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NAME:

Green Light  
Education  
*A new perspective*

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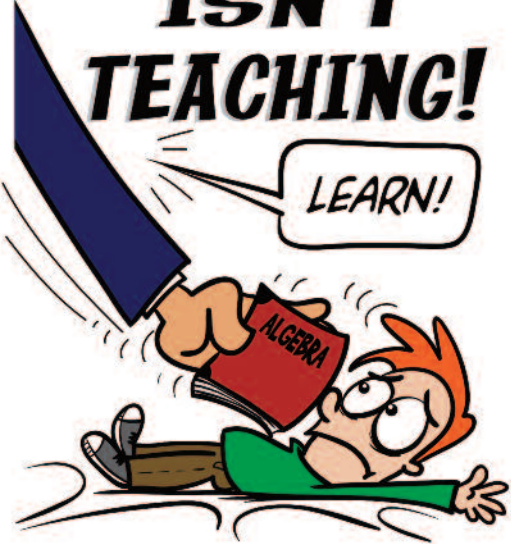
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# GETTING STARTED

Setting the foundation ...

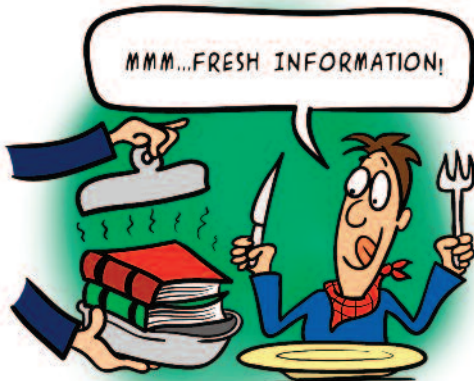
**TELLING  
ISN'T  
TEACHING!**



**IF THE  
BUM  
IS NUMB,  
THE  
BRAIN  
IS THE  
SAME.**



**If You Don't Feed  
The Teachers...**



**They Eat  
The Students**

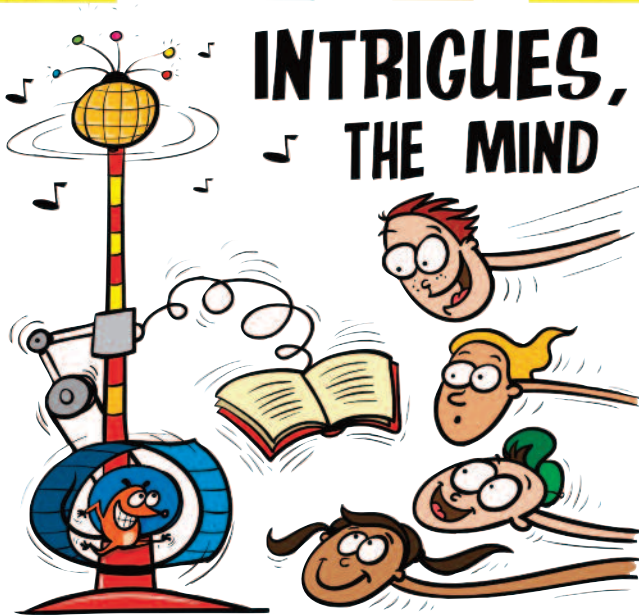
**DEATH  
BY POWER-POINT**



# GREEN LIGHT CLASSROOMS

Teaching techniques that accelerate learning – for today’s students.

# NOVELTY



## INTRIGUES, THE MIND

## AND INSPIRES CURIOSITY

The concept of ‘**GREEN LIGHT CLASSROOMS**’ is based on a metaphor – red light versus green light.

**RED LIGHT** teaching means teachers who have stopped learning new strategies, despite the fact that today’s students are truly different.

**GREEN LIGHT** teaching means teachers who are trying a wide array of new ideas to meet the learning needs of the ‘digital natives’ in our classrooms.

While there are an almost infinite variety of ‘green’ ways of teaching, here are some basic categories to get you started thinking in this direction:

**MEMORY** – Use specific memorization strategies, such as pegs, association, acronyms, acrostics, body location, or storytelling.

**CONNECTIONS** – Make sure students can connect what they are learning in some tangible way to their world, so they know why they are learning it.

**MOVEMENT** – Use movement to teach, such as having students learn a core concept through movement, or the spelling grid, or the math 100 square.

**NOVELTY** – Incorporate something unique into a lesson to make it more intrinsically intriguing, more eye-catching and thus more memorable.

**TONE** – Teach through songs and student-created lyrics. Use music as much as possible, for a purpose. Bang drums, ring bells, and make noise!

**EMOTIONS** – Allow them to care by arousing curiosity, fascination, allure, and intrigue. Have laughter every day, in many ways.

**SOCIALIZATION** – Let students talk. Let them discuss content at frequent intervals, ‘interview’ each other, or play family feud to review.

**DRAMA** – Review through dramatic devices: skits, talk shows, or acting out content related songs. Teach dramatically with silly voices or costumes.

**VISUALS** – Add visuals to the learning process, including concept maps, images, artifacts, Wordtoons, or even intentional doodles.

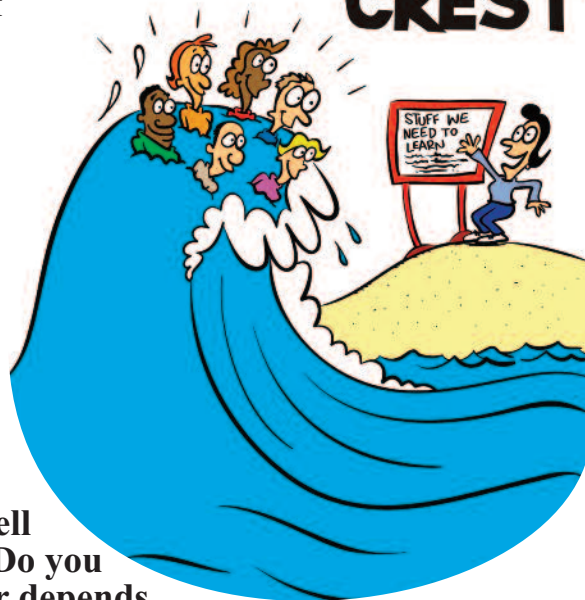


# CREST OF THE WAVE

If you're not riding the crest of the wave,  
you'll find yourself beneath it.

Like ocean waves that build, peak, then come crashing down, there are swells, crests, and tumbles in levels of engagement in the learning environments. The crest of the wave is reached when your students' can no longer draw useful learning from the current mode of instruction. At this point, you need to move to some alternative form of interaction, with a distinct change of pace that will recapture students' focus and interest.

**IT'S MORE EFFECTIVE  
TO TEACH TO THE  
CREST**



## Situation 1:

Your students are paired up in a 'get to know each other' exercise. You ask a question, and say each person will have two minutes to answer it. You will tell them when it is time to switch. Here is the question: Do you give the first person the full two minutes? The answer depends on understanding the "crest of the wave" principle. Listen to what is happening in the room once the conversations begin. Initially, the sound level in the room will build. However, as students run out of things to say, they will stop speaking, and the sound level will decrease. The moment it starts to get lower, you have reached the "crest of the wave" – it is time to move on.

## Situation 2:

After a lecture, you open the floor for student comments. After several questions, you notice several people shifting slightly in their seats and looking around the room. This is the sign that the questions have shifted from those of concern to the large group to those of interest to only one or two students. The "crest of the wave" for this session has just been reached – it's time to move on. To avoid disappointing those who still have questions, you might say, "This will be the final question for now. We'll be ending class a bit early today, so those of you with further questions may speak with me individually then."

# USING STATE CHANGES

## Changing their state keeps learners engaged.

**W**hen you recognize that the crest of the wave has been reached in a learning activity and you move forward to something else, you are changing the ‘state’ of your students – *literally altering their physical and mental being*. We call this: *using a state change*.

**Definition:** A state change occurs when you change the method of instruction from one modality to another.

You have countless options for achieving state changes. For example, switching from lecture to small group discussions, or moving from the small groups to a large group discussion. Both of these are state changes. State changes can be very brief, or can continue for some time. They can be subtle, such as using vocal changes or moving from direct instruction into storytelling. They can also be quite dramatic, such as finding a new place to sit, or moving from being indoors for one section of the class to going outdoors for the next section.

## EXAMPLES OF STATE CHANGES TO GET YOU THINKING ...

- Find a new seat.
- Meet three people who . . . .
- Introduce yourself to others.
- Do the “pen twist.”
- Touch two walls.
- Exchange some high fives.
- 
- Play with zeebees, hacky sacks, & kooshes.
- Everyone put their pens in the air.
- Mime out a concept.
- Stand on a chair or table.
- Take a stretch break.
- Have everyone take a drink of water.

# GIVING EFFECTIVE DIRECTIONS

Clear directions oil the teaching machine.



One of the least appreciated concepts in all of teaching is the art of giving effective directions. The choice of the word *art* is deliberate. Effective directions are truly an art form. They require the artist's gift of personal expression, built on a strong foundation of technical expertise. And much like a seemingly simple work of art, they may be more difficult to create than they first appear. Just like an artist, the first step in learning to give effective directions consistently is to master their underlying principles.

## One At A Time

How many directions can students remember? Some primary and secondary teachers assert that even young audiences can easily manage four or five directions. Others believe that three is the maximum number possible for students to remember, regardless of age.

In fact, you will achieve the maximum level of success with directions by giving *one direction at a time*. And you must then wait until students have followed that first direction before moving to the next one.

## See Me

Most students need to *see* you when you are giving directions. If they can't see you – they may not hear or understand the direction. So take the time to ask them to move to where they can see you from a comfortable position. This will make it easier for them to give you their full attention.

## Open vs. Closed

Where possible give directions in an open format, so they are easy to achieve. For example, if specific group size doesn't matter, instead of saying "Find a group of 4", provide a range of options "Find a group of 3, 4 or 5". Or, instead of saying "Turn to a person near you..." say "Turn to 1 or 2 people near you...". You'll find a different take on open vs closed in the 'Specific Techniques' section on page 14.

# EFFECTIVE DIRECTIONS continued...

## The Four-Part Sequence



### 1. “IN 10 SECONDS...”

Place a *time frame* at the beginning of a mobilizing direction.

### 2. “WHEN I SAY GO...”

Add a *trigger* to indicate when the action will begin.

### 3. “MOVE THE CHAIRS TO THE SIDES OF THE ROOM. . .”

Clearly and precisely state the direction, then finally.

### 4. “Go!”

Say the trigger word to initiate the action.



## Congruence & Command Mode

Great speakers throughout world history all shared one critical characteristic—their ability to communicate a single message with power, conviction, and passion. The key is that *every aspect of the delivery* was communicating the same message.

Their choice of words, tone of voice, pacing, use of pauses, eye contact, and physical gestures were all focused on that one key idea. The term used to describe this effect is *congruence*. Strive to be congruent when giving directions!



# USING MUSIC IN THE CLASSROOM

Music enhances mood, motivation and memory.

## ♪ Music Before Class

Use music at the start of a session to create a conducive atmosphere for learning. If the class is going to be activity based, or include a lively group discussion, playing “up-tempo” songs will help to build energy in the room. However, for a more quiet, contemplative or emotionally challenging session, choose softer music, perhaps gentle classical and baroque selections. Either way, starting with music will prepare students for the session ahead.

## ♪ Music as a Cue

Use set songs to ‘cue’ regular activities. You might have a ‘clearing up’ song, a ‘lining up’ song, or a ‘get your spelling book out’ song. This is more fun for your students and saves you having to give the direction.

**MUSIC IS THE  
UNIVERSAL LANGUAGE.**



## Music During Movement

Play faster, upbeat music whenever students are moving about the room, for example, moving chairs, forming groups, or getting supplies. Bright, energetic music will motivate students to accomplish the task more rapidly, and with a sense of animation and enjoyment!

## ♪ Music in the Background

Play lighter, background music whenever your instruction requires students to talk to each other in more than one group. This will give people a buffer of noise to ‘talk under’ – encouraging quieter students to contribute without feeling self-conscious. It will also create a musical *pad*. Using light background music effectively “pads” the room. Without it, if one group

breaks into laughter, the sudden sound can disrupt other conversations. However, a pad of music lessens this effect.

## Music After Class

As the class ends is a wonderful opportunity to use music. Choose upbeat, happy music. Since this is the final memory they take away from your classroom, it will be the first thing that comes to mind when they begin to think about their next class with you.

## ♪ Thematic Music

Where appropriate, use songs with lyrics that match your content. For ideas, check:

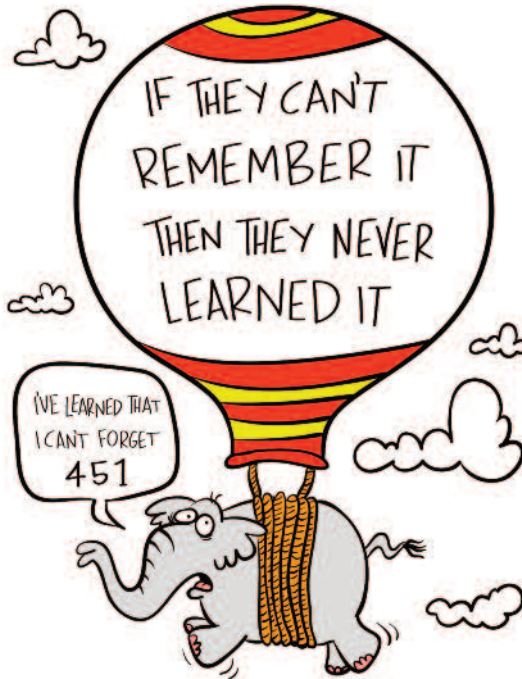
The Green Book of Songs by Subject—A Thematic Guide to Popular Music  
by Jeff Green (1995) ISBN: 0-939735-10-5 Professional Desk Reference, Nashville, TN;

# MEMORY

If they can't remember it, they never learned it.

## The Pegs

1. Sun
2. Eyes
3. Triangle
4. Stove
5. Fingers
6. Sticks
7. 7-Up
8. Octopus
9. Line
10. Hen
11. Fence
12. Eggs
13. Cat
14. Heart
15. Fame
16. Driving
17. Magazine
18. Vote
19. Remote
20. Vision



## Mineral Hardness Scale

1. Talc
2. Gypsum
3. Calcite
4. Fluorite
5. Apatite
6. Feldspar
7. Quartz
8. Topaz
9. Corundum
10. Diamonds

## Story Lists

### #1

iPod  
Snake  
Cup  
Drum  
Car  
Soap  
Ball  
Cage  
Spaceship  
Tiger  
Chair  
Pizza  
Baby  
Magazine

### #2

Key  
Cell Phone  
Brick  
Desk  
Coin  
Lamppost  
Stamp  
Frog  
Rope  
Shirt  
Bed  
Cards  
Canoe  
Pin

### #3

Tree  
Dog  
Belt  
Book  
Toilet Paper  
Building  
Brush  
Scissors  
Scarf  
Mountain  
Pipe  
Computer  
Briefcase  
Feather

### #4

Airplane  
Tea Bag  
Soap  
Hand  
Bag  
Vacuum  
Sofa  
Pen  
Plate  
Photo  
Towel  
Crocodile  
Hammer  
Sock



# PARADIGMS IN EDUCATION

Here are some popular myths about effective learning

WE ARE ALL  
CREATURES OF  
HABIT



1. Learning occurs best when students are quiet.
2. Tests are a valid form of assessment for most topics.
3. Most of an individual's learning occurs in a classroom.
4. The teacher is always right.
5. Studying is hard work.
6. Memory is primarily the process of repetition.
7. Grades are a necessary part of student motivation.

**BASED ON YOUR EXPERIENCE, ARE ANY OF THESE NECESSARILY "TRUE?"**

What commonly held perceptions do you believe should be challenged about the process of learning?

- 1.
- 2.
- 3.
- 4.
- 5.

# FRAMES CREATE MEANING

“Frames answer the question...Why?”

## Three Distinctions

Experience + Context = Meaning

Memories are Myths

Useful / Harmful / Neutral



Painters know it's true. The greatest work of art can be ruined by the wrong frame. In a bad frame, a great picture will languish unnoticed. In a great frame, it will go for twice the price.

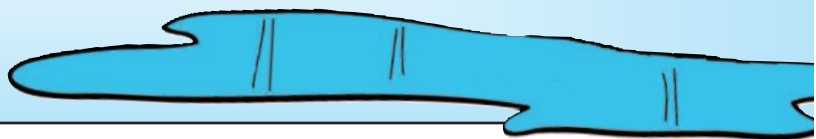
The same phenomenon is true in life and in learning. The 'frame' through which we view information exerts a powerful influence on our perception of events. For example, imagine a car accident where no one is injured. One driver may view it as a terrible event, since they have damaged their new car. Another driver may view it as a blessing, since they have emerged unscathed from the crumpled metal heap. Both had a similar experience, but their response was colored by the frame they choose to wrap around the event.

Translate this idea to the world of teaching. Unless we create a frame for them, each of our students approaches an activity from their

perspective. This perspective impacts both their attitude going into the activity and the learning they will extract from the experience. We can use frames to make our students feel positive about an activity and to ensure they achieve a common understanding from the learning process.

Name some frames you've seen today:

- 1.
- 2.
- 3.
- 4.
- 5.



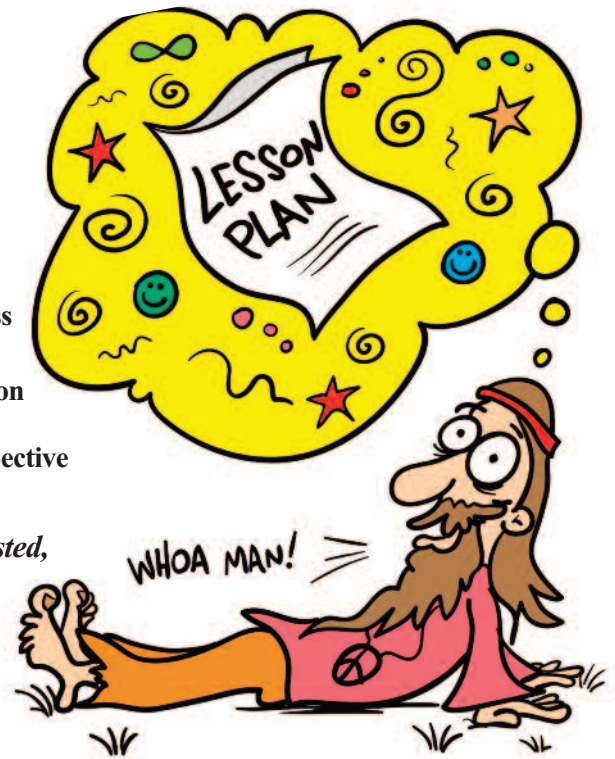


# THE FIVE—PART MODEL

## A Basic Lesson Plan for Interactive Learning Environments.

The Step	Time	Purpose
Engager	2-5mins	Engage the students' attention
Frame	1min	Create an appropriate perspective
Activity	5-30mins	Bring about a conceptual awareness
Debrief	5-15mins	Highlight major points for discussion
Metaphor	2-5mins	Relate key ideas to a broader perspective

*NB: This sequence is only an example of how a lesson plan could be designed. Times for each step may vary; the sequence itself may be adjusted, or occasionally some steps may even be eliminated. Feel free to adapt the general format to meet your individual needs.*



### 1. Engager

Start each learning session with some form of brief activity, essentially a state change. This helps students mentally leave behind potential distractions, bringing their attention fully into the classroom.

### 2. Frame

As the session begins, provide students with an answer to the question, “Why?” Why are they going to spend time on this topic? How might it relate to material that has been learned previously, or that may be covered later? If possible, how might the information be useful to them in their personal lives?

### 3. Activity

Use an activity to introduce the basic ideas or concepts being taught. It *involves* the student in some capacity—physically, mentally, socially, or emotionally. Since it is involving in itself, it also serves as a form of a state change. Students should feel or experience the importance of the concept through their engagement in the experience. It is a demonstration of the concept in action.

### 4. Debrief

Highlight and clarify the primary points of the lesson. Ask questions that allow students to discover and integrate key aspects of the lesson for themselves.

### 5. Metaphor

In closing the lesson, broaden the scope of your students' understanding by using a metaphor or story. This allows the concept to be viewed from a wider perspective, perhaps how it applies to other areas of instruction or to the students' world outside school. You can help your students make these connections using analogies, fables, fairy tales, or real life experiences.

# POSITIVE MENTAL IMAGES

Reword each statement to create a more useful image for the student.

## **RATHER THAN:**

“Don’t go outside without your coat on.”

## **USE INSTEAD:**

“Remember to wear your coat if you are going outside.”



1. “Don’t look over there.”
2. “Try not to be late.”
3. “Be careful, we don’t want sprained ankles or broken bones.”
4. “Please complete this assessment without looking at your notes, the board at the front of the room, or at anyone else’s paper.”
5. “Be aware of the danger of losing your patience.”
6. “It’s important to avoid dark areas, which will prevent criminals from having an opportunity to attack you.”
7. “At no time during an emergency should you allow panic and emotions to overwhelm you.”
8. “Don’t leave by that door because you might set off the fire alarm.”



# SPECIFIC TECHNIQUES

Teaching tools to make an impact in your classroom.

NINE-TENTHS OF EDUCATION IS  
**ENCOURAGEMENT**



## Getting Responses

If students are reluctant to interact in a large group discussion, give the group time to prepare first by having a brief preparatory discussion in pairs or trios. This allows students to gather their thoughts. It also helps them organize their words so they feel more articulate and confident when the discussion begins. In this way, you move students from *listening mode* to *talking mode* more smoothly, and you make it more likely that reticent students will participate in the conversation. Even one minute of small group discussion will substantially improve your large group results.

## Acknowledgement

We all know the power of praise, so let's build it into our classrooms. You can embed acknowledgement into the learning process by praising effort, not just success – and by recognizing that different students have different levels of achievement. Also, recognize that you are not the only person who needs to acknowledge achievement. Peer to peer acknowledgement is important in a dynamic learning environment, creating opportunities for state changes and helping to build a positive emotional environment.

## Don't Tell, Involve

Choose the most important points within a lecture or presentation, and devise a strategy for *involving* learners in “discovering” the information instead of simply telling them. Involvement engages students with content, making it more likely that they will understand and remember it.

## Labels

*Labels* provide us with quick reference points to understand the world. When we open a bottle of Coke, we have a pretty good idea what it's going to taste like. However, labels in learning can frequently be counterproductive if students have bad associations with certain words. For example, we need to be careful using such words as “homework” or “test” with teens, or using “play” or “game” or “fun” with adult learners. Choose labels with care or, without intending to, you can generate negative and unhelpful reactions.



## Open vs. Closed

A question posed in a *closed* format indicates there is a single correct response, and usually implies the teacher is the only one who knows it. This introduces an unnecessary level of stress for the student answering the question.

### **RATHER THAN:**

“Why did the Roman Empire fall?”

### **USE INSTEAD:**

“What do *you* think are *some of the reasons* for the fall of the Roman empire?”

A question posed in an *open* format allows students to have an opinion and indicates there is more than one possible correct response. Clearly, there are times when you should use closed questions – for example, “What’s the speed of light?” However, most situations allow for open questions which encourage your students to respond by allowing them to come up with a number of possible answers.

## Ownership

Students feel more comfortable if they are allowed to control some aspects of the learning process or environment. You can achieve this feeling of ‘ownership’ by involving students in arranging the seating, letting them choose the order of a lesson or perhaps giving them responsibility for creating a playlist for the classroom.

## Pause For Visuals

When students see new visual information for the first time, they need time to process it. Depending on the complexity of the content, this may take only a few seconds, or as much as a minute. Give students sufficient time to grasp the image and become comfortable with it. Then you can talk about it.



## Question–Clarify–Question

### **First:**

Ask the general question.

### **Second:**

Provide details that clarify the question.

### **Third:**

Repeat the original question.

Each component plays an important part in your communication achieving the desired result. In the first phase of the sequence, state the *question* clearly to allow students to see the overall picture. In the second phase, provide *details* to help students understand the type of responses that are expected. Finally, repeat the original *question* to serve as a springboard for the group to jump into the general discussion.



## Specify the Response

When you ask a student to respond to a question, clearly specify *what* you want them to do in response; for example, raise their hand or nod their head. Knowing what they are expected to do makes students more comfortable and more likely to respond. Using this technique repeatedly will heighten the sense of security within your classroom. It will also encourage “less confident” members of group to participate.

## Vocal Italics

Introducing new terms can be disorienting to students, so you need to draw students’ attention to this new information and give them a few seconds to process it. Draw their attention by emphasizing the word, and perhaps saying it more slowly. This process is called applying *vocal italics*. Using vocal italics, followed by a well-timed, brief pause allows your students to notice and understand a new term – providing a firm foundation that you can build on later in the lesson.

# A LOAD OF BOOKS DOES NOT EQUAL ONE GOOD TEACHER



## Walk Away

When a student speaks in a group setting, such as when asking a question or giving an answer, you want everyone to hear them clearly. When students speak softly, our instinct is to move closer to them so we can hear better. But this will actually cause that person to lower the volume of their voice. Whereas, moving in the opposite direction has the opposite effect: the speaker will raise their voice. So, if you are concerned the rest of the group can’t hear the speaker – *walk away!*

# THE I/WE MODEL

A “*personality profile*” applicable to life, both in and out of the classroom.



## 'I' People:

Those who prefer alone time, enjoy solo activities or perhaps with just one other person, and get their energy from being alone.

## 'WE' People:

Those who love being around other people, enjoy including others in activities, and get their energy from being around others.



# WORDTOONS-EXAMPLES

Created by Wayne Logue

1 toat

2 toat

3 toat

4 toat

5 toat

toat

cat



cat

1 dog

2 dog

3 dog

4 dog

5 dog

dog

dog



dog

1 frog

2 frog

3 frog

4 frog

5 frog

6 frog

7 frog

frog



frog

1 UFO

2 UFO

3 UFO

4 UFO

5 UFO

6 UFO

7 UFO

UFO

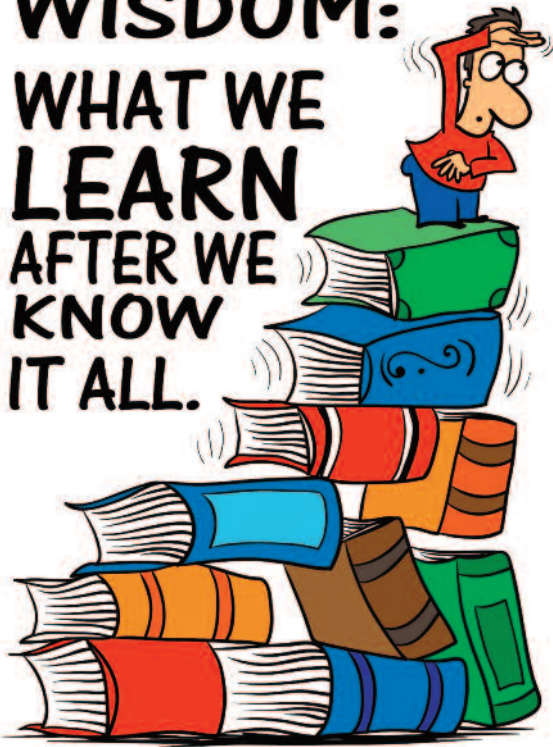


UFO



# WANT TO KNOW MORE?

**WISDOM:  
WHAT WE  
LEARN  
AFTER WE  
KNOW  
IT ALL.**



The **GreenBookOfSongs.com®** Database\* classifies songs by more than 2,000 themes, concepts or topics. In other words, it instantly provides song lists based on what the songs are *actually about* – marriage and divorce, motivation, sex, love, war – you name it. You'll see many popular songs listed where the subject is not part of the title.

How do they do it? For 30 years, every song in the **GreenBookOfSongs.com®** Database has been listened to and classified according to one or more topics discussed in the song, often with the help of numerous top music industry professionals and the artists themselves.

Updated continually, the **GreenBookOfSongs.com®** Database features not only top hits and key album tracks, it also covers all genres and styles of popular music from the past 100 years and includes commercial jingles, TV themes, college fight songs, novelty records, traditional folk songs and much more.

\*Jeff Green offers an online special for teachers: \$9.95 for an annual membership – a significant discount from the normal price! You can get this discount by typing the word ‘teacher’ in the coupon box on the shopping cart page.

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**Education Illustrated** is an education resources company, originally founded by Rich Allen and Duke Kelly. While Rich is no longer part of this company, it continues to offer great teaching resources, including the images you’ve seen at this workshop and many of the books mentioned.

You can find Education Illustrated’s resources by clicking on the ‘products’ icon on Rich’s website: [www.greenlighteducation.net](http://www.greenlighteducation.net)

# RESOURCES

## **Bose Music Systems**

The Bose Portable SoundDock™ with remote control is a digital music system specifically designed to play music stored on any iPod®. Cost is \$399.00. For outlet locations call (800) 764-2073. For educational discounts call (800) 905-2102.

## **Digital Music Player**

The Apple iPod™ is a digital music player it comes with the itunes software for PC and Macintosh computers. You can purchase it from an Apple Store or the website and get a 10% educators discount. There are many choices is digital music players (mp3 players). Make sure you can create a play list, and that when you use it with a sound system you can use it with a remote control device.

## **Allyn & Bacon Books:**

**Impact Teaching: Ideas and strategies to maximize student learning © 2002**

**ISBN: 0-205-33414-8**

**High-Impact Teaching in the XYA Era of © 2010**

**ISBN: 978-0-13-714426-6**

## **Corwin Press Books:**

**Green Light Classrooms © 2008**

**ISBN: 978-1-4129-5609-3**

**TrainSmart, 2nd Edition © 2008**

**ISBN: 1-74170-485-5**

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Email: [nreece@bmi.com](mailto:nreece@bmi.com)

## **SuperCamp for Teens**

For a video, CD, brochure, or general information, call (800) 285-3276. Or visit their website at [www.supercamp.com](http://www.supercamp.com)