Creative Body-based Learning at Christie Downs Primary School

Project Synthesis Report
Winter, 2018

Prepared by Katie Dawson, Stephanie Cawthon, Bridget Lee, and Lara Dossett

"From a cognition point of view, action and movement activate a part of kid's brains that are not activated when they are sitting at a desk. Linking movement with thoughts or ideas means they are linked in our brains. This leads to a sophistication of cognition."

Professor Martin Westwell

Table of Contents

Executive Summary

The purpose of this document is to provide a comprehensive view of Creative-Body Based Learning (CBL) and its integration into the teaching and learning of Christie Downs Primary School (CDPS). CDPS is an inclusive school that seeks to provide a supportive and nurturing environment in which students are able to learn, play and grow together for a successful future. The school's values embody personal responsibility, respectful relationships and teamwork. The activities described in this report are part of an ongoing partnership with the University of Texas at Austin; The University of South Australia; The Department for Education; Carclew; and the leadership, staff, and students of CDPS.

CDPS is a remarkable school site, with rich opportunities to bring the essential components of CBL to a population that, traditionally, has not been considered in the design and implementation of whole-school curricular interventions. The diversity of students as well as the lack of tailored curriculum for students with disabilities and other special needs makes this project a critical part of closing the opportunity and achievement gaps. The passion and dedication of the leadership and staff to include CBL as part of their vision and mission has made it possible to examine whole school change in a substantive and sustainable manner.

This report was commissioned to summarise project activities in the following areas:
- Professional Learning
- Curriculum design and re-design for CDPS populations
- Data collection strategies across the special unit and main
- Impact on student learning, student voice, and staff teaching
- Recommendations for future implementation

The deliverables from this project have gone beyond initial expectations and have expanded resources for the field in several ways, including:
  A comprehensive professional learning program in CBL was developed and implemented over the course of this project. This included opportunities for planning and reflection, as well as peer observation and critical conversations amongst staff and staff.
- This professional learning included innovative use of students as leaders and student led-lessons, an approach that will be expanded to other campuses on the strength of its use at CDPS.
- This partnership worked to refine a set of principles on how to tailor CBL strategies for classrooms that serve students with a broad range of learning styles, abilities, and support needs.
- The project now has strategy examples that are ready to use and implement across the curriculum, both in the form of a CBL overview poster and in CBL strategy cards.
- Data on the impact of CBL strategies will make a significant contribution to the field, including examples of how student engagement, student voice, and access to learning opportunities

were improved using CBL at CDPS.

Recent US research ("VSA Intersections", 2017) argues for more systemic, collective impact approaches in field of inclusive education, designed to build capacity in schools through the observation and analysis of data from students and educators working in inclusive learning environments. Specific focus, it is argued, must be given to accessible and inclusive arts in education practices which include optimal learning design for variability. The CDPS CBL project aligns with these recommendations. In this report we offer data, processes, and products which enabled CDPS educators and school leadership to effectively design multiple learning options in and through the arts in varying contexts. Our ultimate goal is to disseminate our work so that all South Australian students will have the opportunity to receive the benefits from arts integrated teaching and learning through their own pathway to success.

Summary of Partnership

The 2018 Christie Downs Primary School and University of Texas at Austin's research partnership project was designed to integrate evaluation and research planning into a professional learning model that is multi-dimensional in purpose and works in partnership with the ongoing efforts of the University of South Australia's Creative Body-Based Learning project and the South Australia's Department for Education. This project seeks to ask essential questions about the nature of CBL and its use for an underrepresented group of students: students with disabilities. CDPS is uniquely positioned at the intersection of CBL approaches and a commitment to an inclusive and equitable learning environment for all students.

What is CBL?

CBL uses active and creative strategies from a range of art forms to increase student engagement and expand pedagogic possibilities across the curriculum. Arts-based pedagogies use one or more art forms to stimulate creative processes and deepen understanding in non-arts learning (Lee, Cawthon & Dawson, 2013; Ludwig & Song, 2014). Integration of a range of disciplines with the arts has been shown to have powerful effects on learning. While the arts provide resources and conceptual ideas to engage students and personalise learning, they also support students' access to broader subject knowledge. Anecdotal and empirically based evidence has shown that the integration of arts-based pedagogies into common curricular content offers deeper, richer and embodied learning experiences. The multi-modal aspect of arts integration provides students multiple ways for students to represent their knowledge (Leander & Bolt, 2013; New London Group, 1996). Additionally, arts-based pedagogies have been shown to facilitate improved literacy outcomes in inclusive education settings (Anderson, 2012; Anderson & Berry, 2014, 2015, 2016; del la Cruz et al, 1998) and improved academic outcomes for disadvantaged students (Robinson, 2013).

The arts encourage students to closely observe, analyze and reflect (Cunnington et al., 2014) and have been linked to processes of cognition and higher-order thinking. In developing practices of metacognition, arts-based pedagogies draw awareness to individual thought processes as well as collaborative knowledge production. This links with Dewey's notion of learning that is "qualified" and characterized by reflection and connection to feelings. As a specific form of arts-based pedagogy, Drama-Based Pedagogy has been used in multiple locations across the United States. The pedagogical approach has a foundation in theatre-based arts integration techniques including: activating dialogue tasks, theatre games as metaphor, image work and role-play which are used to engage teachers and students in cognitive, affective and aesthetic learning experiences (Dawson & Lee, 2018). Underpinned by theoretical ideas of constructivism and critical pedagogy, Drama-Based Pedagogy (DBP) also engages learners in multimodal, dialogic meaning making that strives to develop understanding through interactive exchange.

In DBP, students co-construct knowledge through linked or scaffolded strategies that demand high-order thinking skills and emotional intelligence to access multiple areas of the brain (Duffy, 2014). For example, a social studies teacher might have his or her students represent or enact the opinion and actions of key historical figures or members of a specific cultural group within an imagined set of circumstances, based on their reading and synthesis of primary source documents from the time period. Or, a science teacher could have their students create a stage picture (a non-linguistic representation of a concept made with the body) of an atom on a large field so that they can visualize the distances and relationships of sub particles.

Building on the literature of Drama-Based Pedagogy and embodied learning, the Creative Body-based Learning (CBL) approach is experiential and problem-posing rather than sedentary and abstract; it engages participants across multiple dimensions (physical, social, emotional, and cognitive) and includes tasks that require critical and creative thinking. Strategies that 'activate dialogue' are used to encourage and practice new vocabulary as well as connect and investigate new conceptual learning to prior understandings. Games are utilised to rehearse understandings as well as fluency and recall. Image work is used to create material representations of concepts and arguments and role work is utilised to engage students in problem solving and connect learning to real world situations.

What is Christie Downs?

Christie Downs is an inclusive school site based in Reggio Emilio principles with 200 students from complex backgrounds including 80 students who have at least one or more verified disabilities. The mission of Christie Downs Primary School is "Learn play and grow together for a successful future." The emphasis is on whole child learning – body, mind, heart, and soul. The school fosters effective partnerships with the local community and works closely with families to promote tolerance, resilience, critical thinking and positivity, responsibility, respectful relationships and teamwork.

Evolution of CBL at Christie Downs

Christie Downs engagement with and use of Creative Body-based Learning has evolved over time see Table 1 below. Christie Downs leadership first became aware of the Creative Body-based Learning project in the winter of 2015 and came on as lead partner in the development of a two-year practice-based research and professional learning partnership between the University of South Australia, the Department, and Carclew in January of 2016. During the 2016 school year four lead teachers from Christie Downs (two from general education and two from inclusive education) participated in a yearlong action-based research project to explore the impact of CBL on student engagement in mathematics learning. In 2017, Christie Downs engaged in a

second year of research and training with Uni SA and employed a part-time artist on staff to lead professional learning and one-on-one coaching and mentoring in CBL with Christie Downs staff. In 2018, the full CDPS staff agreed to focus on CBL as key aspect of teaching for effective learning across the campus and created a whole site agreement with a focus on literacy and language development through CBL.

Table 1. Evolution of CBL at Christie Downs Primary School 2015-2018

2015	2016	2017	2018
CBL Introductions with leadership	CBL research project and professional learning – 4 teachers	Artist-in-residence 1 day a week for full year + 4 teachers	Whole School CBL agreement + inclusive research

Current Partnerships Goals for CBL at Christie Downs

During the 2018 school year, Christie Downs Primary School leadership and staff made a whole school commitment to CBL as an over-arching pedagogy. The whole staff agreement acknowledges that the creative processes from the arts are used to deepen and enhance learning experiences across the curriculum at Christie Downs. It states that "CBL engages the whole child in learning" and suggests that "when minds and imaginations are fully engaged, students develop the thinking and communication skills inclusive of the language development needed to innovate, create and find unique solutions." Further, it argues that CBL supports students to make more frequent connections between new information and their own experience; the result is a deeper understanding and longer-term memory of the content. Christie Downs sees Creative Body-based Learning as a holistic approach to learning which enables all young people to take risks, to challenge themselves and to have a strong voice in their learning (Christie Downs CBL Whole School Agreement, 2018).

Specific CBL Partnership Goals for 2018 include:
- Vocabulary
- Student Led and Student Voice
- CBL as intervention strategy
- CBL for students with disabilities
- CBL and whole school change
- Measurement tools that can be adapted for later use

During 2018 the creation of the CBL agreement was the starting point for a greater engagement by teachers within the Disability Unit. In previous years a small team of teachers participated in training and development and implemented CBL consistently within their classrooms. In 2018 all teachers (including student teachers) planned at least one lesson using CBL strategies within their classrooms, with many staff planning sequences of lessons over the year. These lessons covered a large variety of curriculum areas and topics. Many teachers adapted the strategies to suit their current cohort of students to ensure all of the students learning, communication and health and wellbeing needs were met.

2018 CBL Project Activities

The 2018 CBL Project included several different activities over the course of the year. This summary below provides a brief description of each major component.

Planning and tool development began with the proposal phase of the project and continued through the first site visit in February, 2018. Each data collection tool was developed using a collaborative process, seeking to provide participants with tools that provided a meaningful inquiry without overburdening them with either information they could not provide or time that was not available.

Professional learning in CBL strategies was embedded throughout the project. Training and support in CBL strategies was provided both by University of Texas academics, local SA teaching artists, and the University of South Australia/Department for Education at various points throughout the project period. Trainings included both large group workshops for the entire staff as well as focussed sessions for the intervention specialists and the NIT team.

Additional professional learning was offered through a three day **CBL Winter Workshop** in Term 3, co-hosted by the Department for Education and University of South Australia with facilitation support from the University of Texas at Austin. Eight teachers from CDPS and Principal Gail Evans attended the 2018 Winter Workshop.

Time was also spent exploring a small pilot of the Department's **Student Learning Communities** model as way to engage CDPS year 7 students in the design and facilitation of a CBL literacy lesson for the year 3 & 4 and year 5 & 6 students at multiple points throughout the project year. Additionally a short video was made to document aspects of the SLC exploration at CDPS during Term 3 to share out at an academic conference (see IDERI description below; video can be found here).

There were **two site visits** (Term 1 and Term 3) from the University of Texas and University of South Australia CBL academics with support from local SA teaching artists during the 2018 school year. These site visits were scheduled to capitalize on opportunities to provide training and support to teachers, discuss implementation of CBL with small groups of teachers (e.g., intervention team), observe the use of CBL strategies across a range of settings, discuss data collection and emerging themes, and understand the links between CBL and whole school systems change.

An additional **multi-day site visit** (Term 2) from a local SA teaching artist trained in CBL practices was offered between the visits from university academics. This three-day teaching artist-led training intensive built on the strategies and methods offered during Term 1 and included targeted professional learning support for specialised learning communities (i.e., intervention

team, NIT teachers, and year 7 students exploring a student learning communities approach to the integration of CBL into the literacy curriculum).

In between the site visits there were **multiple video calls** between University of Texas and CDPS staff. These were typically conducted using Skype and were used to provide coaching and support to teaching artists, discuss planning and visit itineraries, support logistics for data collection and analysis, and stay current on how CBL interfaced with other initiatives and priorities at CDPS.

Data collection was an ongoing process, and occurred during each of the site visits as well as remotely by CDPS teachers and staff. Although there was some preliminary analysis conducted to verify the usefulness of the measurement approaches, most of the **data analysis** occurred offsite within the last 2 months of the project. This data analysis consisted mainly of reviewing themes across the different data collection activities and documentation of how the CBL curriculum was adapted for the students at CDPS.

The International Drama in Education Research Institute (IDIERI) was held in New Zealand in July 2018. This highly competitive, research gathering brings together leading international scholars and researchers in drama pedagogy and education to share findings and practices once every three years. The University of Texas at Austin was invited to host a panel on our adaptations and translation of drama-based pedagogy across US and AU contexts. Principal Gail Evans shared a case study on CDPS as one aspect of our CBL in Australia experience as part of our presenting panel.

This **synthesis report** draft was developed in November, 2018 and finalized with input from CDPS principal Gail Evans.

Data Collection Opportunities

Data collection for the 2018 CBL project at CDPS school sought to capture both the process of integrating CBL into the school culture as well as the impact of using CBL on student learning. Measuring change at the student, teacher, and whole school level is a complex and challenging task, particularly when considering that shifts happen over a long period with many contributing factors.

Together with the CDPS leadership team, we identified opportunities for data collection that would provide information that could capture how CBL had an impact on learning. The staff at CDPS greatly value sharing their insights with each other; data collection therefore prioritized observations and dialog to align with these goals.

Data collection tools included notes from professional learning group discussions, classroom observation notes, learning experience reflection forms (with artifacts), and teacher and staff interviews. A brief overview of these tools is provided below with actual tools provided in the Appendix. Summaries of these findings are provided in the following chapter.
Professional Learning Discussion Groups

The teaching and administrative staff at CDPS meet regularly to discuss current issues and areas of focus for their practice. For the most part, the Unit and Main staff meet separately. These meetings were an opportunity for the project to collect data on teacher perspectives related to the implementation of CBL in their classrooms. Team meeting discussions were audio recorded and provided to the data team for analysis.

Classroom Observation Notes

Formal CBL classroom observations occurred on at least two occasions during the 2018 project. First, University of Texas academics observed teachers in their implementation of a CBL strategy during the first site visit during Term 1. Each observation included dedicated time afterwards to discuss the learning experience as well as overall thinking around CBL in their classroom. The second set of CBL observations were teacher-to-teacher, based on the TfEL reflection tool, with outside academics facilitating the dialog. CDPS teachers were given release time to attend a peer classroom as part of the observation process, and then time afterwards to discuss and give feedback about the learning experience. All observation activities were on a volunteer basis.
Learning Experience Planning and Reflection Forms

CDPS leadership and project staff co-developed a learning experience planning document and reflection form that aligned with the TfEL standards as well as the project goals (see appendix). Teachers were encouraged to fill out the front of the document that focused on planning prior to using the CBL strategy. Teachers then completed the back of the document, focused on

reflection, after the end of the lesson. Teachers sometimes provided examples of student work alongside the planning and reflection tools themselves.

Teacher and Staff Interviews

The data collection team conducted several interviews with small groups of CDPS staff throughout the partnership. Most of these conversations occurred while the data collection team was on site at CDPS, and were supplemented by skype interviews in between site visits. These interviews focused on the presence of CBL on the CDPS campus, how it aligns with overall campus philosophy and goals, and areas of impact across the student, teacher, and school levels. Interviews were recorded and analyzed for insights related to project themes.
University of Texas/University of South Australia/Teaching Artist Reflections
This project included a high degree of interaction between academic researchers, CDPS leadership, and CDPS classroom teachers. While not considered a data collection activity, reflections from these engagements shape our understanding of the role of CBL at CDPS. The University of Texas researchers on this project have partnered with dozens of sites over the past decade, and this partnership with CDPS has been one of profound insight and learning for our team. Where our reflections provide useful context for findings from the data collection activities here, we name and include them in this report.

University of Texas/University of South Australia/Teaching Artist Reflections

This project included a high degree of interaction between academic researchers, CDPS leadership, and CDPS classroom teachers. While not considered a data collection activity, reflections from these engagements shape our understanding of the role of CBL at CDPS. The University of Texas researchers on this project have partnered with dozens of sites over the past decade, and this partnership with CDPS has been one of profound insight and learning for our team. Where our reflections provide useful context for findings from the data collection activities here, we name and include them in this report.

Curriculum Design, Reflection, Documentation and Dissemination

A key goal of the 2018 CDPS CBL project was to create a process for teachers and leadership to **design, reflect, document and disseminate** effective individual CBL strategies and sequences for a range of classrooms at CDPS. Learning design structures were based on Department models (TfEL and Student Learning Communities) and included adaptations for work in inclusive teaching spaces with a range of learner needs. In 2018, CBL leadership and teachers engaged in multiple activities to design, reflect, document and disseminate their discoveries and learning from three years of intensive investigation into the use of CBL at CDPS. Key activities included:

- Year Round: **Reflection** on the use of CBL strategies in literacy and language development across CDPS in weekly PLC meetings with teachers and school leadership.

Term 1:

- University of Texas Academics **designed**, facilitated, and **reflected** on a CBL learning experience for year 7 students to co-facilitate with Prof. Dawson and SA Teaching Artists, Eliza Lovell and Kerrin Rowlands for year 3-5 students at CDPS as part of a Student Learning Communities pilot. The learning experiences explored ways to use textual evidence to make an inference about a character's motivation in a fictional text (see appendix for Term 1 SLC learning experience plan from CDPS).

Term 2:

- SA Teaching Artist, Eliza Lovell, spent two days at CDPS leading embedded professional learning workshops. During this time she **designed**, facilitated, and **reflected** on CBL applications for NIT teachers, intervention specialists, and the year 7 students. All developed professional learning work was **document and disseminated** to CDPS staff and leadership and the University of Texas Academics.
- University of Texas and University of South Australia academics supported a day of peer observations and reflection on CBL practices in main and disability units at CDPS using the TfEL reflection and peer observation tool.
- University of Texas and University of South Australia academics **designed** and facilitated, a new CBL learning experience for year 7 students and CDPS teacher Matt Magill. Afterwards, MacGill and the academics **reflected** on the lesson and **document and disseminated** the plan for future use. The learning experience explored ways to use textual and visual evidence to make inferences in relationship to story structure in a fictional text (see appendix for Term 3 SLC learning experience plan from CDPS; link to video about CBL practices in the year 7 classroom: https://utexas.box.com/s/v0l3sy0rbwrm1oeqdoj1a20jbjx0ju82) .
- University of Texas academics **disseminated** research practices and findings about a range

of CBL partnership projects at the IDIERI conference in Auckland, NZ. Gail Evans presented the CDPS CBL "story" as part of the presentation.

Term 3:

- Disability Unit educators Nancy Barclay and Gemma Vowles **designed and disseminated** effective CBL strategies for the inclusive classroom at the Inclusive Education Expo. Support for the session design was provided by Prof. Katie Dawson.
- July 2018 CDPS leadership, 8 classroom teachers and 6 student teachers attended the two-day CBL Winter Workshop sponsored by Uni SA and the Department for Education, with support from the University of Texas at Austin. At the Winter Workshop:
- Barclay and Vowles d**esigned, reflected, documented, and disseminated** a comprehensive professional learning session on the adaptation of CBL into the inclusive classroom for 30 in-service and pre-service Winter Workshop participants.
- All CDPS teachers and students teachers **designed** individual curriculum sequences which they led and **reflected** upon with peers and staff at the conclusion of the Winter Workshop session.
- Gail Evans, Nancy Barclay and Gemma Vowles attended the invitation only Advanced CBL Winter Workshop Intensive led by University of South Australia and University of Texas academics. The one day session **reflected** upon and documented culturally responsive facilitation approaches in CBL.

Term 4:

- In November 2018, select CDPS administration and staff **reflected** upon and documented their discoveries from three years of CBL practice in the inclusive classroom.
- Specifically, Barclay and Vowles created an individual report "Tailoring CBL Strategies for Use in the Unit" which can be found in the appendix chapter of this report (portions of this report are also excerpted below). Barclay, Vowles, and Evans also worked with University of Texas academics to **design** CBL strategy cards for the inclusive classroom and a CBL strategy poster for use across CDPS campus.
- CDPS administrative leadership each **reflected** upon, **documented and disseminated** their CBL impact findings from the 2018 school year.

Tailoring Strategies

(By CDPS Inclusive Learning Educators: Nancy Barclay and Gemma Vowles)

This following section is presented from the view point of Nancy Barclay and Gemma Vowles, inclusive learning educators who have deeply embedded the use of CBL at CDPS. This section describes their journey in working with the CBL strategies for use across the whole population of students at CDPS.

We team teach in a disability unit class at Christie Downs Primary School. Our class consists of 8 students and we have a full-time teacher's aide (SSO) in the room. Our journey with Creative and Body Based Learning (CBL) began in 2016. We took part in an action research project in collaboration with UniSA and Carclew. This involved many hours of training and development as well as planning and delivering lessons with artists from Carclew. The initial training days in 2016 were not targeted at students with disabilities but we felt that we would be able to modify the strategies to meet our student's needs. We considered the different needs and dispositions of our students and decided on a few strategies that we thought would provide opportunities for our students to engage and succeed in. Since the end of 2016, we have continued to deepen our knowledge of this pedagogy through ongoing training and development. We have also provided training and development on site at Christie Downs Primary School for both mainstream and disability unit teachers, presented at a state-wide Aboriginal Education conference, mentored teachers from other sites who have visited our class to watch lessons and presented at the 2018 Inclusive Education Expo.

Why use Creative Body-based Learning in a Disability Unit?

Using CBL strategies has been highly successful in our disability unit at Christie Downs Primary School. This is because:
- All students have an opportunity to engage in their own way during a lesson.
- The strategies provide multiple entry points.
- Students show high levels of affective engagement during lessons.
- The lessons provide opportunities for peer teaching and learning.
- They gives opportunities for dialogic meaning making. This provides opportunities to develop and practise oral language.
- The strategies can be used across all areas of the curriculum.
- Every strategy promotes inclusive learning.

We have found that the CBL strategies also complement the Reggio Emilia principles in viewing children as capable and competent learners and providing them with opportunities to be co-constructors of their own learning. CBL strategies provide a scaffold to social skills, functional

language skills, and encouraging creativity. The CBL pedagogy has given teachers at our site another tool to engage our most at risk learners.

CBL Strategies and how we use them

The following strategies have been modified slightly from the original CBL versions in order to meet the needs of students in our disability unit. We use different strategies to deliver specific curriculum content, although sometimes the strategies are linked together in a longer sequence. You can see below 'Cover the Space' is often used as a starting point for many other strategies. We use the strategies successfully in our classroom by always following the same structure and by repeating and modelling the same strategy consistently. We recommend practising these strategies for short lessons daily. At the beginning we were heavily modelling and as time progressed we found that our students were able to participate with less adult support. DAR Reflection at the end of each activity or lesson is important for participants to concretize their learning during the CBL strategy.

DAR Reflection– Describe, Analyse, Relate and Extend/Assess in the Inclusive Classroom

Describe questions ask participants to share observations including what they noticed during the activity or what they felt while participating.

At the end of each CBL lesson in the inclusive classroom we sit our students down as a group to describe what happened. We use visual cues (such as flashcards and photos) to help remind the participants of the content. During this conversation we write down the main words/language we have used in a visible place in order to help participants make the connection between oral and written language. After we finish our oral discussion we read any notes taken aloud to the participants then ask them to have a turn at reading them. In the inclusive classroom most of our reflection time is spent in the Describe portion of the DAR reflection process.

Analyse and Relate questions build on participants observations by asking them to analyse and interpret the meaning of the activity and relate their learning to the instructional goal of the lesson, or some real life application.

We find that young people in special needs contexts often struggle with the analyse and relate discussion part of the DAR sequence; so, we focus on brief, individualized activities which can extend and assess learning from the CBL activity.

To Extend and Assess CBL learning in the inclusive classroom we encourage participants to choose from a series of structured or open ended tasks and provocations. We use these tasks to assess students' learning and engagement in the CBL activity.

CBL Strategy Adaptations for the Inclusive Classroom

The following are CBL (and drama-based pedagogy) strategy modifications that we have found most useful in the CDPS inclusive learning classrooms:

Cover the Space
WHAT IS IT? Use 'Cover the Space' to get your participants moving safely in the classroom and as an introduction to creative body-based learning (CBL).
- Designate a playing space with a very clear perimeter in the classroom.
- Turn on music and ask the group to move around the space at their own pace and in their own way.
- Participants may stretch and shake out their bodies as they move. You may encourage participants to vary their pattern and their pace while moving.
- When the music stops participants freeze. Participants can greet one another, or use

another strategy to make a statue with their bodies or have a quick conversation with a classmate.

- TEACHING TIPS! Pair Cover the Space with Everybody Do, Think-Pair-Share, People to People, Statues, Mirrors, and 3-D Modeling.

Reflections:

DESCRIBE	ANALYSE AND RELATE
How did it feel to move around the space today? What did you notice about yourself in this activity?	Teachers analyze and relate activity keeping in mind the goal of the activity as well as One Child, One Plan SMARTAR Goals.

Cover the Space + Everybody Do

- WHAT IS IT? Use 'Everybody Do' to get participants creatively exploring different kinds of movement or actions.
- After participants freeze they follow instructions such as: jump five times, make your body into a shape, find a partner with the same or different_____, etc.
- When the music starts "everybody will do" a specific action together. For example: move around the room like a specific animal, hop/jump/skip around the space, move with long/ short steps, etc.
- TEACHING TIPS! Physical props such as number cards, word flashcards, pictures and photos helps participants to see and understand the content you are exploring.

Reflections:

DESCRIBE	ANALYSE AND RELATE
What are some of the actions we did together in this activity?	Teachers analyze and relate activity keeping in mind the goal of the activity as well as One Child, One Plan SMARTAR Goals.

Cover the Space + Think-Pair-Share

- WHAT IS IT? Use 'Think-Pair-Share' to get participants to develop oral language and social skills.
- Give each participant a picture/word/number to carry with them during Cover the Space.
- When the music stops participants find another person or 2 people with the same/different (picture/word/number) as them. Participants discuss the similarities and differences of their items.

- TEACHING TIPS! Use this strategy for number matching, word/letter/sound matching, classifying shapes/animals, sorting according to colour/size, etc.

Reflections:

DESCRIBE	ANALYZE AND RELATE
What are some of the similarities and differences you discussed with your partner(s)?	**Teachers analyze and relate activity keeping in mind the goal of the activity as well as One Child, One Plan SMARTAR Goals.**

Mirrors

- WHAT IS IT? Use 'Mirrors' to get your participants to practice focus and controlled movement.
- Participants spread out around the space and face you. This can be done standing or sitting.
- Sit or stand in view of all participants and slowly move or enact a simple activity in slow motion. Participants follow/copy/mirror the movement.
- You may also talk outloud what physical movements they are performing.
- TEACHING TIPS! Facilitate this strategy in pairs with one participant leading and one following. After a certain amount of time you can switch who leads and who follows.

Reflections:

DESCRIBE	ANALYZE AND RELATE
How did it feel to mirror the leader? What did you notice about yourself in this activity?	**Teachers analyze and relate activity keeping in mind the goal of the activity as well as One Child, One Plan SMARTAR Goals.**

Cover the Space + People to People

- WHAT IS IT? Use 'People to People' to get participants to use their bodies safely and make physical connections with classmates.
- Participants freeze and find a partner. In pairs participants connect at a certain body part, for instance "elbow to elbow."
- Music cues participants to leave their partners and move around the space.
- Repeat this process a number of times. Offer participants different sorts of connections: foot to foot, finger to finger, shoulder to shoulder.
- TEACHING TIPS! Participants can also Think-Pair-Share while in partners. Instead of physical touch participants can also hover the body parts near each other.

Reflections:

DESCRIBE	ANALYZE AND RELATE
What did you notice about yourself in this activity?	**Teachers analyze and relate activity keeping in mind the goal of the activity as well as One Child, One Plan SMARTAR Goals.**

Cover the Space + Statues

- WHAT IS IT? Use 'Statues' to get participants to demonstrate their understanding of a concept by creating a frozen statue or image of the concept.
- When participants freeze tell them the what statue they will make (e.g lion, feeling happy, character from a book) and give them several seconds to think about how they will shape their body into that statue.
- Count down "3, 2, 1, freeze" as participants move into their statues.
- Once statues are frozen look at the images and quickly describes what you see out loud for the class.
- TEACHING TIPS! It can be also be useful to single out a particularly effective statue or two to remain frozen while others relax. Invite further interpretation and discussion on the frozen statues.

Reflections:

DESCRIBE	ANALYZE AND RELATE
What sort of statues did we make?	**Teachers analyze and relate activity keeping in mind the goal of the activity as well as One Child, One Plan SMARTAR Goals.**

This Is A

- WHAT IS IT? Use 'This Is A' to get your participants to practice making creative choices and make connections between content.
- Hold up the object/letter/shape you are using. Name it what it is. "This is a triangle."
- Transform it into another object that also has that same quality. "This is a triangle and it is also a hat." While speaking the world hold the triangle on your head using it as a hat.
- Participants to pass the triangle around the circle and repeat "This is a triangle and also a hat" while using it as a hat. Repeat this as many times as needed over multiple days until you can transform the triangle into another object, like pizza.
- TEACHING TIPS! Use this strategy for 3D shapes, pass a letter or blend around the circle eg.

'This is an 'a' and it is for apple, ant, ape etc.' Over time you can invite participants to creatively think of their own transformations.

Reflections:

DESCRIBE	ANALYZE AND RELATE
What did we discover today is also a (triangle, uses an A, has a SH sound, etc)?	Teachers analyze and relate activity keeping in mind the goal of the activity as well as One Child, One Plan SMARTAR Goals.

Fruit Bowl

- WHAT IS IT? Use 'Fruit Bowl' to introduce new vocabulary, practice listening, and moving safely in the classroom.
- Participants sit or stand in a circle. Use chairs or tape to designate each participants non-moveable spot on the floor.
- Give each participant a card with a type of fruit pictured and listed on it. Use only 3-4 kinds of fruit at one time.
- From the middle of the circle call out one of the fruits while holding up the corresponding card. Every participant with that fruit card finds a different spot in the circle, which another participant with that same fruit card will vacate.
- Repeat the process with different fruit cards. You can also say "fruit bowl" which means everyone has to find a new space to sit/stand.
- TEACHING TIPS! Use this strategy for letters, letter blends, numbers/symbols/ten frames, shapes, animal classification, etc.

Reflections:

DESCRIBE	ANALYZE AND RELATE
What did you notice about yourself during this activity?	Teachers analyze and relate activity keeping in mind the goal of the activity as well as One Child, One Plan SMARTAR Goals.

Cover the Space + 3D-Modeling

- WHAT IS IT? Use '3-D Modeling' to get participants to demonstrate their understanding of a concept by creating physical sculpture with craft materials.
- Give each participant a number card or shape to carry with them during Cover the Space.
- When the music stops participants find a group of 3 and look at their items. Participants talk about the similarities and differences of their items.
- Begin the music to cue participants to move around the space, when the music stops this time the participants find others with the same number or shape.
- Give each group materials to make a 3D model of their number.
- TEACHING TIPS! Use this strategy for numbers, shapes, letters, match letters to words, learn verbs or word families, etc.

Reflections:

DESCRIBE	ANALYZE AND RELATE
How did you choose to create your number, letter, shape, etc? What do you see about how other classmates chose to create their _____?	Teachers analyze and relate activity keeping in mind the goal of the activity as well as One Child, One Plan SMARTAR Goals.

SAMPLE LEARNING UNIT

Created by Nancy Barclay and Gemma Vowles

Barclay and Vowles also created a chart which aligns these lessons with the TfEL framework. This chart can be found in the appendix chapter of this report.

Sequence-Number and Maths-Number Recognition

OUTCOMES

- Student will recognise numbers written as numerals, words or symbols.
- Students will connect numbers to quantities.
- Students will represent numbers using a range of abstract materials.
- Students will trace/ begin recording numbers or collections of numbers.
- Students will order numbers.

STRATEGIES

- CBL– Cover the space (modified), Everybody do (modified), Think Pair Share (modified), Statues (modified), 3D models (modified)
- Structured worksheets
- Playful learning

CURRICULUM LINKS

- Connect number names, numerals and quantities, including zero, initially up to 10 and then beyond (ACMNA002)
- Subitise small collections of objects (ACMNA003)
- Compare, order and make correspondences between collections, initially to 10, and explain reasoning (ACMNA289)

NOTES

- Lessons will be delivered and repeated as many times as needed.
- Lessons can be combined or delivered individually according to student needs and prior knowledge.
- Lesson structure will always remain similar it is the content that will change.
- Lessons can be modified to numbers up to 20, 100 etc.

LESSON ONE

Cover the space/Everybody Do

- Students will move around the room to music. When asked to stop teacher will hold up a card displaying a number in numeral form. Once students have recognised the number teacher will ask a student to represent the number using an action, and the whole class will do the action. Student will dance around the room again and the sequence will continue.
- Students will be given a choice of activities to complete
- Represent numbers using clay
- Cut and paste activity-ordering numbers
- Tracing numbers

LESSON TWO

Cover the space/Everybody Do

- Students will move around the room to music. The teacher will hold up a card displaying a number in numeral or written form. Once students have recognised the number teacher will ask a student to represent the number using an action, and the whole class will do the action. Student will dance around the room again and the sequence will continue.
- Students will be given a choice of activities to complete
- Represent numbers using natural materials e.g., Sticks, leaves,
- Cut and paste activity-number matching
- Tracing numbers

LESSON THREE

Cover the space/Everybody Do

- Students will move around the room to music. The teacher will hold up a card displaying a number in numeral, written or symbol form. Once students have recognised the number teacher will ask a student to represent the number using an action, and the whole class will do the action. Student will dance around the room again and the sequence will continue.
- Students will be given a choice of activities to complete
- Represent numbers using concrete materials
- Cut and paste activity-number matching
- Tracing numbers

LESSON FOUR

Cover the space/Think pair share

- Students will be given a card representing a number 1-10 in numeral, written or symbol form. They will then cover the space and when the music stops they will be asked to make a group of 3 and look at the numbers on their cards. Do they know what the number is? Is it the same or different as their partners? Students asked to move to the music again and this time when the music stops find a group of 3 with the same number. How did they know it was the same number? Move to the music again and find a group of 3 with a different number. How do they know it's different?
- Students will be given a choice of activities to complete
- Represent numbers using concrete materials
- Cut and paste activity-number matching
- Tracing numbers

LESSON FIVE

Cover the space/Sculptures

- Students will be given a card representing a number 1-10 in numeral, written or symbol form. They will then cover the space and when the music stops they will be asked to make a group of 3 and look at the numbers on their cards. Are the numbers the same or different? Why/why not? Students asked to move to the music again and find others with the same number. Within their group decide on a way to represent the number with their bodies. Each group gets a turn to share their sculpture.
- Students will be given a choice of activities to complete
- Represent numbers using concrete materials
- Cut and paste activity-number matching
- Tracing numbers

LESSON SIX

Cover the space/3D Models

- Students will be given a card representing a number 1-10 in numeral, written or symbol form. They will then cover the space and when the music stops they will be asked to make a group of 3 and look at the numbers on their cards. Are the numbers the same or different? Why/why not? Students asked to move to the music again and find others with the same number. Each group will be given some materials and asked to make a 3D model to represent their number.
- Students will be given a choice of activities to complete
- Represent numbers using concrete materials
- Cut and paste activity-number matching
- Tracing numbers

ASSESSMENT

Assessment will be in the form of anecdotal notes, and observations and conversations with the students by teachers and SSOs

ADAPTATIONS

The content in this sequence can be changed or adapted to suit different ages and needs.

This same sequence can be used:

- to add/subtract, multiply/divide
- to explore place value
- to teach shapes and shape properties
- to teach time
- to teach fractions and decimals
- to match upper and lowercase letters
- to match letters to words
- to learn word families
- to learn verbs
- to learn adjectives

CBL Impact at CDPS

As illustrated in the previous chapters on Data Collection Opportunities and Curriculum Design, Reflection, Documentation and Dissemination, data collection for this project drew across many different sources, time points, and formats. This chapter provides a summary of key themes that arose across this complex and nuanced data set and activities. The project data set from teachers included a total of 14 lesson planning and reflections, ten classroom observations, and nine interview transcripts. Additional notes from CDPS staff meetings, Professional Learning Community (PLC) meetings, and academic researcher observations were also reviewed and integrated into this analysis.

CBL has become part of the fabric of CDPS, building from momentum already in place before the project and deepening as a result of this targeted effort to address areas of need and opportunities for learning from both students and teachers.

Some key teacher and student level findings include:

- Teachers used CBL across a broad range of curricular content areas.
- Teachers scaffolded student experiences by planning familiar content OR familiar strategies in each lesson with CBL.
- Teachers used CBL strategies to assess student understanding using both embodied and verbal representations of information.
- In lessons with CBL strategies, students showed strong engagement with one another, new classmates, and the curriculum, especially students who did not typically actively participate in class.
- Lessons with CBL supported knowledge retention AND transfer across content areas.
- In lessons with CBL strategies, student voice was encouraged and amplified. In both formal and informal ways, student leadership and shared power grew and shifted the power balance in the classroom to one of shared, co-construction of knowledge.
- CBL strategies provided teachers with new information about their students in ways that have the potential to improve classroom instruction.
- Teachers support CBL as a pedagogical approach and peer observations as a professional development method at CDPS.
- CBL strategies and structured planning and reflection as a focal point for CDPS fostered critical dialog and shared learning among staff.

CBL use for Vocabulary Development

For the purposes of using the learning experience planning and reflection tool, CDPS decided to focus on how teachers were using CBL strategies to support vocabulary development. Teachers explored the use of CBL in a wide range of curricular topics and related vocabulary. These topics included: 2D and 3D shapes, direction language (e.g., freeze, under, next, etc.),

African animals, numbers through 20, mathematical language (e.g., least, greater than, etc.), greeting a friend, and identifying feelings. These findings indicate that CDPS teachers are thinking creatively about how to use CBL strategies for vocabulary development across the full range of academic and socio-emotional domains.

Teachers have access to a range of CBL strategies in their learning experience planning. As part of this data collection process, teachers identified the strategies that they used to learn the skills, concepts, and vocabulary with their students. These strategies included CBL and other strategies: Cover the Space, This is a, Alphabet Relay, Role play, Three Ball Toss, Group String Shapes, Building with various materials, Using visual aids, and Practicing yoga (see curriculum design chapter for more information about these strategies). In addition, other active, hands-on learning strategies were used to engage students in the lesson, such as building with playdough and broccoli, building with popsicle sticks, and counting with blocks. Each learning experience focused on specific relevant vocabulary within the lesson. Specialist teacher Todd McGrath noted that the CBL strategies helped to consolidate learning across the curriculum while at the same time offering teachers with strategies that fit students with different learning styles.

Table 2 below illustrates how these strategies span a range of strategy types. It's clear that teachers are focusing mainly two main CBL categories: Activating Dialogue and Theatre Games as Metaphor. This is not surprising, as these CBL strategies offer are both quite flexible, good ways to approach vocabulary development, and are easily tailored to students from a broad range of backgrounds. There is less frequent use of CBL strategies that relate to Image Work and Role Play. Expansion into these other CBL categories may be an area for further training or documentation of how to apply these strategies for vocabulary development in the CDPS context.

Table 2. CBL strategies and content areas used for vocabulary development

Type of Strategy	Number of Lessons	Example Strategies	Example Content Areas
Activating Dialogue	8	Check in Cover the Space	Shapes Animals
Theatre Games	5	Three Ball Toss This is a...	Greetings Qualities of Shapes
Image Work	0	N/A	N/A
Role Play	1	Student in Role	Directions

Implementing CBL often is a process of trying, learning, revising, and trying again. Overall, teachers seem to follow the lesson plan that they started with, and the class was able to complete the learning experience to the end. That being said, many teachers suggested minor changes for the next time. Depending on the learning experience topic and the teacher, these revisions included adding more challenges (i.e., add more shapes, encouraging more independent work), simplifying tasks (i.e., fewer numbers, introduce vocabulary earlier), and offering more options for engagement (i.e., more sensory aspects, more visual aids). **In essence, each of these categories for iteration represents approaches to differentiation and scaffolding that can help students of varying skills and abilities to engage more fully and meaningfully with the material.**

Based on their experience with the learning sequence, teachers noted possible directions or next steps. There were two main categories of ideas which included repeating similar activities/ topics for deeper understanding (i.e., doing the same activity to increase familiarity) or building upon what was learned (i.e., comparing/contrasting shape properties, doing the same activity with new topic).

Teacher Decisions about CBL Strategies for Vocabulary

Part of the planning form included space for teachers to share their thoughts about why they chose the CBL strategy for developing vocabulary. Teachers commented that they chose these specific activities because they felt the activity was well structured and that students were familiar with the activities (have seen them before). It seems that a new activity was only introduced if the learning content was already familiar (review). In this way, teachers balanced the demands on students -- either they chose a familiar strategy or they used a new approach but for familiar content area. Further, when teachers used these strategies, they noted the necessity of having an adult model how to participate in the activity before students tried it out on their own. **The need to provide structure and build familiarity with strategies was an important theme throughout their reflections.**

Assessing Student Knowledge with CBL Strategies

In addition to using CBL as an instructional approach, CBL also has great potential in providing teachers with information about student knowledge and skills. The planning and reflection tool gave teachers a chance to share how they used CBL strategies to assess student learning. Teachers assessed student understanding in various ways; however, the most common was through an embodied response. An embodied response provides students with the opportunity to share their ideas not through words, but by using their bodies. For example, students demonstrated their understanding of 3D shapes by creating the shapes with their bodies and/ or building materials. As another example, students demonstrated their understanding of directional language by moving in response to a command, i.e., under the desk, around the chair. However teachers also built upon these embodied response formats by encouraging

verbal responses. For example, students responded to a prompt to share their feeling and why they felt that way (*I feel . . . because. . .*). In another example, students also demonstrated understanding by identifying shapes that were present in the classroom itself. These are all ways in which student voice can be elicited and represented in meaningful ways. One teacher put it simply: *[CBL] is a great way to get the best out of kids*. **In sum, teachers used CBL strategies to assess student understanding multi-modally, both in physical and in verbal representation of knowledge.**

Student Response to CBL

The purpose of CBL is not only to provide students with rich ways of learning new material and representing their knowledge, but also to increase engagement in learning and with each other. The affective component of CBL is as important as its aesthetic and academic elements. Overall, teachers reported that their students were very engaged and enjoyed the CBL activities. As the Main Unit Leader Arran Steirman noted: *Students enjoyed participating in these physical, 'hands-on', group orientated lessons*. Topic specific terms were embedded in long term memory through repetitive, physical and energetic activities. Teachers reported that all students were participating in the lessons, either on their own or with adult support. Additionally, many teachers commented that students who normally do not engage with other students or do not engage in activities opted to participate fully. Sometimes increased engagement literally meant having students who were not physically in the room before the CBL activity move into the activity space to engage. For example, students who were in the desensitizing room opted to leave the room and join their classmates when a CBL strategy was led, a significant step towards engagement for all student in the classroom. One teacher noted, *that although it might take a little time, students do come to participate: I had students who joined in after hiding in the corner at first*. This is an excellent example of how CBL encourages student voice within the learning environment.

Reflections from the Disability Unit Lead, Leanne Jacobs, corroborate these findings: *"Reports from many teachers indicate that a larger proportion of students engaged in CBL strategies throughout the year. A number of students began by observing the lessons and then joining in when it was their turn. Students have become more social in the classes who consistently use CBL strategies both within structured CBL lessons and during other times of the day. The movement and creativity involved has allowed students to show their learning and skills in a variety of ways outside of traditional assessment methods. Observations by staff in one class have been that students successfully recalled information taught through the use of CBL strategies at later points in the teaching cycle."*

Students increased the quality and level of their engagement with the material and the activities and each other when CBL is used for instruction. Even when social learning was not the targeted curricular topic, teachers reported that students showed improvement in their

ability to take turns, give eye contact, and help and encourage one another during CBL activities. One teacher noted: Students contributed when ask questions even though half the class is nonverbal. **Further, students shared power among one another and between students and the teacher.** In particular, students expressed their pride ("I am proud!") in being able to successfully complete the activity together. They were willing to "give it a go" even in new situations that included a certain level of risk-taking, including interacting with peers that they usually do not engage with. Observers noted that students were contributing to the lesson, offering suggestions on what to do and even now to improve it. Additionally, teachers adapted their language and direction based on student responses, letting students guide the trajectory of the lesson. One participant indicated that there was the feeling of social cohesion in a classroom that, at times, does not appear to have social cohesion. These comments about student engagement, shared management, and increased interaction are aligned with what was found in classroom observations by academic staff during on site visits, as well as during student learning communities activities described in the Project Activities section of this document.

Teacher Discoveries and Learning

CBL not only offers students new ways of engaging in the classroom; it also provides teachers with a different lens on their students. **Teachers commented about seeing their students in new ways because of doing the CBL.** For example, one teacher said: *I didn't know my students had exposure to this vocabulary until I had done these activities. Now I can build upon that*. Another noted: *I discovered that one of my kids liked to move, dance. This information can be used in future lesson planning to improve the match between learning design and student interests.* Additionally, teachers were very impressed with how well their students responded to having "strangers" in the classroom, both students from other classrooms and guest teachers. One teacher noted: *Kids were able to join each other's classrooms with joy (different from past), and there was a shift in teacher's confidence is what allowed this to happen.* The activities may have given them reason to connect with each other and the content in a way that reduced the anxiety of unfamiliar people in the classroom.

The purpose of the observation process was not only to gather data on what CBL strategies were used in the classroom, but to provide teachers with opportunities to learn from and share with each other. **Peer observation was a very successful learning experience for teachers**. One teacher said: *I got stuff out of others' lessons because I had time to sit and reflect on what a new energetic teacher is doing. [Observing] was empowering for me*. Although most teachers acknowledged the fear or anxiety associated with having a colleague observe them, all teachers commented multiple times about how much they learned both through observing and through receiving feedback. Having the activity be on a volunteer basis seems to have greatly contributed to the effectiveness of this professional learning opportunity: *We were given a voice in regards to whether we would like to be observed. Added to comfortableness. Good*

to not have it forced upon us. Additionally, all teachers identified the value of seeing what colleagues are doing for a better appreciation and alignment to curriculum across the grade, development level, and campus. One teacher noted: *[Sharing ideas] brought things to life rather than if it was just on a page.* Teachers at CDPS clearly value their role as instructors and seek to improve their own craft, seeing CBL as valuable because: *[CBL] gave permission and gave reasons for us to do what we knew was good teaching.*

From a more holistic perspective, teachers grew in their Professional Learning Communities (PLCs) through the focus on CBL as a teaching strategy with their students. After the lesson planning and reflection tool process described above, teachers then came to their PLCs and presented their lesson plan, evidence of the lesson (video/audio) and reflections of their lesson. As the Main's Lead Arran Steirman noted: *The impact of this process provided professional development opportunities for constructive and critical dialogue between supportive colleagues.* Disability Unit lead Leanne Jacobs reflected that *"CBL Sharing during PLC time began with experienced CBL teachers sharing the strategies they used with their students and how they adapted them. Over the course of the year this gave other teachers increased confidence to use the same strategies in their rooms and share their experiences with their colleagues...Over the year as a Leader I saw an increase in conversations among staff as they have a common language to use when speaking about aspects of their planning and observations. Many teachers were motivated to consistently use CBL strategies as they could see observable differences in their students' engagement and skill development. Supporting staff to use a common but differentiated approach to teaching through CBL has given me the opportunity to see the benefits of creative movement based teaching methods on both academic and social learning for students."*

Conclusion and Recommendations

The goal of professional learning is to change the attitudes and beliefs of teachers, affect classroom practices, and to transform teacher knowledge in order to improve student learning (Avalos 2011; Guskey 1986; Guskey 2002). To be most effective, professional learning should be experiential, contextual, and embedded in practice. Most importantly, effective professional learning aligns to the the specific intentions of school stakeholders (teachers, administration, parents, students) and engages all levels of the "system" in an ongoing effort to make and sustain school improvement.

In 2018 Christie Downs Primary School's climate was especially amenable to professional learning in CBL. First and foremost the school had a **strong, proactive leadership team aligned in the belief than any school improvement initiative needed to be a whole school approach.** Further, leadership used a mission driven approach to staff development which used consensus building to drive change *from* the teachers not *for* the teachers. In early 2018, Teachers and support staff articulated an interest in adopting CBL as an inclusive teaching for effective learning practice across the site. They affirmed their belief in *"the use of artistic processes to deepen and enhance learning experiences across the curriculum"* and built a whole school site agreement to increase *"the quality and quantity of student language development by explicitly teaching vocabulary, speaking and listening skills through the dialogic pedagogy of Creative Body-Based Learning (CBL)."* To support the risk-taking required by teachers, staff and administration to explore a new arts-based teaching tool, leadership worked closely with teachers to embed multiple support mechanisms across all four terms in 2018. Support methods included the development of CBL focussed learning design tools; PLC designated time for CBL in all learning units; professional learning in CBL; peer learning in and observation of CBL lessons in classrooms; as well as, compensated time for teachers to reflect, document and disseminate their CBL learning to others. In short, CDPS teachers and staff were given the space and place to implement, iterate and improve their practice in CBL over time.

The results of this herculean effort have been significant, both in terms of practice in the school and information that is now available to the field as a whole. More specifically, we now have data that characterizes some of the potential impacts of an arts integrated approach to learning in the inclusive classroom on teachers and students. CBL strategies provided teachers opportunities to design creative, multimodal ways to scaffold and differentiate their instructional practice of domain specific vocabulary so that students of varying skills and abilities could engage more fully and meaningfully with the material. CBL use increased the quality and quantity of student engagement at CDPS and increased student voice and ownership of learning. Consequently, teachers began to see their students as more confident, capable risk-takers willing to explore new forms of intellectual stretch and rigour. Teachers also benefited from a focus on learning design and reflection through the professional learning

model; they particularly enjoyed the aspects of peer observation and mentorship.

A key element to the success of CBL was certainly the whole school approach to school change. Of particular note was discoveries about the CDPS choice to narrow the focus of CBL to *vocabulary* which meant teachers typically used CBL as a warm-up or "hook" at the beginning of lessons. According to Main Unit Leader Arran Steirman this choice meant that *"all staff were confident in facilitating CBL pedagogy as there was a direct connection of vocabulary development to (simple) CBL activities."* However, Steirman also suggests that the choice to focus on vocabulary *"could also be interpreted as limiting opportunities for the pedagogy to be utilised in all areas of student knowledge acquisition and all areas of the lesson, and therefore not 'just' as a hook in lesson introduction."* Adding to the complexity of discovering and sharing the story of CBL at CDPS has been the navigation of multiple moving parts (including multiple learning units across the school site; inevitable shifts/changes in teacher employment; and the wide range of learning differences, abilities and needs in individual classrooms). The above caveats should not be seen as a limitation of the work done at CDPS in 2018 but as a curricular and methodological foundation that will support expansion of this work. Further research on CBL at CDPS can address applications of the broad range of CBL strategies as well as consider how to comprehensively track impact of CBL across time at the student and/or classroom level.

Data in this report are drawn from many sources using a broad array of tools that were designed and adapted to meet the characteristics of this project. And yet it was an unplanned moment that taught many of us about the true impact and importance CBL at CDPS. Our team was reviewing the video footage of the year seven students engaging in a CBL lesson CDPS leader Gail Evans. In the footage, all of the students are standing in a circle, interconnected, palm to thumb and thumb to palm. The camera pans across the group as students try to move their thumb away from the person on their left's palm while simultaneously trying to grab the thumb of the person to their right. Every student in the video is actively engaged; many laugh as they try and mostly fail to grab a thumb and move their thumb.

As Gail watched the video of the afternoon lesson, she explained that one of the students in the circle had spent the previous morning locked in a closet. This student had threatened to self-harm, professional services had been called, and the staff was trying to decide how to get the student out of the closet and possibly be admitted to an institution for evaluation. Eventually, the student came out and stated that they didn't want to leave and that they wanted to stay at school. That was yesterday. Today, for the first time in weeks, the same student was not in a closet or even on the side of the classroom. Today, they were standing in a circle, laughing, trying to grab a thumb. "That's CBL" Gail said as the video concluded. "That's the difference this work has made in our school, student engagement."

We end this document and this project with larger questions for ourselves and our field. What does it mean to make "a difference" in our students' lives? Measurement questions abound, both in how to define what it means to have an "impact" as well as how to collect that information in a systematic and authentic manner. For complex young people whose rich funds of knowledge are often made invisible by their daily navigation of challenge, it is necessary to engage in a holistic method and understanding of student outcome improvement. In partnership with CDPS teachers and staff, the data collection team tried to create tools that provided opportunities to show if and where CBL has made a difference in teacher attitudes, beliefs, skills, and knowledge in working with the CDPS student body. For example, how does the project best capture the fact that a student choosing to stand in a circle, laugh, and play with their peers may be the significant accomplishment of that week? These are areas of inquiry we invited CDPS to ask and to consider as a learning community in 2018. The results from this project were complex and at times messy; these findings may not entirely align with how student and whole school success is measured in most accountability frameworks. Yet the CDPS CBL project serves as an important reminder that, when young people and teachers are given the opportunity to have their minds and imaginations fully engaged, they begin to develop the thinking and communication skills that are needed to innovate, create and find unique solutions within their individual learning journeys and lives.

References and Recommended Readings

The following resources offer additional perspective on the role of CBL in student, teacher, and classroom experiences (also referred to as arts integration, drama based instruction, STEAM, and other pedagogy approaches that refer to the arts within the core curriculum).

Works Cited

Anderson, A. (2012). The influence of process drama on elementary students' written language. Urban Education, 47(5), 959–982. doi:10.1177/0042085912446165

Anderson, A. (2015a). Arts integration as a contextualized language learning environment. In A. Anderson (Ed.), *Arts integration and special education: An inclusive theory of action for student engagement.* New York: Routledge.

Anderson, A. (2015b). A theory of action for understanding how and why AI functions as a learning context. In A. Anderson (Ed.), *Arts integration and special education: An inclusive theory of action for student engagement*. New York: Routledge.

Anderson, A., & Berry, K.A. (2014). The influence of drama on elementary students' written narratives and on-task behavior. *Learning Disabilities: A Multidisciplinary Journal*, 20(3), 143-157. doi: 10.1080/1045988X.2014.903464

Anderson, A., & Berry, K. (2015). The influence of classroom drama on teachers' language and students' on-task behavior. *Preventing School Failure*, 59(4), 197-206. doi: 10.1080/1045988X.2014.903464

Anderson, A., & Berry, K. (in press). Tableau's influence on the oral language skills of students with language-based learning disabilities. *Learning Disabilities: A Multidisciplinary Journal.*

Avalos, B. 2011. Teacher professional development in Teaching and Teacher Education over ten years. *Teaching and Teacher Education* 27(1): 10–20. http://doi.org/10.1016/j.tate.2010.08.007.

Cunnington, M., Kantrowitz, A., Harnett, S., & Hill-Ries, A. (2014). Cultivating common ground: Integrating standards-based visual arts, math and literacy in high-poverty urban classrooms. *Journal for Learning through the Arts,* 10(1), 1–24.

Dawson, K. & Lee, Bridget (2018). Drama-based Pedagogy and Practice: *Activating Learning across the Curriculum*. Bristol, UK: Intellect.

de la Cruz, R. E., Lian, M. C. J., & Morreau, L. E. (1998). The effects of creative drama on social and oral language skills of children with learning disabilities. *Youth Theatre Journal,* 12(1), 89–95. doi: 10.1080/08929092.1998.10012498

Duffy, P. B. (2014). The blended space between third and first person learning: Drama, cognition and transfer. Research in Drama Education: T*he Journal of Applied Theatre and Performance,* 19(1), 89-97.

Goldberg, M. R. (2012). *Arts and learning: An integrated approach to teaching and learning in multicultural and multilingual settings*. White Plains, N.Y.: Longman.

Guskey, T. R. 1986. Staff Development and the Process of Teacher Change. *Educational Researcher* 15(5): 5–12. http://doi.org/10.3102/0013189X015005005.

Guskey, T. R. 2002. Professional Development and Teacher Change. *Teachers and Teaching* 8(3): 381–391. http://doi.org/10.1080/135406002100000512.

Leander, K., & Boldt, G. (2013). Rereading "A Pedagogy of Multiliteracies": Bodies, texts, and emergence. *Journal of Literacy Research*, 45(1), 22-46.

Ludwig, M., & Song, M. (2014). Evaluation of professional development in the use of arts-integrated activities with mathematics content. *Journal for Learning through the Arts*, 10(1), 1–22.

Mason, C. Y., Steedly, K. M., & Thormann, M. S. (2008). Impact of arts integration on voice, choice, and access. Teacher Education and Special Education: *The Journal of the Teacher Education Division of the Council for Exceptional Children*, 31(1), 36.

Perry, M., & Medina, C. (2011). Embodiment and performance in pedagogy research: Investigating the body in curriculum experience. *Journal of Curriculum Theorizing*, 27(3), 62–75.

Robinson, A. H. (2013). Arts integration and the success of disadvantaged students: A research evaluation. *Arts Education Policy Review*, 114(4), 191–204.

Snyder, L., Klos, P., & Grey-Hawkins, L. (2014). Transforming teaching through arts integration: AI implementation results: Middle school reform through effective arts integration professional development. *Journal for Learning through the Arts*, 10(1), 1–12.

The New London Group (1996). A pedagogy of multiliteracies: Designing social futures. *Harvard Educational Review*, 66(1), 60-93.

"VSA Intersections: Arts and Special Education: Exemplary Programs and Approaches Professional Papers Series" (2017) Edited by Jane Burnette, VOLUME 3

APPENDIX A
DATA COLLECTION TOOLS

Christie Downs
CBL Peer Observation Day!

Your Name (observer):

What classroom/teacher were you observing?

What CBL strategy/strategies did you see used in this lesson? How were they tailored for the range of student characteristics in the classroom?

What vocabulary words were emphasized during this lesson? What evidence did you see of student (and teacher) meaning making related to vocabulary?

What did you notice about student voice during this lesson?
Notes during or after observation:

• One question you have…

• One suggestion you have…

• One connection you made…

Appendix B

CDPS Feb 27 2018- SLC Training for Year 7's with Year 4/5's and 5/6's

7th Grade Room Intro   **9:00**
Students: Up to 26
Facilitators: Eliza, Kerrin, Katie

Materials: Name tags, scratch paper, blue tape cut and ready to go, PPT

Welcome, Agenda, Goals   9:00-9:10
Goals for the day:
·   How do we use CBL in our literacy learning?
·   How do we work as CBL student learning leaders at CDPS?

AGENDA: Discuss what students will do today. (30 min Full Group Prep, 1 hour lesson support (1/2 group A), 1 hour lesson support (1/2 group B), Full group Reflect)

Check-in
Students share names, a favorite CBL strategy (or could keep it personal – Share a favorite smell)

How do we use CBL in our literacy learning?   **9:10-9:15**
·   Overview of Lesson structure (Engage, Explore, Reflect) Also "I do, you do, we do!"
·   How do we use textual evidence to make inferences?

What makes an effective CBL student learning leader?   9:15-9:25
Brainstorm ideas with a partner, post, and map

½ group transition to Gym

Session 2:   **Katrina 4/5th grade   Daniel 5/6th**   **9:30-10:30/ 11-12:00**
Materials: hat for Duncan, paper for hats in colors, paper for the files, print outs of the crayon cases
Facilitators: Kerrin, Eliza, Katie
Essential Question: How do communities work together to solve problems?

Engage:

Cover the Space/ Defender   (Kerrin lead/Katie Lead)   9:30-9:45/ 11-11:15

Offer Choice around participation; who wants to support our work by playing and sharing what they discover; who wants to support our work by observing and sharing what they discover?

Begin by defining a very large, open playing area for students to move within. Cover the space and warm up the body. Ask students to walk silently around the room at their normal pace. After a minute or two, invite students to secretly pick two different people in the group. The people should not know that they have been selected. Don't say their names or give them any indication that they have been selected. Once you have your two people selected your job is to keep both people equidistant (or the same distance from you) at ALL times. Everyone in the group tries to keep their two people at the same distance, at the same time. The group keeps moving or adjusting their bodies, to collectively to solve the problem, until they are able to be still together.

Reflect: (Kerrin/KD)

(Observers)   What did you see happen in the strategy?
What choices did you see folks the players use to be successful?

(Players)   How did it go? Anything you want to add about choices you made to be successful?

(ALL)   Today we are going to be exploring what happens when a community is struggling to solve a problem with each other. strategies a community can use to work when they have a problem. Which of these strategies could a community use to help solve a problem in their community?

KD list out strategies used to solve problems/Eliza list for second round

(if needed) What if part of the problem was a community was not getting along with each other? Which of these do we need? What else…is there anything else that a community with a problem/challenge about working together might need to do to solve their problem?

KD Transition: 9:45-50/ 11:15-11:20

Ah you seem to know so much about how to support a community that's facing a challenge. I'm wondering if you could us out. We know some people who could really use your help. (looking around the room) In fact we know two secret agents who run a very secret organization: the 4 C's who are looking for some new secret agent recruits. Do you think you

might be interested? Can you give me a thumbs up if you are ready to meet the agents of the 4 C's and bring your expertise to help solve a case? (Get agreements)

Put on hats and Enroll

Teacher-in-Role   **9:50-10:05/ 11:20-11:35**

(KD)Introduce Agent K and Agent K, Agent E senior agents from the 4 C's -- Communities in Crisis Communication Crew – we help communities communicate to solve problems.
Yes and we are here because we are very stuck. This case is crazy, it's chaotic, it's a catastrophe, it's critical…

(Kerrin/Eliza) We've got our giant file on all the members of the community. And they are mad. REALLY mad.

How do we help this community heal and get along better? What do you think we should do?

Students will ideally ask questions to find out more about the issue. Fill in info:
·   Duncan's friends are made.
·   Duncan is a 7 year old boy.
·   Community is in trouble. Almost everyone in the community is mad at Duncan.

Introduce sample case: Read the "Red" case.

Name of the friend:
·   What are the issues that we see reported in the letter: (pull evidence from your letter/ artifact)
·   How is the friend feeling as a result of their issues: (pull evidence to support your opinion)
·   What inferences or predictions might we make about the related problems this friend might be facing:
·   What suggested solutions do you have to the issues you've identified:

Here's what we need you to do. We will divide you up to take a close look at our six cases. We need you to read your file together. Then fill out our case log book and be ready to report back what you've found at our agent meeting in 7 min. Any questions?

Divide students up counting by six. Give each group a case.

Blue case; Beige case; Purple case; White case; Grey case; Pink case

Students exploring the cases

Break into groups, complete their tasks

Agent Meeting (Town Hall Strategy) to Share What We Learned **10:05-10:15/ 11:35-11:45**

Agent KD – So what did we find out? What's going on in this community? -- Katie

· Introduce case – what is the main problem of the XX crayon?

· How is the color crayon feeling? How do you know this?

· What's your solution to the problem? What else?

Agent KR – maps out the results (What are the feelings, the issues, what's similar/different between the views…   (Kerrin scribe)

(KD) Transition: We got some great advice from all the agents about what to do. It sounds like we need to get Duncan in here to learn more about what is going on and ways that you think he can make things better for his crayon community.

Hotseating **10:15-10:20/11:45-11:55**

(KD)

Enroll Duncan (Eliza).

Discussion between Duncan and crayons with Agent KD try to talk out the issues.

· Duncan is very upset that the crayons are so mad at him. He doesn't know what to do.

· Encourage the students (as agents) to offer Duncan advice on how to be a better community member.

If time is late:

THINK PAIR SHARE – what might have happened in the future?

Writing in Role **(Back in class)**

(KD) Moving forward six months into the future.

What might have happened to this community and why? File your six month report. Return to your group of four. You can construct the letter individually or work in pair or small group to write a single letter together.

A new letter was written by your crayon.

· Use the same letter structure.

· Include evidence in your letter that tells the story about what happened for this crayon.

· What new issues or improvements do you imagine happened?

· Did the crayon resolve their problem, if so…how?

· Be sure to include a closing salutation (sign-off) that lets the reader know how the crayon is feeling now.

· If you finish early, you can draw a picture to go with your letter.

Share out letters as a gallery walk or with selected readings from facilitator or students.

Final reflection: **10:25-10:30/ 11:55**
D: What did we imagine might happen with our crayons in the future?
A: What were some of the strategies we used today to support the crayon community in crisis?
R: Who are some of the people in our school community who help us when we have challenges? How do we work together as a successful community?

12-12:30 7th grade

Post-it Reflection on the Lesson
I liked…
I would revise…

Review lesson goals, Fontas and Pinnell goals… how did we do?

What strategies might you use in your own year 7 classroom?

Harris Burdick Model Learning Experience - June 2018

GENERAL TOPIC: Story Structure and Character in Creative Writing   YEAR: 6/7

FOCUS Question/s: EQ: How do we use context clues to solve mystery?

How can I infer information based on observation? How can context clues in an image help us infer about what happened before and what might happen next? How do specific details give the observer (or reader) more information about the performer (author's) intent?

ELA Standards: (from US)
(6) Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.
16 (A) write imaginative stories that build the plot to a climax and contain details about the characters and setting;

THEATRE Standards:
Creative Expression/Performance
2 (C) dramatize literary selections in unison, pairs, and groups and create simple stories collaboratively through imaginative play in improvisations and story dramatizations, describing the characters, their relationships, and their environments and demonstrating a logical connection of events.
3 (D) interact cooperatively with others in brief dramatizations.

MATERIALS NEEDED: Three-five images from the book The Mysteries of Harris Burdick by Chris Van Allsburg

ENGAGE (Hook):
We will start today by looking at word: Mystery. What does this word mean to you? Take multiple definitions of term, what do we think about when we try to solve a mystery? What do we know about the genre of mysteries? Could do a brief discussion about mystery genre characteristics (detective, clues, inferences, predictions, foreshadowing…)?

EXPLORE:
Set-up the DRAMA TASK:
Let's imagine that we are members of the mystery creative writing team. The M.C.W.T. Our job is to follow the context clues to solve our creative story mysteries. We work from mysterious pictures sent to us from all over the world. We just received three very mysterious pictures. Our job is to analyze each picture and use the details we see to infer what story the picture is trying

to tell. So when you look at a picture, what sorts of things might give us information about what is happening? Write down ideas for groups to pull from in the small group work. (Teacher adds details as needed: people, location, action, feelings). Now let's add the text clues. What else does this tell is?

This Setting Needs introduction:

MCWT the next step in our process is to make a frozen image of our picture. If we were going to make to stage this mysterious picture with our bodies, what does this setting or picture need? Take a suggestion from the audience then invite that person to become their suggestion. Build out a dynamic issue reminding students to use levels, shape, point of view and creativity to represent their interpretation of the author's intent. Terrific. Now let's use our representation of the story to make an inference or prediction about what we think might have happened BEFORE this event in the story. (Brainstorm a bunch of options) Now let's talk about what might have happened AFTER this event in the story. (Brainstorm a bunch of options). If we wanted to choose one of the ideas for our "BEFORE" picture what is a good way to make that decision as a group? How could we choose the idea for our AFTER image? Great, then our next step is to make all three pictures to solve out mystery!

Transition: In just a moment I will break you into four groups. Each group will get a picture. Your first job is to look at the picture together and to try and figure out what is happening in the image. Next, each group will create a frozen image of the picture using only your bodies. Remember MCWT, you can use your body to represent ANYTHING and everything in the picture (characters and the setting (objects/furniture)); whatever you think is important to tell your story. Any questions? When you are done, please show Bindi, or Matt, Katie your frozen body image of your picture. Then, brainstorm ideas about a picture that would show what happened BEFORE your picture. And what could happen AFTER your picture. Then pick a Before and After idea that you like best and that you agree makes a logical, clear, exciting story. Then make all three images and get ready to share them with the group. Questions?

Procedure:

IMAGE WORK: Give group 4-5 min. to work independently. Check in with groups to encourage them to use their bodies fully. Remind them that all students must be in the picture in some way. People can be objects. Pick one group representing each picture that seems to be working well together and is moving quickly. Invite all the groups to pause their work. M.C. W. T. Let's do a quick check in on our progress. Have the other groups make an audience on the floor. Keep the one group standing to perform. We are going to take a moment to check in on one group to remind ourselves collectively of what makes a strong tableau for sharing. The audience will close their eyes while the sharing group sets up their image (this is the image of the picture they were given) on the count of 5-4-3-2-1-FREEZE. Audience open your eyes. Describe what you see the bodies doing in the picture? What could this mean? What is happening in this image? The teacher puts her hand over a frozen student's head identifying a character: What might

this character be thinking right now? What else? What else? What about this character? What else? What else? What can we tell about the setting for this story? What details do we see that tell us about the setting? Share the actual picture. If this picture is the climax of a story imagine in your own mind what might have happened before (the rising action) to get to this moment and what might happen after (the resolution) to resolve our story.

***Remember: Have an awareness of how long the group can hold a frozen image. Just ask them to hold their image briefly for each discussion then release.

Move through same sequence for one group, which has the other picture.

You did such excellent work inferring a story based on the images that I'd like to do one more thing. I invite you now to create two more images, one an image of what happened just before the climax image of your story, thinking again about context clues you can place in the picture to help us know what caused the image we just saw. Then, create a third image of the future. What happened AFTER the climax image you created? You will share your images, all three-- the before, the climax image, and the after image together. Lastly, you will decide on a title for your story. The title should be the main idea of the story that is shared in your frozen images. Remember we have two groups working with the same picture so we may get very similar or very different stories. It will be fun to see what happens. Any questions? What sort of performing choices will make your work most successful and clear? (suggest that students keep the protagonist or central character or characters performed by the same student in all three images) You have 7 minutes. Ready? Go!

Students create new images. Teacher floats between groups helping as needed. Check in with the groups that haven't shared yet. Let them know that they will get to be doing an extra "performance" after they share their picture sequence and that they will share second to the full group.

Once the groups' images are complete bring all groups together in the large circle. Great let's share our three image sequence with the group. Which picture would like to go first? Invite the same group up that shared their first image last time. Let's have the other groups make an audience here on the floor. The audience will close their eyes while the sharing group sets up their first image (this is the pre-image) on the count of 5-4-3-2-1-FREEZE. Audience open your eyes. Audience look at the story. Think what is happening? What can we infer from the bodies and the action? Close your eyes. Let's see the middle image again: 5-4-3-2-1-FREEZE. Audience open your eyes. Audience look at the story. What feels different about this image knowing what we know from the first image now? How do we infer differently with even more context clues? Close your eyes. Let's see the last image, now: 5-4-3-2-1-FREEZE. Audience open your eyes. Audience look at the story. How did this story end? What do we think happened? Why? What context clues help you infer that answer? Terrific.

Performers what is the main idea (or title) of your story?

Let's see the second set of images for this group. switch groups. Move through sequence. Then…Audience, if you could interview one character from this story, which would it be? Invite the character to sit in a chair in front of the group. The teacher begins with a simple question to get the student started: "Tell me what happened to you in this story?" The teacher can take a few questions from the class. If the student/character gets stuck she/he can get "help" from the other folks in the story. Teacher might also compare acting choices and stories generated by the two groups using the same picture as inspiration.

Swap groups and repeat. It can be helpful to only interview a character from the second group that shares the same image/story. This way they have a "special" activity since they didn't share the story first.

Transition: Terrific work, I invite you all to return to your seats. Please be sure to put any extra chairs back in their place. Let's see if we can make this transition on a count of 20. Ready? Go.

1.   **REFLECTING ON THE LESSON:** (Final reflection questions for students on lesson)
D: So mystery solvers, what did we do in our work together today? Anything else? (encourage them to name the steps they took to create their stories) Which details, or context clues in the picture did your group find most useful in creating your story. (in the discussion emphasize how they inferred meaning from what they saw)

A: We got to see two different versions of the same sort of story today which each had the same climax but a different beginning and end. How were they different? How were they similar? (emphasize character and setting in this discussion) We started with the same picture, how could two different stories or performances be created?

R: **How is reading like solving a mystery?**

Possible idea: For your writing center time today, you will get to write one of the unbelievable stories that you saw today. You can choose to write a story from the picture that your group had or you can write a story from another picture. I will put the pictures in the writing center so you can look at them more closely. As you write, think about how the way the story is told shapes our understanding of what is happening. (make connections to performance of character and setting and related details)

Aligning *what* and *how* of teaching and learning in the Australian Curriculum

What is the intended learning and why is it important?

This unit of work leads to the following Australian Curriculum Outcomes:
- Connect number names, numerals and quantities, including zero, initially up to 10 and then beyond (ACMNA002)
- Subitise small collections of objects (ACMNA003)
- Compare, order and make correspondences between collections, initially to 10, and explain reasoning (ACMNA289)

A basic understanding of number is an essential life skill for independent living.

What do we want them to learn?

What do they bring?

We have varying knowledge and abilities amongst our students. All students are aware of number and particularly enjoy number songs and puzzles.
Some students are able to verbally count beyond 100 but can not recognize numerals or understand the connection between numbers and quantities.
Some students recognize numerals but haven't made the connection between the words and the symbols.

What could the intended learning look like at this level?

At this level, students will demonstrate learning by
- recognising numbers written as numerals, words or symbols.
- connecting numbers to quantities.
- representing numbers using a range of abstract materials.
- tracing and beginning to record numbers or collections of numbers.
- ordering numbers

How will we know if they got it?

What evidence will enable us to assess the intended learning?

Assessment will involve
Observation and anecdotal notes recorded in individual folders by teachers and SSO's
Conversations with students
Photographs and videos of student learning. SSO to video with class iPad

---

How will we engage, challenge and support their learning?

Engage
Each lesson will begin with a CBL strategy (cover the spave and everybody do) to hook the students in.

Challenge
Open ended ended tasks and provocations which follow CBL strategy

Support
Differentiation through multiple entry points in each activity
Lesson structure to remain the same each lesson, only content changes
Modelling, scaffolding, verbal and visual prompting
Explicit teaching in structured activities
Activities that allow for different learning styles

So what will we do to get there?

Design the teaching and learning plan

See attached lesson sequence

Learning Design Planning Reflection Tool
(Vocabulary)

Planning

What are the key topic words that you will be developing?

- ……………………
- ……………………
- ……………………
- ……………………

- ……………………
- ……………………
- ……………………
- ……………………

- ……………………
- ……………………
- ……………………
- ……………………

Which strategy/strategies will you be using?

……
……
……

Why did you choose this strategy/strategies?

……
……
……

Describe key steps that you will use

……
……
……

What prior knowledge about this vocabulary are your students bringing?

……
……
……

What dispositions are your students bringing to participate in this strategy?

……
……
……

Reflection

What worked well and why?

………
………
………

What would you do differently next time you develop topic vocabulary and why?

………
………
………

Did you see examples of:

☐ Student Voice

………
………

☐ Communication between students

………
………

☐ Application of vocabulary in new ways

………
………

What proportion of students were engaged and how do you know?

………
………

What will you do next?

………
………

Where do you need additional support in achieving optimal student outcomes in vocabulary development?

………
………