

A large sea turtle with a patterned shell is swimming in a vibrant blue ocean. The turtle is the central focus, moving towards the left. Surrounding it are several colorful fish, including bright yellow ones and dark ones. The background shows a coral reef with various types of coral. The entire scene is framed by a large, curved green border on the left and bottom.

Teacher Story Writing Resource Kit

# Away with Words

Including Indigenous Science perspectives

# Narrative Text: Away with Words

## New Basics referents

### Multiliteracies and communications media

- Blending traditional and new communications media
- Making creative judgments and engaging in performance

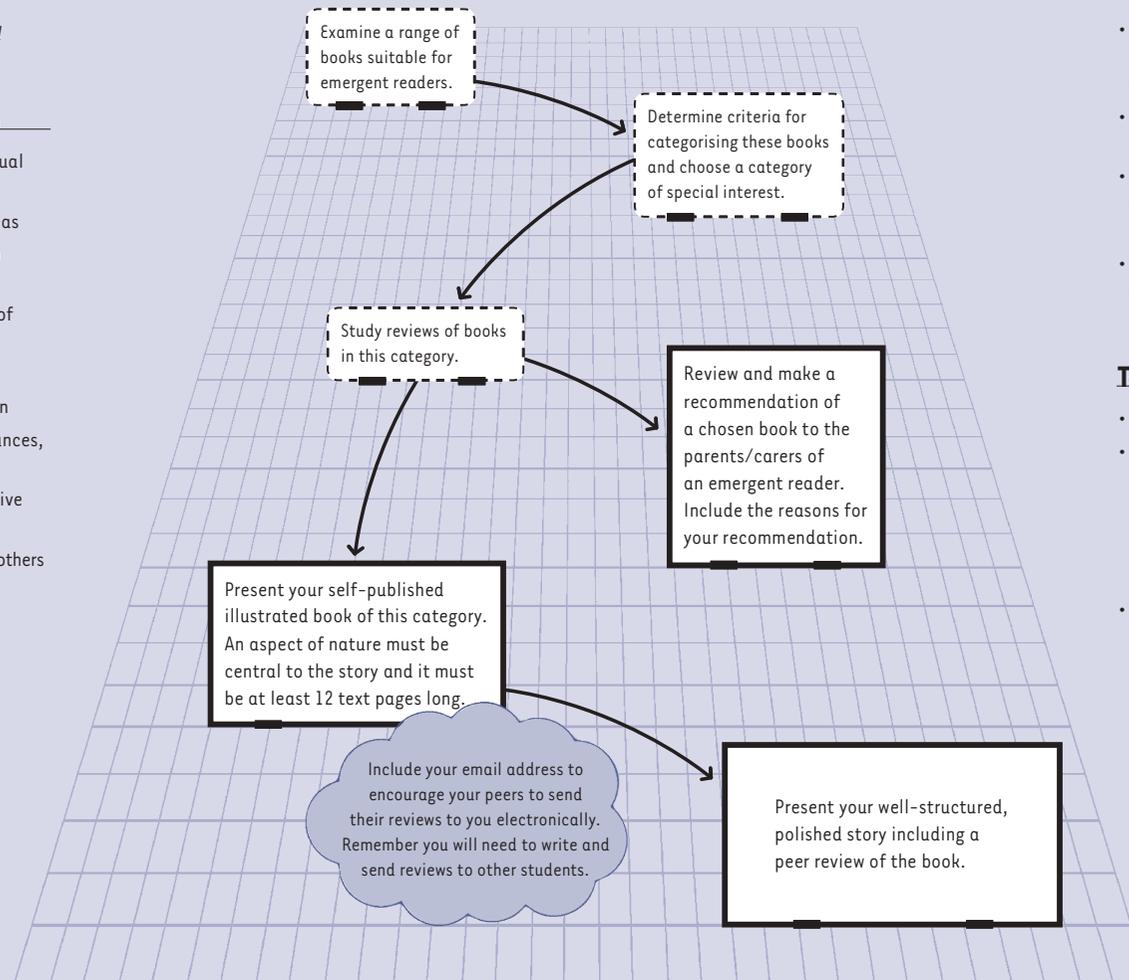
### Environments and technologies

*How do I describe, analyse and shape the world around me?*

## Targeted repertoires of practice

- Accepting criticism for personal and intellectual growth
- Analysing, synthesising and appropriating ideas
- Appraising the work of others according to an accepted protocol
- Comprehending and using appropriate forms of correspondence
- Perceiving patterns within and between texts
- Persevering and editing through to publication
- Producing language with sensitivity to the nuances, order and rhythm of words
- Producing original interpretations or alternative explanations of natural phenomena
- Providing constructive feedback on the work of others
- Understanding and applying the principles of illustration
- Utilising the facilities of desktop publishing

**Students will critically examine books written for emergent readers. They will determine the criteria for categorising these books and select one category for further examination. In this selected category, students will present a review of a book. Using the selected category, they will then choose an aspect of nature and create an illustrated storybook – crafted by hand and/or electronic technology – for their peers to review.**



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## Ideas, hints and comments

- Aspects of nature might include animals, plants, planets, stars, mountains, streams, storms, seasons, night and day.
- You might like to encourage students to incorporate 'twist-a-plot' structures into their story so that there are a number of alternative endings.
- It might be helpful to translate an existing storybook into electronic form initially to examine options.
- Electronic publishing could include PowerPoint, Frontpage, HTML formatted texts.
- Students might need skilling in the protocols of examining other students' work before providing feedback.
- It could be helpful to encourage students to appreciate the difference between personal criticism and objective feedback on their work.

## Task Parameters

- Intensity: medium
- Students may work in small groups while examining stories but must have individual products for their:
  - recommendation
  - illustrated story
  - peer review.
- Available grades: 4

# Desirable features

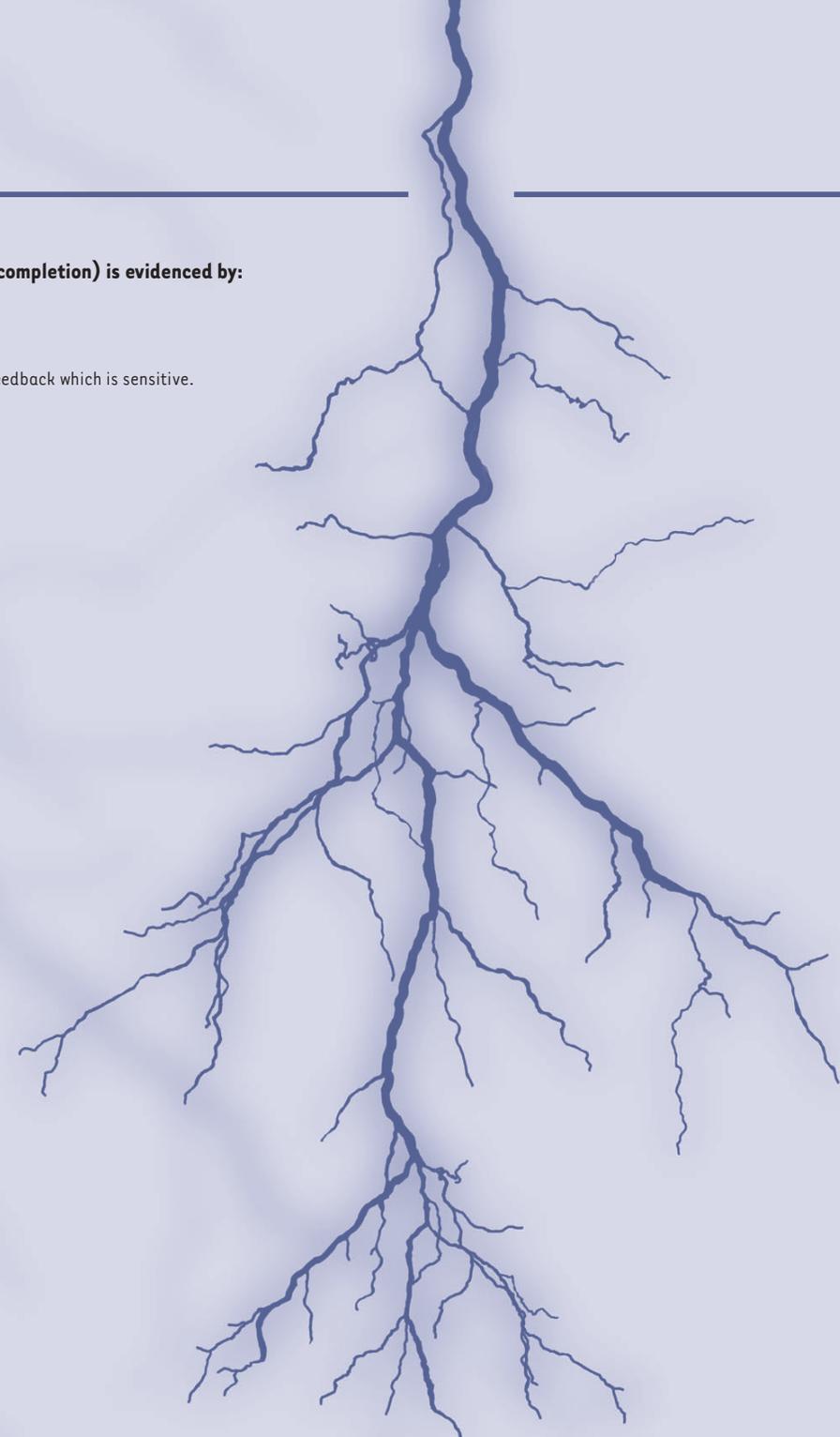
## High-quality performance is evidenced by:

- a well-structured story that creatively interprets a phenomenon of nature.
- exploitation of linguistic, spatial and visual literacies in a handcrafted or electronically generated medium.
- reviews that epitomise thoughtful analysis, objective criticism, justifiable recommendations and sensitive feedback.

## Acceptable performance (successful task completion) is evidenced by:

- a story that presents an aspect of nature.
- layout techniques that use words and images.
- reviews that show signs of some analysis and feedback which is sensitive.

YEARS 4-6  
TASK  
#  
2





Adapted from the work of several teachers in Queensland New Basics Schools

Based on the planning of Carolyn Jones Edge Hill State School 2004

Contributions by Barbara Murray @Laura SS, Chris Feeney @Coen SS,  
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Indigenous perspectives elements added by Paul Sutton

Documented by Paul Sutton - 2010



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## 1: Introduction

*Narrative Text:* *Away with Words* is one of a suite of challenging Rich Tasks developed for the Queensland New Basics education reform project. Rich Tasks challenge students to perform at a high level on demanding multidisciplinary tasks. They facilitate integrating deep knowledge and skills learnt in different contexts reflecting the ways creative workers operate in their world.

Rich Tasks bring the outside world into the classroom.

In *Away with Words* students become authors and publishers writing an illustrated story in which an aspect of nature is central. The aspect of nature may be drawn from familiar western science or other world views such as an Indigenous resource based view of the world.

Western science may see the flowering of a tree as an important event in the life cycle of the tree – flowers are pollinated to include new genes, new life is stored in the seeds that are food for some and spread to new places by others. The seed germinates, grows to a mature plant and flowers to continue the cycle. What happens in the plant life cycle is of interest to western scientists.

Indigenous people see the flower of a wattle tree on land as a signal that the mullet are fat and ready to eat, and the salmon are running in the rivers. Their resource based view of the these connections is also science founded on the same processes of observation, looking for connections and explanations and testing the reliability of the patterns observed until they can be trusted.

Non-Indigenous children are most likely to be drawn to western scientific knowledge as the basis of their story. They may wish to broaden their of the world by learning about and using an Indigenous science view of their world.

Indigenous children might be encouraged to use an Indigenous scientific view of the world. It is a part of their heritage that they may or may not be know. This may be an opportunity to bring different knowledge to school linking learning with the ancient knowledge of the oldest culture on earth.

It is a culture that has survived two ice ages, is far older than the young western scientific knowledge and has just as much to teach us about our world.

This implementation plan provides a range of ideas collected from several great teachers whose students have produced high quality work with the help of these strategies.

The original Rich Task, other resources and a Grading Master for assessing student work can be found at the following link.

<http://education.qld.gov.au/corporate/newbasics/html/richtasks/year6/year6.html>



## 2: Tasks

2.1

### Away with Words - Framework

Legend

Explicit all year ■

Reviewing activities ■

Task awareness activities ■

Story writing ■

Preparatory activities ■

Set high expectations, give guidance, model finished products

Put a copy of the task on display for students. Brainstorm the meaning of the words & features on the task

Brainstorm significant questions about the task with students, publish and refer to constantly

All material brainstormed is turned into a poster and left up to inspire & guide students

Read a wide range of texts appropriate to the age group students are writing for

Discuss what makes books and stories interesting and engaging for the audience

Each student read at least 3 stories to a group of about 4-6 students in a buddy class of the target age. Collect responses from the buddy class about what they like in the books

Make a list of things that help and hinder stories

Brainstorm a wide range of aspects of nature that could be central to the story. Students choose one aspect to research. Research Western and Indigenous explanations

Explore presentation options for final products

Photocopy the pictures of a book (cover text) and have students write the text

Story board proposed stories - switch back to first draft to continue its development

Begin writing first draft - may switch to storyboarding once the draft is taking shape

Student editing responsibility

Students need lots of practice to review each other's work to develop the ability to give fair but deep feedback. Each student should read the work of at least 5 others to get ideas for themselves and give ideas to others

Peer review of first draft

Take peer review comments on board & produce final draft copy of text and storyboard

Public presentation of student work



### 2.2 Give each student (or pair) a copy of the task. Brainstorm the meaning of the words & features of the task

Analyze the task description highlighting key words, exploring the meaning of each sentence and key words. eg Brainstorm “What does *nature* mean?” using a PMI (Plus Minus Interesting). List features of picture books using techniques like a concept map or post it note. Discuss the meaning of categorize and develop categories such as text only, text & pictures, rhyming text, factual or made-up for types of books. Read examples of each to students many times till they can tell you what is coming next in the story.

### 2.3 Brainstorm significant questions about the task with students, publish and refer to constantly

Publish one or more copies of the Rich Task and Quality Features and discuss the aspects of the task over time. Past the task to a large sheet of butchers paper and add notes around the outside of the task in bubbles or similar. Add more as understanding of the task develops.

Regular referral to the task highlights its importance, keeps everyone on track and ensures student and teacher priorities give best return for investment in the task.

### 2.4 Set high expectations, give guidance, model finished products

A text from past years or one constructed by the teacher is very useful here.

A rough teacher constructed story about a familiar event can be used to model the process of storyboarding, drafting & planning illustrations without having to produce a polished product. A rough draft modeling how what happened last week (or what happened to the family frog etc) shows students how everyday events can be used to build a story.

Explore many different ways of expressing something as a *routine* activity or game in the classroom. Use every day in every way to build facility. eg “Mervyn said”: What

other words could we use for said? winged, shouted, blurted out... “How else could we say that?” should be a favourite question. Introduce students to the Thesaurus on the computer. Have students write words and/or sentences on the computer then use a paper or computer based Thesaurus to find different words for a sentence. Use a Word of the Day to challenge students to find as many synonyms as they can before the end of the day.

### 2.5 All material brainstormed is turned into a poster and left up to inspire & guide students

Display the more informative posters in the room for all students to use.

### 2.6 Play word games constantly to expand vocab

- ▣ *What are other words for...?*
- ▣ *How else could we say...?*

Encourage students to take control of the word games. Encourage students to share responsibility for improving the vocabulary in their stories. Remember to keep the vocab suitable for the young reader audience – it is not a big word competition!

### 2.7 Understanding Books (Chris from Coen)

Pairs of students choose a book to read to a much younger buddy class (Year 1 or 2). Practise reading the book in class looking for suitable embellishments to make the reading an interesting performance.

Plan questions to ask the audience about the book as a simple survey. Eg have the audience vote on their favourite character. Count the hands up votes and record. Make a graph of the data later (bar, line or pie charts are good for this).

Readers might also say what they liked about reading the book to their audience. Perhaps tell a funny or interesting story to their class about the reading.



## 2.8 Brainstorm a wide range of things and ideas that could be central to the story. Students choose one aspect to research.

Students create an alpha list poster about their chosen aspect of nature. i.e. collect one or more facts for each letter of the alphabet. In practice, they will find lots of words for frequently used letters such as S and may never find words for X, Y and Z. These harder letters keep the thinking going. Stop when plenty of facts are available.

Allow 1 week of brainstorming & immersion. Visit a library or search the internet if possible to collect initial information & then make it their job to continue to collect information from home & other places. Bring info to school 3 times per week to check progress. Give about 30 min of school time to do some more research & demonstrate progress to teacher & share sources of information with peers.

This is the best opportunity to collect Indigenous knowledge along side the Western scientific knowledge. Some examples follow.

Display the poster in the classroom so the information is shared & can inspire others. Students have more success in identifying a useable story line if researching a narrow topic like ants than a wider one like wetlands. Wider topics require more creativity and teacher scaffolding to find a good story line.

## 2.9 Examples of Indigenous scientific knowledge

Western science thinks the Scrub Turkey puts his head in the nest mound to check the temperature is right for the eggs. Does the scrub hen do this too? Is there an Indigenous story to explain why the scrub turkey puts his head in the nest.

Many things in Indigenous Science are connected. For example, when the wattles flower, the mullet are fat and the salmon run in the rivers. When the black bean tree flowers, the stormy season is coming, you get scrub itch in the rainforest and the scrub hens are laying their eggs in the rainforest – at least in the rainforest from Townsville to

the Daintree. Is this true in the Iron range rainforest? Is it true for the rainforest near Mackay and Brisbane? Maybe there are different patterns there?

Students should ask about patterns like these at home. Especially ask the old people who may know lots of patterns. Ask students to tell the stories to the class. Be prepared for some debate as not everyone will agree. That is OK as long as the source can be quoted.

Talk about how some of these patterns might be used in a story along side the Western science. Add Indigenous science to the alpha list.

## 2.10 Read a wide range of texts appropriate to the age group students are writing for

Students read as many picture books as are available (up to 40) distributed across the class and brainstorm the features of the book. The teacher makes a poster from brainstormed features or adds to the list obtained earlier.

## 2.11 Each student reads at least 3 stories to a group of about 4-6 students in a buddy class of the target age

The teacher takes a photocopy of the cover to remind the young students of the book read. The teacher of the young class brainstorms with children what they liked about the book and gives this information back to the student reader.

This activity continues over 2 to 3 weeks to allow reflection time in between stories.

## 2.12 Explore presentation options for final products

Use lots of art lessons where students experience chalk, cray-pas, collage (after JeanieBaler books) hand drawn, clay model (different backgrounds), examples of books using water colour pencils (teacher talks about own children/cousins/siblings drawings) sketch or computer clip art illustrations to give kids wide experience of ways to illustrate a story. With the whole class over several days, develop a story idea or rough



draft with pictures on every second page. Share this development over time with students eg over a week. Could do a PowerPoint version as well using digital photos & put text over the top to illustrate this model. Students could help tell & illustrate the story.

Aim to let students see the process as well as a partly formed product - scaffolding. These stories model story telling & inspire the belief that anyone can tell & write a story. Stories can be presented in many ways Illustrations can be electronic, hand made, hand made and scanned and combinations of the above. Share and discuss the advantages and disadvantages of each of the above to allow students to find their most effective ways of telling their story. Students should settle on a method of presenting their work early in the planning stage to ensure it fits together.

PowerPoint is an excellent medium for developing a book. Graphics are easily inserted and manipulated. Text can be added to the page and moved around to get the best effect. Slides can easily be reordered to make the book more interesting. Printing is easy as each slide can be printed as a page then put together. Back to back printing may be possible depending on the printer and the skills in the class.

**2.13** Cover the text of an unfamiliar existing book (eg Lester & Clyde) so students can only see the picture. Students make up the text to go with the illustrations to explore the need for illustrations linked to text

Make sure the photocopied pages are numbered. Individually or in small groups, students recreate text on a page to suit the illustration from minimal information. Each group works on different pages.

Reassemble in the same order as the original book & read the story to the class.

Read the story to a buddy class.

(Students at Edge Hill SS really enjoyed Lester & Clyde as it produced quite a funny story.)

May be useful for some classes to reverse the process with another book (i.e. illustrate existing text). Will not always be needed.

**2.14** Write a review of an existing story

Use 6 thinking hats (see appendix D) as the structure for a book review – may not need all 6 hats – be flexible.

Students need a great deal of experience to be able to review effectively.

Where literacy is strong, students can be given 40min to choose a book from the library & do a book review to give to the teacher. A proforma for the review may be useful. A sample is attached to the end of these notes. Others can be found with a Google search for “book review proforma”.

Later reviews were emailed to friends about books read.

Reviews were set for homework. Set up a roster of students to provide book reviews 3 days a week.

A sample review of two books showing different styles is provided at the end of this material. These come from Wildlife Australia a conservation magazine.

Book Report Fun: Follow the Arrows!

Name \_\_\_\_\_

Title	Author
Setting	Problem/Conflict
Characters	
Main Events	Conclusion
	Did you like the book?

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2.15 Story board proposed stories – switching between first draft and storyboarding can help the story evolve

Ask students to produce miniature versions of each page showing story development and illustration proposals. They need between 12 & 20 panels for most well structured stories.

Peer editing includes advice on the suitability of illustrations.

Many students benefit by switching between storyboard and first draft as the story evolves.

This is seldom a lock step process of finished storyboard leading to first draft. It tends to evolve organically as characters, plot & settings take shape in the first draft. It is important for students to have a reasonably tight overall plan to guide the evolution of the story.

Set date, time, place and audience for presentation of stories by class consensus. An audience and finish date for the work is very important for quality work.

This forces a project management approach to the production. Plan back from the set date to set “no later than” dates for:

- ▣ storyboard
- ▣ first draft
- ▣ first peer review of draft story
- ▣ completed reviews of existing stories for caregivers
- ▣ second draft of text and changes to storyboard plans
- ▣ second review prior to illustrating
- ▣ final copy
- ▣ final peer review

2.16 Building a Storyboard the easy way

Barbara Murray ex Laura SS scaffolds students story planning like this:



Plan in pictures not words. (Words are used in the example to save space. Ideally, students plan in pictures or sketches not words.)

- ▣ Take 4 sheets of A5 paper for the story structure.
- ▣ Sheet A Sketch a picture of how it starts (Beginning)
- ▣ Sheet B Sketch a picture of what happens next (Complication)
- ▣ Sheet C Sketch a picture of the exciting or scary part (Climax)
- ▣ Sheet D Sketch a picture of what happens at the end (Resolution)

Attach other sheets to the structure to add density and interest to the story. Use “What happens next?” and “What must have happened before this?” to get more ideas.

Continue to work in pictures. This prompts richer descriptions later and avoids getting locked into particular words.

Number pages and add notes to increase density of nature info central to story. See alpha ladder fact poster for information and vocab ideas.

Staple sheets in corner to preserve order & to make the storyboard look like a draft book.



Stingray is Born

notices pollution

not sure which way to go

goes around rocky headland

First food

fewer other species

strange territory lost & alone

Sees sand bottom

Meets cranky crab

Food short

rocky coast no place to hide

dives for bottom & covers with sand

Explores local area

getting hungry

Large hungry shark

eyes just above sand

decides to move to new area

chase

shark chases tuna

Hides in sandy bottom till safe

Learns that hiding is better than running for a stingray



Peer review storyboard after student tells the story to a peer following the storyboard. Incorporate suggestions about story structure. Ensure task requirements are met at this stage.

This is a good time to check the emotional profile of the story by drawing a story map tracking up as the tension rises and down as it lowers. Add smiley type "feeling faces" to show how the main character is feeling at different parts of the story. Peers can work together on this.

The example at right shows a stingray story backbone at the top expanded to a storyboard below. Words rather than pictures are used in this document for simplicity of reproduction. You can see how the original 4 ideas have become embedded in the story.

**2.18 Begin writing first draft - may switch back to refine the storyboard once the draft is taking shape**

Students should stick with the overall plan unless there is good reason to change.

The storyboard should drive the draft rather than the other way around.

**2.19 Establish a Project Management timeline with students**

Students should now be sufficiently familiar with the demands of the task to be able to create a timeline working back from the presentation date to establish times for:

- ▣ storyboard complete
- ▣ first draft ready for review
- ▣ first draft reviewed
- ▣ final draft ready for review
- ▣ final draft reviewed
- ▣ illustrations done

- ▣ final review complete
- ▣ book bound or burnt to CD etc as appropriate.

**2.20 Student editing responsibility - drive for perfection; enacting high standards**

Establish clear and strong expectation that the "Story must be perfect before publication."

Every piece of writing (across the year) can be edited and proofed in a second colour *before* it is submitted to the teacher.

Brainstorm what proof reading means. Ensure the following appear in some form:

- ▣ punctuation, spelling, grammar (spelling and grammar checkers, thesaurus)
- ▣ writing makes sense
- ▣ make it more interesting
- ▣ explore different ways of saying something if it makes the story telling better

The teacher's role can be restricted to telling students how many errors are on the page to pass responsibility for correction to the student.

Each student works with an Editor buddy (can change over time). Some students become experts in particular facets such as spelling, punctuation or improving word choice. These experts become known & used by the class.

Student is responsible for seeking editing advice from other class members, parents, friends etc.

This aims to make students responsible for and custodians of the quality of their work. Books should not be bound or otherwise presented until proof perfect.



Students who finish first tend to become editors for other class members. Grow a collective responsibility to ensure the quality of all products.

**2.21 Students need lots of practice to review each other's work to develop the ability to give fair but deep feedback**

Class peer review some stories or parts of a student or teacher draft if available. What grade would you give the work and why? Focus on the Quality Features of the task and use the information in the Grading Master to prioritize student work.

Brainstorm to produce a "Quality Poster". What is quality work? Publish & have students refer to the poster regularly.

Ensure the key elements of the Quality Features are embedded in the Quality poster. Use this as the basis of reviews. Students should comment on every aspect of quality listed in the poster when reviewing stories.

Students tended to give very gentle & unproductive advice initially. A structured response sheet can be used to deepen & focus the feedback. (Sample attached).

**2.22 Peer review of first draft**

Beginning peer reviews early helps establish collective ownership of the quality of all products. One useful technique is to have students put post-it notes on the work being reviewed. Write comments on the post-it note with an arrow pointing to the aspect being commented upon. Verbal feedback from low literacy students is valuable even if not recorded. Teacher (or other) notes about the feedback may be useful.

**2.23 Take peer review comments on board & produce final draft copy of text and storyboard. Another peer review follows**

Use the Quality work poster as the basis for review. Some aspects of quality should be embedded by now and only need positive comments.

**2.24 Final peer review done on any book produced in the class rather than their buddy's book**

During the course of the task, students may have worked with several other students based on expert advice needed, who was available, early finishers becoming available editors etc. Now is the time to get the story looked at by completely fresh eyes.

**2.25 Public presentation of student work on an agreed day**

The agreed place and time is important to ensure closure on the task in a reasonable time. Pursuit of perfection can demand infinite time!

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## Appendix A: PMI

**PMI** – Explore any topic by considering the Plus, Minus and Interesting aspects.

Participants often start with the Minus column, gradually move to the Plus and on to the Interesting.

Plus	Minus	Interesting

## Appendix B: Peer review form

Use the following outline to build your peer review of your colleague's storyboard. If you think carefully about what you want to say, you can just **fill in the blanks and give it to your peer.**

Dear \_\_\_\_\_ Book title \_\_\_\_\_

The things I like about your storyboard are:

- 1.
- 2.
- 3.

Your central idea is *clear and easy* / *difficult* (choose one) to understand because:

\_\_\_\_\_

I think your central idea *is* / *could be made* more central to the story through:

\_\_\_\_\_

Your text and illustration ideas *match well because* / *could match better if* (choose one) \_\_\_\_\_

You may need to consider the following changes:

- 1.
- 2.
- 3.

From \_\_\_\_\_



## Appendix C: Slip Writing

**Slip writing** is an excellent strategy that allows children to reflect individually as they brainstorm ideas, which they then share with other group members. It allows shy children to contribute and limits the control of other children.

**Step 1.** A problem is presented or question asked, e.g., "You have heard and read stories. Some have been picture books. What makes a good picture book?"

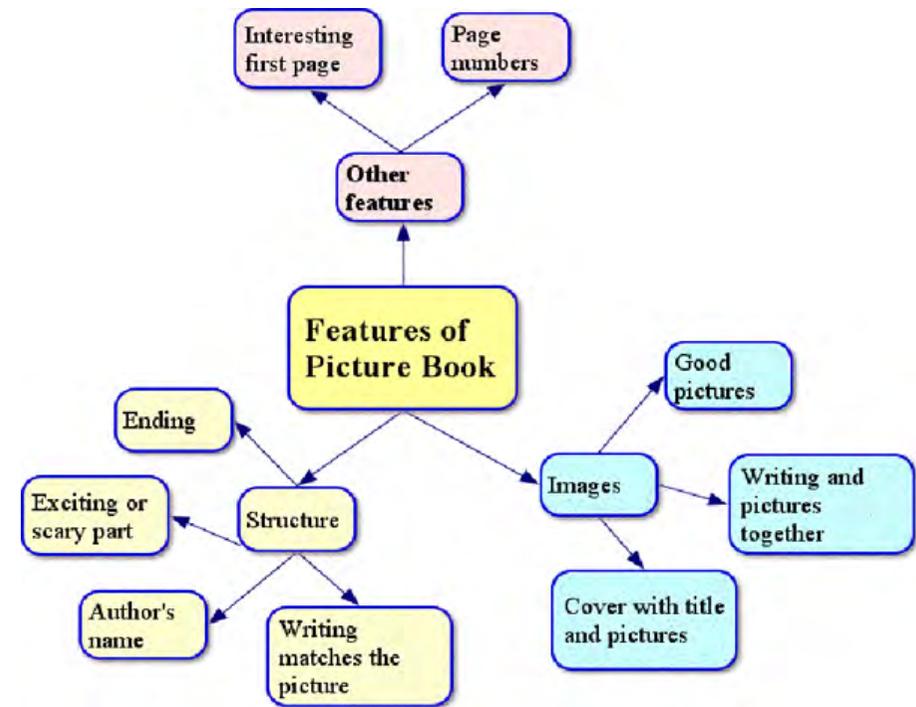
**Step 2.** Children form groups of 3 - 5 and write responses on a number of slips of paper with one idea on each slip. This may be an individual activity or you could form groups with one writer and the others talkers if writing is a problem.

**Step 3.** When children have completed their brainstorming, they place their slips in the centre of the group and through discussion, arrange them into similar piles. (Sometimes it is useful to suggest some categories to use.)

**Step 4.** A statement, heading or generalisation can be made about each pile and used as a label.

**Step 5.** All groups come together to share these statements, generalisations, etc., giving examples to explain where necessary.

**Step 6.** The class and the teacher may represent these findings in some form, e.g., concept map, web or summary, etc. For example :



**Slip writing** is a very effective and powerful strategy for generating ideas which children then compare, classify, group, label and generalise about. The strategy can be adapted to suit the needs and abilities of children by having them use pictures instead of words or by spreading the steps in the process over several lessons.

Option: List the categories used in the sorting of the slips on the board. Allocate a category for each group to analyse. All the slips for that category go to that group for analysis. Each group writes a statement about their category. Publish the statements as a poster that can be used to remind students about what should be in their book.



## Appendix D: de Bono's 6 Thinking Hats

Dr. Edward de Bono is a world-known expert in creative thinking. He has published many books that introduce new techniques for facilitating creative and productive thinking in the workplace.

The main idea is to have the group only “wear one hat at a time” when considering a problem. The wearing of the hat is metaphorical. At any one time, everyone will wear the same colour, in other words, look at the problem at hand from only one perspective, the perspective indicated by the hat colour.



### White Hat

When you think of white, think of neutral. de Bono has categorized information as a neutral subject. The white hat has to do with data and information.

What information do we have here?

What information is missing?

What information would we like to have?

How are we going to get the information?

When you ask for white hat thinking at a meeting you are asking people to forget about proposals and arguments and to concentrate directly on the information. What information is needed, what is available, and how it can be obtained.



### Red Hat

When you think of red, think of fire and passion. The red hat allows people to show their emotions on a subject, their gut feelings. People don't need to justify their statements. It is often important to get feelings out in the open, rather than

have people at a meeting have hidden agendas, feelings, or misgivings. The red hat allows these feelings to be expressed, to come out in the open.

This is what I feel about the project...

My instincts tell me this won't work.

I like this, I don't like that. The idea is that these statements are known to be “feelings” and nothing more. Once they are stated, the meeting can move on to a more constructive approach.



### Black Hat

When you think of black, think of negative, or caution. The black hat is for critical judgment. It points out what cannot be done. The hope is that the black hat role will prevent us from making mistakes.



### Yellow Hat

When you think of yellow, think of the sun and sunny, positive thoughts. The yellow hat role is for discussing ONLY the positive view of problems and solution possibilities. The yellow hat looks for benefits (and feasibility), but must be logically based, not intuitive like the red hat.

We are often better with the black hat. We are good at seeing what won't work, as opposed to what will. Forcing ourselves to look only at the positive aspects can be very valuable, since otherwise we don't always move forward.



## Appendix E: Book review proformas



### Green Hat

When you think of green, think of plants and growth. The green hat is for new ideas, for creativity, for new alternative solutions.

Could this be done in another way?

Might there be another explanation?

Does anyone have another idea? (See brainstorming)



### Blue Hat

When you think of blue, think of the sky and an overview. The blue hat is the hardest one to understand. It deals with controlling the thinking process. The blue hat is often “given” to one person, who controls what hat will be “worn”, hence controlling the type of thinking being used. The different colours don’t always follow in the same order. Depending on the situation, and the mix of people, it might be better to let people get their negative thoughts out first, or their intuitive sense, and then use yellow or green to move ahead. The blue hat comments on the thinking being used, asks for conclusions, decisions, etc. The blue hat can move from person to person, or can be a chairperson.

Some other ideas for introducing and using the 6 hats can be found at:

[www.learnerslink.com/getting\\_started.htm](http://www.learnerslink.com/getting_started.htm)

[www.lds4centres.com/NR/rdonlyres/6876E75B-7F1D-4BA4-A45D-8522EF0F002A/0/CreativeThinking26thinkinghats.pdf](http://www.lds4centres.com/NR/rdonlyres/6876E75B-7F1D-4BA4-A45D-8522EF0F002A/0/CreativeThinking26thinkinghats.pdf)

Google search will provide a range of choices. The one on the left is one of many free resources found at:

[http://abcteach.com/directory/basics/writing/book\\_reports/](http://abcteach.com/directory/basics/writing/book_reports/)

A greater range of such resources can be obtained by subscribing to the site. (This is an acknowledgement of the free resources generously provided on the site but is not a recommendation for the site. The members only materials have not been reviewed.)

Book reviews need to be tailored to suit the type of book being reviewed. The one at left is suitable for a typical fiction book. Two different styles for review follow as examples. These were published in *Wildlife Australia* magazine. See

[www.wildlife.org.au/magazine](http://www.wildlife.org.au/magazine) for more information.

**Book Report Fun: Follow the Arrows!** Name: \_\_\_\_\_

Title	Author
Setting	Problem/Conflict
Characters	Conclusion
Main Events	

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