

# Breakout Room Options:

1. Migrant pedagogical learning strategies
  - a. Cross cultural exchange methods that can help Vulnerable Migrants and refugees thrive in the classroom
2. Culturally Relevant, Responsive, and Sustaining Teaching and Pedagogy
  - a. Deeply embedded in these practices is the teaching of traditional methodologies in order to allow students to deeply connect with their cultural communities
3. Theater Games
  - a. A glimpse at how theater games can be used by any educator or institution in order to motivate students and foster a sense of community, while tackling identity issues.
4. LGBTQ+ Inclusivity in the Classroom
  - a. Methods to enhance LGBTQ+ Inclusivity, Understanding, and Education in the classroom environment and through educational delivery styles.

# Pedagogical Methods for Migrants/Refugees: Cross Cultural Exchange

- Important to get familiar with the culture of the host society
- Also important to share his/ her culture with the host society
- Linguistic knowledge is a paramount for the cross cultural exchange
- Promotes mutual understanding between immigrants and the host population
- Promotes integration
- Speaking to locals and interacting can be a quick way to gain first-hand knowledge of the host culture

(N.G.O. CIVIS PLUS et al., 2017)

## Examining Terms:

**Multicultural – relating to or containing several cultural or ethnic groups within a society: *multicultural education*.**

**Cross-Cultural – relating to different cultures or comparison between them: *cross-cultural understanding*.**

**Intercultural – taking place between cultures, or derived from different cultures**

# Cross-Cultural

Cross-Cultural relations are where people reach across cultural boundaries, build relationships, share, listen, learn, and are open to change

Differences are understood and acknowledged, and can bring to individual change, but not to collective transformations

## Cross-cultural vs. Intercultural

- Cross-cultural communication is a study of a particular idea or concept within many cultures to compare one culture to another in one particular aspect.
  - To deal with the 'foreign' culture without changing or adapting oneself.
  - It is externally directed and a behavior-change issue.
- Intercultural communication involves interactions among people from different cultures: it means some sort of 'sensitivity and understanding'.
  - To internalize the values of the 'other' culture and learn from it while trying to adapt oneself to it.
  - It is internally directed and a mind-change issue

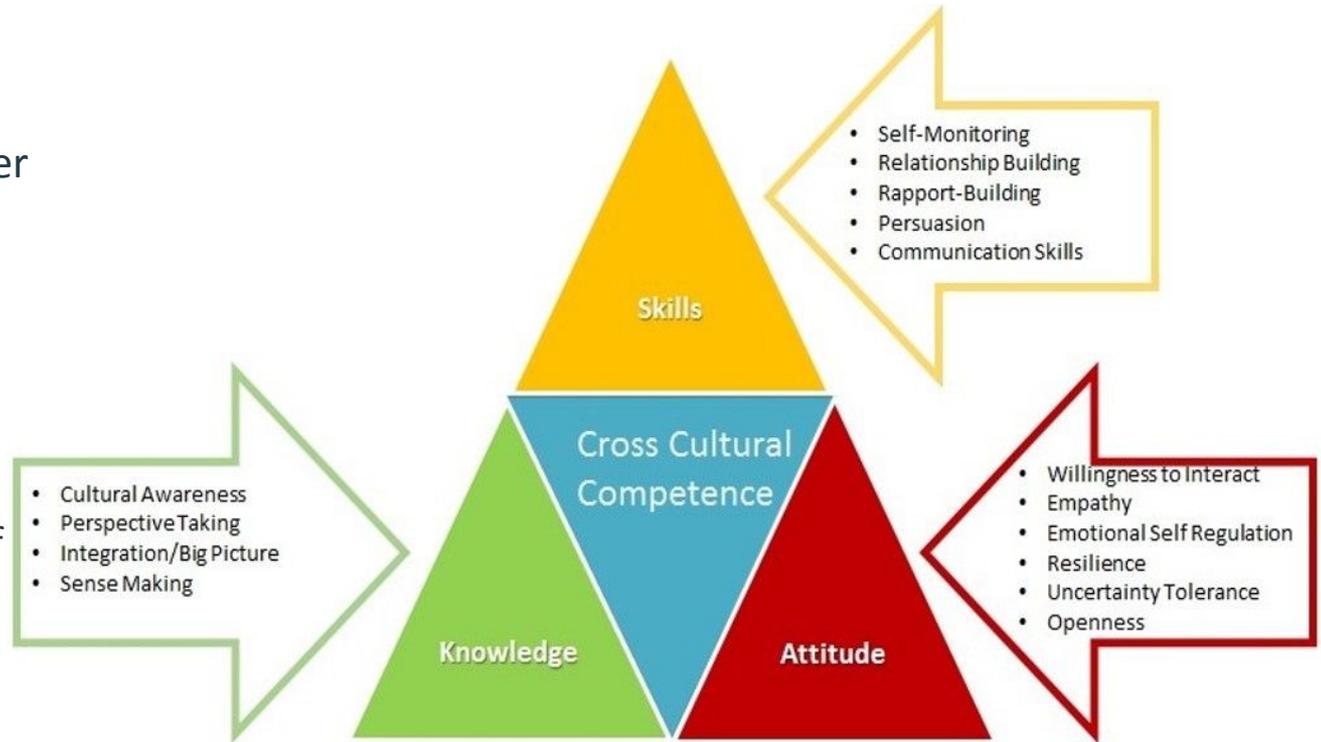
# Cross-Cultural Exchange Discussion



## Discussion:

How do these three competencies work together to help migrants learning (inside and outside of the classroom)?

Can cross cultural competence occur if one of these competencies is missing?

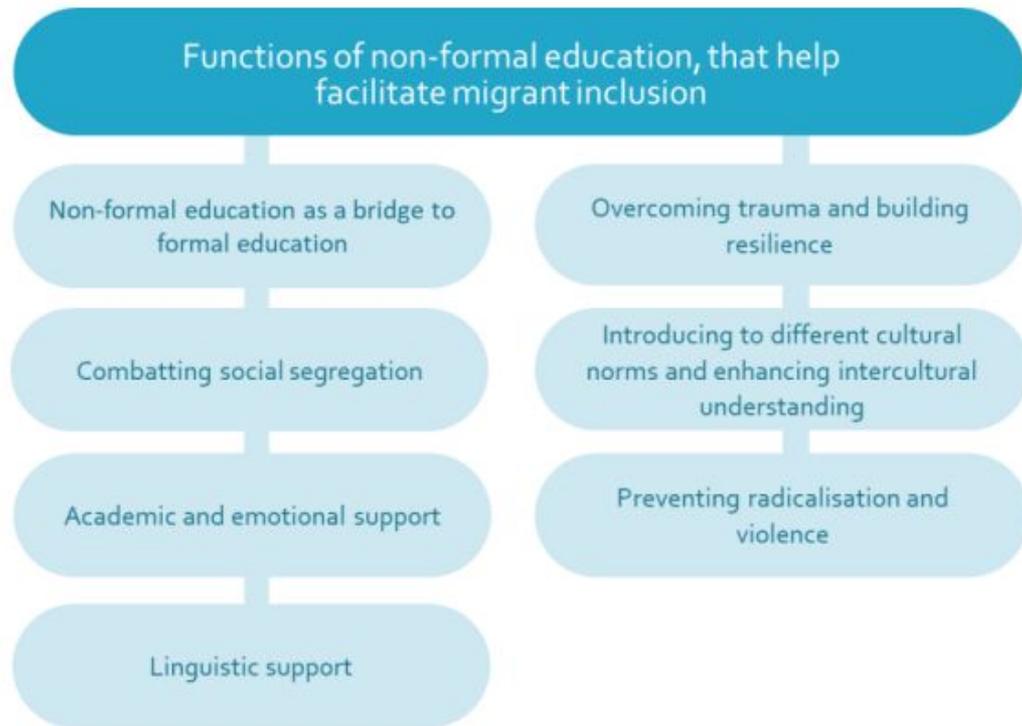


# Pedagogical Methods for Migrants/Refugees

General points to remember:

- Most immigrants are very used to the formal learning methods
- May be suspicious when they first experience non formal learning methods
- Immigrant adult learners are usually less patient and get easier disappointed if they don't see immediate results
- refugees may have to start from scratch, including language
- Some immigrant learners are illiterate in their own languages

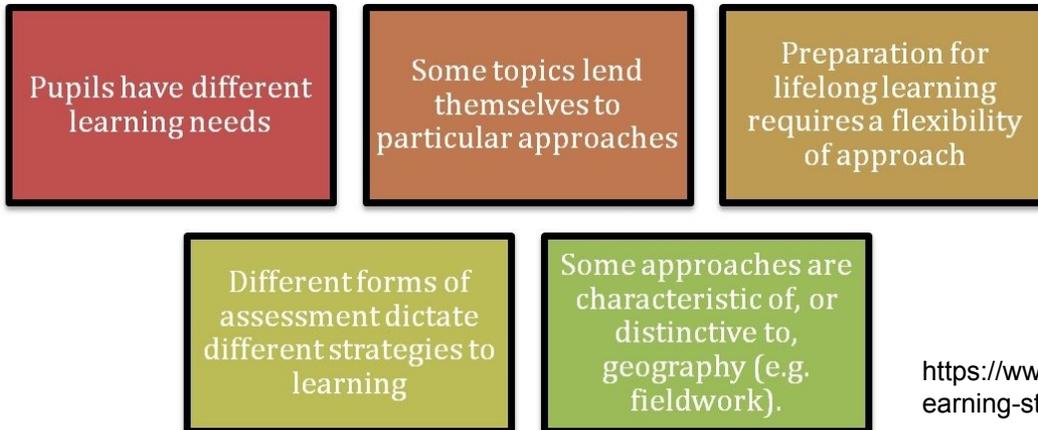
(N.G.O. CIVIS PLUS et al., 2017)



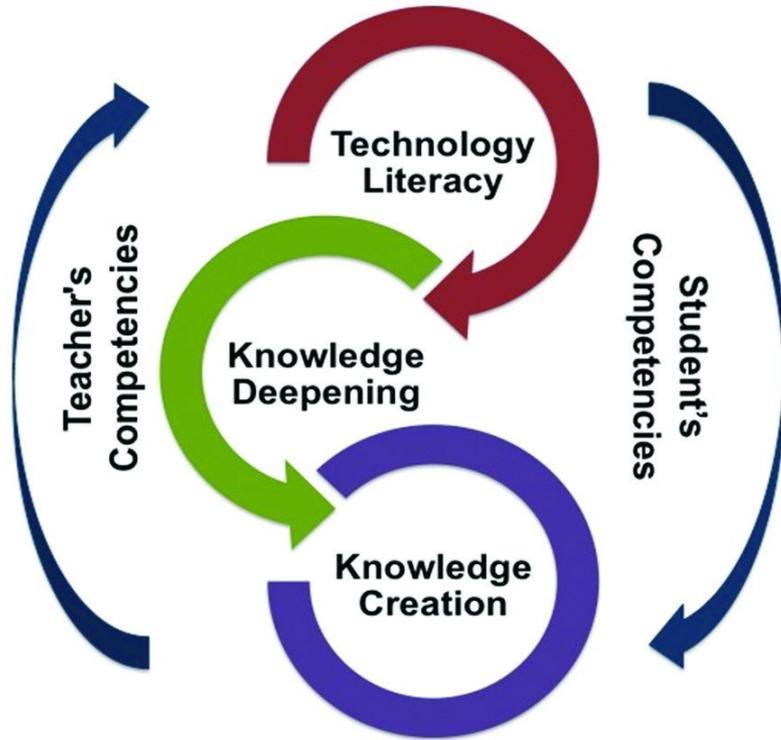
# Pedagogical Methods for Migrants/Refugees: focus on motives of learners

- Goal to assist in: Looking for, finding and maintaining a job
- Progressing and earning money is the most important reason for an immigrant to learn the language spoken in the host country
- highly educated immigrants often end up working in menial low paid jobs because they lack the needed language skills
- A better job is associated with more advanced language skills

(N.G.O. CIVIS PLUS et al., 2017)



# Pedagogical Methods for Migrants/Refugees: focus on basic everyday knowledge



- Basic knowledge of the spoken language would facilitate all these processes
- Legal papers, finding a house, registering their children at school etc
- Assist in independence and fulfillment
- Decrease the sense of insecurity and alienation

(N.G.O. CIVIS PLUS et al., 2017)

# Pedagogical Methods for Migrants/Refugees: focus on needs of learners

- Fulfill the daily needs
- Going to the supermarket, using the public means of transport, visiting a doctor, etc
- Great burden if you are struggling to understand and be understood

(N.G.O. CIVIS PLUS et al., 2017)



<https://medium.com/age-of-awareness/andragogy-the-adult-learning-difference-2cbe20c721ef>

# Instructional methods

## learner-centered

### Cooperative

Cooperative learning involves small groups working together to accomplish a learning task.

### Presentations

Presentations are learner presented assignments. Students can do these in groups or individually.

### Panel/Expert

Panels are a way to include many voices on a subject. Students can write & ask the questions in a Q & A session.

### KWL

Put it on the poster. What do you know? Want to know? Learn? How about the enhanced version- KWHLAQ?

### Brainstorming

Brainstorming puts the thinker to work. Present a situation. Ask learners to creatively think.

### Create Media

Present an issue and have the students create a public service video.

### Discussion

Present an issue and have the students talk about it. If they need add info, have them go find it.

### Small Group

What can a group of people accomplish? Draw out the best characteristics of the group. Assign roles.

### Case Study

Use case studies in the classroom to learn about complex issues, apply critical thinking,

### Jigsaw

Break students into groups, giving each member a different task. Bring group back

### Learning Center

Break up the classroom into different activities. After a set time ask students to rotate to

### Experiments

Design experiments and have students engage. Or, ask students to design the

<https://www.teachthought.com/pedagogy/28-student-centered-instructional-strategies/>

# Pedagogical Methods for Migrants/Refugees: socialization

- Stick around people who speak the same language
- limited language skills or total absence of such skills hampers:
  - Socialization with the local community, restrict their participation in social events and stick them in their communities, increasing their isolation
  - Working environment- danger of apathy setting in and isolation
- Speaking host country's language allow:
  - Create new friendships and deeper connections with locals as making friends with natives is likely an easier task when pursued in the local language
  - Local approval and encouragement and racism against them is minimized
  - Sincerity or willingness to engage the locals socially and culturally and the barrier between them begins to crumble

(N.G.O. CIVIS PLUS et al., 2017)

# Pedagogical Methods for Migrants/Refugees: Psychological health

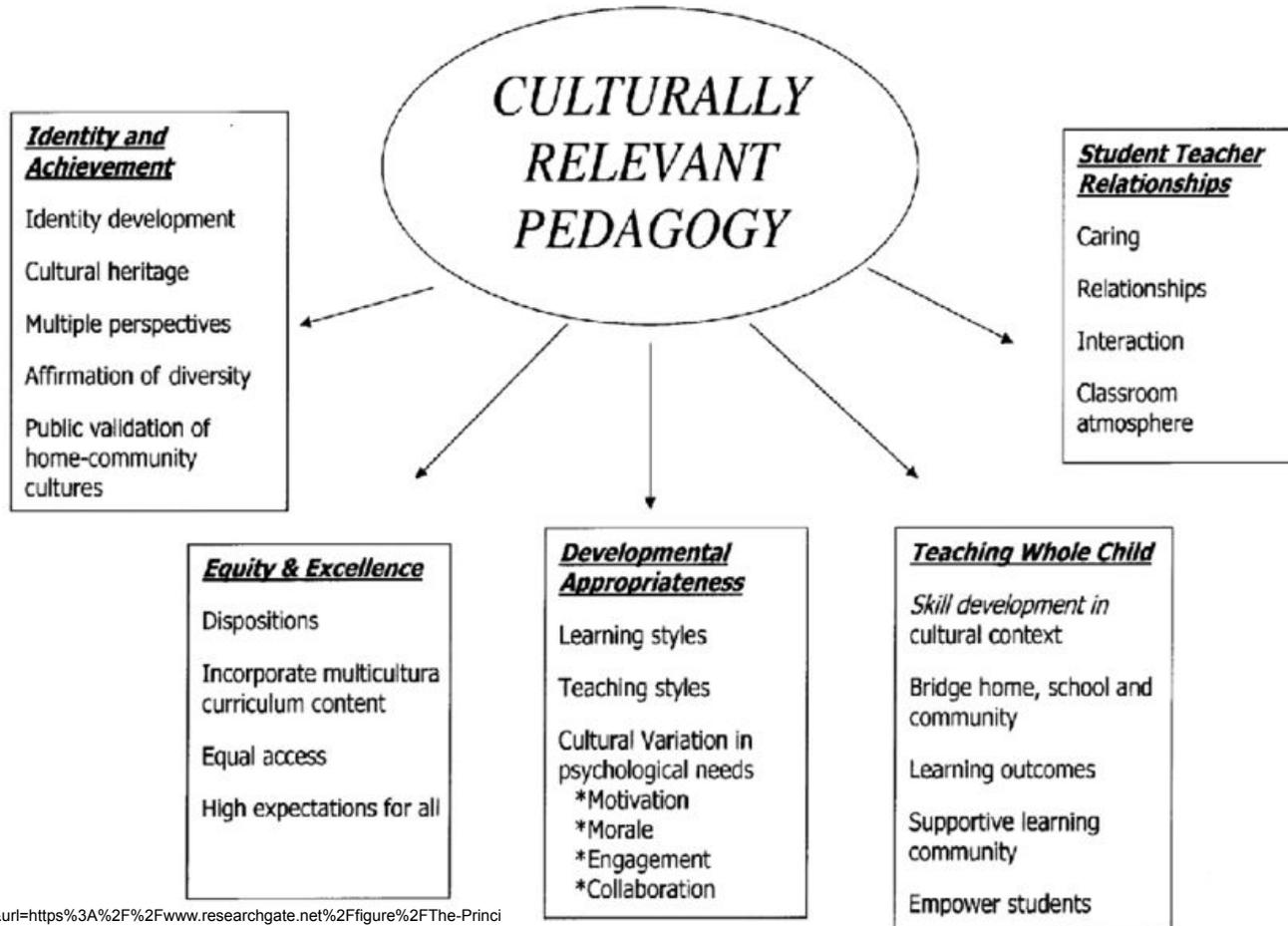
- Negatively impacts confidence:
  - Being unable to communicate and perform your daily tasks
  - Being alone in a new country without a support network of friends and family
  - Being unable to do normal tasks and be totally dependent
- Insecurity, disconnection, isolation, uncomfortable, shame, disappointment are all feelings that the limited language skills
- Economically and emotionally well-adjusted immigrants are the ones who learn the language of their chosen country Learning the language of the host country makes them feel more powerful and protects them from victimization by others

(N.G.O. CIVIS PLUS et al., 2017)

# Culturally Relevant, Responsive, and Sustaining Teaching and Pedagogy



- Ladson-Billings (1994) defined **culturally relevant pedagogy** as one “that empowers students intellectually, socially, emotionally, and politically using cultural referents to impart knowledge, skills, and attitudes” (pp. 16–17).
- Gay (2010) defined **culturally responsive teaching** “as using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them”.
- “ Instead of just accepting or affirming the backgrounds of students of color as seen in Culturally Relevant Pedagogy; or connecting to students’ cultural knowledge, prior experiences, and frames of reference as we see in Culturally Responsive Pedagogy; **Culturally Sustaining Pedagogy** views schools as places where the cultural ways of being in communities of color are sustained, rather than eradicated.” -*California Board of Education*



## Culturally Responsive Pedagogy

## Culturally Relevant Pedagogy

Curriculum modifications

Curriculum modifications

Appreciation of cultural otherness

Cultural identity development

Social Justice learning/action

## Culturally Responsive Teaching Is:

### Emancipatory

Allows students freedom from mainstream canons..so they can be open to new ways of learning and knowing

### Validating

Affirms the heritage, learning style, and home culture of the learner

### Comprehensive

Develops intellectual, social, emotional, and political learning

### Transformative

Recognizes and enhances existing strengths as accomplishments of ethnically diverse student populations

### Empowering

Strengthens student self-efficacy..Caring

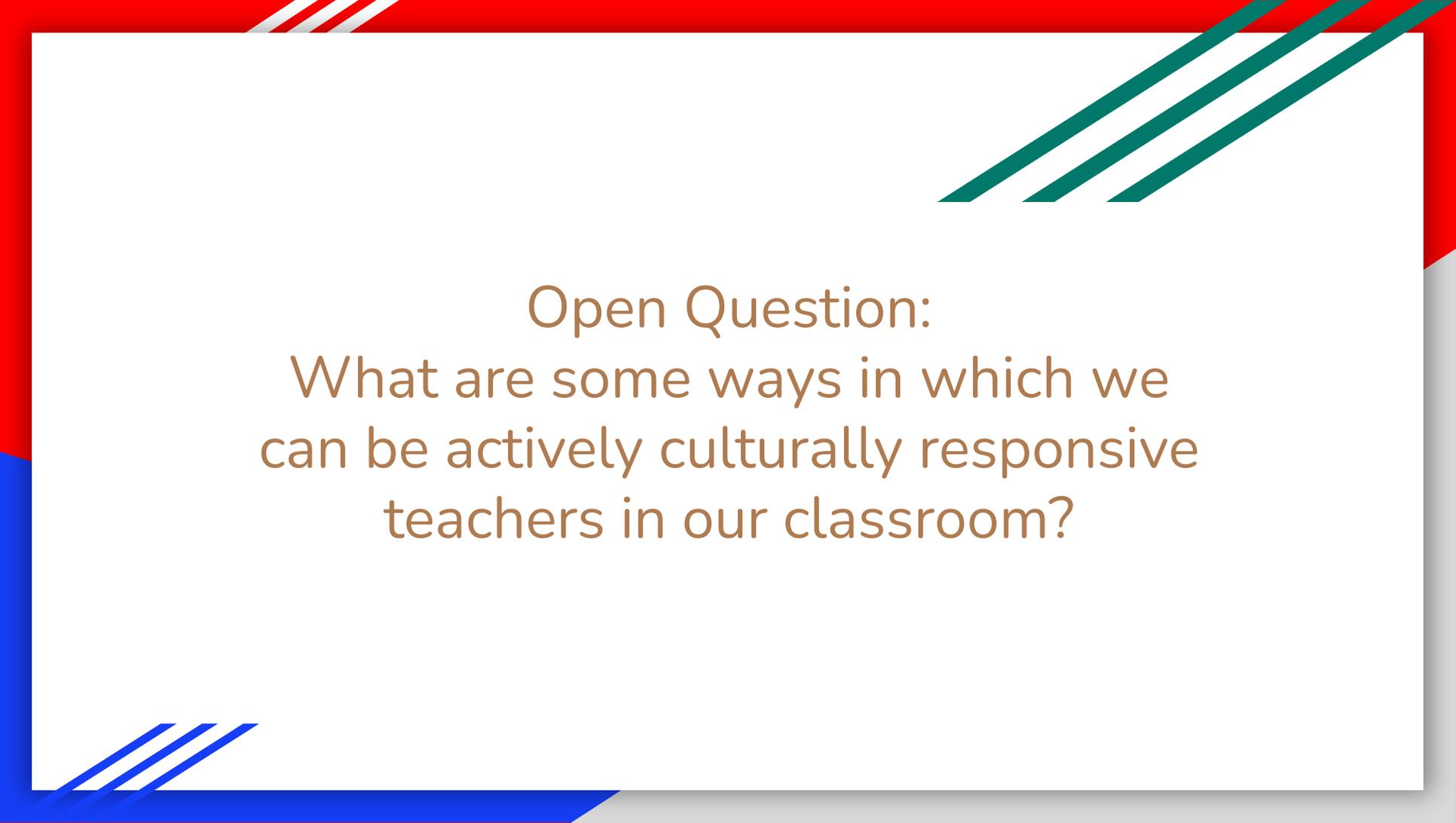
### Multidimensional

Encompasses curriculum content, learning context, classroom climate, student-teacher relationships, instructional techniques, and performance assessments

Gay, G. (2000). *Culturally Responsive Teaching: Theory, Research, and Practice*. New York: Teachers College press

[https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.researchgate.net%2Ffigure%2FCulturally-relevant-pedagogy-and-culturally-responsive-pedagogy-have-important\\_fig2\\_322904467&psig=AOvVaw1HBsrQNUNI-MFrXZW6ezya&ust=1620102945901000&source=images&cd=vfe&ved=0CAIQjRxqFwoTCkio-fjXrPACFQAAAAAdAAAAABAI](https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.researchgate.net%2Ffigure%2FCulturally-relevant-pedagogy-and-culturally-responsive-pedagogy-have-important_fig2_322904467&psig=AOvVaw1HBsrQNUNI-MFrXZW6ezya&ust=1620102945901000&source=images&cd=vfe&ved=0CAIQjRxqFwoTCkio-fjXrPACFQAAAAAdAAAAABAI)

[https://www.google.com/url?sa=i&url=https%3A%2F%2Fslideplayer.com%2Fslide%2F4245320%2F&psig=AOvVaw1NEB\\_9pLw8yUOUMUmLEGZ&ust=1620104086072000&source=images&cd=vfe&ved=0CAIQjRxqFwoTCUjQ-zfcrPACFQAAAAAdAAAAABAM](https://www.google.com/url?sa=i&url=https%3A%2F%2Fslideplayer.com%2Fslide%2F4245320%2F&psig=AOvVaw1NEB_9pLw8yUOUMUmLEGZ&ust=1620104086072000&source=images&cd=vfe&ved=0CAIQjRxqFwoTCUjQ-zfcrPACFQAAAAAdAAAAABAM)



Open Question:  
What are some ways in which we  
can be actively culturally responsive  
teachers in our classroom?

# WHAT IS CULTURALLY RESPONSIVE-SUSTAINING EDUCATION

**CULTURALLY RESPONSIVE-SUSTAINING EDUCATION (CRSE)**  
advances educational justice by:



[https://www.google.com/url?sa=i&url=https%3A%2F%2Fcrehub.org%2Ftake-action&psig=AOyVaw1CFrYS8lIOFavQA18Ro9f&ust=1620103051769000&source=images&cd=yfe&ved=0CAIQjRxqFwoTCOJA\\_17brPACFOAAAAAdAAAAABAD](https://www.google.com/url?sa=i&url=https%3A%2F%2Fcrehub.org%2Ftake-action&psig=AOyVaw1CFrYS8lIOFavQA18Ro9f&ust=1620103051769000&source=images&cd=yfe&ved=0CAIQjRxqFwoTCOJA_17brPACFOAAAAAdAAAAABAD)

**Figure 1 | Eight Competencies for Culturally Responsive Teaching**



NEW AMERICA

[https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.newamerica.org%2Feducation-policy%2Freports%2Fculturally-responsive-teaching%2Fteacher-competencies-that-promote-culturally-responsive-teaching%2F&psig=AOyVaw1CFrYS8lIOFavQA18Ro9f&ust=1620103051769000&source=images&cd=yfe&ved=0CAIQjRxqFwoTCOJA\\_17brPACFOAAAAAdAAAAABAD](https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.newamerica.org%2Feducation-policy%2Freports%2Fculturally-responsive-teaching%2Fteacher-competencies-that-promote-culturally-responsive-teaching%2F&psig=AOyVaw1CFrYS8lIOFavQA18Ro9f&ust=1620103051769000&source=images&cd=yfe&ved=0CAIQjRxqFwoTCOJA_17brPACFOAAAAAdAAAAABAD)

“

**As a culturally responsive educator, I focus on how to connect to all students' lived experiences by affirming and validating their own identities.**

**- Vivian Yun**  
in Education Week Teacher

<https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.edweek.org%2Fteaching-learning%2Fopinion-nine-ways-to-implement-culturally-responsive-teaching-during-distance-learning%2F2020%2F10&psig=AOvVaw26EpskVLOuw-x9wa6TqCg&ust=1620104019865000&source=images&cd=vfe&ved=0CAIQjRxqFwoTCPIrtfnbrPACFQAAAAAdAAAAABAJ>

Pronounce ELs' names correctly.



Refrain from substituting EL's first name with an English nickname.



Invite ELs to use their home languages.



Read books with characters who share ELs' experiences.



Expect ELs to engage in the same learning experience and learn the same content as non-ELs.



# 10 Things Culturally Responsive Teachers Do

Encourage ELs to share the connections between their lives and the topic.



Have ELs work with non-ELs.



Explicitly teach students how to respectfully collaborate.



Use ELs' experiences to activate prior knowledge.



Permit ELs to process content in their home languages in addition to using English resources.



@TanEllclassroom

# The Identities In This Training

Menti (reflection of responses)

# Creating a Safe, Inclusive Learning Environment

## Examples for Gender Identity & Sexual Orientation Identity

Why is this necessary? Students are faced with a hostile school environment where they face victimization and discrimination.

- 59.1% of LGBTQ students felt unsafe at school because of their sexual orientation, 42.5% because of their gender expression
  - 32.7% of LGBTQ students missed at least one entire day of school in the past month because they felt unsafe or uncomfortable, 8.6% missed four or more days in the past month.
  - Compared to LGBTQ students with no or few supportive school staff (0 to 5), students with many (11 or more) supportive staff at their school:
  - Were less likely to feel unsafe because of their sexual orientation (44.8% vs. 74.2%) and less likely to feel unsafe because of their gender expression (33.6% vs. 51.3%);
  - Were less likely to miss school because they felt unsafe or uncomfortable (21.3% vs. 45.9%);
  - Had higher GPAs (3.34 vs. 3.14); Were less likely to say they might not graduate high school and more likely to plan on pursuing post-secondary education; and felt greater belonging to their school community.
- (The 2019 National School Climate Survey, GLSEN, 2019)

# LGBTQ+ Inclusivity in the Classroom

- Resources - Review of Guides for Elementary School - Higher Education
- How can this be implemented?
- How have you addressed LGBTQ+ Inclusivity?
- Incorporating LGBTQ+ curriculum into your classroom.

# Pedagogical strategies: Theater games



[https://en.wikipedia.org/wiki/Theatre\\_of\\_the\\_Oppressed#/media/File:Augusto\\_Boal\\_nyc5.jpg](https://en.wikipedia.org/wiki/Theatre_of_the_Oppressed#/media/File:Augusto_Boal_nyc5.jpg)

- The use of theater games can foster a **sense of imagined communities** (Norton, 2016), offering to those who play them what many scholars understand to be a "third place" or "third culture", i.e. a relatively neutral zone where two imagined communities (de)construct, negotiate, reframe, and interact while in a process of cooperation (Dodd, 1998).
- American author **Viola Spolin** is considered to be the leading figure in making improvisational theater popular. Brazilian author **Augusto Boal** has coined the term "Theatre of the Oppressed" for a series of techniques he developed in order to work with minorities and vulnerable groups. Both became widespread during the second half of the 20th century.
- Theater games integrate many of [Bloom's Taxonomy](#) cognitive levels, with the level of **creation** being not only a result, but the goal that underlies the whole process.

# Pedagogical strategies: Theater games



<http://www.parteciparte.com/en/eventi/junvenile-justice-on-stage/>

- The use of the many techniques under the umbrella of the **Theater of the Oppressed** offer minority communities a voice and the possibility to face game playing as a "[...] means to understand their own problems and to try to find their own solutions, rather than investigating those issues just in relation to the characters in a play." (Boal, 2002)
- The application of techniques do not require the leaders or players to have a theatre background: "Theatre of the Oppressed is theatre in this most archaic application of the word. In this usage, all human beings are actors (they act!) and spectators (they observe!). They are **spect-actors**" (Boal, 2002)
- Educators and leaders all over the world have used both improvisational theater and theatre of the oppressed techniques among church groups, labor unions, hospitals, schools, indigenous populations, vulnerable migrants, and poorer populations.

# Pedagogical strategies: Theater games

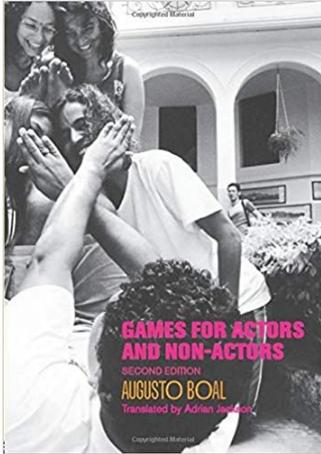


<https://www.violaspolin.org/workshops/chicago-weekend-intensive>

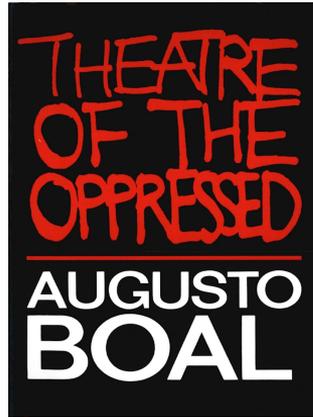
*Acting requires presence. Being there. Playing produces this state. Just as ballplayers in any sport are present in the playing, so must all theater members be present in the moment of playing, in present time. Presence is a word that has unfortunately become overused. We all use it and think we know what it means. Often we sense it in another; occasionally we feel we achieve it, but we do not always know how to find and keep it. Presence arrives through the intuitive. We cannot approach the intuition until we are free of opinions, attitudes, prejudices, and judgements. **The very act of seeking the moment, of being open to fellow players produces a life force, a regeneration for all who participate.***

(Spolin, 2010, p.1)

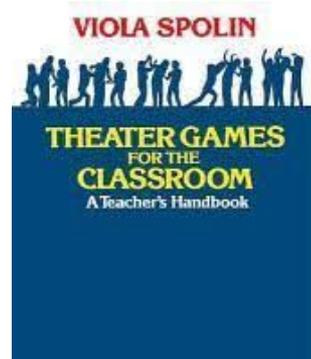
# Pedagogical strategies: Theater games



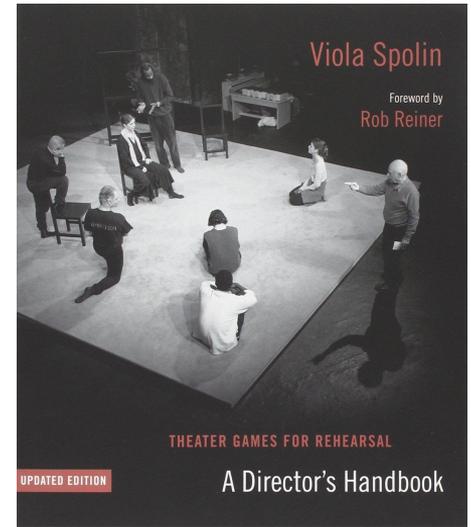
Boal, 2002



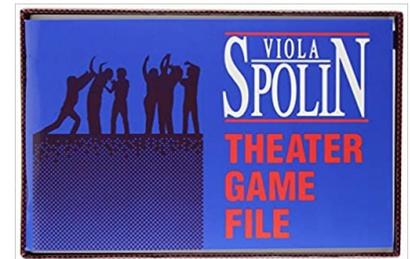
Boal, 1993



Spolin, 1986



Spolin, 2010



Spolin, 1989

- Boal's and Spolin's work bring the necessary foundations for learning communities, minority groups, leaderships, and schools to implement theater games on a step-by-step basis. Books bring cards with directions and purposes for each of the games to be played.

# Pedagogical strategies: Theater games

- Theater games are especially interesting in **multicultural contexts**, because the sequence of games often follow an order of complexity that starts from body only (therefore many languages are welcome!), down to adding voice sounds and bits of language; eventually, the group might get to script writing.
- Theater games foster a **sense of cooperation**, rather than competition. Group problem-solving is their cornerstone.
- Theater games can easily be implemented in regular schools, because it is **materials-light**, and might integrate many subjects.

# Pedagogical strategies: Theater games

## Space Walk #1

A6

### PREPARATION

Leader: Read "Space Walk Commentary" (Handbook, p. 24). You may wish to delay these exercises (A6, A7, A8) until you are more comfortable and "in touch" with this approach to space.

Warm-up: Feeling Self with Self (A2).

Full group.

### FOCUS

On feeling space with the whole body.

### DESCRIPTION

Players walk around and physically investigate space as an unknown substance.

### SIDE-COACHING

**(Give some time between each coaching phrase for players to have the experience.)**

**Walk around and feel the space around you! Investigate it as some unknown substance and give it no name! Feel the space against your back! Your neck! Feel the space with your body and let your hands be as one with your whole body! Feel**

**space inside your mouth! Along the outside of your body! Feel your body shape as you move through the space! You go through the space and let the space go through you! Feel the space with your face! Your cheeks! Your back! Now let the space feel you! Your face! Your arms! Your whole body! Keep your eyes open! Wait! Don't force it! You go through the space and let the space go through you!**

### EVALUATION

Did anyone get a feeling of space or of letting space feel you? (Do not belabor evaluation of space walks.)

### NOTES

1. As in all space walks, leader-sidecoach walks with the group while coaching the exercise. Use your players' physical holds (tight mouth, hunched shoulders, etc.) as your guide to coaching space walks. For example, if one player has a fixed eye ex-

pression, you might say, "*Put space where your eyes are!*" If you single out one player's area of tension, do not let that player realize it. What helps one helps all.

2. A simple introduction to space substance is to ask players what is between you and them. Players will respond with "air," "atmosphere," "space." Whatever the players suggest it is called, ask that they consider whatever is between, around, over, or under them as "space substance" for the purpose of these exercises.

### EXPERIENCE AREAS

Space Walk Game/Exercise

Touching—Touched Game/Exercise

Quiet Warm-up

Sensory Game/Exercise

Physical Movement and Expression

Present Time/Right Now!

©1975, Viola Spolin

An example of 1 card (out of more than 200), which describes one theater game in Viola Spolin's Theater Game File.

# Pedagogical strategies: Theater games

## 3 The great game of power

A table, six chairs and a bottle. First of all, participants are asked to come up one at a time and arrange the objects so as to make one chair become the most powerful object, in relation to the other chairs, the table and the bottle. Any of the objects can be moved or placed on top of each other, or on their sides, or whatever, but none of the objects can be removed altogether from the space. The group will run through a great number of variations in the arrangement.

Then, when a suitable arrangement has been arrived at, an arrangement in which, by group consensus, one chair is clearly the most powerful object, a participant is asked to enter the space and take up the most powerful position, without moving anything. Once someone is in place, the other members of the group can enter the space in succession and try to place themselves in an even more powerful position, and take away the power the first person established.

## 5 Where is my place?

Several chairs, tables, objects laid out chaotically around the room. The Joker asks in sequence: (1) where in the space would each of the actors regard as the best place, the place they would most like to be, and they place themselves accordingly; if two or more choose the same place, they occupy it together; (2) which is the worst place in the space, the place they would hate to be – as before, they take up those positions; (3) which is the place they believe belongs to them, their place?

This game has an extraordinary capacity to reveal inner thoughts and feelings.

2 examples out of more than 200, which presents games in Boal's *Games for Actors and Non-Actors*. The underlying idea is that games should question power relations, societal hierarchies, social justice, past, present and future.

# Rationale



| <b>Theater</b>   | <b>Vocabulary</b>                 | <b>Grammar</b>  | <b>Text types</b>   | <b>Pronunciation</b>          | <b>Cultural aspects</b>   | <b>Activities</b>                                 |
|--|-----------------------------------|---|---------------------|-------------------------------|---|---|
| <i>Space occupation;</i>                               | Theater words;                    | Imperative;   | <i>Script;</i>      | <i>Vowels vs. Consonants;</i> | <i>Collective music production;</i>                                   | <i>Occupying space;</i>                           |
| <i>Cooperation, discipline, solidarity, team work;</i> | Parts of the body;                | Simple Present:<br>verb be and other regular verbs:<br>+, -, ? sentences;<br><br>Short Answers. | <i>Fairy Tales;</i> | <i>+, - and ? statements;</i> | <i>Cooperative games, e.x.: sound of the sould – indegenous game;</i> | Simon Says; Head, Shoulders, Knees and Toes song; |
| <i>Acting &gt; Waiting;</i>                            | The 4 elements and words related; | Simple Past:  |                     |                               | <i>Flash Mob;</i>   | Statues and Mirroring;                            |
| <i>Attention &amp; Organization;</i>                   | Numbers;                          | verb be and other regular verbs:<br>+, -, ? sentences;  |                     |                               | Bullying;   | Warm-up songs, e.g.: hatatata;                    |
| <i>Emotional Intelligennce;</i>                        | Action verbs;                     | Short Answers.  |                     |                               |   | Photographs;                                      |
| <i>Imagination;</i>                                    | Shapes;                           |   |                     |                               |   | Flash Mob;  |
| <i>Accuracy;</i>                                       |                                   |   |                     |                               |   | The Sounds of Your Name;                          |
| <i>Debriefing;</i>                                     |                                   |   |                     |                               |   |   |

# Pedagogical strategies: An experience at Brazilian secondary education

## **Classroom Agenda**

Warm-Up/Stretch-Up

Journal Reading

Homework Assignment Execution

Improv Games

Drama Games

Debriefing/Evaluation

# Pedagogical strategies: An experience at Brazilian secondary education

## **Assessment/Evaluation**

Participation

Journal Writing

Script (Group Writing)

Skit presentation

# Pedagogical strategies: An experience at Brazilian secondary education



*Bang Bang You're Dead*, performed by Brazilian high schoolers in 2017 at the Federal Institute of Brasilia



[https://www.youtube.com/watch?v=p4YCGoZSQV4&ab\\_channel=NewtonNeto](https://www.youtube.com/watch?v=p4YCGoZSQV4&ab_channel=NewtonNeto)