is sometimes a more accessible memory piece than a set of words that convey a similar meaning.

MORPH GRID I: PRESENTATION AND FACILITATION**Capture Strategy 6. Film Clip****Explanation (What it is!)**

There are many film clips from mainstream movies that illustrate a subject with more emotional impact than you could ever do with a well-given speech, or even with the visual aid of a PowerPoint presentation. Films speak to us. It is copyright legal to use short clips (5–8 minutes) from a video or DVD for classroom use. By selecting a short, succinct piece that makes a telling point, you set the stage for a robust discussion. In addition, you can create a mood and a tone to enhance the message you want to send. Also, you can introduce a powerful theme that will thread through the entire session and enrich the conversations and the discussion with a consistency and continuity that emphasizes key points. In brief, these film clips present memorable moments in your presentation.

Application (When to use it!)

A five- to eight-minute clip sets the tone and texture of the day. When selected with care and intent, the film clip becomes the centerpiece of the session. It acts like a magnet that attracts other elements of the presentation. Use the clip as a dramatic opening to further articulation and group discussion. The film clip opener is especially effective when shown on a very large screen, or on many screens if addressing a large audience. The figures take over the room, looming large with a commanding presence. Of course, films are appropriate for smaller groups too, where the discussion can be especially lively and personalized. On a side note, although this section is dedicated to *openers*, this specially selected five- to eight-minute film clip can also provide a dramatic endnote to a session. In fact, you might use it to open and close a session to create a dramatic circle-back effect.

Elaboration (How to use it!)

For example, on our Web site (www.robinfogarty.com), we have a list of clips to accompany the 10 chapters in the book, *Ten Things New Teachers Need to Succeed*. The clip from *Dead Poets Society* shows a scene that illustrates the power of setting high expectations for students; *Pay It Forward* has a wonderful performance task for middle-level kids; and *Mr. Holland's Opus* shows how teachers differentiate instruction to meet the talents and needs of every student. There is no end to the power of these film clips in professional development situations. Over time, you will accumulate a set of clips that are easily embedded in the electronic presentations. These favorites will become a standard part of your presentation repertoire.

MORPH GRID I: PRESENTATION AND FACILITATION**Capture Strategy 7. Picture Book****Explanation (What it is!)**

Picture books provide a viable tool to lead into a sensitive issue, topic, or subject of concern. They offer simple words and illustrations that can zero in on an idea in a unique way. Picture books are timeless: Their message is accessible to all and they are universal in their appeal to our sensibilities. Think about the idea of timelessness. Picture books such as *The Very Hungry Caterpillar* (Carle, 1986), *The Polar Bear Express* (Van Allsburg, 1984), *The Five Chinese Brothers* (Bishop & Wiese, 1938), *Leo the Late Bloomer* (Kraus & Aruego, 1994), and *The Little Engine That Could* (Piper & Hauman, 1961) have withstood the test of time. They have no temporal boundary that would make them any less effective today than they were ten years ago. Their messages are accessible to all age groups, across the four generations of adult learners that need to be addressed in professional learning opportunities in schools throughout the country. The appeal of picture books is universal because their messages are universal. All can relate to the parental concern for *Leo the Late Bloomer* as they track his development in learning. Everyone can connect to the motivational message of *The Little Engine That Could*.

Application (When to use it!)

Use a picture book to frame the topic or set the sights of the audience in a metaphorical way. Use the language-deficient five Chinese brothers as a metaphor for English language learners, or use the hungry caterpillar to showcase a sequence of predictable ideas. Use *A Fine, Fine School* (Creech, 2001) to highlight a positive school climate, or use *If You're Riding a Horse and It Dies, Get Off* (Grant & Forsten, 1999) to signal the reluctance to change. Find just the right book to make your point, and the opening piece of your presentation will be remembered forever. Of course, you can thread the character and the theme throughout your presentation. Also, it may seem a bit risky, but sometimes a staged role play enhances the picture book reading.

Elaboration (How to use it!)

You might use the entire picture book *Click, Clack, Moo: Cows That Type* (Cronin & Lewin, 2001) to talk about the role of the negotiator in adult-learner situations. Or you might read the whole book aloud and even have the audience join in on the chorus. You might use part of the book *Through the Cracks* (Sollman, Emmons, & Paolini, 1994) to begin discussions about the achievement gap. You can then ask the participants to turn to a partner and name some of the kids who are falling through the cracks in their school. Another way to use the book is to take some digital pictures of the cover and several key pages and use that in your PowerPoint presentation to tell a summary of the story. The digital photos adapt easily to the electronic format and are powerful images to accompany your telling of the tale.

MORPH GRID I: PRESENTATION AND FACILITATION**Capture Strategy 8. Music****Explanation (What it is!)**

Music is a presentation tool that is often overlooked. Music gets the attention of the participants in subtle or dramatic ways, depending on the selection and the purpose. It definitely invokes emotion in the audience. You might play marching music to get them upbeat and at attention, or you might play soft and soothing music to set a tone of congeniality and collegiality. You might use a song with lyrics that speak to the topic, or a regional song that depicts the locale or theme of the area. Music can be a backdrop or a focal point, depending on how it is used; in either case, when there is music in the room, everything feels different. On a side note, using music in the staff room also gives you the opportunity to discuss how and why music can be an effective tool in the classroom.

Application (When to use it!)

Open the session with a piece of music. Playing music at the beginning of the session, as people are entering the room, sets the mood for the day. It is a wonderful way to set a positive tone and elicit an emotional reaction at the start of the session. Use music in the background early in the session, as teams are working on tasks. To use music as often and as effectively as possible, you have to use it regularly. The more you experiment with it, the more applications you will find. The more you use music in your presentations, the more you will experience its impact. Music is a universal language, just as visual and performing arts are universal languages. Everyone is touched by the music and its uses are limitless once you have embraced music as a standard tool in your professional toolbox.

Elaboration (How to use it!)

For example, begin a session with a dramatic flair. Use a powerful, emotional piece of music that does more than set the mood. Consider a rousing Sousa march or a stadium rock and roll anthem that stirs peoples' souls and gets their hearts pumping. Or play some soothing jazz as people enter the room in order to create a setting for quiet conversations and personal connections. Use country music to honor the western region of the country where your presentation is taking place, or swing into the day with the blues as you prepare to speak in the south. Use the music of the country you are in to honor the hosts. In short, use music, music, music, to speak the languages of the world.

MORPH GRID I: PRESENTATION AND FACILITATION**Capture Strategy 9. TV Character****Explanation (What it is!)**

Using a television character to open your presentation is a device that elicits emotional connections through a feeling of familiarity. The character represents certain qualities, particular viewpoints, and predictable traits that provide an immediate comfort zone for the audience. The character you select may evoke instant laughter, a sarcastic snicker, or even a loveable "Ohhhh!" But whatever this TV character does, use it to provide a known context for the presentation message. The character represents the message, and in a way, becomes the messenger—literally carrying your message in a memorable way. Use a familiar character from a television show to make a point. Start with a character whose personality traits are well known and easily recognized. For example, use the Archie Bunker character making an outrageously biased remark to open your presentation on reliable sources in the media. Showcase this character and wait for the reaction. Then, make your point clear.

Application (When to use it!)

Consider starting a session with just the image of a TV character on the screen and asking the question, How might this character answer the following question? Or use the character as a mascot of sorts, to represent and emphasize your viewpoint. Use the character to depict an opposing viewpoint to provide contrast and constructive controversy. Make the character the voice in the room that says what everyone is thinking but is too afraid to say out loud. You can also let the character close the session, if that seems appropriate. It makes a nice set of bookends for the presentation.

Elaboration (How to use it!)

For example, this idea came from a workshop presented by a school-based team on the subject of increasing parent involvement in parent-teacher conferences. On the stage was the teacher with slides of the archetypal parent, Homer Simpson. Using the character as a pivot point, participants predicted how he might react or interact in various situations. The session demonstrated, through humor, some of the issues that teachers face while conducting parent-teacher conferences. This provided the catalyst to discuss the changing parent roles and responsibilities for parent-teacher conferences.

MORPH GRID I: PRESENTATION AND FACILITATION**Capture Strategy 10. Mystery****Explanation (What it is!)**

Opening with a mystery, brainteaser, or conundrum of sorts sets the tone that this professional development day will be challenging and fun. A mystery is always a grabber; it gets the group on their toes right away. A mystery or puzzler, or even a paradoxical statement, is a compelling opener because people usually stay tuned in until they get a solution or some insight into the situation. It's human nature. The brain loves a challenge and has a hard time letting go of it without some sense of satisfaction. To open with a splash, with impact, with an attraction that tugs at the mind, can be a powerful starting point for any presentation. In addition, as the group processes their problem-solving strategies, you have a chance to model good instructional behavior for the classroom.

Application (When to use it!)

Pose a mystery to hook the group at the very start of the presentation. Give them the set up as an early part of the opening piece, and then let them have fun with it. Let them mess around with the idea by encouraging partner or group collaborations. Then, sample the responses and help them unpack the thinking that led them to their conclusions. Give the answer at some point, or they will feel cheated. It's just the way it is. They want you to know that they know, but they also want the official confirmation of their successful thinking. It is possible to thread this idea of a mystery or teaser through the session by using other similar situations. In this way, the participants have some authentic practice with this mode of operation, and they become more confident and more skillful.

Elaboration (How to use it!)

There are plenty of such riddles available on the Web. Here is one we have used:

A man buys a horse for \$50. He sells it for \$60. He buys it back for \$70. He sells it again for \$80. Did he win, lose, or break even?

This is used to look at problem-solving strategies. Don't give the answer too soon. Let the group work on the problem. Let them have fun with it and stay with it long enough to feel a sense of accomplishment. Here are some Web sites to reference for riddles and puzzlers:

<http://www.braingle.com>

<http://www.brainteaser-world.com>

<http://www.iriddler.com>

<http://www.brainbashers.com>

MORPH GRID I: PRESENTATION AND FACILITATION**Capture Strategy 11. Lighting and Sound Effects****Explanation (What it is!)**

The technique of using sound effects or lighting techniques to open a performance is as old as theater itself. When Maya Angelou stepped into the laser-like spotlight on stage, the only sound was her voice singing hello in ten different languages, and a sudden hush fell over the audience. The effect was as dramatic as it was intended to be. That is the power of using lighting and sound as tools for opening a presentation. These are basic tools and techniques available to presenters, regardless of the setting. Whether on a large theater stage or in a small conference room, there are possibilities for manipulating the lights and for arranging sound effects. Lest you forget these two fundamental tools, think about a time, similar to the opening moments with Maya, when lighting and sound effects were so skillfully used that you remember that moment to this day.

Application (When to use it!)

Use lighting or sound effects to get their attention. Use bright lights that dim, dimmed lights that brighten, or spotlights that focus. Use the sound of your voice, or of another's voice. Use music in the background, or use a rising crescendo of music that drowns out all of the chatter and talk of the early arrivals. Use lighting and sound effects early in the morning or just before lunch. Use them right after lunch to signal the start up again, or use them to end the session with drama and flair. Use lighting and sound effects any time you want to transition or to create a punctuation mark in the presentation. Use lighting and sound effects as often and as naturally as you use your own voice and your reassured visuals.

Elaboration (How to use it!)

For example, imagine this opening:

The room goes dark, a low rumble is heard from the back of the room, and then the sound becomes clear. It's a train, a steam-powered locomotive that picks up speed. You can't see it but you can hear it. And then, on the screen, you see a pin light. Small at first, and then bigger and brighter . . . you think it may be the headlamp of the steaming train until you realize it's not a headlamp, but a rising sun, and the sound of the train blends into the sound of an orchestra of powerful strings that lift the sun. You have their attention. You have hooked them, and you are ready to make your opening point.

MORPH GRID I: PRESENTATION AND FACILITATION**Capture Strategy 12. Surprise Guest****Explanation (What it is!)**

It is a ploy; it is a technique presenters use to cash in on the element of surprise. It creates a level of anticipation that is always welcomed when you have a message to deliver. This guest is your emissary and will deliver a parallel message that will illustrate your points in highly memorable ways. The presence of a special guest is not only motivating and exciting for the group, it also creates huge credibility for you and the work that you are doing because it illuminates your creativity and resourcefulness. Don't be fooled into thinking that the surprise guest has to be someone famous. You can invite anyone into the scene that will represent another voice in the message you want to share.

Application (When to use it!)

After your heartfelt opening story of a student who overcame all obstacles, you have the student walk in. You tell the story of a teacher who made a difference in your life and then the teacher comes out to join you. You confide in the audience that you have arranged for a surprise guest to open the session: a guest whom they all know, but have never met in person; a surprise guest who is famous and fabulous! After you build it up to the point of excited anticipation, you welcome a local sports hero, or newscaster, or weatherperson. Use this strategy at the beginning of your sessions to proclaim, in no uncertain terms, that future sessions with you as their presenter are going to be dynamic, unusual, and uniquely inspired.

Elaboration (How to use it!)

A guest speaker featured recently at a national conference was a young man who had learned the art and science of forensics. After being introduced by his forensics teacher, he proceeded to deliver a stunning and eloquent speech that clearly illustrated his skill and poise. After this opening, the audience was more than eager to hear from the teacher who had prepared this young man with such expertise. The speaker's credibility rose by 110% because he had demonstrated his skillfulness through the stunning results of his work with this student.

MORPH GRID I: PRESENTATION AND FACILITATION

Captivate Strategy 1. PowerPoint

Explanation (What it is!)

Microsoft's PowerPoint or Apple's Keynote, or other electronic presentation tools, provide the perfect platform for the "visual literacy" tools to accompany your "oral literacy" presentations. The opportunity for striking visuals—clip art, pictures, graphs, video clips, and digital photos of classroom examples or workshop examples—is endless. The parallel opportunity for stunning auditory literacy—sound effects, music, voices, quotes—is also endless. At the end of the day, the impact is limitless. Yet there are protocols for electronic presentation tools that guarantee quality applications of this powerful media tool. Never read the slide to the audience. The overriding rule: Use slides judiciously to track your talk.

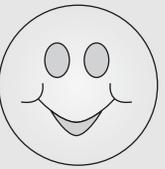
Application (When to use it!)

Key things to remember when using PowerPoint:

- Limit the number of words on each slide. Ten well-chosen magnet words is the max!
- Use a bold, simple, and large font. Minimum font size should be 18pt; average font size is 40pt, to allow for easy reading from the back of the room.
- Fancy, exciting transitions are neither fancy nor exciting. Keep the production-level low and the content-level high.
- Try to come up with original background templates that fit the content and make your presentation look different right from the start.
- Choose a design template in which the words are easily distinguished from the background.
- Do not read the PowerPoint. Use key words as the pivot point for your talk.
- Use the PowerPoint to enhance the presentation, not as the presentation.

Elaboration (How to use it!)

An example of an effective PowerPoint presentation is one that provides verbiage and visuals in tandem to support the message or content. A presentation on data-driven instruction uses a graphic for a human graph activity about how data-savvy the participants think they are. Then clear, concise visuals are displayed, with one-word labels as cues to accompany the activity.

				
Data-phobic	Data-wannabe	Data-crat	Data-tutor	Data-wizard
HOW DATA-SAVVY ARE YOU?				

MORPH GRID I: PRESENTATION AND FACILITATION**Captivate Strategy 2. Role Play****Explanation (What it is!)**

A scripted or unscripted role play is a powerful way to make a point. Select a situation that is key to the information you are presenting. The role play is effective because it involves people from the group, so they are totally invested in the activity. Others that are not directly involved in the activity are still interested and engaged because they are eager to see how it goes. Also, there is risk involved in this kind of improvised theater, especially when performed in front of peers. The energy is high, the attention focused, and the people chosen frequently surprise everyone with their laudable performances. It is even possible to do several similar scenarios that feature different people each time.

Application (When to use it!)

Orchestrate a role play to demonstrate and model an idea. Always find the "actors" before you begin the day in order to get their permission and give them clear directions so they will know what they are saying, what they are reacting to, and the point you are trying to make. Also, keep the role plays short; don't assume the "role players" will be able to carry on more than two or three minutes of a scene. But don't be afraid to facilitate this powerful strategy within the context of your presentation to exaggerate a point. It can be an opening or closing activity, of course, if you use it appropriately. There is something quite endearing about the group producing their own version of the scenario, and it can be used in small and large group settings.

Elaboration (How to use it!)

For example, you can use this technique in an adult learning situation by having a role play of a reluctant teacher at a workshop or of a teacher explaining a new lesson to an observing principal.

Or you can use student role plays. Have someone from the audience come up and play the role of a defiant student misbehaving in class or a student struggling to read informational text. One role play used for differentiation makes its point by having three students (tall, medium height, and short) attempt to reach prizes that have been placed at a certain level to represent the grade-level standards. Naturally, one reaches it easily (gifted), one reaches it with a little more effort and standing on tippy toes (average height), and the other (shortest) cannot reach it all, no matter how hard he tries. Then the presenter asks: "Do we lower the prize (standard) or give the kid a chair?" Thus, it makes the point of doing something differently to help every child succeed.

MORPH GRID I: PRESENTATION AND FACILITATION**Captivate Strategy 3. Reader's Theater****Explanation (What it is!)**

Reader's Theater is an oral reading in which members read a role from a text or script in order to convey information through the activity. This works when summarizing a book or making an abstract concept into a more concrete example. Using a prepared script, or a piece simply divided into three sections, create a reading with two or three characters. In this way, their interactions illuminate and illustrate the gist of the book being summarized and help make the complex topic or idea more clear. It is one of those highly energizing activities that gets everyone involved because everyone, literally, has a role to play (or read). Do not hesitate to use this as a viable interaction as your workshop unfolds. It will be one of the most memorable moments of the day. In addition, some participants will be inspired to go back to the source and read more about the topic.

Application (When to use it!)

Again, this is a wonderful way to make an impact on participants in the course of sharing information in your workshop. While it is a simple piece, it needs some very specific logistical management. From experience, this seems to work well when you have the participants move their chairs away from the table, forming a circle—"knee to knee, eye to eye, head to head," as cooperative learning gurus often say. This removes any barriers between participants, and everyone is poised to read, listen, and discuss. Once the reading is done, allow time for the participants to debrief fully in small groups and also sample some ideas in the large group.

Elaboration (How to use it!)

For example, an original script created around the book *The Tipping Point* involves three archetypal characters and summarizes, in a scripted format, the key concepts of how change happens. Another Reader's Theater is orchestrated around a script about how three basketball coaches use data. It is called "The Coaches' Story" and has three coaches analyzing the game data and discussing how they can adjust their practices and goals based on the new and emerging data. It serves as a great example of how teachers can use data to inform their practice. These are just two examples; there are so many possibilities for this most powerful of strategies. One that comes to mind is a one-page information sheet on teen brains. It easily separates into three parts for a Reader's Theater. Think about a piece you use and how you might turn it into a Reader's Theater.

MORPH GRID I: PRESENTATION AND FACILITATION**Captivate Strategy 4. Cooperative Learning (CL) Tear Share****Explanation (What it is!)**

The *Cooperative Learning Tear Share* activity is an all-involving team strategy that is used as a way to share information from a reading, viewing, or lecture. In selecting a brief and concise reading, and responding to key questions, the group is able to unpack the ideas, summarize them, and then have a more robust debriefing discussion. Similar to the cooperative learning jigsaw, the structure of this collaboration is more intense, with more investment from the members throughout the entire process. It is a powerful staff room technique that is facilitated for interactivity and teamwork.

Application (When to use it!)

All members read and write answers to the four questions, then they jigsaw summaries of each of the questions. In teams of four, number off 1, 2, 3, and 4. Each person has one $8\frac{1}{2} \times 11$ sheet of paper, folded into fourths, with the corners numbered 1, 2, 3, and 4. In each corner, each person writes down one of the four questions from the board. The questions are related to the reading to follow. Then, all four members read an article or passage from a text (not too much reading, maybe three or four minutes). Each member of the group gives written answers to all four questions. When finished answering all four questions, the members tear the paper into four squares and pass all of the answers to Question 1 to Member 1 in the group, all the answers to Question 2 to Member 2 in the group, and so on.

Member 1 has four papers with answers to Question 1.

Member 2 has four papers with answers to Question 2.

Member 3 has four papers with answers to Question 3.

Member 4 has four papers with answers to Question 4.

At this point, all members take a minute to read over the answers to their designated question and then prepare an oral summary of the answers. When all members of the group are ready, Member 1 gives an oral summary of the four answers to Question 1. This continues until all have shared.

Elaboration (How to use it!)

For example, Shel Silverstein's poem "Smart" is a perfect generic piece to use to model the Tear Share activity. Participants read the poem, answer four higher-order questions (e.g., Agree or disagree with the title of the poem? or What inference can you make from the last line?), and then, doing a teaching round, summarize their group of answers for the others.

MORPH GRID I: PRESENTATION AND FACILITATION

Captivate Strategy 5. Human Graph

Explanation (What it is!)

This is a whole-class cooperative learning structure in which participants move to a corner of the room, take a stand on an issue, and stand on the imaginary axis line in order to create a "human bar graph." As participants take a stand on an issue along a continuum, they are expected to have an opinion or justification to support their stance. By sampling the various lines in the bar graph or the various corners in the scatter graph, points of view are revealed and exposed. As others give their views, people are able to move to another spot if they find themselves inspired by the comments they have heard. It is a dynamic graphing activity that elicits opposing ideas and, in the long run, lots of verbal volleys. The energy in the room is high during a human graph activity sharing.

Application (When to use it!)

The *Human Graph* can be used as a pre- or postlearning strategy, to stir up prior knowledge, or to check for understanding. It is also a highly effective strategy to use in the middle of the session to garner ownership from the participants on a critical issue. Participants often get very involved in this graphing activity, moving from spot to spot as various ideas come to the surface. Thus, it serves as a tool for interactivity, yet it offers a wonderful "breather," a pacing component in which participants get up and move in the midst of intensive input from the presenter.

Elaboration (How to use it!)

1. A simple example is this statement about quality teaching:

"Teacher evaluation should be based on student achievement."

Have the participants go to one side of the room if they agree and the other side if they disagree. Then, have them discuss with those next to them why they are there and explain their reasoning. Sample opinions from both sides of the room.

2. Another example, this time using five points on the graph, is this statement about the brain:

"About the brain I know..."

Next to nothing	Not much	Don't know what I know	A little bit	A lot
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This becomes a prior knowledge piece, giving the presenter valuable information on where the group is in terms of their knowledge-level on a given topic.

MORPH GRID I: PRESENTATION AND FACILITATION**Captivate Strategy 6. The Three Musketeers****Explanation (What it is!)**

The Three Musketeers is known as the “teepee” grouping for sharing. In this activity, everyone stands up and raises one hand in the air as they find two other people to match up with. This is a quick and simple way to get your participants into cooperative groups for an easy sharing round on the topic of the day. This collaborative strategy works because it personalizes the ideas while, at the same time, limiting the interactions to three people—which makes the discussion more manageable. In addition, this grouping is done standing up, so it is an expedient way to get participants up and moving while not taking too much time out of the day. Participants share easily because there is safety in the small group.

Application (When to use it!)

It is a great activity to use when you want to sample the ideas of the people in the room as they connect to the topic at hand. It calls for personal opinions on and examples of the target idea and, at the same time, a sharing of these with the whole group after the early sharings in the smaller groups. This is often used as an opener in order to place focus on the key concept. It can also be used quite effectively as a closer in order to circle back to the issues under scrutiny. In any case, this cooperative learning strategy, introduced by Kagan Publishing, is a winner whenever it is employed.

Elaboration (How to use it!)

For example, one can use *The Three Musketeers* by saying, “After you introduce yourself to your two new partners, talk about one thing you know about teaching the adult learner.” After a few minutes of discussion, get the attention of the room and have them sample some of the things they know for sure about the adult learner. Then proceed with affirming information about what they have identified correctly.

Another way to use *The Three Musketeers* strategy is with the idea of “closing the achievement gap,” in which participants are asked to talk about who the kids are in their school who are falling through the cracks. Then a listing of the types of kids who are struggling is compiled. With these types of students clearly in their minds, the workshop information takes on very personalized meanings for the participants.

MORPH GRID I: PRESENTATION AND FACILITATION**Captivate Strategy 7. Magic Book****Explanation (What it is!)**

The astonishing power of this foldable book is in its ability to stimulate higher-order thinking. It is the perfect tool for looking at both the big picture synthesis and the partial picture analysis. It is such a complex foldable that it can hold lots of information. Here are the directions:

1. Each person needs two single sheets of copy paper.
2. Fold the first sheet in half (hamburger style), and tear it in half.
3. Save one half and tear the other half in half again, making two strips of equal length and width. Save the two strips and put them aside.
4. Take the second whole sheet of paper and fold it in half (again, hamburger style).
5. Then, fold both sides back toward the crease, creating wings.
6. Grasp the middle section of the same piece of paper between the two wings.
7. Now, find two marked spots, for thirds, and tear through the fold to the mark. When you are done, they should look like three teeth or a tiara when you hold them up.
8. Now, open the torn paper, lay it flat like a mat, and weave the two strips through the sections on each side.
9. After the weaving is done, fold the book together with the six sections in the middle, giving it a good crease.
10. Carefully find the middle, and with your thumbs, tug the section open, revealing the six sections. Close it again.
11. Carefully find the two edges beneath the six-sectioned middle, and pull on the far edges. As you pull out, the pages flip and the big "magic" page emerges; the *Magic Book* is ready for the note taking activity.

Application (When to use it!)

Create the Magic Book foldable as described above, and use it throughout the heart of the workshop for participants to gather all of the information you want them to take away with them. It is such a handy application tool because it has the features needed to elaborate on an idea.

Elaboration (How to use it!)

Use the large section to solve math problems, and then turn to the six sections and analyze the problem-solving strategies used. Or use the six sections for parts of a story, and write a new ending on the large page, with an illustration to match.

MORPH GRID I: PRESENTATION AND FACILITATION**Captivate Strategy 8. Step Book****Explanation (What it is!)**

The *Step Book* is a perfect and highly effective tool to delineate the key points that you want to emphasize. To make a Step Book, take two pieces of paper and fold them length-wise (hot dog fold). Tear along the fold so that you have four halves. Stack three half-sheets together, and then stagger them by half an inch. Fold it over almost in half, and you will see the other ends staggered. You will have six pages to your step book. Because of the steps, the items are literally lined up for easy access. This tool lends itself to six to eight items collected as a quick reference. This Step Book is sometimes called the Ladder Book because it looks like a ladder of sorts.

Application (When to use it!)

The Step Book is a viable technique to use in a workshop setting as you are unpacking a listing of items or tools for future use. For each item, you have provided a place to write notes or even make sketches as reminders of key points or critical aspects. Not only does this Step Book make an ideal note-taking tool, it also serves as a useful artifact for continual use when back onsite. This can also make a culminating activity, with the Step Book used to succinctly summarize the final points of the day.

Elaboration (How to use it!)

One example is to delineate the six traits of writing by making the six-page Step Book a reference tool for teachers to share with students. By labeling each page with one of the six traits (i.e., 1. Voice, 2. Ideas and content, 3. Sentence fluency, 4. Word choice, 5. Organization, and 6. Conventions) and noting the specific details of each one, teachers become clear on the content and, in turn, can share the very same booklet with their students.

Another example is to capture six to eight different kinds of journals to use with new teachers in mentoring programs, or to use with professional learning communities. Each journal type dictates a novel approach to the journaling. More specifically, the six journals include Dialogue Journals, Double Entry Journals, Action Journals, On a Scale of 1 to 10 Journals, Art Journals, and Letter Journals.

MORPH GRID I: PRESENTATION AND FACILITATION**Captivate Strategy 9. Graphic Organizer****Explanation (What it is!)**

Use a graphic organizer, such as an attribute web, an analysis fishbone, or a concept map as a way to make the thinking visible. The graphic organizer literally helps to organize thoughts on paper. Graphic organizers, when used with cooperative groups, are best developed on chart paper so that everyone in the group can participate and contribute. The writing on the graphic organizer should be bold and large, creating an example of group work. Vary the types of graphic organizers used in professional development in order to model the uses for the classroom. Various organizers are used, depending on the learning goals and the information to be organized.

Application (When to use it!)

A graphic organizer activity is appropriate as a small group interaction during the professional development session. This activity gives participants time to make sense of the information by working together to organize it on a graphic chart. This might be comparing items with the use of a Venn diagram, sequencing ideas on a flow chart, or even brainstorming items on a concept map. The real power of these activities is in the discussion that ensues as the team tries to place items in their proper order or in the most appropriate place. While the completed chart is important to make the thinking clearly visible to all, it is really in the conversations that ideas are truly crystallized.

Elaboration (How to use it!)

For example, a web of ideas for a group brainstorm of possible topics for a professional learning community to address might include test data, exploring and examining student work activity, or even identifying and analyzing the needs of one student who seems to be struggling. Another example is to use the graphic organizer, called the *fishbone analysis*, to display information on a team goal, and all of the elements that will impact that goal, both positively and negatively. These are typical practices that call for graphic organizer activities. Using these graphic tools, saving them for “touchbacks,” and reviewing them to track progress are all relevant ways to make them an ongoing part of the team work.

MORPH GRID I: PRESENTATION AND FACILITATION**Captivate Strategy 10. Inner and Outer Circle****Explanation (What it is!)**

The *Inner and Outer Circle* is a whole-class cooperative learning strategy that engages the learner with movement, rhythm, song, and verbal interactions. Use an Inner and Outer Circle activity to debrief an issue or to unpack the depth of an idea presented earlier. To use this strategy, follow these steps:

- Have the participants form a big circle and then count off by twos.
- The ones take a couple steps into the circle to form their own inner circle.
- The twos tighten their circle to become the outer circle.
- The circles march in opposite directions, outer circle clockwise, inner circle counter clockwise. As they march, they sing a simple song (e.g., "Three Blind Mice," or "Row, Row, Row Your Boat"). When the music stops, each person in the inner circle matches up with someone on the outer circle to debrief on the selected topic.

Application (When to use it!)

While this is a high-energy activity that gets everyone laughing as they sing the silly song, it does provide a serious forum for one-on-one conversations. It can be used when you need a pacing piece to get participants up and moving during a presentation day. It provides the movement, the climate, and the dialogue that fosters genuine discussions that are often full of insights and wisdom. It is an opportune time for two people to go head-to-head on some ideas and to personalize the talk-through with their own stories, informed opinions, and individual thoughts. The circles often move twice, giving the participants two different partners to work with.

Elaboration (How to use it!)

One example of an Inner and Outer Circle discussion topic is "Tell about a coach you remember and what made this person so memorable." Another is to ask participants to "Share a good idea to engage a reluctant learner," or to "Tell one strategy you use to differentiate learning for the advanced learner." There is no end to the possibilities of what you can do in this wonderfully energizing activity. There are so many conversations that spark true insight into the topics you are addressing. Try this activity and see how powerfully engaging it really is.

MORPH GRID I: PRESENTATION AND FACILITATION**Captivate Strategy 11. Rhetorical Questions****Explanation (What is it!)**

A rhetorical question encourages reflection within the listener. It is a nod at an idea with an implied question to the participant that “begs the question,” but in an introspective manner. In other words, the listener is simply invited to think about the answer to the posed question but is not required to respond aloud. The rhetorical question itself, such as “Wouldn’t we all like to have the highest test scores in the district?” is laid out there, with no expectation for an oral response. It is rhetorical, meaning it bounces back to the speaker, and a moment of silence is left behind for the listener to have an interior reflection—a thought not spoken to others but, rather, left hanging in the air for them to ponder at their leisure. Rhetorical questions are powerful tools used to invoke deep thinking about a profound idea. They can pepper a presentation with just the right amount of provocation to keep everyone mentally engaged.

Application (When to use it!)

Asking a rhetorical question can be used effectively in the midst of a talk to foster mindful engagement. The question might be asked at the beginning of the piece to set the stage for the answer the presenter is going to explore. This can provide an evocative backdrop to unfold some novel ideas. By asking the rhetorical question, minds are momentarily engaged in the target idea to be unraveled. “Isn’t there a way we can do this so that all kids are successful?” is that kind of question. While this verbal volley is subtle and quiet, it still qualifies as an interactive strategy. It does serve to make the lecture more interactive with its softness. If it hooks the mind into a glimmer of a response, this rhetorical question has captivated the listener for that moment.

Elaboration (How to use it!)

For example, when a speaker asks, “How can we, as a country, accept a 30% illiteracy rate?” no formal answer is expected. Rather, it is a device used to assert or deny something. It asks the listener to dwell on the idea, even if only for a split second. In an effective use of this strategy, the rhetorical question might recur throughout the talk to punctuate the dilemma and sound the alarm in a repetitive fashion. “How can we, as a country, accept a 30% illiteracy rate?” is the question that reverberates in my mind. Do you see how this rhetorical question might take on a life of its own? Try this strategy and see how it might work for you.

MORPH GRID I: PRESENTATION AND FACILITATION**Captivate Strategy 12. Woven Questions****Explanation (What it is!)**

A woven question is a question that is woven into the lecture itself by alluding to someone with a direct query. "John, do you agree with the author of the article when he states that, '*Data-directed instruction* is, perhaps, a more gentle term than *data-driven instruction*?" This is called a woven question because it weaves into the fabric of the discussion with intention and direction. It is meant to engage an opinion and a response from the targeted person. By calling that person by name, there is a level of comfort and a rapport that is assumed by both the presenter and the participant. There is a high expectation implied that the person called upon to answer has an opinion and that he or she has the ability to form a cohesive response. The woven question, just as the rhetorical question, moves the typical one-way broadcast toward a more interactive lecture format.

Application (When to use it!)

Woven questions help make a lecture more interactive by involving the participants during the direct instruction or opening remarks. It turns the lecture, or *stand up model*, into a more robust two-way interactive discussion. Used in the heart of the talk, the woven question strategy creates a collegial atmosphere that warrants more conversation and more participation. It enlivens the session by involving participants in authentic ways. The woven questions can be sprinkled throughout the speech, creating a discussion-like format that is more inclusive than the standard speaker address.

Elaboration (How to use it!)

For example, in a classroom scenario, when the biology teacher is talking about DNA, he might ask, "Tim, do you agree or disagree with what Watson says?" (Watson and Crick are the geneticists who discovered the secret of DNA). This discussion technique is one that encourages reactions and responses from students. On the other hand, in a PD environment with adult learners, the question asked might be, "Michael, how would you explain the current practice of forming PLCs in our schools? How might you characterize this movement?" Again, this questioning strategy, directed to a specific person, can be an effective tool for fostering interactive environments in staff room sessions.

MORPH GRID I: PRESENTATION AND FACILITATION**Close Strategy 1. Circle Back to Beginning****Explanation (What it is!)**

A memorable opening to a presentation can be anchored in the minds of the participants when the speaker circles back to that opening and ties it all together in the closing. The *Circle Back to Beginning* strategy creates a bookend effect, holding the ideas together—between the bookends, if you will. If you put the powerful opening image or funny cartoon back up on the screen after having used it to begin the session, the audience connects to what you said earlier. Circling back to the beginning with the opening music, a quote, or a joke is a natural way to bring about closure with an emotional connection.

Application (When to use it!)

Touch back on the opening quote, joke, or story. Circling back provides continuity and consistency to the presentation by emphasizing the theme, image, or quote in the two most important points in the talk—in the beginning and, again, in the end. These are the two times that leave the greatest impression in a presentation if they are used properly. However, the Circle Back to Beginning strategy is also effective when threaded through the presentation at intermittent points. When used in this way, the circle back strategy acts like a thread and ties ideas together throughout the presentation. The circle back concept is as old as time itself because it gives a beginning, middle, and an end to the piece. It is a natural format that puts a comfortable structure in place.

Elaboration (How to use it!)

For example, we use a cartoon called "Teaching Stripe to Whistle," and we talk about how it is not our job to just teach you to whistle but, rather, to ensure that you learn how to whistle. This makes that connection between teaching and learning. At the end of a presentation, we often ask, "If you have learned how to whistle, please let us hear you whistle."

In another example, we might circle back to an opening quote, a song, an image, a story, or even a key character that might have been referenced earlier. The Circle Back to Beginning strategy has so many applications; it is a strategy that can be used over and over again.

MORPH GRID I: PRESENTATION AND FACILITATION**Close Strategy 2. Key Points****Explanation (What it is!)**

An agenda is a key strategy to announce the lineup for the session. It presents the main items to be addressed and gives the participants a big-picture view of things. A concise and clear agenda helps to clarify how all of the various points flow together. There are often people in the session who want an overview, a bird's eye view of the discussions and activities to follow. Just as we know that all learning is contextual, this agenda setting provides that backdrop to the day. People want a schema of the ideas so they can begin to make sense of things. In brief, the agenda is a highly traditional way to set that critical context for the session.

Application (When to use it!)

By summarizing critical learnings on a chart or in notes as the initial agenda of items to be addressed, the presenter provides a context for the material, as stated earlier. It also provides a nice touchback piece along the way because it is a quick glance summary that is easily revisited. It also works as an end-of-session summary. Returning to these bullet points at the end of a presentation is a sound presentation practice.

While the agenda is most often expected at the beginning of the session, it can also be a tool that unfolds as the session unfolds. In that way, you can add to the agenda as pertinent issues arise. Of course, this then becomes more of an organic agenda, a work in progress of sorts, but it can be a highly effective tool to stimulate interactivity and participant ownership, especially in smaller group settings.

Elaboration (How to use it!)

Most of the time, the key points are listed in the agenda as part of the PowerPoint or slide program. While that is a fairly effective way of getting the agenda out there, sometimes writing the key points on chart paper, versus simply listing them in a PowerPoint slide, emphasizes the critical information for participants. In this way, the presenter can make editorial comments as the agenda is revealed point-by-point.

Another idea that is used quite successfully by some is to create a beginning-of-the-session agenda with the participants. For example, sometimes we start a follow-up session with a chart that says, "What's Working, What's Not?" We then cluster the items on the list and assign priorities to the list, and that becomes the agenda for the day. It is powerful, of course, because it reflects the concerns of the group.

MORPH GRID I: PRESENTATION AND FACILITATION**Close Strategy 3. Take Away Item****Explanation (What it is!)**

A *Take Away Item* is more than the handout, a notebook, a textbook, or any other resource that might be provided at the inservice. A Take Away Item, in this context, is something participants actually make as part of the workshop reflection piece to capture essentials from the presentation. It can be as simple as a homemade book of reminders, a foldable, or even a "Take Away Window" of ideas. Please note that the Take Away Item is not a gimmick or a fun little game; it is a transfer tool that makes the object perfectly and concretely clear to the learners, whether they are adults or children.

Application (When to use it!)

Even though these Take Away Items are created and utilized throughout the session, they are perfect tools to use as closure activities. Participants gather in groups of two, three, or four with their items and have a round-robin debriefing. Or the Take Away Item is designated to be used to share the information with others back onsite. It is small. It is portable, and it travels well, so it is appropriate as a transfer tool for onsite sharing.

Of course, the Take Away Item is also a viable strategy for teachers to use in their classrooms, with the same impact as a closure tool to a unit of study, a reading or viewing, or even a more robust activity such as a role play or simulation.

Elaboration (How to use it!)

For example, a Step Book or Flip Book on the six traits of writing becomes a resource for the teachers. They can use the same Step Book to help their students organize their writing, or they can use the Step Book idea to help students learn the six stages of metamorphosis.

The *Tiny Transfer Book*, named to remind teachers that all learning is for transfer, can be used to list all of the different strategies shared during the session. In turn, it can be used in the classroom with new material. This is a tiny little foldable that fits easily in your pocket or small ziplock jewelry baggie for field trips (you can add a small golf pencil). It makes a little clipboard when paper is clipped onto a small tile block. In addition, this tiny transfer book Take Away Item can be placed in a miniature cereal box, which can serve as a bookcase for several little books. The little book can also be taken away in an Animal Crackers box, which can create a little briefcase for the adult learners or the students.

MORPH GRID I: PRESENTATION AND FACILITATION**Close Strategy 4. Reflective Lead-In or Stem****Explanation (What it is!)**

A reflective lead-in or stem statement is a prompt for further elaboration. It acts as a cueing device, a stimulus to spark further thinking. It can be used to cause the learner to think, plot, reflect, evaluate, or predict. Stem statements might look like this:

"A problem I'm having . . ."

"The hardest thing to do was . . ."

"A connection I made . . ."

"Next time . . ."

"If only I had . . ."

"One of my next steps is to . . ."

"I will use this when . . ."

Application (When to use it!)

Use a stem statement as a catalyst for higher-order thinking (analyzing, synthesizing, evaluating, hypothesizing, summarizing) after a strident input period. Give participants time to percolate with the ideas presented. Let their thoughts ferment, but give them a catalyst to get the process going.

By giving a reflective lead-in or stem statement, such as "I wonder . . ." or "My challenge is . . ." or "A conflicting idea . . .," the participant is directed toward a reflective comment in the workshop setting. It helps to illuminate the target idea for deeper understanding.

Of course, these are also powerful techniques for stimulating reflection in the classroom. Classroom reflection is always warranted because the rapid pace of the interactions often does not allow time for the proper digestion and internalization of ideas. Here is a tool that works and is not terribly time consuming.

Elaboration (How to use it!)

For example, using the reflective lead-in, "Something that is confusing to me is . . ." when talking about the levels of transfer led to this statement by a participant: "Something that is confusing to me is the difference between *duplication* and *replication* in the levels of transfer."

Another stem-statement example overheard in a project-oriented workshop was, "I wonder if this topic is way too broad for a mini-presentation to my team? It seems overwhelming already."

MORPH GRID I: PRESENTATION AND FACILITATION**Close Strategy 5. Action Step****Explanation (What it is!)**

An action step is a plan to take back to the classroom or staff room. The action step is set down with specific time-bound benchmarks. It is a commitment to do something as result of the new information. It becomes a delineation of what comes next in the ongoing learning of this concept. Action steps are the tools for sustained, job-embedded learning to occur in the professional learning setting. By creating several action steps, you are providing a concrete way for participants to connect what they are learning during an inservice to classroom practice.

Sometimes, these action steps might consist of a simple 1-2-3 list of things to do. Other times, they may have a priority of sorts attached to them: Things to Do Immediately, Things to Do Soon, Things to Do Down the Road! Yet all action steps, regardless of the format, are, indeed, a call to act!

Application (When to use it!)

Use action steps following any input that is to be applied. Facilitate the transfer and application of the ideas by delineating the few next steps. Remind participants of the action steps before they leave the site. Get them involved with these "what next" options to prepare them for onsite uses.

One other idea is to use action steps as shorthand for the process you are sharing, laying out the step-by-step process to be followed. "First, you. . . Next, you. . . And finally, you. . ." This kind of scaffolding is not just for kids. It is also needed as an integral part of adult workshops and team meetings.

Elaboration (How to use it!)

Work out the action steps together or let teams or individuals set down their plan. For example, "*Tomorrow*, after taking roll, I will use thinking in pairs and have the students discuss what they might do to improve the lunch menu. I will do it again *after lunch* so that they become more familiar with the strategy. Then, the *next day*, I will use the Think Pair Share with a part of the homework assignment. *In one week*, I will be using the Think Pair Share to help them prepare to write. *In the future*, I can visualize using it for pre- and postreading interactions." Notice the sequence of her steps to application: tomorrow, after lunch, the next day, and so on.

MORPH GRID I: PRESENTATION AND FACILITATION**Close Strategy 6. Letter of Commitment****Explanation (What it is!)**

The *Letter of Commitment* interaction usually requires a self-addressed, stamped envelope with a letter to one's self, to be mailed later by the leaders of the workshop. Participants are asked to write a letter to themselves, committing to use specific strategies in specific ways, in a specific timeframe. The letters are then delivered back to the teachers in a couple of weeks, so they can read, in their own hand, a letter to themselves about their commitment to integrate new ideas into their repertoire. The letter often appears as a surprise to the participants. They have forgotten all about it, so it has an emotional impact when it does arrive.

Application (When to use it!)

This is a particularly effective strategy when the professional learning opportunity has occurred during the summer holidays when school is not in session. It is easy to forget the dynamic ideas because of the time lapse between the staff room training and the classroom instruction. When that letter of commitment shows up, it truly is a powerful reminder of the experience, and it serves to jog memories about the prior session's work.

The Letter of Commitment is also a great way to spark thinking following a time lapse of several weeks. It appears, and again, it jogs the memory with personal notes to the teachers that hold a great deal of meaning because the promises are written in their own handwriting. Usually, there is a lot of laughter and high-energy conversation when the letters arrive, fueling good conversations around the anticipated applications.

Elaboration (How to use it!)

One example involves participants in literacy training. They wrote letters to themselves about using the seven strategies (schema, themes, questions, visualization, making inferences, summarizing, and metacognitive recovery strategies) that increase comprehension. When the letters arrived several months later, the teachers were able to revisit the strategies that they had learned earlier. The teachers talked about the ones they had tried immediately, and as they shared their applications, teachers came up with new ideas about how to use the strategies from these collegial conversations. They were also encouraged to use some of the strategies that they had not gotten to yet. In addition, the teachers continued their examination of the various strategies in terms of which ones were working well and what they needed to concentrate on in the future. In the end, they decided to divide the strategies into clusters for more emphasis.

MORPH GRID I: PRESENTATION AND FACILITATION**Close Strategy 7. 3-2-1 Reflect****Explanation (What it is!)**

This is a whole-class cooperative learning and reflection strategy that requires a look back at the session content. In this *3-2-1 Reflect* activity, all participants stand and engage in a discussion with others, preferably not at their table or with people with whom they have worked all day. In the first exchange, the two people talk about 3 things they *recall* from the day. Then they discuss 2 *insights* or connections that occurred during the day. Each participant, then, for the final interaction, discusses 1 *question* that is still lingering from the day's work.

Application (When to use it!)

Discussing the 3 recalls, 2 insights, and 1 question each person in the partnership has experienced naturally works well following the input of the day. It serves to end the workshop with energy and focus. Yet the 3-2-1 Reflect activity is also a dynamic "rebooting" strategy to begin the next session. It forces the participants to focus and remember the happenings from that previous session. It can also be used as an effective strategy for that after-lunch time, to consolidate the morning activities.

Elaboration (How to use it!)

As a specific example, following a day about multiple intelligences and differentiation strategies, one participant *recalled* three of the intelligences, made two *connections* between brain science and the need to differentiate (each brain is unique, and learning depends on background experiences), and finally, posed the question, "How will I be able to differentiate and, at the same time, deliver high standards for all?"

While the original 3-2-1 activity is used to capture recalls, insights, and questions, the 3-2-1 Reflect can be changed to a variety of prompts. For example, 3 new things you learned, 2 things that confirmed what you already knew, and 1 thing that you will do tomorrow. In sum, 3 learnings, 2 confirmations, and 1 application.

Yet another set of prompts might include 1 affirmation, 2 new twists on an old idea, and 3 new ideas. The participants can readily see the flexibility this strategy offers for reflective conversations. It is a strategy that can be used over and over again.

MORPH GRID I: PRESENTATION AND FACILITATION

Close Strategy 8. PMI—Plus! Minus! Interesting!

Explanation (What it is!)

PMI—Plus! Minus! Interesting! is derived from the work of Edward de Bono (1973). This evaluative strategy provides a wonderful tool for a facilitator to help participants see the pluses and minuses of an activity used in the session. It allows the participants to look at all sides of the issues and to evaluate what the positives were and what the negatives were. In turn, it affords them the opportunity to comment or reflect on aspects that were interesting, rather than just on the ones that seem to hold value as a plus or minus. In this way, the participants decontextualize the activity and begin to see it as a long-standing strategy that can be used over and over again.

Application (When to use it!)

The PMI strategy can be used to open a conversation about a topic, stirring up prior knowledge and attaching a value to it. In this way, participants get to review and renew their thinking on a particular subject before they begin to study it further. This works well with adult learners because they often bring so much prior information to the table.

Debriefing with PMI points is also a marvelously revealing way to end the session. It gives the participants a structured framework for analyzing and evaluating the day's activities and ideas. It is a highly reflective way to include all points of view, and it often reveals many facets of the topic under scrutiny.

Elaboration (How to use it!)

One example follows:

A PMI discussion was used to debrief the use of the concept of differentiating instruction in the classroom. A plus was that differentiation speaks to many learning styles in a classroom. A minus was the concern about how one teacher might create so many differentiated lessons. The interesting piece was the discovery that many teachers already are differentiating instruction.

Just a note: The last item, *Interesting*, might be changed to a *Delta (Change)* to indicate something one might change. It would then be PMD (Plus, Minus, Delta), and it would work in the same way as the PMI. Also, one can make a table like the one that follows to chart the comments.

Plus	Minus	Interesting

MORPH GRID I: PRESENTATION AND FACILITATION**Close Strategy 9. Analogy****Explanation (What it is!)**

An analogy often compares something quite abstract to something that is more concrete. By discussing the likenesses of the more obscure abstraction to something more tangible, the learner can see the elements of each more clearly. In brief, using an analogy to compare the abstract to the concrete illuminates and clarifies the concept.

_____ (Concept) is like _____ (Concrete Object) because both _____.

To illustrate, professional learning that is sustained over time is compared to a compass: Sustained professional learning is like a compass because both have clearly visible directions.

Application (When to use it!)

At the end of the session, as a creative and interactive closing, participants focus on the idea at hand, such as "authentic assessments," and try to compare the idea to a concrete object or something tangible in order to understand the abstraction better. Taking turns, the participants might say:

"Authentic assessments are like a cornucopia of fruits that offer a variety of options."

"Authentic assessments are like a barometer because both are constantly measuring and assessing."

"Authentic assessments are like exercise workouts because both monitor progress."

Elaboration (How to use it!)

For example, a high-energy way to wrap up a workshop is with a whole-class cooperative structure, using the power of making an analogy. Have the class form a large circle. Each person, one at a time, on their own and without prompting, steps into the circle and gives an analogy that sums up what they have learned that day.

The presenter models a good analogy based on the topic that they have been teaching. For example, "Differentiated instruction is like a country buffet because both offer something for everyone." Or "Closing the achievement gap is like a long journey because both begin one step at a time."

The analogy can also be drawn as a visual metaphor or poster picture. By closing with an analogy, you help anchor the learning with creative thinking that is emotionally charged as each member rises to the occasion and offers his or her own analogy.

MORPH GRID I: PRESENTATION AND FACILITATION**Close Strategy 10. Yellow Brick Road****Explanation (What it is!)**

Yellow Brick Road is the name of an interactive strategy in which members of the group are required to "take a stand," indicating their personal assessments on their own learning. It asks them to think about their level of understanding at a certain point in time and to indicate that level by selecting the appropriate corner of the room. The corners are labeled "Under Construction," "Rocky Road," "Yellow Brick Road," and "Highway to Heaven." Once participants are in their chosen corner, they discuss their self-assessments with a partner and explain why they have selected that particular label.

Application (When to use it!)

The Yellow Brick Road, like many of the ideas, can be used as an opening activity or as a closing activity. It is a whole-class cooperative structure, used to gauge how the group is feeling on a particular subject.

Designate four corners for the activity and have participants move to those corners to signal how well they understand the topic taught that day. Again, one corner of the room is "Road Under Construction," another corner is "Rocky Road," the third corner is "Yellow Brick Road," and the fourth corner is "Stairway to Heaven." After the participants move, have them discuss with the others in their corner why they felt like they belonged in that particular corner of the room.

Getting samples of some of the reasons given from each corner of the room models how, in high-achieving classrooms or staff rooms, it's not about what the teacher teaches, but what the students learn.

Elaboration (How to use it!)

For example, use the Yellow Brick Road activity to have participants reflect on their level of understanding about how to integrate the curricula following a PD on ten ways to integrate curricula. Some are excited and go directly to the "Stairway to Heaven" corner because they are already using robust models of curriculum integration, while others are more comfortable in the corner designated "Under Construction" because they are just beginning to integrate.

This is similar to the Human Graph strategy, but instead of a bar graph or line graph, it becomes more like a scatter graph. However, it is important to remember that it is the self-assessment and the ensuing discussion that the learners have that provide the insights.

MORPH GRID I: PRESENTATION AND FACILITATION**Close Strategy 11. Dial 4-1-1 for Information****Explanation (What it is!)**

Dial 4-1-1 for Information is a reflection strategy for partner dialogue. This is similar to the 3-2-1 Reflect strategy, but it has a slightly different flavor. It asks for ideas, affirmations, and a call to action.

4 Ideas to take away

1 Affirmation of my work

1 Call to action for transfer

Everyone stands and finds a partner and then walks through the 4-1-1. Each partner shares 4 ideas, then each shares 1 thing that has been affirmed in the workshop, and finally, each partner commits to 1 call to action that will occur back at the school site.

Application (When to use it!)

This is an effective conversation to wrap things up, but as always, it can be used at the beginning of the next session to boost ideas from previous work because it has that rogue element of identifying an affirmation that was experienced. It is always nice to know that the work you're doing is on track and following best practices.

Elaboration (How to use it!)

Following a workshop on best instructional practices, one participant said this in her partnership dialogue:

4 Ideas

Four different ways to tap into the skill of finding similarities and differences: comparing and contrasting, classifying, using analogies, and using metaphors.

1 Affirmation

One thing that was affirmed was the need to activate prior knowledge to increase comprehension.

1 Call to Action

One thing I plan to do immediately is focus on telling students the *why* behind the many activities we do; sharing the why makes so much sense.

MORPH GRID I: PRESENTATION AND FACILITATION**Close Strategy 12. Aha! Oh, No!****Explanation (What it is!)**

An "Aha!" moment or an "Oh, no!" moment are prompts for reflective dialogue about a viewing, a lecture input piece, or a reading. The idea is to think of one positive, or "aha," moment experienced during the input, and one negative or alarming moment that is the "Oh, no" moment. In this way, the participants are expected to think about all viewpoints, both good and bad, plus and minus, as they process the information.

The use of the "Aha!" and the "Oh, no!" emphasizes the personal aspect of participants' reactions and responses to the ideas under consideration. It allows the individuals to reflect in conjunction with their own beliefs and behaviors. These two statements also add a bit of drama to the conversation as each participant tries to make valid statements.

Application (When to use it!)

Use of these two stem statements fosters reflection among the participants, especially at the close of a session. It provides the platform for fruitful discussions. As the conversation unfolds about the "Aha" and "Oh, no" statements, both parties gain insights and make connections that help them deepen their understanding.

Using this during the session is another idea for appropriate application. It serves as a punctuation point to the input, allowing participants to digest the information and make sense of things. It's that pause in the session that refreshes participants as they take over the discussion format and share with each other.

Elaboration (How to use it!)

For example, "Turn to your partner and tell them two things about the session. Tell them one 'Aha!' statement and one 'Oh, no' statement that occurs to you."

An "Aha!" statement: "Aha! If it is true that the person doing the talking is the person doing the learning, then I have to orchestrate more interactions in my classroom."

"Oh, no!" statement: "Oh, no! If the home environment plays such a big role in early literacy, then we really have to work to get our parents involved with their kids in the literacy scene."