Culturally & Linguistically Responsive Arts
Teaching and Learning in Action
Strategies that Increase Student Engagement
and Achievement
STRATEGY: COLLABORATIVE POEMS
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.
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](http://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.
### FIGURE 1: STRATEGY TEMPLATE

#### NAME OF STRATEGY
A CLRP STRATEGY

Brief Introduction to Strategy and Its CLRP Connections

<table>
<thead>
<tr>
<th>OBJECTIVES</th>
<th>MATERIALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>GRADE(S)</td>
<td>GROUPING</td>
</tr>
<tr>
<td></td>
<td>SOURCE</td>
</tr>
<tr>
<td></td>
<td>TIME NEEDED</td>
</tr>
</tbody>
</table>

**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.)

<table>
<thead>
<tr>
<th>NAME OF STRATEGY</th>
<th>ACTIVITY TEMPLATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>A CLRP STRATEGY CONNECTED TO DANCE</td>
<td>Brief Introduction to the Arts Activity</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VAPA DISCIPLINE</th>
<th>CONTRIBUTING REGION/ARTS LEAD</th>
<th>SOURCE</th>
<th>MODULE ALIGNMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>TARGET GRADE(S)</td>
<td>GROUPING</td>
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<td>MATERIALS</td>
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</tbody>
</table>

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<thead>
<tr>
<th>THEME/BIG IDEA</th>
<th>ARTS DISCIPLINE OBJECTIVE</th>
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<table>
<thead>
<tr>
<th>LEARNING ABOUT THE STUDENTS</th>
<th>TEACHER RESOURCES</th>
</tr>
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</table>

<table>
<thead>
<tr>
<th>STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/KNOWLEDGE</th>
<th>PERFORMANCE-BASED ASSESSMENT</th>
</tr>
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<table>
<thead>
<tr>
<th>ASSESSING &amp; BUILDING BACKGROUND KNOWLEDGE</th>
<th>PROCESS</th>
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<tr>
<th>SYNTHESIS, REFLECTION/DEBRIEFING</th>
<th>APPLYING LEARNING IN NEW CONTEXTS</th>
</tr>
</thead>
</table>
**PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY**

<table>
<thead>
<tr>
<th>SPECIFIC PEDAGOGICAL PRINCIPLES</th>
<th>HOW ADDRESSED BY STRATEGY?</th>
</tr>
</thead>
<tbody>
<tr>
<td>These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson’s Pedagogy of Confidence)</td>
<td>This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.</td>
</tr>
</tbody>
</table>

- 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.

<table>
<thead>
<tr>
<th>SPECIFIC CLRPR PRACTICES</th>
<th>HOW ADDRESS BY STRATEGY?</th>
</tr>
</thead>
<tbody>
<tr>
<td>How will this strategy contribute to creating a culturally and linguistically responsive learning environment?</td>
<td>How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>LANGUAGE/CULTURE</th>
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</thead>
<tbody>
<tr>
<td>Asserting the legitimacy of students’ languages and dialects and using students’ languages, cultures, experiences, and skills to create new successes.</td>
</tr>
<tr>
<td>Building a broad array of language/literacy, crosscultural, and multimedia communication skills.</td>
</tr>
<tr>
<td>Celebrating, respecting, and appreciating our language and cultural diversity.</td>
</tr>
<tr>
<td>Taking advantage of cultural traditions to help students process information more efficiently and effectively.</td>
</tr>
<tr>
<td>Being responsive to the lives of our students and families.</td>
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</table>
### How to Use This Document

**FIGURE 2: ACTIVITY TEMPLATE (continued)**

<table>
<thead>
<tr>
<th>✓</th>
<th>Check if addressed in the strategy.</th>
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<tr>
<th><strong>SPECIFIC CLRP PRACTICES</strong></th>
<th><strong>HOW Addressed by Strategy?</strong></th>
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</thead>
<tbody>
<tr>
<td>How will this strategy contribute to creating a culturally and linguistically responsive learning environment?</td>
<td>How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?</td>
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#### LEARNING COMMUNITY

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<table>
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<tr>
<td>Developing a sense of community, self-determination, trust, and democracy.</td>
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<tr>
<td>Providing affirmation, mutual respect, and validation.</td>
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<tr>
<td>Minimizing social threats, and maximizing opportunities to connect with others in community.</td>
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<tr>
<td>Creating a safe learning environment and modeling high expectations for learning.</td>
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<tr>
<td>Promoting assets-based rather than deficit-focused perspectives and behaviors.</td>
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<tr>
<td>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.</td>
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#### STUDENT AGENCY, VOICE, & MINDSET

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<table>
<thead>
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<tbody>
<tr>
<td>Honoring students’ voices and creating environments where student voice permeates the classroom instruction.</td>
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<tr>
<td>Helping students create a counter-narrative about their identity as learners.</td>
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<tr>
<td>Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.</td>
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<tr>
<td>Supporting students in using their learning to create new knowledge, art, and understanding.</td>
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<tr>
<td>Activating students’ ability to direct their attention to their own learning.</td>
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<tr>
<td>Providing a clear process for reflecting and acting on teacher/peer feedback.</td>
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#### STRETCHING & BRIDGING

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<tbody>
<tr>
<td>Intentionally connecting new learning to students’ background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.</td>
<td></td>
</tr>
<tr>
<td>Challenging students and providing opportunities for them to “stretch,” expanding their potential to do more complex thinking and learning.</td>
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</table>
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
### COLLABORATIVE POEMS
**A CLRP STRATEGY**

Collaborative or group poetry is a creative approach for writing poetry by more than one person. The goal of collaborative poetry is to create poems with multiple ideas that combine into a unified voice while maintaining diverse perspectives. These can focus on a subject, a theme, a current/historical event, unit of study, or cultural experience. Collaborative poems can be created after reading any piece of fiction or nonfiction. With fiction, students are able to write from the point of view of a character or particular point in a story. With nonfiction, the point of view will depend on the content of the text; it might be an historical figure, an animal, a building, a place, or an event.

By working in collaborative groups and utilizing the close reading techniques listed above, the Collaborative Poem strategy provides opportunities for students to participate at the level that their linguistic ability will allow. By connecting the performance of the poems to theatre skills, students are able to engage on a deeper level to extract meaning from the text.

#### OBJECTIVES
- Engage in productive oral and written group work with peers
- Participate in effective oral and written interactions with teachers
- Explain and demonstrate knowledge using emerging complex language and other communicative strategies in different settings
- Extract meaning from complex written sources

#### MATERIALS
- Artwork Related to Chosen Topic
- Grade Level Appropriate Written Text
- Sentence Strips
- Markers
- Tape
- Theatre Checklist

#### GRADE(S)
- K-Adult

#### GROUPING
- Small Group or Whole Class

#### SOURCE
- Initial Origin Unknown
- Reframed by Fresno & Tulare COEs

#### TIME NEEDED
- 45-60 Minutes

#### PROCESS

**Using the Strategy**
- As a whole class, students will silently observe the selected artwork. The teacher facilitates student discussion of the artwork using a strategy such as, “Visual Thinking Strategies” (vtshome.org) or “See, Think, Wonder” (pz.harvard.edu/resources/see-think-wonder).
- During discussion, students generate a list of descriptive words and phrases on chart paper, notebooks, sticky notes, or any digital device that the students are familiar with (e.g. Padlet, Google docs, etc.).
- Students read the selected written text, and use text coding to note the following:
  - S – A rich sensory description that captures an observation of some aspect of the artwork
  - ! – A reflection using one of the memorable words or phrases in the informational text
  - # – A thought-provoking connection between the written text and the visual arts text
- Using their list from the discussion around the artwork and their text coding, students will write at least one each of the following on the blank sentence strips provided (these may be words or phrases):
  - S – A rich sensory description that captures an observation of some aspect of the artwork
  - ! – A reflection using one of the memorable words or phrases in the informational text
  - # – A thought-provoking connection between the written text and the visual arts text
- Students form groups of 4-6 for the rest of the strategy and read their sentence strips to the rest of the group.
- Students now compose their collaborative poem by selecting at least one sentence strip per student and placing the sentence strips in an order that expresses their understanding of both pieces of text (artwork and informational text). They revise their sentence strips as needed to make the language more poetic (e.g. repeating lines, adding articles [the, and, a, an, etc.], rhyming words, etc.)
- Next, students will use the theatre checklist to create a spoken word performance of their collaborative poem.
- Finally, students share their collaborative poem through their newly developed spoken word performance. Students may wish to utilize classroom instruments or everyday objects in the classroom to create soundscapes, sound effects, or musical accompaniment for their spoken word performance.

**Synthesis, Reflection/Debriefing**
- How are the writing process and the artistic process similar and different? What skills and techniques do both artists and writers use in their work? What was the most challenging or rewarding part of this task? Why?
- 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?
Using the Featured CLRP Strategies with Arts Content

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

– Sir Ken Robinson
## COLLABORATIVE POEMS
### A CLRP STRATEGY CONNECTED TO THEATRE ARTS

This strategy provides a collaborative process that helps students process and synthesize information/learning they are experiencing by transforming that learning into an experience that combines artistry, oracy, and literacy.

<table>
<thead>
<tr>
<th>VAPA DISCIPLINE</th>
<th>THEATRE ARTS</th>
<th>CONTRIBUTING REGION/ARTS LEAD</th>
<th>SOURCE</th>
<th>MODULE ALIGNMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre Arts</td>
<td></td>
<td>7 – Aaron Bryan</td>
<td>Initial Origin Unknown Reframed by Fresno &amp; Tulare COEs</td>
<td>14 – Arts Integration</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TARGET GRADE(S)</th>
<th>GROUPING</th>
<th>TIME NEEDED</th>
<th>MATERIALS</th>
</tr>
</thead>
</table>
| K-12            | Small Group or Whole Class | 45-60 Minutes | • Artwork Related to Chosen Topic  
|                 |          |             | • Grade Level Appropriate Written Text  
|                 |          |             | • Sentence Strips  
|                 |          |             | • Markers  
|                 |          |             | • Tape  
|                 |          |             | • Theatre Checklist |

### THEME/BIG IDEA
How can we effectively use language to communicate?

### THEATRE ARTS OBJECTIVE
Use discussions of artwork to develop lists of descriptive words and phrases. Use these to write sentence strips then compose a collaborative poem and do a spoken word performance.

### LEARNING ABOUT THE STUDENTS
Students may struggle when performing the poem. Some may be uncomfortable with public speaking. EL students may need support in choosing the words or phrases for the poem.

### TEACHER RESOURCES

### STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/KNOWLEDGE
- Working collaboratively in groups  
- Public speaking  
- Silently analyzing artwork

### PERFORMANCE-BASED ASSESSMENT
Students will use artwork and text on a given topic. Students will discuss and share what they learned about the topic. Students will create and perform a collaborative poem about the given topic.

### ASSESSING & BUILDING BACKGROUND KNOWLEDGE
- As a whole class, students will silently observe the selected artwork.  
- The teacher facilitates student discussion of the artwork using a strategy such as, “Visual Thinking Strategies” ([vtshome.org](http://vtshome.org)) or “See, Think, Wonder” ([pz.harvard.edu/resources/see-think-wonder](http://pz.harvard.edu/resources/see-think-wonder)).  
- During discussion, students will generate a list of descriptive words and phrases on chart paper, notebooks, sticky notes, or any digital device that the students are familiar with (e.g. Padlet, Google docs, etc.).  
- Students read the selected written text and use text coding to note the following:  
  - S – A rich sensory description that captures an observation of some aspect of the artwork  
  - ! – A reflection using one of the memorable words or phrases in the informational text  
  - # – A thought-provoking connection between the written text and the visual arts text  
- Using their list from the discussion around the artwork and their text coding, students will write at least one each of the following on the blank sentence strips provided (these may be words or phrases):  
  - S – A rich sensory description that captures an observation of some aspect of the artwork  
  - ! – A reflection using one of the memorable words or phrases in the informational text  
  - # – A thought-provoking connection between the written text and the visual arts text
COLLABORATIVE POEMS (continued)
A CLRP STRATEGY CONNECTED TO THEATRE ARTS

**PROCESS**
- Students form groups of 4-6 for the rest of the strategy.
- Students will read their sentence strips to the rest of the group.
- Students will now compose their collaborative poem by...
  - Selecting at least one sentence strip per student.
  - Placing the sentence strips in an order that expresses their understanding of both pieces of text (artwork and informational text).
  - Revising their sentence strips as needed to make it more poetic (e.g., repeating lines, adding articles [the, and, a, an, etc.], rhyming words, etc.).
- Next, students will use the theatre checklist to create a spoken word performance of their collaborative poem.
- Finally, students share their collaborative poem through their newly developed spoken word performance.
  - Students may wish to utilize classroom instruments or everyday objects in the classroom to create soundscapes, sound effects, or musical accompaniment for their spoken word performance.

**SYNTHESIS, REFLECTION/DEBRIEFING**
The teacher engages students in a discussion around the following questions:
- How are the writing process and the artistic process similar and different?
- What skills and techniques do both artists and writers use in their work?
- What was the most challenging or rewarding part of this task? Why?
- What might you/your group/the class try next time to be (even) more successful in a similar task?

**APPLYING LEARNING IN NEW CONTEXTS**
- Repeat the process with another topic.
- Create new groups.
- Add instruments, music, or singing to the next poem.
- Translate the poem into another language, and perform it again.

<table>
<thead>
<tr>
<th>PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SPECIFIC PEDAGOGICAL PRINCIPLES</strong></td>
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<td>These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson’s Pedagogy of Confidence)</td>
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<td>✓ Identifying and building on student strengths.</td>
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<tr>
<td>✓ Addressing the prerequisites for learning.</td>
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### COLLABORATIVE POEMS (continued)
A CLRP STRATEGY CONNECTED TO THEATRE ARTS

<table>
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<tr>
<th>SPECIFIC CLRP PRACTICES</th>
<th>HOW ADDRESSED BY STRATEGY?</th>
</tr>
</thead>
<tbody>
<tr>
<td>✓ Check if addressed in the strategy.</td>
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**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.

**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.

**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.
### COLLABORATIVE POEMS (continued)
**A CLRSP STRATEGY CONNECTED TO THEATRE ARTS**

<table>
<thead>
<tr>
<th>STUDENT AGENCY, VOICE, &amp; MINDSET (continued)</th>
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</thead>
<tbody>
<tr>
<td>✓  Supporting students in using their learning to create new knowledge, art, and understanding.</td>
<td>Using a piece of artwork, text, and theatre checklist encourages students to view the subject through multiple lenses.</td>
</tr>
<tr>
<td>Activating students’ ability to direct their attention to their own learning (awakening the RAS).</td>
<td></td>
</tr>
<tr>
<td>✓  Providing a clear process for reflecting and acting on teacher/peer feedback.</td>
<td>Giving honest and reflective feedback using the Theatre checklist promotes respectful discussions.</td>
</tr>
</tbody>
</table>

**STRETCHING & BRIDGING**

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<thead>
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<tbody>
<tr>
<td>Intentionally connecting new learning to students’ background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.</td>
<td></td>
</tr>
<tr>
<td>✓  Challenging students and providing opportunities for them to “stretch,” expanding their potential to do more complex thinking and learning.</td>
<td>Publicly performing a piece that was written as a group provides a very “real world” opportunity for students to further develop their public speaking skills.</td>
</tr>
</tbody>
</table>
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
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.

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.