

Concept for the Development of Peer Teaching Material

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Impressum

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Foreword

The present Europe, a space of variety, faces challenges in linguistic and culturally diverse classrooms. With the Erasmus+ project *CultureShake* a transnational team wants to approach these challenges and find solutions. The team consists of different organisations (two schools, two universities and one heritage organisation and educational charity) contributing to the project with complementary expertise: the English School Gothenburg in Sweden is experienced in the field of inclusion and multilingual school environment; the Friedrich-Wöhler Gymnasium in Germany implemented a world class with refugee students; the University of Education Karlsruhe in Germany provides expertise in multilingual didactics, CLIL and transdisciplinarity; the Primorska University in Slovenia joined with a linguist versed in lexicography; the Shakespeare Birthplace Trust in the UK offers the expertise on Shakespeare and theatre pedagogy.

Within the three-year duration of the project from 2016 to 2019 this transnational team developed together five intellectual outputs which were an integral part of the learning activities where students and experts joined.

The intellectual outputs focus on the following Erasmus+ topics:

- Inclusion – equity
- Integration of refugees
- ICT – new technologies – digital competences.

They meet the following programme priorities:

- Inclusive education, training and youth
- Open and innovative education, training and youth work, embedded in the digital era
- Addressing underachievement in the basic skills of maths, science and literacy through more effective, innovative teaching methods.

Why did the project team choose these topics and priorities?

After the so-called refugee wave in 2015, the need for multilingual teaching material and innovative approaches for schools became prominent. The already existing challenges with plurilingual speakers in a heterogeneous classroom now became more virulent because of the quantity of newly arrived children. At the same time Europe also experienced a new wave of terror attacks, which it was feared would also lead to an increase in hostility against refugees and migrants. As a consequence, the EU ministers of education published the Declaration on Promoting Citizenship and the Common Values of Freedom¹, Tolerance and Non-discrimination through Education, where participation is seen as a major aim to foster participation and tolerance. Inclusion here as well as in Julie Ward's report on intercultural dialogue² is seen as central to prevent exclusion and racism, and to empower people to participate. With their expertise the *CultureShake* team intends to follow-up these two European documents with a project where we developed innovative products for use in multilingual classrooms and education.

How did the project team approach the above topics and priorities?

Cultural heritage has the potential to play a central role in promoting active citizenship as well as the fundamental values of the European Union. In this context, the *CultureShake* project decided to work with plurilingual students on Shakespeare and his works as shared European cultural heritage that transcends its national context. As the truly global extent of Shakespeare reception and performances shows, Shakespeare's plays have a worldwide appeal beyond their historical and cultural importance to their country of origin. They are therefore best placed to offer points of connection for plurilingual and pluricultural students to explore experiences we have in common with each other as humans, and that span cultural as well as geographical distances.

As the above mentioned challenges are not restricted to one nation or one national education system, but reach out to all

European states and are a global issue, the project team has a transnational set up. Furthermore, the stakeholders range from regional/national to European and international, because of the global importance. The project is based on a transdisciplinary approach, where the *Lebenswelt* challenge, the real-world problem of multilingual settings is considered beyond disciplinary boundaries bringing together practitioners and researchers from different fields.

What are the major outcomes of the project?

CultureShake was a three year's venture to contribute to the European idea of peace and variety. The project team developed the following five intellectual outputs, which were tested during the learning activities. Stakeholder as well as peer feedback was included into the products.

Intellectual output 1, "Method guide for teachers: Shakespeare in the 21st-century classroom", has been created for teachers who would like to include Shakespeare in their language teaching or in their multilingual classroom, but who do not quite know where to start with this. This method guide makes clear why 'doing' Shakespeare with language learners is a worthwhile undertaking and how all their pupils can profit from it, including those with multilingual backgrounds.

Intellectual Output 2, "CUSH Online Dictionary Compilation", develops a concept for progressing an online dictionary in the classroom. With this concept teachers familiarise with a student-centred production, process and usage of an online dictionary.

The goal of intellectual Output 3, "Concept for the Development of Peer Teaching Material", was to provide teachers with a concept and step by step instructions as well as further ideas on how to activate pupils to prepare material and lesson plans for their peer groups.

Intellectual output 4, "Exchanging Culture Shakes: A Teacher Manual for Multilingual and Transcultural School Exchanges", is designed for teachers preparing a school exchange focusing on culture and language sensitive learning objectives for learning groups with different mother tongues. This manual is a ready to use

handbook with theory-guided tasks which can be used right away for a multilingual and transcultural school exchange. How can a migrant with a culture and mother tongue different from the national culture and official language be an integral part of a school exchange and not be excluded?

Intellectual output 5, “Module for Further Teacher Education”, summarizes features of the other outputs to develop a module for teacher training.

How can these intellectual outputs be used in educational settings?

The intellectual outputs can be used one after the other or on a modular basis. They are appropriate for parts of lessons, a singular lesson, teaching units or whole school exchanges. All the intellectual outputs correspond but can also be used separately.

We hope you enjoy and try out our material. Feedback is welcome at any time; our contact details are available on our project website www.cultureshake.eu.

The *CultureShake* Team

NOTES

1

http://ec.europa.eu/assets/eac/education/news/2015/documents/citizenship-education-declaration_en.pdf (25/06/2019).

² Julie Ward (2015), http://www.europarl.europa.eu/doceo/document/A-8-2015-0373_EN.html?redirect (25/06/2019).

Peer teaching materials

Why work with peer teaching

We set out for the students to develop peer teaching materials around Shakespeare's *The Tempest* and *A Midsummer Night's Dream*. There are a number of reasons shown below why this provides great possibilities for our students or students in other schools or for those trying out these strategies in other schools.

Cognitive skills

If a student can explain and teach a concept to another person then it shows true understanding of the subject. The higher order thinking skills of analysis, evaluation and creating are all covered by this activity.

Empathy

Students must think themselves into the minds of others. They may be preparing lessons for students younger than themselves or that have some barriers to learning or that are at a different stage of language acquisition. (whatever the language of instruction). They may set out to teach a group that has come from a different education system. They may also set out to work with a group that are older or more able than themselves. So there is a great need to have empathy with their target audience. This meets the demand expressed by the Paris Declaration. '*Strengthening the key contribution which education makes to personal development, social inclusion and participation, by imparting the fundamental values and principles which constitute the foundation of our societies*'. (Paris Declaration 2015)

Self-awareness

Part of the preparation for this activity was for students to reflect on their own best learning styles and then to bring that into their teaching. This is something that was little talked of in the past. It did not form a big part of teacher training and students were relatively unaware of their own role in the learning. But young people today understand much more about their best learning styles. Now that they come to design lessons for others they need this self-awareness to support their planning. Please see appendix 1 for an extensive learning styles questionnaire.

Leadership skills

When young people are given a challenge it can bring out the best in them. A chance for them to show another side to themselves. Often students that struggle in the classroom can shine with this kind of responsibility or a student that is quiet comes out of themselves when mentoring others. It is a challenge to get up in front of a class but by challenging ourselves we often learn a great deal about ourselves. *'The primary purpose of education is not only to develop knowledge, skills, competences and attitudes and to embed fundamental values, but also to help young people - in close cooperation with parents and families - to become active, responsible, open-minded members of society.'* (Paris Declaration)

Kids know kids

The experts on what catches a young person's interest are the students themselves. And they know the technology too that will keep bringing fresh approaches to Shakespeare.

Younger students look up to their peers

At the English School Gothenburg (ESG) we have a tradition of the older students putting on activities for the younger students. The younger students love this and look up to their older peers. They would far rather have an activity put on for them by older students than by the adults. It is also a great way of breaking down the barriers between the ages so that younger students have a positive image of older ones and do not fear them. It also plants the idea in the older students that they have a responsibility to look after their younger peers. *‘Encouraging dialogue and cooperation among all the education stakeholders, in particular parents, families and associative structures, and building on children’s and young people’s sense of initiative and engagement in order to strengthen social ties as well as generate a sense of belonging’.* (Paris Declaration).

The Process

The process of creating the peer teaching materials can be as important and valuable as the final teaching sessions themselves.

Students were introduced to a play through potted versions and shorter scripts for famous plays designed for the inclusion of learners at different stages of language development. ([snappy-script-tempest](#) and [snappy-shakespeare-msnd](#) from the Shakespeare Birthplace Trust) This provided an accessible way in to challenging materials that can be taken on many levels. Alongside these students learnt or were reminded about preferred teaching and learning styles. They were able to identify their own best ways of learning and in so doing were better able to plan how they would motivate others to learn.

Students performed in the gardens of the Shakespeare Birthplace Trust, a kind of pop up Shakespeare. This was a pretty spontaneous activity, quickly drawing in an audience of tourists.

Instructions for students and teachers

Students were given templates by the teachers for structural support in planning lessons and giving instructions for peers. In this way the students could concentrate on their ideas rather than being sidetracked in creating pro-formas. Please see appendix 2 for instructions for students and teachers followed by lesson plan pro-formas.

It's fresh

By their very nature, our students are new to Shakespeare with their modern sensibility and bring new angles to the subject. Their knowledge of new technologies influences all that they do and they are able to cooperate on planning on a range of platforms even when in different countries, whether at home or at school, regardless of background. The technology can be a great democratiser. Their numerous home languages also bring something new to the work, Shakespeare's English being reflected through the lens of the three or four languages that they are able to speak.

Learning from mistakes

The students were encouraged to try out their ideas on classes. Then they could reflect on the activity, evaluate the success and redesign. For the students there were surprises that come into play when presenting a lesson. Time constraints, preparation of resources, space, the children get too excited! But afterwards we were able to say to ourselves, next time we'll do things differently. (And better) We would also challenge ourselves, having done a lesson with students younger than ourselves, next we would try it with those older.

Challenges

In any kind of group work there are challenges with misunderstandings to overcome between individuals working across different languages. There is also a lot of misinformation on the web, challenging the media literacy of the students. Which sources can we trust? And time is also always a factor in the preparation, editing and uploading of materials.

Further steps

The students, younger and older, were very engaged in the sessions. It was hard work for the older students and the younger ones were very excited. There was positive feedback from the parents of younger students as they had gone home talking about what they had learnt and the parents were impressed that their children were learning about Shakespeare and doing so from fellow students. So now the next step for us in the project is to have the older students direct performances from the younger students and present this work to their parents and other audiences.

Appendix 1

Learning Style Questionnaire

The modality (learning channel preference) questionnaire reproduced here is by O'Brien (1985).

To complete, read each sentence carefully and consider if it applies to you. On the line in front of each statement, indicate how often the sentence applies to you, according to the chart below. Please respond to all questions.

1	2	3
Never applies to me.	Sometimes applies to me.	Often applies to me.

Section 1

1. _____ I enjoy doodling and even my notes have lots of pictures and arrows in them.
2. _____ I remember something better if I write it down.
3. _____ I get lost or am late if someone tells me how to get to a new place, and I don't write down the directions.
4. _____ When trying to remember someone's telephone number, or something new like that, it helps me to get a picture of it in my mind.
5. _____ If I am taking a test, I can "see" the textbook page and where the answer is located.
6. _____ It helps me to look at the person while listening; it keeps me focused.
7. _____ Using flashcards helps me to retain material for tests.
8. _____ It's hard for me to understand what a person is saying when there are people talking or music playing.
9. _____ It's hard for me to understand a joke when someone tells me.
10. _____ It is better for me to get work done in a quiet place.

Total _____

Section 2

1. _____ My written work doesn't look neat to me. My papers have crossed-out words and erasures.
2. _____ It helps to use my finger as a pointer when reading to keep my place.
3. _____ Papers with very small print, blotchy dittos or poor copies are tough on me.
4. _____ I understand how to do something if someone tells me, rather than having to read the same thing to myself.
5. _____ I remember things that I hear, rather than things that I see or read.
6. _____ Writing is tiring. I press down too hard with my pen or pencil.
7. _____ My eyes get tired fast, even though the eye doctor says that my eyes are ok.
8. _____ When I read, I mix up words that look alike, such as "them" and "then," "bad" and "dad."
9. _____ It's hard for me to read other people's handwriting.
10. _____ If I had the choice to learn new information through a lecture or textbook, I would choose to hear it rather than read it.

Total _____

Section 3

1. _____ I don't like to read directions; I'd rather just start doing.
2. _____ I learn best when I am shown how to do something, and I have the opportunity to do it.
3. _____ Studying at a desk is not for me.
4. _____ I tend to solve problems through a more trial-and-error approach, rather than from a step-by-step method.
5. _____ Before I follow directions, it helps me to see someone else do it first.
6. _____ I find myself needing frequent breaks while studying.
7. _____ I am not skilled in giving verbal explanations or directions.
8. _____ I do not become easily lost, even in strange surroundings.
9. _____ I think better when I have the freedom to move around.
10. _____ When I can't think of a specific word, I'll use my hands a lot and call something a "what-cha-ma-call-it" or a "thing-a-ma-jig."

Total _____

Scoring

Now, add up the scores for each of the three sections and record below. The maximum score in any section is 30 and the minimum score is 10. Note the preference next to each section.

Section One score: _____(Visual)

Section Two score: _____(Auditory)

Section Three score: _____(Kinesthetic)

Evaluating the learning style questionnaire

The modality type with the highest score indicates your preferred learning channel. The higher the score, the stronger the preference. If you have relatively high scores in two or more sections, you probably have more than one strength. If the scores in the sections are roughly equal, you probably do not have a preferred learning channel; you are a multi-sensory learner.

The following table summarizes the observable characteristic indicative of the three learning styles. It provides an informal means of assessing your preferred approach to learning.

Concept for the Development of Peer
Teaching Material

MODALITY	VISUAL	AUDITORY	KINAESTHETIC (Hands-on)
PREFERRED LEARNING STYLE	Learns by seeing or watching demonstrations	Learns through verbal instructions from self or others.	Learns by doing and direct involvement.
SPELLING	Recognizes words by sight; relies on configurations of words.	Uses a phonics approach has auditory word attack skills.	Often is a poor speller; writes words to determine if they “feel” right.
READING	Likes description; sometimes stops reading to stare into space and imagine scene; intense concentration.	Enjoys dialogue and plays; avoids lengthy descriptions; unaware of illustrations; moves lips or sub-vocalizes.	Prefers stories where action occurs early; fidgets while reading; not an avid reader.
HANDWRITING	Tends to be a good, particularly when young; spacing and size are good; appearance is important.	Has more difficulty learning in initial stages; tends to write lightly.	Good initially, but deteriorates when space becomes smaller; pushes harder on writing instrument.
MEMORY	Remember faces, but forgets names;	Remembers names, but forgets faces;	Remembers best what was done, but not

Concept for the Development of Peer
Teaching Material

MODALITY	VISUAL	AUDITORY	KINAESTHETIC (Hands-on)
	writes things down; takes notes.	remembers by auditory repetition.	what was seen or talked about.
IMAGERY	Vivid imagination; thinks in pictures; visualizes in detail.	Sub-vocalizes; imagines things in sounds; details are less important.	Imagery not important; images that do occur are accompanied by movement.
DISTRACTABILITY	Unaware of sounds; distracted by movement.	Easily distracted by sounds.	Not attentive to visual or auditory presentation so may seem distracted.
PROBLEM SOLVING	Deliberate; plans in advance; organizes thoughts by writing them; lists problems.	Talks problems out; tries solutions verbally or sub-vocally; talks self through problems.	Attacks problem physically; impulsive; often selects solution involving greatest activity.
RESPONSE TO PERIODS OF INACTIVITY	Stares or doodles; finds something.	Hums, talks to self, or talks to others.	Fidgets or finds reasons to move.
RESPONSE TO NEW SITUATIONS	Looks around or examines structure.	Talks about situation; discusses pros and	Tries things out; touches,

Concept for the Development of Peer
Teaching Material

MODALITY	VISUAL	AUDITORY	KINAESTHETIC (Hands-on)
		cons of what to do.	feels or manipulates.

Appendix 2

Peer Teaching Planning

You can find more resources that the students made for their peer teaching materials at www.cultureshake.eu. There are lesson plans to describe how a teacher or a young person can go about using the materials. You might want to follow the way the students did it or adapt the materials to your own local needs. Have fun!

Session Aims

- Discuss different learning styles
- Introduce planning sheets
- Work in pairs to plan a peer teaching activity

Learning Styles

- We all learn in different ways and it is important to keep this in mind when you are planning an activity. What works for you might not work for someone else.
- Work through these learning style questionnaires and then discuss the results in your group.
- How can you design an activity that will work with different learning styles?

Peer Teaching Planning


- You will be planning activities centered around Shakespeare
- These activities will be used in schools and can be for a range of ages
- This will be an ongoing resource that we work on over the next year.
- You will be using the ideas you came up with in Germany (or new ones) to plan an activity.
- These activities should be designed as “peer teaching”. This means an activity you could use to teach your class mates or other children.

Things to think about

- What age is your activity for?
- What is the objective/ aim?
- Will they need specific knowledge in order to complete task? If so, what?
- Think of key questions. This will help you to structure the activity

EXAMPLE ACTIVITY

Activity planning sheet for peer teaching



Aim: To create a Shakespeare comic

Age: 7-11

Key Questions:

- ☐ What happens in your scene?
- ☐ Who are the characters and what are they like?
- ☐ What are the main events that happen?
- ☐ What speech is essential for the plot and what could be cut out?
- ☐ What are the features of a comic book?
- ☐ What features could you use to help tell the story?

Crosscurricular links:
Art, English

Previous knowledge needed:
To have read the play beforehand, to have knowledge and understanding of what a comic is.

Resources:
The play, the scene being used, art equipment, comic book templates, examples of comic books

Description of Activity:

- ☐ Read through a scene together
- ☐ Identify the main characters
- ☐ Pick out the main events and create a simple timeline of what happens
- ☐ Look at a comic book and highlight the main features of a comic
- ☐ Decide which features you would like to use in your comic
- ☐ Plan and discuss what you want the characters to say and do in each box
- ☐ Don't forget to keep going back and reading the scene to make sure your comic is true to the play
- ☐ Begin creating the comic. Use a template or create your own

Activity planning sheet for peer teaching

Description of Activity:

Key Questions:

Resources:

Aim:


Age:

Cross curricular links:

Previous knowledge needed:


Planning sheet for teaching

Description of activity:	Key questions:	Outcome/ aim:	Activity
		Age:	
		Cross curricular links:	
		Previous knowledge:	
		Resources:	



Activity sheet for peer teaching

Description of Activity:



Key Questions:

Aim:

Resources:

Age:

Cross curricular links:

Previous knowledge needed:

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