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Hi. I'm Dr. Jamie Hipp for EducationCloset. So often teachers are the only individuals in the classroom providing student feedback. Then it comes time for a formal or an informal observation with the teacher evaluation rubric. And normally a huge component of that rubric entails peer interaction through collaborative talk, accountable talk, et cetera. Today's stack focuses on peer feedback strategy.

Now let's bring in the theater arts in the form of line starters. So when my students in my classroom are on stage or in front of the class, I refer to them as actors and actresses. Anything that an actor or actress says on stage is called a line, L-I-N-E. And I think that this strategy of using accountable talk prompts as the line starter really gets the conversation going during their peer feedback time. So when I model this strategy, I'm actually going to demonstrate it using two different character voices. There's only one of me. But you would have multiple students talking at different times during this accountable talk scene or this collaborative scene giving peer feedback. So, for example, we had our student group from before that presented their research on the wetland biome. You might allow student groups to then split up and have audience members provide collaborative feedback to them in the form of role playing in an accountable talk scene.

Let's imagine that one presenter joined a group of two audience members for a total group of three. And we would have the presenter kind of take an audience role at this time. So now as you can see, the roles have switched and the audience who took in the visual text of the performance and the auditory text of what they were listening to the student groups present about the wetland biome, now they are going to create a collaborative scene, for lack of a better word, using accountable talk line prompts. So you'll hear me do this, portraying two different characters, character A and character B.

For example, character A is going to pick one of these to start with. She might pick this very first accountable talk line prompt starting with, "I enjoyed when you." Now this is really making students think back to what they saw and really justify their answers. Instead of saying, "I liked it," or, "It was great, it was awesome. Fabulous job. Wonderful," and moving right along, they're having to work in those higher order thinking skills like justify, synthesize, analyze, evaluate, and in this case, create their scene.



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"I enjoyed when you spoke clearly and slowly about alligators." "Yes, you should be really proud of that. I understood every word of what you said and now I know American alligators have between 74 and 80 teeth." "To make it even better, you could open your alligator sculpture's mouth and show all the teeth." "I'd like to see you try to sculpt both alligators and crocodiles to see if I could tell the difference."

So that's of course the end of my really short scene. These are not all of the accountable talk prompts that you could use. If you have students that are a little more familiar with accountable talk or collaborative talk, they could create their own. However, these are ones that I selected for today, and you probably notice that both of the characters in the scene that I portrayed just through character voices, I didn't go exactly down the line, nor did I repeat.

It might be advantageous for you if you have sticky dots or post-its and you don't want students to just keep saying, "I enjoyed when you," and then the next student, "I enjoyed when you," and then back to the first student, "I enjoyed when ... " It gets a little repetitive. So you might put a sticky dot next to ones that are already utilized. If you are giving students a handout, you could have them put paper clips as they go, so they're having to really think about and use different prompts as they talk.

But there's a problem. I know I'm so guilty of it, and you might be too. I'm guilty of this all the time. Turn to your shoulder partner and talk to them, or talk to the people at your table group. Unfortunately, that's not giving students an opportunity to talk with many people in the classroom. It's always that same grouping of two, three, sometimes four to six students. That's where I really like to bring in arts integrated vocabulary groupings. And today we're going to focus on the visual arts, a bit with dance or movement.

You could also do this with music and theater. However, I chose visual art to demonstrate it today to you because I knew that there would not be a ton of front loading. I think that we're all pretty familiar with warm versus cool colors, pretty familiar with what the primary colors are, the different types of lines, horizontal, vertical, et cetera. So there isn't going to be a ton of front loading of the arts components like you would with your students, of course, before using these strategies to group them.



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So arts integration does not have to be expensive. The only materials you might need for an activity like this are tactile tokens I like to call them. It could be anything from a marker to a popsicle stick, a post-it, a pompom, a button, really anything, as long as you have multiple colors in that tactile thing. So today I'll use some markers. I've also got some pompoms and feathers as we go through.

So imagine that we'll go back to the wetland biome example from the previous video. We've just watched all of the student groups perform and present their research about animals of the wetland biome, and now it's time for peer feedback. And we've talked to our shoulder partner and we've talked to our table group. But now we want to get students up and moving. I'm a huge proponent of music and of movement in the classroom. It gets that blood pumping and it really keeps my students engaged. So movement all the time is really crucial in arts integrated settings in my opinion. So you would get your students to stand up. I like to turn music on when students are moving. I find them kind of hesitant at first to walk in silence or move in silence. But as soon as there is a catchy beat, they're all about it.

I turn on a little bit of music, and maybe 10, 15 seconds go by and I would call out our first grouping strategy, warm colors, find a cool color partner. So if my orange markers are moving around the classroom to the music and the music stops and they need to find a cool color partner, they're going to pair up with purple, blue, or green because they have the warm color and they're going to find their cool color partner.

If we kind of see that everybody's stuck close to their table group or with their friends, we might want to repeat this a couple of times. It brings in some of those problem solving skills also, which I really like. I wouldn't say repeat the exact same prompt because I feel like that could get boring. So maybe the next time you do it, you might say, "I'm looking for groups of three where two partners in the group are cool colors and one partner in the group is a warm color." It's a very quick formative assessment. Do we know our warm versus our cool colors? Two are cool, one is warm, and we've grouped together into groups of three. So that's how I would use the warm versus cool color prompt.

Maybe the next day you want to try out a little something different and you've already covered complimentary colors with your students. I might say, "All right, let's mix and mingle, turn on some music." And when I stop the music, the prompt might be I'm



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looking for groups of complimentary colors paired together. So in that case my blue and my orange pair would get together, my green and my red students would get together, and of course my yellow and my purple students would get together. And that's how I would use it for complimentary colors.

We could also do primary versus secondary colors. Again, we're very familiar with the primary colors, which are, yes, red, blue, and yellow. And we also have secondary colors, which are ... Those might be a little bit harder to remember. If you said green, orange, and purple, you would be correct. So I could group students with primary and secondary colors in addition to warm and cool and complimentary using that token, again, that they're carrying with them as they move.

The next two examples bring in some movement. And although they're still visual art centric because knowledge of shapes, geometric versus organic shapes, and knowledge of different types of lines, we would be moving around the room with those types of movements. For example, geometric versus organic shapes. This is something that you will want to outline with your students. Personal space of course is a big, big issue when we're doing body movements in space as we're moving through rows of desks and chairs. We of course want to talk about being safe and safety first. But after outlining the differences between geometric and organic shapes, students could move about the room after they've brainstormed a geometric shape they might make or even an organic shape that they might make to find their partner, pair up with two geometric shapes and three organic shapes. I'm looking for groups of five. Again, problem solving, bringing in that arts integrated vocabulary, and a very quick formative assessment of do they know the difference and can they differentiate between the two?

And finally, lines. We could find our partners based on our knowledge of perpendicular lines, of parallel lines, of horizontal lines, of diagonal lines, and of vertical lines. My favorite actually is when I asked students to pick their favorite type of line and move around the classroom as that line. I get a lot of disco lines going on for diagonal and they always find their disco partners. And of course perpendicular is always very popular in some groups as they vogue throughout the classroom as they move.

I hope that you will use this arts integrated vocabulary as a potential grouping strategy. Again, this list is not exhaustive, but this is a great way to get kids up, moving, engaged, using arts integrated vocabulary words. Again, we could use it in theater, in



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dance, in music as well. This is just the visual arts. What a great idea to group them in different ways to get them to get that peer feedback and that accountable talk going.

Now we're going to add some rigor and add some student writing. I really like to bring in the concept of writing a theatrical review. Reviews are something that students are pretty familiar with from a variety of different contexts. Some students whose families might still receive the newspaper may have seen a theater review looking something like this actually with yours truly playing Maria in *The Sound of Music*. The review kind of outlines performance elements, the acting components, the technical elements such as lighting, design, stagecraft and scenery, costume design, makeup, sound design, microphones, the quality of the music, et cetera. The reviewer also puts their own spin on it and justifies the reasoning behind why they enjoyed the performance. Or they might provide some constructive criticism of how the performance could have been improved or could be better if there were maybe multiple weeks of a theatrical run.

Students might see that in the newspaper. Also on YouTube. Many of my students are super familiar with reaction videos, that sort of real-time response overview to either tasting something for the first time, watching a music video for the first time, movie reactions that are filmed live when someone on camera is viewing a scene from a movie for the first time. So students are pretty comfortable, in my opinion, with their prior knowledge of a theatrical review.

Students that might not be as familiar, you're going to want to activate their prior knowledge. I love showing older elementary and middle school students reviews from *The New York Times*. Ben Brantley is a tough theater critic, but always kind of puts a constructive spin on it. So definitely activate your students' prior knowledge and then you could bring in some of the strategies we're going to discuss in this video.

So whether your students have maybe written a piece, researched a piece, and talked about it like their wetland biome that we talked about before, we could have multiple student created T-charts around the room. This is an example of one. These are kind of just writing starters, little appetizers or snacks. We're not writing full on paragraphs at all just yet, but we ... that will come. I try to make it pretty low risk. I use a smiley face for something that they enjoyed or liked or maybe wanted to see more of. And then the not sad face, but sort of in the middle, neutral face, for that constructive piece.



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For example, this was a group of fourth graders I was working with in a consulting capacity, and they had researched the founding fathers. They had written monologues from the perspective of the founding fathers, when they performed their monologues sort of outlined the highlights of that founding father's life and how they contributed to the formation of America as a nation. And they performed subsequently their memorized monologue that they wrote.

So this was over the course of numerous classes over numerous weeks. This was not an arts integrated lesson done in the same day or even in the same week. This was a whole unit. Here's the T-chart that we used sort of as we began to assess each other's work after the initial performance, I call it the first draft performance, of their founding father monologue. In the example here, which was a fourth grade student, she stayed in character. One peer appreciated that she was able to stay in character throughout the entire duration. She also used character facial expression to show the emotion of the founding father that she selected to perform. And also her character voice. Another student praised her character voice that she used and maintained the entire performance.

On this side, this same student in the same handwriting actually wrote that the projection of her voice could have improved. She may be couldn't be understood the whole time. She needed to up the volume and turn up that vocal projection to be understood.

This is a really low risk get the writing kind of started. I like to use T-charts as a jumping off point into our theatrical review graphic organizer. Now again, this is truly in its current form this is assessing a theater arts integrated lesson. You could use this for really any lesson. It doesn't have to be a theater related lesson. I'm just calling it a theatrical review because we're sticking with the theater arts for the time being.

In the case of our graphic organizer for our review, I would use something like this after the teacher, but before I want students to fully flesh out a true five paragraph essay to provide that written peer feedback that of course they would go through multiple drafts and give it to the peer that they were evaluating and critiquing at the end of that five paragraph process.



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So this is sort of step two ... step one. Step two, the theater review, theatrical review organizer. In the top box, the description of the friends work. Again, if this was our previous example of the wetland biome, the way that this peer providing feedback might describe that is quite simply presentation of wetland biome research with group. It doesn't again have to be a flat fleshed out paragraph.

And then our first sort of either constructive criticism or something positive, "I thought my friends work or my peer work was," and this is really where they will describe how they feel about it. Instead of just giving facts, this would be a great time to discuss fact versus opinion, bringing it back to maybe a newspaper theatrical review, bringing it back to a YouTube theatrical review, maybe something in The New York Times differentiating between facts versus opinions and how that's done correctly in a theatrical review and how it's done without hurting feelings.

So, "I thought my friend's work was," that might look somewhere along the lines of, "I thought my friend's work in the group was fantastic, great, awesome," you name it. Or it could look like, "I thought my friend's work was needing some work," right? So they're not, again, writing multiple sentences. It's just a one, two, three word how they feel about it.

Now, my favorite part. They're going to have to justify and give some reasons why they thought it was fabulous and phenomenal and fantastic, or it needed work. For the reason one of maybe why it needed needed work, maybe the content was incorrect. Maybe some of the animals that they had created in their wetland biome sculptures were not animals that would be found in the wetland biome. Or for our founding fathers example, maybe they have incorrect factual information about the founding father that they selected. So that could be a reason if they had had stated, "I thought my friend's work was in need of work," or, "in need of some more rehearsal," they could justify those reasons there.

On the other side of the coin, they may have thought the work was just extremely amazing and they could justify with the reasons why they held it such high esteem. For example, the wetland biome reason that they felt the work was great or A+ star check mark, they might say that the presentation was fully rehearsed and they got a lot of information being an audience member from the presentation and now they know five



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animals of the wetland biome. Same thing with the founding fathers. They would then justify the reasons they thought that that activity turned out great.

And finally, reason three, they would put their third reason of what they thought their friend's work was, either fantastic or needs some work. And at the end, the conclusion, just one or two sentences. And I think that this really helps them when it comes time to write the five paragraph essay or two pages, or even elementary school, younger, third grade, second grade, third grade, one paragraph, summing up their thoughts on a friend's work and giving that peer feedback in the form of written commentary and not just the auditory piece that we discussed before.

I certainly hope that you will add theatrical reviews to your tool box of peer feedback strategies.