

Culturally & Linguistically Responsive Arts Teaching and Learning in Action

Strategies that Increase Student Engagement and Achievement





STRATEGY: ALTERED TEXTS

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.

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How To Use This Document



“ *I believe it is impossible to make sense of life in this world except through art.* **”**

- Daniel Pinkwater

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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



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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.

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FIGURE 1: STRATEGY TEMPLATE

NAME OF STRATEGY			
A CLRP STRATEGY			
Brief Introduction to Strategy and Its CLRP Connections			
OBJECTIVES		MATERIALS	
GRADE(S)	GROUPING	SOURCE	TIME NEEDED
PROCESS			
Using the Strategy			
Synthesis, Reflection/Debriefing			

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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.)

NAME OF STRATEGY A CLRP STRATEGY CONNECTED TO DANCE			
<i>Brief Introduction to the Arts Activity</i>			
VAPA DISCIPLINE	CONTRIBUTING REGION/ ARTS LEAD	SOURCE	MODULE ALIGNMENT
TARGET GRADE(S)	GROUPING	TIME NEEDED	MATERIALS
THEME/BIG IDEA		ARTS DISCIPLINE OBJECTIVE	
LEARNING ABOUT THE STUDENTS		TEACHER RESOURCES	
STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/ KNOWLEDGE		PERFORMANCE-BASED ASSESSMENT	
ASSESSING & BUILDING BACKGROUND KNOWLEDGE			
PROCESS			
SYNTHESIS, REFLECTION/DEBRIEFING		APPLYING LEARNING IN NEW CONTEXTS	

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FIGURE 2: ACTIVITY TEMPLATE *(continued)*

PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY		
 Check if addressed in the strategy.	SPECIFIC PEDAGOGICAL PRINCIPLES <i>These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)</i>	HOW ADDRESSED BY STRATEGY? <i>This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.</i>
	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.	
 Check if addressed in the strategy.	SPECIFIC CLRP PRACTICES <i>How will this strategy contribute to creating a culturally and linguistically responsive learning environment?</i>	HOW ADDRESSED BY STRATEGY? <i>How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?</i>
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.	

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FIGURE 2: ACTIVITY TEMPLATE *(continued)*

 Check if addressed in the strategy.	SPECIFIC CLRP PRACTICES <i>How will this strategy contribute to creating a culturally and linguistically responsive learning environment?</i>	HOW ADDRESSED BY STRATEGY? <i>How does this strategy address, contribute to, and/or enact one or more of these features of culturally and linguistically responsive learning environments?</i>
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.	

Featured Strategy Description

ALTERED TEXTS A CLRP STRATEGY

This is an art-centered literacy strategy that is truly tied to integrated learning. This activity allows participants to enter a text first, and make a deep connection with it personally, prior to having to engage in any other kind of analysis. This strategy is proven to increase engagement and can be utilized in any subject area. The important part of this is that it offers an anxiety-free opportunity to create a completed artwork. It also builds the capacity for participants to connect with the words of others. This is an important skill moving forward with making text-to-text connections, text-to-self connections, and text-to-world connections. For younger participants, this strategy allows them to engage in texts they may have thought were over their heads.

OBJECTIVES

- Allow participants to engage with language creatively
- Allow participants to find themselves in the voice of others
- Build on prior knowledge
- Engage in creative expression
- Introduce students to authors

MATERIALS

- A Text (Usually something related to what students will be studying or learning about)
- Colored Pens/Markers/Pencils

GRADE(S)
K-Adult

GROUPING
Individual

SOURCE
Derek Fenner

TIME NEEDED
60-90 Minutes

PROCESS

Using the Strategy

- Provide each participant with a written text. This can be a chapter or an article, and students do not need to have the same page. They also do not have to have read the text, but the content of the text should be something related to what students will be studying or learning about. You can also choose text that brings up important issues you want to discuss. It is a good idea to offer texts in every language represented in your setting. This allows non-native English speakers full expression.
- Ask them to circle with a pencil words or phrases that they are drawn to.
- Then show Tom Phillips, "Humument" <http://www.tomphillips.co.uk/humument/slideshow/1-50>
- Let them explore his work.
- Use some Visual Thinking Strategies to discuss the work: <https://vtshome.org/>
 - » What is going on in this picture?
 - » What do you see that makes you say that?
 - » What more can we find?
- Then ask them to look back at their text and create a Tom Philips inspired work of art.
- Have them hang up their artwork.
- Engage the students in a discussion of their work, in the same way that they discussed Phillips' work. What surprised them about the process?
- Discuss what they know about the text just by the process and looking at the artwork.
- Make sure to allow those who speak all of the languages a chance to talk about what they saw/experienced to those who only speak English.
- At this point, ask students to read the actual text. They will find comfort when they get to the part of the text that they altered. This will allow them to feel like an expert in at least one part of the text.

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 as well as learn something new?
- How did this activity help you get into a text that you perhaps thought was too difficult at first?
- How did this activity help you relate to someone else's writing/thinking?
- How did this task help you (1) develop respect for your peers' perspectives; and/or (2) 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

Strategy in Action with Arts Content

ALTERED TEXTS

A CLRP STRATEGY CONNECTED TO VISUAL ARTS

This art-centered literacy strategy allows participants to make a deep personal connection with complex text prior to having to engage in any other kind of analysis and builds the capacity for participants to connect with the words of others. This is an important skill moving forward with making text-to-text connections, text-to-self connections, & text-to-world connections.

VAPA DISCIPLINE Visual Arts	CONTRIBUTING REGION/ ARTS LEAD 4 – Derek Fenner	SOURCE Derek Fenner	MODULE ALIGNMENT 4 – Court/Community Schools 5 – Culturally Responsive Arts Learning
TARGET GRADE(S) 4 – Adult	GROUPING Individual	TIME NEEDED 60-90 Minutes	MATERIALS • A Text • Pens, Markers, Colored Pencils

THEME/BIG IDEA Finding yourself in the voice of others. How can you connect to an author or text?	VISUAL ARTS OBJECTIVE Create a finished artwork on a page of text, and discuss the themes of the author or the text with which students engage.
LEARNING ABOUT THE STUDENTS If the classroom has second-language learners, the activity should allow for more than one language in both the expression and in the content of the activity.	TEACHER RESOURCES Module 4 has a few slides on this in a screencast video on art-centered literacy strategies.
STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/ KNOWLEDGE Though this strategy can be scaffolded for younger, pre-writing participants, it is best utilized with participants who can already write.	PERFORMANCE-BASED ASSESSMENT Students will create a finished artwork on a text. Students will then be able to discuss the themes of the author or text they engaged with.

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

This strategy directly surfaces prior knowledge of students. It then extends that prior knowledge into new understandings.

PROCESS

- Provide each participant with a written text. This can be a chapter or an article, and students do not need to have the same page. They also do not have to have read the text, but the content of the text should be something related to what students will be studying or learning about. You can also choose text that brings up important issues you want to discuss. It is a good idea to offer texts in every language represented in your setting. This allows non-native English speakers full expression.
- Ask them to circle with a pencil words or phrases that they are drawn to.
- Then show Tom Phillips, “Humument” <http://www.tomphillips.co.uk/humument/slideshow/1-50>
- Let them explore his work.
- Use some Visual Thinking Strategies to discuss the work: <https://vtshome.org/>
 - » What is going on in this picture?
 - » What do you see that makes you say that?
 - » What more can we find?
- Then ask them to look back at their text and create a Tom Philips inspired work of art.
- Have them hang up their artwork.
- Engage the students in a discussion of their work, in the same way that they discussed Phillips’ work. What surprised them about the process?
- As part of the discussion, have students reflect on and share the design/visual arts elements that they incorporated into their artwork. How do these make the artwork more powerful?
- Discuss what they know about the text just by the process and looking at the artwork.
- Make sure to allow those who speak all of the languages a chance to talk about what they saw/experienced to those who only speak English.
- At this point, ask students to read the actual text. They will find comfort when they get to the part of the text that they altered. This will allow them to feel like an expert in at least one part of the text.

Strategy in Action with Arts Content

ALTERED TEXTS *(continued)*

A CLRP STRATEGY CONNECTED TO VISUAL ARTS

SYNTHESIS, REFLECTION/DEBRIEFING

The teacher engages students in a discussion around the following questions:

- 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 as well as learn something new?
- How did this activity help you get into a text that you perhaps thought was too difficult at first?
- How did this activity help you relate to someone else's writing/thinking?
- How did this task help you (1) develop respect for your peers' perspectives; and/or (2) 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?

APPLYING LEARNING IN NEW CONTEXTS

Students will build an understanding of the connection of awards to the development of skills such as quality of performance; building of skills; goal setting.

PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY

✓ <i>Check if addressed in the strategy.</i>	SPECIFIC PEDAGOGICAL PRINCIPLES <i>These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)</i>	HOW ADDRESSED BY STRATEGY? <i>This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.</i>
✓	Identifying and building on student strengths.	Builds on student's prior knowledge of poetry and effective communication.
	Establishing powerful relationships that nurture success.	
✓	Eliciting high intellectual performance.	Builds on students own sense of self as a powerful learner.
✓	Engaging students actively in the learning process.	Students actively engage in creating new art.
✓	Creating environments of enrichment rather than remediation.	Students are seen as capable learners and do-ers who can access complex text.
	Situating learning in the lives of students.	
	Addressing the prerequisites for learning.	

✓ <i>Check if addressed in the strategy.</i>	SPECIFIC CLRP PRACTICES <i>How will this strategy contribute to creating a culturally and linguistically responsive learning environment?</i>	HOW ADDRESSED BY STRATEGY? <i>How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?</i>
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LANGUAGE/CULTURE

✓	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	Students are provided with texts in their own languages and encouraged to use their languages throughout the process.
✓	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	Students are encouraged to explore multiple uses of language to communicate their own experiences, thoughts, and ideas.

Strategy in Action with Arts Content

ALTERED TEXTS *(continued)*

A CLRP STRATEGY CONNECTED TO VISUAL ARTS

LANGUAGE/CULTURE *(continued)*

✓	Celebrating, respecting, and appreciating our language and cultural diversity.	The languages and cultures of every student are respected and used.
	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	
✓	Being responsive to the lives of our students and families.	The activity helps students draw on their own lives and experiences.

LEARNING COMMUNITY

✓	Developing a sense of community, self-determination, trust, and democracy.	<i>Students work as a community to share their work.</i>
✓	Providing affirmation, mutual respect, and validation.	Students' work and ideas are accepted as valid and valuable.
✓	Minimizing social threats, and maximizing opportunities to connect with others in community.	The classroom becomes a safe space for all students to participate fully.
✓	Creating a safe learning environment and modeling high expectations for learning.	This activity encourages students to take risks without penalty.
✓	Promoting assets-based rather than deficit-focused perspectives and behaviors.	Students are seen as capable and bringing rich experiences and language.
	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.	Students draw from their own languages and experiences to create new art.
✓	Helping students create a counter-narrative about their identity as learners.	Students are expected to see themselves as learners and to voice their own identities.
	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.	This activity guides students in creating new art based on their ideas and experiences.
	Activating students' ability to direct their attention to their own learning (awakening the RAS).	
✓	Providing a clear process for reflecting and acting on teacher/peer feedback.	Students engage in personal reflection and debriefing.

STRETCHING & BRIDGING

✓	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	This activity intentionally asks students to draw from their own experiences and knowledge to create new learning and art.
✓	Challenging students and providing opportunities for them to "stretch," expanding their potential to do more complex thinking and learning.	Students are guided in moving from their own ideas to accessing complex text.



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

Student Reflection & Debriefing⁷

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.