

# Appendix C

## Stories of Radical Inclusion and Inquiry From British Columbia

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### Chapter 6 Storientation: Designing From the Margins

Toward the end of the school year, Belinda Chi was approached by her school administrator who shared that the school's learning services support team thought her classroom would be a good fit for a student in a motorized wheelchair. Belinda was excited to hear she would be teaching this student in the new school year, as she had connected with him many times in the hallways. The administrator was aware of Belinda's inclusive teaching philosophy, use of UDL for academic and social-emotional purposes, and attunement to the importance of each student's personal narrative as a contribution to developing a cohesive classroom community. The student's customized desk was moved to her classroom at the end of June so she could set up her learning environment accordingly. Together, with her administrator, they moved the desk to a cluster of other desks to ensure the student would be sitting in a group with other students. They also re-designed the physical space of the classroom to ensure that all pathways in the classroom were accessible for the student in his motorized wheelchair, whether it was the cloakroom, the carpet area, getting between groups of desks, or accessing the classroom library. It was important for Belinda to be proactive and set up this space *before* the student arrived to communicate clearly that all students coming into the classroom were welcomed into an accessible learning environment.

### Chapter 7 Storientation: Using Inquiry to Create a Grade 4 Math Anchor Chart

In a Grade 4 math class, support teacher<sup>1</sup> Kendra Jacobs collaborated weekly with the classroom teacher around a challenge they faced: During open-ended tasks, students would consistently finish at different times, and many were “early finishers.” Some students' processing time was quicker than other students'. In another case, a student with a learning disability craved the feeling of being done and completed tasks with a focus on speed rather than understanding. Both groups could often be heard to say, “I'm done . . . what now?” Drawing on the UDL goal of designing instruction in a way that meets the needs of all students, Kendra and the classroom teacher recognized that the needs of earlier finishers were not being met in the current learning design, and their challenge was to “front-load” a way to better engage and support all students without relying on “busy work.” Inspired by Jenifer Jacobson's *No More “I'm Done,”* they co-created an anchor chart with students called “Once You're Done, You've Only Just Begun.” They asked the class: “We have an anchor chart for writing. What would it look like if we made one for math? Turn and talk with your neighbor. What ideas do you think should be included?” As the children began talking, the depth of their responses became evident, including the following:

- Find another way to solve the problem or prove the answer
- Check your work to make sure you didn't forget anything
  - Check for mistakes or errors (computations)
  - Check for readability (make sure it's organized and clear)

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<sup>1</sup>In this context, a “support teacher” refers to an educator who works alongside the classroom teacher to provide additional support, often in the form of helping students who may need extra assistance or challenge. In the U.S., this role is typically filled by a “special educator,” particularly when working with students who have diverse learning needs or disabilities, though it can also refer to a teacher who assists with academic enrichment or differentiation for all students.

- See if another group or someone else is done and share your work
  - Try each other's ideas to try something different and new for you
  - Compare your answers and strategies

The teachers engaged the class in dialogue, nudging the children to build off one another's ideas, and the students' responses highlighted their deep curiosities to learn and engage with each other while also eliminating unrelated "busy" work. In an enactment of radical inclusion, the student with the learning disability made several of the socially oriented math strategy suggestions. The discussion created space to bring students' beliefs about learning math to the forefront. It also highlighted their deep awareness of community-based math learning and desire to learn *from* one another, recognizing the strength of each other's individual differences in problem-solving strategies. After this pivotal moment, the class consistently referred to their co-created anchor chart, and all children were better able to self-navigate and deepen their learning, without critiquing speed.

## Chapter 8: Links Between Agency-Centered Assessments and the 10 Ways of Being

- **Abundance:** *We design assessments around the purpose of showcasing students' brilliance, cultural wealth, and unique voices rather than highlighting "gaps" and deficits.*
- **Curiosity:** *We understand the fundamental purpose of assessment is to engender curiosity in the learner and awaken the desire to pursue knowledge, insight, and further learning.*
- **Deep listening:** *We organize agency-centered assessments around some form of "audience," tasked with the role of deeply listening to the learner's voice and reflecting back key ideas and questions.*
- **Holism:** *We design assessments as holistic tasks that invite learners to reflect on their learning stories and intellectual development through the integration of mental, physical, spiritual, and emotional domains.*
- **Intergenerational learning:** *Where appropriate, we convene cross-age and community-based audiences for student voice, reinforcing the idea of generational roles and responsibilities.*
- **Learning as ceremony:** *We structure assessment moments that ritualize public learning as ceremony and frame the acquisition and development of knowledge as sacred.*
- **Relationality:** *We recognize that anything worth learning has an impact on other beings, and therefore, we design the assessment process to be collaborative and its enactment to be public.*



### Awakenings: Crystal's Corner

Take a moment to name what stirs curiosity for you as you read these links between Agency-Centered Assessments and the 10 Ways of Being.

Centering the Margins: Which speaks to your ways of knowing and/or your cultural practices?

What could be true about educational spaces if these elements were practiced consistently?

## Chapter 10: PoV Coaching Protocol

**Purpose:** To facilitate a series of reflective conversations with an educator you support to awaken their curiosity, creativity, and agency in utilizing the PoV Learning Design Tool.

PHASING	AWAKENINGS
Optional pre-work:	<ul style="list-style-type: none"> <li>• Invite the teacher to journal or jot down initial ideas on the design tool.</li> <li>• Invite the teacher to select and highlight one or two of the guiding questions from page 1 of the tool to focus on.</li> </ul>
Meeting 1: Situating ourselves	<ol style="list-style-type: none"> <li>1. <b>Situating ourselves:</b> Tell me about who you are as an educator and what matters to <i>you</i> about student voice and agency. (Note: As a coach, we can model vulnerability by also answering this prompt.)</li> <li>2. <b>Agency:</b> What does student agency mean to you? What role does student voice play in the awakening of agency, for you?</li> <li>3. <b>Choosing the Margins:</b> Which learner(s) at the margins are calling your heart and attention? What would it look like to center those learners?</li> </ol> <p>Notes:</p>
Meeting 2: Engaging with the PoV Learning Design Tool	<ol style="list-style-type: none"> <li>1. <b>Design parameters:</b> Tell me about the learning design you would like to work on together today.               <ol style="list-style-type: none"> <li>a. What is the unit of study, lesson, assessment, or project where you'd like to begin applying the ideas in this book?</li> <li>b. What is the essential question (EQ) or inquiry question at the heart of this experience? (Take time to brainstorm options, referring back to the discussion of quality questions and EQ's in Chapter 7.)</li> </ol> </li> <li>2. <b>Tool:</b> Let's choose at least one reflection question from each domain to design around. Which question is calling to you and why for each of the following:               <ol style="list-style-type: none"> <li>a. Identity</li> <li>b. Belonging</li> <li>c. Inquiry</li> <li>d. Efficacy</li> </ol> </li> <li>3. <b>Street Data:</b> What Street Data should we gather to illuminate the experiences, voices, and cognitive development of the learners at the margins you have chosen?</li> </ol> <p>Notes:</p>
<p><b>Note:</b> Schedule time to observe or co-teach the learning design or a piece of it.</p>	
Meeting 3: Post-learning experience debrief	<ol style="list-style-type: none"> <li>1. How did facilitating that experience <i>feel</i>?</li> <li>2. How did the learners you wanted to center respond and engage?</li> <li>3. What Street Data can we study to deepen our understanding of the impact? (Take time to look at artifacts of student work and/or observation and interview notes together and pull specific indicators.)</li> <li>4. What's your biggest learning or take-away, as a Pedagogy of Voice practitioner, from designing and facilitating this learning experience?</li> </ol> <p>Notes:</p>
Coach reflections	<p>Take time to journal on what you are noticing and learning as you strive to support this educator. What are you learning about them as a professional? About their students? What are some emerging directions to grow their pedagogy?</p>