
C2. MOVING ON

Highlighting and annotating texts or images Recording a teacher voiceover

In the first clip we see Diane's use of a recorded version of on-screen text, where the teacher first played an audio file of herself reading out a personal safety scenario for children to discuss. This use of recording brings a different voice to the classroom, engages students and allows the teacher to focus on the students' reactions rather than on the act of reading.

Using the colour highlighter or annotating with the IWB pen can be particularly effective in drawing attention to particular aspects of a text, picture or other digital resource and in developing and recording interpretations of it. The second clip starts with the key parts of the text ("suggestions about what people think is really important") having been identified by the students and highlighted. Here, the students suggest words and phrases that may be useful in their coming group discussions about secrets. One student annotated around the text to represent her peer's understandings of the characters' feelings, with the teacher managing the discussion. We can see that students were stimulated to go beyond the printed text, generating and explaining their own ideas and illustrating empathy (e.g. "beaten", "confused").

- My friend Sam asked to tell me something it ^{seems to} be secret, and then showed me ^{he has to} bruises on her arm and back. She said her Dad hits her quite often; ^{he hits her} he hits her Mum and sister too. Last night her Dad walloped her across the head, and now she ^{is} can't see properly. Her sister says she must ^{women} keep quiet and stay loyal to the family, because if she tells, her Dad will go to prison and the ^{beaten} family will be split up. But her head hurts, and she's ^{scared to} scared to go home, and she needs to talk to someone. She says that she chose me ^{confused} because I am her best friend and I can be ^{frightened} trusted to keep her secret. ■

Videos 10 and 11

Video 12 (Overall sequence)

See template: Notebook ideas - Recording sound
See file: Screen & Sound Recording (ActivInspire).pdf

Focusing attention using the spotlight, magnifier or 'cover and reveal'

You could use the "blind" or "cover and reveal" feature to create suspense and then reveal parts of a text or prompt questions one by one to stimulate discussion.

You can also use the circular or rectangular spotlight feature to highlight selected parts of the screen.



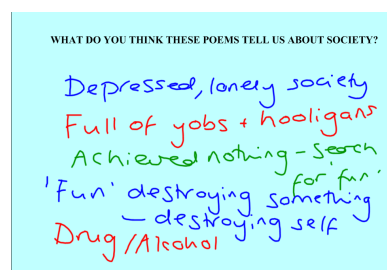
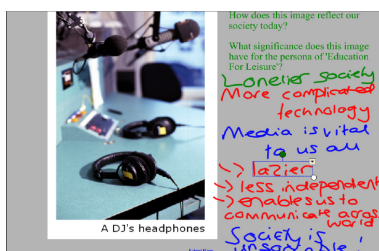
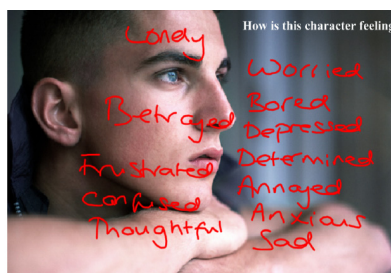
Gas! GAS! Quick, boys! - An ecstasy of fumbling
Fitting the clumsy helmets just in time,



See templates: Notebook ideas – Rub to reveal; ActivInspire ideas – Rub to reveal

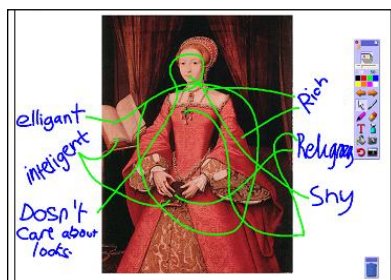
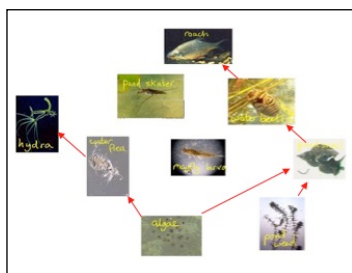
Understanding a text: taking it apart

You might use images related to a poem or other text to stimulate a brainstorm of students' own ideas and record these by annotating the text. In this way an original text can evolve into a richer resource. This example shows a sequence of IWB slides used during a lesson on the poem "Education for Leisure" by Carol Ann Duffy. The originally projected text has 'disappeared' in the course of developing a dialogue exploring a character's feelings, the significance of an evocative image (second slide) for the poem's persona, and the ways in which the image and poem, plus other poems studied, reflect today's society. Capturing learners' interpretations is made easier through directly manipulating objects on the IWB, highlighting and annotating during discussion.



Getting students to build on each other's contributions; constructing knowledge together as a class

Students can be asked to come up in turn and move objects around to create a collective object that builds on previous contributions, as in this food chain example. Students each added a picture and a link in turn. Importantly they were asked to explain their reasoning.



If I ever get sent to the front with a regiment, I shall shed tears of joy. I do envy Chris going off as soon as I think this dog will have his day soon too.

We expect to be moved to the front at any moment. The men apparently will be in the trenches alternate 24 hours, changing with a fresh lot of men during the night. I am behind HQ, probably a dug out where I sit and wait for the wounded to be brought to me. I am told that doctors are not allowed in the trenches. I am told that the feeling at the front is splendid and there is a Daily Mail for every 10 men.

Our men have had a terrible experience of 24 hours in trenches, drenched through and in some places knee deep in mud and water. To see them come out, line up and march off is almost terrible. They don't look like strong young men. They are muddled to the eyes. Their coats are plastered with mud and weigh an awful lot with the water that has soaked in. Their backs are bent and they stagger and totter along with the weight of their packs. Their faces are white and jagged and their faces glare out from mud. They look like wounded, sick, wild things. Many, too many who are quite bent are told they must walk it. Then comes the nightmare of a march of 2 to 4 miles which they do in a trance.

In the second example, students used the pen in turn to record perceived characteristics of the young Queen Elizabeth I around a projected digital photograph of this historical portrait, as shown. The work explored whether the “Golden Age” of Elizabeth was truly golden! A second group of students subsequently interpreted their peers’ thinking by drawing in links from their classmates’ labels (written without comment) to features of the same portrait – they had to interpret someone else’s thinking to do this. Finally, the teacher reflected with the class on the power of this collaborative **enquiry** and the scope of historical evidence offered by the paintings. Considering different perspectives and developing a more collective view of Elizabeth was powerful in altering their original individual conceptions although the teacher concluded that pictures only tell a partial story.

Video 3

In our third example of building in responsiveness to others’ ideas, one student used the IWB underlining tool to identify key phrases in a historical text (an army doctor’s 1914 diary), then the class were asked to explain his choices.

Video 5

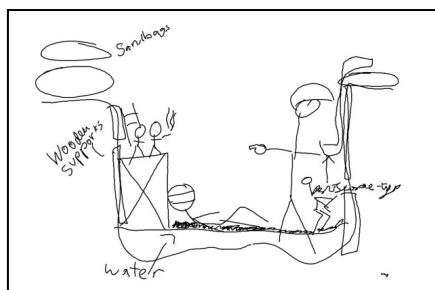
Finally, students might be presented with part of a picture and asked to add the missing elements in turn.

Note that in each of these examples, *getting students to respond to others’ ideas is built into the activity*.

Drawing objects on the IWB together

As in the previous examples, students are building on each other’s ideas here, and also on their knowledge and experiences from previous lessons. This time they are creating a joint picture by each adding an element in turn – this is a nonverbal kind of dialogue that creates a class product. Here the diagram depicted an imaginative range of elements perceived by students to be typically present in a trench, and it succinctly portrayed more than was said while drawing. It contained elements arising from the pair/class dialogue of their previous two lessons on trench warfare, “building on their informed speculation from some of the things that they had seen” (teacher).

Video 13



Drag and drop, argue and explain

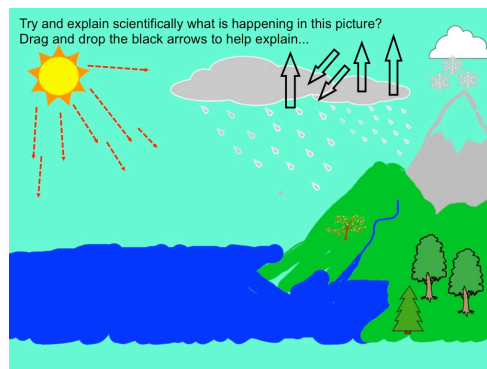
In these four examples from science, students drag and drop or sort the given images to show their understanding of a scientific process, and are then required to explain their reasoning.

Explanations -
Using the Gallery/Notebook page to support explanation, pupils drag arrows/key terms to support their explanation. Additional ideas can be freely scribed on the page.

Use the following to explain the process of 'Convection':

Key words to use:

- Expands
- Heated
- Current
- Dense



Sorting objects -
Pupils discuss how to correctly sort the images and add their own to a prepared table.
Example: Pupils explain which are light sources/reflectors of light.

Let there be light!
Some objects give out light. These are light _____.

Which are light sources?
Sort the following pictures. Can you add your own examples?

Light Sources	Reflectors of Light

Drag and drop activity -
Use a series of images to stimulate discussion as pupils drag and drop images/shapes in place.

Example: Drag and drop the following to make a successful food chain.

Drag and drop, argue and explain can also be used to sort theories or statements of fact, as in the mathematics example below: students place the statements in the chosen column and explain why they are true, false or "iffy" (uncertain). (See also "Square of truth" or "magic box/window" activity below)

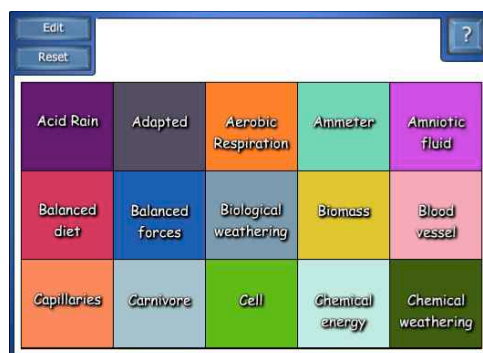
True	Iffy	False	Don't know
<p>A- The product of two numbers is a whole number</p> <p>B - Adding zero to a number multiplies it by 10</p> <p>C- The square root of a number is smaller than the number itself</p> <p>D- The product of two odd numbers is odd</p> <p>E- Square numbers have an odd number of factors</p>	<p>F- When you square a number the answer is positive</p> <p>G- dividing by two then by 10 is the same as the opposite</p> <p>H- two fifths of a number is the same as dividing by 5 then multiplying by 2</p> <p>I- Prime numbers are odd</p> <p>J- The sum of the digits of a multiple of 3 is divisible by 3</p>	<p>K- The sum of two numbers is greater than their difference</p> <p>L- Perfect squares have only 3 factors</p> <p>M- product of three whole numbers is never same as sum</p> <p>N- The product of a positive and a negative is negative</p>	<p>O- Dividing by a number less than one gives a larger number</p> <p>P- Multiplying two numbers gives an answer bigger than either</p> <p>Q- sum of two odd numbers can sometimes be odd</p> <p>R- The cube of a number is bigger than square</p>

See templates: Notebook ideas – Sorting objects; Drag and drop; Explanations (a and b); True / false / iffy (a and b)

See templates: ActivInspire ideas – Sorting objects; Drag and drop

Students selecting their own words / pictures / scenarios from a given set and manipulating / discussing them in pairs/groups

In the first example each group of 4-5 selected a slightly different combination of images pertaining to personal safety issues, arranged them on the IWB as they desired and annotated them during discussion (generating advice "as a team working for Childline" and recording this on large sheets of paper). In the video clip one group talks through their ideas to the class, annotating the images; the teacher encourages other students to comment.



See templates: Notebook ideas – Tiles (a & b)

Using a wider variety of digital media: embedding audio and video for “multimodal” interaction

You can use the IWB to switch easily between media or to combine different kinds from the wide range available – embedding audio, video etc into flipcharts so they’re immediately accessible. This “multimodal” use can help to stimulate dialogue, build up understanding over time and maintain engagement.

For example you might show a video to illustrate or analyse themes or texts. Apart from text, audio and video, digital resources include drawings, diagrams, still photographs, dynamic multimedia presentations, animations, simulations and models of dynamic processes, interactive diagrams or maps, databases, graphs, tables, hyperlinked webpages, mathematical representations, musical performances, etc.

□

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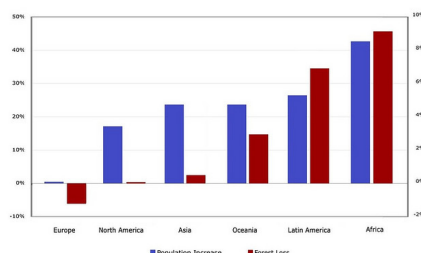
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Population Growth & Forest Loss Since 1990



Combining lots of resources is illustrated in the lessons on trench warfare taught by Lloyd where a class explored the open-ended question: “Can we imagine the experience of trench warfare?” The teacher employed a doctor’s diary text, a poem, a YouTube video related to the poem, separate audio and video tracks of a single trench warfare film on DVD, a textbook trench diagram and wartime photographs; these conjured up different experiences and perspectives of life in the trenches.

Video 5 compilation

See template: Notebook ideas – Recording sound, Inserting video

See files: Screen & Sound Recording (ActivInspire).pdf [Templates folder] and Downloading, Inserting, and Embedding Video into ActivInspire [<http://tinyurl.com/videoPromethean>]