

Culturally & Linguistically Responsive Arts Teaching and Learning in Action

Strategies that Increase Student Engagement and Achievement





STRATEGY: POET AS RADIO

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.

STUART FOUNDATION

IMPROVING LIFE OUTCOMES FOR YOUNG PEOPLE THROUGH EDUCATION

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Educational Services Association (CCSESA)



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			
<i>Brief Introduction to Strategy and Its CLRP Connections</i>			
OBJECTIVES		MATERIALS	
GRADE(S)	GROUPING	SOURCE	TIME NEEDED
PROCESS			
<i>Using the Strategy</i>			
<i>Synthesis, Reflection/Debriefing</i>			

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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

POET AS RADIO A CLRP STRATEGY

This is an art-centered literacy strategy that is truly tied to integrated learning. Poetry would be the dominant art form highlighted, though this strategy could also be used to write lyrics and songs. This strategy is called "Poet as Radio," which is inspired from the poet Jack Spicer, who thought of the role of the poet as a conduit or transmitter, which the world flows through. This strategy is proven to increase engagement and can be utilized in any subject area. The important part of this is that it offers an anxiety-free opportunity to create a complete finished poem. It also builds the capacity for participants to connect with the words of others. This is an important skill moving forward with making text-to-text connections, text-to-self connections, & text-to-world connections. For younger participants, this strategy allows them the opportunity to practice building sentences through a highly creative and fun process.

OBJECTIVES

- Allow participants to engage with language creatively
- Allow participants to find themselves in the voice of others
- Build on prior knowledge
- Engage in creative expression
- Introduce students to authors
- Explore content in a novel way
- Deepen listening skills
- Create interest in an upcoming topic of study

MATERIALS

- 1-3 Audio Pieces (Maximum of 6-10 minutes each) (The pieces should reflect topics/issues that are coming up in the curriculum or that represent something of interest/importance to the students.)
- Speakers
- Long Paper Strips (6 inches wide)
- Pens/Markers
- Poster Paper
- 8.5 x 11 Paper

GRADE(S)
K-Adult

GROUPING
Individual or Group

SOURCE
Derek Fenner

TIME NEEDED
60-90 Minutes

PROCESS

Using the Strategy

- Give each participant a long piece of paper that is 6 inches wide. Ask them to fold it in half, lengthwise.
- Tell them that you are going to play 1-3 audio pieces for them. Let them know how long each piece is. If there are participants who speak more than one language in the room, consider playing them pieces in those languages as well.
- Tell them that you want them to free write the entire time. They should try to keep writing the entire time.
 - » They can write anything that comes into their head.
 - » They can write the words/phrases they hear.
 - » They can write what they remind them of.
 - » They can write about other things.
 - » They can even write, "I don't know what to write," over and over.
- They should try writing down the skinny folded page and filling one side and then flipping it over to fill the other side. If they run out of room, they can then write on the remaining two sides.
- When the audio pieces are finished, ask them to unfold their paper and look at what they wrote. Tell them to circle 7-10 phrases or words that they are drawn to.
- Ask each person to then choose one word or phrase to write on a piece of poster paper or the board. Tell them they can write it any way and anywhere they like.
- Tell them that you are now going to facilitate the creation of a group poem.
- Approach the list of words/phrases, and ask the group to pick a good word/phrase to start with.
- Then ask what the group would like to connect that word/phrase to, and draw a line. Ask them if they would like to add any words in-between those two items. Example: They choose "This machine" and "Against humanity" and they choose to add "seems to be", resulting in "This machine seems to be against humanity."
- Now ask them what they want to connect the last word/phrase to next. Example: They choose to connect "against humanity" to "banana." Ask them if they would like to add any words in-between those two items. They choose to add, "No wonder we all feel" in between and add an "s" to "banana resulting in, "against humanity. No wonder we all feel bananas."
- Do this until every word/phrase is connected. Note: They do not have to add words in-between if they like the way they flow as is.
- Ask someone to read the resulting poem from beginning to end.



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

POET AS RADIO			
A CLRP STRATEGY CONNECTED TO THEATRE ARTS			
This strategy asks students to identify elements of quality in a product or performance and to rate their own and others' products and performances based on those elements and criteria. The strategy serves to extend analytical and metacognitive skills.			
VAPA DISCIPLINE Theatre Arts	CONTRIBUTING REGION/ ARTS LEAD 4 – Derek Fenner	SOURCE Derek Fenner	MODULE ALIGNMENT 4 – Court/Community Schools 5 – Culturally Responsive Arts Learning
TARGET GRADE(S) K - Adult	GROUPING Individual or Small Group	TIME NEEDED 60-90 Minutes	MATERIALS • 1-3 Audio Pieces • Speakers • Long Paper Strips (6 inches wide) • Pens/Markers • Poster Paper or White Board • 8.5 x 11 Paper
THEME/BIG IDEA Finding yourself in the voice of others. How can you connect to an author or text?		THEATRE ARTS OJECTIVE Create a group poem, drawing inspiration from audio recordings, and contributing individual words and phrases, and connecting their own words/phrases to those of others in the class. Perform the group poem, using knowledge of key theatre/performance criteria.	
LEARNING ABOUT THE STUDENTS If the classroom has second-language learners, the activity should allow for more than one language in both the expression and in the content of the activity.		TEACHER RESOURCES Module 4 has a few slides on this in a screencast video on art-centered literacy strategies.	
STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/ KNOWLEDGE Though this strategy can be scaffolded for younger, pre-writing participants, it is best utilized with participants who can already write.		PERFORMANCE-BASED ASSESSMENT Students will work together as a group to create and perform a collaborative poem that models a process for how they then create an individual poem. Students will then be able to discuss the themes of the author or text they engaged with as well as the theatre/performance features/criteria that contribute to a powerful performance.	
ASSESSING & BUILDING BACKGROUND KNOWLEDGE • This strategy directly surfaces prior knowledge of students. It then extends that prior knowledge into new understandings. • Review the key elements, features, and/or criteria for a powerful theatrical performance.			
PROCESS • Give each participant a long piece of paper that is 6 inches wide. Ask them to fold it in half, lengthwise. • Tell them that you are going to play 1-3 audio pieces for them. Let them how long each piece is. If there are participants who speak more than one language in the room, consider playing them pieces in those languages as well. • Tell them that you want them to free write the entire time. They should try to keep writing the entire time. » They can write anything that comes into their head. » They can write the words/phrases they hear. » They can write what they remind them of. » They can write about other things. » They can even write, “I don’t know what to write,” over and over. • They should try writing down the skinny folded page and filling one side and then flipping it over to fill the other side. If they run out of room, they can then write on the remaining two sides. • When the audio pieces are finished, ask them to unfold their paper and look at what they wrote. Tell them to circle 7-10 phrases or words that they are drawn to.			

Strategy in Action with Arts Content

POET AS RADIO *(continued)*

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

- Ask each person to then choose one word or phrase to write on a piece of poster paper or the board. Tell them they can write it any way and anywhere they like.
- Tell them that you are now going to facilitate the creation of a group poem.
 - » Approach the list of words/phrases, and ask the group to pick a good word/phrase to start with.
 - » Then ask what the group would like to connect that word/phrase to, and draw a line. Ask them if they would like to add any words in-between those two items. Example: They choose “This machine” and “Against humanity” and they choose to add “seems to be”, resulting in “This machine seems to be against humanity.”
 - » Now ask them what they want to connect the last word/phrase to next. Example: They choose to connect “against humanity” to “banana.” Ask them if they would like to add any words in-between those two items. They choose to add, “No wonder we all feel” in between and add an “s” to “banana resulting in, “against humanity. No wonder we all feel bananas.”
 - » Do this until every word/phrase is connected. Note: They do not have to add words in-between if they like the way they flow as is.
 - » Ask someone to read the resulting poem from beginning to end.
- Engage the students in a discussion of the poem and how it was created. What do we like about it? What does it evoke? What surprised us about the process?
- Then, have student discuss what they were listening to, and how this might be related to what they will be studying.
- If you had a bilingual experience, it is good to allow those who speak all of the languages a chance to talk about what they heard to those who only spoke one of those languages.
- If you are working with pre-writers, you can ask them to draw the whole process.
- Have students work in small groups to plan how they might perform this collective poem. What can they draw on from their knowledge of powerful theatrical performances?
- Provide groups with time to practice their performance.
- Each group performs the collective poem.
- After all the performances, the students discuss similarities and differences, as well as the most moving/powerful moments from the various performances. Students discuss how just reading the poem provided a different experience from experiencing the poem through the performances.
- If there is time left, you can now ask them to return to their initial list and use the process they learned in the group experience to complete a longer poem of their own to include in a group poetry reading or performance.

SYNTHESIS, REFLECTION/DEBRIEFING

The teacher engages students in a discussion around the following questions:

- 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 as well as learn something new?
- How did this activity help you get into a text that you perhaps thought was too difficult at first?
- How did this activity help you relate to someone else's writing/thinking?
- How did this task help you (1) develop respect for your peers' perspectives; and/or (2) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned today to help you in future learning tasks?
- What helped you succeed at the task? What kept you from being as successful as you would have liked?
- Did you feel that you and your classmates cooperated and listened well and communicated effectively?

APPLYING LEARNING IN NEW CONTEXTS

- Students remember what they learned about the power of performance to communicate emotion and meaning.
- They identify other content studies where creating a performance to communicate the information might be a powerful way to deepen understanding.

Strategy in Action with Arts Content

POET AS RADIO <i>(continued)</i> A CLRP STRATEGY CONNECTED TO THEATRE ARTS		
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.	Builds on student's prior knowledge of poetry and effective communication.
	Establishing powerful relationships that nurture success.	
	Eliciting high intellectual performance.	Builds on students own sense of self as a powerful learner.
	Engaging students actively in the learning process.	Students actively engage in creating new poetry and performance art.
	Creating environments of enrichment rather than remediation.	Students are seen as capable learners and do-ers who can access complex text.
	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.	Students are provided with oral texts in their own languages and encouraged to use their languages throughout the process.
	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	Students are encouraged to explore multiple uses of language to communicate their own experiences, thoughts, and ideas.
	Celebrating, respecting, and appreciating our language and cultural diversity.	The languages and cultures of every student are respected and used.
	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 activity helps students draw on their own lives and experiences.
LEARNING COMMUNITY		
	Developing a sense of community, self-determination, trust, and democracy.	Students work as a community to share their work.
	Providing affirmation, mutual respect, and validation.	Students' work and ideas are accepted as valid and valuable.
	Minimizing social threats and maximizing opportunities to connect with others in community.	The classroom becomes a safe space for all students to participate fully.
	Creating a safe learning environment and modeling high expectations for learning.	This activity encourages students to take risks without penalty.

Strategy in Action with Arts Content

POET AS RADIO *(continued)*

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

LEARNING COMMUNITY *(continued)*

✓	Promoting assets-based rather than deficit-focused perspectives and behaviors.	Students are seen as capable and bringing rich experiences and language.
	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.	Students draw from their own languages and experiences to create new art.
✓	Helping students create a counter-narrative about their identity as learners.	Students are expected to see themselves as learners and to voice their own identities.
	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.	This activity guides students in creating new art based on their ideas and experiences.
	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.	Students engage in personal reflection and debriefing.

STRETCHING & BRIDGING

✓	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	This activity intentionally asks students to draw from their own experiences and knowledge to create new learning and art.
✓	Challenging students and providing opportunities for them to "stretch", expanding their potential to do more complex thinking and learning.	Students are guided in moving from their own ideas to more complex work.



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.