

Culturally & Linguistically Responsive Arts Teaching and Learning in Action

Strategies that Increase Student Engagement and Achievement





STRATEGY: FORTUNATELY/UNFORTUNATELY/ BUT ALL OF A SUDDEN

This strategy is part of a larger publication entitled *Culturally and Linguistically Responsive Arts Teaching and Learning in Action: Strategies that Increase Student Engagement and Achievement*.

This publication is the result of a yearlong process undertaken by the CCSESA Arts Initiative and the CISC Regional Arts Leads who serve on the Curriculum and Instruction Steering Committee/Visual and Performing Arts Subcommittee. CCSESA's Creativity at the Core Initiative recognizes the transformative power of the arts in the lives of our students as they develop critical thinking skills and capacities that ensure success in our complex, multifaceted, globalized world. To download the entire publication, go to downloads in this module.

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IMPROVING LIFE OUTCOMES FOR YOUNG PEOPLE THROUGH EDUCATION

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How To Use This Document



“ *I believe it is impossible to make sense of life in this world except through art.* **”**

- Daniel Pinkwater

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AUDIENCE

This handbook is designed with two primary users in mind.

Administrators/Other Leaders

Administrators and other arts and educational leaders can use this handbook to help them in designing professional development services, especially as those are focused on expanding teacher's repertoire of culturally and linguistically responsive, interactive instructional strategies. Not only will the information in this handbook provide administrators and teacher leaders with a concise overview of key aspects of culturally and linguistically responsive pedagogy, but it will also provide an approach or template for thinking about how to select specific instructional strategies that translate that culturally and linguistically responsive pedagogy into classroom practice. By providing arts-specific examples of these strategies in action, teachers will be able to identify those that are most appropriate for their own settings. What's more, the strategies and examples are likely to prompt leaders to recall other strategies already in their repertoires that they can revive, and to create new strategies of their own design.

Classroom Teachers/Teaching Artists/Arts Specialists

Classroom teachers, teaching artists, and arts specialists can use this handbook to help them design learning experiences for their students. The organization of each instructional strategy allows for teachers to understand the objectives and processes, and to adapt them to their own settings and students by customizing the content of the activities. As teachers make decisions about which strategies to incorporate into their learning plans, they will be able to construct sophisticated learning sequences designed to engage students actively in the learning, to build new learning opportunities that take full advantage of students' languages, cultures, and prior experiences/ knowledge, and to invite students into reflection and metacognitive activities that can spiral their learning to new levels.

STRATEGY TEMPLATE *(See Figure 1)*

Each strategy featured in this handbook is organized according to a format that includes the following:

Introductory Information

- Strategy Name
- Strategy Source
- Targeted Objectives
- Applicable Grade(s)
- Time Required
- Materials Required
- Grouping Recommendations

VAPA Connection

- Rationale for Use of the CLRP Strategy in VAPA Classroom Settings

Implementation Process

- Steps for Using the Strategy with Students
- Synthesis, Reflection/Debriefing Suggestions



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STRATEGIES IN ACTION

(See Figure 2)

This handbook also provides examples of each strategy as it might be used in one of the arts disciplines (dance, music, theatre arts, visual arts, media arts, or integrated arts). These examples are organized according to a consistent format. This format includes:

Introductory Information

- Strategy Name
- VAPA Discipline Targeted
- Creativity at the Core Module Alignment
- Applicable Grade(s)
- Time Required
- Materials Required
- Grouping Recommendations
- Required Student Prior Preparation

Planning Information

- Theme/Big Idea
- Performance-Based Assessment
- Teacher Resources
- Learning about the Students

Implementation Process

- Assessing & Building Background Knowledge
- Engaging in the Activity
- Synthesis, Reflection, & Debriefing
- Applying Learning in New Contexts

Pedagogical Principles & Specific CLRP Practices

- Targeted Principles and Practices & How Addressed
 - Language & Culture
 - Learning Community
 - Student Agency, Voice, and Mindset
 - Stretching & Bridging

USING THE STRATEGIES

Teachers can make the best use of these strategies by thinking of them as instructional planning resources. Once a teacher has identified the big rational (the actual work to be accomplished) and experiential (the experience we want students to have as they work) outcomes, s/he can review the available strategies and determine which is most likely to address those outcomes. The teacher

can then select from that subset of strategies the one that is the best fit for the target students (age, grade, language proficiency, background knowledge) and the content.

Educators can either select a particular strategy to use as part of a larger learning sequence, or they can create an extended learning sequence (unit of study, for example), by ordering/sequencing and integrating a series of strategies.

One recommendation we make to educators is that the first time they introduce a strategy to students, they do so with low-demand content so that students don't have to manage both learning the strategy and addressing cognitively demanding content at the same time. Over time, if a teacher recycles a strategy with different content, students will become expert at the strategy and will be able to carry it out more smoothly. In fact, students can become so expert at the strategies that as new students come into the classroom, students themselves can induct new students into how the strategies work. The fact that the strategies are LEARNABLE by students supports the development of autonomous, self-confident, and efficacious learners.

CONNECTION TO THE CREATIVITY AT THE CORE MODULES

Each strategy in action is tied to a particular *Creativity at the Core* module housed on the CCSESA Arts website at www.ccsesaarts.org. This connection is indicated in the introductory information provided for each strategy in action. A particular strategy can be used in the context of a *Creativity at the Core* module but also used independently as it's integrated it into other curricula. As teachers become more familiar with the strategies, not only will they find new ways of using the strategies in their own arts disciplines, but they will also find themselves creating new versions of the "strategy in action".

In the strategies in action, the arts learning has been integrated in each strategy to create a classroom interaction that will not only provide learning in the arts, but present that learning in a way the enhances students' confidence and academic mindset.

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FIGURE 1: STRATEGY TEMPLATE

NAME OF STRATEGY			
A CLRP STRATEGY			
Brief Introduction to Strategy and Its CLRP Connections			
OBJECTIVES		MATERIALS	
GRADE(S)	GROUPING	SOURCE	TIME NEEDED
PROCESS			
Using the Strategy			
Synthesis, Reflection/Debriefing			

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FIGURE 2: ACTIVITY TEMPLATE

(This is directly tied to a specific STRATEGY, and should explain how to use a particular STRATEGY in an actual classroom with real arts content.)

NAME OF STRATEGY A CLRP STRATEGY CONNECTED TO DANCE			
<i>Brief Introduction to the Arts Activity</i>			
VAPA DISCIPLINE	CONTRIBUTING REGION/ ARTS LEAD	SOURCE	MODULE ALIGNMENT
TARGET GRADE(S)	GROUPING	TIME NEEDED	MATERIALS
THEME/BIG IDEA		ARTS DISCIPLINE OBJECTIVE	
LEARNING ABOUT THE STUDENTS		TEACHER RESOURCES	
STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/ KNOWLEDGE		PERFORMANCE-BASED ASSESSMENT	
ASSESSING & BUILDING BACKGROUND KNOWLEDGE			
PROCESS			
SYNTHESIS, REFLECTION/DEBRIEFING		APPLYING LEARNING IN NEW CONTEXTS	

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FIGURE 2: ACTIVITY TEMPLATE *(continued)*

PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY		
 Check if addressed in the strategy.	SPECIFIC PEDAGOGICAL PRINCIPLES <i>These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)</i>	HOW ADDRESSED BY STRATEGY? <i>This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.</i>
	Identifying and building on student strengths.	
	Establishing powerful relationships that nurture success.	
	Eliciting high intellectual performance.	
	Engaging students actively in the learning process.	
	Creating environments of enrichment rather than remediation.	
	Situating learning in the lives of students.	
	Addressing the prerequisites for learning.	
 Check if addressed in the strategy.	SPECIFIC CLRP PRACTICES <i>How will this strategy contribute to creating a culturally and linguistically responsive learning environment?</i>	HOW ADDRESSED BY STRATEGY? <i>How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?</i>
LANGUAGE/CULTURE		
	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	
	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	
	Celebrating, respecting, and appreciating our language and cultural diversity.	
	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	
	Being responsive to the lives of our students and families.	

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FIGURE 2: ACTIVITY TEMPLATE *(continued)*

 Check if addressed in the strategy.	SPECIFIC CLRP PRACTICES <i>How will this strategy contribute to creating a culturally and linguistically responsive learning environment?</i>	HOW ADDRESSED BY STRATEGY? <i>How does this strategy address, contribute to, and/or enact one or more of these features of culturally and linguistically responsive learning environments?</i>
LEARNING COMMUNITY		
	Developing a sense of community, self-determination, trust, and democracy.	
	Providing affirmation, mutual respect, and validation.	
	Minimizing social threats, and maximizing opportunities to connect with others in community.	
	Creating a safe learning environment and modeling high expectations for learning.	
	Promoting assets-based rather than deficit-focused perspectives and behaviors.	
	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	
STUDENT AGENCY, VOICE, & MINDSET		
	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	
	Helping students create a counter-narrative about their identity as learners.	
	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	
	Supporting students in using their learning to create new knowledge, art, and understanding.	
	Activating students' ability to direct their attention to their own learning.	
	Providing a clear process for reflecting and acting on teacher/peer feedback.	
STRETCHING & BRIDGING		
	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	
	Challenging students and providing opportunities for them to "stretch," expanding their potential to do more complex thinking and learning.	



Featured CLRP Strategies

“The arts are an essential part of American culture as a whole. It is very important that every young person come into direct contact with the arts — not only as a passive observer, but also as an active participant.”

**- Derek E. Gordon, Executive Director,
Lincoln Center**



Featured Strategy Description

FORTUNATELY/UNFORTUNATELY/BUT ALL OF A SUDDEN

A CLRP STRATEGY

This strategy provides opportunities for every student in the classroom to exchange information orally while practicing the skill of making language choices that fit the context of the story and actively listening to spoken language. These skills provide students, especially those who may be more reticent to speak, practice with listening and speaking skills present across standards in all disciplines. The strategy allows students to understand the power word choice has in determining the direction of a story. It also has the potential to expose students to the use of slang terms, idioms, hyperbole, and a variety of vocabulary they might not otherwise encounter in textbooks.

The adaptations provided in this document give educators the ability to select components of the strategy that are most appropriate to meet the needs of their specific students. The ability to adapt the strategy increases the likelihood of engaging all students in the class and using this increased engagement to build a strong classroom community where all students are willing to take risks and fully participate in the learning.

OBJECTIVES

- Listen and respond
- Develop awareness of the notion of ensemble
- Identify elements of a good story
- Learn a story building strategy

MATERIALS

- Soft, Round, Non-Bouncing Object (Optional)

GRADE(S)

6-12

GROUPING

Small Group or Whole Class

SOURCE

Adapted by Steve McCormick from Well-Known Theatre Exercises

TIME NEEDED

15-30 Minutes

PROCESS

Using the Strategy

- All players sit in a circle.
- The leader asks the players, "What are the elements of a good story?" Allow players to respond in a "popcorn-style" where anyone may speak and offer an idea. Leader may choose to write the responses on a chalkboard or on large post-it paper. Responses should/may include: beginning/middle/end, characters, location, situation, rising action, climax, conclusion.
- The leader informs the players that they are going to be telling a story together as an ensemble. The story will start with the leader and then travel around the circle with each participant contributing only one sentence at a time. Remind the players that it is important that everyone contributes to the story as it would not be complete without the involvement of the entire group. The story will start with the leader, be added to as it travels around the circle, and then must conclude once it arrives back at the leader when she/he states the final sentence.
- Leader may choose to practice one story with the group to assess comprehension of the concept. If it is awkward for the players to think of things to say, the leader may start the story again using a nursery rhyme or a story all the players already know.
- For the second round, the leader should ask the players if they all know what the words "fortunately" and "unfortunately" mean. Which word is positive and which is negative?
- Once all players are comfortable with the terms, the leaders starts another story by saying a complete sentence. The player to the left of the leader continues the story, but they must begin their sentence with "Fortunately..."
- The next player then contributes a sentence to the story, but it must begin with "Unfortunately..."
- These two beginnings continue to alternate around the circle until the leader finishes the story with a final sentence.

Adaptation I - Student Choice

- The leader informs the group that they will be telling another story, but with an added twist. As the story travels around the circle, each player may choose for themselves whether they want to start their sentence with "Fortunately..." or "Unfortunately..."
- If they start their sentence with "Fortunately..." the story continues to travel to their left (clockwise) to the next player. If the player starts their sentence with "Unfortunately..." the path of the story reverses, and the next sentence should be contributed by the person on that player's right (counterclockwise).



Using the Featured CLRP Strategies with Arts Content



“ Creativity is now as important
in education as literacy. **”**

– Sir Ken Robinson

Strategy in Action with Arts Content

FORTUNATELY, UNFORTUNATELY, BUT ALL OF A SUDDEN

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

This strategy provides opportunities for every student in the classroom to exchange information orally while practicing the skill of making language choices that fit the context of the story and actively listening to spoken language. The strategy allows students to understand the power word choice has in determining the direction of a story.

VAPA DISCIPLINE Theatre Arts	CONTRIBUTING REGION/ ARTS LEAD 9 – Pauline Crooks	SOURCE Pauline Crooks & Steve McCormick	MODULE ALIGNMENT 9 – Problem Solving through Theatre
TARGET GRADE(S) 6-12	GROUPING Small Groups or Whole Class	TIME NEEDED 15-30 Minutes	MATERIALS • Soft, Round, Non-Bouncing Object (Optional)
THEME/BIG IDEA Students have the opportunity to explore spoken improvisation skills in a safe, welcoming environment, which will build their confidence in using the English language and allow them to increase their level of participation in all aspects of the school experience.		THEATRE ARTS OBJECTIVE Explore the elements of a good story or script, noting the beginning /middle/ end, characters, location, situation, rising action, climax, conclusion. Then tell the story together as an ensemble one sentence at a time.	
LEARNING ABOUT THE STUDENTS Identify the English Learners in the class and where they are in the process of moving toward reclassification. Identify any specific situations where specific students tend to struggle as well as opportunities to provide the necessary scaffolding to help these students become more proficient in using the English language.		TEACHER RESOURCES Additional resources are available on the CCSESA Creativity @ the Core website for Module 9 here: http://ccsesaarts.org/modules/problem-solving-theatre-learning-21st-century-skills-via-dramatic-arts-grades-6-12/	
STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/ KNOWLEDGE Understand the definitions of the following words/phrases: • Fortunately • Unfortunately • But all of a sudden... Know the elements of a story: • Character • Setting or location • Beginning / middle / end • Rising action / climax / conclusion • Conflict		PERFORMANCE-BASED ASSESSMENT All students in the class will actively participate in the listening and speaking tasks throughout the lesson. Appropriate word choice and exchange of information will be demonstrated by the students. The skills learned in this lesson will continue past the implementation of this lesson.	
ASSESSING & BUILDING BACKGROUND KNOWLEDGE • Students are asked to work in one large group and may need to be reminded of classroom etiquette pertaining to listening and responding respectfully to one another. • The teacher should prepare a whiteboard, chalkboard or large post-it paper and writing implements, as well as a soft, round, non-bouncing object. • The same process can be repeated to review the elements of a story including character, setting, location, beginning, middle, end, rising action, climax, conclusion, and conflict. • If the elements of a story need to be reviewed further, the teacher can select a story the students are familiar with from another lesson, a nursery rhyme, etc. to until everyone is comfortable moving on with the activity. • The teacher can review, and post in writing if needed, the terms fortunately and unfortunately, as well as the phrase but all of a sudden as needed.			

Strategy in Action with Arts Content

FORTUNATELY, UNFORTUNATELY, BUT ALL OF A SUDDEN *(continued)*

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

PROCESS

- All players sit in a circle.
- The leader asks the players, “What are the elements of a good story?” Allow players to respond in a “popcorn-style” where anyone may speak and offer an idea. Leader may choose to write the responses on a chalkboard or on large post-it paper. Responses should/may include: beginning/middle/end, characters, location, situation, rising action, climax, conclusion.
- The leader informs the players that they are going to be telling a story together as an ensemble. The story will start with the leader and then travel around the circle with each participant contributing only one sentence at a time. Remind the players that it is important that everyone contributes to the story as it would not be complete without the involvement of the entire group. The story will start with the leader, be added to as it travels around the circle, and then must conclude once it arrives back at the leader when she/he states the final sentence.
- Leader may choose to practice one story with the group to assess comprehension of the concept. If it is awkward for the players to think of things to say, the leader may start the story again using a nursery rhyme or a story all the players already know.
- For the second round, the leader should ask the players if they all know what the words “fortunately” and “unfortunately” mean. Which word is positive and which is negative?
- Once all players are comfortable with the terms, the leader starts another story by saying a complete sentence.
- The player to the left of the leader continues the story, but they must begin their sentence with “Fortunately...”
- The next player then contributes a sentence to the story, but it must begin with “Unfortunately...”
- These two beginnings continue to alternate around the circle until the leader finishes the story with a final sentence.

Adaptation I - Student Choice

- The leader informs the group that they will be telling another story, but with an added twist.
- As the story travels around the circle, each player may choose for themselves whether they want to start their sentence with “Fortunately...” or “Unfortunately...” If they start their sentence with “Fortunately...” the story continues to travel to their left (clockwise) to the next player. If the player starts their sentence with “Unfortunately...” the path of the story reverses and the next sentence should be contributed by the person on that player’s right (counterclockwise).

Adaptation II - Student Choice Plus Inclusion

- The leader informs the group that they will be telling another story, but with another added twist.
- As before the story travels around the circle, each player choosing to start their sentence with “Fortunately...” (story continues to player’s left or clockwise) or “Unfortunately...” (story continues to the player’s right or counterclockwise).
- This round, however, the player has a third choice they can make. They now have the option to say “But all of a sudden...” and then they point to a player across the circle from them.
- The player that gets pointed at must then finish a sentence where something surprising or unexpected happens in the story. *Note: this player does not start their sentence with “Fortunately...” or “Unfortunately...” they just finish a sentence that started with the previous player saying, “But all of a sudden...”
- After the selected player completes the “But all of a sudden...” sentence, the story continues to that player’s left or clockwise. This player continues the story with “Fortunately...” “Unfortunately...” or “But all of a sudden...”
- Having this third choice is important as it allows for the story to not get “stuck” on one side of the circle. The mindful player will recognize that the players on the opposite side of the circle might be feeling left out, or they might not be paying attention, therefore the player has the option to be inclusive by sending the story across the circle so that all players may feel involved. It also keeps everyone on their toes as they never know if they will be selected or not.
- You may choose to use a soft, round, non-bouncing object to help provide a visual marker for this adaptation. The object gets passed around the circle until a player chooses to say, “But all of a sudden...” when they will gently toss or roll the object across the circle to another player instead of pointing at them. This device is very helpful in a large group where it might be difficult to tell who is being pointed to.

Strategy in Action with Arts Content

FORTUNATELY, UNFORTUNATELY, BUT ALL OF A SUDDEN *(continued)*

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

SYNTHESIS, REFLECTION/DEBRIEFING		APPLYING LEARNING IN NEW CONTEXTS
- In what ways did this activity utilize creativity, collaboration, communication and critical thinking? - In ways did your group work to determine the meaning of the phrase that you had been given? - How were you able to determine the order that each of the phrases went in? - How is this message relevant to this group of students today?		- The teacher can review the student answers to the reflection questions and determine the degree of understanding of the elements of a story as well as the terms “fortunately” and “unfortunately” and the phrase “but all of a sudden.” - Prior to future lessons involving stories, the teacher can check for retention of the elements of a story and refer back to this activity as needed to reinforce the concepts. - Through formal and informal observation, the teacher can monitor the speaking and listening skills of English Learners to determine if an increase in the willingness of these students to speak in class as well as an increase in appropriate word choice in storytelling has occurred following this lesson.
PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY		
✓ Check if addressed in the strategy.	SPECIFIC PEDAGOGICAL PRINCIPLES <i>These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)</i>	HOW ADDRESSED BY STRATEGY? <i>This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.</i>
	Identifying and building on student strengths.	
✓	Establishing powerful relationships that nurture success.	The strategy provides opportunities for every student and the teacher to interact with one another in a non-threatening, non-judgemental environment and build relationships that will last long after this lesson.
	Eliciting high intellectual performance.	
✓	Engaging students actively in the learning process.	The consistent opportunities for student choice throughout this lesson as well as the ability for students to speak as frequently as they feel comfortable will keep students actively engaged in the learning process. Additionally, because of the spontaneous nature of this storytelling strategy, all students will need to be actively listening throughout the entire lesson.
	Creating environments of enrichment rather than remediation.	
✓	Situating learning in the lives of students.	Students have complete autonomy over all aspects of the group storytelling taking place and are likely to select topics that pertain to their lives rather than a topic selected solely by adults.
	Addressing the prerequisites for learning.	

Strategy in Action with Arts Content

FORTUNATELY, UNFORTUNATELY, BUT ALL OF A SUDDEN *(continued)*

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

 Check if addressed in the strategy.	SPECIFIC CLRP PRACTICES <i>How will this strategy contribute to creating a culturally and linguistically responsive learning environment?</i>	HOW ADDRESSED BY STRATEGY? <i>How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?</i>
LANGUAGE/CULTURE		
	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	
	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	
	Celebrating, respecting, and appreciating our language and cultural diversity.	
	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	
	Being responsive to the lives of our students and families.	The nature of this storytelling strategy allows students to select topics that pertain to their lives and the lives of their families.
LEARNING COMMUNITY		
	Developing a sense of community, self-determination, trust, and democracy.	Students will be expected to treat one another with respect throughout the storytelling and if someone strays from this expectation, the lesson will be paused to review how to act in a way that is respectful to all and honor classroom community expectations.
	Providing affirmation, mutual respect, and validation.	Students will be expected to treat one another with respect throughout the storytelling and if someone strays from this expectation, the lesson will be paused to review how to act in a way that is respectful to all and honor classroom community expectations.
	Minimizing social threats and maximizing opportunities to connect with others in community.	Students will be expected to treat one another with respect throughout the storytelling and if someone strays from this expectation, the lesson will be paused to review how to act in a way that is respectful to all and honor classroom community expectations.
	Creating a safe learning environment and modeling high expectations for learning.	Students will be expected to treat one another with respect throughout the storytelling and if someone strays from this expectation, the lesson will be paused to review how to act in a way that is respectful to all and honor classroom community expectations.
	Promoting assets-based rather than deficit-focused perspectives and behaviors.	
	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	

Strategy in Action with Arts Content

FORTUNATELY, UNFORTUNATELY, BUT ALL OF A SUDDEN *(continued)*

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

STUDENT AGENCY, VOICE, & MINDSET

✓	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	Students will be expected to treat one another with respect throughout the storytelling and if someone strays from this expectation, the lesson will be paused to review how to act in a way that is respectful to all and honor classroom community expectations.
	Helping students create a counter-narrative about their identity as learners.	
	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	
✓	Supporting students in using their learning to create new knowledge, art, and understanding.	Students will be building on prior knowledge in the elements of a story and related vocabulary to create a series of new stories.
	Activating students' ability to direct their attention to their own learning (awakening the RAS).	
	Providing a clear process for reflecting and acting on teacher/peer feedback.	

STRETCHING & BRIDGING

	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	
✓	Challenging students and providing opportunities for them to "stretch", expanding their potential to do more complex thinking and learning.	This strategy provides opportunities for students to move beyond their comfort zone in speaking in front of one another. The strategy can be repeated in different contexts to extend the learning and provide settings for students to create more complex stories in groups or as individuals.



Student Reflection & Debriefing



“ *The arts are a major area of human cognition, one of the ways in which we know about the world and express our knowledge. Much of what is said in the arts cannot be said in another way.* **”**

– Dr. Howard Gardner, Harvard Graduate School of Education

Student Reflection & Debriefing⁷

We have a responsibility to help our students develop autonomy as learners. That means helping them to develop the sorts of social, cognitive, linguistic, and metacognitive learning strategies that help them figure out how to be better learners.

By providing students with structures that help them reflect and think metacognitively about their learning, we allow them to make meaning and contextualize and synthesize learning. By thinking about HOW they accomplished a cognitive task, students are learning about learning. They learn how to learn by thinking critically and using information creatively. We can also provide them with questioning/reflection strategies and structures that, used regularly, help students not only learn more about their learning processes, but also begin to organize their learning strategies.

One of the issues for many students is that they may not realize that there ARE strategies they can use to help them be more successful. It's critical, therefore, that students have plenty of opportunities to debrief their learning experiences. We can do that by engaging students directly in using reflection and debriefing protocols and prompts.⁸

REFLECTION

Provide questions for students to reflect on their learning through the strategy/activity.

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with others; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

PROCESS DEBRIEFING

Identify questions and sentence starters that help students think about their learning and how they accomplished the task.

- Appreciation & Recognition
 - » It helped me when . . .
 - » I appreciated . . .
 - » Thank you for . . .
 - » It felt good when . . .
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?
- Did you feel that the people in your class/group
 - » Cooperated?
 - » Listened well and communicated effectively?
 - » Included all members?
 - » Facilitated learning/growth for all members?

REFLECTIVE PRACTICE

As you consider incorporation of specific strategies into your instructional planning, reflect on this key question. How can this strategy or activity facilitate learners' growth in the following areas?

- Academic/Cognitive Development?
- Linguistic Development?
- Social/Affective Development?
- Artistic/Creative Development?
- Metacognitive Development?

When your selection and integration of specific interactive strategies facilitates students' development simultaneously in all of these areas, you dramatically magnify the power of your instructional approach.