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APPLIED SCIENCES

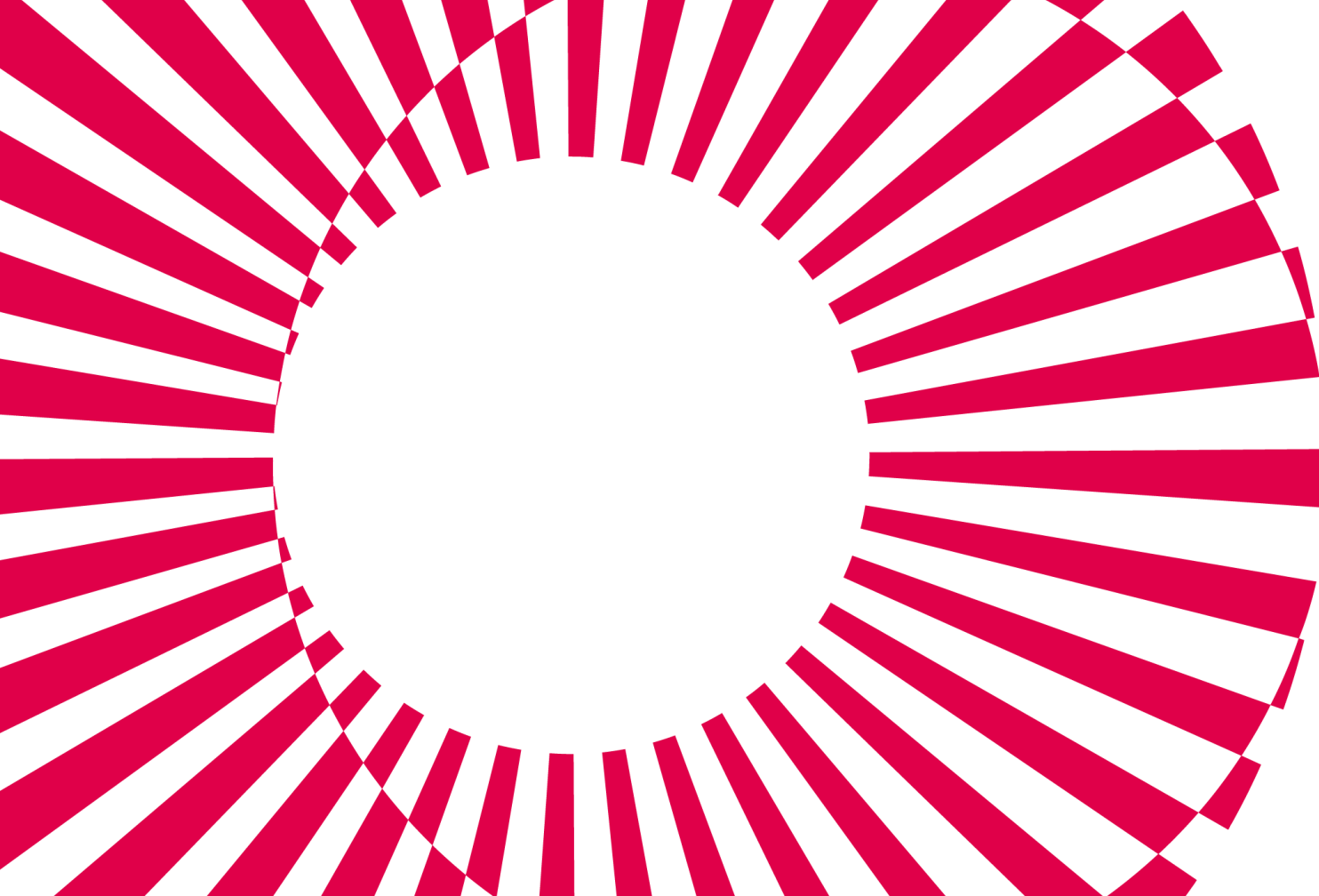
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**RESEARCH &  
EXPERTISE**

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**Presentation Strengths-Based-Learning  
online session\_Acadimia**

**#MOVINGMINDS**



# Introduction



**RESEARCH &  
EXPERTISE**

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#MOVINGMINDS



# Content of the presentation



Defining and illustrating SBL



Central concepts



Theoretical foundations



Reflection, self-evaluation, evaluation



More information



Homework



# Defining and illustrating SBL



What is SBL?



An example of a SBL-lesson plan.

# Defining SBL

- Overall didactical framework
- Focus on: strengths + energy
- Self-directed learning
- Learning in a context wider than the school
- Diversity in behaviour is encouraged



# An example of a SBL-lesson plan

Antigone:

*Human Rights and Human Dignity*

*vs.*

*Legal Systems*

Version for 16- to 20-year-old students

What am I doing?	How shall I do it?	Asking for help and feedback?
<b>Democracy and Rights (Civil and Human) in current context</b>	<i>You can skip 2 assignments of this column</i>	<i>You can skip 1 assignment of this column</i>
<p>Go on a 10-minute internet search about the concept of 'democracy'. What is Democracy? And/or, about the history of democracy and why it is important for Europe? <input data-bbox="1021 439 1085 496" type="checkbox"/></p>	<p>Work in a group of 2 persons. Write down keywords you found and give a one-minute-summary of your findings to your working group. <input data-bbox="1663 439 1727 496" type="checkbox"/></p>	<p>Ask the teacher to mark your content with: ! = well done. ? = needs further investigation. <input data-bbox="2339 429 2402 486" type="checkbox"/></p>
<p>On Internet, read about the concept of 'civil rights'. List as many civil rights as you can think of as a citizen of Europe and determine for yourself why you think they are important. <input data-bbox="1021 682 1085 739" type="checkbox"/></p>	<p>Work in groups of 2 or 3. Choose the most essential element for you and the least essential. Write them down for yourself. Discuss your choices with the other members of the group afterwards. <input data-bbox="1663 682 1727 739" type="checkbox"/></p>	<p>Discuss your work with another working group and give them a new assignment. Accept their assignment for your work. <input data-bbox="2339 682 2402 739" type="checkbox"/></p>
<p>Tell a story to the group about when you felt that your civil rights or those of a friend or family member were not respected. Which elements in the story did you find difficult. <input data-bbox="1021 1001 1085 1058" type="checkbox"/></p>	<p>Work alone. Write a 2 or 3 sentence definition for what your main concept means to you and find a picture on internet you can use as a metaphor (something that represents another thing) for your findings. Read your definition and explain the metaphor to one other person in class. <input data-bbox="1663 1001 1727 1058" type="checkbox"/></p>	<p>Each member of the group prepares 'a difficult question'. Choose two questions and try to answer them. <input data-bbox="2339 1001 2402 1058" type="checkbox"/></p>
<p>Civil rights are not necessarily human rights. Read articles 1 – 20 of the Universal Declaration of Human Rights <a href="https://www.un.org/en/about-us/universal-declaration-of-human-rights">https://www.un.org/en/about-us/universal-declaration-of-human-rights</a> and determine the differences between civil and human rights. <input data-bbox="1021 1325 1085 1382" type="checkbox"/></p>	<p>Work in groups of 3. Embed your findings in a fictional story of 9 lines. After each line of writing, alternate persons. Each member should write 3 lines of the story. No discussing! <input data-bbox="1663 1286 1727 1343" type="checkbox"/></p>	<p>Appoint a timekeeper. Give a 45 sec. presentation of your knowledge by now. Did it sufficiently touch on the issue? Why or why not? <input data-bbox="2339 1286 2402 1343" type="checkbox"/></p>

<p>Connect the concept of democracy, civil rights and human rights in a meaningful way.</p> <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<p><b>Research on internet which universal human rights are being violated today, and where they are being violated.</b></p> <input type="checkbox"/>	<p><b>In your group, discuss which human rights violations you think are the most serious and why.</b></p> <input type="checkbox"/>	<p><b>Present one of your findings to the entire class.</b></p> <input type="checkbox"/>

<p><i>Sophocles' Antigone:</i></p>		
<p>Read the extract (version A or B) of the play <i>Antigone</i> out loud together. Appoint person(s) to take one of the 2 roles.</p> <input type="checkbox"/>	<p>Work with the entire working group. Read or act out the text with the teacher as one of the characters.</p> <input type="checkbox"/>	<p>Give feedback to each other about the experienced feelings (after playing or reading the extract of the play) and discuss together the best way to act it out.</p> <input type="checkbox"/>
<p>Read the extract of the play <i>Antigone</i> alone and in silence. Decide for yourself which rights (civil and or human) are at stake.</p> <input type="checkbox"/>	<p>Work with the entire working group. Divide the role of Antigone over 2 students and the role of Creon over 3-4 students. Each person receives their own lines to act out. Try to keep the text flowing and sound as one person.</p> <input type="checkbox"/>	<p>Give the extract with (the group's experience of) feelings and/or positions to the teacher. The teacher will substitute at least 2 of the experienced feelings and/or positions for his/her own. Act it out again with the substituted feelings and/or positions.</p> <input type="checkbox"/>
<p>Read the synopsis of Sophocles' play <i>Antigone</i>.</p> <input type="checkbox"/>	<p>Work in groups of 2. In the margin of the paper, write down your impressions of the feelings of the characters. Try to use 3 different feelings for each character. Adapt the text to best express the feelings and deeper meaning you want to convey as a group.</p> <input type="checkbox"/>	<p>Discuss your adaptations (of the text) with another working group, after you give a demonstration. Discuss the impact on your feelings of justice/injustice as a spectator.</p> <input type="checkbox"/>

Act out the extract 3 times or more with different student actors. Play around with the positioning of the actors during the scene (place and time of the action). <input type="checkbox"/>		
<b>Discussion and debate:</b>		
<i>Choose one of the options below per working group, but make sure all options are covered in class</i>	<i>Choose one of the options below per working group, but make sure all options are covered in class</i>	<i>Choose one of the options below per working group, but make sure all options are covered in class</i>
Take one article (i.e. 1, 2, 5, 10, 12, 18 and 19) of the <i>Universal Declaration</i> and agree on how the ancient play of <i>Antigone</i> can be related to the rights mentioned in the specific article. <input type="checkbox"/>	Write down a dialogue, where you integrate your 'What am I doing?'. Rehearse and prepare a presentation. <input type="checkbox"/>	Prepare 3 questions for discussion with the class after your presentation. The discussion lasts 12 minutes. <input type="checkbox"/>
Start from your research about the violation of human rights on the internet and agree on a contemporary situation that can be similar to the play of <i>Antigone</i> . <input type="checkbox"/>	Create an improvised dialogue, where you integrate your 'What am I doing?' Rehearse and prepare a presentation. <input type="checkbox"/>	Prepare a discussion about the feelings of the spectators with respect to your presentation. The discussion lasts 12 minutes. <input type="checkbox"/>
Start from your chosen metaphors or the fantasized story in 9 lines and agree on how it could be integrated in the text of <i>Antigone</i> . <input type="checkbox"/>	Write a letter to a important politician where you integrate your 'What am I doing?' Rehearse so you can read it out aloud. <input type="checkbox"/>	Prepare a discussion about your presentation and the possible connections to the lives of your classmates. The discussion lasts 12 minutes. <input type="checkbox"/>
<input type="checkbox"/>	Make a video and a montage with your smartphone or other device where you integrate your 'What am I doing?' to present to the others. <input type="checkbox"/>	Prepare a 'one step forward or back game' based on your presentation. The game with an introduction and discussion afterwards should last about 12 minutes. For an example watch: <a href="https://www.youtube.com/watch?v=hD5f8GuNuGQ">https://www.youtube.com/watch?v=hD5f8GuNuGQ</a> <input type="checkbox"/>

## Illustration of choices made by students

What am I doing?	How shall I do it?	Asking for help and feedback?
	<i>You can skip 2 assignments of this column</i>	<i>You can skip 1 assignment of this column</i>
<b>Democracy and Rights (Civil and Human) in current context</b>		
Go on a 10-minute internet search about the concept of 'democracy'. What is Democracy? And/or, about the history of democracy and why it is important for Europe? <span style="float: right;">3</span>	Work in a group of 2 persons. Write down keywords you found and give a one-minute-summary of your findings to your working group. <span style="float: right;">1</span>	Ask the teacher to mark your content with: ! = well done. ? = needs further investigation. <span style="float: right;">3</span>
On Internet, read about the concept of 'civil rights'. List as many civil rights as you can think of as a citizen of Europe and determine for yourself why you think they are important. <span style="float: right;">1</span>	Work in groups of 2 or 3. Choose the most essential element for you and the least essential. Write them down for yourself. Discuss your choices with the other members of the group afterwards. <span style="float: right;">2</span>	Discuss your work with another working group and give them a new assignment. Accept their assignment for your work. <span style="float: right;">1</span>
Tell a story to the group about when you felt that your civil rights or those of a friend or family member were not respected. Which elements in the story did you find difficult. <span style="float: right;">4</span>	Work alone. Write a 2 or 3 sentence definition for what your main concept means to you and find a picture on internet you can use as a metaphor (something that represents another thing) for your findings. Read your definition and explain the metaphor to one other person in class. <span style="float: right;">3</span>	Each member of the group prepares 'a difficult question'. Choose two questions and try to answer them. <span style="float: right;">2</span>
Civil rights are not necessarily human rights. Read articles 1 – 20 of the Universal Declaration of Human Rights <a href="https://www.un.org/en/about-us/universal-declaration-of-human-rights">https://www.un.org/en/about-us/universal-declaration-of-human-rights</a> and determine the differences between civil and human rights. <span style="float: right;">2</span>	Work in groups of 3. Embed your findings in a fictional story of 9 lines. After each line of writing, alternate persons. Each member should write 3 lines of the story. No discussing! <span style="float: right;">4</span>	Appoint a timekeeper. Give a 45 sec. presentation of your knowledge by now. Did it sufficiently touch on the issue? Why or why not? <span style="float: right;">4</span>



# Central concepts



What: the content of the lesson



How: the way used to realise the content of the lesson



Asking for help: possibility to ask questions while completing assignment



Receiving feedback: upon completing (part of) the assignment

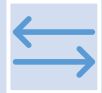
# Central concepts in practice

When making the learner the director of the learning process we put these concepts into practice by:

- focussing on metacognitive strategies
- using learners' strengths in consensus
- helping each other, staying together
- providing feedback: focus on feed up and feed forward



# Theoretical foundations



Paradigms



Orthogenetic principle



Three processes of 'creation'



Three paradigms of talents/strengths



Learner as a director of the learning process

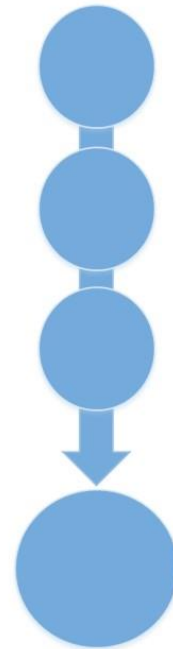
# ⇔ Paradigms

- Historical view on learning
  - Paradigm in the history of learning
  - Paradigm in developmental psychology
  - Paradigm between competences and talents
  - Paradigm of creativity
  - Paradigm of identity

# ⇔ Paradigms

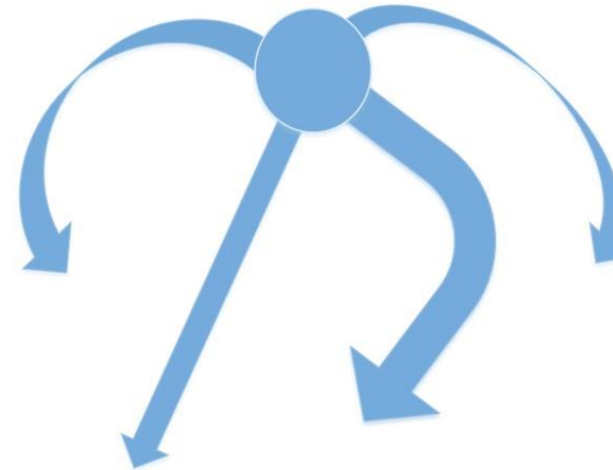
## Competence-based learning

- Characteristics:
- Teacher decides**
- the content
  - the progress
  - the evaluation
  - thinks in terms of theory and practice
- The learner decides on**
- their commitment
- Development**
- competences define the gap
  - competences are 'independently' formulated
- Starting point**
- the homogeneous group



## Strength-based learning

- Characteristics:
- The teacher**
- creates a context
  - thinks in terms of tools and frameworks
- The learner decides**
- partially the content
  - the progress
  - the evaluation (and evaluates the teacher)
- Development**
- everyone uses their strengths
  - skills are ordered in higher-order- and lower-order skills
- Starting point**
- the heterogeneous group

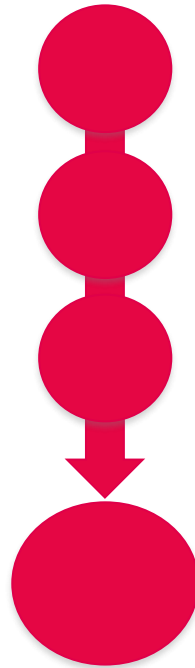


# Paradigm in the history of learning

## Skinner

Teacher is specialist of learning:

- determines content
- determines claims
- evaluates
- thinks in terms of theory and practice

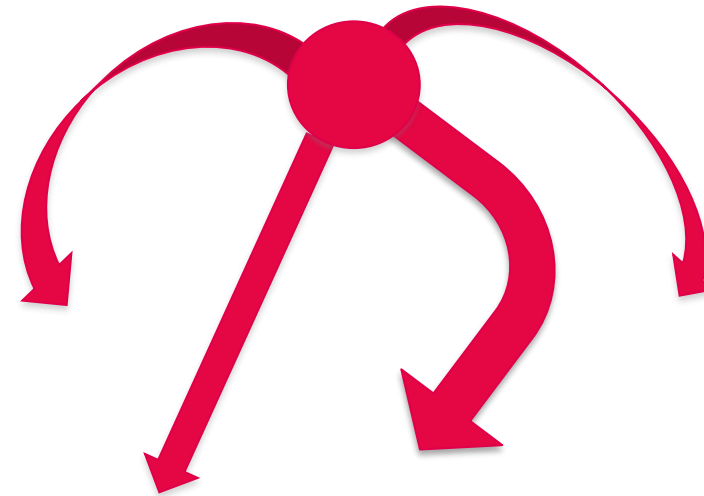


## Köhler

The teacher is specialist of the context.

The learner:

- determines the content
- determines claims
- evaluates himself
- thinks in terms of tools and frameworks

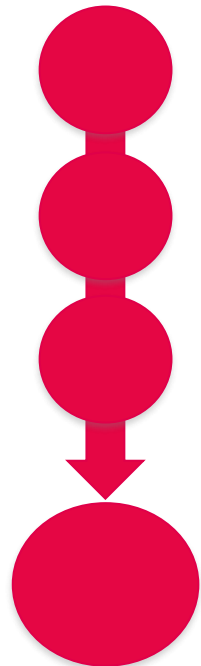


# Paradigm in developmental psychology

## Piaget, Freud

Development is finite:

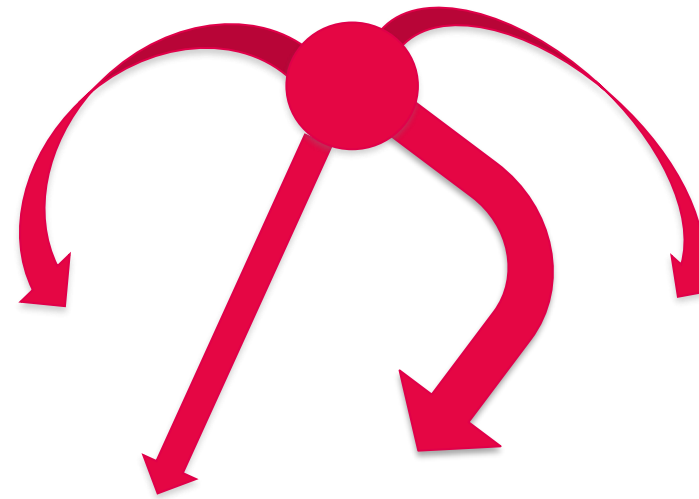
- everyone passes the same stages
- deviation or delay requires remediation
- end point is adulthood



## Werner, lifespan developmental psychology

Development is infinite:

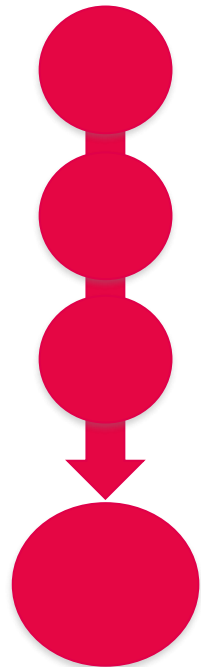
- everyone chooses their skills
- orthogenetic principle
- end point does not exist



# Paradigm between competences and talents

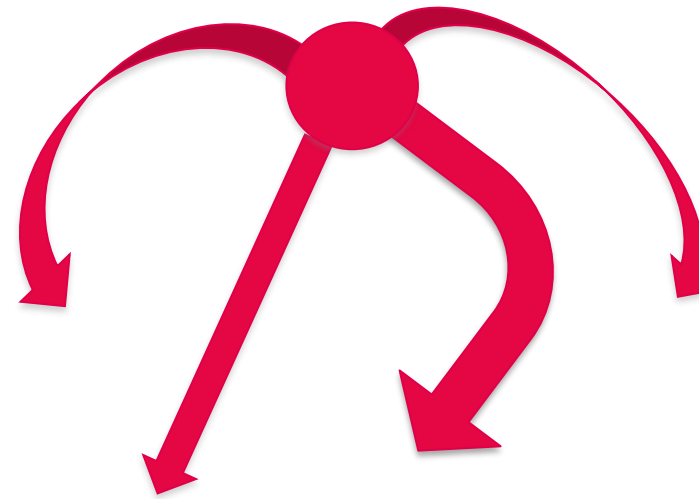
## Competences

- define what one should be able to do
- determine "the gap"
- close the deficit
- starting point: homogenous group



## Talents

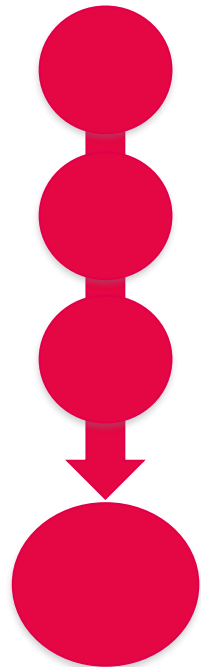
- determine what each individual is strong at
- define individual learning paths
- using strengths to overcome weaknesses
- starting point: heterogeneous group



# Paradigm of identities

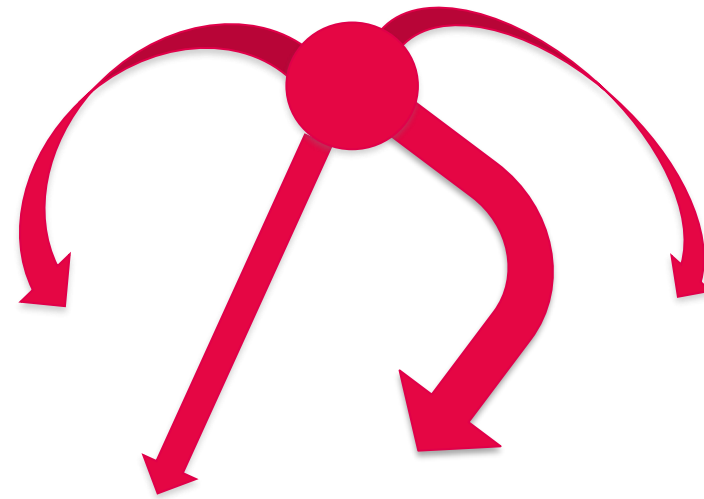
## Single identity (psychological)

- identity as a combination of fixed character traits
- invariable
- based on heredity
- based on a model of psychology as 'positive science'.
- Seligman!



## Multiple identity (sociological)

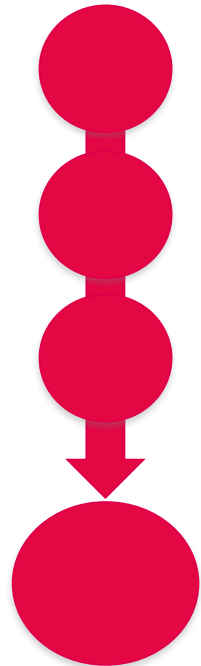
- My behaviour is mainly determined by context.
- I am 'someone else' in different contexts.
- I belong to several groups I identify with.
- Roccas and Brewer



# Paradigm of creativity

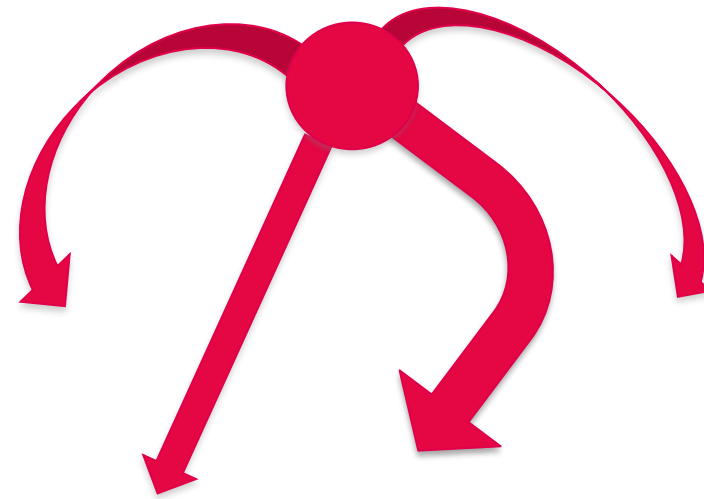
## Creativity: 'sociological definition'

- creativity is what is 'novel and appropriate'
- specialists decide what can be seen as 'creative'
- delay in recognition (eg Da Vinci)
- definition by Csikszentmihalyi!
- norm is externally defined



## Creativity: 'psychological definition'

- creativity is combining 2 (existing) elements to something new to oneself
- everybody is creative
- definition by Koestler and movement 'creative cognition'
- norm is internally defined





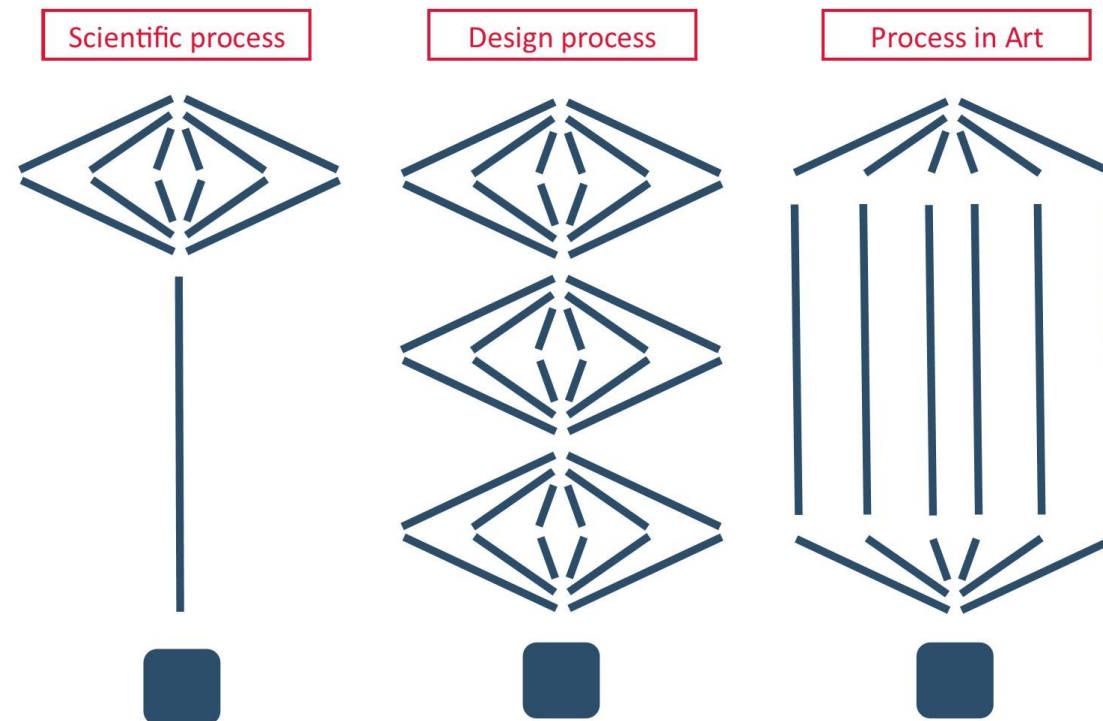
# Orthogenetic principle and higher order skills

To create a pathway for learners to master higher order skills we:

- learn to combine lower order skills in higher order skills
- base ourselves on rubrics for the curriculum
- base personal choices on strengths and energy

# 💡 Three processes of 'creation'.

- Scientific process: strict methodology towards a conclusion
- Design process: iteration towards a product or service
- Artistic process: experimentation towards a multi-layered artwork





# Three paradigms of talents/strengths

- As areas of knowledge
- As fixed (character) traits
- As a (unique) combination of skills which are always evolving

# Talents (or strengths) in a learning-centred approach

- Talents are evolving
- Overemphasising talents and achievements leads to impaired learning (Carol Dweck)
- Talents are a combination of skills that you are discovering and want to learn about



# Reflection, self-evaluation, evaluation



The first evaluation is not linked to objectives!



OICO-principle



Rubrics based on the OICO-principle

# First evaluation, no objectives. Example:



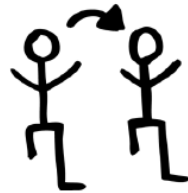
# OICO-principle

Observation



*I learned by looking*

Imitation



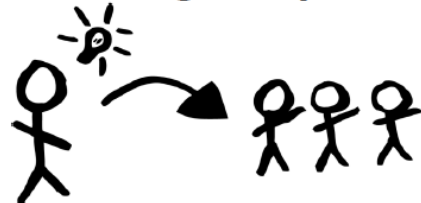
*I learned by doing as the others*

Creation



*I discovered something new for myself*

Originality



*I discovered something new for the others*

# Rubrics based on the OICO-principle

Rubric for Creative Writing using the OICO-principle

Sub-skill	Observation	Imitation	Creation	Originality
Associative narration (oral telling)	You follow an associative story of a fellow student.	Based on the input of a fellow student, you present your idea (with an example or characteristic).	In an associative story, you contribute your own new ideas.	You develop an unexpected ending to the story or take different ideas from the story and develop them into the next step of the story.
Associative narration in the function of a goal (oral telling)	You observe how others, in the narration of their story, can achieve certain effects.	You prepare the same effect that others have achieved, while narrating your own story.	While narrating (telling), you lead up to an event by creating a certain effect for the listener.	You consciously use an effect in function of a goal.
You prepare the structure of a narrative or story (plotline)	You observe how other narrative structures (plotlines) are created.	In an existing story structure, you flexibly fill in your own ideas or ideas that are based on a similar experience.	You develop your own plotline based on your own experiences or on well-known narratives.	You create your own narrative structure (plotline), whereby you play with different elements that affect the structure of the story, e.g., time, place, form, building of tension.

Collection of Materials	You see how other materials are collected and add to them here and there.	You make use of the traditional way of collecting materials.	You collect materials in function of a specific goal (writing).	You enrich existing materials by collecting via an unexpected approach.
Ordering Materials	You see how other materials are ordered and offer suggestions now and then.	You yourself order material in an existing structure or make variations.	You order materials so that unexpected elements or turns come into play.	You order materials via unexpected approaches and in function of a goal (writing).
Writing or Story Goal	You recognize the story goal of a text.	Based on an existing text, you write a similar text with the same goal.	You determine your own goal for a text (or a story) and write a text in function of that goal.	You write a text where you combine your goal with the ordering and collecting of materials that support you in achieving your goal.

Time (pace)	You recognize how writers play with pace in a story.	You adapt the pace in a story by re-writing certain parts.	You play with and adapt the pace in a story.	You change the pace in a story to strengthen its goals.
Time (structure)	You analyze stories in function of time warps, flashbacks and flashforwards.	You insert a time warp, flashback or flashforward into an existing story.	You give a story form with the use of time warps, flashbacks and flashforwards.	You use time warps, etc... to make the form or narrative goal of a story stronger.
Space (imaginary)	You recognize how writers play with place and space in a story.	You describe an existing place or space (written).	While writing, you create an imaginary space or place (written).	While writing, you create an imaginary space or place to strengthen the form or your narrative goal.
Literary devices	You recognize figures of speech and style in a text (literary devices).	You invent and write a text in function of given figures of style and speech (literary devices).	You play with literary devices in a text.	While using various literary devices, you strengthen a textual form of your narrative goal.
Authorial point-of-view	You recognize the author's point-of-view in a story.	You change points of view, when they are given beforehand.	You write a text with the conscious choice to change points-of-view.	You write text wherein the changing of points-of-view strengthen the form and narrative goal of the text or increases narrative tension.
Form (genre)	You recognize literary genres and analyze them.	You imitate existing genres and write a text, story or poem using a genre.	You create genres and strengthen your text by keeping to the form.	You strengthen a story by adapting the genre or vice versa.
Style	You recognize the mood (atmosphere) or narrative style of a text.	You write a text with a certain style or mood (atmosphere), based on an existing text.	You write a text in a certain style or with a certain mood (atmosphere).	You strengthen the style or mood of your text by playing with the style and content.

# More information

- Teachmi: [www.teachmi.eu](http://www.teachmi.eu)
  - Class management
  - Evaluation (Evaluation tools), Rubrics
  - Restorative circles based on SBL
- Heda:
  - SBL: lesson plans
- Self-made project, ART ECO (not available online)
  - Self directed projects (creativity disc)



# In Athens:

- How can you make your own lesson plans?
  - Goals
  - Structure of the lesson plan
  - Dividing assignments in 'What, How, Reflection and Feedback'
- Working with the OICO-principle
  - Building a small rubric, based on your lesson plan.



# Homework: applying the OICO- principle.

- See schemes below.
- Scheme 1: Assess yourself on different activities, based on the OICO-principle.
- Scheme 2: Describe the activity in one or two sentences.

You don't have to apply the OICO-principle on one set of activities. You can assess yourself on work activities, hobbies, activities with your children, ...

# Scheme 1: *Assess yourself on different activities* (or someone else).

Activity	1	2	3	4	5	6	7	8	9
Observation									
Imitation									
Creation									
Originality									

# Scheme 2: *Describe the activity in 1 or 2 sentences.*

Activity	Description
1	
2	
3	
4	
5	
6	
7	
8	
9	