

# ***The Complete Triad Trainers Inservice Manual***

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**Including General Guidelines for  
Conducting Successful Inservice Programs**

**Joseph S. Renzulli    Sally M. Reis**



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**Joseph S. Renzulli     Sally M. Reis**

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Inservice Manual*



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# Introduction

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Since the development of The Enrichment Triad Model well over a decade ago, hundreds of school districts across North America have adopted the model for their gifted education programs. This has brought about the need for teachers and administrators in such districts to be trained in the theory, concepts, rationale and application of this model. *The Complete Triad Trainers Inservice Manual* was developed to answer the need for an inservice training guide to assist prospective trainers or staff developers.

## What to Look For in this Book

Many of the people who have used earlier editions of this manual have suggested that the ideas we have put forward are suitable for use as a general training or staff development model rather than a plan that is uniquely appropriate to The Enrichment Triad Model. Although we are flattered by this view of our work and at one time even considered revising the manual so that it would be more suitable for general staff development activity, we ultimately rejected a more generic approach for two reasons. First, a large amount of excellent information is already in print in the staff development literature, and therefore we did not think that yet another general training model would add significantly to a large body of already pub-

lished guidelines, articles and inservice training manuals. Second, and perhaps more important, it is our belief that the interaction between a training model and The Schoolwide Enrichment Triad Programming Model provides an opportunity for integrating process and content, and that it also forces the issue of preparing trainers with a high degree of subject matter competency in a particular approach to programming for gifted and talented students. Thus, we *do not* recommend that prospective trainers and staff development specialists use this manual unless they have a thorough understanding of the seven key resource books listed at the end of this introduction. We further recommend that persons using this training guide have direct experience in those dimensions of the Triad Model for which they are providing staff development activities.

The resource books listed on page ix provide an extremely large and diverse stockpile of underlying theory and research, planning guides, summary charts, practical examples, and evaluation instruments that are related to each major component of The Schoolwide/Enrichment Triad Model. We have also included a series of ready-made training activities called Simulation Situations (SIMSITS) that can be reproduced and used in various training activities. The Summary Sheets, Action Forms, and SIMSITS may be reproduced, modified and adapted to the types of training

situations in which you might be involved. Whenever we use the designation, *SEM*, before a resource, this resource can be found in the book listed on the next page entitled *The Schoolwide Enrichment Model: A Comprehensive Plan for Educational Excellence*. We have also used a few other abbreviations throughout this manual. For example, we have chosen to refer to teachers of the gifted as TAG teachers because this is relatively standard practice in school districts that use the Triad Model; and we have generally followed the terminology that is consistent with most major aspects of the Triad Model.

This manual is divided into two sections. In the first section, the first two chapters are organized around a model for teacher training and the techniques for inservice training. As indicated above, we have attempted to integrate this material with selected aspects of The Schoolwide/Enrichment Triad Model in an effort to provide a context for the training model and recommended technique. The third chapter is developed around a standard guide that is used to plan staff development training sessions or units. We have found that completing these guides prior to actually carrying out training activities allows staff development specialists to anticipate the problems they would like to address in a training session, the resources and physical setting that will be most effective, and the most effective sequence for organizing training material and activities.

The second section in this manual provides a series of resource guides for trainers that have been developed around a series of Key Concepts from the Triad Model. In each case we have listed the major questions to be addressed in a training session, the basic reference material that will serve

as background information for the trainer, and related articles from a compendium of research studies and descriptive material about the Triad Model. We also have listed key handouts, slides, and transparencies that have proven to be effective in carrying out training sessions related to the Key Concept. Also included are recommended SIM-SITS and related activities that can be used for "hands-on" involvement of persons participating in a workshop or staff development session. Finally, evaluation forms and activities have been recommended for certain Key Concepts, and we have also attached selected resource materials that have proven to be effective in training activities. We would welcome planning guides developed around other Key Concepts from Triad Trainers so that we can share them through our informal network of Triad-related programs and possibly include them in future editions of this manual.

All of the Key Concepts around which The Schoolwide/Enrichment Triad Model has been organized are presented in a series of video training tapes that are described on page x of this Introduction. Many trainers use these tapes for general awareness and orientation purposes, after which follow-up training related to specific teaching skills within the Model are presented by local personnel. Advanced training for trainers is also provided through one or a combination of the summer institutes and Confratute offered at the University of Connecticut.

We hope that those who use this manual will use their own experiences and creative implementation of various aspects of our work to help develop their own unique inservice training modules. We wish each of you success with planning future inservice sessions.

## Key Reference Books

These books may be purchased from Creative Learning Press, Inc.  
P.O. Box 320  
Mansfield Center, CT 06250

*The Enrichment Triad Model*, J.S. Renzulli, ORDER NO. 685

*The Revolving Door Identification Model*, J.S. Renzulli, S.M. Reis, and  
L.H. Smith, ORDER NO. 680

*The Schoolwide Enrichment Model: A Comprehensive Plan For Educational Excellence*, J.S. Renzulli and S.M. Reis, ORDER NO. 691

*The Secondary Triad Model: A Practical Plan for Implementing Gifted Programs at the Junior and Senior High Level*, S.M. Reis and J.S. Renzulli, ORDER NO. 692

*Curriculum Compacting: The Complete Guide to Modifying the Regular Curriculum for High Ability Students*, S.M. Reis, D.E. Burns, J.S. Renzulli, ORDER NO. 698

*It's About Time: Inservice Strategies for Curriculum Compacting*, Alane J. Starko, ORDER NO. 695

*The Triad Reader*, J.S. Renzulli and S.M. Reis, ORDER NO. 694

*Pathways to Investigative Skills*, D.E. Burns, ORDER NO. 951

Also available from Creative Learning Press, Inc.

## ***THE SCHOOLWIDE ENRICHMENT VIDEO TRAINING PROGRAM***

### *Featuring*

***Joseph S. Renzulli  
and Sally M. Reis***

This video training program consists of nine segments in which different components of The Schoolwide Enrichment Model are described.

Each video tape is 25–30 minutes in length and can be easily incorporated into faculty meetings or into your district's ongoing inservice program. The total training program includes

- a set of nine video tapes featuring Dr. Renzulli and Dr. Reis
- 25 manuals containing the major forms, charts and sample materials referred to in the video tapes
- a one-hour conference call opportunity with Dr. Renzulli or Dr. Reis
- a complimentary copy of *The Schoolwide Enrichment Model* book on which the videotapes are based.

For more information, write to

Creative Learning Press, Inc.  
P.O. Box 320  
Mansfield Center, CT 06250

### *Tape 1 (26 minutes)*

**Orientation and Overview of The Schoolwide Enrichment Model**

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### *Tape 2 (35 minutes)*

**The Conception of Giftedness Underlying The Schoolwide Enrichment Model**

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### *Tape 3 (23 minutes)*

**Forming the Talent Pool in a Schoolwide Enrichment Program**

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### *Tape 4 (28 minutes)*

**Introduction and Overview of Curriculum Compacting**

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### *Tape 5 (25 minutes)*

**An In-Depth Look at Curriculum Compacting**

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### *Tape 6 (30 minutes)*

**Type I Enrichment: General Exploratory Activities**

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### *Tape 7 (30 minutes)*

**Type II Enrichment: Group Training Activities**

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### *Tape 8 (30 minutes)*

**Type III Enrichment: Investigations of Real Problems**

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### *Tape 9 (26 minutes)*

**Implementing The Schoolwide Enrichment Model at the Secondary Level**



*Section I*

*General Guidelines for Conducting  
Successful Inservice Programs*

3

# 1

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## *The Language of the Triad Trainers Model*

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The Triad Trainers Model has been developed around a number of key ideas and concepts that will be described in the sections that follow. A thorough understanding of these concepts will assist us in communicating with one another and in organizing our various training activities around a common core of ideas. Although it is our sincere hope that you will develop your own unique style of presentation, we also believe that a high degree of integrity can be achieved between and among various trainers if certain aspects of our training programs represent a uniform and comprehensive way of dealing with the complicated task of program development and inservice training.

### **The Why and the How Questions**

Almost all inservice training can be divided into two types of activity. We have referred to these two types as training that deals with the *Why Question* and as training that deals with the *How Question*. Although both questions might be addressed within the context of a single training session, it is important for the trainer to have a clear understanding of the major purpose of each question and the differences in technique that should be used for pursuing one question or the other. Often-times during training, we will use expressions such as, "Now let's switch over to the How Ques-

tion and see how we apply the Three-Ring conception of giftedness to the actual process of identification." As a general rule, it is a good idea to start with the Why Question and to sometimes review Why Question material after How Questions have been covered.

The Why Question focuses on the rationale or reasons underlying any particular component of the model. The question is best approached through the use of theoretical information, research findings, logic, personal experiences, and plain old common sense. This dimension of our training model includes questions such as the following:

Why do we recommend a broadened conception of giftedness?

Why is Curriculum Compacting important, and why should classroom teachers be responsible for this process?

Why is Type III Enrichment such an important component of The Enrichment Triad Model?

Most of the material that you will need to deal with Why Questions can be found in the books and articles that have been written about the model. It will, however, be important for you to select and organize specific aspects of the written information for your training sessions. Our publications

have provided a good deal of the theory and research in connection with the Why Question, but your own experience, style, and the ways in which you logically weave information together will help to enhance the effectiveness of material that may be more theoretical or research based.

Information pertaining to the Why Question is generally more applicable to the type of sessions that will be described below as awareness and orientation training. In these types of sessions one of our major tasks is to gain the intellectual and "spiritual" support for the types of activities we are attempting to implement in any given school or district. Our own experience has shown that whenever persons are being asked to make changes (even small ones) in the kinds of things they are currently doing, or when they are asked to implement new activities, their acceptance of such activities is easily accomplished when they understand the reasons underlying a proposed change.

Although the Why Question is obviously important at the beginning of any efforts directed toward planned change, the majority of training in which you will be involved will focus on the the How Question. This question is much more practically oriented than the Why Question. It is also more concerned with specific teaching and implementation strategies, curricular materials, and the use of Action Forms, SIMSITS, and some of the other forms and procedures that are included in the various publications related to the model.

Our own experience has shown that one of the easiest ways to disappoint teachers in a training session is to spend too much time on "theory" and not enough time dealing with "What I should do on Monday morning." Although a small amount of information related to the Why Question should be included in most training activities, the real payoff and the overall effectiveness of your training will be a function of how well you have delivered on the How Question. Both types of questions are important, but whenever you are dealing with the

Why Question, it is valuable to point out that such material is only background to the more detailed and extensive how-to information that will follow.

## Source Credibility

One of the most important findings emanating from the research on strategies for educational change is concerned with a topic called *source credibility*. Simply stated, this concept deals with the question, "How creditable is the source (the trainer) who is delivering the information to a given target audience?" The first thing that we want to emphasize in connection with this topic is that you do not have to be famous in order to earn a high degree of source credibility. In fact, your own practical experience in teaching high ability students or in implementing special programs will oftentimes be a better rationale for your own source credibility than the usual trappings of a big

reputation (publications, awards, national involvement). We can't tell you how many times people have said or intimated that we may know the theory and research, but they question whether or not we have the experience to back it up. Source credibility is also a characteris-

*"People generally are not interested in heavy duty research or theoretical information."*

tic of trainers that grows throughout the course of the training sessions. A certain amount of source credibility will be established the minute you walk into the training session; however, as your content, organization, and delivery begin to have an impact on the target audience, your source credibility will begin (hopefully) to grow right within the context of the training session.

## Your Credentials

Although content, organization, and delivery\* will undoubtedly be major factors in contributing to your own source credibility, there are several other factors that you should attend to and promote before and during any given training session. The

\* These three concepts will be discussed in a later section.



first of these factors might best be described as *credentials*. The audience should know from the very beginning who you are and what you have done that makes you worthy of being listened to in a training session. Information about credentials can be presented in any one or a combination of ways. Printed information can be made available to the audience prior to or at the beginning of a training session. If you are being introduced, this information should be shared with the audience by the person introducing you, even if it has been previously made available in printed form. Do not be embarrassed by asking the person introducing you to cover certain information that you think is important in the establishment of source credibility. Only the ultrafamous can afford the luxury of modest introductions! You may want to explain to your host or hostess the reason you are requesting the inclusion of certain information in your introduction. Another approach is to "say a few words about yourself" at the beginning of a training session. This approach must obviously be pursued with concern for the thin and delicate line between bragging and the need to convey to audiences that you are a person who should command their attention and respect.

Although introductions should be short and to the point, it is nevertheless necessary to elaborate upon certain points that will maximize source credibility. Thus, for example, an introducer should not simply say that "Ms. Jones is the coordinator of the gifted program in Middletown," if other information that attests to the quality of this program can be added (it has gained state or national recognition; is a recipient of a grant or award; the school or classroom is a frequent visitation site; has produced students who won science fairs; is published widely, or has gained an individual or group reputation for outstanding work). It is usually easier for this information to be conveyed by a person introducing you, so once again, do not be

embarrassed or modest about asking them to include this information. Remember, the goal of your training is to achieve a desired impact upon a target audience, even if this means that you might have to experience a small amount of embarrassment in asking for certain considerations. If a formal introduction is not made, you can still weave what might otherwise be viewed as "brag material" into your introductory remarks by telling an anecdote or two about a highly successful student or teacher. Always refer to someone other than

yourself if possible, as long as this person worked within the context of a program that you organized, developed, or in which you had a part. We have, on occasion, attributed a few of our own "great moments in teaching" to others in an effort to get

*"Your clothes, posture, self-assurance and confidence will be a reflection of your ability to perform as a professional trainer."*

across a point about the value of programing for gifted students, and at the same time, to emphasize that it is someone like them (a member of the target audience) that achieved an important level of success. This approach also avoids the "bragging speaker" syndrome. AT ALL COSTS, avoid making any reference to yourself (or your own children) as a misunderstood or underachieving gifted child. Relating a few well-chosen experiences from your own school years is certainly permissible, but attempting to create the impression that you are (or were) gifted generally is not well received by most audiences.

Source credibility is not something that you establish at the beginning of a presentation and then forget! Throughout any given training session, constant reference to things that you have done or for which you were responsible will help to continue building source credibility. It is for this reason that we want Triad Trainers to be persons who have had extensive experience in working with programs based on this model. When all is said and done, it is your accumulated experiences and the way that you weave these into your training sessions that will result in the establishment of

maximum source credibility and the impact you are attempting to achieve.

### Your Sources

The second factor related to the establishment of source credibility can also be used to maximize the impact of your work. This factor is concerned with the work of well-known persons upon which the use of certain recommended practices is based. Perhaps the best way to describe this approach is through an example. The training we do related to our program, *New Directions in Creativity*, is based on Guilford's *Structure of the Intellect Model*. The fact that many people know and respect this important theory and research dealing with the development of divergent thinking skills provides us with a powerful "muscle" in the establishment

of a rationale underlying *New Directions in Creativity*. We also usually mention our own research on the *New Directions* program, and we volunteer to provide references on any and all related research to interested persons. We want to emphasize once again, however, that people generally are not interested in heavy duty research or theoretical information; and therefore, you should refer to such information for purposes of establishing source credibility, but move on as quickly as possible to the more practical applications of research and theory. If you are going to hand out a bibliography, it is a good idea to divide it into subparts, one of which might deal with theory and research, and the other with materials and practical classroom applications.

### Your Personal Appearance

Another factor that helps to establish source credibility is the way you look and act, beginning with the moment you enter the meeting room. Your clothes, posture, self-assurance and confidence will be a reflection of your ability to perform

as a professional trainer. We will elaborate on ways to deal with the factor in a later section on delivery.

## Hammers

In the area of professional training, a *hammer* is a device that is used to drive a point home with great force and certainty. Hammers can take several forms such as powerful quotations, extremely illustrative examples of particular practices in action, or research data that clearly and unequivocally helps to make a point. As you review the

printed material dealing with the Triad Model, you should constantly be on the lookout for the types of information that you may want to employ as a hammer in connection with a particular

point or concept that you are attempting to convey to a given audience. Hammers may also be derived from your own experiences in a gifted program or from research studies and articles that you have run across in the general education literature.

### Quotations

Perhaps the best way to illustrate the use of hammers in Triad Training is to cite a few examples of information that has been highly effective in maximizing the impact of particular points. The first example deals with our efforts to expand the concept of giftedness to include students in the talent pool who are well above average in ability but not necessarily of superior ability. The quotation by Michael Wallach (1976) that appears on page 23 of *The Schoolwide Enrichment Model\**, and the quotation by Munday and Davis (1974) that appears on page 25 are powerful research findings in support of this more liberalized approach to identification. These quotations might be prepared in the form of overhead transparencies. You also might want to point out that there

*"Only the ultrafamous can afford the luxury of modest introductions!"*

\* *The Schoolwide Enrichment Model* by Joseph S. Renzulli & Sally M. Reis, Mansfield Center, CT: Creative Learning Press, Inc., 1985.

are other similar studies that can be found in the research literature underlying the broadened conception of giftedness. It is NOT necessary to go through an extensive presentation of quotations that essentially make the same point. One or two powerful quotations will serve the function of driving the point home without belaboring the issue or detracting from the more practical information that you are attempting to convey.

### Personal Anecdotes

Another excellent kind of hammer is the personal anecdote. When dealing with the topic of curriculum compacting, for example, a brief but well-articulated example of a youngster who is in need of compacting will often help to bring this concept to life in the eyes of the target audiences. Hammers in the form of personal anecdotes can be either horror stories, or success stories. Horror stories are the types of anecdotes that point out how a youngster went unserved in a particular educational situation. Stories of this nature should be clear and powerful enough to evoke the exact type of response you are seeking—sympathy for the student, disappointment in the educational system, or even discomfort

because of the insensitivity of our profession to meet a particular need. Success stories, on the other hand, should illustrate what can be done when thoughtful and sensitive teachers take the necessary steps to meet the needs of a given individual. Sometimes a good hammer is the result of using a horror story and a success story in juxtaposition to one another. When using a personal anecdote, do not deal with people in an abstract or general way. Give names and personalities to students (“... and Jimmy’s deep brown eyes seemed to x-ray the real thoughts behind your words when you tried to tell him why he couldn’t go to the resource room with his friend...”). The major purpose of an anecdote is to evoke an emotional reaction, and therefore we must practice the ancient

and honorable art of storytelling in its most elegant and effective manner.

### Cartoons

Another example of a very powerful hammer is the well-chosen cartoon. It is always easier to point out examples of poor teaching practices through the use of humor. Cartoons are a way of getting us to laugh at ourselves without insulting those who may be guilty of a poor teaching practice. Cartoons should not be used too often and they should be carefully chosen to produce the desired effect in a very immediate and profound fashion. Field test your cartoon before using it in order to insure that it achieves the desired effect and that its meaning and message are unquestionably clear. When using cartoons with a caption, it is a good idea to cover the caption and allow the audience to study the content of the cartoon for a few seconds. Then uncover the caption so that the message has an impact on the total audience at the same time. Cartoons with several frames or those

that include large amounts of printed material in the caption or in the bubbles that convey conversation should be used with great care. Experience has shown that these more com-

*“Be very parsimonious in the use of hammers so that they do not lose their impact.”*

plicated cartoons do not achieve the same kind of impact as those that are clear in their message, yet simple in design and content.

Over the years we have collected a large number of cartoons about educational topics and issues related to the gifted and talented. These cartoons cannot be included in this training package because of copyright considerations; however, some can be made available to Triad Trainers on a no-cost basis. You will want to begin developing your own cartoon collection. Whenever you spot an interesting cartoon that is educationally related, get in the habit of clipping and saving it, even if the cartoon does not seem to fit a particular purpose at the present time. Over the years you will find that some of these cartoons can be used effectively for

various new dimensions that your training program may take.

One final caution of the use of cartoons as hammers. I have on occasion experienced training sessions in which the presenter has used a cartoon with limited or no relevancy to the issue under consideration. As a member of the audience I felt that the person was more interested in sharing a good cartoon or conveying humor than in making a point. Be very careful of these kinds of misapplications of cartoons. If you feel compelled to share what might be non-relevant cartoons, you can simply end a given segment of your training by saying something like, "Let's take a humor break!"

#### CAREFUL USE

By way of summary, every training session should be carefully analyzed to determine which hammers will be most effective in driving home a point and at which place in your presentations these hammers might be used. Be very parsimonious in the use of hammers so that they do not lose their impact, and, whenever possible, try to present them visually to the audience. Always consider each use of a hammer as a field test for possible modifications that you might want to introduce into subsequent presentations. A small change in voice inflection or a highlighted word or two on a transparency may make the difference between minimum and maximum impact. By creatively using these tools you will quickly arrive upon the most effective way to use hammers for driving home important points.

### The Divide-and-Conquer Strategy

The Triad Model should be thought of as an umbrella that covers a wide variety of organizational components and service delivery components. Within the category of service delivery

components, and especially within the context of the numerous process skills that make up Type II Enrichment, there are literally dozens of specific concepts and teaching skills that will become the focus of training sessions that you should be prepared to offer. Although this model is a large and complex one, you can dramatically improve the effectiveness and impact of your training through the use of a basic teaching technique that we call

the divide-and-conquer strategy. This strategy consists of breaking down any given concept or component within the model to its subparts and focusing each training ses-

*"Cartoons are a way of getting us to laugh at ourselves without insulting those who may be guilty of a poor teaching practice."*

sion, or part thereof, on a single concept or subcomponent of the model.

This strategy is based on a theory-into-practice approach that emphasizes both the underlying principle of a given teaching strategy and the practical application of principles in an actual teaching situation. We recommend this approach because it has far greater transfer value than simply teaching teachers practical skills with little or no instruction in the underlying principles. We have found that once teachers understand both the principles (Theory) and the how-to of teaching material based on the principles, they become much more adept at applying a given teaching skill to a wide variety of other situations. We also have found that by using the divide-and-conquer strategy in your training sessions, you will actually be modeling the basic elements of good teaching.

The divide-and-conquer strategy consists of four interrelated parts or steps. As you review these parts, there are two things to keep in mind. First, there may be occasions when you might want to begin with the second step (Practice), and then return to the first step (Theory) in order to analyze the technique you have demonstrated. Second, please keep in mind that we do not use the word "theory" in a mysterious or esoteric manner. By theory, we simply mean a logical and common sense principle of teaching or learning. As we



work our way through the sections that follow, we hope that you will gain a better understanding of this pragmatic approach to theory.

## Theory

Let us assume that we are conducting a training session for teachers entitled "Instructional Strategies for Promoting Creativity in Children." Using the divide-and-conquer strategy, you would immediately break this topic down into its component parts. In this example we will use Fluency, Flexibility, Elaboration, and Originality as our major subcomponents. Begin by placing all four terms on the chalkboard or screen, and tell your audience that you will be covering them one at a time. Next, isolate Fluency and explain what it means and why it is important in the overall development of creative thinking. Explain some of the basic techniques for eliciting fluency of response from students. Note that up to this point you have been mainly describing and explaining. This part of the divide-and-conquer strategy will ordinarily only take a couple of minutes.

*"The quality of your recommendations will be as important ...as your face-to-face interaction with the audience."*

## Practice

The Practice step should flow easily and naturally from the explanation and description of the concept or principle being addressed. In fact, the transition from theory to practice should be so smooth that the audience perceives it as one continuous process.

Provide a demonstration or example of the teaching techniques for implementing the concept or principle. Continuing with our example of Fluency, you might raise a few questions that clearly illustrate fluency of response, such as brainstorming uses for a styrofoam cup. Or you might show a brief segment of a videotape in which youngsters are demonstrating fluency of response as a result of a particular question (stimulus) from a teacher. Emphasize the *characteristics* of the stimulus

(such as openhanded, many possible responses, no single correct answer), and clarify the point by asking if they can think of a question which would not allow fluency of response.

Ask the audience to practice the teaching technique by working in pairs or small groups. They might, for example, be asked to write one fluency-generating question in each of the major subject matter areas, or two or three questions within a single discipline. Allow enough audience practice and sharing to build up a small storehouse of examples (in preparation for the next step).

## Theory Reinforcement

Use the examples that you provided and those that have been developed by the audience to relate the concept or principle to the teaching technique. Compare and contrast the concept to another one that was previously covered or with which the audience is already familiar. For example, when you get to Flexibility, you can now ask the audience to identify which aspects of a series of responses represent high degrees of fluency as

opposed to flexibility. By comparing one with the other, audience members will gain a clearer understanding of the distinction between the two. If audience members are already familiar with the distinction between convergent and divergent thinking, you can relate fluency and flexibility to divergence, and once again, highlight the contrast by comparing a typical convergent learning activity with the activities you are demonstrating. This might be good place to use a transparency of the diagram on page 46 of *The Enrichment Triad Model*.<sup>\*</sup> This drawing uses a spotlight (convergent) and a floodlight (divergent) as a visual metaphor for the two different kinds of thinking.

Point out any other concepts or principles that may have been demonstrated during the practice sessions, even if you have not yet covered them. For example, if some good examples of piggy-

<sup>\*</sup> *The Enrichment Triad Model: A Guide for Developing Defensible Programs for the Gifted and Talented* by Joseph S. Renzulli, Mansfield Center, CT: Creative Learning Press, Inc., 1977.

backing or hitchhiking emerged in the practice activities, call these to the attention of audience members, and ask that they be kept in mind for purposes of subsequent discussion.

By the time you have reached the end of this part of the divide-and-conquer strategy, the ways in which the audience has responded should give you an estimate of their understanding of the concept or principle being addressed. If you are uncertain about their level of understanding, you may want to repeat certain aspects of the first two steps. In this regard, you should have several examples to illustrate the principle and teaching technique. You may not have to use all of your examples, but this kind of depth is necessary for reteaching if it should be necessary.

### Transfer

Show how the technique can be used with another set of materials, in other school subjects, or in non-school situations. Ask the audience to practice the transfer process by raising a fluency-generating question that might be used in a different setting. Show the audience several kinds of materials that they can now use effectively because they understand the concept or principle. Pass out lists of available materials that make use of essentially the same or similar teaching tech-

niques. The lists should be carefully selected, and selections should be based on your experience in using them or seeing them used in outstanding teaching situations. In many ways the quality of your recommendations (*not* the quantity) will be as important in establishing the overall effectiveness of your training as your face-to-face interaction with the audience. And, as we will point out later, these kinds of lists will be among the best "deliverables" of your training sessions.

### THE GOAL

By way of summary, the divide-and-conquer strategy will help you to maximize the use of any given teaching technique that might be the topic for one of your training sessions. If the persons attending your workshop learn, understand, and can demonstrate the technique, and if you have provided them with a fairly extensive listing of materials that make use of the technique, then even a very brief training session will have a long-range impact on your target audience. This approach is far better than merely giving the teachers an activity that they can use on Monday morning in their own classrooms. The approach also contributes to the professional growth of teachers because it provides them with a strategy that they can apply in other situations rather than simply replicating a lesson that has been given to them.

# 2

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## *The Concept of COD*

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Numerous books and articles have been written on inservice training and staff development. During the years when INNOVATION was the "name of the game" in American education, the professional literature was flooded with numbers of plans about how to implement various types of educational programs. Many excellent ideas can be found in this literature; however, upon careful analysis we have come to the conclusion that there are three major factors that account for most of the success of an educational training session. These factors are Content, Organization and Delivery (COD). Taken collectively, these factors add up to what might best be described as the *style* of an inservice trainer. In the sections that follow we will attempt to point out the most important features of Content, Organization and Delivery, and a summary will be provided of the three sections by discussing the all-important concept of Style.

### **Content**

It seems almost trite to say that a thorough knowledge or understanding of the material to be presented is essential. We have, however, seen so many misinterpretations of Triad by supposedly knowledgeable people that we can only continue to emphasize the importance of studying the content of the model over and over, until you are one

hundred percent certain that you know the material. Since this model, like any other set of complex concepts, is open to certain degrees of interpretation and variation, the best way to guarantee complete mastery is to subject interpretations that you may have about various components to a *validity check*. A validity check can be carried out in two ways. The printed material about the model may be used to review the accuracy of any particular point you are attempting to cover in a training session. Almost everything that has been written about the Triad Model has been covered in two ways: by providing definitions and descriptions of each of the major components of the model, and by providing numerous practical examples of the model in action. A careful study of these printed materials should enable you to maintain a fairly high degree of authenticity; however, even the most detailed printed material still leaves room for various interpretations, and therefore a second type of validity check is recommended.

This second approach consists of obtaining the opinions of others (including the authors of the model) who have had extensive experience in the theory or application of various aspects of the model. A brief conversation, either in person or by telephone, can usually clear up what might otherwise be minor differences in the interpretation of a particular concept or practical application. Whenever you are uncertain about a concept or

application, or at those times when questions are raised that you cannot answer with complete confidence, it is best to engage in a validity check through one of the methods suggested above. Because of the many different types of school settings into which the Triad Model will be implemented, it is important to keep in mind that there will always be grey areas that are open to both your own interpretation as well as the interpretation of others with whom you may consult. The important point is that you have taken it upon yourself to check out printed or human resources in an effort to insure the delivery of the most authentic information possible. Your own interpretation or application of a particular component of the model may be as authentic and valid as the interpretation of any other person. Whenever there is confusion, questions, or doubt, it is always best to take the time to examine further the concept or application in question.

The content related to Triad can be divided into two general areas. The first area consists of the theory and research that is mainly included in printed materials about the model. This material is most easily learned by reading, discussing and interacting with others; and then *rereading* until you feel completely confident about your understanding of a particular concept or component of the model. Your attendance at workshops and training institutes are also valuable ways to gain an advanced understanding of content in the theory and research area.

### Flow-Through Examples

The second area of content that should be an important part of the skills of Triad Trainers consists of actual examples of the model in practice. You should develop a large repertoire of specific and practical examples of each component of the model in action. We have found that these examples are most effective in training sessions when they are presented through the use of personal anecdotes, descriptions of the experience of others, and through the use of visual materials. We have all heard the time-worn clichés, "one picture is worth a thousand words," and "seeing is believing!" And Alfred Lord Tennyson wrote more than

a century ago that "things seen are mightier than things heard." These expressions probably become clichés because they are true! Consider the following research that was reported a few years ago when the Mobil Oil Company conducted a study to determine how much we learn through each of our senses. Results showed that we learn

- 1.0% through taste
- 1.5% through touch
- 3.5% through smell
- 11.0% through hearing
- 85.0% through sight

The study also sought to discover how much of what we see and hear is remembered. According to the research, we remember

- 10% of what we read
- 20% of what we hear
- 30% of what we see
- 50% of what we see *and* hear

Although there are quite obviously many different ways to convey information to target audiences, our best recommendation for effective training is that *every* major point or concept that you cover should be illustrated with a practical example; and whenever possible, this example should be presented to the group in a visual format. The visual format might consist of a series of slides, a video tape, or a simple "walk through" of an overhead transparency that helps to bring a particular example to life.

Perhaps the best way to illustrate this point is through an actual example. One of the most important concepts in the Triad Model is the interconnection of the cells between and among the three types of enrichment that constitute Triad. We usually begin the development of this concept "theoretically," by pointing out the two arrows that flow out of Type I Enrichment (one into Type II and one into Type III). Although this connection seems clear and obvious to us, the point is understood most effectively by the majority of persons that we have trained when we present (via overhead transparency) the example that is provided on page 285 of *The Schoolwide Enrichment Model*. We can say without hesitation that almost all those participating in training sessions understand how

the Type I activity described at the top of the page resulted in the two different kinds of follow-up presented at the bottom of the page. Examples such as this help to make the concepts real. We like to refer to this example as a *flow-through example*, because it illustrates the interconnection of the cells of Triad. The arrow going from Type III back up to Type I Enrichment can just as easily be illustrated by showing an example of a youngster presenting his or her Type III work to another group of youngsters in an awareness or orientation session. Flow-through examples serve the two-fold purpose of illustrating the content of a particular cell of Triad and, at the same, highlighting the ways in which the three types of enrichment interact with one another.

### Assessing Your Audience

There is another issue in the staff development literature related to content that needs to be addressed. This issue is concerned with the popular concept of assessing the concerns and needs of the target audience. When attempting to put Triad programs in place, this concern presents us with somewhat of a dilemma. In a certain sense, we have predetermined what we think is good for the target audience and the students they serve. Therefore, opening up the agenda to participant needs might very well backfire! We can recall one situation in which the audience reported clearly and unequivocally that they did not need "this gifted program."

This situation needs to be approached through somewhat of a compromise. In a later section we will talk about the differences between "selling" a Triad program to persons who have not yet made an adoption decision and the issues related to training once a decision to adopt the model has been made. But for now, we would like to discuss this compromise within a hypothetical situation in which an adoption decision has already been made. There may not be room for a great deal of flexibility with regard to the major components of the model; however, the ways in which a faculty goes about implementing the various components should take into account their individual concerns and needs. Accordingly, needs assessment activi-

ties, whether formal or informal, should deal with issues related to how to implement the model rather than whether or not the model, or components thereof, should be implemented at all.

Various needs-assessment suggestions and sample instruments have been included in Triad-based publications, especially in connection with assessing a faculty's current level of involvement with Type II training skills (see *The Schoolwide Enrichment Model*, pages 336-337 and 345-357). Needs assessment is an important segment of the content dimension of training because it helps the trainer to get a feeling for what the audience already knows, and it helps the audience to appraise realistically what they are already doing and what they are *not* doing. It also helps to establish a common vocabulary about the content of the model in general and specific components thereof.

Needs assessment activities also provide an excellent opportunity for the trainer to offer positive feedback for good teaching practices that are already in place. The easiest way for a trainer to insult members of an audience is to tell them they should be doing things that they are already doing; and in the process, assume that you are bringing them a revelation! A quick and informal survey, for example, about previous visiting speakers, field trips, artistic presentations, and assigned television programs will enable you to say, "You are already doing a number of exciting activities that we call Type I Enrichment; so maybe we should concentrate our efforts on expanding the scope and diversity of these experiences and looking for better ways to encourage student follow-up." Similarly, if a teacher tells you about a student project about which he or she is extremely proud, you can equate it to the Type III dimension of Triad, even if you feel that it misses the mark of a true Type III to some degree. In situations such as this you might say something like, "Renzulli would love this project, but would probably suggest presenting it to the local historical society as well as giving a report to the TAG Seminar group."

### A Positive Approach

As a general rule, you should value and praise everything that teachers are currently doing that

you feel is in the general direction of Triad-related goals. This approach will help to minimize the "change shock" that is almost always associated with the implementation of new programs, and it will help to create confidence in the target populations' ability to implement the components towards which your training is directed. An almost ideal comment that we like to receive from participants is, "This is just organized common sense!"

### A Pragmatic Approach

A final issue related to the content dimension of the Triad Trainers Model has to do with what might be best called the *individuality* of training. When all is said and done, almost all persons participating in training activities will want to know, "How does this program effect *me*?" "How will it alter the things I

do on a day-to-day basis?" Theories, grand designs, and lofty objectives about the potential of young people and how they will improve the world are obviously necessary rally-round-the-flag

items. But the bottom line, so far as audience-perceived change is concerned, must be expressed in terms of the specific, practical, and day-to-day ways in which the model will effect each individual in your training sessions. Sometimes it is a good idea to create your own mindset during a training session by pretending that you are talking to an individual classroom teacher or TAG teacher within his or her own classroom. This hypothetical person wants concrete answers to questions such as how do I do this or that? or what should I do if a student says ...? This pragmatic approach toward training will help you to keep your feet on the ground and to avoid the idealisms and abstractions that we oftentimes fall prey to when we stand before an audience.

## Organization

The most knowledgeable and well-prepared trainers in the world can easily minimize or totally negate their effectiveness by being disorganized. The importance of organization can easily be verified by noting that it almost always appears as one of the top two or three items on evaluation forms for inservice training. Although there are many different approaches and techniques to improving organizational skills, we recommend a method that has been verified through studies on inservice training, and has proven extremely effective in conveying large amounts of information in relatively limited periods of time.

This method might best be described as the "Systems Chart" approach, an approach allowing the audience to see the objectives and big picture

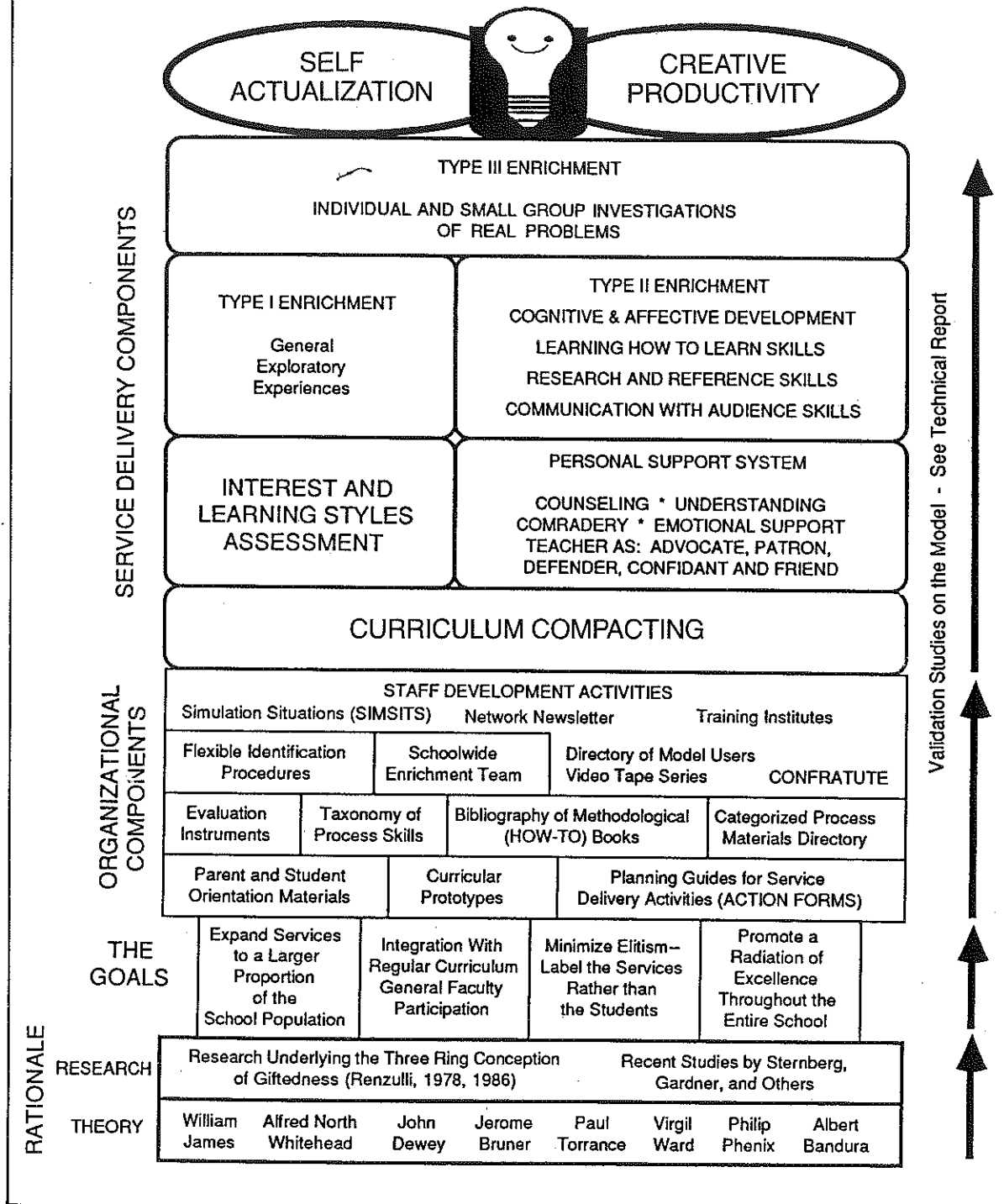
of the model as a whole or any given component thereof. Following systems-analysis theory, each component is dealt with as a separate but integrated part of the whole and every training segment begins

*"There is nothing more disappointing to an audience than to leave a topic partially covered because the trainer did not pay attention to timing."*

and ends with a visual presentation of the Systems Chart. This approach follows the old adage: tell people what you are going to teach; teach it; and then tell them what you have taught!

Systems Charts can be presented in both graphic and outline forms, and in most cases we prefer to use both approaches. Our starting and ending point for any component of Triad training is always the chart presented on page 38 of *The Schoolwide Enrichment Model* (page 60 of this manual). As we move into a particular component of the model such as Type I Enrichment, for example, the chart on page 248 of *SEM* (page 101 of this manual) is presented and this chart is represented to the audience after each subtopic related to Type I Enrichment is covered. Generally, the

## Overview of the Schoolwide Enrichment Model



Action Forms listed on the bottom of the chart serve as an outline for covering each of the implementation procedures to the objectives of Type I Enrichment. This approach serves another useful organizational technique. The transparencies (or slides) allow you to set up your sequence beforehand and they also serve as cue cards for the content that you are attempting to convey. After a little practice, the sequenced transparencies will help you to avoid too much reference to written notes and the sometimes awkward process of referring to notes while trying to maintain eye contact with your audience. It is a good idea to number your transparencies or slides and to place stickers with reminder notes on a transparency whenever you want to be certain that a particular point is covered. The audience will not be able to read the material on the sticker, of course, but you will have the advantage of having your reminder notes inserted at the exact point of entry into the topic under consideration.

### Foreshadowing

There are many variations to this basic approach, but the main point is always to guarantee the audience that they know where they are *located* in connection to the coverage of a particular topic, how this topic relates to material previously covered, and where they are going in the coverage of subsequent material. In this regard (that is, the coverage of further topics) it may sometimes be necessary to engage in foreshadowing. Thus, for example, if you mention Type III Enrichment before the topic is formally covered, you can help to put your audience at ease by simply reminding them that this topic will be covered at a later point in the presentation or in a subsequent training session. In a certain sense, the overall Systems Chart serves the

purpose of being a giant foreshadower. However, brief reminders about forthcoming topics or events will help to add smoothness and continuity to your overall training efforts.

One of the methods that we frequently use in presenting both the content and organizational features of training is to begin the first training session with a fairly clean flow-through example or two. By highlighting connections between Types I and III Enrichment and Types II and III Enrichment, you can refer to these as you cover the points in greater depth. And of course, beginning any training session with a fairly exciting "kid's story," arouses much more audience interest than a straight theoretical beginning.

### Timing

There is one other factor related to organization that is nothing short of critical, and this is the factor of time. There is nothing more disappointing to an audience than to leave a topic partially covered because a trainer did not pay attention to timing. Of course, there are very few persons who do not resent attendance in a training session that runs over the announced ending time. Practice, practice, practice is the

best way to deal with the timing issue. You should also have a series of speed-up strategies to overcome losses of time (such as questioning and unanticipated discussion) over which you

*“Beginning a training session with a fairly exciting “kid’s story” arouses much more audience interest than a straight theoretical beginning.”*

have no control. Thus, for example, you should be prepared to drop one or two examples or anecdotes, or to speed over a story that ordinarily would include a great deal of elaboration. The key to making appropriate timing and pacing adjustments is to know what material is essential as distinct from that material which is mainly designed to extend or elaborate upon a given point.

Organization, like content, is a characteristic of inservice trainers that can be improved through



preparation and practice. Never assume that you are perfect in either of these important training factors and pay special attention to feedback following each training session. Review the way you organized a given segment of training and do not be afraid to experiment a little in an effort to make it better!

## Delivery

Delivery can best be defined as the technique by which a speaker or inservice trainer gets the message across to a target audience. There is no single best technique, and the only general rules that may apply to delivery are these: (1) you should attempt to develop your own style rather than copy the style of someone else, and (2) you should attempt to develop a range of delivery styles for various objectives and audiences rather than a single style to fit all occasions. If you reflect on the dozens (and perhaps even hundreds) of inservice presentations you have attended, one or two stand out in your memory. You may remember the speaker who made you laugh non-stop for two hours, the speaker who absolutely infuriated you but made you think, or the person whose quiet sincerity and sensitivity to the needs of children won you over. Not everyone can be a stand-up comic, but a little humor can be in everyone's repertoire. Not everyone can provoke an audience into thought or action, but we should all learn ways to challenge audiences in a firm but effective manner. The quiet sincerity of an unusually effective speaker should be a technique that we practice for certain occasions.

It would be nice to think that our content and organization are enough to guarantee success in most training situations. The plain fact is that we usually remember the content or message because of the way in which it was delivered. In a certain sense, the way in which a message is delivered represents the difference between reading about the

Triad Model and listening to a trainer present the Model verbally and through the use of visual materials.

How can you develop a delivery that makes people want to listen and to learn? Are some people natural trainers and others totally unable to deliver any message because of their own style and personality? Our experience has shown that some people are instinctively able to stand up in front of almost any group and capture just about everyone's attention. We may attribute this success to personal charisma, a sense of humor, or even a natural and easy charm that seems to mesmerize the audience. This does not mean that other people not so naturally endowed are unable to

evoke the same types of audience response. Good delivery is a matter of practice, sensing and assessing audience reactions and using this information to "shift gears" at any point during a training session. Delivery can

*"The first five minutes of any presentation can make it or break it!"*

be improved by constantly studying the styles of others in an attempt to modify and expand your repertoire of delivery techniques. In short, some people have to work harder than others, but it is safe to say that we believe everyone can improve on the delivery of professional information.

### The All-Important First Five Minutes

Our own experience has shown that the first five minutes of any presentation can make it or break it! Some people can recover from a bad start and others can go down hill after a very dynamic opening, but as a general rule your opening will create an atmosphere that sets the tone for the entire training session. Accordingly, you should think about setting what might be thought of as *delivery objectives* for the first five minutes. These objectives should include the following:

1. **Introduction.** Helping the audience to know who you are, both personally and professionally. You might want to tell a

brief story about yourself, comment on how you became interested in the gifted and talented, tell a relevant joke, or mention an experience that gives your audience insight into your personality. Audience members are always more confident and secure if they feel they have "psyched out" the speaker, even if the speaker turns out to have a personality that they do not like. Said another way, we all have fears of the unknown, so let them get to know you as quickly as possible.

2. **Pace.** Help the audience to understand what the pace and the atmosphere of the training session will be like. Will it be a fast, factual, note-taking experience that is highly structured and very businesslike? Will it be a completely unstructured dialogue or rap session that sets its own pace and direction? Will it be structured but easygoing? Will audience members feel free to interact with you (with or without raising their hands) or will you answer questions at the end?—

*"If the audience is sitting there in a passive and unresponsive manner, it is probably because you have failed to take steps to involve them."*

3. **Style.** Give the audience some hints about your expectations of them while they are in the training session. Are you the type of trainer who asks questions? Will you expect them to laugh because of your use of humor? Will they be dividing up for small-group activity? Will there be opportunities for them to show-and-tell about their own teaching experiences?

The first five minutes of any presentation are nothing short of a work of art. But you are not the only artist at work! The person with a pleasant smile, positive head nodding, and good eye contact is painting his or her own picture, and the person correcting papers or reading a newspaper is making a personal statement and perhaps testing

you or challenging you. ("Prove that you are worthy of my attention!") In order to develop your own best method of delivery for the first five minutes (and throughout) a training session, we suggest that you engage in three activities. First, observe and listen to as many inservice presentations as possible with a special eye toward all aspects of delivery. Observe how other speakers get started. Try to analyze the presenter's way of breaking the ice. Is a joke told? Does the person introduce himself or herself in a formal way or through a personal anecdote? Look around the room and watch other people's reactions. After the first few minutes, is the audience still listening? Have people begun to whisper to one another, read, cough or clear their throats, or just look bored? Second, after you have listened to and observed other trainers, our best suggestion once again is for

you to practice, practice, practice! Try telling the joke you plan to use in a training session to a friend or member of your family. Tell the anecdote to people in the teacher's room or the people in your carpool. Or tell the story with three or

four modifications to your tape recorder and play them back several times to see which one sounds the smoothest.

### Feedback

Our third suggestion for developing your own unique style of delivery is to request feedback from persons attending your sessions. This does not mean that you have to have each person complete a lengthy evaluation questionnaire, but we do suggest that some type of feedback (either formal or informal) be obtained after every training session. Since many people will tend to be kind or will try to avoid offending you, ask for the feedback in a way that forces them to be frank: "I know there must be some ways that I can improve this ses-

## *ESTIMATION OF WORKSHOP PARTICIPANT ACTIVITIES*

In spaces below, estimate the percentage of time that workshop participants will spend in each of the following activities:

- \_\_\_\_\_ Listening to the presenter (including notetaking and observing transparencies and material presented on the chalkboard or flipcharts)
- \_\_\_\_\_ Observing slides, films, filmstrips or video tapes
- \_\_\_\_\_ Observing a student demonstration
- \_\_\_\_\_ Serving as "subjects" in a demonstration or simulated classroom activity
- \_\_\_\_\_ Practicing a teaching skill, demonstrating a teaching activity, or role playing the part of a teacher, administrator, parent, counselor, etc.
- \_\_\_\_\_ Constructing curricular activities or other material that might be appropriate for instructional or administrative purposes
- \_\_\_\_\_ Completing a written form or assignment
- \_\_\_\_\_ Asking questions
- \_\_\_\_\_ Sharing experiences, answering questions, and participating in general discussion
- \_\_\_\_\_ Talking individually with the presenter
- \_\_\_\_\_ Participating in small group discussions with other members of the audience
- \_\_\_\_\_ Other (Specify) \_\_\_\_\_
- \_\_\_\_\_ Other (Specify) \_\_\_\_\_
- \_\_\_\_\_ Other (Specify) \_\_\_\_\_

**100% TOTAL**

sion." "What are some of the things that you think need greater clarification? or livelier descriptions? or more visual examples?" And of course, if you can (even periodically) obtain a video tape of yourself in action, this type of feedback will be useful in analyzing your style of delivery. Hint: If a video taping opportunity is available, be certain that the camera operator captures audience reaction as well as your presentation. And remember, if the audience is sitting there in a passive and unresponsive manner, it is probably because you have failed to take steps to involve them. Even head nods and shows of hands are minimal ways of involving audiences, as are smiles, laughter, and more obvious ways such as questions and the sharing of experiences. We can say without any hesitation that the total effectiveness of any inservice presentation may be directly related to the degree of direct and indirect expressions of audience involvement.

One of the ways that you can analyze the ways in which workshop participants spend their time is to examine the activities listed in the chart on the preceding page. If most of their time is spent in the first three categories, you may want to reconsider your plan so as to allow more involvement activities.

In Appendices A and B, we have presented a series of Evaluation/Feedback Forms that are used to assess various aspects of a training session. The forms have been field tested and revised over a period of several years, and have proven to be effective in providing categorical feedback. We suggest that you reproduce these forms, pass them out to audience members, and ask them to assist you by taking a few minutes to provide feedback on these forms about your presentation.

Please note that the form entitled "How I Spent My Workshop Time" is coordinated with the form entitled "Estimation of Workshop Participant Activities" presented earlier. By comparing your estimates with the perceptions of participants, you

will be able to get an idea about whether or not you are achieving objectives so far as audience involvement is concerned.

### What Is Your Enthusiasm Rating?

Collins (see next page) studied various factors related to speaker effectiveness and has identified the following eight enthusiasm behaviors:

1. Vocal Delivery
2. Eye Movement
3. Gestures
4. Body Movement
5. Facial Expression
6. Word Selection
7. Acceptance of Ideas and Feelings
8. Overall Energy Level

These behaviors have been described in three degrees of performance and are presented on the page that follows. Make a copy of this form and use it in the ways described above. Bring it with you to inservice training sessions that you attend

and learn how to (privately) rate the speaker. Study your own presentations and ask people whom you can trust to be frank to use this form on you. Analyze your vocal delivery, word selection, acceptance of ideas and feelings,

overall energy level through the use of audio tapes of your presentations and study all eight factors through the analysis of a video tape. Our experience has shown that you will be nothing short of amazed at your own improvement after only one or two self-assessments.

The most successful training sessions that we have attended seem to have one overwhelming characteristic in common: The trainer is enthusiastic and obviously believes that what he or she is "selling" can make a difference in the ways we serve young people. If you are sold on the success and merits of your topic, your enthusiasm and the

*"Try to view yourself as an actor or actress getting ready for a performance!"*

## *Enthusiasm Rating Chart\**

### What Is Your Enthusiasm Rating?

You can determine just how enthusiastic you are by using the eight enthusiasm behaviors. The most effective method would be to videotape one or two lessons and rate yourself. If a videotape recorder is not available, persuade a colleague (with a reciprocal agreement) to observe you.

A word of caution: Don't rely too heavily on the results of only one observation. Repeated observations will enable you and your observer to evaluate the level of enthusiasm. Try changing your low-enthusiasm performance to high by practicing the behaviors below. In general, a score of 8-20 dull or unenthusiastic level; 21-42 moderate level of enthusiasm; 43-56 very high level of enthusiasm.

### DEGREE OF PERFORMANCE

	DEGREE OF PERFORMANCE						
	LOW			MEDIUM		HIGH	
	(1)	(2)	(3)	(4)	(5)	(6)	(7)
1. Vocal Delivery	Monotone, minimum inflections, little variation in speech, poor articulation.		Pleasant variations of pitch, volume, and speed; good articulation.			Great and sudden changes from rapid, excited speech to a whisper, varied tone and pitch.	
2. Eyes	Looked dull or bored; seldom opened eyes wide or raised eyebrows; avoids eye contact; often maintains a blank stare.		Appeared interested; occasionally lighting up, shining, opening wide.			Characterized as dancing, snapping, shining, lighting up frequently, opening wide, eyebrows raised; maintains eye contact while avoiding staring.	
3. Gestures	Seldom moved arms out toward person or object; never used sweeping movements; kept arms at side or folded, rigid.		Often pointed, occasional sweeping motion using body, head, arms, hands, and face; maintained steady pace of gesturing.			Quick and demonstrative movements of body, head, arms, hands, and face.	
4. Body Movement	Seldom moved from one spot, or from sitting to standing position; sometimes "paces" nervously.		Moved freely, slowly, and steadily.			Large body movements, swung around, walked rapidly, changed pace; unpredictable and energetic; natural body movements.	
5. Facial Expression	Appeared deadpan, expressionless or frowned; little smiling; lips closed.		Agreeable; smiled frequently; looked pleased, happy, or sad if situation called for.			Appeared vibrant, demonstrative; showed many expressions; broad smile; quick, sudden changes in expression.	
6. Word Selection	Mostly nouns, few descriptors or adjectives; simple or trite expressions.		Some descriptors or adjectives or repetition of the same ones.			Highly descriptive, many adjectives, great variety.	
7. Acceptance of Ideas and Feelings	Little indication of acceptance or encouragement; may ignore students' feelings or ideas.		Accepted ideas and feelings; praised or clarified; some variations in response, but frequently repeated some ones.			Quick to accept, praise, encourage, or clarify; many variations in response; vigorous nodding of head when agreeing.	
8. Overall Energy Level	Lethargic; appears inactive, dull, or sluggish.		Appeared energetic and demonstrative sometimes, but mostly maintained an even level.			Exuberant; high degree of energy and vitality; highly demonstrative.	

\*Enthusiasm Rating Chart was developed by Mary L. Collins, 1976

sincerity of your belief will easily be transmitted to the audience. The best way to improve your delivery, therefore, is to become more enthusiastic, even if this means that you push your own animation beyond its present level. Try to view yourself as an actor or actress getting ready for a performance! Practice your facial expressions, voice inflections, gestures, and the other items listed in the enthusiasm rating scale described above. At all costs avoid (1) a voice that cannot be heard, (2) looking down, or at your notes, rather than at the audience, (3) a fixed, forced, or "plastic" smile! If you have difficulty smiling, try to blend in stories or situations that you consider to be humorous, and that you feel certain will bring a smile to your face and some humor to the audience. You will be nothing short of amazed how quickly a bit of humor will relax you, the audience, and therefore the overall atmosphere of the training session.

Finally, one further caution needs to be mentioned under the topic of delivery. Be certain not to unintentionally insult any member of your audience or any group in general. Stereotyping, sexist remarks, or portraying certain groups (such as administrators, librarians, and so on) as the "bad guy" will have negative effects. This does not mean that you should not use an educational horror story, but be certain that the criticism is directed at the individual in the story rather than the group that he or she represents; and always remind the audience that the poor practice described in the story does not typify the group to whom the villain of your story belongs. Very few trainers have been highly successful by being caustic, critical, derogatory, or pessimistic. Delivery is sometimes enhanced by a good point/counterpoint comparison between the positive and the negative; however, the ending point of any scenario should be highly positive and optimistic.

## Style

How many times have you heard someone say of a speaker, "I liked his style!" or "I liked her style!"? When audience members use the word *style*, they are talking mainly about the sum total of Content, Organization, and Delivery. You can test the importance about the interaction of these three concepts by reflecting upon highly knowledgeable speakers who lack organization or style; speakers with a great delivery, but lacking in substance, and any other combination of this "triad" of COD. There is one further factor that contrib-

utes to style beyond the judicious blending of the concepts described above. This factor might best be described as your *physical being*, and it includes the way you dress, the way you carry yourself, and most of

*"A neat, well-coordinated outfit that is fashionable and stylish, but not overdone, will say something about you the minute you walk into the room."*

all, the degree of confidence that you have in yourself when you step into the role of a trainer.

In recent years a great deal has been written about dressing for success. We will not attempt in this guide to assume the role of fashion consultant; however, dress in a manner that makes you feel good and contributes to your confidence. Even if you are conducting training in your own school, a manner of dress that is somewhat different from your daily wardrobe will help to call attention to the specialness of the occasion and your role as a trainer on this particular day. A neat, well coordinated outfit that is fashionable and stylish, but not overdone, will say something about you the minute you walk into the room. If you are uncertain about the appropriateness of a particular outfit or manner of dress, seek the opinion of someone you trust; and do not be hesitant to pick up one of the books or articles dealing with dressing for success. Most of all, the golden rule of dress is to choose clothing that makes you feel good and that signals (to you) that this day is something special.

Think about the words or phrases that come to mind after you have heard a speaker and thought, "I like his/her style." Make a list of the adjectives that you might use, and then pair each adjective with its antonym. Your list might include organized/random; charming/dour; animated/expressionless; warm/cool; sincere/indifferent, and so on. Whenever you observe another speaker or trainer, analyze this person in terms of your list and add new pairs of bi-polar adjectives. Keep in mind that we can learn just as much (or sometimes even more) from a negative experience as we can from observing an outstanding speaker.

By way of summary, style is the sum total of many components and considerations relating to what you know, who you are, and how you do it! Style need not always be a fixed thing, but rather a role that you can develop and play in much the same way that actors and actresses step out of their own personality to convey a particular image and

achieve a desired effect. Style is also unique, so do not attempt to mimic someone else, even if you feel that you do a fairly good job of it. Borrow from others; tell the audience that this is how so-and-so says it or does it, and if you happen to relate what might be a well-known story or experience of another speaker, be certain that you credit the original source. Nothing will turn an audience off faster than hearing a story for the second time without proper citation or credit. Audiences will also recognize the style of someone who is trying to fake it. If you do not have your facts straight, or if someone mentions a study program or piece of literature that you *should* be familiar with but are not, graciously accept and thank the contributor and mention that you will make it your business to follow up on this reference. There is virtually no audience in the world that will expect a speaker to know everything, but every audience expects a speaker to be honest and sincere.





# 3

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## ***TRIAD TRAINING SESSION PLANNING GUIDE***

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This chapter is developed around the Planning Guide that appears on the following two pages. Each of the sections below is coordinated with the sections on the guide. Before describing each section we would like to point out a few concerns related to the development and use of this Planning Guide. First and foremost we believe that a good trainer can never be too organized, and we also believe that any of the items listed on the guide should never be taken for granted. PREPARATION is the name of the game when it comes to powerful training, and this guide is designed to help you organize and prepare. Once a guide has been completed, it will become a useful reorientation device for subsequent presentations of the same workshop. You will, of course, want to go through at least one revision of each guide that is based on your own experience and the feedback derived from the first presentation of a given topic. You may also want to use the guides to jot down reminder notes or items within any given presentation that you believe might need special emphasis. We suggest that you keep the guide in a separate folder with the materials of each individual training session that you plan to develop.

Although a certain amount of uniformity should be associated with all training sessions in the Triad Model, we also believe that each trainer should develop his or her own Planning Guides. Variations in each school, district, target audience, and

training session prevent us from putting out a "cookbook" of Planning Guides. But even more important is the value derived from having each person develop his or her own unique training adaptations in connection with a particular component being addressed. One's enthusiasm, ownership, and personal involvement in training are the result of the creative artistry that goes into the development of a training session. Guides should only be viewed as vehicles that force you to put yourself into the session, even if a particular session has a relatively standard and efficient scenario. And of course, local situations, various audiences, and even such factors as the amount of time available for training requires that Planning Guides become an individual and personal product rather than a standardized or cookbook type of vehicle.

The Training Guides can be used to negotiate the details of a training session during the planning process. In those cases where an ongoing relationship is developed with a school or district, you can also use the Planning Guide as part of a contract or general agreement about the nature and content of each training session. Our experience has shown that when the guides are used in this manner, misunderstandings are avoided and the persons with whom a contract is developed generally express much more confidence in the organizational and delivery capabilities of the trainer(s).

## ***TRIAD TRAINING SESSION PLANNING GUIDE***

**Prepared By** \_\_\_\_\_ **Date** \_\_\_\_\_

**TITLE**

**Type of Session** \_\_\_\_\_ **Awareness/Orientation** \_\_\_\_\_ **Teaching Skills**  
 \_\_\_\_\_ **Program Development Consultation** \_\_\_\_\_ **Other:** \_\_\_\_\_

**Component(s) Being Addressed**

**Target Audience(s)**

**Optimal Group Size**

**Optimal Time Period**

**Objectives-Deliverables (List)**

**Brief Narrative Description**

**Pre-Workshop Reading Materials** (To be forwarded for reproduction and distribution at least two weeks before training session)

**Audio Visual Materials** (List in sequence you plan to use)

**Equipment, Materials, and Facilities the School or District Should Have Available for This Training Session**

## Title

Titles are important! They are the first thing a prospective audience member will look at when reviewing information about a training session, especially in those cases (such as at conferences) when it is necessary to select from among several alternative sessions that may be going on at the same time.

You should remember two important considerations when selecting a title for a training session. First and foremost, the title must provide a clear and unambiguous description of the topic being addressed. Acronyms, jargon, or cute expressions should be avoided in favor of descriptive clarity. If audiences have already had some orientation or previous training in the Triad Model, then it is legitimate to use Triad jargon such as Type I, and Compacting. If you have any doubt whatsoever about anyone understanding the meanings of these handles, then be certain to provide the descriptive information that serves as the definition for a term that might otherwise be common knowledge to insiders.

A second consideration, and one that should *never* substitute for the one described in the previous paragraph, is the title's appeal. Try to make your title attractive enough to spark the interest of potential audience members. In this regard, be certain that any catchy material that might be used has meaning and relevance, rather than something that is merely cute for cuteness sake! A good way to achieve both of these characteristics of a good title is to use a colon or subtitle so that both bases can be covered. For example, the following title might be used for those who are already familiar with the concept of Type I Enrichment:

***Type I Enrichment: Inviting the Real World Into School and Inviting Students Into the Real World***

*“Acronyms, jargon, or cute expressions should be avoided in favor of descriptive clarity.”*

Play around with various titles for a given topic, especially when the target audience may vary or the type of session is designed to serve a different purpose (see section that follows). Titles for Awareness and Orientation sessions might be a bit more catchy or idealistic, whereas the titles of sessions dealing with teaching skills might concentrate on the how-to nature of the session goals.

## Type of Session

In the sections that follow we will describe three types of sessions most frequently requested in connection with either the selling of the Triad Model or with training and consultation for its implementation. Although the three types of sessions have been described separately, there will be many occasions when a single session may embrace any and all combinations of Awareness and Orientation, Program Development Consultation, and Teaching Skills. It also should be pointed out that you will probably conduct more sessions related to Teaching Skills. These sessions will draw heavily upon information about the How Question described earlier, even though almost all Teaching Skills sessions seem to require a little Awareness and Orientation information, and a bit of rally-

round-the-flag material. Before doing any training, be sure to investigate the nature and extent of any previous training that your audience might have had. We suggest that you

ask the persons who have invited you to do the training to tell you about previous inservice sessions the faculty may have attended on education of the gifted. It is important to find out the type of prior training that was conducted as well as the faculty response to the sessions. We also believe it is important for you to inquire about whether or not a gifted program has ever existed in the school or district and why it was discontinued. If you are

conducting training for a district or school that has a program currently operating, you should attempt to speak to the persons involved in the program in order to obtain their input and feedback about what you are to cover and the teachers' reactions to prior training. Always get as much information about present and past programs as possible and any other pertinent information about the school (schedules, class size, etc.).

Even if participants have had other training related to other models or strategies, we still prefer providing as many teachers as possible with

an Awareness and Orientation session, and a session that provides a general overview of the model before we begin with numerous Teaching Skills sessions. In other words, we like to provide the big picture and skeleton before we begin to "put the meat on the bones." You should, however, experiment with various approaches and keep in mind the distinction between an ongoing training contract or arrangement with a district on one hand, and the "one-shot-deal" on the other.

### Awareness and Orientation Session

One of the most difficult tasks that you will pursue as a Triad Trainer is the presentation of Awareness and Orientation sessions. The reason we consider this type of session to be among the most challenging is because it involves the selling of *ideas*, both general and specific, in connection with the adoption or implementation of the model. The task may appear to be somewhat easier after a school district has already made a commitment to adopt the model; however, it is still necessary to win over the hearts and minds of those who will be responsible for various aspects of implementation. Another reason this task is difficult is that you will be dealing with both persons who welcome the innovation and those who have no interest in making any changes in the way they teach. TAG teachers and coordinators, planning com-

mittee members, and administrators who have already made a commitment to the model will be excellent allies in this process, but the general faculty may respond to your efforts in this area with something less than wild enthusiasm.

The focus of Awareness and Orientation sessions should be the Why Question. The persons you are training must be convinced of the reasons

why the overall model and its particular components are being implemented in their schools. Although some of your success in selling these ideas will also be a function

*"We like to provide the big picture and skeleton before we begin to put the meat on the bones."*

of answering the How Question, persons must first and foremost understand the reasons underlying any particular activity in which you expect them or their students to participate.

### SELLING THE MODEL

A good analogy to follow in approaching the Awareness and Orientation task is the salesman! Although nothing short of hundreds of books have been written on the ancient and honorable art of selling, there are a couple of particular approaches that generally characterize the work of those who are attempting to sell ideas or products to others. These approaches may be thought of as appeals to the head (or mind) and the heart (or emotions). Appeals to the head are usually based on hard-core facts and figures. People buy car seats for babies or wear seat belts because the data show that seat belts save lives. When attempting to sell the benefits of a particular educational programming activity, one of your strongest sources of support, so far as appeals to the head are concerned, will be the theory and research underlying the Triad Model. We believe we have influenced many teachers about the broadened conception of giftedness through the use of a few well-chosen quotes such as the ones appearing on pages 23-25 of *The Schoolwide Enrichment Model*. These are the types of items that were referred to earlier as Hammers. A major goal that you should set for yourself is to

both select Hammers that you think will do the job, and deliver them to audiences with the kind of enthusiasm (and indeed even showmanship) that will maximize their potential for having a strong impact on the minds of those who are most influenced by data.

There are, however, many people who are more influenced through appeals that are more personal in nature. These appeals to the heart are best pursued through anecdotes, individual case studies, or descriptions of situations that evoke some kind of emotional response. A single case study about a bright youngster who was "done in" by an unresponsive school situation, teacher, or parent will in many cases help to personalize the message that might not get through to certain individuals if it is only based on facts and figures. When selling the concept of Type III, for example, we almost never describe definitions, procedures, or research findings until we have presented a rather dramatic case study that profoundly exemplifies what this component of the model is all about. Since your audiences will consist of persons who are influenced by appeals to the head, appeals to the heart, or a combination of the two, it is absolutely necessary for you to cover both bases in the preparation of material for Awareness and Orientation sessions.

#### THE IT-WILL-BE-GOOD-FOR-YOU APPROACH

Let us return now to the metaphor of the salesman and describe two of the major techniques that sales persons use to achieve their objectives. The first technique might best be described as the it-will-be-good-for-you approach. We do many things in life that do not necessarily result in pure pleasure or comfort, but we nevertheless do them because we know they are in our own best interests. We exercise, take vitamins, and have medical checkups because we know that the long-term

benefits to our overall physical health will be improved. The whole process of education might be viewed in a similar manner. The day-to-day "treatments" that we provide for young people are designed to produce a desirable long-range objective in terms of more effective functioning through the growing years and into adulthood. This same reasoning applies to the kinds of services that we provide for high-ability youngsters, and therefore we must attempt to sell special programs for the gifted using the same rationale. The benefits for the individual and for society at large can be directly related to the differentiated types of educational services that are designed to meet the unique needs of this special segment of our school population. Persons who participate in Awareness and Orientation sessions must be gently but forcefully reminded of the educational, moral and, indeed, even legal ramifications of an educational philosophy that is based on the uncontested belief in

*"Many teachers feel they are far too overburdened and caught up in the day-to-day execution of their responsibilities to take on anything new."*

individual differences among learners. Within this philosophy, it is also important to emphasize that we are not asking for anything different for high-potential youngsters than we would ask and,

indeed have already been providing, for any other segment of the school population. In other words, the philosophy of special services to highly able youth is a subset of the overall educational philosophy that guides all education in a democracy.

Although we would like to believe that this type of altruistic goal would make the successful selling of special services a foregone conclusion, the sad reality is that the its-good-for-you technique has not generally been the most effective strategy for bringing about important changes in the development of programs for the gifted. There are two reasons for the limited success of this approach. First, the overall goal of special programs (that is, fully functioning, self-actualized creative-produc-

tive human beings) is too far removed from the type of product that we are selling on any given day or week in a special program. It is difficult to see the cure for a disease or the magnificent concerto emerging as a direct result of a Thursday afternoon brainstorming session! It is for this reason that exercise programs for better health and longer life inevitably are pursued with much less commitment than originally intended. The second reason that diminishes the effectiveness of the its-good-for-you approach is that most teachers feel they are far too overburdened and caught up in the day-to-day execution of their responsibilities to take on anything new. We can't tell you how many teachers have said, "I agree with you philosophically, but how can I do this on top of all of my other responsibilities?"

#### THE IT-WILL-MAKE-YOUR-LIFE-EASIER APPROACH

Obtaining the philosophical agreement is obviously an important first step; however, in order to capitalize on this first step toward change, it is necessary to draw upon the second major technique of the sales person. This technique might best be described as the "it-will-make-your-life-easier" approach. Think for a moment about the number of things that we buy because it will ease our daily chores, and keep in mind how many of these laborsaving devices that we buy still require a little work. The automatic washer and dryer still need to be loaded and unloaded and the computers that promise to save us from almost any kind of mental work still require the entry of data through the keyboard and various programming activities. The point is that a smaller amount of effort will be required if we have the right product, and if we know how to use it in its most efficacious manner. Perhaps the best way to summarize this second approach of the sales person is through the single

*"The most important goal of any Awareness and Orientation session should be to produce a feeling of enthusiasm or even excitement in the participants."*

word, USEFUL. If we can convince those to whom we are attempting to sell special services that what we have to sell will be useful to them, even if it requires a little work, then we can capitalize upon the belief that most teachers have in the need for special services (that is, "I agree with you philosophically...") and the hope that it can be done without major expenditures of time and effort. This kind of selling is not an easy task. However, if you can show through carefully chosen examples how teaching can be more exciting and learning can be more fun, your audiences might begin to see other dimensions of

usefulness in the product you are selling. For example, if teachers receive a relatively neat little package of materials for promoting creativity and can teach these materials within the context of a regular class, these teachers would say that they have been sold something useful.

We will not win everyone over by this strategy, but our own experience has shown that most people will be risk takers if we make the risks small and we provide the how-to information necessary for venturing into new endeavors. The Awareness and Orientation sessions are *not* designed for how-to types of training; however, persons participating in these sessions should know that further training dealing with specific teaching skills will make such information available to them.

#### DECISION-MAKING OPPORTUNITIES

Another issue underlying Awareness and Orientation sessions is a major concern of the teaching profession and has been described by several writers as a sense of powerlessness regarding decision making in the classroom. Prescribed textbook series and curriculum guides have mechanized a good deal of the work of the teacher, and

in the process have alienated a large proportion of our more ambitious and creative teachers. It is for this reason that we emphasize individual teacher and enrichment team decision making in such activities as planning Type I experiences and in selecting material for various aspects of Type II training. This topic may be introduced through the bad guy/good guy approach by pointing out how *little* power classroom teachers have in determining what they teach so far as the general curriculum is concerned. We are then able to highlight several opportunities within the Triad Model where local and individual decision making can be carried out. This

theme is important in Awareness and Orientation sessions because audiences often view the education salesperson as someone who is attempting to ram yet another canned program

down their throats! The good guy aspect (decision making done by teachers in the Triad Model) is really an appeal to the professional egos of those teachers who feel that the overstructuring of basal texts has turned teaching into a mindless profession. This strategy will not work with everyone (there are still a small number of slugs in our noble profession) but the approach is a very positive one because it appeals to the concern of many people for making teaching a true profession.

Trainers should remember that the most important goal of any Awareness and Orientation session should be to produce a feeling of enthusiasm or even excitement in the participants. If participants can leave the inservice session with a positive outlook about the proposed program, implementation will be much easier. Practice in these introductory sessions has repeatedly demonstrated that a brief overview of the model and numerous examples of excellent student work highlighting the benefits of the program to both faculty and students produce the most effective orientation inservice session.

### Program Development Consultation Session

This type of service involves helping program coordinators, TAG teachers and school administrators set up a total program or a specific component of the model. This type of consultation is only provided *after* a school district has decided to adopt the model, so it should be viewed as an implementation activity rather than a "selling" session. By adopting the model in general, there is an implicit assumption that the group present has also adopted the Component parts; however, some "selling" may be necessary if one or more persons

wants to take exception with a particular Component. For example, we have often worked with districts in which administrators tell us they believe that Types I, II and III Enrichment can

*"Your job at this type of session is to deliver implementation advice; so try to avoid theoretical or philosophical debates."*

be implemented, but that curriculum compacting may have to wait for several years. In such cases, a strong understanding of the rationale of any given Component on your part is necessary to overcome the objection. But keep in mind that your job at this type of session is to deliver implementation advice; so try to avoid theoretical or philosophical debates. Gently remind those present that they have adopted the model and therefore the task before you is to overcome implementation problems rather than to engage in theoretical discussions.

In most cases the target audience at these sessions will be leadership persons and those who serve on a building or districtwide planning committee. You should approach this group with the expectation that many of them will ultimately serve key roles in organizing and operating the Enrichment Teams in their respective buildings. A good deal of your effectiveness in the delivery of this type of service will be the presence of principals and central office administrators. They have policy-making and decision-making responsibility.



ties over their respective domains, and therefore you should do everything in your power to see that they participate in sessions that are designed to put various components of the model into place. You might want to go so far as to require administrator participation in these sessions. You may not actually have the power to do so, but by constant reference to the importance of administrative support in the change process, you may be able to achieve the desired participation you are seeking.

The ideal approach to Program Development Consultation is a small group, roundtable discussion in which you answer questions, clarify concepts and procedures, and give advice about specific ways to implement the various Components under consideration. This approach, however, is predicated upon the assumption that most persons present will have a fairly thorough understanding of the model through previous reading or participation in Awareness and Orientation sessions. Unfortunately, many who attend these sessions will *not* have completed the background reading. We

have entered many such sessions expecting to have a lively discussion about previously assigned reading material, only to end up giving a standard "System Overview" speech. One of

your first tasks, therefore, will be to do a gentle needs assessment about how much of the model is understood by the majority of those in attendance. You might ask, "How many of you have had a chance to read over the material that was sent to you two weeks ago? Would you like me to give a quick overview of the [rationale, objectives, procedures] for [forming the Talent Pool, Compacting, etc.]?" Try not to act insulted or make them feel guilty about not having done the pre-reading (we've all cut corners on this activity at one time or another); but indicate that your overview will only hit major points, and therefore you hope the reading will be done as soon as possible. You also

might want to stress that this group will be the one to whom others in the district (including parents) will direct questions about why and how a certain student service is being adopted. Many principals, for example, become much more interested in the content of the model when they are reminded that their phones will be the first ones to ring.

#### IMPLEMENTATION ADVICE

Generally, participants in Program Development Consultation sessions are interested in specific, practical, step-by-step advice about how to put a certain component into place. This group will appreciate the Action Forms and other planning devices in the model, but they also will want your specific suggestions about *when* a certain action should take place. Program planning groups respond best to time lines, target dates, regularly scheduled meetings, and all of the other steps that introduce an element of efficiency into the planning and implementation process. The "Hammers" you use in Program Development Consultation

are more nearly in the form of specific and practical suggestions, and the confidence that the group places in you rather than in the types of "grabber" items that might be used in aware-

*"Many principals, for example, become much more interested in the content of the model when they are reminded that their phones will be the first ones to ring."*

ness or teaching skill sessions. This group will also appreciate practical suggestions based on your own experience or experience you have gained by visiting or working with other programs. A good rule of thumb to keep in mind for *all* types of training and consultation is that your credibility as a trainer will be viewed in direct relation to the actual experiences you have had at other times and places.

One of our biggest frustrations with Program Development Consultation is that the good intentions and enthusiasm displayed at meetings is not followed up with the same amount of energy and commitment. In fact, we have been in more than

one regularly scheduled consultation meeting at which it is safe to say that nothing had happened since the last meeting! One way to *avoid* this dry spell between meetings is to end each session with a series of highly specific responsibilities on the parts of designated individuals. A division of labor and small but specific jobs will help to maintain the between meeting momentum you are seeking. Thus, for example, if you are working on the formation of the talent pool, you might ask someone to review

all of the standardized achievement test results from a given grade level and to highlight the names of all students who fall at or above a given percentile on the Language Total, Math Total, and Battery Total. You might ask one or more persons to volunteer to serve as facilitators in their schools or grade levels in the use of "How Do You Rate Them?" (SEM, SIMSIT No. 5); and you might ask principals to make some time available for small groups of faculty members to pursue the activity. Although the path of least resistance on some of these tasks might be to "let the TAG teacher do it," remember that one of our goals is to produce total program ownership and to encourage faculty involvement. While TAG teachers might take on the most complicated and demanding jobs (remember that general faculty members already have full-time jobs), you, as a trainer, should always look for easy and gentle ways to involve as many other people as possible.

### Teaching Skills Session

The third and undoubtedly most frequent type of session that you will be providing is teaching skills. This category includes both the direct kinds of teaching necessary for implementing the model and other skills such as debriefing a Type I session or helping youngsters to analyze their responses to an Interest-A-Lyzer. Participants in these sessions should have previously been involved in awareness/orientation sessions that dealt with the Why

Question. It may sometimes be necessary to review material related to the underlying rationale of any given component of the model during the early stages of a teaching skills session. The major focus of these sessions should be on the How

Question and the specific methods and materials for implementing any given component of the model.

Although several different approaches to the teaching of teaching skills exist, there are three major ingredients that should characterize most sessions of this type. These

ingredients are Structuring Information, Demonstration Activities, and Practice.

### STRUCTURING INFORMATION

This type of information is designed to tell the audience what the training session is all about. It should include a definition of the skill and the major goals that you are attempting to achieve in terms of student behaviors or outcomes. Although the definition of what you are attempting to teach is important, we have found that "textbook definitions" often fail to do the job; and therefore, it is highly recommended that both definitions and objectives be explained in terms of descriptive statements *and* examples. For example, in training teachers to do creativity training with students, we always begin with a definition of Fluency, Flexibility, Elaboration, and Originality. But as each definition is introduced in order, a brief example of an activity in each category is also provided. This is accomplished by asking the group to assume the role of students and demonstrating the activity in a way that clearly illustrates the concept or objective under consideration. This approach also serves a second important purpose, which is to get the group involved in an activity other than merely sitting and listening. One of the biggest criticisms of inservice training is that the trainers do not practice what they preach! This criticism can be avoided by planning your training sessions in such a way that there are numerous opportunities for the audience to respond to sample

*"We have found that  
"textbook definitions"  
often fail to do the job."*

training activities and questions that you might raise about the topic or activity under consideration. These audience involvement activities should be relatively short in duration (approximately one to two minutes), and they should always be followed with comments about how the activity illustrates the concept or objective under consideration. For example, following a fluency training activity, you might want to point out how quantity rather than quality is a major concern, and how all responses are accepted rather than evaluated. This approach will allow you to illustrate how fluency training is carried out as well as the principle of deferred judgement. A good rule to keep in mind is that all demonstration activities should illustrate a principle underlying the type of training with which you are dealing; and you should not leave this connection between principle and activity to chance. That is, you should highlight any obvious exemplifications of the principle and also point out other processes that may have occurred serendipitously. For example, if you should note a good example of hitchhiking or piggybacking in the process of conducting a fluency training activity, call attention to this event, and point out that this topic might be covered again at some future time in the training.

The major differences between a speech or a general

audience awareness and orientation session on the one hand, and a teaching skills workshop on the other, is that audience participation and involvement should always be a part of teaching skills activities used by trainers in these workshops. Numerous studies have pointed out that too much teacher talk is a far less effective method of instruction than training based on frequent and varied types of audience participation.

The kinds of activities described above might best be referred to as exemplary or illustrative segments of a training activity rather than a full blown presentation of the activity itself. Keep in

mind that these illustrations are primarily intended to clarify a definition or objective, and therefore, they should not be confused with the demonstration activities that will be described in the paragraphs that follow.

#### DEMONSTRATION ACTIVITIES

Demonstration activities fall into three general categories, any combination of which might be used in a training skills workshop. The first category is the *actual presentation of a sample lesson* to a group of students. This type of demonstration has the advantage of sharing with the audience a first-hand teaching situation; however, it also presents certain kinds of problems that generally have minimized its use in most training programs. The first problem, of course, is that the lesson may flop! You must be absolutely confident that you can pull off a student demonstration under the always unusual circumstances of having many observers in the room, and perhaps having a lack of familiarity with the students with whom you will be working. If you feel confident and comfortable

with student demonstrations, it is important to make all of the necessary arrangements for the type of group beforehand, and it is strongly recommended that you have some practice time with the students prior to beginning the demonstration lesson. It also is important to have some follow-up time with the teachers being trained and to conduct a debriefing session that points out the why's and how's of the things that you did in the demonstration situation.

The second type of demonstration activity will enable you to bring to your training session *video taped examples* of outstanding teachers and teaching situations that profoundly illustrate certain types of desired teaching skills. This approach has the advantage of helping you to exercise a great deal of control over what will happen in the presence of your audience. There are a few cau-

*“One of the biggest criticisms of inservice training is that the trainers do not practice what they preach!”*

There are a few cau-

tions that should be pointed out in connection with the use of video tape. First and foremost, you should avoid requiring an audience to sit through long segments of material on tape. When all is said and done, this remains a sitting and listening activity and the audience can very quickly become bored with even the most exciting demonstration tape if they are forced to sit and listen for too long a period of time. One of the approaches that may be used is to "flag" certain places on a tape that highlight outstanding teaching practices and then, using the counter on the video tape machine, skip up to those points on the tape where desired material is presented. Another word of caution is in order here. Be very certain that you can find the material you are seeking in the absolute minimum amount of time. Nothing turns an audience off faster than to watch a presenter skipping back and forth looking for material. Mark the counter number and test the machine that you are working with beforehand, since all machines do not travel at the exact same rate of speed.

A second caution related to demonstrations on video tape has to do with the appropriateness of the group that is appearing on the tape. For example, we have an excellent tape of middle grade students participating in creativity training activities; however, when we used this tape with an audience of high school teachers, some of them expressed concerns about the relevancy of the activities so far as their work with older students was concerned. Tapes, like live demonstrations, should be followed by debriefing and discussion sessions. The use of video tape also has the advantage of instant replay and further analysis of any particular points that may be of interest to the viewers.

The third type of demonstration activity might best be referred to as a demonstration simulation. This approach is the type in which the audience of teachers assumes the role of school-age students;

and you or one of the members of the group assumes the role of teacher. This type of demonstration is the most frequently used method because of the convenience of the situation. Whenever this approach is used, it is a good idea to seek volunteers or, in cases where the entire group is being used, to call upon those who raise their hand or otherwise show an interest. If an audience member feels threatened or embarrassed in a simulated demonstration activity, you might very well end up turning off someone who dislikes becoming involved in these types of activities, but who otherwise might do an excellent job working with students.

Demonstration activities with adults can be tricky, especially in those cases where you are asking them to role play younger children, or in

cases where there are persons present who want to clown around or embarrass the speaker. Although each presenter has his or her own style in dealing with demonstration simulations, it is

*"The use of video tape also has the advantage of instant replay and further analysis of any particular points that may be of interest to the viewers."*

a good idea to have available both activities that are designed for younger students and activities that are appropriate for adult audiences. Always try to begin with a no-fail entry activity and after a friendly atmosphere and a good rapport has been established, you might want to venture into an activity or two about which you are less certain so far as audience participation and general outcome are concerned. We do suggest that you try to do this *only* with audiences with whom you have established a good working relationship. Be honest with your audience by pointing out that you are experimenting with an activity that you may not have tried before, and always invite suggestions from them for ways of improving any activity. At all costs, avoid placing an audience member in an embarrassing situation, and try to stay away from verbal sparring with hecklers. Our experience has

shown that if you are doing a good job, and if the people present view the material that you are presenting as useful and worthwhile, they will deal with hecklers in their own way, whether subtly or obviously. Once you lose your composure, it will usually be impossible to regain command of the situation and the confidence of the audience at large. Most people will be sympathetic with you if things are not going perfectly, so long as you recognize the situation honestly and apologize if things are not going as smoothly as intended. Faking it or attempting a cover-up is easily recognized by almost all audience members, and in such situations you will rapidly lose your credibility.

## Component(s) Being Addressed

One of our major goals in the development of the Triad Trainers Model has been to isolate the major components and key concepts that we believe form the basis for individual training sessions or for clusters of topics that might be covered in a single session. A series of Resource Guides for Triad Trainers has been prepared for many of these components and concepts, and these guides are presented in a section that follows. Additional Resource Guides are being prepared, and you are encouraged to use the following outline in the preparation of your own guides for both the preparation of training sessions that you plan to present and for sharing with other Triad Trainers:

1. Key Concepts
2. Major Questions To Be Addressed
3. Basic Reference Material For the Trainer
4. Related Articles From the *Triad Reader*
5. Transparencies, Handouts, and Slides For the Training Session
6. Teacher Training and Involvement Activities
7. Evaluation Forms

Listed on the following page are the main components and key concepts that have been identified thus far. Generally these have been divided into two major categories. Organizational components consist of those non-instructional activities that lead to putting a program in place. Examples of or-

ganizational components include procedures for forming the talent pool, identifying student's strengths and interests, developing a plan for in-service training, analyzing and selecting enrichment materials, and developing a plan for program evaluation. Service delivery components refer to direct instructional activities and the many and varied things that teachers do *with students* in order to fulfill the major objectives of the overall programming model and any given component of the model that has a direct impact upon students. Some of these components and key concepts are in the chart on the following page.

There are a number of important comments that we would like to make about the above list. First, you may not want to give all of the topics an equal amount of coverage. For example, Budgeting might be covered in five or ten minutes, whereas Compacting might require several sessions to complete. Second, some items are more appropriate to Program Development Consultation that is ordinarily carried out with the coordinator, the planning or enrichment team, or with a group consisting mainly of administrators. Some items might be covered in an Awareness and Orientation session in an overview manner and followed up in much greater detail when our goal becomes one of covering Teaching Skills to a particular audience.

In the area of Type II Enrichment we have listed the four major categories of training and the fourteen subcategories that form the structure of the Type II Taxonomy. Training in this area, however, might involve sessions built around a specific set of commercial materials (such as *New Directions In Creativity*, *Lessons In Proofreading*, and so on) or they might deal with a total program that relates to one or more of the objectives of Type II (for example, Talents Unlimited, The Future Problem Solving Program).

The most important consideration of all, so far as Type II training is concerned, is that both the trainer and trainees understand that any specific training session, whether it focuses on a specific thinking skill, a given set of materials, or an overall training program, is part of the comprehensive general plan set forth in the Type II Taxonomy. Such an understanding will convey the message of comprehensiveness, even if it takes

## COMPONENTS AND KEY CONCEPTS

Why Should a School Use This Model?

The Three Ring Conception of Giftedness

Overview of the Triad/Revolving Door Model

Key Features To Successful Triad/Revolving Door Programs

Strategies for Creating Program Ownership

Procedures for Developing the Schoolwide Enrichment Team

Organizing a Community Resource Component For Enrichment Programs

Roles and Responsibilities of the Coordinator

Assessing the Dimensions of the Coordinator's Job

Developing a Five Year Plan

Roles and Responsibilities of the Coordinator (Continued)

Planning and Carrying Out a Needs Assessment

The Identification of Talent Pool Students

Student Orientation

Scheduling

Evaluating Schoolwide Enrichment Programs

Budgeting

Developing Effective Communication Vehicles for Parents and Staff Members

Assessing Student Strengths

Abilities

Interests

Learning Styles

Curriculum Compacting

Type I Enrichment: General Exploratory Experiences

Type II Enrichment: Group Training Activities

Cognitive and Affective Training

Creative Thinking Skills

Creative Problem Solving and Decision Making

Critical and Logical Thinking

Affective Skills

Learning How-to-Learn Skills

Listening, Observing and Perceiving

Reading, Notetaking, and Outlining

Interviewing and Surveying

Analyzing and Organizing Data

Using Advanced Research Skills and Reference Materials

Preparation for Type III Investigations

Library Skills

Community Resources

Written, Oral, and Visual Communication Skills

Media and Product Development

Oral Communication

Professional Writing

Action Information Messages

Type III Enrichment: Individual and Small Group Investigations of Real Problems

numerous training sessions, and perhaps years, to cover all of the areas set forth in the Type II Taxonomy. An equally important consideration is that whenever any kind of training is being carried out, the audience should be absolutely certain about the specific objectives within the model that are being addressed. If we appear to be a bit compulsive about relating all program activities to the stated objectives of the model, please keep in mind that it is this kind of clarity of organization and purpose that helps to give uniqueness, dimensionality, comprehensiveness, and integrity to programs for the gifted and talented. The objectives are the mortar that holds the program together, as well as the road maps that give direction to our journey.

It will take some practice and experience to learn the best arrangement for covering any given component or key concept. The main purpose for organizing the Planning Guides around components and concepts is to help trainers have an unquestionably clear picture of the central theme of any given training session or part of a session. We also hope that as individual trainers begin to isolate their own unique subcomponents of training, these guides may assist in the uniform exchange of information between and among the network of Triad Trainers.

## Target Audience

A good deal of the success of all inservice training is a function of how well the trainer knows and understands his or her target audience. Audiences can generally be divided into two major categories. The first of these categories might best be referred to as "true believers"—those participants who are willingly and sincerely attempting to learn new information or develop new skills. The second type of audience might best be termed "reluctant learners."

### Your Supporters

Although true believers are generally easier groups with whom to work in most inservice training sessions, they also represent individuals

whose need to learn and somewhat greater familiarity with the field makes them more astute than persons without such a commitment. True believers are characterized by attentiveness, active participation in training activities (usually shown through questioning, responding, and a willingness to share experiences), and an optimistic attitude about implementing the types of teaching practices being covered in the training session. They do not dwell on complaining or making others aware of all of the reasons that they cannot implement a new procedure or activity. Such people are quite obviously a great asset in a training session, especially one in which there are large numbers of reluctant learners. These persons can be of great assistance to you if you allow them to enter into the dialogue that is taking place in a given training session. You should attempt to call upon them when you need a response that is supportive of the point you are trying to make, and allow them frequent opportunities to share their own experiences with the group. Whenever a simulation or role-playing activity is called for, they should be among the first to be asked to volunteer. Their enthusiasm and support for what you are attempting to achieve can have a valuable peer pressure effect upon those not so motivated. But be cautious about casting one or two persons in what might best be described as a teacher's pet role and instead look for as many opportunities as possible to encourage participation and interaction for these more enthusiastic persons.

### Reluctant Learners

Reluctant learners are quite obviously the biggest challenge for any inservice trainer. This group consists of those who are required to attend training sessions or who feel that they are under some pressure to prepare for possible changes in their school or classroom. The emphasis that this model places on total faculty involvement undoubtedly means that you will be dealing with more reluctant learners than in models that focus all of their training on specially selected teachers of the gifted and talented. But if we are clever in the way that we approach audiences consisting of general faculty members, we can actually capitalize on their

roles as regular classroom teachers. We have met very few teachers (even bad ones) who do not want to believe that they have something to offer more able learners. In fact, there are probably a fair number of classroom teachers who hold negative attitudes toward special programs because they believe that their own competence in dealing with able learners is questioned by the very existence of such a program.

There are three subtle but important messages that must be conveyed to reluctant individuals or groups. These three messages might be viewed as appeals to an individual's self-concept as a teacher or to their professional ego. First, the trainer must lead the audience to believe that he or she (that is, the trainer) assumes that everyone in the teaching profession cares about young people, even if there is evidence to the contrary! Second, the trainer should act as though all teachers are aware of the principle of individual differences. Even though a good deal of what goes on in most classrooms is whole-group instruction that does not respect this principle, it is nevertheless the foundation of all special education efforts, and therefore, audiences need gentle reminders about the many kinds of differences that exist in young people.

Third, the trainer should act as though all teachers believe that they can learn at least a few new skills or teaching methods. If we do not create this kind of readiness in individuals, it is quite likely that they will lack the openness to change which is the general goal of all inservice training.

#### SETTING THE STAGE FOR CHANGE

These three messages should be an underlying theme or attitude that is conveyed both directly and indirectly throughout your training sessions. As the messages begin to sink in, you will not only

be creating the readiness necessary for the content you are attempting to deliver, but you also will be helping to set the stage for a self-fulfilling prophesy. In other words, if you can get teachers to recognize these three important preconditions for change, you will have organized the ground work and increased the probability of content receptivity on their part.

Your technique for getting these messages across can take several forms. You might point out remarkable changes that took place in your own teaching as the result of learning a new skill. You might make comparisons between other areas of special education that have achieved success because of their respect for the principle of individual differences. Comparisons between teaching and the medical profession might highlight the importance of keeping abreast of new information, and stories about extremely sensitive or insensitive teachers might be used to help illustrate

the almost crucial need for teachers to care about students as individuals.

Getting these three messages across to reluctant learners takes a great deal of planning, practice, and patience; and there will be times when your

*“ If appeals to the audiences’ self-concept and professional ego simply do not work, a well-chosen shock statement may jump start what might otherwise be the equivalent of a dead battery! ”*

own enthusiasm for these messages is viewed as naive idealism, especially when faced with hardcore reluctance, resistance, or withdrawal from an extremely tough audience. Under such circumstances it is not a bad idea to drop in a statement reminding the audience that, in spite of your idealism, you are patently aware of some of the shocking realities that exist in the teaching profession. Each of us has said to one audience of reluctant learners, “Please don’t think I’m a fool! You and I both know there are people in our noble profession that helped to make teaching one of the most criticized professions in history. Why do you think



there are so many critical reports, limited salaries and lack of public support? And how many of you know teachers that have literally prayed that their own children would not end up in a certain teacher's class when they reached a particular grade level or course?" Statements such as this should only be used in extreme circumstances and should be well rehearsed so that the audience sees you as a person with your own concerns and vested interest in the entire profession of teaching. In such cases it is a good idea to talk in generalities rather than pass aspersions that the audience might feel are directed at them. A more positive approach is, of course, always preferable. But if appeals to the audiences' self-concept and professional ego simply do not work, a well-chosen shock statement may jump start what might otherwise be the equivalent of a dead battery!

#### UNDERSTANDING THE RELUCTANT LEARNER

A thorough discussion and analysis of the factors underlying the psychology of reluctant learners in the teaching profession is beyond the scope of this manual, and indeed, would probably require a lifelong course in both the psychology of teaching and the sociology of change. But there are at least three general causes that will be mentioned because they relate to suggested strategies for increasing the involvement of reluctant learners. The first cause is simply laziness; however, audiences should be reminded that you, the trainer, are patently aware that they already have full time jobs (and you might even hint that you are certain that all teachers are overworked!). Let the audience know early in your presentation about the divide-and-conquer strategy for change that we use in the Triad Model. Most people are willing to do a little bit, so long as they are assured that the change process will not result in vast amounts of new responsibility. Point out that there are many

labor-saving teaching techniques and ready-made enrichment materials that actually cut down on existing workloads, and gently remind teachers that we may become bored or even burned out in our profession because our daily work has become routine in nature unless we are open to innovation and new practices.

Teachers who are insecure about the effectiveness of their own teaching probably represent the largest group of reluctant learners. This group is undoubtedly the most difficult one to turn around

in a training situation. The one thing that should be avoided is any accusations or even hints that what teachers are doing is wrong (even if you should happen to believe so). Rather, you should point out that Triad

*"You should point out that Triad is an organizational plan that attempts to maximize and capitalize upon the many good things that teachers are already doing."*

is an organizational plan that attempts to maximize and capitalize upon the many good things that teachers are already doing. Remind teachers that Triad is a gentle and evolutionary approach to change, and that almost all current practices have value and can be blended into a more efficient pursuit of certain learning objectives. If the audience likes you, and if they see you as a useful and helpful person, even the most insecure teachers will use this trust to at least be receptive to the content you are delivering.

#### OVERCOMING PRECONCEIVED NOTIONS

The field of education is probably famous (or infamous) for the proliferation of poor quality inservice training. For this reason, whenever you conduct a training session you are, in a certain sense, attempting to overcome any and all poor training that has gone on beforehand for *each* person in the room. In another section of this manual dealing with Content, Organization, and Delivery, we discussed some of the precautions necessary to overcome a history of poor inservice training experiences of any individual or group. It is mentioned again because it is indeed one of the

causes of reluctance on the parts of target audiences, and therefore, the trainer should be aware of such situations when dealing with the concept of audience.

The education profession also has a reputation of jumping on innovation bandwagons, one after the other, and then pulling the rug out from under new programs and initiatives part way through the process. Although you obviously do not have any control over a school or district's long-term commitment to the program for which you are providing training, it will be helpful if some indication of support and longevity is given by a high-level administrator and by building principals. Unless such a commitment is shown, many members of your audience will adopt a this-too-shall-pass attitude. Point out to administrators the importance of such statements of commitment of their part, and ask them to reiterate such statements in introductions to training sessions, newsletters, and through other means of normal communication with the faculty and community at large. When teachers know that "This is it! We are going ahead with this program and we expect full participation," they will be much more willing to participate, even if for the wrong reasons at first.

### Optimal Group Size and Optimal Time Period

Although there will be many training sessions in which you have limited or no control over group size and training period time, it is nevertheless important to estimate the number of persons and the amount of time necessary for optimal coverage of a topic or training activity. The most important determinant of both group size and time is, of course, the type of session you are presenting. Awareness and Orientation sessions can generally be presented to larger audiences, but ordinarily should be shorter in duration than Teaching Skills

sessions that may involve fairly large amounts of practice, small group interaction, and hands-on activity. Whenever you are making arrangements for an on-going training arrangement with a school or district, be certain to negotiate for what you consider to be optimal group size and training time. Some compromises will quite obviously be necessary, but if you are expected to train fifty or a hundred teachers in Curriculum Compacting at one forty-five minute training session, you are probably setting the stage for a lack of success that may come back to haunt you! Awareness or Orientation about Compacting can indeed be carried out in a general session and in a relatively short

*"Larger groups are more prone to what might be called negative bravado."*

period of time, but the assimilation of Compacting skills requires intensive small group training and actual participation in the simulations included in Starko's book\* or in actual small group attempts to compact for their own students.

Even awareness sessions should occasionally take group size factors into account. There may be times when you are attempting to sell a particular concept or idea that is better accomplished in a small group setting. The divide-and-conquer strategy may require that you deal with teachers by grade level, individual building, subject matter area, or department, or any other functional or convenient arrangement. Our experience has been that larger groups (especially at the secondary level) are more prone to what might be called negative bravado; and therefore, you will want to analyze carefully your request for group size arrangements whenever you are planning or negotiating a training agreement. With large secondary staffs, we usually recommend orientation sessions in smaller groups such as departments.

Since many inservice training sessions are conducted after school or during other time blocks that may not fit your optimal needs for a given training activity, you should plan your work in a manner that allows it to be segmented over two or

\*It's About Time: Inservice Strategies for Curriculum Compacting by Alane J. Starko, Mansfield Center, CT: Creative Learning Press, Inc., 1986.

more training sessions. If your choice is between covering a topic in less than optimal time or segmenting, consider the advantages and disadvantages of each alternative and, by all means, hold out for segmenting if at all possible. This approach also allows some between-session time for reading, practice, and opportunities to observe situations that may deal directly or indirectly with the topic you are covering.

There are a couple of other obvious considerations relating to group size and optimal training time. The number of people being trained should correlate with the facilities so that everyone is comfortable, can see and hear the speaker, and believes that he or she is a major member of the target audience. By this we mean that secondary teachers, for example, should feel as comfortable in a general session as elementary teachers, and you should strive to make sure that examples, suggested teaching strategies, and displays of students' work are as relevant to the secondary group as they are to the elementary. Sessions should begin on time, but a slight modification at the beginning of a session is far better than keeping people beyond the announced ending time. Everyone will be more comfortable knowing that the ending hour will be respected. If an interest in going beyond the posted closing time is expressed, be certain to announce a stretch break and invite those persons who must leave to exercise their option without feeling guilty. Those who want to stay will certainly appreciate the additional time, as will those who were allowed to make an unobtrusive and graceful exit because of other plans.

## Objectives-Deliverables

This section of the Planning guide should contain a list of the specific concepts, ideas, attitudes, or teaching skills that you want members of your audience to possess at the time you complete the training session. We have referred to them as both objectives and deliverables because we want to emphasize the content that you expect to deliver to the audience in a concrete and specific fashion. A major consideration in listing your objectives-deliverables is the divide-and-conquer strategy

that was referred to in an earlier section of this manual. You may want to refer to this section and note the importance of breaking down each training task into its component parts.

The objectives of any given training session are a function of the general type of session you are presenting. Thus, for example, an Awareness and Orientation session will usually concentrate on selling a concept, idea, or attitude; whereas a Teaching Skills session typically focuses on enabling the target audience to actually acquire an instructional strategy or the skills and technique necessary to use a given set of instructional materials. There will be many sessions in which both awareness/orientation information and teaching skills are covered; however, the success of any session will be enhanced if you have a clear idea in your own mind about specific outcomes. In this regard, it might be worthwhile for you to analyze each objective in terms of the Why and How Questions discussed earlier in this manual.

A well-developed set of objectives arranged in a suitable sequence is probably the most important component of any training session. Our experience has shown that far too many trainers are vague about objectives (in their own minds) because they have not wrestled with the objectives related to behavioral outcomes on the parts of persons being trained. In many cases we have noted that trainers write objectives in terms of their own behaviors rather than those of the target audience. While there is quite obviously a correlation between trainer and trainee objectives, a good way to force ourselves to focus on deliverables is to think of each objective as both a general statement *and* a number of specific substatements that include the actual teaching behaviors that you would like to become a part of the skills mastered by the target audience. Thus, we might choose as a training objective the one listed below, but also include with it the specific things that the teacher will do in order to accomplish the objective.

### Objective:

Classroom teachers will be able to compact the reading curriculum for talent pool students.

Teachers will examine reading scores from the most recent general achievement test.

Teachers will list names of students who score at or above the 85th percentile on any subtest in reading.

Teachers will examine previous year reading records of talent pool students, note levels of material completed and discuss any concerns or irregularities with previous year teachers

Teachers will administer all the unit pretests to talent pool students.

Although this type of teaching behavior analysis may appear to be burdensome and time consuming, engaging in this process will help to guarantee that you have a real understanding of the concept and that you know how to implement the sequence of strategies necessary for effectively transplanting the concept into the repertoire of teachers you are training. This kind of behavioral analysis helps us to avoid much of the vagueness associated with educational concepts and teaching strategies, and it will almost always guarantee the authentic delivery of complex teaching skills.

It is our hope that in the years ahead this type of developmental activity on the parts of Triad Trainers can be shared with others through an exchange network. Many hours of demanding effort will be required to produce ideal Planning Guides; however, we can all benefit from and capitalize upon the work of others through such an exchange. If you have not had a great deal of experience in writing behavioral objectives, it might be a good idea to review one or more of the following references. The book by Mager is probably the classic text on writing instructional objectives; however, most of the other books draw on a similar technology and will provide you with a fairly quick orientation to the processes of task analysis, the specification of instructional goals, how to write good objectives, and in some cases, how to measure student outcomes.

Burns, R. W. (1972). *New approaches to behavioral objectives*. Dubuque, Iowa: William C. Brown.

Mager, R. F. (1962). *Preparing instructional objectives*. Belmont, CA: Fearon.

Popham, W.J., & Baker, E.L. (1970). *Establishing instructional goals*. Englewood Cliffs: Prentice-Hall.

Your list of objectives for any given training session can serve a number of important purposes. First, the list can provide participants with a quick overview of both the content and sequence of the session. Second, systematic and chronological coverage of the objectives will let the audience know where you are in the overall content of the session, and which items are yet to be covered. In this sense the list of objectives provides a foreshadowing function. The list of objectives will also assist you with pacing and, with a little practice, can serve as a timing device to help you move along at the rate of speed necessary to cover the topic. The list can also serve as a summary and review device or a wrap-up checklist of accumulated skills. There may be occasions in which you do not want to share the objectives initially with the audience, and in other cases you may only want to share a visual or printed list of the general objectives rather than the specific behaviors. Yet it is usually a good idea to present the objectives to the audience before, during, and at the conclusion of a given training session.

## Brief Narrative Description

With the exception of the title of your presentation, the narrative description is probably the first item that prospective audience members will note as they attempt to gain an understanding of what a given training session will include. Narrative descriptions are especially important in those cases when prospective audience members must make selections from among several different sessions that might be presented simultaneously. In order to gain a perspective about the dimensions of narrative descriptions, you should review the printed programs from several professional conferences. Note the material that strikes your eye and is especially attractive, and identify the key words or phrases that seem to make the session sound interesting. Pay special attention to smooth lead-in statements and final phrases or sentences. It is an excellent idea to start your own clip-and-save file of good resource material in this regard.

In many ways the narrative description represents a literary expression of the concepts and

components being addressed and the objectives that are usually prepared in the form of declarative statements. Try to make your written statements lively as well as descriptive, and give some indication of *what* the audience will be doing as well as the content of the session. Most people attending training session expect to sit and listen; therefore, it is important for you to let them know (specifically) about any types of involvement activity that you may be planning.

Make sure that there is a logical agreement between your session title and narrative description, but try to avoid repeating the title as part of your descriptive material. It is a good idea to ask two or three people to read your description for clarity, and you might even ask them to guess what they think the title of the session might be. If their responses are far different from your preselected title, then you may want to rethink either the title, the description, or both. This method for checking the internal consistency will help you to gain what will probably be a typical audience member's reaction to these two important advertisements of the session you are planning to present. Although this material has great importance at professional conferences where sessions compete with one another for audience membership, you should be just as diligent when preparing it for a required attendance session in a school or elsewhere. In fact, a good way to force ourselves to put forth the very best in all elements of a training session is to pretend we are competing for audience members whenever we embark upon the planning of a training session.

## Preworkshop Reading Materials

The most important thing to remember in preparing preworkshop reading materials is that the smaller the reading assignment, the greater the probability that it will be read! Abstracts, summa-

ries, and short articles are preferable to longer reading assignments, and it is only under the most unusual of circumstances that you would ever request a book-length reading activity.

The approach that we usually follow is to prepare a packet of handouts that can be distributed beforehand or given out at the beginning or end of a training session. This usually contains charts, action forms, and diagrams that have been selected from various publications dealing with the Triad Model. We generally arrange these in the order in which they will be covered in the training session, and we almost always include those materials that will be displayed in the form of transparencies presented on the overhead projector. This approach will allow persons to stay with you without requiring them to write notes or copy diagrams. The packet also might include an article from *The Triad Reader* that deals directly with the topic being covered in the training session, but once again, we would like to emphasize that economy in the amount of reading matter should al-

ways be a guiding principle when making selections for preworkshop reading material. In some cases we have found it more effective to distribute charts, diagrams, and action

*“... the smaller the reading assignment, the greater the probability that it will be read!”*

forms at the beginning of a session and reserve the articles for the end of the workshop. We have found that this precludes the audience from reading the articles during the training session.

## Motivating Them to Read

Another consideration related to reading material that has already been discussed deals with the low probability that most participants will have actually read the material before your workshop. Unfortunately, in most training situations it is probably best to assume that the materials have *not* been read, and therefore you should attempt to refer to assigned material in such a way that you will improve the likelihood of having it read at a

later time. Try to *hype* important sections, quotes, or specific points in an assigned article so that audience members will want to find out more about the topic by reading the full-length document while simultaneously not insulting participants who have read the material by quoting or citing too much. The same approach should be used if you would like audience members subsequently to obtain and use a book length publication. In one training session that we observed, the speaker was so effective in hyping a particular how-to book, that a number of audience members actually went to the bookstore and purchased it during the break! This technique should be reserved for those reference materials that you feel are of greatest importance, and should always be limited to a small number of very carefully selected books or articles.

One of the items that you should include in your packet of preworkshop reading materials is a bibliography. The bibliography should be divided into two parts: 1) professional books and articles, and 2) instructional materials. This second part will be far more practical and useful to audience members, and therefore it should ordinarily be somewhat longer than the section containing professional references. The principle of economy should also apply to the selection of materials for both parts of the bibliography. The shorter the bibliography, the greater the likelihood of its being used; but once again, an important part of your job will be to sell any and all items through a highly exciting description, a show-and-tell, and carefully selected examples about how a particular item was used in a highly successful fashion. It may take you literally dozens of hours to prepare such a bibliography and the brief annotations that should accompany each item, but in so doing you will be saving many teachers thousands of hours if each one had to track down the materials on their own. In an evaluation that we conducted of staff development activities, we found that one of the most frequently mentioned deliverables was these types of highly targeted bibliographies. And in those cases where bibliographic items had been highlighted, the evaluations were even higher.

Since even a brief list of bibliographic materials may be difficult to obtain or outside of the

budgetary reach of most teachers, try to select the single best item that you feel is an indispensable resource for a particular topic or set of instructional materials. You should always indicate (either verbally or in the bibliographic annotation) that if they are only going to get one (book or article) on this topic (or procedure), the item starred on the bibliography is the one you would recommend. This approach is much more realistic than expecting greater use of your recommended references, and it will also show that you have engaged in the demanding process of materials review and analysis. Another approach is to use a Five Star system in rating your references. By so doing you will be helping to introduce an element of quality control into the reference process and will be once again saving audience members vast amounts of time because of the time that you devoted to this process.

All bibliographic entries should include information about the cost of materials and where and how they may be obtained. Publishers addresses, catalogue order numbers, and even 1-800 phone numbers will greatly improve the relationship between subsequent procurement of recommended materials and the degree of specificity with which they have been listed. Your goal in training is always to be useful to your target audience, and this approach to material recommendation and referencing is indeed one of the ways to maximize usefulness.

### Other Handouts

One other type of item might be included in a packet for certain types of training sessions. This item relates to various kinds of follow-up opportunities for teachers or young people. For example, a workshop that we attended on poetry writing included a handout that listed three important follow-up opportunities for young people. One list contained an extremely extensive and categorical list of publications that accepted poetry by young people. The second (somewhat shorter) listing contained numerous state, local, and national poetry contests. The third list, which was very brief, contained the names of summer workshops that are especially intended for advanced training in

creative writing (including both prose and poetry). These types of listings may take a good deal of your time to compile, and they might not bear directly on vast numbers of students. But at the same time, they help to respect both the outlet/audience dimension of Triad and the need for unusual resources and training opportunities for those youngsters with extremely high levels of talent in a given area. The compilation of such lists also increases your own source credibility to audience members and, once again, establishes the extent to which you have gone to be a useful as well as knowledgeable trainer.

## Audiovisual Materials

This section of the Planning Guide is the place where you should list the audiovisual materials that you plan to use in a training session. By listing the materials in the sequence you plan to use them in your presentation, you also will be creating both a topical outline and a series of cue cards that will help you to remember the points that you plan to cover. Although we will not attempt in this manual to describe the basic principles of appropriate use of audiovisual materials, we want to emphasize the crucial role that good AV materials plays in the development of a successful training session. One of the most frequent complaints we hear about training sessions relates to visual materials that cannot be seen clearly by the audience, slides or transparencies that are removed from the screen too quickly for the audience to assimilate, the use of materials that appear irrelevant because they are not carefully explained, or simply the use of too many audiovisual aids. A good way to overcome some of these concerns is to prepare important visual materials (especially transparencies)

also in the form of handouts. This approach will allow you to place detailed information on the screen without worrying about whether or not the audience can see every word or take notes that may require extended periods of time.

A fairly large number of charts and forms that can be used as transparencies in Triad training sessions have already been listed in the Resource Guides. You might also want to review the published materials related to Triad in order to identify additional items for use as slides and transparencies. We also have prepared an eighty item Triad Slide Show that presents pictorially the major dimensions of the service delivery components of the model. In spite of these already available slides, we strongly recommend that you begin to develop your own set of slides based on experiences in which you have been involved or observed first hand. This personal set of slides will not only allow you to talk more enthusiastically

and authoritatively about various aspects of the model in practice, but it will also provide *de facto* evidence of your own involvement in various teaching and program development activities.

*“There is no faster or better way to increase source credibility than to share with audiences experiences in which you have been personally involved.”*

There is no faster or better way to increase source credibility than to share with audiences experiences in which you have been personally involved. As your set of slides begins to increase in number and diversity, you will be able to select examples from various levels (primary, elementary, junior and senior high school), and materials that might be more appropriate to particular audiences. For example, if a training session is being presented to an audience comprised primarily of reading or language arts teachers, you might want to select classroom experiences that are more relevant to this subject matter area. Similar relevance should be sought in the preparation of

transparencies and use of films or video tape. On one occasion we observed a creativity training session for mathematics teachers in which all of the video taped classroom examples dealt with students involved in language arts activities! You can imagine the reaction of many of the audience members.

It is probably safe to say that even the most experienced trainers can always find some room for the improvement of their audiovisual materials. In this regard, we recommend the same procedures for improvement that were suggested earlier. Everytime you attend a training session, pay special attention to the audiovisual materials that are used and the way in which the presenter uses them to (hopefully) enhance the effectiveness of the training. Observe activities that you feel are inappropriate or could be improved upon, and make notes about special techniques that you might like to include in your own presentations. Obtain feedback specifically about the audiovisual materials that have been used in your own training sessions, and always be willing to make revisions based on such feedback. There are numerous how-to books available that can assist you in the preparation of audiovisual materials, however, we believe that the following book is a good all purpose reference for persons who need relatively easy and straightforward suggestions for preparing audiovisual materials:

Kemp, J. E. (1980). *Planning and producing audio visual materials*. New York: Harper and Row (10 East 53rd Street, New York, NY 10022). \$29.35

### Equipment, Materials, and Facilities

There is nothing more frustrating for an inservice trainer or for an audience than to participate in a training session with improper equipment, materials, and facilities. The best way to avoid this kind of frustration is to make a list of the exact types of materials and physical arrangements that you will need for each training session you plan to conduct. In addition to major pieces of equipment (overhead projector, slide projector,

video equipment), be certain that little things such as extension cords, a podium, a good size screen, and blackout curtains are arranged beforehand. Specify whether you prefer the audience to be arranged in auditorium style seating or seating at worktables.

You should also try to find out how many persons will be attending your session and the size of the room you are scheduled to use. If the room size seems inappropriate or if the atmosphere may not be conducive to the type of session you are presenting, plan in advance and try to either switch the room or make adjustments in your presentation. We have, for example, been invited to present an overview session to an audience of two hundred people seated in an auditorium that holds two thousand. As you might imagine, most participants attempted to sit in the back of the room, thereby making eye contact or the ability to see overhead transparencies impossible. In this type of situation, numerous requests to have participants move down to the front obviously detract from the presentation. Quite often, an auditorium or gymnasium is scheduled for an inservice session because of its size but the unfortunate by-product of this is small clusters of teachers sitting far away from the presenter and in many cases, not listening. If at all possible, request that your session be scheduled in a library or any place where people can comfortably sit (even if it appears a little crowded) and the atmosphere is better. In a smaller room, it is easier to capture people's attention and enable all to see your visuals.

If the room is larger than a classroom, or if your training session will last for several hours, make arrangements for a microphone and amplification system. If you plan to use video tape be certain there are enough monitors so that everyone will have a good view of the television screens. Some trainers actually sketch a map or floor plan and send it to their host beforehand so that the physical setting will conform to their expectations.

Always arrive at the training site well enough in advance to check out the equipment and facilities. Do not be embarrassed to ask your host or hostess to make some last minute rearrangements, and be certain that someone present in the training session has access to things like extension cords,



spare bulbs for projectors, and master switches. We participated in one workshop in which no one in the building knew how to turn off the lights in the auditorium! Thus, a series of slides that were the main part of the presentation could not be shown, and the workshop turned out to be a disappointment for all concerned. Always check the equipment beforehand, adjust the focal lengths of the projectors, and make certain that you are not standing in a place that will block anyone's view. Arrange beforehand for a person to assist you with the equipment if necessary, check the number of handouts to make sure you have enough, and lay out your materials so that they are easily accessible. We generally request that a large table be placed next to the podium for laying out material, and we also arrange the overhead projector so that it can be reached from the main point at which we will be standing for most of the workshop. In one workshop we observed a trainer who had to walk about ten feet everytime she wanted to change the

transparency, and this arrangement became noticeably awkward within minutes of the start of the training session.

Although the items discussed above may seem trivial when viewed in comparison with the more important concepts of content, organization, and delivery, they nevertheless play an important role in the overall effectiveness in any training session. A small amount of preparation and attention to these details beforehand will greatly enhance the total effectiveness of the workshop. No one will ever compliment you about equipment, materials, and facilities; but they certainly will complain if these things are not functioning properly or if they cause even minor amounts of discomfort.

In many ways a good workshop is like a well-performed symphony, and your role is that of the conductor. Many different parts, both large and small, need to function in harmony with one another. Everything needs to be in place and ready to function at your beck and call.



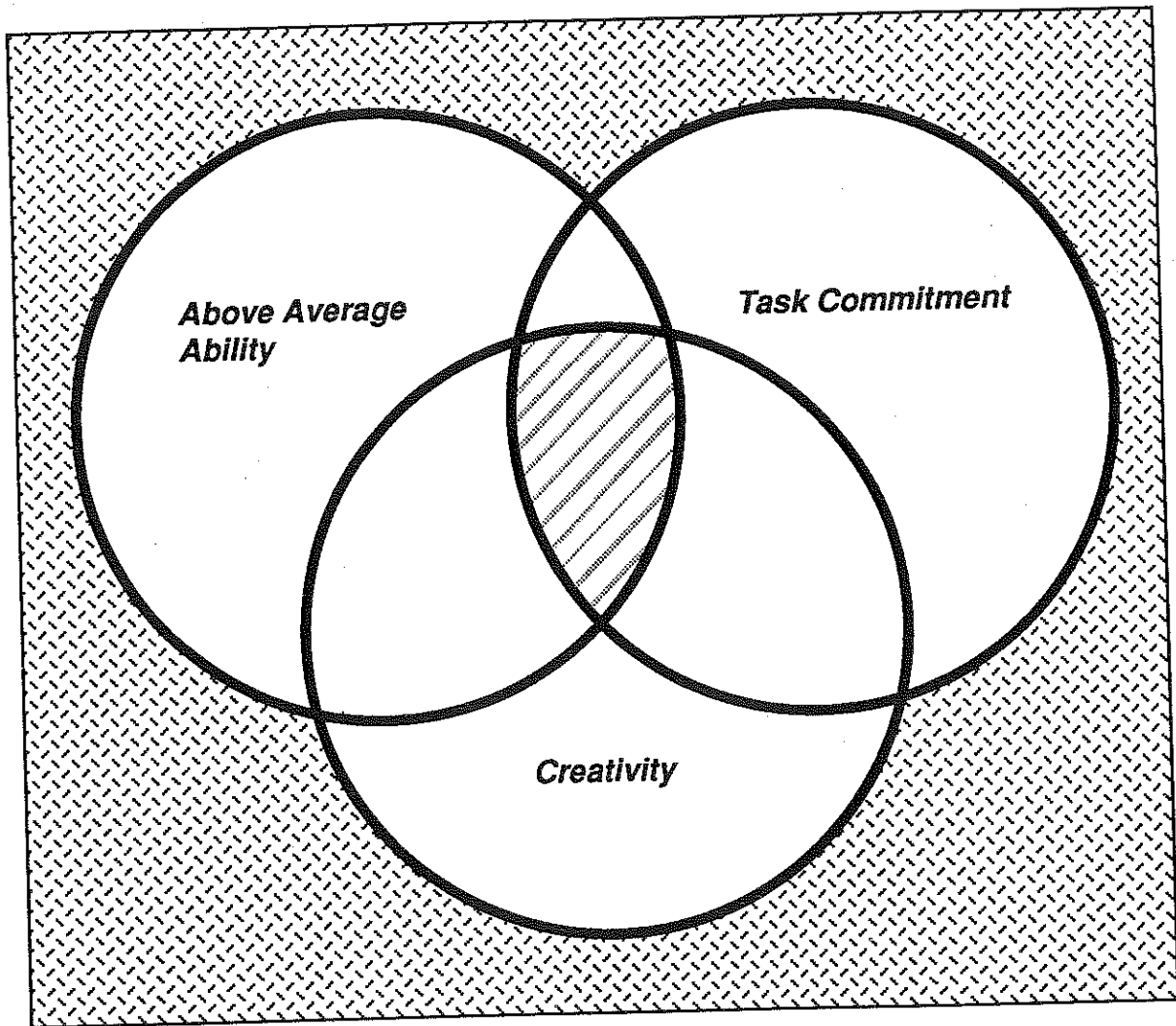
*Section II*

*Resource Guides for Triad Trainers*

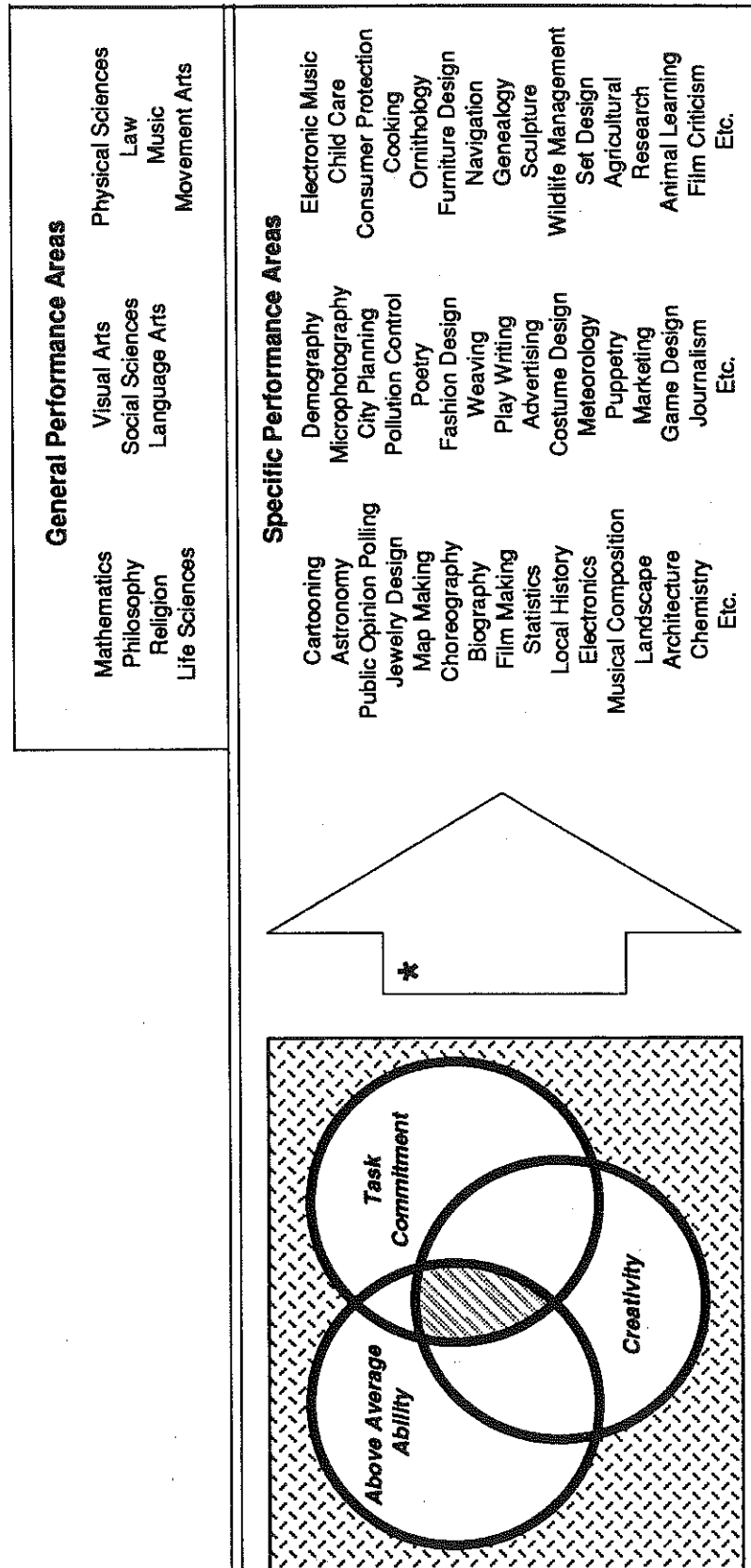


KEY CONCEPT	The Three-Ring Conception of Giftedness
MAJOR QUESTIONS TO BE ADDRESSED	<p>What are the major components of this definition of giftedness?</p> <p>What is the difference between schoolhouse giftedness and gifted behavior in the creative productive sense?</p> <p>Do you have to have all three "rings" to be gifted?</p> <p>What is the research behind this conception of giftedness?</p> <p>Does this definition of gifted behavior include underachievers?</p>
BASIC REFERENCE MATERIAL FOR THE TRAINER	<p><i>The Schoolwide Enrichment Model</i>, Ch. 2, 19–35; Ch. 4, 107–114</p> <p><i>The Revolving Door Identification Model</i>, 13–29</p> <p><i>The Secondary Triad Model</i>, 9–14</p>
RELATED ARTICLES FROM <i>THE TRIAD</i> READER	<p>"The Three Ring Conception of Giftedness: A Developmental Model for Creative Productivity," 2–19</p> <p>"A Case for the Broadened Conception of Giftedness," 20–22</p> <p>"Developing Gifted Behavior: A Conversation With Joseph S. Renzulli," 23–26</p> <p>"Dear Mr. and Mrs. Copernicus: We Regret To Inform You...", 27–30</p>
TRANSPARENCIES (T) HANDOUTS (H) AND SLIDES (S) FOR THE TRAINING SESSION	<p>T/H—Figure 1, What Makes Giftedness, <i>SEM</i>, 24</p> <p>T/H—Figure 2, Graphic Representation of the Three-Ring Definition of Giftedness, <i>SEM</i>, 29</p> <p>T/H—Chart 1, Taxonomy of Behavioral Manifestations of Giftedness, <i>SEM</i>, 30–31</p> <p>T/H—Chart 2, Factors Influencing Gifted Behavior, <i>SEM</i>, 33</p> <p>T/H—Self-selected examples from enclosed materials</p>
TEACHER TRAINING AND INVOLVEMENT ACTIVITIES	<p>Chart 13—Introductory Presentation to Elementary School Students, <i>SEM</i>, 112–113</p>

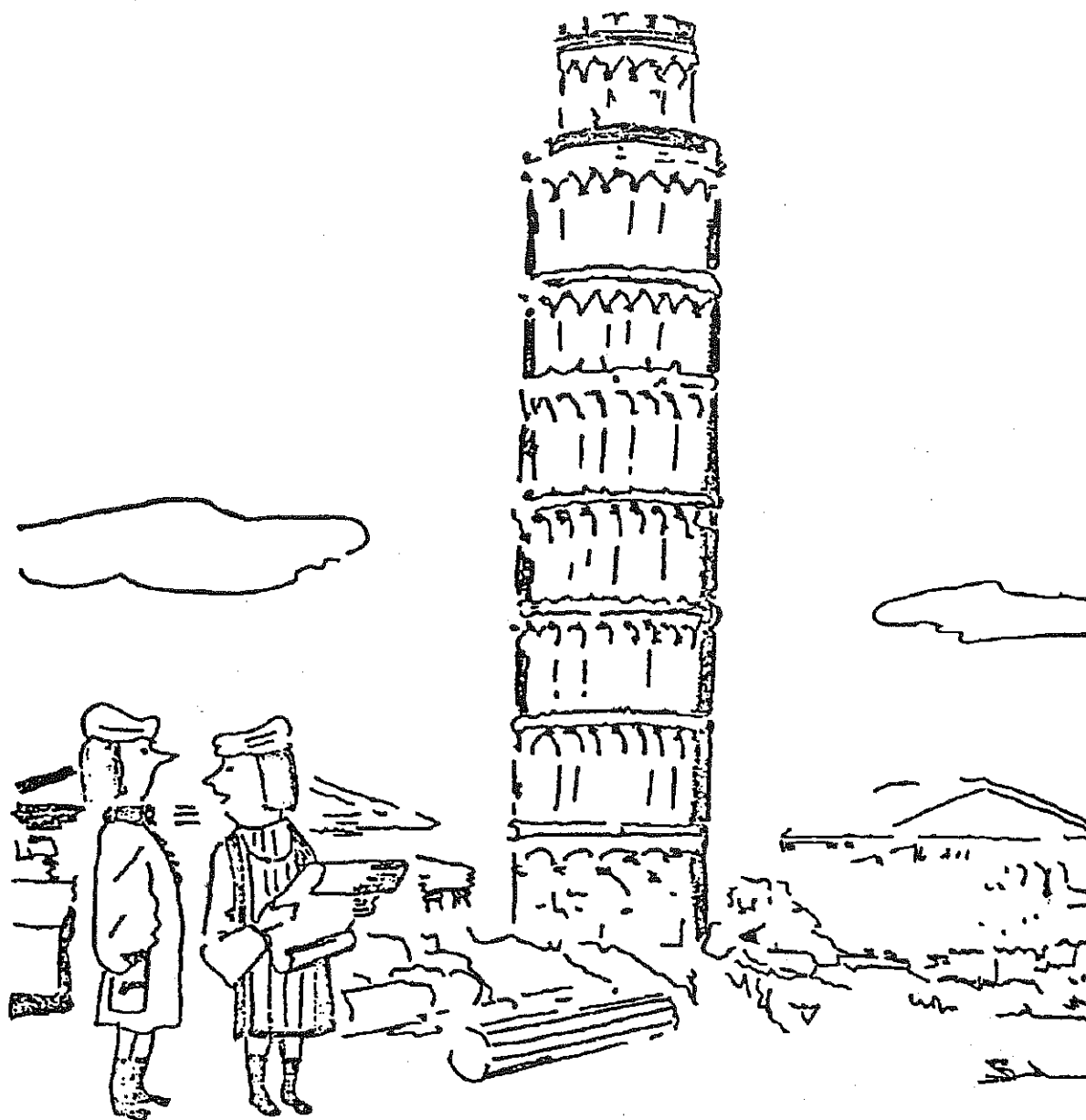
## WHAT MAKES GIFTEDNESS



# GRAPHIC REPRESENTATION OF THE THREE-RING DEFINITION OF GIFTEDNESS

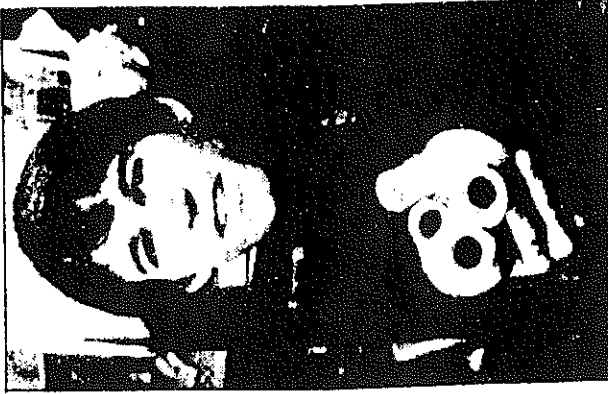


\* This arrow should be read as "... brought to bear upon ..."



"I skimped a little on the foundation,  
but no one'll ever know it."





AP

## ROBERT JARVIK Inventor Holds Artificial Heart

The doctor who designed the artificial heart implanted Thursday in the chest of a retired Washington state dentist was rejected three times by every medical school he applied to.

He was once told by a teacher whose course he was failing to switch to dentistry, his wife recalled Thursday.

Robert K. Jarvik, 36, who grew up in Stamford, eventually was accepted by the University of Utah in Salt Lake City in 1972, but it cost him thousands of dollars in application fees and four dismal, lean years, his wife remembers.

"Now that this has happened, it's pretty ironic. We think it's pretty funny," said Elaine Jarvik. "But at the time, I'll admit we were pretty bitter."

Robert Jarvik, who graduated from Syracuse University, entered the fierce

## Heartbeat An Echo of Persistence

# History Kinder Than Academe To Artificial Heart's Designer

battle for a place in med school with none of the crucial weapons - excellent grades, a classy academic degree.

"He has qualities very difficult to measure," Elaine Jarvik said. "He's creative and that's something they can't determine with a test."

Each successive rejection was more demoralizing than the last, Jarvik said, but she and her husband dug in their heels and hung on.

"We were very stubborn," she said. "It got to the point where he just wanted to prove he could do it."

Part of his determination can be traced to his father, a Stamford doctor who died in 1976 of heart disease at age 62.

But Robert Jarvik's medical interests always leaned more toward novel biomedical inventions than toward academic perseverance, his wife said.

At 16, his father brought him to an operating room where he watched a nurse struggle with a suture. The problem stuck with him and eventually he patented a gun-like device he called the Jarvik Suture Machine, an automatic ligature applier that staples off blood vessels.

"He made a little velvet-lined box for it and brought it around to med school interviews," said Elaine, a free-lance writer,

"But obviously it didn't impress them."

After American schools rejected him, Robert applied and was accepted at the University of Bologna, Italy, but the couple didn't stay there long.

"That was 1968 and there were student strikes in Italy, as there were around the world," Elaine recalled. "Classes were canceled half the time and it took a lot of self-discipline."

Taking the inventor's approach to the problem, Robert designed and built a special chair for studying that clamped down over his legs and made it difficult to escape the endless hours of study, his wife said. But instead of using his self-imposed captivity for study, he used it to work on the suturing device.

"He can't help it," Elaine said. "His mind wanders."

In Italy, the Jarviks lived in the classic style of the poor, hungry student. Their apartment in a dark, 200-year-old building was barely furnished "and going out for a candy bar on a Friday night was a big treat," Elaine recalled.

They wrote a letter describing their situation to then-President Nixon, who was coming to Europe on an official visit.

"We told him we were poor, starving American students and we sure would like

some peanut butter - chunky, creamy, we weren't choosy," she said.

A jar of Jiffy was sent to the couple. The medical student gave up Italy and returned to the United States, settling in Stamford, where his wife worked as a reporter at the Stamford Advocate. He worked as a biomedical researcher at Columbia University and was rejected again by medical schools.

"I found something recently that epitomized how depressing those times were," Elaine said. "It was a chart we made up with the names of all the schools he applied to and little check marks next to them for each rejection letter that came in."

Now that Robert has completed school and gained recognition with his invention, his wife says she can sympathize with the medical school admissions office's problems.

"It must be hard to judge untestable abilities. They've got to have some standards," she said.

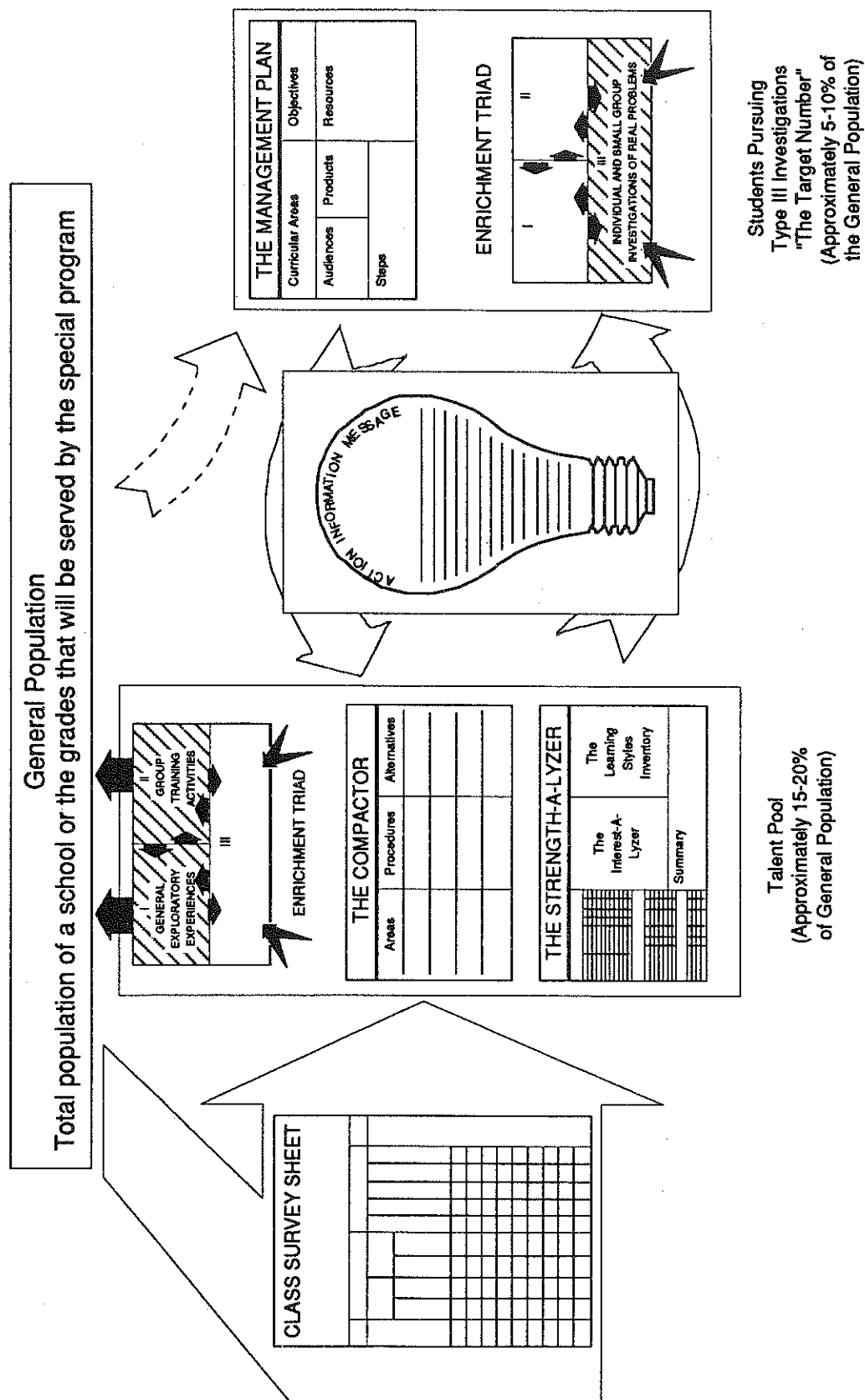
But the Jarviks have a special understanding of how the system can fail.

"There must be a lot of good people who don't make it," she said, as she sat in their Salt Lake City home and fielded phone calls of congratulations from around the world. "Good people can be missed."



KEY CONCEPT	Forming the Talent Pool
MAJOR QUESTIONS TO BE ADDRESSED	<p>What are the procedures for forming the Talent Pool?</p> <p>How can Talent Pool size be decided and alternate pathways selected?</p> <p>What modifications should be made for primary or secondary students or in a school populated by a majority of high ability or bilingual students?</p>
BASIC REFERENCE MATERIAL FOR THE TRAINER	<p><i>The Schoolwide Enrichment Model</i>, 36–39</p> <p><i>The Revolving Door Identification Model</i>, 45–71</p>
RELATED ARTICLES FROM <i>THE TRIAD READER</i>	<p>“The Three Ring Conception of Giftedness: A Developmental Model for Creative Productivity,” 2–18</p> <p>“Developing Gifted Behavior: A Conversation with Joseph S. Renzulli,” 23–26</p> <p>“The Triad/Revolving Door System: A Research-based Approach to Identification and Programming for the Gifted and Talented,” 32–40</p>
TRANSPARENCIES (T), HANDOUTS (H), AND SLIDES (S) FOR THE SESSION	<p>T/H — Figure 2, What Makes Giftedness, <i>SEM</i>, 24</p> <p>T/H — Figure 3, Relationship Among the General Population, Talent Pool and Students Pursuing Type III Investigations, <i>SEM</i>, 38</p> <p>T/H — Figure 4, Class Survey Sheet, <i>SEM</i>, 102</p> <p>T/H — Figure 5, Talent Pool Composition, <i>SEM</i>, 103</p> <p>T/H — Figure 6, Nomination Form for Triad/RDIM Programs</p> <p>T/H — Self-selected examples from enclosed materials</p>

# RELATIONSHIP AMONG THE GENERAL POPULATION, TALENT POOL AND STUDENTS PURSUING TYPE III INVESTIGATIONS





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## TALENT POOL COMPOSITION

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<b>Test Score Selection Criteria</b>	<p><b>92%ile</b></p> <p>Approximately one-half of the talent Pool (N=45) selected on the basis of test scores at or above the 92%ile (local norms on either the total language or total math score of the districtwide achievement tests. (Note: If group IQ scores are available, these scores can also be used, but this half of the Talent Pool should not exceed more than approximately 45 students.)</p>
<b>Non-test Score Selection Criteria</b>	<p><b>92%ile</b></p> <p>Approximately one-half of the Talent Pool (N=45) selected on the basis of non-test criteria. These criteria should consist of (1) teacher nominations, (2) any alternate pathways the district chooses to use, and (3) a special nomination procedure (described in the Revolving Door guidebook).</p>

Sample figures for a 15 Percent Talent Pool

School Size = 600

Talent Pool = 90

KEY CONCEPT	The Schoolwide Enrichment Team
MAJOR QUESTIONS TO BE ADDRESSED	<p>What are the responsibilities of the Enrichment Team?</p> <p>Who should serve on the Enrichment Team and who are the target audiences?</p> <p>How do we plan and carry out the responsibilities of the enrichment team?</p> <p>How do we document and evaluate Enrichment Team activities?</p>
BASIC REFERENCE MATERIAL FOR THE TRAINER	<p><i>The Schoolwide Enrichment Model</i>, 54–63; and Chapter VII</p>
RELATED ARTICLES FROM <i>THE TRIAD READER</i>	<p>“A Schoolwide Enrichment Team: Methods for Promoting Community and Faculty Involvement In A Gifted Program,” 118–127</p> <p>“Land of Opportunity,” 128–132</p> <p>“An Application of Triad for Gifted Enrichment: The Organization of A Community Resource Center,” 150–153</p>
TRANSPARENCIES (T), HANDOUTS (H), AND SLIDES (S) FOR THE TRAINING SESSION	<p>H — <i>SEM</i>, 55–60</p> <p>T — Resource Directory Request, <i>SEM</i>, 62</p> <p>T/H — Chart 5, Teacher Checklist for Resource Speakers, <i>SEM</i>, 64</p> <p>H — The Community Talent Miner, <i>SEM</i>, 65</p> <p>H — Schoolwide Enrichment Program, <i>SEM</i>, 67–71</p> <p>T/H — Select from these samples in <i>SEM</i>, 263–274; 276–287</p> <p>T/H — Self-selected examples from enclosed materials</p>
TEACHER TRAINING AND INVOLVEMENT ACTIVITIES	<p>Brainstorming New Exposure Topics, <i>SEM</i>, 297–301</p> <p>SIMSIT No. 10: The Ten Cent Type I Challenge, <i>SEM</i>, 302–304</p> <p>SIMSIT No. 11: The Reluctant Community Resource, <i>SEM</i>, 305–308</p>
EVALUATION FORMS	<p>Type I Planning Guide as a Tally Sheet, <i>SEM</i>, 250</p> <p>Type I Enrichment Evaluation Form, <i>SEM</i>, 290–296</p>

## **GENERAL PROGRAM GOALS OF TRIAD/RDIM**

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- 1. To provide various types and levels of enrichment to a broader spectrum of the school population than the 3–5% that are usually served in traditional programs for the gifted.**
- 2. To integrate the special programs with the regular classroom and to develop a cooperative, rather than competitive, relationship between teachers and personnel who have been assigned to the gifted program.**
- 3. To minimize concerns about elitism and the negative attitudes that are often expressed toward students participating in special programs for the gifted.**
- 4. To improve the extent and quality of enrichment for all students and to promote a “radiation of excellence” (Ward, 1962) throughout all aspects of the school environment.**



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## **ENRICHMENT TEAM ACTIVITIES ARE MANY AND VARIED**

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### **THE TEAM**

- Serves as a planning agent and clearing-house for visiting speakers, field trips, artistic performances, and other grade level, schoolwide, and interest group activities that are designed to expand the scope of the overall school experience.
- Reviews a wide array of enrichment materials and determines where within the regular curriculum these materials might be most effectively integrated.
- Recruits faculty members and community resource persons who might present enrichment sessions or serve as mentors to individuals or small groups who are involved in advanced level research investigations or creative productions.
- Reviews television guides, summer programs, science fairs, literary competitions, publishers who accept childrens' work, and opportunities for participations in hobbies, theater and local historical societies.



KEY CONCEPT	Assessing Student Strengths, Interests and Learning Styles
MAJOR QUESTIONS TO BE ADDRESSED BASIC REFERENCE	<p>How might we most effectively analyze student abilities, interests and learning styles?</p> <p>How can this information be used to individualize certain aspects of the general curriculum to meet the needs of high ability students?</p> <p>In what ways can the information gathered be used in a Triad Program?</p>
MATERIAL FOR THE TRAINER	<p><i>The Enrichment Triad Model</i>, 47–49, 75–83</p> <p><i>The Schoolwide Enrichment Model</i>, 181–202</p>
RELATED ARTICLES FROM <i>THE TRIAD</i> <i>READER</i>	<p>“A Practical Model for Designing Individual Educational Programs (IEPs) for Gifted and Talented Students,” 84–90</p> <p>“Learning Style Preferences: A Practical Approach for Classroom Teachers,” 106–111</p>
ACTION FORMS	No. 1 — The Strength-A-Lyzer, <i>SEM</i> , 183
TRANSPARENCIES (T), HANDOUTS (H), AND SLIDES (S) FOR THE TRAINING SESSION	<p>T/H — Chart 25, Assessing Student Strengths Summary Sheet, <i>SEM</i>, 182</p> <p>T/H — Action Form No. 1, The Strength-A-Lyzer, <i>SEM</i>, 183</p> <p>T/H — Figure 8, Sample Items from Scales for Rating the Behavioral Characteristics of Superior Students, <i>SEM</i>, 1985</p> <p>T/H — Figure 9, Sample Items from Interest-A-Lyzer, <i>SEM</i>, 189–190</p> <p>T/H — Chart 26, Progression from General to Specific Interests, <i>SEM</i>, 193</p> <p>H — Interest-A-Lyzer Summary Sheet, <i>SEM</i>, 194</p> <p>T/H — Figure 12, Sample Items from the Learning Styles Inventory, <i>SEM</i>, 200</p> <p>T/H — Selected Examples from the enclosed materials</p>
TEACHER TRAINING AND INVOLVEMENT ACTIVITIES	<p>SIMSIT No. 5: How Do You Rate Them?, <i>SEM</i>, 203–210</p> <p>SIMSIT No. 6: A Sensitive Issue, <i>SEM</i>, 211–214</p> <p>SIMSIT No. 7: A Sticky Identification Situation, <i>SEM</i>, 215–219</p>

## ASSESSING STUDENT STRENGTHS SUMMARY SHEET

DEFINITION	A systematic procedure for gathering and recording information about students' abilities, interests, and learning styles.
TARGET AUDIENCES	<ol style="list-style-type: none"><li>1. All Talent Pool students.</li><li>2. Whenever possible, non-Talent Pool students who show strengths and interests in particular areas and for whom some types of special services might be provided. Interest and learning style information for all students is considered to be a valuable aid for classroom teachers whenever schoolwide efforts are being made to individualize certain aspects of the general curriculum.</li></ol>
OBJECTIVES	<ol style="list-style-type: none"><li>1. To gain a better understanding of student strengths.</li><li>2. To provide information that will facilitate the planning of individual and group enrichment experiences.</li><li>3. To assist teachers in the process of forming interest groups, focusing projects for individual and group study and identifying areas for potential follow-up activities.</li></ol>
KEY CONCEPTS	Assessment of abilities, interests and learning styles. Analysis of individual strengths. Information for group and individual program planning.
ACTION FORMS	The Strength-A-Lyzer



(Actual Size: 11" x 17")

## INDIVIDUAL EDUCATIONAL PROGRAMMING GUIDE

## Strength - A - Lyzer

Prepared by Joseph S. Renzulli  
Linda M. Smith

NAME IAN AGE 14 TEACHER(S) \_\_\_\_\_ Individual Conference Dates and Persons  
Participating in Planning of IEP  
SCHOOL \_\_\_\_\_ GRADE 9 PARENT(S) \_\_\_\_\_ 9/78 1/79 5/79

## ABILITIES

## INTELLIGENCE - APTITUDE - CREATIVITY

In the spaces below, enter the results of standardized test scores and circle all scores above the \_\_\_\_\_ percentile

Test	Area	Date	Raw Score	Grade Equiv.	%ile
Otis Lennon Ment. Ab.	Intelligence	11/28	72	D1Q123	92
Cognitive Abilities	Verbal	2/76	90		95
Cognitive Abilities	Quantitative	2/76	49		87
Cognitive Abilities	Non Verbal	2/76	75		98
Iowa Tests-Basic Skill	Vocabulary	11/77	10.5		90
	Reading	1/77	11.1		96
	Math	11/77	10.1		88

## TEACHER RATINGS

In the spaces below, enter the scores from the Scale for Rating Behavioral Characteristics of Superior Students. Circle unusually high scores.

Scale	Score	Group Mean	Score	Group Mean
Learning	11		Musical	14
Motivation	26		Dramatic	
Creativity	28		Comm: Precision	29
Leadership	22		Comm: Expressive	6
Artistic			Planning	39

## END OF YEAR GRADES

Enter final grades for the past two years.

Reading		Art	A-	A
Mathematics	C+	Foreign Language		
Language Arts	B	Other	B-	A
Social Studies	A	Other	C	C
Science	B			
Music	A			

☐ Check here if additional information is recorded on the reverse side.

## INTERESTS

As a result of student responses to the Interest-A-Lyzer or other interest assessment procedures, indicate the general area(s) in which levels of interest seem to be High, Average, and Low

	H	A	L	H	A	L
Fine Arts/Crafts		X		Managerial		X
Scientific/Technical	X			Business	X	
Literary/Writing	X			Historical	X	
Political/Judicial	X			Performing Arts		X
Mathematical		X		Other		
Athletic			X	Other		

## SPECIFIC AREAS OF INTEREST

As a result of individual discussions with the student, indicate particular topics, issues, or areas of study in which the student would like to do advanced level work.  
 Designs model space ships. Interested in the mechanics of motors and motorcycles. Has model trains. Interested in the present modes of transportation and how substantial they are. Reads books on history, novels, scientific magazines and others, and literature.

## LEARNING STYLES

Enter the scores from the Learning Styles Inventory in the spaces below. Circle the highest area(s)

Learning Style	Score	Learning Style	Score
Projects	2.44	Teaching Games	3.00
Simulation	2.50	Independent Study	3.44
Drill and Recitation	2.63	Programmed Instruction	3.27
Peer Teaching	3.17	Lecture	3.57
Discussion	3.50		

Comments regarding informal observation about Learning Styles and relationships between areas of interest and learning styles.  
 Ian's interests are quite diversified, hitting upon several areas. He has no specific preferred learning style with most of his scores falling within the rather pleasant range. Possibly, with exposure to other styles of learning, this could change. With such diversified interests, he would benefit greatly from Type I and II activities.

## SUMMARY AND RECOMMENDED ACTION BASED ON ASSESSMENT INFORMATION

In this space below summarize (1) strengths, interests, and learning styles, (2) areas in which remedial work or additional skill building appears to be warranted, and (3) specific higher mental processes and advanced skills that should be developed.

Ian's strengths seem to lie in the area of language arts, social studies, and science. His weakness lies in the area of math. He will need extra work in algebra to bring up his math skills. His ability to conceptualize, given the facts about a given topic, seems to be quite good. He could benefit from activities that would allow him to use the investigative method in an effort to use more of his high cognitive abilities. Ian also needs training in focusing on one issue at a time to its end. With so many issues going on at one time, he has problems following through and completing tasks.

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NAME \_\_\_\_\_

SCHOOL \_\_\_\_\_

## ABILITIES

### INTELLIGENCE - APTITUDE - CREATIVITY

In the spaces below, enter the results of standardized test scores and circle all scores above the \_\_\_\_ percentile

Test	Area	Date	Raw Score	Grade Equiv.	%ile

### TEACHER RATINGS

In the spaces below, enter the scores from the Scale for Rating Behavioral Characteristics of Superior Students. Circle unusually high scores.

Scale	Score	Group Mean	Scale	Score	Group Mean
Learning			Musical		
Motivation			Dramatic		
Creativity			Comm : Precision		
Leadership			Comm : Expressive		
Artistic			Planning		

### END OF YEAR GRADES

Enter final grades for the past two years.

Reading			Art		
Mathematics			Foreign Language		
Language Arts			Other		
Social Studies			Other		
Science					
Music					

☐ Check here if additional assessment information is recorded on the reverse side

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Individual Conference Dates And Persons  
Participating in Planning Of IEP

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## LEARNING STYLES

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Enter the scores from the Learning Styles Inventory in the spaces below. Circle the highest area(s)

Learning Style	Score	Learning Style	Score
Projects		Teaching Games	
Simulation		Independent Study	
Drill and Recitation		Programmed Instruction	
Peer Teaching		Lecture	
Discussion			

Comments regarding informal observation about Learning Styles and relationships between areas of interest and learning styles.



## Strength - A - Lyzer

AGE \_\_\_\_\_ TEACHER(S) \_\_\_\_\_

GRADE \_\_\_\_\_ PARENT(S) \_\_\_\_\_

### INTERESTS

As a result of student responses to the Interest-A-Lyzer or other interest assessment procedures, indicate the general area(s) in which levels of interest seem to be High, Average, and Low

	H	A	L		H	A	L
Fine Arts/Crafts				Managerial			
Scientific/Technical				Business			
Literary/Writing				Historical			
Political/Judicial				Performing Arts			
Mathematical				Other			
Athletic				Other			

### SPECIFIC AREAS OF INTEREST

As a result of individual discussions with the student, indicate particular topics, issues, or areas of study in which the student would like to do advanced level work.

NAME ERIKSCHOOL Flanders Elementary School**ABILITIES****INTELLIGENCE - APTITUDE - CREATIVITY**

In the spaces below, enter the results of standardized test scores and circle all scores above the \_\_\_\_ percentile

Test	Area	Date	Raw Score	Grade Equiv.	%ile
McGraw-Hill Cbts	Reading	1-77 1-78	79	9.0 9.9	99 99
McGraw-Hill Cbts	Language	1-77 1-78	85	8.8 9.9	97 98
McGraw-Hill Cbts	Math	1-77 1-78	80	4.9 5.0	87 63
SFTAA-2	IQ	1-79	583	135	CA10-01 MA14-03
Torrance V-A	Nov 15, 1978	See attachment A			
Torrance F-B		11-2-78			

**TEACHER RATINGS**

In the spaces below, enter the scores from the Scale for Rating Behavioral Characteristics of Superior Students. Circle unusually high scores.

Scale	Score	Group Mean	Scale	Score	Group Mean
Learning	17		Musical	15	
Motivation	4		Dramatic	16	
Creativity	12		Comm : Precision	34	
Leadership	26		Comm : Expressive	9	
Artistic	31		Planning	15	

**END OF YEAR GRADES**

Enter final grades for the past two years.

Reading	3	4	Art		
Mathematics	1	1	Foreign Language		
Language Arts	1	2	Other handwriting	3	4
Social Studies	1	1	Other conduct	1	1
Science	1	2	Effort	2	3
Music	1	1			

☐ Check here if additional assessment information is recorded on the reverse side

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ERIK

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### SUMMARY AND RECOMMENDED ACTION BASED ON ASSESSMENT INFORMATION

In this space below summarize (1) strengths, interests, and learning styles, (2) areas in which remedial work or additional skill building appears to be warranted, and (3) specific higher mental processes and advanced skills that should be developed.

Strengths lie in the area of Language Arts and Fine Arts. His Interest-A-Lyzer indicates that there is sustained interest in the production of comic strips and sketches followed by writing, puppetry, and neighborhood "gang" projects. Cartooning is the area of greatest involvement. This statement is supported by the people who interest him; friends with like interests and job preferences.

The product chosen is the production of a comic book which would fall in the learning style area of projects.

Literary skills will be developed as scripts and plots are written. This appears to be an area where practice is needed.

Some higher mental processes in the cognitive and affective areas which will be exercised include synthesis, originality, interpretation, elaboration, evaluation, comparison, fluency, flexibility, value clarification, hypothesizing and appreciation.

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### Individual Conference Dates And Persons Participating in Planning Of IEP

<u>Mr. Harris</u>	<u>Mrs. Hammen</u>	<u>Mrs. Butts</u>
Oct 23	10/31 11/29	10/31 11/3, 10, 17 12/1, 8

### LEARNING STYLES

Enter the scores from the Learning Styles Inventory in the spaces below. Circle the highest area(s)

Learning Style	Score	Learning Style	Score
Projects	3.22	Teaching Games	3.80
Simulation	3.00	Independent Study	3.00
Drill and Recitation	2.13	Programmed Instruction	3.14
Peer Teaching	2.50	Lecture	2.86
Discussion	3.38		

Comments regarding informal observation about Learning Styles and relationships between areas of interest and learning styles.

Erik's preference for teaching games and projects seem to be in line with his preference for "doing" learning situations as indicated by his leadership ability, interest in theater, TV, newspaper work - a theatrical implication. His sense of humor and artistic ability reveal a high level of creativity which would substantiate his preference for a more creative learning style.

## Strength - A - Lyzer

AGE 10 TEACHER(S) \_\_\_\_\_

GRADE 5 PARENT(S) \_\_\_\_\_

### INTERESTS

As a result of student responses to the Interest-A-Lyzer or other interest assessment procedures, indicate the general area(s) in which levels of interest seem to be High, Average, and Low

	H	A	L		H	A	L
Fine Arts/Crafts	x			Managerial		x	
Scientific/Technical		x		Business			x
Literary/Writing	x			Historical			
Political/Judicial			x	Performing Arts		x	
Mathematical	x			Other			
Athletic			x	Other			

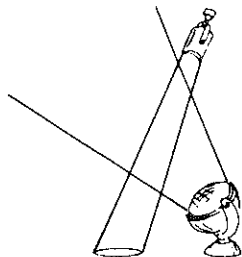
### SPECIFIC AREAS OF INTEREST

As a result of individual discussions with the student, indicate particular topics, issues, or areas of study in which the student would like to do advanced level work.

Visual Arts - Cartooning  
 Literary/Writing - Story for Comics  
 Film Strip - A comic Strip

# SAMPLE ITEMS FROM THE INTEREST-A-LYZER

Cover Page



## The Interest-A-Lyzer

by  
Joseph S. Renzulli  
University of Connecticut

Name \_\_\_\_\_ Age \_\_\_\_\_

School \_\_\_\_\_ Grade \_\_\_\_\_

Date \_\_\_\_\_

The purpose of this questionnaire is to help you become more familiar with some of your interests and potential interests. The questionnaire is not a test and there are no right or wrong answers. Your answers will be completely confidential. You may want to talk them over with your teacher or other students, but this choice is entirely up to you.

Some of the time that you spend in the special program will be devoted to working on individual or small-group projects. We would like for you to work on projects that are of interest to you, but sometimes we have to do a little thinking before we really know what some of our interests might be.

A good way to get in touch with our interests is to think about some of the things we like to do now and also some of the things we might like to do if given the opportunity. Some of the questions that follow will be "Let's pretend" questions; but keep in mind that their only purpose is to see what choices you would make in an imaginary situation.

As you read the questions try not to think about the kinds of answers that your classmates might write or how they might feel about your answers. Remember, no one will see your answers if you want to keep them confidential.

Do not try to answer the questions now. Read them over and think about them for a few days and then write your answers. Please do not discuss the questionnaire with others at this time. Sometimes we can be influenced by the opinions of others and this influence may prevent you from exploring some of your own interests. Remember, the major purpose of The Interest-A-Lyzer is to get YOU to THINK about YOUR OWN INTERESTS.

## SAMPLE ITEMS FROM THE INTEREST-A-LYZER

(continued)

### Sample Items

- Pretend that your class has decided to put on a play to raise money for a class trip. Each person has been asked to sign up for his or her first, second, or third choice for one of the jobs listed below. Mark your first choice with a 1, second choice with a 2, and third choice with a 3.

_____ Actor/Actress	_____ Playwright
_____ Director	_____ Musician
_____ Design Costumes	_____ Dancer
_____ Make Costumes	_____ Singer
_____ Light/Sound Person	_____ Business Manager
_____ Design Scenery	_____ Design Advertisements
_____ Build and Paint Scenery	_____ Photographer (to prepare photos for newspapers, bulletin boards, and other advertisements)

- Pretend that you can invite any person in the world to be a teacher in the special program for two weeks. Who would you invite?

First Choice \_\_\_\_\_

Second Choice \_\_\_\_\_

Third Choice \_\_\_\_\_

- Are you a collector? Do you collect stamps, sea shells, baseball cards, or other things? List the things that you collect and the number of years you have been collecting.

Things I Collect	Number of Years I Have Been Collecting
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

- What are some of the things you would like to collect if you had the time and money?

\_\_\_\_\_

\_\_\_\_\_

## SAMPLE ITEMS FROM THE SCALES FOR RATING THE BEHAVIORAL CHARACTERISTICS OF SUPERIOR STUDENTS

### Part I: Learning Characteristics

- Has unusually advanced vocabulary for age or grade level; uses terms in a meaningful way; has verbal behavior characterized by "richness" of expression, elaboration, and fluency.
- Possesses a large storehouse of information about a variety of topics (beyond the usual interests of youngsters his age).
- Has quick mastery and recall of factual information.

### Part II: Motivational Characteristics

- Becomes absorbed and truly involved in certain topics or problems; is persistent in seeking task completion. (It is sometimes difficult to get him to move on to another topic.)
- Is easily bored with routine tasks.
- Needs little external motivation to follow through in work that initially excites him.

### Part III: Creativity Characteristics

- Displays a great deal of curiosity about many things; is constantly asking questions about anything and everything.
- Generates a large number of ideas or solutions to problems and questions; often offers unusual ("way out," unique, clever responses).
- Is uninhibited in expressions of opinion; is sometimes radical and spirited in disagreement; is tenacious.

### Part IV: Leadership Characteristics

- Carries responsibility well; can be counted on to do what (s)he has promised and usually does it well.
- Is self-confident with children his/her own age as well as adults; seems comfortable when asked to show his/her work to the class.
- Seems to be well liked by his classmates.

### Part V: Artistic Characteristics

- Likes to participate in art activities; is eager to visually express ideas.
- Arrives at unique, unconventional solutions to artistic problems as opposed to traditional, conventional ones.

### Part VI: Musical Characteristics

- Shows a sustained interest in music—seeks out opportunities to hear and create music.
- Perceives fine differences in musical tone (pitch, loudness, timbre, duration).
- Easily remembers melodies and can produce them accurately.

### Part VII: Dramatic Characteristics

- Volunteers to participate in classroom plays or skits.
- Easily tells a story or gives an account of some experience.
- Effectively uses gestures and facial expressions to communicate feelings.

### Part VIII: Communication Characteristics— Precision

- Speaks and writes directly and to the point.
- Modifies and adjusts expression of ideas for maximum reception.
- Is able to revise and edit in a way which is concise, yet retains essential ideas.

### Part IX: Communication Characteristics— Expressiveness

- Uses voice expressively to convey or enhance meaning.
- Conveys information non-verbally through gestures, facial expressions, and "body language."
- Is an interesting storyteller.

### Part X: Planning Characteristics

- Determines what information or resources are necessary for accomplishing a task.
- Grasps the relationship of individual steps to the whole process.
- Allows time to execute all steps involved in a process.



# SAMPLE ITEMS FROM THE LEARNING STYLES INVENTORY:

A MEASURE OF STUDENT PREFERENCE  
FOR INSTRUCTIONAL TECHNIQUES

by

Joseph S. Renzulli & Linda H. Smith

## STUDENT FORM

### DIRECTIONS

Decide how you feel about participating in each class activity listed below.

Darken A if it is **very unpleasant**.

Darken B if it is **rather unpleasant**.

Darken C if it is **neither pleasant nor unpleasant**.

Darken D if it is **rather pleasant**.

Darken E if it is **very pleasant**.

- Having other students who are experts on a topic present their ideas to the class.
- Going to the library with a committee to look up information.
- Having a friend help you learn material you are finding difficult to understand.
- Studying on your own to learn new information.
- Planning a project you will work on by yourself.
- Working on assignments where the questions are arranged in an order that helps you get them right.
- Playing a board game that helps you practice one of your school subjects. (An example of a board game is Scrabble or Monopoly.)
- Playing a game using flash cards in order to practice what you have learned.
- Talking with others in your class about a topic of interest.
- Working with a committee to prepare a lesson to present to the class.
- Having the teacher call on individual students to recite such things as multiplication tables or the names of past presidents of the United States.
- Having a classmate teach you how to do something he or she does especially well.
- Working on assignments where you fill in the missing word to complete a sentence.



KEY CONCEPT	<b>Curriculum Compacting: Procedures for Modifying the Regular Curriculum for High Ability Students</b>
MAJOR QUESTIONS TO BE ADDRESSED	<p>What are the objectives of Curriculum Compacting?</p> <p>How do we train classroom teachers to be able to effectively modify the regular curriculum for high ability students?</p> <p>In what ways can we involve the entire faculty (administrators, teachers, support staff) in the process of compacting to guarantee that this service is provided for our high ability students?</p>
BASIC REFERENCE MATERIAL FOR THE TRAINER	<p><i>The Schoolwide Enrichment Model</i>, Chapter VI</p> <p><i>The Secondary Triad Model</i>, 14–15, 41–44</p> <p><i>The Revolving Door Identification Model</i>, 74–78</p>
RELATED ARTICLES FROM <i>THE TRIAD READER</i>	<p>“Curriculum Compacting: An Essential Strategy for Working With Gifted Students,” 91–95</p> <p>No. 2 — The Compactor, <i>SEM</i>, 224</p>
TRANSPARENCIES (T), HANDOUTS (H), AND SLIDES (S) FOR THE TRAINING SESSION	<p>T/H — Chart 27, Curriculum Compacting Summary Sheet, <i>SEM</i>, 222</p> <p>T/H — Action Form No. 2, The Compactor, <i>SEM</i>, 224</p> <p>T/H — Completed (sample) copies of Action Form listed above. Samples may be found on 227 and 232 of <i>SEM</i></p> <p>T/H — Self-selected examples from the enclosed materials</p>
TEACHER TRAINING AND INVOLVEMENT ACTIVITIES	<p><i>SEM</i>, 235–246</p> <p>SIMSIT No. 8: What Should We Do for Joanie? A Simulation on Curriculum Compacting, <i>SEM</i>, 237–242</p> <p>SIMSIT No. 9: We All Know Who the Bluebirds Are, <i>SEM</i>, 243–246</p> <p>SIMSIT No. 12: Beyond Compacting, <i>SEM</i>, 391–393</p>

## CURRICULUM COMPACTING SUMMARY SHEET

### DEFINITION

Modifying or "streamlining" the regular curriculum in order to eliminate repetition of previously mastered material, upgrade the challenge level of the regular curriculum, and provide time for appropriate enrichment and/or acceleration activities while ensuring mastery of basic skills.

### TARGET AUDIENCES

1. All Talent Pool students (according to Individual Strength Areas), especially when involved in a Type III activity.
2. Any non-Talent Pool student who has previously mastered portions of the regular curriculum or who is capable of mastering such material at an accelerated pace.

### OBJECTIVES

1. To create a challenging learning environment within the context of the regular curriculum.
2. To guarantee proficiency in basic curriculum.
3. To "buy" time for enrichment and acceleration.

### KEY CONCEPTS

Modification of the regular curriculum through an assessment of students strengths.  
Elimination or acceleration of skills activities in strength areas following assessment.  
Systematic planning of enrichment and/or acceleration activities to replace skills students have already mastered or can master at a faster pace.

### ACTION FORMS

The Compactor

I am envious of the gifted student who found a place where being “one of them” was changed to a feeling of being “one of us.” I breezed through classes for twelve years, graduated as high school valedictorian and then almost flunked out of college because I never learned to work hard at learning. I feel angry, jealous, and cheated about the potential that resulted from my high school’s lack of special programs for the gifted.

Rebecca Smith  
Bolton, Connecticut

Letter to the Editor, *Psychology Today*, August, 1984

## TEAMWORK IN CURRICULUM COMPACTING

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### **Responsibilities of the classroom teacher:**

- Determine goals of the regular curriculum
- Assess students' mastery of goals
- Diagnose and prescribe appropriate learning activities
- Plan enrichment activities (with assistance from G/T teacher)

### **Responsibilities of teacher of the gifted:**

- Organize and implement teacher training
- Coach teachers implementing compacting
- Assist teachers in planning enrichment activities and locating appropriate materials

### **Responsibilities of the administrator:**

- Provide, support *and participate in* teacher training activities
- Budget funds needed for enrichment materials
- Oversee scheduling to allow the teacher of the gifted time for coaching
- Reinforce compacting through praise and positive evaluations

# INDIVIDUAL EDUCATIONAL PROGRAMMING GUIDE

## The Compactor

Prepared by Joseph S. Renzulli  
Linda M. Smith

NAME _____		AGE _____	TEACHER(S) _____	Individual Conference Dates And Persons Participating in Planning Of IEP _____
SCHOOL _____		GRADE _____	PARENT(S) _____	
<b>CURRICULUM AREAS TO BE CONSIDERED FOR COMPACTING</b> Provide a brief description of basic material to be covered during this marking period and the assessment information or evidence that suggests the need for compacting.	<b>PROCEDURES FOR COMPACTING BASIC MATERIAL</b> Describe activities that will be used to guarantee proficiency in basic curricular areas.	<b>ACCELERATION AND/OR ENRICHMENT ACTIVITIES</b> Describe activities that will be used to provide advanced level learning experiences in each area of the regular curriculum.		
<i>Name it.</i>	<i>Prove it.</i>	<i>Change it.</i>		
<i>What material needs to be covered?</i>	<i>Exactly what material is to be excluded?</i>	<i>What enrichment and/or acceleration activities will be included?</i>		
<i>What evidence shows a need for compacting?</i>	<i>How will you prove mastery?</i>	<i>Independent Study Acceleration</i> <i>Mini-courses Honors Courses</i> <i>College Courses Mentorships</i>		
		<i>Small Group Investigations Work Study</i>		

☐ Check here if additional information is recorded on the reverse side.

### CURRICULUM AREAS TO BE CONSIDERED FOR COMPACTING

Provide a brief description of basic material to be covered during this marking period and the assessment information or evidence that suggests the need for compacting.

Chapter 18, The Enlightenment, pp. 429-439, Man's Unfinished Journey: A World History. Topics: (1) Leading Thinkers of the Enlightenment, (2) Trends of Thought During the Enlightenment, and (3) Locke, Voltaire, Montesquieu, Rousseau. Can easily be covered on her own.

### PROCEDURES FOR COMPACTING BASIC MATERIAL Describe activities that will be used to guarantee proficiency in basic curricular areas.

Read Chapter independently. Quiz: Identification of thinkers and their stated philosophies; Identification of terms unique to the Enlightenment philosophers (i.e. Secularism, Separation of Powers, Scientific Attitude, etc.). Essay Question - see Instructor's Guide of text, pp. 134-136.

### ACCELERATION AND/OR ENRICHMENT ACTIVITIES Describe activities that will be used to provide advanced level learning experiences in each area of the regular curriculum.

1. Work with small groups of (regular) students to explain an Enlightenment philosophy with which they have a special interest.
2. Examine a contemporary interpretation of Locke's Social Contract Theory, i.e., contemporary American society subscribes to Locke's theory that people form a political contract for certain reasons, then disband when the contract is fulfilled. For example, the anti-nuclear groups form a "contract" verbally and socially to stop the spread of nuclear energy facilities. Ask Sara to interview members of student and adult groups in our community who support this position in an effort to determine whether their attitudes prove or disprove that Locke's Social Contract Theory still operates in our society.



**EDUCATION WEEK — 10/9/85**

**CHICAGO MASTERY LEARNING READING:  
'A PROGRAM WITH THREE LEFT FEET'**

by  
**Kenneth S. Goodman**

**Every teacher at every level, from kindergarten through grade 8, was required to use C.M.L.R. methods for all pupils in a rigid and unvarying way. The program perverted the principle that "every child can learn" into the idea that "every child can learn the same way."**

**A second aspect of the Chicago program that would have brought it down eventually in any case was its insistence on whole-class instruction. This method was presented in promotional materials as major innovation linked with "management by instructional units." The 1,400 objectives of Chicago's earlier reading program were reduced in the C.M.L.R. program to 273 skills, which were then compressed into 150 "Test Points" — each the culmination of a unit lasting about a week. The whole class had to progress from instructional unit to instructional unit at the same time.**

**There were two tests in each unit. Pupils who succeeded on at least 80% of the first test were considered successful in the unit. But these pupils were not permitted to go on to the next unit until the rest of the class was retaught and retested. The successful pupils had to mark time. They were permitted some free reading, but the program strongly suggested that they use C.M.L.R. practice materials.**

Meanwhile, with regard to content and materials, a sample of U.S. publishers agreed that their textbooks had dropped two grade levels in difficulty over the last 10–15 years, according to the *Los Angeles Times*. When Californians tried to reserve two slots on the statewide adoption list for textbooks that would challenge the top one-third of students, no publisher had a book to present. They could only suggest reissuing textbooks from the late sixties (now unacceptable because of their inaccurate portrayals of women and minorities) or writing new ones, a three- to five-year project.

“How to Improve Schools Without Spending More Money”, Michael W. Kirst, *PHI DELTA KAPPAN*, September, 1982

*Educational R&D Report, 3 (4), 1980-81.*

## **CONSUMER GROUP FINDS STUDENTS KNEW MOST OF THEIR TEXTS' CONTENT BEFORE THEY SPENT A YEAR "LEARNING" IT**

For the last two years EPIE Institute, a nonprofiteducational consumer agency, has been testing 4th and 10th graders on the content of their textbooks before and after yearlong use. Sixty percent of the 4th graders in the wealthier communities were able to score over 80% on a test of the content of their math text before they had used it for the school year. Seven percent of "disadvantaged" 4th graders tested in poorer communities scored 38% or less at the start of the year, and showed little or no gain after a year.

Similar findings were reported on tests of textbook content with students in 4th and 10th grade science and in 10th grade social studies. The two-year study conducted in schools on Long Island, N.Y., by James R. George EPIE's Research Director, was funded by the National Institute of Education.

Announcing these findings, P. Kenneth Komoski, EPIE's Director, said: "Aside from the question of whether these textbooks should have been purchased, there are two more basic questions: Why do so many schools fail to assess the learning needs of students adequately and use that information to fit learning materials to learner capabilities? Why do the producers of these materials fail to test and to label their products in ways that would help schools achieve a better materials-to-learner fit? Unfortunately, the second question is answered by the first," said Komoski. "School consumers don't demand such information because few use it when they select materials. The learners are the losers."

For more information on this and other EPIE programs, write:

P. Kenneth Komoski  
EPIE Institute  
P.O. Box 620  
Stony Brook, NY 11790

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# SUCCESSFUL COMPACTING

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- ◆ *Careful Diagnosis*
- ◆ *Knowledge of the  
Content & Objectives*

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# COMPACTING OBJECTIVES

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- ◆ *Create a Challenging Learning Environment*
- ◆ *Guarantee Proficiency in Basic Curriculum*
- ◆ *Buy Time for Enrichment and Acceleration*

# INDIVIDUAL EDUCATIONAL PROGRAMMING GUIDE

## The Compactor

Prepared by Joseph S. Renzulli  
Linda M. Smith

NAME Eileen AGE        TEACHER(S)        Individual Conference Dates And  
Persons Participating in Planning Of IEP       

SCHOOL        GRADE 5 PARENT(S)       

CURRICULUM AREAS TO BE CONSIDERED FOR COMPACTING Provide a brief description of basic material to be covered during this marking period and the assessment information or evidence that suggests the need for compacting.	PROCEDURES FOR COMPACTING BASIC MATERIAL Describe activities that will be used to guarantee proficiency in basic curricular areas.	ACCELERATION AND/OR ENRICHMENT ACTIVITIES Describe activities that will be used to provide advanced level learning experiences in each area of the regular curriculum.
Language Arts Holt 14: Units 2-6 Pretest Units 2-6 Decoding/encoding skills Language skills	Unit and level test in Holt Language Arts. Eileen will participate in all language arts activities in the classroom except those involving: Decoding/encoding skills and language skills already mastered and any kind of "seatwork" (repetitious work)	Advanced Exposure in Language Arts To read biographies for the purpose of enrich- ing Eileen's background in literature and to see how the following human value applies to her selections: "Determination and courage are often necessary to achieve one's goals"
CTBS Scores 10/78 Vocabulary 6.5 Language Mechanics 9.9 Comprehension 9.5 Language Expression 9.9 Total Reading 7.9 Total Language 9.8	Time gained from this will go towards Ei- leen's advanced exposure in Language Arts.	Amelia Earhart Abigail Adams Phyllis Whitely Harriet Beecher Stowe Anne Bradstreet Mahalia Jackson Dolly Madison (all in Wetmore Library) Also, Eileen will choose novels from the Newberry Award series to increase her vocabulary and deepen her understanding of plot structure in terms of introduction, complication, climax, and resolution.
		Advanced Exposure in Science 8 trips to Talcott Mt. for extension, dif- ferentiated and intensive instruction in the areas of computers and calculators, chronobiology and weather and time to instruct others in class on above areas.

☐ Check here if additional information is recorded on  
the reverse side.

# INDIVIDUAL EDUCATIONAL PROGRAMMING GUIDE

## The Compactor

Prepared by Joseph S. Renzulli  
Linda M. Smith

NAME Tom AGE 10 TEACHER(S) \_\_\_\_\_ Individual Conference Dates And  
Persons Participating in Planning Of IEP \_\_\_\_\_

SCHOOL \_\_\_\_\_ GRADE 5 PARENT(S) \_\_\_\_\_

CURRICULUM AREAS TO BE CONSIDERED FOR COMPACTING Provide a brief description of basic material to be covered during this marking period and the assessment information or evidence that suggests the need for compacting.	PROCEDURES FOR COMPACTING BASIC MATERIAL Describe activities that will be used to guarantee proficiency in basic curricular areas.	ACCELERATION AND/OR ENRICHMENT ACTIVITIES Describe activities that will be used to provide advanced level learning experiences in each area of the regular curriculum.
English Unit on adjectives (identification, proper adjectives, comparing adjectives) Unit on nouns (proper, common, possessive, plurals, identification) Unit on capital letters	Teacher - made tests in all areas described Continental Press dittos used as test Will work on individual tasks on articles (a, an, the) and possessive adjectives. Teacher-made tests Unit 7 test Macmillan Mathematics 5 Math curriculum post-tests	Start a school newspaper to be published once a month Tom will edit the geography and Travel section of the newspaper. Tom will also write a monthly column. Will be able to move to multiplying and dividing since mastery was shown in other areas. Acceleration.
Math Unit on fractions (adding, subtracting, multiplying, dividing)	Is on highest level in spelling kit. Daily work. Teacher-made tests where he shows knowledge of spelling rules.	School newspaper (see above)
Spelling Words in Economy Press Kit on Individualizing Spelling one week. Next week works with Teacher in directed activities from Harper/Row Basic Speller 5.	Teacher-made tests to show basic understanding of geography, production, colonial history	Individual project work on history and geography of New England (specifically Rhode Island).
Social Studies U.S. Geography - Geography and the history of New England		

☐ Check here if additional information is recorded on the reverse side.

# INDIVIDUAL EDUCATIONAL PROGRAMMING GUIDE

## The Compactor

Prepared by Joseph S. Renzulli  
Linda M. Smith

NAME Daniel AGE 8 TEACHER(S) \_\_\_\_\_ Individual Conference Dates And  
Persons Participating in Planning Of IEP \_\_\_\_\_

SCHOOL \_\_\_\_\_ GRADE 3 PARENT(S) \_\_\_\_\_

<p><b>CURRICULUM AREAS TO BE CONSIDERED FOR COMPACTING</b> Provide a brief description of basic material to be covered during this marking period and the assessment information or evidence that suggests the need for compacting.</p> <p>Holt Language Arts reading series - level 10 Danny has demonstrated mastery of the decoding/encoding skills introduced in this level.</p>	<p><b>PROCEDURES FOR COMPACTING BASIC MATERIAL</b> Describe activities that will be used to guarantee proficiency in basic curricular areas.</p> <p>Danny will receive group instruction when the Holt Management Program (pre-tests, level tests and unit tests) indicates that skill development is needed.</p> <p>The Management Program will be used to check proficiency in the following areas: - sequencing - realism vs. fantasy - contractions - verb tenses</p> <p>Danny will not participate in his reading group when drill or review activities are planned.</p>	<p><b>ACCELERATION AND/OR ENRICHMENT ACTIVITIES</b> Describe activities that will be used to provide advanced level learning experiences in each area of the regular curriculum.</p> <p>Talcott Mt. Science Center Danny will participate in approximately 7 field trips to the center. Topics to be covered are: crystals, aerial photos, snow, plants and constellations, weather and forest life.</p> <p>Classroom Time will be provided for Danny to do research, independent reading and work on his independent study. The following materials are available for language arts enrichment: Scholastic Independent Reading Kit, Coronet books and cassettes, Readers Digest independent reading series</p>
		<p><b>TAG Resource - Room</b></p> <p>critical thinking skills creative problem solving creative thinking skills research skills independent study</p>

☐ Check here if additional information is recorded on the reverse side.



# INDIVIDUAL EDUCATIONAL PROGRAMMING GUIDE

## The Compactor

 Prepared by Joseph S. Renzulli  
Linda M. Smith

 NAME David AGE 11 TEACHER(S) \_\_\_\_\_ Individual Conference Dates And  
Persons Participating in Planning Of IEP \_\_\_\_\_

 SCHOOL \_\_\_\_\_ GRADE 6 PARENT(S) \_\_\_\_\_

CURRICULUM AREAS TO BE CONSIDERED FOR COMPACTING	PROCEDURES FOR COMPACTING BASIC MATERIAL	ACCELERATION AND/OR ENRICHMENT ACTIVITIES
<p>Math</p> <p>6th Grade Math text with 6th Grade Math Curriculum objectives</p>	<p>Major check-ups: pg. 62, 94, 120, 150, 174, 198, 224, 250, 278, 300 and 316.</p>	<p>Advanced Exposure to Math: Inductive thinking skills: Open Ended Problems by A. Hornadek</p> <p>Logic skills: Classroom Quickies by A. Hornadek</p>
<p>CTBS Score in Math 10/78</p> <p>8, 7 OGE</p>	<p>Concentrated activities to develop mastery in multiplying by a 3-digit number, dividing with fractions, operations with decimals, finding percents, integers</p>	<p>What are My Chances? by A. Shulte</p> <p>Aftermath II by M. Laycock</p>
<p>Skills test at the end of 6th Grade text</p> <p>Mastery of all skills except for:</p> <p>multiplying by a 3-digit number</p> <p>dividing by a 2- or 3-digit number</p>	<p>Recommended and Additional activities in Math as outlined by Torrington's Mathematics Curriculum Objectives for Grade 6.</p>	<p>David will also attend a preparation at East School and 3 subsequent visits to Talcott Mt. to explore the following topic: Computers and Calculators</p>
<p>dividing with fractions</p> <p>operations with decimals</p> <p>finding percents</p> <p>integers</p>		<p>TAG resource room and 5 hours a week with the TAG teacher. Type I, II and III activities developing creative and critical thinking skills, creative and critical problem solving.</p>

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# INDIVIDUAL EDUCATIONAL PROGRAMMING GUIDE

## The Compactor

Prepared by Joseph S. Renzulli  
Linda M. Smith

NAME Alison AGE 6 TEACHER(S) \_\_\_\_\_ Individual Conference Dates And  
Persons Participating in Planning Of IEP \_\_\_\_\_

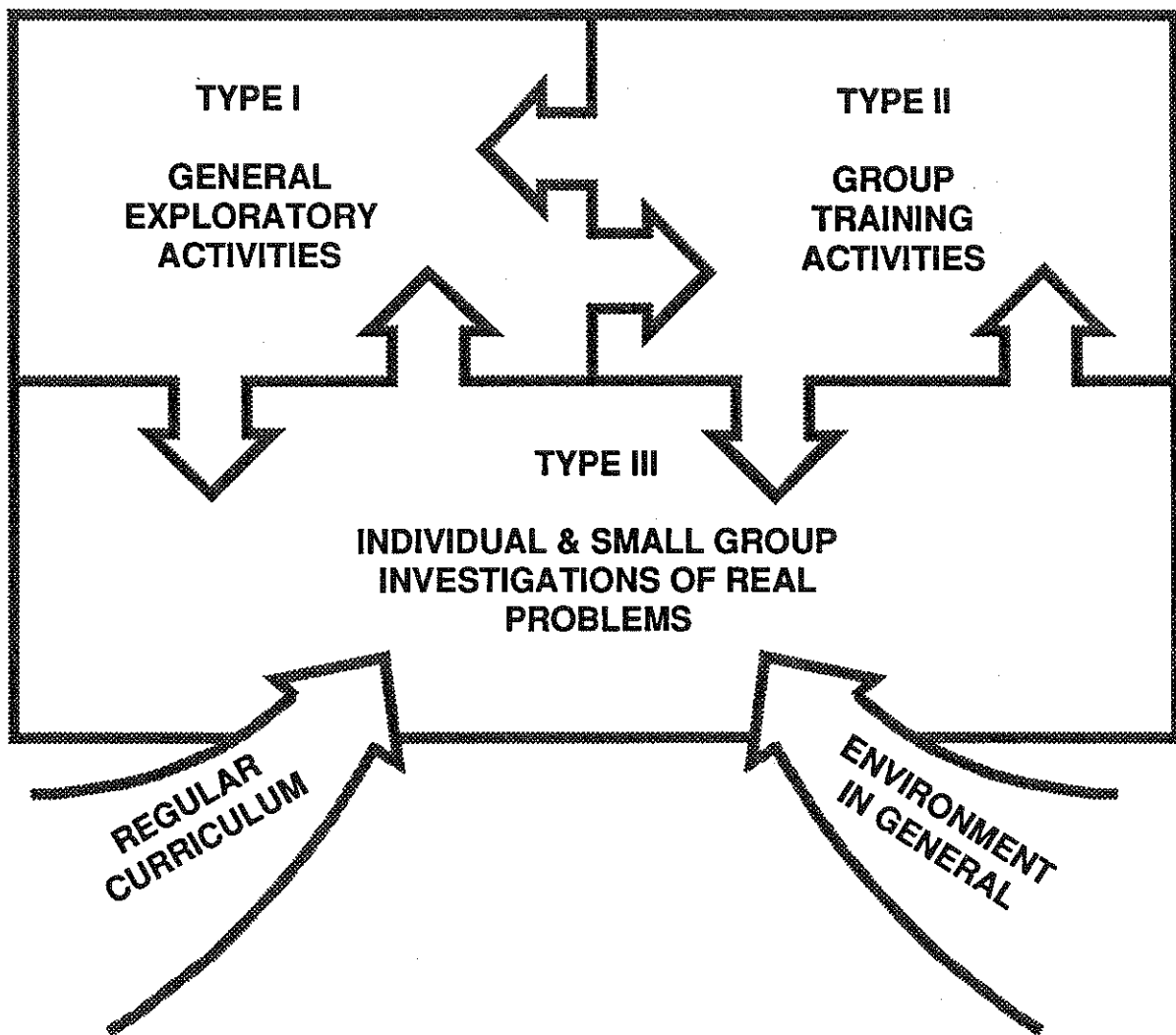
SCHOOL \_\_\_\_\_ GRADE 1 PARENT(S) \_\_\_\_\_

CURRICULUM AREAS TO BE CONSIDERED FOR COMPACTING	PROCEDURES FOR COMPACTING BASIC MATERIAL	ACCELERATION AND/OR ENRICHMENT ACTIVITIES
<p><b>Holt Basic Reading Series - Levels 3-6.</b> As determined by Holt level tests, Alison has mastered most of the comprehension and phonetic objectives introduced in these levels.</p> <p><b>Individualized Spelling Program by Economy</b> - Alison has mastered level 1-4. She will be placed in level 5.</p> <p><b>Math</b> - As determined by the first grade math placement test, Alison has mastered most of this curriculum. She will begin her math program in Miss Hirschak's 2nd grade classroom.</p>	<p>Capital letters and periods. Teacher-made worksheets and worksheets from Continental Press. Alison will participate in classroom activities dealing with these skills. Check proficiency by Holt level 6 test. Capital letters and periods - pg. 27.</p> <p><b>Contractions</b> - Level 7 Teacher's manual pages 81, 119, 175, 216, 217 and 255-256. Check proficiency by Holt level 7 test (Contractions)</p> <p>Change v to i and add es/and other plural forms: Level 9. Teacher's manual pages 282 and 293-294. Level 8 manual pages 222-223 and 246, 311. Check proficiency by Holt Level test and reading consultant-made test for these plural forms not covered in the level 9 test.</p> <p><b>Compound Words</b> - Level 9 Teacher's manual. Pages 77, 267. Check for proficiency - level 9 test page 9 (compound words)</p> <p><b>Pronouns</b> - Level 9 teacher's manual page 325. Check for proficiency - level 9 test (language skills) page 9.</p>	<p><b>Classroom</b></p> <p>Alison's classroom teacher will use the language experience approach. Achievement units on the Checkman machine will be used with Alison (builds on Comprehension and incorporates handwriting). Readers Digest Skill Builders will strengthen Alison's comprehension, sequencing and higher level thinking skills. Scholastic Individual Reading Kit will provide Alison with this opportunity to read independently and use instructional games and records. Alison will be provided with time to work in her classroom on a Type III activity (independent study)</p> <p><b>Talcott Mt. Science Center</b></p> <p>Alison will participate in approximately seven field trips to the Center and will also take part in Talcott Mt. programs presented in Torrington.</p> <p><b>TAG resource room</b></p> <p>Critical thinking skills, creative thinking skills, creative problem solving, critical problem solving,</p> <p>Type III independent study.</p> <p>Talcott Mt. topics - Crystals, weather, forest life, aerial photos and mountains, snow, planets and constellations.</p>

☐ Check here if additional information is recorded on the reverse side.

KEY CONCEPT	Type I Enrichment: General Exploratory Activities
MAJOR QUESTIONS TO BE ADDRESSED	<p>What are the objectives of Type I Enrichment?</p> <p>Who are the target audiences?</p> <p>How do we plan and carry out Type I activities for each target audience?</p> <p>How do we document and evaluate Type I activities?</p>
BASIC REFERENCE MATERIAL FOR THE TRAINER	<p><i>The Enrichment Triad Model</i>, 17–24</p> <p><i>The Secondary Triad Model</i>, 17–19</p> <p><i>The Schoolwide Enrichment Model</i>, Chapter VII</p> <p><i>The Revolving Door Identification Model</i>, 72–73</p>
RELATED ARTICLES FROM <i>THE TRIAD READER</i>	<p>“The Triad/Revolving Door System: A Research-Based Approach to Identification and Programming for the Gifted and Talented,” 32–40</p> <p>“A Non-Elitist Approach to Serving the Gifted and Talented,” 41–43</p> <p>“A New Approach for Serving the Gifted and Talented,” 44–45</p> <p>“The Revolving Door Identification Model: Excellence Without Elitism,” 46–48</p>
ACTION FORMS	<p>No. 3 — Type I Planning Guide, <i>SEM</i>, 249–252</p> <p>No. 4 — Community Resource Record, <i>SEM</i>, 263–264</p> <p>No. 5 — Resource Directory Cards, <i>SEM</i>, 265–266</p> <p>No. 6 — Type I Resources by Subject Area, <i>SEM</i>, 267–268</p> <p>No. 7 — Sources for Type I Resources, <i>SEM</i>, 269–271</p> <p>No. 8 — Type I Enrichment Documentation Form, <i>SEM</i>, 284–286</p>
TRANSPARENCIES (T), HANDOUTS (H), AND SLIDES (S) FOR THE TRAINING SESSION	<p>T/H — Chart 29, Type I Enrichment Summary Sheet, <i>SEM</i>, 248</p> <p>T/H — Blank copies of all Action Forms listed above</p> <p>T — Completed (sample) copies of Action Forms listed above</p> <p>T/H — Selected examples from the enclosed materials</p> <p>S — Nos. 16 to 35 in The Triad Slide Show</p>
TEACHER TRAINING AND INVOLVEMENT ACTIVITIES	<p>Generating Lists of Type I Topics, <i>SEM</i>, 289, 297–299</p> <p>SIMSIT No. 10: The Ten Cent Type I Challenge, <i>SEM</i>, 302–304</p> <p>SIMSIT No. 11: The reluctant Community Resource, <i>SEM</i>, 305–308</p>
EVALUATION FORMS	<p><i>SEM</i>, 290–296. See also page 288 for information about using the Type I Matrix as an evaluation device.</p>

## THE ENRICHMENT TRIAD MODEL



## TYPE I ENRICHMENT SUMMARY SHEET

DEFINITION	Experiences and activities that are purposefully designed to expose students to a wide variety of disciplines (fields of study), visual and performing arts, topics, issues, occupations, hobbies, persons, places and events that are not ordinarily covered in the regular curriculum.
TARGET AUDIENCES	<ol style="list-style-type: none"> <li>1. All students (general and periodic).</li> <li>2. Talent Pool students (general <i>and</i> specific — regularly scheduled).</li> </ol>
OBJECTIVES	<ol style="list-style-type: none"> <li>1. To enrich the lives of all students by expanding the scope of experiences provided by the school.</li> <li>2. To stimulate new interests that might lead to more intensive follow-up (Type III) activity on the parts of individuals or small groups of students.</li> <li>3. To give teachers direction in making meaningful decisions about the kinds of Type II Enrichment activities that should be selected for particular groups of students.</li> </ol>
KEY CONCEPTS	<p>Exposure to New Topics Different From Regular Curriculum</p> <p>Dynamic Activities That Will Stimulate New Interests In Certain Students</p> <p>“Event” Oriented</p>
ACTION FORMS	<p>Type I Planning Guide</p> <p>Community Resource Record</p> <p>Resource Directory Cards</p> <p>Type I Resources by Subject Area</p> <p>Form for Recording Sources for Type I Resources</p> <p>Type I Enrichment Documentation Form</p>



## KEY CONCEPT

## Type II Enrichment

MAJOR QUESTIONS  
TO BE ADDRESSED

What are the objectives of Type II Enrichment?  
 Who are the target audiences?  
 How do we plan and carry out Type II Skills?  
 How do we organize Type II Skills within the classroom and the resource room?  
 How do we document and evaluate Type II activities?

BASIC REFERENCE  
MATERIAL FOR THE  
TRAINER

*The Enrichment Triad Model*, 24–29  
*The Schoolwide Enrichment Model*, 309–391  
*The Secondary Triad Model*, 16, 21, 56, 57  
*The Revolving Door Identification Model*, 72–73

RELATED ARTICLES  
FROM *THE TRIAD*  
READER

"The Triad/Revolving Door System: A Research-Based Approach to Identification and Programming for the Gifted and Talented," 32–40  
 "Williams' Strategies to Orchestrate Renzulli's Triad," 133–138  
 "Scope and Sequence Approach to Process Development," 139–142

## ACTION FORMS

No. 9a —Planning Matrix for Organizing and Teaching Type II Skills: Cognitive and Affective Training, *SEM*, 314  
 No. 9b —Planning Matrix for Organizing and Teaching Type II Skills: Learning How-to-Learn Skills, *SEM*, 315  
 No. 9c —Planning Matrix for Organizing and Teaching Type II Skills: Using Advanced Research Skills and Reference Materials, *SEM*, 316  
 No. 9d —Planning Matrix for Organizing and Teaching Type II Skills: Written, Oral and Visual Communication Skills, *SEM*, 317  
 No. 10a —Materials and Activities Selection Worksheet for Planning Type II Enrichment: Cognitive and Affective training, *SEM*, 349  
 No. 10b —Materials and Activities Selection Worksheet for Planning Type II Enrichment: Learning How-to-Learn Skills, *SEM*, 350  
 No. 10c —Materials and Activities Selection Worksheet for Planning Type II Enrichment: Using Advanced Research Skills and Reference Materials, *SEM*, 351  
 No. 10d —Materials and Activities Selection Worksheet for Planning Type II Enrichment: Written, Oral and Visual Communication Skills, *SEM*, 352  
 No. 11 —Enrichment Material Specification Form, *SEM*, 369

TRANSPARENCIES (T),  
HANDOUTS (H), AND  
SLIDES (S) FOR THE  
TRAINING SESSION

T/H —Chart 31, Type II Enrichment Summary Sheet, *SEM*, 310  
 T/H —Chart 32, Target Audiences and Group Organizational Patterns for Type II Enrichment, *SEM*, 311  
 T/H —Blank copies of all Action Forms listed above  
 T/H —Chart 33, Taxonomy of Type II Enrichment Processes, *SEM*, 338–344  
 T/H —Self-selected examples from the enclosed materials  
 S —Nos. 36 to 47 in The Triad Slide Show

TEACHER TRAINING AND  
INVOLVEMENT  
ACTIVITIES

Needs Assessment of Type II Enrichment Skills, *SEM*, 345–347  
 SIMSIT No. 12: Beyond Compacting: A Simulation About Type II Training in the Regular Classroom, *SEM*, 391–393

## EVALUATION FORMS

Evaluation Guide for Commercial Enrichment Materials, *SEM*, 361–365  
 Scale for Evaluating Creativity Teaching Materials, *SEM*, 366–368  
 Class Activities Questionnaire, *SEM*, 380

## TYPE II ENRICHMENT SUMMARY SHEET

### DEFINITION

Instructional methods and materials that are purposefully designed to promote the development of thinking and feeling processes.

### TARGET AUDIENCES

1. All students (basic training)
2. Talent Pool students (basic training plus advanced level experiences according to individual abilities and interests)

### OBJECTIVES

1. To develop general skills in creative thinking and problem solving, critical thinking, and affective processes such as sensing, appreciating and valuing.
2. To develop a wide variety of specific learning how-to-learn skills such as notetaking, interviewing, classifying and analyzing data, drawing conclusions, etc.
3. To develop skills in the appropriate use of advanced level reference materials such as readers guides, directories, abstracts, etc.
4. To develop written, oral and visual communication skills that are primarily directed toward maximizing the impact of students' products upon appropriate audiences.

### KEY CONCEPTS

A Taxonomy of Process and Thinking Skills Development  
Group Interaction  
A "Scope and Sequence" Approach Process Development  
Methods and Materials Oriented

### ACTION FORMS

Planning Matrices for Organizing and Teaching Type II Skills  
Materials and Activities Selection Worksheets  
Enrichment Material Specification Forms



## Needs Assessment of Type II Enrichment Skills (Specific Areas)

Date \_\_\_\_\_  
 Person(s) Completing Form \_\_\_\_\_  
 Objective \_\_\_\_\_  
 Grade Level(s) Being Considered \_\_\_\_\_

### Directions

Listed below are a number of process skills related to the above objective. Review each skill and rate it according to the following four scales.

Process Skills	Present Degree of Coverage in the Regular Curriculum		Degree to Which It Should Be Covered		
	Low	High	In the Regular Classroom for All Students	In the Regular Classroom for Talent Pool Students	In the Resource Room for Talent Pool Students
1. Identifying the Information Being Sought	1 2 3 4 5		1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
2. Deciding on Appropriate Instruments	1 2 3 4 5		1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
3. Identifying Sources of Existing Instruments	1 2 3 4 5		1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
4. Designing Instruments (e.g., Checklists, Rating Scales, Interview Schedules)	1 2 3 4 5		1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
5. Developing Question Wording Skills (e.g. Factual, Attitudinal, Probing, Follow-up)	1 2 3 4 5		1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
6. Sequencing	1 2 3 4 5		1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
7. Identifying Representative Samples	1 2 3 4 5		1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
8. Field Testing and Reviewing Instruments	1 2 3 4 5		1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
9. Developing Rapport with Subjects	1 2 3 4 5		1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
10. Preparing a Data Gathering Matrix and Schedule	1 2 3 4 5		1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
11. Using Follow-up Techniques	1 2 3 4 5		1 2 3 4 5	1 2 3 4 5	1 2 3 4 5

## Target Audiences and Group Organizational Patterns for Type II Enrichment

General Population (Including Talent Pool Students)			Talent Pool Students	
Target Audience				
Major Planning Responsibility	Type II Committee of the Enrichment Team [With Consultation from Resource Teacher and Subject Area Coordinators (When Available)]		Resource Teacher(s) [With Consultation from Type II Committee]	
Group	Examples	Trainer	Group	Trainer
Entire Classroom	Process Training Related to a Regular Curricular Topic (e.g., Creativity Training in Language Arts)	Classroom Teacher	Talent Pool Groups Who Are Regularly Scheduled into the Resource Room	Resource Teacher
Single Grade Level or Grade Level Cluster	Specialized Process Training (e.g., Data Gathering and Recording Using Community Survey Instruments)	Resource Teacher or Community Resource Person	Predetermined Process Training Sessions From Type II Scope and Sequence Plan	School Librarian or Outside Reference Specialist
Small Groups Within Classroom	Applied Process Training (e.g., Brainstorming for Ideas in Creative Stories and Poetry)	Classroom or Resource Teacher; Librarian; Outside Resource Person	Advanced Reference and Research Skills	Outside Resource Person or Classroom Teacher* With Expertise in this Area
Individuals or Small Groups Who Self-Select Enrichment Materials	Advanced Computer Programming Techniques for "Top" Math Group	Math Consultant or Computer Specialist, with Follow-up by Classroom Teacher	Specialized Process Training (e.g., Astrophotography)	Community Volunteer or Classroom Teacher With Expertise in the Area
	"Wff 'n Proff,"* "News Kit"	[No Teacher Direction Needed]	Type II Mini-Course in Oral History Techniques (Four Sessions at 1½ Hours/Session)	
			Talent Pool Students With a Common Interest Plus Non-Talent Pool Students With the Same Interest (by invitation)	
* "Back-of-the-room" enrichment materials			* When a classroom teacher is serving as a guest instructor in the resource room, the resource teacher may then provide process training in that teacher's classroom, thereby facilitating an exchange of talents among faculty members.	

## A Planning Matrix for Organizing and Teaching Type II Skills With Commercial Enrichment Materials

### I. Cognitive and Affective Training

Skill	Grades K-3	Grades 4-8	Grades 9-12
C. Critical and Logical Thinking	Basic Thinking Skills—5 Mind Benders—5 Figural Sequences—5 Think About It—K—10 Think About It—P—10 Above and Beyond 3—16 Junior Thinklab—78 Gus—45 Pixie—45 Thinking Games—42 Productive Thinking Program—51 Let's Look at Logic—34 Thinking Skills—64 First Thinking Box—21 REACH Centers—86 Willie the Wisher—110 Thinking Games: Set 1—76 CoRT—103 What's Next—11 Why There—11 What's Missing—11 Young Think—95 Just Think—95 Building Thinking Skills I—5 Versatiles-Logic & Perception Kit—107 Rocky's Boots—76 Building Thinking Skills—5 Figural Similarities—5	Thinking Skills Task Card—118 Book of Think—76 Who Owns the Unicorn?—76 Above and Beyond—16 Connections 1—16 Connections 2—16 Connections 3—16 Logic Anyone?—16 Classroom Quickies—5 Queries and Theories—1 Think About It—M—10 Strain Your Brain—72 Think Big—72 Basic Thinking Skills: Analogies—5 Building Thinking Skills II—5 Verbal Sequences—5 Mind Benders—5 Thinklab—78 Stories to Stretch Minds—1 REACH in Actions—86 Thinking Games: Set 2—76 Just Think—95 Philosophy for Young Thinkers—76 Figural Sequences—5 Cause and Effect—5 Figure Patterns—5 Figure Relations—5 Inferences A—5 Open-ended Problems—5 Reasoning by Analogy—5 Relevant Information—5 Spatial Perception A—5 Syllogisms B-1—5 Logic in Easy Steps—5 Logic Box—11 Locker Room Logic—11	Hometown U.S.A.—4 Dilemma—76 Priority—15 Future Ed—15 Critical Thinking I—5 Critical Thinking II—5 Visual Logic—5 Visual Thinking—5 Thinklab II—78 Basic Thinking Skills—5 Figural Relations—5 Inferences—5 Spatial Perception—B—5 Philosophy for Young Thinkers—46 Mind Benders—5 CoRT—103 Figural Classification—5 Figural Sequences—5 Figural Similarities—5 Syllogisms C-1—5 Figural Analogies C-1—5 Mark—45 Wff'n Proff—43 Lessons and Logic II—95 Philosophy for Young Thinkers—46 The Elements of Clear Thinking—79 The Elements of Clear Reasoning—79

<b>A Planning Matrix for Organizing and Teaching Type II Skills With Commercial Enrichment Materials</b> <b>I. Cognitive and Affective Training</b>				
	Grades K-3	Grades 4-8	Grades 9-12	
A. Creative Thinking Skills				
B. Creative Problem Solving and Decision Making				
C. Critical and Logical Thinking				
D. Affective Skills				

<b>Materials and Activities Selection Worksheet</b> <b>For Planning Type II Enrichment</b> <b>I. Cognitive and Affective Training</b>				
Grade <u>2 &amp; 6</u>				
Subject(s) _____				
		Resource Room	Regular Classroom	
			Group Activities	Self-Selected Activities
A. Creative Thinking Skills	2nd	Sunflowering—41	Secrets and Surprises—41	Other Side of Reading—7
	6th	Productive Thinking Books 8-15—86	Fact, Fantasy and Folklore—41	Imagination Express—4
B. Creative Problem Solving and Decision Making	2nd	Unfinished Stories for Facilitating Decision-Making—14	Creative Problem-Solving for the Classroom Teacher—86	Creative Problem-Solving Cards and What to Do—46
	6th	Making Waves With CPS—4	CPS for Kids—7	Think-Ins—7
C. Critical and Logical Thinking	2nd	CoRT (I)—103	Just Think (3)—95	Junior Thinklab—78
	6th	CoRT (V)—102	Basic Thinking Skills—5	Thinklab I—78
D. Affective Skills	2nd	Free to Be You and Me—1	Self-Esteem: A Classroom Affair (Vol. I)—90	My Special Feelings—74
	6th	Moral Reasoning—7	Growing Up Moral—75	Me!?—75

\* The numbers in these cells and on the three sample sheets that follow are keyed to the publishers listed in the Distributors and Publishers Index for the Type II Matrix. This listing can be found on pp. 332-335 of *The Schoolwide Enrichment Model*.



KEY CONCEPT	Action Information Messages
MAJOR QUESTIONS TO BE ADDRESSED	<p>What is the second level of identification in a Triad/RDIM Program?</p> <p>Who should complete and receive an Action Information Message?</p> <p>What happens after a "lightbulb" (Action Information Message) is received?</p>
BASIC REFERENCE MATERIAL FOR THE TRAINER	<p><i>The Revolving Door Identification Model</i>, 83–102</p> <p><i>The Schoolwide Enrichment Model</i>, 41–43</p>
RELATED ARTICLE FROM <i>THE TRIAD READER</i>	<p>"The Triad/Revolving Door System: A Research-Based Approach to Identification and Programming for the Gifted and Talented," 32–40</p>
ACTION FORMS	<p>No. 12a — Action Information Message: Elem. Level, <i>SEM</i>, 398</p> <p>No. 12b — Action Information Message: Sec. Level, <i>SEM</i>, 399</p>
TRANSPARENCIES (T), HANDOUTS (H), AND SLIDES (S) FOR THE TRAINING SESSION	<p>T/H — Action Forms listed above</p> <p>T/H — Figure 25, Targeting On Type III, <i>SEM</i>, 397</p> <p>T/H — Sample Action Form 12a, Action Information Messages, <i>SEM</i>, 400</p> <p>T/H — Sample Action Form 12b, Action Information Messages, <i>SEM</i>, 401</p> <p>T/H — Chart 38, Additional Examples of Action Information, <i>SEM</i>, 402–403</p> <p>T/H — The Intake Interview Checklist for Type III Investigations, <i>SEM</i>, 406–409</p>
TEACHER TRAINING AND INVOLVEMENT ACTIVITIES	<p>SIMSIT No. 13: Turning On Your Own Lightbulb, <i>SEM</i>, 484–489</p> <p>SIMSIT No. 14: The Scavenger Hunt, <i>SEM</i>, 490–494</p> <p>SIMSIT No. 15: The Intake Interview, <i>SEM</i>, 495–498</p>

**ACTION INFORMATION MESSAGE**

GENERAL  
CURRICULUM AREA Social  
Studies, Geography, Math

ACTIVITY OR TOPIC Map Making

IN THE SPACE BELOW, PROVIDE A BRIEF DESCRIPTION OF THE  
INCIDENT OR SITUATION IN WHICH YOU OBSERVED HIGH LEVELS OF  
TASK COMMITMENT OR CREATIVITY ON THE PART OF A STUDENT OR SMALL  
GROUP OF STUDENTS. INDICATE ANY IDEAS YOU MAY HAVE FOR ADVANCED LEVEL  
FOLLOW-UP ACTIVITIES, SUGGESTED RESOURCES OR WAYS TO FOCUS THE  
INTEREST INTO A FIRST-HAND INVESTIGATIVE EXPERIENCE.

Chris G. has become fascinated with how maps were made  
many years ago. He has read every book in the school  
library about map making and is now interested in  
beginning to make his own maps as well as  
studying aerial mapping and space  
mapping. Resource Room time  
is necessary for Chris to  
be able to continue his  
research and begin  
his project.

TO: Mrs. Reis  
FROM: Mrs. Knox  
DATE: 9-26  
☐ PLEASE CONTACT ME  
☒ I WILL CONTACT YOU TO  
ARRANGE A MEETING

J.S.R.



**ACTION INFORMATION MESSAGE**

GENERAL CURRICULUM AREA \_\_\_\_\_  
Language Arts / Art

ACTIVITY OR TOPIC Cartooning

IN THE SPACE BELOW, PROVIDE A BRIEF DESCRIPTION OF THE INCIDENT OR SITUATION IN WHICH YOU OBSERVED HIGH LEVELS OF TASK COMMITMENT OR CREATIVITY ON THE PART OF A STUDENT OR SMALL GROUP OF STUDENTS. INDICATE ANY IDEAS YOU MAY HAVE FOR ADVANCED LEVEL FOLLOW-UP ACTIVITIES, SUGGESTED RESOURCES OR WAYS TO FOCUS THE INTEREST INTO A FIRST-HAND INVESTIGATIVE EXPERIENCE.

Melissa C. has become fascinated by the history of car-  
tooning. She has exhausted our library on this subject  
and is now trying her hand at creating her own  
cartoon characters. She needs further assis-  
tance in creating cartoons and in com-  
pleting her stories. Melissa would  
like to complete a cartoon  
"book" and needs Re-  
source Room time for  
this project.

TO: Mrs. Reis  
 FROM: C. Mosher  
 DATE:  
☐ PLEASE CONTACT ME  
☒ I WILL CONTACT YOU TO ARRANGE A MEETING

J.S.R.

**ACTION INFORMATION MESSAGE**

GENERAL  
CURRICULUM AREA Social Studies

---

ACTIVITY OR TOPIC Research in World War II  
Battles and Strategies

IN THE SPACE BELOW, PROVIDE A BRIEF DESCRIPTION OF THE INCIDENT OR SITUATION IN WHICH YOU OBSERVED HIGH LEVELS OF TASK COMMITMENT OR CREATIVITY ON THE PART OF A STUDENT OR SMALL GROUP OF STUDENTS. INDICATE ANY IDEAS YOU MAY HAVE FOR ADVANCED LEVEL FOLLOW-UP ACTIVITIES, SUGGESTED RESOURCES OR WAYS TO FOCUS THE INTEREST INTO A FIRST-HAND INVESTIGATIVE EXPERIENCE.

Gerard Carillo has become extremely interested in historical  
research about battles, uniforms, strategies, and the  
design of airplanes and jets used in World War II. He  
has constructed (without kits) several models  
of jets used in this time period and  
desires to do further research. He  
needs Resource Room time to  
focus his ideas, continue  
his research, and develop  
a Type III product.

TO: S. Reis  
FROM: D. Knox  
DATE: 9-27  
☐ PLEASE CONTACT ME  
☒ I WILL CONTACT YOU TO ARRANGE A MEETING

J.S.R.

**ACTION INFORMATION MESSAGE**

GENERAL  
CURRICULUM AREA Math, Health,  
Science

ACTIVITY OR TOPIC Survey of food  
consumed in School Cafeteria

IN THE SPACE BELOW, PROVIDE A BRIEF DESCRIPTION OF THE INCIDENT OR SITUATION IN WHICH YOU OBSERVED HIGH LEVELS OF TASK COMMITMENT OR CREATIVITY ON THE PART OF A STUDENT OR SMALL GROUP OF STUDENTS. INDICATE ANY IDEAS YOU MAY HAVE FOR ADVANCED LEVEL FOLLOW-UP ACTIVITIES, SUGGESTED RESOURCES OR WAYS TO FOCUS THE INTEREST INTO A FIRST-HAND INVESTIGATIVE EXPERIENCE.

Raegan A. has asked me to help her conduct a study/survey of  
the food served in our cafeteria. She is upset about wasted  
food and the large percentage of carbohydrates being  
served. She is interested in obtaining state  
laws and guidelines for food served in  
cafeterias in this state. She would  
like to see change occur. I  
think time in the Resource  
Room would help her to  
begin this study.

TO: S. Reis  
FROM: C. Mosher  
DATE: 9-26  
☐ PLEASE CONTACT ME  
☒ I WILL CONTACT YOU TO  
ARRANGE A MEETING

J.S.R.



KEY CONCEPT	Type III Enrichment
MAJOR QUESTIONS TO BE ADDRESSED	<p>What are the objectives of Type III Enrichment?</p> <p>Who are the target audiences?</p> <p>How do we help to encourage and facilitate Type III investigations?</p> <p>How do we evaluate and document Type III investigations?</p>
BASIC REFERENCE MATERIAL FOR THE TRAINER	<p><i>The Schoolwide Enrichment Model</i>, 395–511</p> <p><i>The Enrichment Triad Model</i>, 24–29</p> <p><i>The Secondary Triad Model</i>, 16, 21–29</p> <p><i>The Revolving Door Identification Model</i>, 93–102</p>
RELATED ARTICLES FROM <i>THE TRIADREADER</i>	<p>“What Makes a Problem Real: Stalking the Illusive Meaning of Qualitative Differences in Gifted Education,” 58–66</p> <p>“Guiding the Gifted in the Pursuit of Real Problems: The Transformed Role of the Teacher,” 67–70</p> <p>“Guiding Gifted Students Through Independent Study,” 71–74</p> <p>“Independent Study: The Right Way,” 75–77</p> <p>“Creating Practicing Professionals in Gifted Programs: Encouraging Students to Become Young Historians,” 78–82</p> <p>“A Mentor Volunteer Program for the Gifted and Talented”, 147–149</p>
ACTION FORMS	<p>No. 12a—Action Information Message: Elementary Level, <i>SEM</i>, 398</p> <p>No. 12b—Action Information Message: Secondary Level, <i>SEM</i>, 399</p> <p>No. 13 —The Management Plan for Individual and Small Group Investigations of Real Problems, <i>SEM</i>, 439</p> <p>No. 14 —Specification Form for Methodological Resource Books, <i>SEM</i>, 451</p> <p>No. 15 —Type III Mentor Matrix, <i>SEM</i>, 460</p>
TRANSPARENCIES (T), HANDOUTS (H), AND SLIDES (S) FOR THE SESSION	<p>T/H — Action Forms Listed Above</p> <p>T/H — Chart 37, Type III Enrichment Summary Sheet, <i>SEM</i>, 396</p> <p>T/H — Figure 25, Targeting on Type III, <i>SEM</i>, 397</p> <p>T/H — Blank copies of all the Action Forms listed above</p> <p>H — Chart 39, Outlet Vehicles for Type III Products, <i>SEM</i>, 415–419</p> <p>H — Publishers of Children’s Work, <i>SEM</i>, 420–421</p> <p>T/H — Sample Type III Investigations (8 samples included in <i>SEM</i>, 426–438)</p> <p>T/H — Grant application for Type III Funds, <i>SEM</i>, 468–469</p> <p>T/H — Self-Selected Examples from the Enclosed Materials</p> <p>S —Nos. 51 to 70 in The Triad Slide Show</p>
TEACHER TRAINING AND INVOLVEMENT ACTIVITIES	<p>SIMSIT No. 15: The Intake Interview, <i>SEM</i>, 495–498</p> <p>SIMSIT No. 16: From General to Specific, <i>SEM</i>, 499–505</p>
EVALUATION FORMS	<p>Student Product Assessment Form, <i>SEM</i>, 470–476</p> <p>Evaluation that will accompany report card, <i>SEM</i>, 479</p> <p>Parent Evaluation of Student’s Product, <i>SEM</i>, 480</p> <p>Student Product Self-Evaluation Form, <i>SEM</i>, 481</p> <p>Birmingham Student and Product Evaluation, <i>SEM</i>, 482</p>

## TYPE III ENRICHMENT SUMMARY SHEET

### DEFINITION

Investigate activities and artistic productions in which the learner assumes the role of a first hand inquirer; the student thinking, feeling and acting like a practicing professional.

### TARGET AUDIENCES

Individuals and small groups of students who demonstrate sincere interests in particular topics or problems and who show a willingness to pursue these topics at advanced levels of involvement.

### OBJECTIVES

1. To provide opportunities in which students can *apply* their interests, knowledge, creative ideas and task commitment to a self-selected problem or area of study.
2. To acquire advanced level understanding of the knowledge (content) and methodology (process) that are used within particular disciplines, artistic areas of expression and interdisciplinary studies.
3. To develop authentic products that are primarily directed toward bringing about a desired impact upon a specified audience.
4. To develop self-directed learning skills in the areas of planning, organization, resource utilization, time management, decision making and self-evaluation.
5. To develop task commitment, self-confidence, feelings of creative accomplishment, and the ability to interact effectively with other students, teachers and persons with advanced levels of interest and expertise in a common area of involvement.

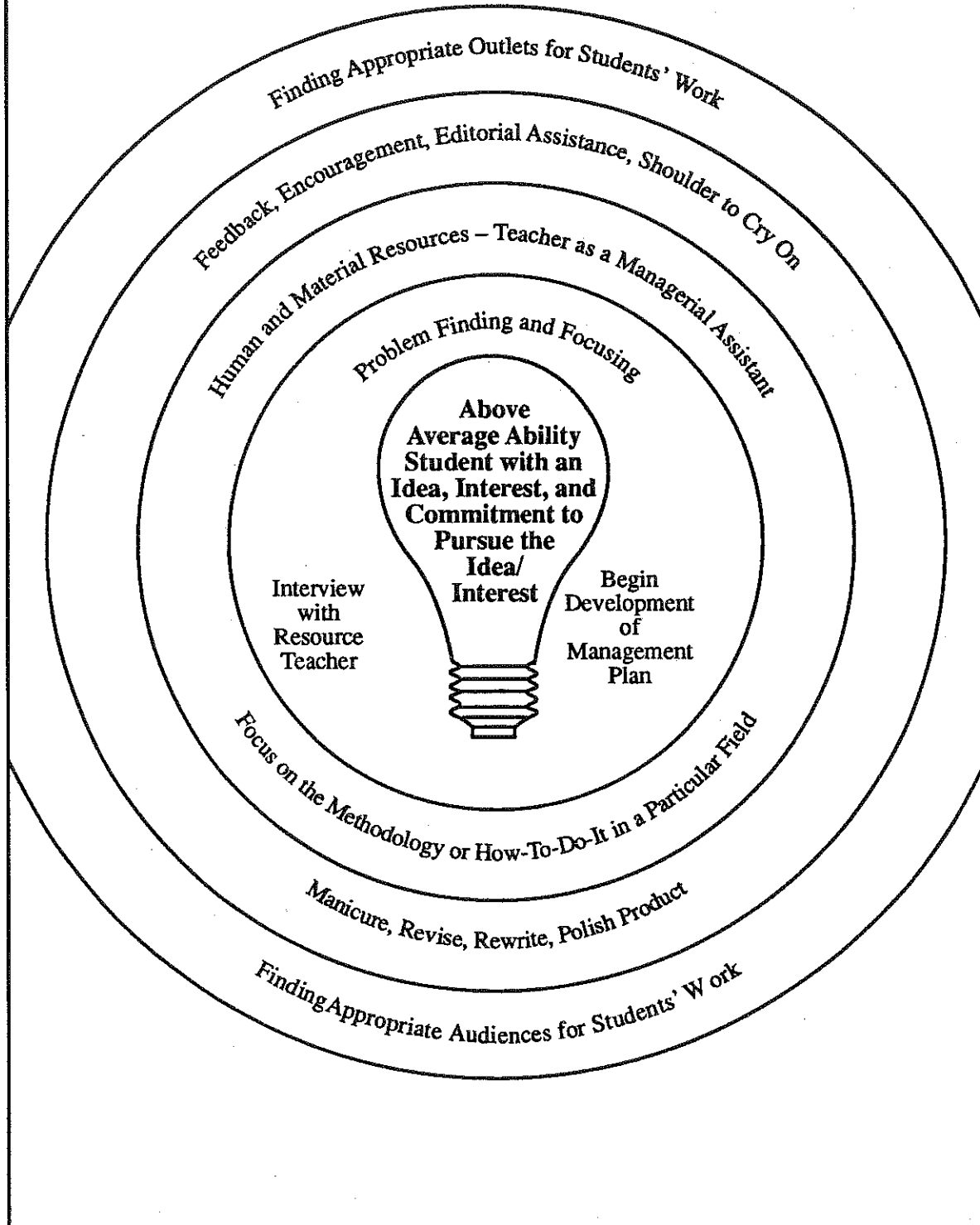
### KEY CONCEPTS

Personalized Learning by Doing.  
 Real Purpose Applied to the Production of a Real Product for a Real Audience.  
 Student's Role is Transformed From Lesson Learner to First Hand Inquirer.  
 A Synthesis and Application of Content, Process and Personal Involvement.

### ACTION FORMS

Action Information Message  
 Management Plan for Individual and Small Group Investigations  
 Specification Form for Methodological Resource Books  
 Type III Mentor Matrix

## TARGETING ON TYPE III



## MANAGEMENT PLAN FOR INDIVIDUAL AND SMALL GROUP INVESTIGATIONS (part)

NAME small group GRADE 4-6  
 TEACHER Judith M. Johnson SCHOOL Ellenville Central School

### GENERAL AREA(S) OF STUDY (Check all that apply)

☒ Language Arts/Humanities    ☐ Science    ☐ Personal and Social Development  
☒ Social Studies    ☐ Music    ☒ Other (Specify) History  
☐ Mathematics    ☒ Art    ☒ Other (Specify) Architecture  
☒ Archaeology    ☒ Photography

### INTENDED AUDIENCES

Which individuals or groups would be most interested in the findings? List the organized groups (clubs, societies, teams) at the local, regional, state, and national levels. What are the names and addresses of contact persons in these groups? When and where do they meet?

1. Ellenville Public Library and Museum
2. Town historian - Katherine Terwilliger
3. Ulster County Historical Society
4. Victorian Society in America
5. National Trust for Historic Preservation

### INTENDED PRODUCT(S) AND OUTLETS

What form(s) will the final product take? How, when, and where will you communicate the results of your investigation to an appropriate audience(s)? What outlet vehicles (journals, conferences, art shows etc.) are typically used by professionals in this field?

1. Survey of existing Victorian structures in Ellenville. Present to Ellenville Public Museum for their records. Publish results in local newspapers.
2. Presentation to Village Board of Trustees (Maps - Photo Port folio - List of Renovation Possibilities)
3. Display photos at Ellenville Art-in-the-Square in August.
4. Design and build a model of a Victorian living room, using only furniture and objects discovered in Ellenville homes. Display at Ellenville Public Library.

### GETTING STARTED What are the first steps you should take to begin this investigation?

What types of information or data will be needed to solve the problem? If "raw data", how can it be gathered, classified, and presented? If you plan to use already categorized information or data, where is it located and how can you obtain what you need?

1. **Letters** to Preservation Information Sources, Preservation Funding Sources, each of the intended audiences (outline our objectives, ask for assistance)
2. **Obtain maps** from Village Clerk's Office, town Clerk's Office, U.S. Geological Survey (get recent maps, and any available old maps dating from 1830 - to present.)
3. **Locate** existing Victorian structures - map them on a recent map. Key this map to a chart listing current addresses, present owners, condition. Locate and map Victorian structures existing 100 years ago. Indicate on map those structures still in existence.
4. **Visit** town historian with a tape recorder. Ask about previous surveys which may have been done and location of material. Ask for personal recollections. Ask about persons to interview.



## MANAGEMENT PLAN FOR INDIVIDUAL AND SMALL GROUP INVESTIGATIONS (part)

4-6	Beginning Date _____	Estimated Ending Date _____
Ellenville	Progress Reports	
Central School	Due On Following Dates _____	

### SPECIFIC AREA OF STUDY

Write a brief description of the problem that you plan to investigate. What are the objectives of your investigation? What do you hope to find out?

1. What was Ellenville like in Victorian times and what happened to it?
2. What effects on individuals are evident when local architecture from the past is destroyed or altered?
3. What can be done to preserve Victorian structures still in existence?

### METHODOLOGICAL RESOURCES AND ACTIVITIES

List the names & addresses of persons who might provide assistance in attacking this problem. List the how-to-do-it books that are available in this area of study. List other resources (films, collections, exhibits, etc.) and special equipment (e.g., camera, transit, tape recorder, questionnaire, etc.). Keep a continuous record of all activities that are a part of this investigation.

1. Persons - Katherine Terwilliger
  - Patricia Clinton, Laurel Terrace, Ellenville, N.Y. 12428
  - Marion Dumond, Ellenville Public Library
2. How-to-Do-It books
  - Wrenn & Mulloy. America's Forgotten Architecture. New York: Pantheon Books, 1976.
  - Bullock, Orion M. The Restoration Manual. Norwalk, Conn.: Silvermine Publishers, Inc., 1966.
  - Hammond, Philip C. Archaeological Techniques for Amateurs. Princeton, N.J.: D. Van Nostrand Co., 1963.
  - Halc, Richard W. Methods of Research for the Amateur Historian. Nashville, Tenn.: American Association for State and Local History, 1969.
3. Other resources - periodicals - Petersen's Magazine, Godey's Ladies Book, Antiques, APT Bulletin, Historic Preservation, Journal of the Society of Architectural Historians, The Old House Journal, Preservation News.  
Collections -private and public  
Antique Shops and flea markets.  
Old letters, Postcards  
Books such as Victorian Glass  
Examples of old houses - Roosevelt Home at Hyde Park, N.Y., Vanderbilt Mansion
4. Special equipment
  - 35 mm. camera, tripod, telephoto lens
  - black-and-white film (Plus-X and Tri-X)
  - darkroom facilities and equipment
  - telescope and binoculars
  - tape recorder

## MANAGEMENT PLAN FOR INDIVIDUAL AND SMALL GROUP INVESTIGATIONS (part)

NAME Mike and Ken GRADE 11-12

TEACHER Nancy C. Dutton SCHOOL Leicester  
H.S.

### GENERAL AREA(S) OF STUDY (Check all that apply)

☒ Language Arts/Humanities    ☒ Science    ☒ Personal and Social Development  
☒ Social Studies    ☒ Music    ☐ Other (Specify) \_\_\_\_\_  
☒ Mathematics    ☒ Art    ☐ Other (Specify) \_\_\_\_\_

### INTENDED AUDIENCES

Which individuals or groups would be most interested in the findings? List the organized groups (clubs, societies, teams) at the local, regional, state, and national levels. What are the names and addresses of contact persons in these groups? When and where do they meet?

1. Donald Brown - local CD director
2. Parent/Teacher Advisory Group
3. Robert Cunningham - Director of State CD
4. Clifford McHain - Deputy Director
5. Vincent Tusher - DCPA Region I - Federal Regional Center, Maynard Ms.

### INTENDED PRODUCT(S) AND OUTLETS

What form(s) will the final product take? How, when, and where will you communicate the results of your investigation to an appropriate audience(s)? What outlet vehicles (journals, conferences, art shows etc.) are typically used by professionals in this field?

1. Slide/Tape presentation to groups
2. Letters to the editor
3. Lectures to other classes - military history, contemporary history, P.O.D.
4. Correspondence of findings with DCPA officials.

**GETTING STARTED** What are the first steps you should take to begin this investigation? What types of information or data will be needed to solve the problem? If "raw data", how can it be gathered, classified, and presented? If you plan to use already categorized information or data, where is it located and how can you obtain what you need?

1. Write letters to local, state, federal DCPA agencies, personnel
2. Visit local and state libraries to determine what material is available
3. Talk with Don Brown, local CD Director
4. Send for copy of NOVA transcript - WGBH Boston
5. Survey to gather raw data

## MANAGEMENT PLAN FOR INDIVIDUAL AND SMALL GROUP INVESTIGATIONS (part)

11-12	Beginning Date <u>Jan. 1991</u>	Estimated Ending Date <u>June 1992</u>
Progress Reports		
Leicester H.S. Due On Following Dates <u>weekly</u>		

### SPECIFIC AREA OF STUDY

Write a brief description of the problem that you plan to investigate. What are the objectives of your investigation? What do you hope to find out?

The topic to be investigated is the phenomenon of Civil Defense in America - to discover why a movement undertaken with such initial vigor has declined drastically in popularity - to determine civil defense as it exists - to determine if we need a program.

### METHODOLOGICAL RESOURCES AND ACTIVITIES

List the names & addresses of persons who might provide assistance in attacking this problem. List the how-to-do-it books that are available in this area of study. List other resources (films, collections, exhibits, etc.) and special equipment (e.g., camera, transit, tape recorder, questionnaire, etc.). Keep a continuous record of all activities that are a part of this investigation.

1. Nova - In the Event of Catastrophe - Video cassette
2. Your Chance to Live - 16 Filmstrips from DCPA
3. The Nuclear Crisis of 1979 - DCPA pamphlet
4. The Effects of Nuclear Weapons - Samuel Glasstone
5. Guide for Crisis Relocation Contingency Planning DCPA
6. Ponist II - DCPA
7. War Survival in Soviet Strategy - USSR CD Leon Goure
8. High Risk Areas - DCPA
9. DCPA Attack Environment Manual
10. Disaster Operations - a handbook for local governments
11. Checklist Guide for Nuclear Emergency - DCPA- Operations Planning
12. 60 Minutes transcript Vol X, No 52 - Whatever Happened to Civil Defense
13. Nuclear Weapons Effects - Self Teaching Materials
14. Neither Run Nor Hide - The Case Against Civil Defense

## MANAGEMENT PLAN FOR INDIVIDUAL AND SMALL GROUP INVESTIGATIONS (part)

NAME Genealogy GRADE 3-8

TEACHER Claire S. Krause SCHOOL Lebanon

### GENERAL AREA(S) OF STUDY (Check all that apply)

☒ Language Arts/Humanities    ☐ Science    ☒ Personal and Social Development  
☒ Social Studies    ☒ Music    ☐ Other (Specify) \_\_\_\_\_  
☒ Mathematics    ☒ Art    ☐ Other (Specify) \_\_\_\_\_

### INTENDED AUDIENCES

Which individuals or groups would be most interested in the findings? List the organized groups (clubs, societies, teams) at the local, regional, state, and national levels. What are the names and addresses of contact persons in these groups? When and where do they meet?

1. Family Members
2. Local Historical Society
3. Town Libraries
4. Genealogical Societies
5. State and National Archives

### INTENDED PRODUCT(S) AND OUTLETS

What form(s) will the final product take? How, when, and where will you communicate the results of your investigation to an appropriate audience(s)? What outlet vehicles (journals, conferences, art shows etc.) are typically used by professionals in this field?

1. Ancestor Charts
2. Family Trees
3. Lineal Accounts
4. Family History
5. Family Archives
6. Magazine
7. Cookbook

**GETTING STARTED** What are the first steps you should take to begin this investigation? What types of information or data will be needed to solve the problem? If "raw data", how can it be gathered, classified, and presented? If you plan to use already categorized information or data, where is it located and how can you obtain what you need?

1. Invite local genealogists to share their family trees and charts
2. List names of all known ancestors on ancestry chart
3. Interview family members using tape recorder
4. Collect old photos, family artifacts, heirlooms etc.
5. Compile biographies of our great grandparents
6. Write a lineal account using data that has been documented from primary sources.

## MANAGEMENT PLAN FOR INDIVIDUAL AND SMALL GROUP INVESTIGATIONS (part)

3-8	Beginning Date _____	Estimated Ending Date _____
Lebanon Elementary	Progress Reports Due On Following Dates _____	

### SPECIFIC AREA OF STUDY

Write a brief description of the problem that you plan to investigate. What are the objectives of your investigation? What do you hope to find out?

Who are my ancestors? What were they like? Where did they live? Why did they come to America? What were their traditions? In what historical time period did they live?

### METHODOLOGICAL RESOURCES AND ACTIVITIES

List the names & addresses of persons who might provide assistance in attacking this problem. List the how-to-do-it books that are available in this area of study. List other resources (films, collections, exhibits, etc.) and special equipment (e.g., camera, transit, tape recorder, questionnaire, etc.). Keep a continuous record of all activities that are a part of this investigation.

#### How-to-Do-It Books

**Libraries:** Conn. State Library, Conn. Historical Society, Center for Conn. Studies, New England Genealogical Society

**Collectors:** The Peoples of Connecticut Multicultural Ethnic Heritage Studies Serves - Old Sturbridge Village Collections of Letters, Diaries, Autobiographies, Census Lists

**Resource Persons:** Genealogists, Historical Society Members, Local Historians, D.A.R. or S.A.R. Members, Folksingers, Town Clerks, Farmers, War Veterans

**Materials:** Tape recorders, cassettes, cameras, slide projectors, old photos, memorabilia, old maps, documents, family trees, diaries, tax lists, artifacts, family bibles, genealogies

**Other Resources:** Antique Shops, Old Sturbridge Village, Court Houses, Cemeteries, Church of Latter Day Saints Library, National Archives, churches

**Organizations:** Connecticut Society of Genealogists, Inc. Glastonberg, Conn.

**Genealogical Researcher:** David F. Stoddard, Somers, Conn.



## KEY CONCEPT

## The Secondary Triad Model

MAJOR QUESTIONS  
TO BE ADDRESSED

What modifications must be accomplished to successfully implement a triad program at the secondary level?

What types of services should be made available to bright secondary students?

What are the advantages of starting Talent Pool classes?

BASIC REFERENCE  
MATERIAL FOR THE  
TRAINER

*The Secondary Triad Model*

RELATED ARTICLES  
FROM *THE TRIAD*  
READER

The Secondary Level Enrichment Triad Model: A Practical Plan for Excellence Without Elitism, 53–56

TRANSPARENCIES (T),  
HANDOUTS (H), AND  
SLIDES (S) FOR THE  
SESSION

T/H —Chart 1, Category I: Special editions of regular courses, Secondary Triad Model, 3

T/H —Chart 2, Category II: Extra courses, seminars, or special electives, 4

T/H —Chart 3, Category III: Off-campus experiences, 5

T/H —Chart 4, Problems at the Secondary Level, 8

T/H —Chart 9, Possible Ideas for Activities in a Talent Pool History Class, 21

T/H —Figure 4, Sample Action Information Message, 26

T/H —Figure 5, Sample Action Information Message, 27

T/H —Program Document A, Nomination Form for a Secondary Gifted and Talented Program, 32

T/H —Program Document B, Initial Interview Notice, 33

T/H —Figure 7, Talent Pool Classes

T/H —Program Document H, Request for Curriculum Compacting, 42

T/H —Figure 9, Triad/RDIM Secondary Programming Plan, 53

T/H —Chart 17, Key Features of the Secondary Triad Model, 68

## **SERVICES AVAILABLE TO TALENT POOL STUDENTS**

### ***STUDENT ORIENTATION***

**Talent Pool classes in one or more major  
subject areas**

**Interest/Learning Styles Assessment**

**Types I and II Enrichment**

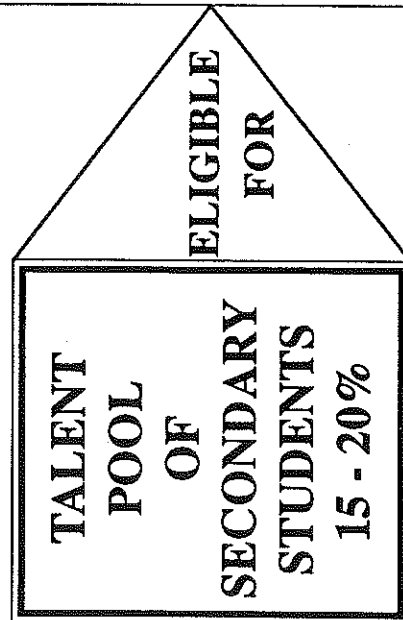
**Opportunity to revolve into TYPE III  
independent or small group studies**

**Counseling for underachievers**

**Carreer and college counseling**

**Mentorships/Internships**

**etc . . . etc . . . etc . . .**





Probably the one mistake that must be avoided at all costs is rigidity, for although the academically talented have some characteristics in common, they are also subject to wide variation: some have many interests; some concentrate all their energies on one. Some are well adjusted; some are miserably ill adjusted—and I suspect that we had better think carefully before we try to readjust them. Some are cheerfully adaptable to systems and organizations; others resist every effort to make them conform, and find even honors programs, advanced placement courses, and the like, distasteful because they involve submission to what someone else thinks is good for them.

When we think of talented students, we are thinking of future intellectual leaders, and it will never do to forget that the child who is a joy in the classroom and the brightest ornament of the honors convocation may be less likely to change the world's ways of thought than the little devil who failed every subject but the one he liked to study, who stubbornly refused to "go out for" anything, and who throughout his school years remained a disagreeable prig.

Too great precision in definition and too much insistence on preconceived programs can result in the selection of the clever and the quick rather than the truly intelligent and original.

**COPLEY, *THE AMERICAN HIGH SCHOOL  
AND THE TALENTED STUDENT***

# Elmwood High School Interdisciplinary Planning Team



# Elmwood High School Social Studies Department



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## **INTEREST-A-LYZER FOLLOW-UP**

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- 1. Analyze responses for patterns, trends and general families of interest**
- 2. Small group discussions**
  - Teacher led**
  - Student led**
- 3. Grouping by interest areas**
  - Raise questions about possible Type III Activities**
- 4. Further independent or small group exploration and feasibility studies**
  - Use of resource person**
  - Appropriate materials**
- 5. Problem focusing**
  - From general to specific**
  - Aided by teacher, resource person(s), materials**
- 6. Begin work on Management Plan**
  - Establish objectives, timeline, outlets, audiences, plan of action**
- 7. Division of labor**
  - Obtain appropriate resource materials**

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# LEARNING STYLES

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**Projects**

**Independent Study**

**Lecture**

**Games**

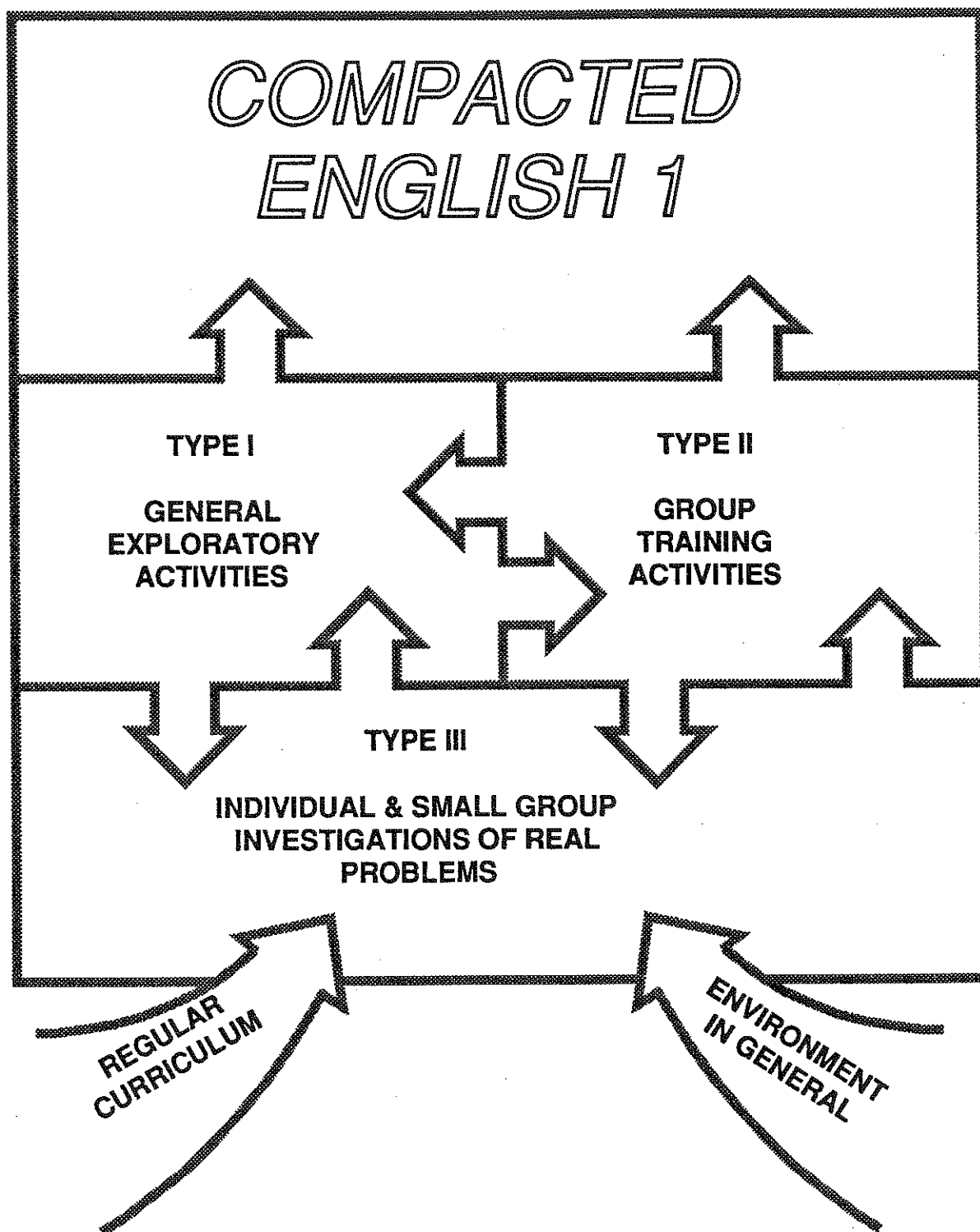
**Simulated Environments**

**Recitation and Drill**

**Discussion**

**Programmed Instruction**

**Peer Teaching**



THE ENRICHMENT TRIAD MODEL

# TRIAD/RDIM SECONDARY PROGRAMMING PLAN

	GRADE LEVEL _____			TALENT POOL SECTIONS				INTER-DISCIPLINARY PLANNING TEAM
ENGLISH				<div> <div>Compacted English</div> <div> <div>I</div> <div>II</div> <div>III</div> </div> </div>				
MATH				<div> <div>Compacted Math</div> <div> <div>I</div> <div>II</div> <div>III</div> </div> </div>				
SOCIAL STUDIES				<div> <div>Compacted Social Studies</div> <div> <div>I</div> <div>II</div> <div>III</div> </div> </div>				
SCIENCE				<div> <div>Compacted Science</div> <div> <div>I</div> <div>II</div> <div>III</div> </div> </div>				
FOREIGN LANGUAGE								
OTHER								





## Appendix A

# **TRIAD TRAINER'S MODEL** **EVALUATION/FEEDBACK FORM FOR TRAINING SESSION**

(JSR: Revised, 1987)

Name of Presenter \_\_\_\_\_ Date \_\_\_\_\_

Title/Topic \_\_\_\_\_

- I. Given below are some pairs of adjectives which may be applied to training sessions. Between each pair there are five blanks. Place an "X" in the blank that is closest to the way you feel about the presentation.

						<i>Points</i>
1. Unpleasant	5	4	3	2	1	Pleasant _____
2. Useful	5	4	3	2	1	Useless _____
3. Dull	5	4	3	2	1	Stimulating _____
4. Weak	5	4	3	2	1	Powerful _____
5. Effective	5	4	3	2	1	Ineffective _____
6. Unclear	5	4	3	2	1	Clear _____
7. Relevant	5	4	3	2	1	Irrelevant _____
8. Impractical	5	4	3	2	1	Practical _____
9. Organized	5	4	3	2	1	Disorganized _____
10. Important	5	4	3	2	1	Unimportant _____
	5	4	3	2	1	<b>TOTAL</b> _____

- II. Using the Enthusiasm Rating Chart (see next page), evaluate this presentation on each of the following eight factors:

	<i>Low</i>		<i>Medium</i>			<i>High</i>		
	1	2	3	4	5	6	7	<i>Points</i>
1. Vocal Delivery	_____	_____	_____	_____	_____	_____	_____	_____
3. Gestures	_____	_____	_____	_____	_____	_____	_____	_____
4. Body Movement	_____	_____	_____	_____	_____	_____	_____	_____
5. Facial Expression	_____	_____	_____	_____	_____	_____	_____	_____
6. Word Selection	_____	_____	_____	_____	_____	_____	_____	_____
7. Acceptance of Ideas and Feelings	_____	_____	_____	_____	_____	_____	_____	_____
8. Overall Energy Level	_____	_____	_____	_____	_____	_____	_____	_____
								<b>TOTAL</b> _____

## *Enthusiasm Rating Chart\**

### What Is Your Enthusiasm Rating?

You can determine just how enthusiastic you are by using the eight enthusiasm behaviors. The most effective method would be to videotape one or two lessons and rate yourself. If a videotape recorder is not available, persuade a colleague (with a reciprocal agreement) to observe you.

A word of caution: Don't rely too heavily on the results of only one observation. Repeated observations will enable you and your observer to evaluate the level of enthusiasm. Try changing your low-enthusiasm performance to high by practicing the behaviors below. In general, a score of 8-20 dull or unenthusiastic level; 21-42 moderate level of enthusiasm; 43-56 very high level of enthusiasm.

	DEGREE OF PERFORMANCE						
	(1) LOW	(2)	(3)	(4) MEDIUM	(5)	(6)	(7) HIGH
1. Vocal Delivery	Monotone, minimum inflections, little variation in speech, poor articulation.		Pleasant variations of pitch, volume, and speed; good articulation.			Great and sudden changes from rapid, excited speech to a whisper; varied tone and pitch.	
2. Eyes	Looked dull or bored; seldom opened eyes wide or raised eyebrows; avoids eye contact; often maintains a blank stare.		Appeared interested; occasionally lighting up, shining, opening wide.			Characterized as dancing, snapping, shining, lighting up frequently, opening wide, eyebrows raised; maintains eye contact while avoiding staring.	
3. Gestures	Seldom moved arms out toward person of object; never used sweeping movements; kept arms at side or folded, rigid.		Often pointed, occasional sweeping motion using body, head, arms, hands, and face; maintained steady pace of gesturing.			Quick and demonstrative movements of body, head, arms, hands, and face.	
4. Body Movement	Seldom moved from one spot, or from sitting to standing position; sometimes "paces" nervously.		Moved freely, slowly, and steadily.			Large body movements, swung around, walked rapidly, changed pace; unpredictable and energetic; natural body movements.	
5. Facial Expression	Appeared deadpan, expressionless or frowned; little smiling; lips closed.		Agreeable; smiled frequently; looked pleased, happy, or sad if situation called for.			Appeared vibrant, demonstrative; showed many expressions; broad smile; quick, sudden changes in expression.	
6. Word Selection	Mostly nouns, few descriptors or adjectives; simple or trite expressions.		Some descriptors or adjectives or repetition of the same ones.			Highly descriptive, many adjectives, great variety.	
7. Acceptance of Ideas and Feelings	Little indication of acceptance or encouragement; may ignore students' feelings or ideas.		Accepted ideas and feelings; praised or clarified; some variations in response, but frequently repeated some ones.			Quick to accept, praise, encourage, or clarify; many variations in response; vigorous nodding of head when agreeing.	
8. Overall Energy Level	Lehargic; appears inactive, dull, or sluggish.		Appeared energetic and demonstrative some-			Exuberant; high degree of energy and vitality; highly demonstrative.	

\*Enthusiasm Rating Chart was developed by Mary L. Collins, 1976

III. Listed below are a number of concepts related to in-service training. Please indicate the degree to which each idea or concept was represented in the presentation by checking one of the spaces below.

	<i>Yes</i>	<i>No</i>	<i>Uncertain</i>	<i>Not Applicable</i>
1. System Chart or Outline presented	_____	_____	_____	_____
2. Chart or Outline used throughout to locate the specific topics/activities within the presentation	_____	_____	_____	_____
3. Teacher training objectives/deliverables are presented in visual and/or written form	_____	_____	_____	_____
4. Theoretical and/or research information underlying the topic was presented or referenced	_____	_____	_____	_____
5. Indicated why this topic is important in a gifted/talented program	_____	_____	_____	_____
6. Demonstration activity(ies) used	_____	_____	_____	_____
7. List(s) of exemplary programs for visitation provided	_____	_____	_____	_____
8. List(s) of available materials provided	_____	_____	_____	_____
9. Used a technique that evoked responses from the audience during the first few minutes	_____	_____	_____	_____
10. Raised questions throughout presentation that resulted in responses from the audience	_____	_____	_____	_____
11. Visual materials used effectively	_____	_____	_____	_____
12. Firsthand examples of students' work shown	_____	_____	_____	_____
13. Presenter has actually used these activities with students	_____	_____	_____	_____
14. A small number of key how-to books "hyped"	_____	_____	_____	_____
15. As a result of this session, do you believe that you can actually apply the material that was represented in a teaching situation?	_____	_____	_____	_____
TOTALS	_____	_____	_____	_____

## IV. "Deliverables"

The major purpose of a workshop (as opposed to a speech) is to provide participants with **Knowledge How** in addition to **Knowledge About**. Keeping in mind the somewhat compacted nature of this presentation, list in order of confidence (on your part) the things you feel *you can do as a result of the presentation*. BE SPECIFIC!

1. I know how to \_\_\_\_\_

\_\_\_\_\_

2. I know how to \_\_\_\_\_

\_\_\_\_\_

3. I know how to \_\_\_\_\_

\_\_\_\_\_

V. In as few words as possible please list three specific aspects of this presentation that you feel represent its most obvious strengths.

1. \_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

3. \_\_\_\_\_

\_\_\_\_\_

VI. In as few words as possible please list three specific suggestions that you feel will improve the presentation.

1. \_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

3. \_\_\_\_\_

\_\_\_\_\_

## Appendix B

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## HOW I SPENT MY WORKSHOP TIME

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PLEASE ESTIMATE HOW YOU SPENT YOUR TIME IN THIS WORKSHOP BY PLACING AN APPROXIMATE PERCENTAGE IN THE SPACES AT THE LEFT. YOUR TOTAL SHOULD ADD UP TO 100%

- \_\_\_\_\_ Listening to the presenter (including notetaking and observing transparencies and material presented on the chalkboard or flipcharts)
- \_\_\_\_\_ Observing slides, films, filmstrips or videotapes
- \_\_\_\_\_ Observing a student demonstration
- \_\_\_\_\_ Serving as "subjects" in a demonstration or simulated classroom activity
- \_\_\_\_\_ Practicing a teaching skill, demonstrating a teaching activity, or role playing the part of a teacher, administrator, parent, counselor, etc.
- \_\_\_\_\_ Constructing curricular activities or other material that might be appropriate for instructional or administrative purposes
- \_\_\_\_\_ Completing a written form assignment
- \_\_\_\_\_ Asking questions
- \_\_\_\_\_ Sharing experiences, answering questions, and participating in general discussion
- \_\_\_\_\_ Talking individually with the presenter
- \_\_\_\_\_ Participating in small group discussions with other members of the audience
- \_\_\_\_\_ Other (Specify) \_\_\_\_\_
- \_\_\_\_\_ Other (Specify) \_\_\_\_\_
- \_\_\_\_\_ Other (Specify) \_\_\_\_\_

100% TOTAL







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Hammers

The Divide-and-Conquer Strategy

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Action Information Message

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The Secondary Triad Model

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