

Culturally & Linguistically Responsive Arts Teaching and Learning in Action

Strategies that Increase Student Engagement and Achievement





STRATEGY: DISCUSSION METHOD

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

THE WILLIAM AND FLORA
HEWLETT
FOUNDATION

© 2017 California County Superintendents
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

How to Use This Document

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



How to Use This Document

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.

How to Use This Document

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			

How to Use This Document

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	

How to Use This Document

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.	

How to Use This Document

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

DISCUSSION METHOD

A CLRP STRATEGY

The Discussion Method is a powerful guided conversation structure that also provides a way to deal with perceptions as well as realities, and it moves whatever the issue is forward to action. Sometimes, we ask our students to have a discussion or a conversation, but we don't provide them with a structure or the parameters that will allow them to have a safe and productive interaction. And parameters are critical to effective conversations. The Discussion Method works best when in the planning you identify both rational (What's the product?) and experiential (What do we want students to experience in this conversation?) outcomes.

OBJECTIVES • Reflect on the significance of information that's been shared or explored so far • Focus directly on the learning so far • Identify questions, concerns, confusions and think about how to resolve them		MATERIALS Discussion Method Questions	
GRADE(S) 3-Adult	GROUPING Groups of 3 or 4	SOURCE Adapted from Steve Zuieback	TIME NEEDED 20-30 Minutes

PROCESS

Using the Strategy

- In a group of three or four, students discuss the following questions in this order:
 - » Objective: What stood out to you from the information you've explored thus far?
 - » Reflective: How does this information match or not match your life experiences?
 - » Interpretive: What is the significance of this information for your work as a learner, artist, and leader in this school? In your community?
 - » Decisional: (a) What questions, if any, does your group have about this information? Individually, or as a group, think about how you might go about finding an answer or deeper insight to your questions. (b) What specific next step(s) will you take as a result of your new insights/learnings? What will be your evidence of success?



Synthesis, Reflection/Debriefing

- What was the most challenging or rewarding part of this task?
- How did this activity help you put your knowledge and learning into action?
- How did this task help you (1) build stronger relationships and connections with your team; (2) develop respect for your team's perspectives; (3) take responsibility for your/your team's learning; and/or (4) 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/your team succeed at the task? What kept you/your team from being as successful as you would have liked?
- Did you feel that you and your team cooperated and listened well and communicated effectively?



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

DISCUSSION METHOD A CLRP STRATEGY CONNECTED TO ARTS INTEGRATION			
<i>This vocabulary enrichment strategy allows students to add more elaborated vocabulary to their repertoire and to deepen their understanding of the targeted vocabulary by exploring those words from a variety of perspectives in a way that brings personal meaning to the words.</i>			
VAPA DISCIPLINE Arts Integration	CONTRIBUTING REGION/ ARTS LEAD 11 – Shannon Wilkins	SOURCE Shannon Wilkins	MODULE ALIGNMENT 11 – Assessing Arts Integration
TARGET GRADE(S) 3rd Grade	GROUPING This is a whole-class lesson. Students also work in small groups during the lesson.	TIME NEEDED 90 Minutes needed for LESSON TWO: CREATE PRINT, REFLECT	MATERIALS - Colored Construction Paper Cut in 9" Squares. Dark, Rich Colors Work Best. - Masking Tape - Foam Printmaking Sheets Cut in 4.5" Squares - Colored Pencils - Block Printing Inks in Primary Colors Plus White - Brayers - A surface that will be used for applying ink with the brayer for printmaking. You may use gallon-size zip lock bags (one for each ink color). - Examples of Radial Symmetry (search online for images displaying radial symmetry) - Examples of Bilateral Symmetry (search online for images displaying bilateral symmetry)
THEME/BIG IDEA During this lesson sequence (PRE-LESSON, LESSON ONE, AND LESSON TWO), students learn to create a bilaterally symmetrical design with various types of quadrilaterals and repeatedly print their design to create radial symmetry. During LESSON TWO: CREATE PRINT, REFLECT, students learn about radial symmetry, use the bilaterally symmetrical design they created during LESSON ONE to create a print that displays radial symmetry, and reflect on their learning and learning process.		VISUAL ARTS OBJECTIVE Draw a bilaterally symmetrical design, and describe and classify different types of quadrilaterals (and/or triangles) in their own and others' art.	
LEARNING ABOUT THE STUDENTS Know who your English Learners are so that you can form pairs, trios, and/or small groups that include both English Learners and fluent English speakers.		TEACHER RESOURCES - Videotaped introduction to the Polygon Radial Prints lesson. Focus on LESSON TWO: CREATE PRINT, REFLECT (7:17 on the video). http://armoryarts.org/art-education-the-armory/artful-connections-with-math/grade-3-polygon-radial-prints/ - Lesson plan for the Polygon Radial Prints lesson. Note the Radial Prints Rubric on the last page. Focus on LESSON TWO: CREATE PRINT, REFLECT. http://armoryarts.org/assets/math-art-lessons/polygonradialprintv1.pdf	

Strategy in Action with Arts Content

DISCUSSION METHOD *(continued)*

A CLRP STRATEGY CONNECTED TO ARTS INTEGRATION

STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/ KNOWLEDGE

- Students should be familiar with basic geometric shapes.
- Students must be able to work productively in small groups on an art activity.
- Students must be able to engage in small group discussions with classmates, sharing their ideas and listening respectfully to others. With attention to grouping practices by the teacher, students of multiple proficiency levels will successfully learn and engage in this lesson.

PERFORMANCE-BASED ASSESSMENT

Each student creates a radially symmetrical print from the bilateral design created during LESSON ONE.

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

- As you prepare for the lesson, plan for whole-class instruction, with students working in small groups during the lesson. Assure that English Learners are grouped with students who are more fluent in English.
- As you prepare for the lesson, review the lesson plan, watch the lesson video, review the Discussion Method strategy, and prepare materials for the lesson. Select images of radial symmetry that you will share with students. Images are readily available online; search for “radial symmetry in design and art”.
- Decide how you will organize the room and materials to conduct the printmaking process, assuring that all students have an opportunity to create a four-quadrant print.
- Ask students to think back to the previous lesson. Have students share:
 - » What did we do? What do you remember about quadrilaterals and/or bilateral symmetry? Share examples of quadrilaterals or bilateral symmetry that you found in your home and/or environment.
 - » What surprised you?
 - » What new things did you learn?
 - » How do you think what you learned will lead to new learning, or help you in the future?
- Ask students what they know about printmaking. Share brief information about the printmaking process that students will use during this lesson. Introduce/review printmaking tools, terminology, and processes that may be new to students.

PROCESS

- Introduce the term radial symmetry, and show students multiple images of radial symmetry.
- Show examples of radial symmetry and bilateral symmetry, and ask students to correctly name each.
- Tell students that they will use rotation to create radial symmetry. Discuss the meaning of the word rotation, and demonstrate rotation.
- Have students transfer their designs from previous session to printing foam by placing drawing paper face down on top of the foam and using a dull, colored pencil to trace over all lines. Students may need to retrace lines in the printing foam to make sure they are deep enough.
- Have students mark an x in one corner on the back of the printing foam.
- Demonstrate how to print the square four times, rotating the square each time so that the x stays in the center of the page. Show students an example of one that's printed correctly and one that is not.
- Allow students to choose the color of construction paper to print on and color of ink to use. (Make sure to mix some white ink with the colored ink to ensure it is light enough to show up on the colored construction paper).
- Have students print their square four times with the same color ink, rotating their square to create radial symmetry.
- While students are waiting for their turn to print, they can use colored pencils to continue color coding the quadrilaterals in the design they created on the paper in the previous session.
- Students can also make a print on the back of their journals.

Strategy in Action with Arts Content

DISCUSSION METHOD *(continued)*

A CLRP STRATEGY CONNECTED TO ARTS INTEGRATION

SYNTHESIS, REFLECTION/DEBRIEFING	APPLYING LEARNING IN NEW CONTEXTS
- Review the Discussion Method approach. By using questioning/ reflection strategies, thinking critically, and using information creatively, students can learn more about their own learning processes, and begin to organize their learning strategies. - Ask the students these questions: » What type of quadrilaterals do you see? » Were you surprised by something that happened through repeatedly printing? » Can you find any new triangles that were created by the process of repeatedly printing? » What other shapes did you create with your quadrilaterals? » How did you choose where to place your shapes? » Is there anything about the artists Sven or Lapinski that inspired you? » How does your eye move across your print? - Invite students to reflect on their learning process as you ask these questions: » What stood out to you from the information you've explored thus far? » If you were going to do this project again, how would you do it differently? » What was the most challenging or rewarding part of this task? » How did this task help you (1) build stronger relationships and connections with other students; (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? » 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?	- This same activity can be done with various types of triangles (scalene, isosceles, equilateral, right) instead of quadrilaterals. - Fractions can be discussed during or after this lesson (as students are creating quarters). - Multiplication arrays can be explored, when all images are displayed next to each other as a grid. Students can find how many times the entire class printed by calculating how many quadrants there are in each row and column. - Students can identify other examples of quadrilaterals, bilateral symmetry, and radial symmetry in the environment, nature, art, design, architecture, or other areas. - Students can create additional prints or artwork that display bilateral or radial symmetry, and/or incorporate quadrilaterals into the design. - Using angle-legs or other manipulatives, students can build and then draw rectangles, squares, rhombus, parallelograms, and trapezoids, labeling the attributes to prove their drawings are accurate.

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.	Students learn about radial symmetry. Students utilize this knowledge to better understand art, design, and nature, and to utilize this knowledge in creating their own art.
	Engaging students actively in the learning process.	Students participate in a variety of learning activities, including a print-making activity that requires them to apply knowledge for a productive and creative purpose.

Strategy in Action with Arts Content

DISCUSSION METHOD *(continued)*

A CLRP STRATEGY CONNECTED TO ARTS INTEGRATION

✓	Creating environments of enrichment rather than remediation.	Students build conceptual knowledge, increase vocabulary, and identify/examine examples of quadrilaterals and bilateral and radial symmetry in art, design, nature, and the environment. Examples from visual arts and design enrich and deepen learning.
✓	Situating learning in the lives of students.	Students look for examples of quadrilaterals, and bilateral and radial symmetry in their own environment. Students develop their own capacities as learners and artists.
✓	Addressing the prerequisites for learning.	Understanding of key terms is key to student success in this lesson, and key terms are taught directly and explicitly, using multiple modalities, assuring that all students have prerequisite knowledge required for success in the lesson.
✓ <i>Check if addressed in the strategy.</i>	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.	Students use their own language as they discuss their own work and the work of others during small group and partner discussions with peers.
	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.	

LEARNING COMMUNITY

	Developing a sense of community, self-determination, trust, and democracy.	
✓	Providing affirmation, mutual respect, and validation.	Learning approaches are focused on exploring and examining big ideas through a structured progression of activities in which all students collaborate as equal partners in sharing, creating, and discussing their work.
	Minimizing social threats and maximizing opportunities to connect with others in community.	
✓	Creating a safe learning environment and modeling high expectations for learning.	This lesson reflects ambitious expectations for student learning and performance in a safe and productive learning environment.
✓	Promoting assets-based rather than deficit-focused perspectives and behaviors.	Teaching activities and lesson are predicated on strong, positive beliefs about student capability, capacity, agency, and assets.
	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

DISCUSSION METHOD <i>(continued)</i> A CLRP STRATEGY CONNECTED TO ARTS INTEGRATION		
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.	Students use their new knowledge to create their own art, and discuss that work with a partner.
✓	Activating students' ability to direct their attention to their own learning (awakening the RAS).	At the conclusion of the lesson, students reflect on their learning and learning processes, using the Discussion Method strategy.
	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.	This lesson begins with questions to evoke prior knowledge/ learning from the previous lesson, followed by direct instruction to assure that all students learn key concepts regarding radial symmetry and printmaking. All students then apply this learning in their own artistic creation.
✓	Challenging students and providing opportunities for them to "stretch," expanding their potential to do more complex thinking and learning.	Students learn important concepts, along with the tools and skills of printmaking, and then draw from their new learning as they create an artistic project.



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.