

The Core Principles of the Collaborative Classroom

In the Collaborative Classroom, we believe that how we teach matters as much as what we teach and we use research to inform our practice.

Social and academic curricula are interdependent and integrated.

Teachers in Collaborative Classrooms integrate social development into the fabric of their work in the classroom. The very success of our instruction hinges on students being able to work together and push each other's thinking. Research tells us that social and emotional competencies not only prepare students to be productive contributors to learning experiences, but that they also increase students' capacity to learn (Durlak et al. 2011). Yoder (2014) suggests that teachers should help students understand the ways that their emotions influence their classroom interactions. Students must explicitly learn social and emotional competencies to interact with others in ways that foster meaningful learning (Jones and Bouffard 2012) and develop a sense of connectedness. When students develop these skills, they are more capable of seeking help when needed, managing their own emotions, and problem solving in difficult situations (Romasz, Kantor, and Elias 2004).

Teachers must also incorporate authentic ways for learners to collaborate in order to deepen learning and promote intelligent discourse (Elias 2004). Prior to doing so, however, teachers must ensure that students are equipped with the social skill sets needed to support classroom discourse. Students must be able to extend their own thinking and expand on the thinking of their peers. In addition to having the skills necessary to hold a substantive discussion, students must have enough content knowledge to build upon the thinking of others. This highlights how the academic and social curricula are inextricably linked.

Fostering caring relationships and building inclusive and safe environments are foundational practices for both the student and adult learning communities.

A Collaborative Classroom is a safe place where caring relationships support learning, risk taking, and the development of a child's authentic self. Research and experience have informed us that it is crucial to actively create a caring, inclusive community (Ainsworth 1964, 1967; Bowlby 1969; Deci and Ryan 1991). Strong social bonds help children to develop a sense of self-worth and a readiness to learn. Further, we know that when students feel a "sense of connectedness" to their school, they perform better academically, are more motivated to achieve, and exhibit helpful behaviors toward others (Resnick et al. 1997; Schapps et al. 2004). Fostering caring relationships helps students feel connected and cared for in their classrooms and schools.

We also believe that what is true for students is also true for adults. Building the adult learning community is an essential building block of a healthy school. Adult learners thrive on collaborative and constructivist approaches to professional growth. Teacher practice is extended as a result of shared vision and purpose, collaboration, and reflection.

As members of professional learning communities, teachers read and discuss professional literature regularly. They continuously monitor what is and is not working in their classrooms and make adjustments accordingly. Teachers use principles of lesson study to collaboratively plan, observe, reflect on, and improve instruction. They seek opportunities to expand their professional networks and engage in collegial conversations with others about their practice. Teachers in this community exhibit a growth mindset through their desire to learn and embrace challenges. They persist in the face of setbacks and learn from feedback and reflection.

Classroom learning experiences should be built around students constructing knowledge and engaging in action.

Collaborative Classrooms are active, engaging places where instruction centers on student thinking. Collaborative Classroom teachers are skilled facilitators who use evidence-based practices to support student development. Lessons in these classrooms provide rich opportunities for students to work together, grow ideas, revise their thinking, and construct meaning.

Lessons in the Collaborative Classroom usually begin with students constructing knowledge. A lesson might start with students working on a shared problem, analyzing a piece of text, or drafting an idea. Then, once the students have worked and struggled for a bit, the teacher might model strategies, or share alternative ways of thinking. This is the reverse of the usual paradigm in classrooms where lessons begin with the teacher modeling and doing the thinking before the students have had a chance to struggle with the problem and construct knowledge first.

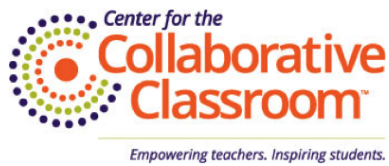
Teachers in the Collaborative Classroom also recognize that in order for this rigorous learning to take place, students must be engaged and motivated. Schools can't make students learn. We can only establish the appropriate conditions for the learning to occur. In the end, students have to do the work, and in order to do the work, they have to have experiences that are motivating and engaging.

Honoring and building on students' intrinsic motivation leads to engagement and achievement.

In every learning context, students make choices about how they will engage and what they will learn. The impact of students' intrinsic motivation must not be understated, and this basic notion should be at the center of every lesson and learning experience. Students have a natural desire to learn and grow that can be nourished by attending to their curiosity and interests. When students are personally invested in an activity or topic, they will direct their engagement toward learning, which results in higher performance (Renninger, Hidi, and Krapp 1992).

The goals that students bring to the classroom have a strong influence on their motivation and affect in the classroom (Thrash and Elliott 2001). Students who are focused on learning goals with a growth mindset believe that their abilities, talents, and intelligence can be nurtured with hard work and effort. They are therefore more likely to use errors to improve performance, be satisfied when investing effort and improving, seek out challenges, and use strategies that promote deep learning (Kaplan, Middleton, Urdan, and Midgley 2002; Pintrich 2000).

Adults in the learning community should also demonstrate a growth mindset through a belief that every student can and will succeed. Research suggests that teachers who hold such process-oriented beliefs in the classroom are more likely to promote positive student attitudes such as high self-concept and self-efficacy (Kaplan and Maehr 2002). Teachers can also support students' intrinsic needs for competence and autonomy in the classroom by helping students set achievable goals. When students know what they are working toward and how to monitor their progress toward meeting their goals, they are more invested in the learning process (Carr, Borkowski, and Maxwell 1991; Covington 1987).



Chanclas

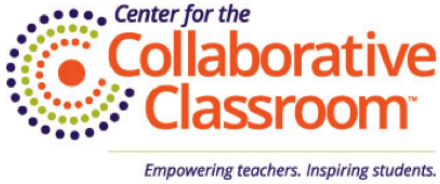
It's me -- Mama, Mama said. I open up and she's there with bags and big boxes, the new clothes and, yes, she's got the socks and a new slip with a little rose bud on it and a pink-and-white striped dress. What about the shoes? I forgot. Too late now. I'm tired. Whew!

Six-thirty already and my cousin's baptism is over. All day waiting, the door locked, don't open up for nobody, and I don't till Mama gets back and buys everything except the shoes.

Now Uncle Nacho is coming in his car, and we have to hurry to get to Precious Blood Church quick because that's where the baptism party is, in the basement rented for today for dancing and tamales and everyone's kids running all over the place.

Mama dances, laughs, dances. All of a sudden, Mama is sick. I fan her hot face with a paper plate. Too many tamales, but Uncle Nacho says too many this and tilts his thumb to his lips.

Everybody laughing except me, because I'm wearing the new dress, pink and white with stripes, and new underclothes and new socks and the old saddle shoes I wear to school, brown and white, the kind I get every September because they last long and they do. My feet scuffed and round, and the heels all crooked that look dumb with this dress, so I just sit.



Meanwhile that boy who is my cousin by first communion or something asks me to dance and I can't. Just stuff my feet under the metal folding chair stamped Precious Blood and pick a wad of brown gum that's stuck beneath the seat. I shake my head no. My feet growing bigger and bigger.

Then Uncle Nacho is pulling and pulling my arm and it doesn't matter how new the dress Mama bought me is because my feet are ugly until my uncle who is a liar says, You are the prettiest girl here, will you dance, but I believe him, and yes, we are dancing, my Uncle Nacho and me, only I don't want to at first. My feet swell big and heavy like plungers, but I drag them across the linoleum floor straight center where Uncle wants to show off the new dance we learned. And Uncle spins me, and my skinny arms bend the way he taught me, and my mother watches, and my little cousins watch, and the boy who is my cousin by first communion watches, and everyone says, wow, who are those two who dance like in the movies, until I forget that I am wearing only ordinary shoes, brown and white, the kind my mother buys each year for school.

And all I hear is the clapping when the music stops. My uncle and me bow and he walks me back in my thick shoes to my mother who is proud to be my mother. All night the boy who is a man watches me dance. He watched me dance.

October 4, 201

Chores


When I get home I do
Chores. First have to do my
bed. After I have to vacume
the rug. Next I have to clean
the bathroom. Last I have to
Sweep from upstairs to down or
I could clean the dishes.

When I clean the dishes
I smell the strawberry soap
that is sweet and fresh.

Breakfast at my house

I love breakfast at my house because there is pancakes waffles, Bacon and eggs. My moms pancakes are awesome. My Dads pancakes are not so awesome. My moms pancakes taste so delicious and sweet with syrup. But my dad makes some great Juicy Bacon. I absolutely love his bacon. Sometimes me and my brother make the eggs together. Sometimes my sister helps my mom with the waffles if she isn't helping my mom with the waffles then she is setting the table or watching tv. After breakfast all we want to do is lay down and watch tv. I love breakfast at my house.

Grade 4

Race of the lifetime! 
Screach "get ready to eat my dust!"
Fowzi Akul, Kaylane marlee are all
* borrowed
in a car race. Akul ~~had~~ a Karuma,
stole ~~it~~ and owed
Fowzi ~~had~~ a +20 Kaylane ~~had~~ a
teriz mel and marlee ~~had~~ a Kogett.
Time to push the pedal to the metal
3 2 1 GO!!! Marlee "was" in the
"big awesome"
lead with her cogette hold up! Akul
was flying with his bullet proof
Karuma. Here it comes. Akul is in last
last place. Whoosh goes Kaylane
fight ~~in front~~ and stole
akul ~~into~~ 2nd place
I never noticed marlee is not in 1st
place! Fowzi and his +20 are in first
Boom!
there you have it folks. Here are the results



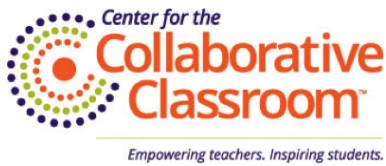
When I went to my first Sleep Over

I was 9 when I went to this sleep over now I am 10 years old but I never went to one after that. So the sleep over was fun, we got our nail's done, there was a mini spa, there was ^{disco} music too. We watched a ^{scary} movie, we played ^{board} games ^{like monopoly} and we had ^{pillow} sleeping bags and ^{pillow} fights, also ^{blankets} lot's of blankets, but the sad thing is we only slept over for one day that was mess-up. Oh yah and I got new ^{green} pajamas.



And that was when I went to my first sleep over.

To be Continued... →



Mama Sewing

I don't know why Mama ever sewed for me. She sewed for other people, made beautiful dresses and suits and blouses, and got paid for doing it. But I don't know why she sewed for me. I was so mean.

It was all right in the days when she had to make my dresses a little longer in the front than in the back to make up for the way I stood, with my legs pushed back and my stomach stuck out. I was little then, and I trusted Mama. But when I got older, I worried.

Mama would turn the dress on the wrong side and slide it over my head, being careful not to let the pins stick me. She'd kneel on the floor with her pin cushion, fitting the dress on me, and I'd look down at that dress, at that lopsided, raw-edged, half basted, half-pinned *thing*--and know that it was never going to look like anything. So I'd pout while Mama frowned and sighed and kept pinning. Sometimes she would sew all night, and in the morning I'd have a perfectly beautiful dress, just right for the school program or the party. I'd put it on, and I'd be so ashamed of the way I had acted. I'd be too ashamed to say I was sorry.

But Mama knew.

First Days

It's the first day of my life -- my remembered life. I'm three years old, sitting on the floor with Mama. Cutting out a picture for my scrapbook, a picture of a loaf of bread. Cutting it out and pasting it in my book with the flour-and-water paste I had helped to make.

As far as I know, that was the day my life began.

My school life began two years later. Mama walked my cousin Vilma and me down P Street, through the open doors of John F. Cook School, and into Mrs. Staley's kindergarten class. Vilma and I were both scared. I was scared and quiet; she was scared loud. I sat squeezed up in my chair, and Vilma screamed.

Greenfield, E & Jones Little, L. (1979). *Childtimes: A three generation memoir*. New York: HarperCollins Publishers. (Pp. 129-130, 142-143)

Missing in Action

Father left home
on a navy mission
on this day
nine years ago
when I was almost one.

He was captured
on Route 1
an hour south of the city
by moped.

That's all we know.

This day
Mother prepares an altar
to chant for his return,
offering fruit,
incense,
tuberoses,
and glutinous rice.

She displays his portrait
taken during Tét
the year he disappeared.

How peaceful he looks,
smiling,
peacock tails
at the corners
of his eyes.

Each of us bows
and wishes
and hopes
and prays.

Everything on the altar
remains for the day
except the portrait.
Mother locks it away
as soon as her chant ends.

She cannot bear
to look into Father's
forever-young
eyes. March 10

Unknown Father

I don't know
any more about my Father
than the small things
Mother lets slip.

He loved stewed eels,
paté chaud pastries,
and of course his children,
so much that he
grew teary watching us sleep.

He hated the afternoon sun,
the color brown,
and cold rice.

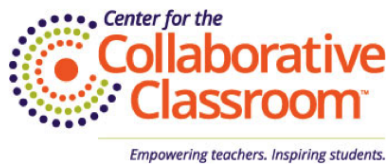
Brother Quang remembers
Father often said
tuyét sút,
the Vietnamese way
to pronounce the French phrase
tout de suite
meaning *right away*.

Mother would laugh
when Father followed her
around the kitchen
repeating,
I'm starved for stewed eel,
tuyét sút, tuyét sút.

Sometimes I whisper
tuyét sút to myself
to pretend
I know him.

I would never say *tuyét sút*
in front of Mother.
None of us would want
to make her sadder
than she already is.

Every day



Never the Monkey

In a green metal box in a bedroom closet, tucked into a fuzzy gray cotton pouch, lies the most cherished memento of my grade-school days. It is a gold-plated medal no bigger than a postage stamp. Inscribed on the back are the words “50-YARD DASH -- CHAMPION.”

The medal came from the only official race I ever participated in. There were many unofficial ones...

“Race you to the store!”

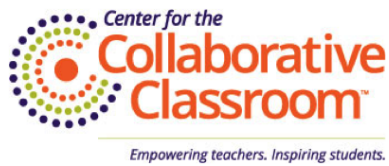
“Last one in’s a monkey!”

“Ready... Set... Go!”

Like kids the world over, we raced to determine the fastest. In the early 1950s on the 800 block of George Street in the West End of Norristown, Pennsylvania, that was me. I was usually the winner, never the monkey.

I reached my peak at the age of 12. That summer I led the Norristown Little League in stolen bases. In an all-star playoff game I did something practically unheard of: I was safe at first base on a ground ball to the pitcher.

Some days I pulled by sneaker laces extra tight and went down to the railroad tracks. The cinders there had the feel of a running track. I measured off fifty or a hundred yards and sprinted the difference, timing myself with my father’s stopwatch. Sometimes, heading back to the starting line, I tried to see how fast I could run on the railroad ties. Sometimes I ran on the rail.



It was during that year that I won my medal. I represented Hartrantf in the fifty-yard dash at the annual track-and-field meet for the Norristown grade schools. The meet was held at Roosevelt Field, where the high school track and football teams played.

Favored to win the race was Laverne Dixon of Gotwals Elementary. "Froggy," as he was known to everyone but his teachers, had won the fifty-yard dash the year before as a mere fifth grader. Surely he would win again. My goal was to place second.

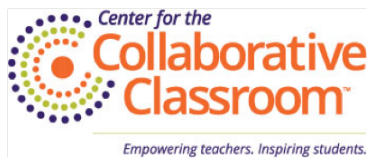
When the starter barked, "Ready!" I got into position: one knee and ten fingertips on the cinder track. I knew what to do from the many meets I had attended with my father. I glanced to my left and right and saw nothing but shins -- everyone else was standing. I could not have known it yet, but the race was already mine.

I was off with the gun. My memory of those fifty yards has nothing to do with sprinting but rather with two sensations. The first was surprise that I could not see any other runners. This led to a startling conclusion: *I must be ahead!* Which led to the second sensation: an anxious expectation, a waiting to be overtaken.

I never was. I won.

Froggy Dixon didn't even come in second. That went to Billy Steinberg, a stranger then, who would become my best friend in junior high school. He would also grow to be faster than I, as would many of my schoolmates. But that was yet to come. For the moment, as I slowed down and trotted into a sun the color and dazzle of the metal I was about to receive, I knew only the wonder of seven astounding seconds when no one else was ahead of me.

Spinelli, J. (1998). *Knots in My Yo-Yo String*. New York: Random House Children's Books.
(Pp. 26-28)



The Fabric Store

Some Fridays, we walk to downtown Greenville where there are some clothing stores, some restaurants, a motel and the five-and-dime store but my grandmother won't take us into any of those places anymore.

Even the five-and-dime, which isn't segregated now but where a woman is paid, my grandmother says, to follow colored people around in case they try to steal something. We don't go into restaurants because they always seat us near the kitchen.

When we go downtown, we go to the fabric store, where the white woman knows my grandmother from back in Anderson, asks,

How's Gunnar doing and your girls in New York?

She rolls fabric out for my grandmother to rub between her fingers.

They discuss drape and nap and where to cinch the waist on a skirt for a child.

At the fabric store, we are not Colored or Negro. We are not thieves or shameful or something to be hidden away.

At the fabric store, we're just people.

Woodson, J. (2014). *Brown girl dreaming*. New York: Penguin Group. (Pp. 90-91)

GRADE 4 OVERVIEW

	Day 1	Day 2	Day 3	Day 4	Day 5
Immersion and Drafting					
Week 1	Exploring Personal Narrative: “First Days” and “Mama Sewing” Quick-write: ▪ Early memories	Exploring Personal Narrative: “Joe Louis” Focus: ▪ Single experiences	Exploring and Drafting Personal Narrative: “A Snake Named Moon” Quick-write: ▪ Single interesting events	Exploring and Drafting Personal Narrative: “The Missing Moon” Focus: ▪ Sensory details	Exploring and Drafting Personal Narrative Focus: ▪ Sensory details
Week 2	Exploring and Drafting Personal Narrative: “Hot Rolls” Quick-write: ▪ Sensory details about breakfast	Exploring and Drafting Personal Narrative: “Learning the Hard Way” Focus: ▪ Lessons learned	Exploring and Drafting Personal Narrative: “The Mirror” Focus: ▪ Experiences from which something was learned	Exploring and Drafting Personal Narrative: “Little Things” Quick-write: ▪ Respect for older family members	Exploring Personal Narrative and Pair Conferring Focus: ▪ Transitional words and phrases
Revision, Proofreading, and Publication					
Week 3	Selecting and Completing Drafts Focus: ▪ What to look for when selecting drafts	Analyzing and Revising Drafts Focus: ▪ Sensory details	Analyzing and Revising Drafts Focus: ▪ Transitional words and phrases	Analyzing and Revising Drafts Focus: ▪ Strong opening sentences	Analyzing and Revising Drafts Focus: ▪ Endings that draw a story’s events to a close
Week 4	Self-assessing and Pair Conferring Focus: ▪ Giving and receiving feedback	Proofreading Focus: ▪ Commonly misused words and sentence fragments	Proofreading Focus: ▪ Spelling, punctuation, and run-on sentences	Publishing Focus: ▪ Class book features	Publishing Focus: ▪ Author’s Chair sharing

Day 1

Exploring Personal Narrative

Materials

- “First Days” and “Mama Sewing” (*Childtimes*, pages 129–130 and 142–143)
- “Writing Time” chart (WA1)
- “Class Assessment Record” sheet (CA1)

Teacher Note

For more information about personal narrative, view “Exploring Personal Narrative” (AV41).



Teacher Note

The partners you assign today will stay together for the unit. If necessary, take a few minutes at the beginning of today’s lesson to let them get to know each other better by talking informally in a relaxed atmosphere.

Teacher Note

If you are teaching other programs from Developmental Studies Center, the students can work within partnerships already established, or you may assign new partners for the writing lessons.

In this lesson, the students:

- Work with new partners
- Hear and discuss a personal narrative
- Quick-write about early memories
- Write freely about things that interest them

ABOUT PERSONAL NARRATIVE

Personal narratives offer writers the opportunity to think about and write true stories about the meaningful experiences of their lives. Personal narratives describe significant events and explain how those events led to learning or a change of some kind. Character change in a narrative, whether of a fictional character or a real person, often results from learning an important lesson or gaining a new realization about oneself or the world. Personal narratives also include sensory details to make the writing come alive for readers, as well as transitional words and phrases to help readers connect events or ideas.

In the study of personal narrative at grade 4, the students identify significant single events from their lives and write about them in detail. They learn to focus on the most important parts of the events they are describing, use sensory details and transitional words and phrases, and write engaging openings and endings that draw a story’s events to a close.

GETTING READY TO WRITE

1 Pair Students and Discuss Working Together

Randomly assign partners and make sure they know each other’s names (see “Do Ahead” on page 123). Have the students bring their notebooks and pencils and gather with partners sitting together, facing you.

Explain that today’s lesson is the beginning of a four-week unit in which the students will explore a kind of writing called *personal narrative*. In personal narratives, authors tell stories about true things that have happened to them. Explain that partners will stay together for the unit. Ask:

- Q *What have you learned about working with a partner that can help your new partnership go well?*

Students might say:

“We can ask each other questions and help each other.”

“In addition to what [Tammy] said, you can work better together if you get to know someone.”

“I agree with [Josh]. You don’t have to be best friends—you just have to work together.”

Encourage the students to keep these ideas in mind as they begin working with their new partners today.

2 Introduce *Childtimes*

Show the cover of *Childtimes* and read the title, subtitle, and authors’ names aloud. Explain that the subtitle, *A Three-Generation Memoir*, means that this book of personal narratives contains true stories of the memories of three generations of women from a single family: Eloise Greenfield; her mother, Lessie Jones Little; and her grandmother Pattie Ridley Jones.

Show the photographs of the women on pages 1, 49, and 119, and explain that each section contains stories told by one of the women about what it was like to grow up during her time.

Explain that you will read some of the personal narratives from *Childtimes* in the coming days. Encourage the students to think as they listen about what it might be like to write narratives like these themselves.

3 Read “First Days” and “Mama Sewing” Aloud

Explain that the personal narratives you will read today were written by Eloise Greenfield. In these narratives, she tells some of her earliest memories. Read “First Days” (pages 129–130) and “Mama Sewing” (pages 142–143) aloud slowly and clearly.

ELL Vocabulary

English Language Learners may benefit from hearing the following vocabulary defined:

scrapbook: book with blank pages used for saving pictures or clippings (p. 129)

sewed: made clothes, using cloth, needle, and thread (p. 142)

pout: stick out your bottom lip, usually because you are sad, mad, or disappointed (p. 143)

ashamed: embarrassed (p. 143)

Teacher Note

Regularly remind the students to use the discussion prompts they learned when they participate in class discussions. The prompts are:

- “I agree with _____ because . . .”
- “I disagree with _____ because . . .”
- “In addition to what _____ said, I think . . .”

Teacher Note

Students who experienced the *Being a Writer* program at grade 3 may remember being introduced to *Childtimes* last year, when they explored several personal narratives in it. Briefly discuss what the students remember about the book, and then explain that they will hear and explore several new narratives in it this year.

Teacher Note

Remember to pause for 10 seconds for the students to think before you say “Turn to your partner.” To review the procedure for “Think, Pair, Share,” see Unit 1, Week 2, Day 1 on page 32. To see an example, view “Using ‘Think, Pair, Share’” (AV13).



Teacher Note

Note that on Days 1 and 2 of this week, the students may write personal narratives or anything else they wish. On Day 3, after exposure to a couple of examples of personal narrative, they will all begin writing in this genre.

ELL Note

English Language Learners may benefit from drawing their ideas before they write. Encourage them to draw what they want to write about and then talk quietly with you or their partners about their drawings. If necessary, write out key words and phrases they want to use so they can copy the words into their writing.

4 Discuss the Reading

Ask and briefly discuss the questions that follow. Be ready to reread passages to help the students recall what they heard.

- Q *What do we find out about Eloise Greenfield’s childhood from these short pieces?*
- Q *In “First Days,” Eloise Greenfield says, “It’s the first day of my life—my remembered life.” What do you think she means?*

5 Quick-write: Early Memories

Use “Think, Pair, Share” to discuss:



- Q *If you were to write a story about your own “remembered life,” what memories could you write about? [pause] Turn to your partner.*

Scan the class as partners talk. When they have had sufficient time to discuss the question, signal for their attention. Have them open their writing notebooks to the next blank page in the writing ideas section, label it “Memories,” and list some of the early memories they could write about. After a few minutes, call for the students’ attention and have a few volunteers share what they wrote with the class.

Explain that during Writing Time today the students may write about one of the memories they listed, or they may write about anything that interests them.

WRITING TIME

6 Write Independently

Ask the students to return to their seats, with partners sitting together. Display the “Writing Time” chart (WA1) and have the students write silently for 20–30 minutes.

Writing Time

- Write about an early memory.
- Write about anything else that interests you.

WA1

Remind the students to double-space their writing. If necessary, review that during the writing period there should be no talking, whispering, or walking around.

Join the students in writing for a few minutes; then walk around the room and observe, assisting students as needed.



CLASS ASSESSMENT NOTE

Observe the students and ask yourself:

- Are the students staying in their seats and writing silently?
- Do they write readily about themselves?
- Are they double-spacing their writing?
- Do the students who have difficulty getting started eventually do so?

If you notice many students having difficulty starting to write, call for the class's attention and have partners talk to each other about what they might write. Have a few volunteers share their ideas with the class, and then have them resume silent writing. If necessary, remind students to double-space their writing.

Record your observations on the "Class Assessment Record" sheet (CA1); see page 32 of the *Assessment Resource Book*.

Signal to let the students know when Writing Time is over.

SHARING AND REFLECTING

7 Briefly Share Writing and Reflect



Have partners share with each other what they wrote today. Then ask and briefly discuss questions such as those that follow. Invite the students to read passages of their writing aloud as they share.

Q *Who wrote about early memories? Tell us about them.*

Q *What other topics did you write about? Tell us about them.*

Help the students reflect on their partnerships by asking:

Q *What did you find out about your partner today?*

Facilitation Techniques

Using cooperative structures (e.g., Turn to your Partner)

Asking open-ended questions

Asking follow-up questions (How do you know? Why does that make sense?)

Using wait-time to call on a student to respond

Listening carefully and responding neutrally

Avoiding repeating or paraphrasing students so they learn to listen to one another, not just the teacher

Asking students to respond to one another ("What questions can we ask Phillip?")
Asking students to Turn and Look)

Asking students to use discussion prompts to connect their ideas (I agree with ___ because...)

Practices that Support Language Development for ELLs

Opportunities to talk with use of open-ended and higher order questions that require the student to elaborate

Instructional scaffolds that explain, exemplify, or simplify to provide access to critical content

On-going participation in cooperative group structures such as partnerships, triads or small groups

Explicit vocabulary instruction that builds conceptual knowledge and provides practice in using new words

On-going authentic formative assessment that captures student growth in oral skills

Native language support so that students can use their first language to learn a second language



February 2016 *Educational Leadership*
"Let Them Talk!" By Wayne E. Wright

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