

# Vanilla

## VOCABULARY®

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**SAMPLER**

*A Visualized/Verbalized  
Vocabulary Book*

This sample packet includes vocabulary terms from the Vanilla Vocabulary series. It is intended to provide a sample of activities for building vocabulary through strategies from the Visualizing and Verbalizing program. Note the Preface in this sample packet is taken from Vanilla Vocabulary Level 1 (Grades 1–3), although the sample packet also includes sample pages from Level 2 (4–6) and from Ivan King of the Neighborhood (4–6).

For more information on Vanilla Vocabulary or the Visualizing and Verbalizing program, visit *[ganderpublishing.com](http://ganderpublishing.com)*.

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## Preface

### *The Purpose of the Book*

This is a workbook to develop first through third grade vocabulary through imagery—visualizing and verbalizing. And it works.

In our clinical practice with children and adults, including speakers of English as a Second Language (ESL), we struggled to locate a specific methodology to develop vocabulary. Why? Because oral vocabulary is a critical factor in language comprehension and expression. Without well-developed vocabulary, accurate and confident decoding can be useless. Without well-developed vocabulary, vivid and connected concept imagery for language comprehension can also be useless. As we looked at vocabulary development, the questions for us were numerous. How do we store meanings of words in our brain? What is the cognitive function(s) we use? How can we stimulate vocabulary effectively and efficiently, and speed up the acquisition of it?

So we thought and talked and read about vocabulary. And the answer we came up with can be easily experienced by you. Try it. Ask yourself what works in your brain when you think of a concrete word. Try the word “recital.” What happened in your brain? Try an easier word—”horse.” Try “cat.” Try “tiger.” Are you noticing that you image—visualize? For “recital,” did you see a girl playing a piano or an adult the cello?

*We attach meaning to language through images.* Now try “pusillanimous.” Many of you won’t have meaning for that word because you won’t have images for it. The same is true for foreign languages. Try *megiza*, a word in the Ojibway language. No meaning? No images. But *megiza* means *eagle*. Now do you have meaning? Images. You can see and hear the gestalt of a word, perceiving all the phonemes in it, but without an image for meaning, the oral and written symbol is meaningless.

So, from our own experience we can know the link between imagery and vocabulary. If we need verification, much is written on the subject. In 1930, John Dewey made this interesting observation: “Symbols are a necessity in mental development, but they have their place as tools for economizing effort; presented by themselves they are a mass of meaningless and arbitrary ideas imposed from without. *The image is the great instrument of instruction.* What a child gets out of any subject presented to him is simply the images which he himself forms with regard to it. If nine-tenths of the energy at present directed towards making the child learn certain things were spent seeing to it that the child was forming proper images, the work of instruction would be indefinitely facilitated.”

Allan Paivio, a prominent cognitive psychologist, theorizes that imagery and language are the two halves of our dual coding system—for all our cognition. Paivio (1986) said, “*The dual coding interpretation is straightforward. The concrete descriptive tasks require a high degree of referential exchange between the verbal and imagery systems.*”

It is clear that images store meaning for concrete words, but what about abstract words, things that can't be "seen"? The anthropological perspective is that there are three levels of perception: (1) the real thing; (2) the mental representation—image—that is the next level away and as close as you can get to the real thing; and finally (3) the oral and written representation. For example, the ability to comprehend words moves from the concrete to the abstract. A concrete word's beginning is grounded in the real world with the object, the "thing" that exists. There is a real pen that we are writing with. It has shape, substance, etc. If we put this pen down and leave the room, the pen does not cease to exist, it is just *once removed* in our brain from the real thing. It now becomes a mental representation of the pen. The image. Finally, there is the word **pen** *twice removed* from the real thing. The written or spoken word "pen" is only a symbolically pre-agreed-upon orthographic or speech code used by my brain—our brains—to create a representation to get to the real thing. And, as we move from the more concrete to the more abstract, the essential coding functions do not change. Acquiring an abstract vocabulary word requires utilizing some form of concrete imagery.

Think about it. Our concrete images interact in relationships to represent abstraction. For example, to have meaning for *freedom*, we can image animals free in the countryside. In addition, we can use other senses of imagery, besides visual imagery. We may imagine a sound, a sensation, an emotion. The richer and stronger our images, the more solid our grasp of meaning. Thus, the need for rich, vivid images for the words in this book.



As Albert Einstein said, “If I can’t picture it, I can’t understand it.”

### *How to Use the Book*

To stimulate vocabulary through imagery, we knew we had to be sure each word was imaged and “language”—dual coded. Thus each word had to be **(1) visualized and verbalized**, then **(2) experienced in context**. This collection of words, the dictionary, accommodates the first step. The Adventures of Gunny and Ivan books accommodate the second step.

Each individual should have his own book (we’ll refer to the individual as “he” to save time and space, and stimulate your imagery). This will enable him to visualize and verbalize, and create his own sentences. Here’s how to use it:

### *The Vanilla Vocabulary Dictionary*

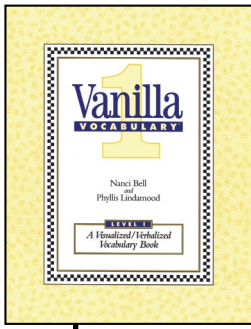
1. Each word has a definition and high imagery sentences for the individual to **visualize**. Question for imagery; don’t assume it. He must **verbalize** and gesture what he visualizes. See the book *Visualizing and Verbalizing for Language Comprehension and Thinking*. (A great book.)
2. After that he **verbalizes** his *own sentence* and, if possible, writes the sentence on the lines provided for “Verbalizing.” The goal is for his sentence to be (1) personal, using the word in a context familiar to him, (2) descriptive by comparison, and (3) humorous or vivid or exaggerated. For example, here is a *bad* sentence for the word immense:

“The tree was immense.” The sentence can so easily be modified to a *good* sentence: “The immense redwood tree was as large as the tall skyscraper.” *And this sentence will further stimulate vivid imagery, and better storage and retrieval!*

3. “Vanilla Vocabulary Cards” can be created for trouble words. Simply created on 3x5 cards, the vocabulary word is on one side and the definition and personal sentence, with a blank for the word, on the other. The blank allows him to hypothesize, and visualize from context, the word being learned. Thus, he can practice from both sides of the card.
4. In order for expressive vocabulary to be developed, individuals must begin to use the words in conversation. He can be encouraged to use new words by playing the “Vanilla Vocabulary Challenge.” Here’s how: He and a partner agree on the five words for the week or day, then the challenge is to use those words in front of his partner in conversation. Whenever he uses one of the words he nudges her, winks, makes meaningful eye contact, or clicks his tongue! Something that calls attention to his success. He and she can even keep points.

### *The Adventures of Gunny and Ivan*

The Adventures of Gunny and Ivan books, besides adding humor and fun to the task of learning, have a very specific purpose. They allow the individual to **experience** the words in context—a very important means of garnering vocabulary. Individuals learn vocabulary by being around people who use higher-level vocabulary—the exposure method. The Gunny and Ivan books offer exposure and experience with the words previously visualized and verbalized.



## Vanilla Vocabulary - Level 1

Item # 1229005

### B

**bee:** an insect that has a thick, hairy body, four wings, and sometimes a stinger

**Visualize...**

1. The *bee* flew around my head and buzzed in my ear. Then it stung me!
2. Bears like to eat the honey that *bees* make.
3. There were a lot of *bees* flying around the tree so José didn't climb in it.
4. "Help, there's a *bee* on me. Oh no, it stung me!"

**and Verbalize...**

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**before:** at an earlier time; in front of; ahead of

**Visualize...**

1. Dinosaurs lived a long time *before* we were born.
2. If you get to the football game *before* I do, please save me a seat.
3. *Before* them on the table was a huge roast turkey.
4. There are four people *before* me in line.

**and Verbalize...**

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**behave:** to act in a good way; to act in any one way

**Visualize...**

1. Some boys hit and fight and don't *behave* well in school. Some boys do *behave* well because they help the other children and are nice to everyone.
2. The children promised to *behave* if they were allowed to stay longer at the circus.
3. Bill *behaved* bravely after he hurt his arm. He didn't cry or scream.
4. "If you *behave* well, you can have an ice cream after dinner."

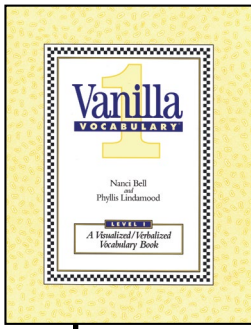
**and Verbalize...**

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## Vanilla Vocabulary - Level 1

Item # 1229005

# C

**chimney:** something that carries smoke from a fireplace to the outdoors

**Visualize...**

1. The roof of the house has a *chimney* sticking up. I can see it from far away.
2. The smoke came out of the *chimney* and went into the trees.
3. When the chimney gets dirty, it is cleaned by a *chimney* sweep who uses brushes fastened to long poles.
4. "Oh no! My *chimney* is plugged up and the smoke is coming back into the room."

**and Verbalize...**

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**choose:** to pick out something you want to have

**Visualize...**

1. Which ice cream are you going to *choose*? Chocolate or strawberry?
2. José couldn't *choose* which toy to get, so Bill chose one for him!
3. The boy had a hard time deciding which puppy to *choose* for his pet.
4. "*Choose* one of those and let's go home. I'm hungry!"

**and Verbalize...**

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**chorus:** a group of people who sing or dance together

**Visualize...**

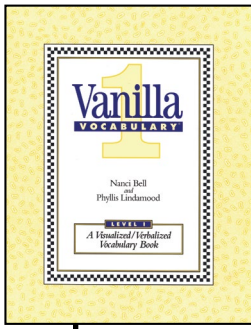
1. The whole *chorus* sang Christmas songs to us. It was louder than when only one person sang.
2. Susan sings in a *chorus* for church.
3. The singer in the *chorus* forgot the song and stared blankly at the audience.
4. "Mother, can I join the *chorus* even if I can't sing very well?"

**and Verbalize...**

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## Vanilla Vocabulary - Level 1

Item # 1229005

### H

**horn:** something you push, squeeze, or blow into to make a sound; a hard point that grows on the head of an animal

**Visualize...**

1. He played a *horn* in the school band
2. The impatient drivers honked their *horns* loudly in the rush hour traffic.
3. The rhinoceros has a hard *horn* on its nose that is made out of tough, thick hair.
4. A unicorn is a make-believe animal that looks like a white horse with a tall, straight *horn* on its forehead.

**and Verbalize...**

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**horse:** a large animal with four legs and a long tail

**Visualize...**

1. Most *horses* are tame, but some are wild.
2. The black *horses* pranced down the street during the parade.
3. My grandparents rode *horses* to school when they were young.
4. *Horses* are used to pull wagons.

**and Verbalize...**

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**hospital:** a place where people who are sick or hurt go to get better

**Visualize...**

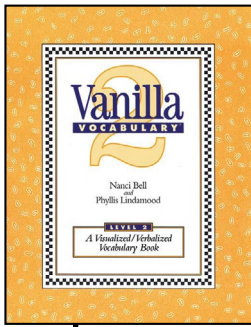
1. Doctors and nurses work in *hospitals*.
2. The fireman went to the *hospital* after being burned in the fire.
3. The ambulance rushed the injured man to the *hospital*.
4. My baby brother was born in a big *hospital*.
5. I went to the *hospital* when I got very sick.

**and Verbalize...**

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## Vanilla Vocabulary - Level 2

Item # 1229025

### I

**inch:** to move very slowly

**Visualize...**

1. It took 20 minutes for the brown turtle to *inch* its way across the road.
2. The caterpillar *inched* along the stem, taking one bite and then another out of the big green leaf.
3. The mountain climbers *inched* carefully along the narrow ledge.
4. "It was foggy and I had to *inch* my way along the curving road," the bus driver explained when he arrived late.

**and Verbalize...**

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**incline:** a surface that slopes or slants

**Visualize...**

1. Mr. Smith had to shift the car into first gear to drive up the steep *incline*.
2. The giant boulder rolled down the *incline* and crushed the empty red truck.
3. Tim pulled the green wagon up the *incline* and then let it roll back down.
4. "The tomato patch doesn't look level," Farmer Finch said. "I think it has a slight *incline*."

**and Verbalize...**

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**increase:** to grow in size; to add to

**Visualize...**

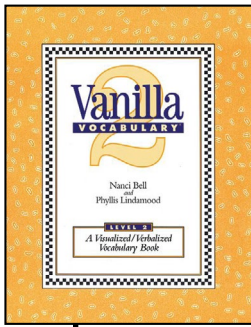
1. Della's family *increased* from four people to six people when the twins were born.
2. Greg's weight began to *increase* because he ate chocolate cake for dessert every night.
3. Farmer Finch *increased* Mark's pay from three dollars to four dollars an hour.
4. June *increased* her savings by putting 30 more dollars into the bank.

**and Verbalize...**

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## Vanilla Vocabulary - Level 2

Item # 1229025

### M

**monitor:** to check or keep watch over (v)

**Visualize...**

1. The scientist *monitored* his instruments daily to make sure they were working correctly.
2. The young mother *monitored* her child's progress at school by talking to the teacher every week.
3. The nurse closely *monitored* the TV screen that showed the sick man's heartbeats.
4. The librarian *monitored* the children in the library, whispering to them to read and not talk.

**and Verbalize...**

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**moonlit:** lighted by the moon

**Visualize...**

1. The *moonlit* lake looked like a pool of molten silver.
2. The woman stood in the open doorway, her *moonlit* hair a white glow around her face.
3. On a *moonlit* night you can often see your shadow on the ground.
4. We walked down the *moonlit* road between dark trees and pale flowers.

**and Verbalize...**

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**mortal:** unable to live forever, subject to death; able to cause death; very serious, extreme

**Visualize...**

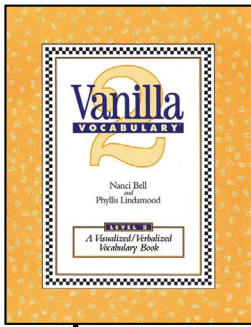
1. Will Superman live forever, or is he *mortal*?
2. Knowing you are *mortal* makes you realize how precious time is.
3. The soldier suffered a *mortal* wound in the battle and died that night.
4. Stan has a *mortal* fear of snakes—even a harmless gopher snake makes him tremble.

**and Verbalize...**

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## Vanilla Vocabulary - Level 2

Item # 1229025

# R

**review:** to study; to think back on

**Visualize...**

1. Fred always *reviews* the list of words the night before the spelling test.
2. Lucy *reviewed* her research before she began writing her paper on dinosaurs.
3. The principal said to Mark, "Let's *review* the reasons Mrs. Jones sent you to my office—beginning with the pet rat you're hiding in your pocket."
4. The old man sat on the porch and *reviewed* all the different things he had been in his life—cowboy, sailor, soldier, farmer, and businessman.

**and Verbalize...**

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**ridicule:** to make fun of

**Visualize...**

1. Beth cried because the other kids *ridiculed* her freckles.
2. The movie was *ridiculed* because of its bad acting, fake mountains, and the stuffed horse on wheels.
3. Ted was *ridiculed* whenever he began to sing, so after a while he only hummed.
4. "Don't *ridicule* me," warned Tom as he walked into the living room with his hand stuck in the cookie jar.

**and Verbalize...**

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**ridiculous:** too silly or false to be believed; laughable

**Visualize...**

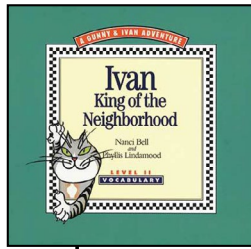
1. "This is *ridiculous*," Gus said, holding up the 500-page test.
2. "No one gets sunburned by the moon," Rod said to Dan. "That's a *ridiculous* idea."
3. Stan looked so *ridiculous* in his bunny costume that everyone laughed.
4. Ted's cat has the *ridiculous* habit of sleeping with her tongue out and a paw over each eye.

**and Verbalize...**

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## Ivan King of the Neighborhood

Item # 1229035

Mm

### *The Mirror and a Dead Faint*

In the pitch blackness, Ivan's eyes glowed as he jumped up on the window sill and peered into Gunny's room. Able to see anything and everything, he spotted Gunny flattened on his bed. He marveled at the moist, massive, mammoth figure of a shivering mammal on the bed. There was Gunny, barely conscious, lying in a pool of quivering sweat.

Ivan contemplated, "I really do sort of like old Gunny, maybe I'd better not...", but then he recalled the last episode at the fish tank, and his resolve returned.

Maintaining his focus, Ivan continued to watch for a moment, noting the motion of Gunny's tummy rising and falling, rising and falling, almost in musical fashion.

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### *The Mirror and a Dead Faint*

He scratched the window...just a little.

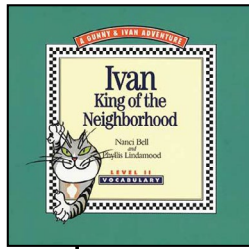
HAH!! Just as he hoped, Gunny's whole body bolted upward, eyes staring wildly at the hall. Unable now to detect the source of any sound, Gunny suspected everything came from the hall.

While Gunny sat fixated on the hall, Ivan in one perfect movement, leapt from the sill to the ground. Muscles rippling, he maneuvered through the mulch in the flower bed toward the hole in the basement window. Putting his paw through the mesh, he lifted up the screen and leapt down to the basement floor. He knew every moldy corner of this place, every leaky pipe covered in orange mineral deposits. He had used this method of entering Gunny's house many times!

Through the basement he came, up the laundry chute, into an air duct, and on up to the attic. A shadow of silent motion, Ivan emerged from the air duct. He passed in

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# Ivan King of the Neighborhood

Item # 1229035

Ivan...King of the Neighborhood

front of it and stared across at the trap door above Gunny's hall. "Ah...perfect," he thought.

Outside, the darkness was broken by a tinge of moonlight as the clouds scattered overhead. And the longest night of Gunny's life continued.

Still perched on the edge of his bed, Gunny continued to stare. The moonlight relieved just enough darkness to enable him to see slightly down the hall. And then he heard it. A whisper.

HISSESSSS.

It was Ivan, of course. He hissed again into the air duct, like a microphone. HISSESSSS. HISSESSSS.

Gunny, certain it was the ghostly whisper of his name, couldn't move and couldn't speak. He tried to do both, but nothing happened. Forced to just sit and stare, he

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The Mirror and a Dead Faint

could do nothing but wait and watch.

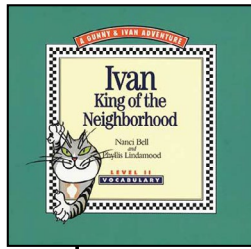
HISSESSSS. HISSESSSS.

Gunny's heart pounded a frightening melody in his ears, his eyes bulged, and his limbs remained frozen—legs stuck out in front of him, arms slackened at his sides. And his mind began to play tricks on him again, manufacturing even worse events down the hall.

Muttering, he said, "It's a mammoth mummy covered with filthy material, migrating down the hall for me. No. It's a whole mob of mummies coming for me. No. It probably really is a mature Green Ghost, majestic in his terror, drawn to me like a magnet, only a few meters away."

Ivan filled with delight when he heard poor Gunny's lament. Now, he already knew about Gunny's fear of the dark and the Green Ghost, but the mummy mob really got him.

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# Ivan King of the Neighborhood

Item # 1229035

Ivan...King of the Neighborhood

Once again, he had second thoughts about poor old Gunny. “Maybe I’d better not manipulate this old boy, he might have a major faint. Hmmm, I do sort of like this mortal.”

But taken with his own powers, Ivan rapidly changed his mind. “Nope, no mercy tonight. I am the master of suspense and I have work to do. Now, to wait till midnight and then monitor and mold the situation just as I please.”

Meanwhile, Gunny had managed to turn his head slightly, caught sight of his own image in his mirror, and passed out in a dead faint.

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