

Culturally & Linguistically Responsive Arts Teaching and Learning in Action

Strategies that Increase Student Engagement and Achievement





STRATEGY: FACE-TO-FACE

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.

STUART FOUNDATION

IMPROVING LIFE OUTCOMES FOR YOUNG PEOPLE THROUGH EDUCATION

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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			
<i>Brief Introduction to Strategy and Its CLRP Connections</i>			
OBJECTIVES		MATERIALS	
GRADE(S)	GROUPING	SOURCE	TIME NEEDED
PROCESS			
<i>Using the Strategy</i>			
<i>Synthesis, Reflection/Debriefing</i>			

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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 CLRP Strategies

“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

FACE-TO-FACE A CLRP STRATEGY

This strategy provides students with opportunities to explore more deeply what they have learned and to make connections with other students and the content. Students must attend to context, and this process of contextualizing and articulating their learnings and knowledge helps students develop greater confidence in their own judgments. By focusing students on identifying different voices and perspectives, this strategy also creates a space for students to think more profoundly about the nature of voice in general and of their own voice more specifically.

OBJECTIVES • Use communication and listening skills • Introduce new perspectives on topics/learnings under study • Make a personal connection to the new learnings		MATERIALS • Excerpt Pages	
GRADE(S) 3-Adult	GROUPING Small & Whole Group	SOURCE Francisca Sánchez	TIME NEEDED Varies

PROCESS

Using the Strategy

- Teacher prepares brief excerpts from the text being studied, so that there is one excerpt per page. Each page has a different excerpt. (Historical or literary speeches are good choices.)
- Each student receives one of the excerpts.
- With the page in hand, each student goes to someone from another table or part of the room and reads the excerpt to him/her. Then, the other student reads his/her excerpt.
- Students repeat this process with 4 or 5 other people, making sure that they approach people with whom they don't usually interact.
- When time is called, students return to their tables/desks.
- With their table group, students have a conversation about the following:
 - a. Whose speech/text is this? Put the speech and the orator in historical (or literary, political, social - depending on the text) context.
 - b. What was your experience as you read your part and as you listened to others' parts?
 - c. Did anything surprise you?
 - d. How did this activity help you connect to others in the class?

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 text? How did this activity help you learn new things about the text/events?
- How did this task help you (1) build stronger relationships and connections with your peers; (2) develop respect for your peer's perspectives; (3) take responsibility for your/other student's 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/the class succeed at the task? What kept you/your class from being as successful as you would have liked?
- Did you feel that you and your peers 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

FACE TO FACE

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

This strategy provides a collaborative process that helps students process and synthesize information/learning they are experiencing by transforming that learning into an experience that combines artistry, oracy, and literacy.

VAPA DISCIPLINE Theatre Arts	CONTRIBUTING REGION/ ARTS LEAD 2 – Susan Davis	SOURCE Susan Davis	MODULE ALIGNMENT 8 – Language, Arts, & History 13 – English Learners & Theatre Arts
TARGET GRADE(S) 4-5	GROUPING This activity involves pairs of students sharing information, and then sharing with both a small and then larger group.	TIME NEEDED Variable. This activity can be shortened or lengthened as time allows.	MATERIALS - Excerpts from Play (Historical Hysteria or similar, with one excerpt per page, focusing on a historical figure.) - Chart Paper

THEME/BIG IDEA Students have been learning about state and national history. They will ultimately perform a play incorporating music and dance to demonstrate and share their knowledge of select historical figures.	THEATRE ARTS OBJECTIVE Perform a play incorporating music and dance to demonstrate and share their knowledge of selected historical figures and specifically that character's motivation.
LEARNING ABOUT THE STUDENTS Know who your EL students are and their levels of fluency.	TEACHER RESOURCES www.bbbpress.com/teaching-drama-to-kids-lesson-plans dramaresource.com/drama-for-writing
STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/ KNOWLEDGE Students have been studying state and national history. They are familiar with the real-life stories and contributions of the main characters of the play from which the Face to Face excerpts are taken. Students are accustomed to giving and receiving feedback in pairs and small groups. They know and can practice the effective elements of both speaking and listening, and can provide appropriate feedback as well as ask basic probing questions.	PERFORMANCE-BASED ASSESSMENT - Teacher Observation - Class Discussion - Self-Evaluation

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

- First, students work in pairs (teacher initially strategically partners students to match learning and linguistic abilities for maximum effectiveness/learning).
- Teacher provides each student with an excerpt from the play to be performed (performance at a later date). Each excerpt focuses on a particular historical figure.
- In each pair, one student is A and the other is B.
- First, student A reads his/her excerpt to student B. Then B reads his/her excerpt to student A. Each excerpt takes less than one minute to read.
- Upon a predetermined signal from the teacher, partners change and engage with up to four other students in this same manner.

PROCESS

- After the Face to Face activity is completed, students return to their small groups.
- Teacher assigns each of the small groups one of the questions below:
 - » Which historical figures did you recognize, and how were you able to identify them?
 - » What contributions did each of these figures make?
 - » What do you think this person would think if s/he were to visit us today?
 - » How would things be different if this person had not made the contributions that s/he made?
- Students use their Cooperative Learning strategies to address their group's question. The recorder in the group takes notes on chart paper.
- In turn, the Reporter in each group shares his/her group's question and responses.

Strategy in Action with Arts Content

FACE TO FACE *(continued)*

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

SYNTHESIS, REFLECTION/DEBRIEFING After each group has reported, the teacher facilitates a whole group conversation using the following prompts: • 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 these historical figures? • How did this task help you to appreciate other students' contributions to your learning? • How did using excerpts from this play and the following discussions make learning more or less effective for you?		APPLYING LEARNING IN NEW CONTEXTS • The teacher explains how some of what students learned in this activity will help them to better understand and convey the historical figures they will portray in their later performances. • The teacher also explains that speaking and listening first in pairs, then in small groups, then in the class as a whole will help build their confidence for the upcoming performances.
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.	
	Establishing powerful relationships that nurture success.	By initially partnering students strategically and by using cooperative learning roles, the teacher ensures each student will maximize the learning experience.
	Eliciting high intellectual performance.	
	Engaging students actively in the learning process.	All students are engaged throughout this lesson with a partner, in a small group, and as a whole group. This creates a rich and affirming environment for participatory and inclusive learning.
	Creating environments of enrichment rather than remediation.	
	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>
LANGUAGE/CULTURE		
	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	All students are engaged throughout this lesson with a partner, in a small group, and as a whole group. This creates a rich and affirming environment for participatory and inclusive learning.
	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	
	Celebrating, respecting, and appreciating our language and cultural diversity.	All students are engaged throughout this lesson with a partner, in a small group, and as a whole group. This creates a rich and affirming environment for participatory and inclusive learning.
	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	

Strategy in Action with Arts Content

FACE TO FACE *(continued)*

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

LANGUAGE/CULTURE <i>(continued)</i>		
	Being responsive to the lives of our students and families.	
LEARNING COMMUNITY		
✓	Developing a sense of community, self-determination, trust, and democracy.	The learning strategies support more dependent learners to engage more independently.
✓	Providing affirmation, mutual respect, and validation.	Students working in pairs and in small groups contribute their learning experiences to enrich the whole group.
	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.	Because every student participates in each phase of the activity, their knowledge and contributions become part of the group learning.
	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.	All students participate in the reflection/debriefing and are honored for their contributions.
	Supporting students in using their learning to create new knowledge, art, and understanding.	
	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.	
STRETCHING & BRIDGING		
✓	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	Students use prior learning about historical figures, expand on it through the Face to Face strategy, then expand their language skills through a series of culminating performances. The culminating performances are a powerful tool for fostering family connections and community engagement.
	Challenging students and providing opportunities for them to "stretch", expanding their potential to do more complex thinking and learning.	



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.