Culturally & Linguistically Responsive Arts Teaching and Learning in Action
Strategies that Increase Student Engagement and Achievement

CALIFORNIA COUNTY SUPERINTENDENTS EDUCATIONAL SERVICES ASSOCIATION (CCSESA) ARTS INITIATIVE
STRATEGY: SNOWBALL
This strategy is part of a larger publication entitled *Culturally and Linguistically Responsive Arts Teaching and Learning in Action: Strategies that Increase Student Engagement and Achievement.*

This publication is the result of a yearlong process undertaken by the CCSESA Arts Initiative and the CISC Regional Arts Leads who serve on the Curriculum and Instruction Steering Committee/Visual and Performing Arts Subcommittee. CCSESA’s Creativity at the Core Initiative recognizes the transformative power of the arts in the lives of our students as they develop critical thinking skills and capacities that ensure success in our complex, multifaceted, globalized world. To download the entire publication, go to downloads in this module.
How To Use This Document

“\[\text{I believe it is impossible to make sense of life in this world except through art.}\]”

- Daniel Pinkwater
How to Use This Document

AUDIENCE
This handbook is designed with two primary users in mind.

Administrators/Other Leaders
Administrators and other arts and educational leaders can use this handbook to help them in designing professional development services, especially as those are focused on expanding teacher’s repertoire of culturally and linguistically responsive, interactive instructional strategies. Not only will the information in this handbook provide administrators and teacher leaders with a concise overview of key aspects of culturally and linguistically responsive pedagogy, but it will also provide an approach or template for thinking about how to select specific instructional strategies that translate that culturally and linguistically responsive pedagogy into classroom practice. By providing arts-specific examples of these strategies in action, teachers will be able to identify those that are most appropriate for their own settings. What’s more, the strategies and examples are likely to prompt leaders to recall other strategies already in their repertoires that they can revive, and to create new strategies of their own design.

Classroom Teachers/Teaching Artists/Arts Specialists
Classroom teachers, teaching artists, and arts specialists can use this handbook to help them design learning experiences for their students. The organization of each instructional strategy allows for teachers to understand the objectives and processes, and to adapt them to their own settings and students by customizing the content of the activities. As teachers make decisions about which strategies to incorporate into their learning plans, they will be able to construct sophisticated learning sequences designed to engage students actively in the learning, to build new learning opportunities that take full advantage of students’ languages, cultures, and prior experiences/knowledge, and to invite students into reflection and metacognitive activities that can spiral their learning to new levels.

STRATEGY TEMPLATE (See Figure 1)
Each strategy featured in this handbook is organized according to a format that includes the following:

Introductory Information
- Strategy Name
- Strategy Source
- Targeted Objectives
- Applicable Grade(s)
- Time Required
- Materials Required
- Grouping Recommendations

VAPA Connection
- Rationale for Use of the CLRP Strategy in VAPA Classroom Settings

Implementation Process
- Steps for Using the Strategy with Students
- Synthesis, Reflection/Debriefing Suggestions

CALIFORNIA COUNTY SUPERINTENDENTS EDUCATIONAL SERVICES ASSOCIATION (CCSESA) • ARTS INITIATIVE
How to Use This Document

STRATEGIES IN ACTION
(See Figure 2)
This handbook also provides examples of each strategy as it might be used in one of the arts disciplines (dance, music, theatre arts, visual arts, media arts, or integrated arts). These examples are organized according to a consistent format. This format includes:

**Introductory Information**
- Strategy Name
- VAPA Discipline Targeted
- Creativity at the Core Module Alignment
- Applicable Grade(s)
- Time Required
- Materials Required
- Grouping Recommendations
- Required Student Prior Preparation

**Planning Information**
- Theme/Big Idea
- Performance-Based Assessment
- Teacher Resources
- Learning about the Students

**Implementation Process**
- Assessing & Building Background Knowledge
- Engaging in the Activity
- Synthesis, Reflection, & Debriefing
- Applying Learning in New Contexts

**Pedagogical Principles & Specific CLRP Practices**
- Targeted Principles and Practices & How Addressed
  - Language & Culture
  - Learning Community
  - Student Agency, Voice, and Mindset
  - Stretching & Bridging

**USING THE STRATEGIES**
Teachers can make the best use of these strategies by thinking of them as instructional planning resources. Once a teacher has identified the big rational (the actual work to be accomplished) and experiential (the experience we want students to have as they work) outcomes, s/he can review the available strategies and determine which is most likely to address those outcomes. The teacher can then select from that subset of strategies the one that is the best fit for the target students (age, grade, language proficiency, background knowledge) and the content.

Educators can either select a particular strategy to use as part of a larger learning sequence, or they can create an extended learning sequence (unit of study, for example), by ordering/sequencing and integrating a series of strategies.

One recommendation we make to educators is that the first time they introduce a strategy to students, they do so with low-demand content so that students don't have to manage both learning the strategy and addressing cognitively demanding content at the same time. Over time, if a teacher recycles a strategy with different content, students will become expert at the strategy and will be able to carry it out more smoothly. In fact, students can become so expert at the strategies that as new students come into the classroom, students themselves can induct new students into how the strategies work. The fact that the strategies are LEARNABLE by students supports the development of autonomous, self-confident, and efficacious learners.

**CONNECTION TO THE CREATIVITY AT THE CORE MODULES**
Each strategy in action is tied to a particular Creativity at the Core module housed on the CCSESA Arts website at [www.ccsesaarts.org](http://www.ccsesaarts.org). This connection is indicated in the introductory information provided for each strategy in action. A particular strategy can be used in the context of a Creativity at the Core module but also used independently as it's integrated it into other curricula. As teachers become more familiar with the strategies, not only will they find new ways of using the strategies in their own arts disciplines, but they will also find themselves creating new versions of the "strategy in action".

In the strategies in action, the arts learning has been integrated in each strategy to create a classroom interaction that will not only provide learning in the arts, but present that learning in a way the enhances students' confidence and academic mindset.
**NAME OF STRATEGY**
A CLRP STRATEGY

*Brief Introduction to Strategy and Its CLRP Connections*

<table>
<thead>
<tr>
<th>OBJECTIVES</th>
<th>MATERIALS</th>
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<tbody>
<tr>
<td>GRADE(S)</td>
<td>GROUPING</td>
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<tr>
<td></td>
<td>SOURCE</td>
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<tr>
<td></td>
<td>TIME NEEDED</td>
</tr>
</tbody>
</table>

**PROCESS**

*Using the Strategy*

*Synthesis, Reflection/Debriefing*
## FIGURE 2: ACTIVITY TEMPLATE

(This is directly tied to a specific STRATEGY, and should explain how to use a particular STRATEGY in an actual classroom with real arts content.)

<table>
<thead>
<tr>
<th>NAME OF STRATEGY</th>
<th>A CLRP STRATEGY CONNECTED TO DANCE</th>
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<tbody>
<tr>
<td><strong>Brief Introduction to the Arts Activity</strong></td>
<td></td>
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<tr>
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<td><strong>CONTRIBUTING REGION/ ARTS LEAD</strong></td>
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<tr>
<td><strong>TARGET GRADE(S)</strong></td>
<td><strong>GROUPING</strong></td>
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<tr>
<td><strong>THEME/BIG IDEA</strong></td>
<td><strong>ARTS DISCIPLINE OBJECTIVE</strong></td>
</tr>
<tr>
<td><strong>LEARNING ABOUT THE STUDENTS</strong></td>
<td><strong>TEACHER RESOURCES</strong></td>
</tr>
<tr>
<td><strong>STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/KNOWLEDGE</strong></td>
<td><strong>PERFORMANCE-BASED ASSESSMENT</strong></td>
</tr>
<tr>
<td><strong>ASSESSING &amp; BUILDING BACKGROUND KNOWLEDGE</strong></td>
<td></td>
</tr>
<tr>
<td><strong>PROCESS</strong></td>
<td></td>
</tr>
<tr>
<td><strong>SYNTHESIS, REFLECTION/DEBRIEFING</strong></td>
<td><strong>APPLYING LEARNING IN NEW CONTEXTS</strong></td>
</tr>
</tbody>
</table>
## FIGURE 2: ACTIVITY TEMPLATE (continued)

### PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY

<table>
<thead>
<tr>
<th>✔ Check if addressed in the strategy.</th>
<th>SPECIFIC PEDAGOGICAL PRINCIPLES</th>
<th>HOW ADDRESSED BY STRATEGY?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identify and building on student strengths.</td>
<td>These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson’s Pedagogy of Confidence)</td>
<td>This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.</td>
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<tr>
<td>Establishing powerful relationships that nurture success.</td>
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<tr>
<td>Eliciting high intellectual performance.</td>
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<tr>
<td>Engaging students actively in the learning process.</td>
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<tr>
<td>Creating environments of enrichment rather than remediation.</td>
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<tr>
<td>Situating learning in the lives of students.</td>
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<tr>
<td>Addressing the prerequisites for learning.</td>
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</thead>
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<tr>
<td>Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.</td>
<td>How will this strategy contribute to creating a culturally and linguistically responsive learning environment?</td>
<td>How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?</td>
</tr>
<tr>
<td>Building a broad array of language/literacy, crosscultural, and multimedia communication skills.</td>
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<tr>
<td>Celebrating, respecting, and appreciating our language and cultural diversity.</td>
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<tr>
<td>Taking advantage of cultural traditions to help students process information more efficiently and effectively.</td>
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<tr>
<td>Being responsive to the lives of our students and families.</td>
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</tbody>
</table>
**FIGURE 2: ACTIVITY TEMPLATE (continued)**

<table>
<thead>
<tr>
<th>✓</th>
<th>SPECIFIC CLRP PRACTICES</th>
<th>HOW ADDRESSED BY STRATEGY?</th>
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<tr>
<td></td>
<td>How will this strategy contribute to creating a culturally and linguistically responsive learning environment?</td>
<td>How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?</td>
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### LEARNING COMMUNITY

- Developing a sense of community, self-determination, trust, and democracy.
- Providing affirmation, mutual respect, and validation.
- Minimizing social threats, and maximizing opportunities to connect with others in community.
- Creating a safe learning environment and modeling high expectations for learning.
- Promoting assets-based rather than deficit-focused perspectives and behaviors.
- Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.

### STUDENT AGENCY, VOICE, & MINDSET

- Honoring students’ voices and creating environments where student voice permeates the classroom instruction.
- Helping students create a counter-narrative about their identity as learners.
- Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.
- Supporting students in using their learning to create new knowledge, art, and understanding.
- Activating students’ ability to direct their attention to their own learning.
- Providing a clear process for reflecting and acting on teacher/peer feedback.

### STRETCHING & BRIDGING

- Intentionally connecting new learning to students’ background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.
- Challenging students and providing opportunities for them to “stretch,” expanding their potential to do more complex thinking and learning.
The arts are an essential part of American culture as a whole. It is very important that every young person come into direct contact with the arts — not only as a passive observer, but also as an active participant.

- Derek E. Gordon, Executive Director, Lincoln Center
# SNOWBALL
A CLRP Strategy

This strategy provides an opportunity for students to review, corroborate with evidence, and research questions related to their learning. By anchoring the strategy to students’ questions, curiosities, and needs to know, the strategy creates opportunities to bring students’ lives into the classroom and to build on and validate who they are.

## Objectives
- Review a topic that has been studied
- Employ literacy for real purposes
- Utilize critical thinking, synthesis, research, and problem-solving skills

## Materials
- Paper
- Pens/Pencils
- Rope/Ribbon

## Grade(s)
- 3-Adult

## Grouping
- Pairs & Whole Group

## Source
- Francisca Sánchez

## Time Needed
- 40 Minutes (May Vary)

## Process

### Using the Strategy
- Each student finds a partner.
- In each pair, students pose and answer a question or problem related to the topic they have studied. One person writes the question. The other person writes the answer on a separate sheet of paper.
- The students ball up their papers.
- The “question” students line up on one side of a line, rope, or ribbon.
- The “answer” students line up on the other side. Both lines should be facing each other.
- On the teacher’s signal, the students throw their “snowballs” across the line.
- At the teacher’s stop signal, everyone picks up one snowball and tries to find the partner snowball.
- In their new pairs, students read their question and answer, then use their resources (textbook, other print material available, posters, etc.) to verify the answer and to provide evidence (sources) that the answer is correct. If necessary, the students revise the answer.
- Students can also use their work to create group or class resource books for that topic.

### Note
The initial part of this activity is best used in a large open area, such as a cafeteria or a playground.

### Synthesis, Reflection/Debriefing
- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic?
- How did this task help you progress in your language development? How did this task help you become a better learner?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?
- Did you feel that the people in your class cooperated and listened well, communicated effectively, included all members, and helped everyone learn and grow?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked? What might you/your group/the class try next time to be more successful in a similar task?
Using the Featured CLRP Strategies with Arts Content

“Creativity is now as important in education as literacy.”

– Sir Ken Robinson
### Snowball

**A CLRP Strategy Connected to Visual Arts**

Students continue their work on the Japanese concept of Notan, including Elements and Principles of Design. This activity expands that learning to include: speaking, learning, and other language/thinking development skills (critical thinking, synthesis, research, and problem solving).

<table>
<thead>
<tr>
<th><strong>VAPA Discipline</strong></th>
<th><strong>Contributing Region/Arts Lead</strong></th>
<th><strong>Source</strong></th>
<th><strong>Module Alignment</strong></th>
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<tbody>
<tr>
<td>Visual Arts</td>
<td>2 - Susan Davis</td>
<td>Susan Davis</td>
<td>5 - Culturally Responsive Arts Learning</td>
</tr>
</tbody>
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<thead>
<tr>
<th><strong>Target Grade(s)</strong></th>
<th><strong>Grouping</strong></th>
<th><strong>Time Needed</strong></th>
<th><strong>Materials</strong></th>
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</thead>
</table>
| 7                   | Pairs        | 40 Minutes      | - Sheets of Paper
|                     |              |                 | - Writing Implement
|                     |              |                 | - Art Reference Materials |

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<thead>
<tr>
<th><strong>Theme/Big Idea</strong></th>
<th><strong>Visual Arts Objective</strong></th>
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<tbody>
<tr>
<td>Students have been learning about the elements and principles of design, specifically, the Japanese concept of Notan. They will ultimately identify the traits of Notan found in other cultures.</td>
<td>Identify the traits used in creating Japanese Notan that are found in the artwork of other cultures by analyzing the use of art elements and principles of Design.</td>
</tr>
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<table>
<thead>
<tr>
<th><strong>Learning About the Students</strong></th>
<th><strong>Teacher Resources</strong></th>
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</table>
| The teacher needs to know students’ levels of English literacy. The teacher needs to ensure students are familiar with the art vocabulary and concepts associated with the Elements of Art and Principles of Design. | 1. Understanding by Design, Wiggins and McTighe
3. Visual and Performing Arts Framework
4. CCSESA learning modules |

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<th><strong>Student Prior Preparation or Requisite Skills/Knowledge</strong></th>
<th><strong>Performance-Based Assessment</strong></th>
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| Students have been studying the Japanese art concept known as Notan. They are familiar with different works of art that display the concept of Notan (the balance between light and dark and space). Students are accustomed to giving and receiving feedback in pairs. They are familiar with a variety of resources and reference works available to them within the classroom. | • Teacher Observation
• Class Discussion
• Self-Evaluation |

#### Assessing & Building Background Knowledge
- The activity is preceded by a class discussion facilitated by the teacher, reviewing the vocabulary and concepts of Notan.
- The teacher-led discussion includes a review of reference materials and resources available to the students (i.e., technology, texts, posters, student art journals).

#### Process
- Each student finds a partner.
- In each pair, students pose and answer a question related to the concepts and terminology of Notan. One person writes the question. The other person writes the answer to that question on a separate piece of paper.
- The students ball up their papers.
- The “question” students line up on one side of a line, rope, or ribbon.
- The “answer” students line up on the other side. Both sides should be facing each other.
- On the teacher’s signal, the students throw their “snowballs” across the line.
- On the teacher’s STOP signal, students retrieve a snowball and try to find the person with the corresponding questions/answer.
- In their new pairs, students read the question and answer, then use their resources (text, internet, classroom posters, and art journals) to verify the answer and to provide evidence (sources) that the answer is correct. If necessary, students revise the answer.
- On subsequent days several pairs of students report to the whole group their question, answer, and evidence.
**SYNTHESIS, REFLECTION/DEBRIEFING**

- Which were some of the most challenging and rewarding parts of this task?
- How did this task help you remember what you already knew about Notan?
- How did this task help you to appreciate other students’ contributions to your learning?
- How did this activity and the following discussions make learning more or less effective for you?

**APPLYING LEARNING IN NEW CONTEXTS**

In subsequent lessons, students learn to recognize concepts of Notan in art forms from different cultures and artists. Discussion of the meaning and concept of ‘balance’ is explored.

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**PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY**

A **✓** Check if addressed in the strategy.

**SPECIFIC PEDAGOGICAL PRINCIPLES**

These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson’s Pedagogy of Confidence)

**HOW ADDRESSED BY STRATEGY?**

This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.

- Identifying and building on student strengths.
- Establishing powerful relationships that nurture success.
- Eliciting high intellectual performance.
- Engaging students actively in the learning process.
- Creating environments of enrichment rather than remediation.
- Situating learning in the lives of students.
- Addressing the prerequisites for learning.

A **✓** Check if addressed in the strategy.

**SPECIFIC CLRP PRACTICES**

How will this strategy contribute to creating a culturally and linguistically responsive learning environment?

**HOW ADDRESSED BY STRATEGY?**

How does this strategy address, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?

**LANGUAGE/CULTURE**

- Asserting the legitimacy of students’ languages and dialects and using students’ languages, cultures, experiences, and skills to create new successes.
- Building a broad array of language/literacy, crosscultural, and multimedia communication skills.
- Celebrating, respecting, and appreciating our language and cultural diversity.
- Taking advantage of cultural traditions to help students process information more efficiently and effectively.

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**SUPPORTING DOCUMENTATION**

- **SNOWBALL** (continued)
  - **A CLRP STRATEGY CONNECTED TO VISUAL ARTS**
  - **APPLYING LEARNING IN NEW CONTEXTS**
  - **PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY**
  - **LANGUAGE/CULTURE**
### SNOWBALL (continued)
A CLRP STRATEGY CONNECTED TO VISUAL ARTS

<table>
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<td>✓ Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.</td>
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<td>Supporting students in using their learning to create new knowledge, art, and understanding.</td>
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<td>Activating students’ ability to direct their attention to their own learning (awakening the RAS).</td>
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<td>Providing a clear process for reflecting and acting on teacher/peer feedback.</td>
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<th>STRETCHING &amp; BRIDGING</th>
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<td>✓ Intentionally connecting new learning to students’ background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.</td>
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<td>Challenging students and providing opportunities for them to “stretch”, expanding their potential to do more complex thinking and learning.</td>
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Student Reflection & Debriefing

“...The arts are a major area of human cognition, one of the ways in which we know about the world and express our knowledge. Much of what is said in the arts cannot be said in another way."

– Dr. Howard Gardner, Harvard Graduate School of Education
We have a responsibility to help our students develop autonomy as learners. That means helping them to develop the sorts of social, cognitive, linguistic, and metacognitive learning strategies that help them figure out how to be better learners.

By providing students with structures that help them reflect and think metacognitively about their learning, we allow them to make meaning and contextualize and synthesize learning. By thinking about HOW they accomplished a cognitive task, students are learning about learning. They learn how to learn by thinking critically and using information creatively. We can also provide them with questioning/reflection strategies and structures that, used regularly, help students not only learn more about their learning processes, but also begin to organize their learning strategies.

One of the issues for many students is that they may not realize that there ARE strategies they can use to help them be more successful. It’s critical, therefore, that students have plenty of opportunities to debrief their learning experiences. We can do that by engaging students directly in using reflection and debriefing protocols and prompts.8

REFLECTION
Provide questions for students to reflect on their learning through the strategy/activity.

■ What was the most challenging or rewarding part of this task?
■ How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
■ How did this task help you (1) build stronger relationships and connections with others; (2) develop respect for others’ perspectives; (3) take responsibility for your/others’ learning; and/or (4) connect to learning that is important/interesting to you?
■ How will you be able to use what you did/learned in this task to help you in future learning tasks?

PROCESS DEBRIEFING
Identify questions and sentence starters that help students think about their learning and how they accomplished the task.

■ Appreciation & Recognition
  » It helped me when . . .
  » I appreciated . . .
  » Thank you for . . .
  » It felt good when . . .
■ What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
■ What might you/your group/the class try next time to be more successful in a similar task?
■ Did you feel that the people in your class/group
  » Cooperated?
  » Listened well and communicated effectively?
  » Included all members?
  » Facilitated learning/growth for all members?

REFLECTIVE PRACTICE
As you consider incorporation of specific strategies into your instructional planning, reflect on this key question. How can this strategy or activity facilitate learners’ growth in the following areas?

■ Academic/Cognitive Development?
■ Linguistic Development?
■ Social/Affective Development?
■ Artistic/Creative Development?
■ Metacognitive Development?

When your selection and integration of specific interactive strategies facilitates students’ development simultaneously in all of these areas, you dramatically magnify the power of your instructional approach.