STRATEGY: FISHBOWL
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

"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
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. 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.
# How to Use This Document

**FIGURE 1: STRATEGY TEMPLATE**

<table>
<thead>
<tr>
<th>NAME OF STRATEGY</th>
<th>A CLRPT STRATEGY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Brief Introduction to Strategy and Its CLRPT Connections</strong></td>
<td></td>
</tr>
<tr>
<td><strong>OBJECTIVES</strong></td>
<td><strong>MATERIALS</strong></td>
</tr>
<tr>
<td>GRADE(S)</td>
<td>GROUPING</td>
</tr>
<tr>
<td><strong>PROCESS</strong></td>
<td></td>
</tr>
</tbody>
</table>

*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>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Brief Introduction to the Arts Activity</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VAPA DISCIPLINE</th>
<th>CONTRIBUTING REGION/ ARTS LEAD</th>
<th>SOURCE</th>
<th>MODULE ALIGNMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>TARGET GRADE(S)</td>
<td>GROUPING</td>
<td>TIME NEEDED</td>
<td>MATERIALS</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>THEME/BIG IDEA</th>
<th>ARTS DISCIPLINE OBJECTIVE</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>LEARNING ABOUT THE STUDENTS</th>
<th>TEACHER RESOURCES</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/ KNOWLEDGE</th>
<th>PERFORMANCE-BASED ASSESSMENT</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>ASSESSING &amp; BUILDING BACKGROUND KNOWLEDGE</th>
<th></th>
</tr>
</thead>
</table>

<table>
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<tr>
<th>PROCESS</th>
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</table>

<table>
<thead>
<tr>
<th>SYNTHESIS, REFLECTION/DEBRIEFING</th>
<th>APPLYING LEARNING IN NEW CONTEXTS</th>
</tr>
</thead>
</table>

Culturally & Linguistically Responsive Arts Teaching and Learning in Action
### FIGURE 2: ACTIVITY TEMPLATE (continued)

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

<table>
<thead>
<tr>
<th>SPECIFIC PEDAGOGICAL PRINCIPLES</th>
<th>HOW Addressed by Strategy?</th>
</tr>
</thead>
<tbody>
<tr>
<td>✓ <strong>Check if addressed in the strategy.</strong></td>
<td>This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.</td>
</tr>
</tbody>
</table>

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

- 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.

<table>
<thead>
<tr>
<th>SPECIFIC CLRTPRACTICES</th>
<th>HOW Addressed by Strategy?</th>
</tr>
</thead>
<tbody>
<tr>
<td>✓ <strong>Check if addressed in the strategy.</strong></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>
</tbody>
</table>

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

**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.
- Being responsive to the lives of our students and families.
### How to Use This Document

#### FIGURE 2: ACTIVITY TEMPLATE (continued)

<table>
<thead>
<tr>
<th>✔️</th>
<th>SPECIFIC CLRP PRACTICES</th>
<th>HOW ADDRESSED BY STRATEGY?</th>
</tr>
</thead>
<tbody>
<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>
</tr>
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</table>

#### 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
**Featured Strategy Description**

**FISHBOWL**  
A CLRP STRATEGY

This strategy provides a protocol to allow a small subset of a larger group to engage deeply in a conversation from which new, deeper learnings emerge as well as possible next steps. The protocol allows a larger group to witness, and through the empty chair, be part of the smaller conversation.

**OBJECTIVES**
- Deepen and extend understanding
- Engage in conversation from which new learnings emerge
- Identify next steps to engage a whole group in a conversation inside of which new learning can emerge as well as possible next steps
- Structure a focused conversation

**MATERIALS**
- Student Journals or Logs
- Facilitator’s Questions (To Be Developed by Teacher and/or Teacher and Students)
- Chart Paper/Markers

**GRADE(S)**  
4-Adult

**GROUPING**  
Small Group/Whole Group

**SOURCE**  
Adapted from Steven Zuieback

**TIME NEEDED**  
45 Minutes

**PROCESS**

*Using the Strategy*
- A circle of chairs (6-14) is placed in the middle of the room. This is surrounded by all other chairs to form concentric circles. Two additional chairs are included in the center circle (fishbowl) – an “empty chair” and a facilitator chair.
- A recorder and a facilitator are identified. The facilitator’s role is to:
  » Convene the Fishbowl.
  » Frame the outcomes of the process.
  » Establish the roles and rules of engagement.
  » Lead and manage the conversation through a series of questions directed at deepening insight and building new strategies and approaches.
  » Assure that the recorder is charting key responses by category.
  » Summarize the work of the group and close the process.
- The facilitator invites students to self-select into the fishbowl by inviting those people to the center who feel that they have significant insights regarding the selected conversation topic. These people form the inside fishbowl. All other people surrounding the inner fishbowl will have an opportunity to contribute by using the “empty chair”.
- The facilitator leads the conversation through a series of areas of focus by asking directed questions. The objective is to keep the energy flowing in the fishbowl and the group as a whole. It is also essential that the facilitator and recorder pre-arrange the areas to be charted and that the recorder visually captures key responses by category. They can enlist a couple of students to assist with the task if necessary.
- After 5 minutes or so, the facilitator opens the empty chair(s), and students in the outer circle are now able to move to one of the empty chairs, one at a time. Their role while in the empty chair is to make a provocative comment, ask a pertinent question, or offer insight into any aspect of the conversation to that moment, including pointing out areas that the conversation has not yet touched on. Once the comment/question is posed, the student leaves the empty chair and returns to the outer circle, and another student can move into the empty chair. The fishbowl participants do not have to respond to the question or comment, but they may if they want.
- After about 15-20 minutes of conversation, the facilitator closes the fishbowl by asking participants for a final brief comment, and then offering a summary or synthesis statement, referring back to what the recorder has charted.
- Once the fishbowl conversation has concluded, the teacher asks all students to do some journal reflection about what they heard, what they learned (insights, ahas!), and what might be next steps.
- After the journal reflection, the teacher facilitates a debriefing session where all students are able to offer their thoughts/ reflections on the content and process. The teacher charts the key learnings/insights and the next steps.

**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 improve your own work, approach, or thinking?
- How did this task help you (1) build stronger relationships and connections with your peers; (2) develop respect for your peers’ perspectives; (3) take responsibility for your learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned today to help you in future learning tasks?
- What helped you succeed at the task? What kept you from being as successful as you would have liked?
- Did you feel that you and your classmates cooperated and listened well and communicated effectively?
Using the Featured CLRP Strategies with Arts Content

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

- Sir Ken Robinson
### FISHBOWL
**A CLRP STRATEGY CONNECTED TO VISUAL ARTS**

This strategy provides a protocol to allow a small subset of a larger group to engage deeply in a conversation from which new, deeper learnings emerge as well as possible next steps. The protocol allows a larger group to witness, and through the empty chair, be part of the smaller conversation.

The use of this strategy assists with development of artful discussion as it relates to building students’ questioning skills that will assist them with a deeper understanding of the visual art. Understanding the work of the artist, the intent gives more insight to the work. The Visual and Performing Arts Strands such as Aesthetic Valuing assist in making meaning of the visual art. The Strand of Historic and Cultural Context is used to assist with understanding of different cultural and historical perspectives by observing and analyzing works of art and those who created the work.

<table>
<thead>
<tr>
<th>VAPA DISCIPLINE</th>
<th>CONTRIBUTING REGION/ARTS LEAD</th>
<th>SOURCE</th>
<th>MODULE ALIGNMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual Arts</td>
<td>3 – Steven Winlock</td>
<td>Steven Winlock</td>
<td>3 – Common Core &amp; 4 Cs</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TARGET GRADE(S)</th>
<th>GROUPING</th>
<th>TIME NEEDED</th>
<th>MATERIALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>6-8</td>
<td>Whole Group &amp; Small Group</td>
<td>45 Minutes</td>
<td>Module 3 Common Core PPT</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Facilitator Questions</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Student Reflective Journal</td>
</tr>
</tbody>
</table>

#### THEME/BIG IDEA
The students will develop artful discussions through their understanding and analysis of the artist intent that guides the visual art. The types of questions developed for review with the artist interview will give a understanding of the visual art.

#### VISUAL ARTS OBJECTIVE
Use historical, cultural, and other contextual information about an artist and a particular artwork to make hypotheses about the artist’s intent; craft inquiries that are likely to allow us to know more definitively the artist’s intent. Engage in an “artful conversation” to more deeply understand a particular artist and his/her work.

#### LEARNING ABOUT THE STUDENTS
Know who your English Learners are and the levels of English language proficiency to assist with the formation of the groups to support discussion and conversation.

#### TEACHER RESOURCES
Creativity at the Core, Module 3 Common Core:
- Implementing Arts through Communication,
- Collaboration, Critical Thinking, and Creativity
- Assessment of EL Student Language Levels

#### STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/KNOWLEDGE
Students should have an understanding of Artist Intent, the concept of what directed the artist in the making of the visual art, i.e., the inspiration, the message by the artist, the rationale for the visual art.

Students should have an understanding of “Artful Discussions” to assist with developing their understanding and analysis of visual art.

#### PERFORMANCE-BASED ASSESSMENT
The reflections in the student journal will serve as the performance-based assessment. The questions that students are to reflect on are: Did this process assist you in having an artful discussion and how? Did the focus of understanding of the artist intent give a deeper understanding of the painting? Why?

#### ASSESSING & BUILDING BACKGROUND KNOWLEDGE
- Students will build knowledge and understanding of how the “artist intent” has direct impact on the visual art produced.
- Students will build how the visual and performing Arts Strands of Historic and Cultural Context and Aesthetic Valuing, and how they play a role in the development and impact of the visual art display.

#### PROCESS
- A circle of 6-10 chairs is placed in the middle of the room. This is the fishbowl circle. Students are chosen or volunteer to be part of the fishbowl circle. The fishbowl conversation will happen among these students. The facilitator ensures that 1 or 2 chairs remain empty.
- An outer circle of chairs is placed around the center circle of chairs. The remaining students sit in the outer circle. Their role is as observers, and they will pay close attention to the fishbowl conversation, making notes about the content of the conversation as well as the dynamics/interactions within the fishbowl. Students in the outside circle will serve as observers and will debrief interactions noted with those in the inner circle. If there is something in particular that the teacher/facilitator wants the observers to note, s/he makes it clear.
**Strategy in Action with Arts Content**

**FISHBOWL (continued)**

A CLRP STRATEGY CONNECTED TO VISUAL ARTS

- Facilitator (teacher) presents the picture from the Module 3 PPT - Shoemakers, 1999 by Hung Liu, so that everyone in the inner and outer circles are able to see it clearly.
- The fishbowl conversation will focus on the intent of the artist in painting this picture. The facilitator opens the fishbowl conversation by asking the center circle participants to imagine that they are the artist (Hung Liu). The facilitator provides a 30-60 second description of the artist’s background. Then the facilitator asks students to share what the artist’s motivation or intent must have been, given what they see in the picture and what they know about the artist.
- After a few minutes of this sharing, the facilitator asks the fishbowl participants to think of what questions they might want to ask the artist to find out more definitively the artist’s intent, and why those questions would be important.
- The fishbowl participants offer their thoughts in response to the question.
- After 5 minutes or so, the facilitator opens the empty chair(s), and students in the outer circle are now able to move to one of the empty chairs, one at a time. Their role while in the empty chair is to make a provocative comment, ask a pertinent question, or offer insight into any aspect of the conversation that moment, including pointing out areas that the conversation has not yet touched on. Once the comment/question is posed, the student leaves the empty chair and returns to the outer circle, and another student can move into the empty chair. The fishbowl participants do not have to respond to the question or comment, but they may if they want.
- After about 15-20 minutes of conversation, the facilitator closes the fishbowl by asking participants for a final brief comment, and then offering a summary or synthesis statement.
- Once the fishbowl conversation has concluded, the teacher asks all students to do some journal reflection about what they heard, what they learned (insights, ahas!), and what might be next steps.
- After the journal reflection, the teacher facilitates a debriefing session where all students are able to offer their thoughts/reflections on the content and process. The teacher charts the key learnings/insights and the next steps.

**TEACHER NOTE:**
- Possible questions that will surface during the fishbowl conversation (about how to discover the artist’s intent) might include: Why did you choose this subject to paint? What was your inspiration? Do you have a personal connection? Was there any historical significance? Does your use of the media have any reflection on your intent? Do the different generations depicted in the picture have any significance?

**SYNTHESIS, REFLECTION/DEBRIEFING**

The teacher engages students in a discussion around the following questions:
- What happened in how the fishbowl participants communicated and/or interacted that helped us gain new learning and insights?
- What content surfaced that increased our understanding of both the notion of ARTIST INTENT and the specific intent of this artist?
- How did this process of the “fishbowl” artful discussions help us more deeply understand the painting and why?
- What do you think the artist might have said if he had been listening to the fishbowl conversation and our subsequent debriefing?

**APPLYING LEARNING IN NEW CONTEXTS**

The use of this strategy assists with development of artful discussion as it relates to building students’ questioning skill that will assist them with a deeper understanding of the visual art. Understanding the work of the artist, how the artist’s intent guides the visual art, will give more insight to the painting and will also guide their artful discussion skills.

The Visual and Performing Arts Strands such as Aesthetic Valuing assist in making meaning of visual art. The strand of Historic and Cultural Context is used to assist with understanding of different cultural and historical contexts and perspectives by observing and analyzing works of art and those who created the work.

**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>✓</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>
</tr>
</tbody>
</table>

Identifying and building on student strengths. Because the conversation starts in and draws from students’ own knowledge and experience, it builds directly on their strengths.
**FISHBOWL** *(continued)*

**A CLRP STRATEGY CONNECTED TO VISUAL ARTS**

<table>
<thead>
<tr>
<th>Establishing powerful relationships that nurture success.</th>
<th>The conversation asks students to think deeply about the topic and to draw inferences and make conclusions, all higher order thinking skills.</th>
</tr>
</thead>
<tbody>
<tr>
<td>✓ Eliciting high intellectual performance.</td>
<td>The students and their thinking is at the center of this activity. They are active participants in the learnings that emerge.</td>
</tr>
<tr>
<td>✓ Engaging students actively in the learning process.</td>
<td>This activity assumes that students are capable and skilled and draws on those capacities and skills, rather than assuming that they need to be fixed.</td>
</tr>
<tr>
<td>✓ Creating environments of enrichment rather than remediation.</td>
<td>Situating learning in the lives of students.</td>
</tr>
</tbody>
</table>

**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 addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?

<table>
<thead>
<tr>
<th>LANGUAGE/CULTURE</th>
<th>Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.</th>
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<tbody>
<tr>
<td>Building a broad array of language/literacy, crosscultural, and multimedia communication skills.</td>
<td></td>
</tr>
<tr>
<td>✓ Celebrating, respecting, and appreciating our language and cultural diversity.</td>
<td>Students learn to value diverse perspectives and traditions through the understanding of the artist intent and how the cultural aspect influenced the visual art.</td>
</tr>
<tr>
<td>✓ Taking advantage of cultural traditions to help students process information more efficiently and effectively.</td>
<td>Cultural traditions will be noted and the influence on the artist.</td>
</tr>
<tr>
<td>Being responsive to the lives of our students and families.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LEARNING COMMUNITY</th>
<th>Developing a sense of community, self-determination, trust, and democracy.</th>
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</thead>
<tbody>
<tr>
<td>✓ Providing affirmation, mutual respect, and validation.</td>
<td>The activity will demonstrate respect as it guides students to more deeply understand artist intent.</td>
</tr>
<tr>
<td>Minimizing social threats and maximizing opportunities to connect with others in community.</td>
<td></td>
</tr>
<tr>
<td>✓ Creating a safe learning environment and modeling high expectations for learning.</td>
<td>This activity helps organize a safe environment to support discussions.</td>
</tr>
<tr>
<td>Promoting assets-based rather than deficit-focused perspectives and behaviors.</td>
<td></td>
</tr>
<tr>
<td>✓ 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.</td>
<td>The discussion around the cultural or historical influence that shaped artist intent will assist with positive portrayals of students and families of color.</td>
</tr>
<tr>
<td>STUDENT AGENCY, VOICE, &amp; MINDSET</td>
<td></td>
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<tr>
<td>-----------------------------------</td>
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</tr>
<tr>
<td>Honoring students’ voices and creating environments where student voice permeates the classroom instruction.</td>
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</tr>
<tr>
<td>Helping students create a counter-narrative about their identity as learners.</td>
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<tr>
<td>✓ Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.</td>
<td>The ability to have discussions will assist with the development of speaking and communication skills.</td>
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<tr>
<td>Supporting students in using their learning to create new knowledge, art, and understanding.</td>
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<tr>
<td>Activating students’ ability to direct their attention to their own learning (awakening the RAS).</td>
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<tr>
<td>Providing a clear process for reflecting and acting on teacher/peer feedback.</td>
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<tr>
<th>STRETCHING &amp; BRIDGING</th>
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<tr>
<td>✓ Intentionally connecting new learning to students’ background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.</td>
<td>Students will draw on their cultural knowledge and experiences to support their discussion of the historical and cultural aspect of the art as it influenced the artist intent.</td>
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<tr>
<td>✓ Challenging students and providing opportunities for them to “stretch”, expanding their potential to do more complex thinking and learning.</td>
<td>The concepts in artful discussion will assist with 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.

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.