

Culturally & Linguistically Responsive Arts Teaching and Learning in Action

Strategies that Increase Student Engagement and Achievement





STRATEGY: GENRE TRANSFORMATION

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			
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 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

GENRE TRANSFORMATION

A CLRP STRATEGY

Genre transformation engages groups of students in solving the same communication problem and allows them to bring in all of their linguistic, cultural, and experiential knowledge to generate new knowledge and art. It involves students in deeply analytical examinations of what they know and have learned in order to apply that knowledge/learning in creative ways in a new context.

OBJECTIVES

- Use communication and listening skills, and how the form of communication can vary based on topic, purpose, and audience
- Structure synthesis and creative thinking.
- Explore application of learning in a new context
- Connect with student expertise and competencies
- Expand students' understanding of "genre" and genre-related features

MATERIALS

- Samples (print, visual, video, etc.) of the various genres being considered

GRADE(S)

3-Adult

GROUPING

Group and Whole Class

SOURCE

Aída Walqui/Francisca Sánchez

TIME NEEDED

60 Minutes

PROCESS

Using the Strategy

Note: The content/topics/examples will be very different depending on the age/grade of the students. The teacher will need to pay special attention to this in order to make this activity accessible and meaningful to the students.

- The teacher and students focus on a particular text (print, visual, dance, etc.) and engage in a conversation about the features of that text. The concept of "genre" is surfaced, and students explore what makes this text part of this genre. Within writing, different genres might include essay, memoir, poetry, drama, and so forth. Within dance, different genres might include ballet, hip hop, ballroom, and so forth. The genres that will be the focus of this activity will depend on the focus of the class or topic under study.
- Students explore how this text/genre is designed to communicate particular content to a specific audience, and how the form/genre of the text might change with a different topic, communication purpose, or audience.
- The teacher provides at least one example of how a text might change when the genre changes. It's most effective to select examples that are relevant to students. For example, students might look at an excerpt from a history book on Hamilton and compare it with the musical, Hamilton. Another example might be a historical text about the Spanish civil war and Picasso's painting Guernica. Yet another might be how Lexie Lazear recreates aspects of Picasso's Weeping Woman on her own face.
- The teacher then asks students to think about how to communicate a particular text (again, defining text in its broadest form) in a different genre.
- Students then work in small groups to identify other possible genres and how the original text would need to change to respect the features of the new genre, and how the new genre might appeal to a different audience, or even how the purpose of the communication would call for a particular genre over another.
- Once the groups have identified the new genre, they work to transform the content of their original text using the features and requirements of the new genre.
- Each group then shares/presents their new creation.
- After each presentation, the presenting group leads a conversation with their "audience" to discuss the features of their selected genre that they focused on, and to elicit audience reaction/response.

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(s) and genre(s)? How did this activity help you learn new things about these?
- How did this task help you (1) build stronger relationships and connections with your classmates; (2) develop respect for your classmates' perspectives; (3) take responsibility for your/your classmates' 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/your team succeed at the task? What kept you/your team from being as successful as you would have liked?



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

GENRE TRANSFORMATION

A CLRP STRATEGY CONNECTED TO DANCE

This strategy asks students to reconceptualize and transform their learning by re-creating it in a different genre.

VAPA DISCIPLINE Dance	CONTRIBUTING REGION/ ARTS LEAD 1 – Stacy Young	SOURCE Stacy Young	MODULE ALIGNMENT 1 – Dance/STEAM
TARGET GRADE(S) 3-6	GROUPING Whole Class and/or Small Groups	TIME NEEDED 60 Minutes	MATERIALS Access to Streaming Music and Speakers

THEME/BIG IDEA Building Learning Partnerships – helping students connect with their current expertise and competencies	DANCE OBJECTIVE Identify key vocabulary in a dance unit, and demonstrate understanding by choreographing a dance in two (or more) styles such as ballet and hip hop.
LEARNING ABOUT THE STUDENTS Opening activity should be a class discussion or vote with stickers on butcher paper of brainstormed dance genres.	TEACHER RESOURCES http://www.ithaca.edu/wise/hip_hop/ http://www.takepart.com/article/2013/11/20/hip-hop-education-sam-seidel/
STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/KNOWLEDGE Students will have completed the module, having created a choreographed piece.	PERFORMANCE-BASED ASSESSMENT Students will identify key vocabulary in the dance unit, and demonstrate understanding by dancing it in two (or more) styles: Ballet as examples are given in the module's videos, and then the dance style of their choice (ie: hip hop).

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

- Brainstorm list of dance genres on white board.
- Place dances on posters around the room.
- Give students two stickers each to vote for the one they wish to study (comparing to ballet).
- Ask for students to either demonstrate or research videos of demonstrations.
- You may choose to have students group by like dances if you wish to select more than one genre.

PROCESS

- The teacher engages students in comparing and contrasting the different dance genres selected. S/he encourages students to incorporate the use of specific dance-related vocabulary.
- Students discuss whether it's possible to choreograph the same dance in different genres (i.e., ballet and hip hop).
- Students explore how the particular dance genres being considered are designed to communicate particular content to a specific audience, and how a dance might change if choreographed in a different genre. For example, would the audience be different?
- The teacher then asks students to think about the ballet dance they saw. What's the story being communicated?
- Students then work in small groups to choreograph the same dance (story) communicated through the ballet example, but using a new dance genre (one of the genres selected during the sticker voting process). As they work, they talk about how the dance will need to change to respect the features of the new genre, and how the new genre might appeal to a different audience.
- The groups work to transform the content of their original (ballet) dance using the features and requirements of the new genre.
- The groups practice their new dance and prepare to perform it for their classmates.
- Each group then presents their new creation.
- After each presentation, the presenting group leads a conversation with their "audience" to discuss the features of their selected genre that they focused on, and to elicit audience reaction/response.

Strategy in Action with Arts Content

GENRE TRANSFORMATION *(continued)*

A CLRP STRATEGY CONNECTED TO DANCE

SYNTHESIS, REFLECTION/DEBRIEFING Students reflect in their journals on the differences and similarities between the dance genres they just observed. The teacher engages students in a discussion around the following questions: • What did our dances have in common? What were the differences? • What did we learn about using different dance genres to communicate our message? • What was the most challenging or rewarding part of this task? • How did this activity help you remember what you already knew about dance and the different dance genres? About communicating a story? • How can we use this same strategy (genre transformation) to help us learn/teach other things we are studying? • Did you feel that you and your classmates cooperated and listened well and communicated effectively?		APPLYING LEARNING IN NEW CONTEXTS • Teacher will lead discussion about how student expertise helps them understand and access content. • Students will lead discussion in how collaboration and shared knowledge enrich understanding and expertise.
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 asking students to assert their expertise on dance genres they have connection to, allows them to be the teacher which increases engagement and content depth. Having students state and share their expertise, stimulates those regions of the brain related to self-concept and competency.
	Eliciting high intellectual performance.	Analyzing, synthesizing and creating something new is the highest form of learning in Bloom's Taxonomy.
	Engaging students actively in the learning process.	Having students choreograph a new dance in the new genre will require critical thinking, communication, creativity and collaboration. Highly engaging.
	Creating environments of enrichment rather than remediation.	
	Situating learning in the lives of students.	
	Addressing the prerequisites for learning.	Students have to successfully complete the module before they can do this activity. Drawing on pre-learning teaches this strategy.

Strategy in Action with Arts Content

GENRE TRANSFORMATION *(continued)*

A CLRP STRATEGY CONNECTED TO DANCE

 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.	Students can choose any dance genre; it can be preference – expertise, or it could be cultural – which legitimizes and validates their cultures and experiences.
	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	
✓	Celebrating, respecting, and appreciating our language and cultural diversity.	Students can choose any dance genre, it can be preference – expertise, or it could be cultural – which legitimizes and validates their cultures and experiences.
✓	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	Students can choose any dance genre, it can be preference – expertise, or it could be cultural – which legitimizes and validates their cultures and experiences.
	Being responsive to the lives of our students and families.	
LEARNING COMMUNITY		
✓	Developing a sense of community, self-determination, trust, and democracy.	Choreography meets these skills.
✓	Providing affirmation, mutual respect, and validation.	Choreography meets these skills.
	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.	Students can choose any dance genre, it can be preference – expertise, or it could be cultural – which legitimizes and validates their cultures and experiences.
	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.	

Strategy in Action with Arts Content

GENRE TRANSFORMATION *(continued)*

A CLRP STRATEGY CONNECTED TO DANCE

STUDENT AGENCY, VOICE, & MINDSET

✓	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	Students can choose any dance genre, it can be preference – expertise, or it could be cultural – which legitimizes and validates their cultures and experiences.
	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.	Students can choose any dance genre, it can be preference – expertise, or it could be cultural – which legitimizes and validates their cultures 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.	

STRETCHING & BRIDGING

✓	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	Students can choose any dance genre, it can be preference – expertise, or it could be cultural – which legitimizes and validates their cultures and experiences.
	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.